

# Textile Arts Council

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

April 2011

Volume XXVI, Number 2

## Upcoming Programs and Announcements

Unless otherwise indicated\*, all programs are held in the Koret Auditorium at the de Young Museum in Golden Gate Park, 50 Hagiwara Tea Drive, San Francisco. Admission to the programs is FREE to TAC members, \$10 for non-members, and \$5 for FAMSF members and students with I.D. No additional Museum admission fee is necessary. You may enter from the garage level or the main floor 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, April 16, 2011, 10 a.m.

### Molas: Kuna Women's Art

With Dr. Mari Lyn Salvador

Dr. Mari Lyn Salvador, Director of the Phoebe A. Hearst Museum of Anthropology, UC Berkeley, has conducted extensive research on molas,

the distinctive blouses made and worn by Kuna Indian women. She was curator of "The Art of Being Kuna: Layers of Meaning Among the Kuna of Panama" and the editor of the accompanying publication. Developed by the UCLA Fowler Museum of Cultural History, the exhibition centered on the importance of aesthetics and a concern for form and beauty in all aspects of Kuna culture including Kuna worldview, ritual, healing, as well as verbal and visual arts.

Dr. Salvador will discuss the history of Kuna traditional dress; mola making and the social system that enables time for sewing; mola types, styles, and themes; and the aesthetic system

and artistic criteria that guide mola making from the perspective of the women themselves.

In their molas, Kuna women illustrate all aspects of their culture and environment as well as themes from the outside world including objects, books, product labels, political posters, and people. Using images, Dr. Salvador will give an overview of Kuna culture presented through molas.

Dr. Salvador has published in the areas of Art and Culture, Ethno-Aesthetics, and the Aesthetics of Ritual Performance. Her areas of specialization include Santero Art in New Mexico, ephemeral art and ritual performance in the Azores, Portugal, and contemporary museum studies. Among her publications are "Las Fallas de Valencia, Spain" in *Les Fetes du Soleil: Celebrations of the Mediterranean Area*. UNESCO-UE, (2001), *Cuando Hablan Los Santos: Contemporary Santero Traditions from Northern New Mexico*, Ed, (1995), and *Festas Açoreanas: Portuguese Religious Celebrations in the Azores and California*. (1981). Previously Dr. Salvador was a Professor of Anthropology and Chief Curator of the Maxwell Museum of Anthropology at the University of New Mexico, and the Director of the Museum of Man, San Diego, before returning to UC Berkeley in 2009.



Ana Julisa, Tupile, 1986 – Courtesy of Mari Lyn Salvador



Gourd Mola, collected by A.H. Verrill, Courtesy of the National Museum of the American Indian, Smithsonian Institution. Photograph by Gina Fuentes.

Fine Arts Museums of San Francisco

de Young Legion of Honor

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## FROM THE BOARD'S CHAIR: Spring 2011

We are all celebrating the opening of two wonderful exhibitions by the Textile Department: *Pulp Fashion: The Art of Isabelle de Borchgrave*, and *Balenciaga and Spain*. Both of these shows highlight the importance of textiles to a wide audience. As always, our lecture series features speakers who support the exhibitions. Recent lectures included *Pulp Fashion: A Glimpse into the History of Paper Clothing* and *The Worldwide History of Dress*. Next, Kaye Spilker, curator of the Costume and Textile Department, Los Angeles County Museum of Art, will be speaking on *American Masters in Balenciaga's Era*, on **Saturday May 21th**.

Dr Mari Lyn Salvador, Director of the Phoebe A. Hearst Museum of Anthropology, UC Berkeley will lecture on **Saturday, April 16th**. Based on her many years of work and study, Dr Salvador will be describing the Mola textiles created by the Kuna women of Panama.

The Eighth Annual Carol Walter Sinton Program for Craft Art will be held on **Saturday, June 25th**. This year's program features two women, Veomanee Douangdala and Joanna Smith, whose cooperative in Luang Prabang, Laos, has grown from a small workshop to an innovative enterprise. They have reached out to many ethnic groups living in remote areas of the country, helping villagers to revive their textile traditions, and giving them the skills to create sustainable incomes within their communities. A reception and trunk sale will follow the presentation. This is a great opportunity to meet these two enterprising young women, and to see some of the beautiful products they have helped develop.

Plans are well along for the next Textile Bazaar to be held **Sunday October 16th** at Moriarty Hall, St Anne of the Sunset Church. This was the venue for last year's successful bazaar. We are so pleased that we will be able to once again bring treasures from around the world to the Bay Area. Mark your calendars. This is a not-to-be-missed event!

I thank all our members and friends who so generously contributed to our Holiday Party and Silent Auction last December. This was a fun fundraiser that helped our Endowment Fund and our annual operating expenses as well as being an opportunity to meet up with fellow Textile Arts Council members and friends.

Mary F. Connors  
Chair

### NEXT NEWSLETTER DEADLINE

JULY 15, 2011

Please send your copy to the  
TAC office. [tac@famsf.org](mailto:tac@famsf.org)

## Programs continued from page 1

**Saturday, May 21, 2011, 10 a.m.**

### American Masters In Balenciaga's Era

**With Kaye Spilker**

"I have never known a really chic woman whose appearance was not, in large part, an outward reflection of her inner self." Mainbocher's comment applies, in large part, to the development of American fashion from the thirties to the sixties. In conjunction with the exhibition "Balenciaga and Spain," LACMA curator Kaye Spilker looks at the various aesthetic influences, historical events, and cultural forces that shaped a singular American style—founded upon, but diverging from the authority and prestige of French haute couture—and emulated the independent character of the American woman.

The power of the cinema was instrumental in fashioning an American image. The 1930s saw the movie costume designer as a significant influence both nationally and internationally, translating larger-than-life screen images into standards of dress through the medium of film. A number of designers, such as Adrian, Irene, and Howard Greer, having achieved great fame in the cinema, continued successful careers in the business of high fashion. In the 1940s, when women assumed a significant and vital role in the workforce and function became the focus of fashion, the spare and tailored silhouettes of masters such as Adrian and Norman Norell set the model. Concurrently, practical yet stylish and sophisticated sportswear emerged from the major textile centers of New York and Los Angeles. Working, as well as leisured, women responded to the elegant yet casual lines of Claire McCardell, and "playclothes"—separates, or coordinated outfits—from California designers were popularized and marketed on a national scale. Sportswear became a hallmark of the American look.

*Programs continue on page 3, col. 1*

## Programs *continued from page 2*

In the fifties, when rationing ended, American designers rivaled their French counterparts in luxurious eveningwear, with the opulent elegance and exemplary craftsmanship of such artists as Charles James, Mainbocher, Hattie Carnegie, Valentina, and James Galanos. In the sixties, the visionary work of émigré Rudi Gernreich challenged established conventions of dress and put fashion in the social, political, and aesthetic context of the new decade.

Holding a B.F.A. from Syracuse University and an M.A. in art history from UCLA, Kaye Spilker, curator of costume and textiles at the Los Angeles County Museum of Art (LACMA) pursued an earlier career in Belgium as an artist before joining the museum in 1987. She has curated exhibitions on L.A. designer Gilbert Adrian, and on LACMA's collections of Ballets Russes theater costume and ancient Andean textiles. She co-curated *Breaking the Mode: LACMA's Contemporary Fashion Collection* (2006), and the recent *Fashioning Fashion: European Dress in Detail, 1700-1915*.



Charles James, England, active United States, 1906 – 1978. Evening Gown, 1951, Silk chiffon, silk satin, nylon chiffon

Los Angeles County Museum of Art, gift of Mrs. Morton Lee. ©2010, Museum Associates, Los Angeles County Museum of Art

Saturday, June 25, 2011, 10 a.m.

## **Eighth Annual Carol Walter Sinton Program for Craft Art Laotian Textiles From Village To Gallery: The Story Of Ock Pop Tok**

**With Veomanee Douangdala and Joanna Smith**

Ock Pop Tok, the Lao translation for “East Meets West,” is an innovative textile gallery and workshop located in Luang Prabang, Laos. It was founded ten years ago with the goals of empowering women artisans through the use of their traditional skills, of bringing people together to celebrate their cultural heritage, of exchanging knowledge and ideas, and of fostering a sense of pride in themselves and each other.

Throughout Laos textiles signify ethnicity, an important factor in a nation of at least 59 different ethnic groups. Ock Pop Tok has projects in many remote areas and our speakers will share some of their activities, such as working with the Katu in Salavan, Tai Dam in Phongsaly, and Lanten in Bokeo. Their mission is brought to reality in the Living Crafts Center where women of many Lao ethnicities work together to produce both traditional and novel designs. Additionally, the organization has developed the Village Weavers Projects, a series of initiatives that take the Ock Pop Tok philosophy to remote communities in Laos. Working alongside development agencies and the Lao Women's Union, these projects aim to bring a better source of income to families and to allow women to stay in their home villages if they choose to do so.

Weaving is synonymous with Lao culture and the young girls are taught to weave at an early age. The daughter of a master weaver, Veomanee Douangdala was weaving complex designs by the age of eight. She also learned natural dye techniques from her mother who was an expert in that skill as well. During the past 10 years, Veomanee has worked to develop the Ock Pop Master Weaver Studio which now supports 25 women master weavers in Luang Prabang and the Village Weaver Projects which re-introduced weaving and dyeing skills to rural communities, providing 200 families with sustainable incomes.

*continues on page 5, col. 1*



Lanten woman weaving. Photo by Jo Smith



Lanten women dyeing with indigo. Photo by Jo Smith



## Korean Papermaking: A 1,200 Year Old Tradition

This past January, I was asked to present a lecture to the Textile Arts Council in conjunction with *Pulp Fashion: The Art of Isabelle de Borchgrave*. This talk “Pulp Fashion: A Glimpse into the History of Paper Clothing” gave me the wonderful opportunity to re-visit the research I conducted in 1998 as a Fulbright studying the tradition of hand papermaking or *hanji* in South Korea. During the course of the year, I visited museums, galleries, historic sites, and met many contemporary paper artists. However, the most rewarding time spent in South Korea was at the home and paper mill of Liu Yun-Young. Mr. Liu was one of the few remaining hand papermakers left in Korea. In fact at the time, he was the only one strictly making traditional Korean paper, referred to in Korean as *hanji*.

Paper was first introduced into Korea from China around 450 AD; however, by the seventh century Korean papermakers had made such innovations in the production of paper, that Korea's neighbors recognized *hanji* to be of superior quality to their own paper. For centuries thereafter, *hanji* was exported to China and Japan, where it was used by emperors and exalted by writers and scholars. Moreover, *hanji* became a ubiquitous and indispensable item in daily Korean life. In a traditional Korean home mulberry paper was used to cover the walls, windows, and floors. In addition, paper was fashioned to make various articles of daily life, such as books, drinking vessels, and clothes. However, during the Japanese occupation of Korea (1910-1945) traditional paper production fell into deep decline. In 1998, there were only 40 paper mills remaining in South Korea and most of these mills utilized Japanese sheet forming techniques, machine beaters, and harsh chemicals to cook and bleach the fibers. Such degradation of traditional *hanji* production deeply troubled Liu Yun-Young, who feared that Korea's paper heritage would be lost forever.

The unique quality of Korean paper is derived from its labor-intensive process. According to an old adage, in order to make one sheet of *hanji* in the traditional method, it must be touched by human hands 99 times. When one picks up a sheet of *hanji* and puts it to use, it is handled for the 100th time. Thus, *hanji* is also commonly referred to as *paekji*, or literally, “100-paper.” Liu Yun-Young adheres to this ancient tradition when he makes

a sheet of paper by cooking the mulberry fiber with the ash of the cotton or wheat plant, using an extract from the dried roots of the hibiscus plant as a natural formation aide, leaving his fibers to be lightened by the sun, beating the pulp by hand, and employing the strenuous Korean sheet forming technique.

It is this laborious and completely hand-made process that gives Korean paper its unique properties: translucency, durability, and warmth, but also renders the production of *paekji* economically unfeasible in today's modern society. Paper scholar, Dorothy Field, notes that a Korean paper maker once lamented he would not be able to earn enough to feed himself if he made Korean paper using the traditional methods. At the time of my research, Liu Yun-Young was supporting himself and his family by growing all his own food, even his own rice. Perhaps reflective of Korea's Confucian

heritage, which traditionally placed greater societal and moral value on the farmer above the merchant, Mr. Liu believed it more noble to grow his own food for subsistence, than to market “commercial” paper. Indeed, Mr. Liu's only source of income came from a handful of Korean painters and paper artists who depended upon high quality paper for the creation of their works.

I witnessed Mr. Liu struggle to uphold this twelve-centuries-old tradition along with his austere lifestyle. Over time, I lost touch with Liu Yun-Young. My Korean was never very good and he was not one for the internet. When I left, he was in his late 60s and was waiting for his son take over the mill once released from his mandatory service in the Korean

army. And while I do not know if his mill is still producing, it appears that his message has been heard. In recent years, there has been a Renaissance in the study of *hanji*. The then fledging Hansol Paper Museum, established in 1997, has been renamed Jeonju Hanji Museum. And their annual Jeonju Hanji Culture Festival, a literal showcase for Korean paper artists and craftspeople, includes a fashion show with both contemporary and traditional Korean clothing made from *hanji*. The festival has garnered international attention.

Jill D'Alessandro, Curator

The Caroline and H. McCoy Jones  
Department of Textile Arts



Liu Yun-Young forming a sheet of paper.  
Photo by Jill D'Alessandro, 1998.

Joanna Smith moved to Luang Prabang in 2000 to work on a four-month photography contract. In the process of learning to weave in Veomanee's village, she became enamored with the lifestyle and culture of the people living there and was determined to find a way to help preserve and enrich the community. She and Veomanee co-founded a small weaving co-operative working with eight weavers. The project has expanded and now directly supports 150 artisans, both in Luang Prabang and all corners of Laos. Over the past 10 years, Ock Pop Tok's handicraft development work has taken Joanna to some of the most remote parts of Laos, working closely with ethnic minority groups as a facilitator. It was through this work that the idea for the Fiber2Fabric foundation was formed. This resulted in a gallery space in Luang Prabang that looks at textiles and handicrafts as a way to explain and explore Lao culture. The gallery has regularly changing exhibits that describe the role, function, and cultural importance to the diverse ethnic minority groups in Laos.

In their presentation, the two founders of these organizations look forward to introducing some of the people and crafts that make the cultural mosaic of Laos so special. Please join us for this unique opportunity to meet two young women whose vision and effort have impacted the lives of many people living in Laos.

**Join Us** for a Reception and Trunk Sale from 2 to 4 pm at **Krimsa Gallery, 2190 Union Street, San Francisco**. Meet the speakers and peruse the wide variety of fine textiles created by the women weavers of Laos. Part of the proceeds of the sale will benefit the Textile Arts Council.

## Textile Bazaar

### Treasures from Around the World

Sunday, October 16, 2011

10 am – 4 pm

Moriarty Hall, St. Anne of the Sunset Church  
1300 Funston between Irving and Judah

Good news textile lovers! If you thought last year's bazaar was fantastic, think again. This October we are back with more vendors offering an even wider variety of must-have treasures from around the world. Imagine 4000 square feet of one-of-a-kind textiles, unique jewelry, fascinating books and more at your fingertips. From Asia to Africa, Oceania to South America, the Textile Arts Council's Textile Bazaar brings an entire world of handcrafted treasures to you. Perfect gift ideas and fantastic personal finds abound. Don't miss this shopping adventure.

The TAC Fall newsletter will feature more details. If you would like to participate as a vendor, please contact Trish Daly at the TAC office. Save the date! See you Sunday, October 16th.



2010 TAC Ethnic Textile Bazaar. Photo by Ruth Anderson

## TAC BOARD

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## Welcome to our New TAC Members

Through February 16, 2011

Joan Ablon  
Lois Andeson  
Kathleen Beitiks  
Susan Benton  
Jade Bradbury  
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Kelley Devanathan  
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Lauren Pryor  
Claire Rappoport  
Catherine Richardson  
Suzanne Riess  
Karen Rodriguez  
Amy Satran  
Rhonda Smith  
Joyce Stanford  
Mary Still  
Boua Sylla  
Ressie Walker

## GENERAL CALENDAR

### Ongoing

**Until April 24** *Textural Rhythms: Constructing the Jazz Tradition, Contemporary African American Quilts*, Museum of the African Diaspora (MOAD), San Francisco.

Among the many events will be workshops by master quilter Ed Johnetta Fowler-Miller and the Bay Area's Marion Coleman.

<http://www.moadsf.org/exhibits/current.html>

**Until May 1** *American Tapestry Biennial 8*, American Textile History Museum, Lowell MA. Organized by the American Tapestry Alliance, and featuring work from sixteen countries.

[http://www.athm.org/exhibitions/current\\_exhibitions/](http://www.athm.org/exhibitions/current_exhibitions/)

**Until May 8** *Kutch Quilts from South Asia*, RISD Museum of Art, Providence RI. Patchwork and resist-dyed quilts from Northern India and Pakistan.

<http://www.risdmuseum.org/exhibition.aspx?type=current&id=2147488810>

**Until May 22** *Turning Point: Navajo Weaving in the Late 20<sup>th</sup> Century*, Heard Museum, Phoenix AZ. Curated by Dr. Anne Lane Hedlund.

<http://www.heard.org/currentexhibits/index.html>

**Until June 5** *Rodarte: States of Matter* First West Coast exhibition devoted to the unique fiber-bending fashion and costume designs of sisters Kate and Laura Mulleavy.

Museum of Contemporary Art, Los Angeles

<http://www.moca.org/museum/exhibitiondetail.php?id=442>

**Until June 5** *Pulp Fashion: The Art of Isabelle de Borchgrave*, Legion of Honor Museum, San Francisco

**Until July 4** *Balenciaga and Spain*, de Young Museum, San Francisco

**Until July 10** *Yohji Yamamoto*, Victoria & Albert Museum, London UK. A retrospective of this most innovative designer.

<http://www.vam.ac.uk/collections/fashion/yohji-yamamoto/index.html>

**Until July 31** *Origin and Heritage of Ainu Culture*, Burke Museum of Natural History and Culture, Seattle WA

<http://www.washington.edu/burkemuseum/exhibits/details.php?ID=92&type=current>

If you can't get the link to work, please copy it into your browser.

**Until Aug. 2** *Quilts: Two Centuries of American Tradition & Technique*, Bowers Museum of Cultural Art, Santa Ana CA.

[http://www.bowers.org/index.php/art/exhibitions\\_details/44](http://www.bowers.org/index.php/art/exhibitions_details/44)

**Until Aug. 14** *Knoll Textiles, 1945-2010*, the Gallery at Bard Graduate Center, New York City.

Featuring the work of individuals who made Knoll synonymous with progressive interior design.

<http://www.bgc.bard.edu/gallery/gallery-at-bgc/upcoming-exhibitions/knoll-textiles.html>

#### APRIL

**April 2 – July 30** *Foundations: The Making of the Silhouette*, Lacis Museum of Lace & Textiles,

Berkeley CA. How undergarments have shaped the body. 510 843-7290 <http://lacismuseum.org>

**April 2 – Aug. 28** *Embroideries of Colonial Boston: Pictorial Embroideries*

**April 13 – Jan. 8, 2012** *Global Patterns: Dress and Textiles in Africa*

Museum of Fine Arts, Boston

<http://www.mfa.org/exhibitions/upcoming>

**April 9** *Shibori and Natural Dyes*, a two-day class with renowned resist dye master, Ana Lisa Hedstrom. The Sewing Workshop, 2010 Balboa Street, San Francisco. To register, call 415 221-7397 or email [info@thesewingworkshop.com](mailto:info@thesewingworkshop.com)

**April 15** *Discarded to Divine 2011 Preview Night*, de Young Museum. Fashion, interior design, and more created from donated clothing by professional and emerging designers. Benefits the St. Vincent de Paul Society's Help Desk. **Gala Auction: April 28, The Hall at St. Mary's Cathedral.** Among the participating designers this year are former TAC Board members Hansine Goran and Suzan Friedland.

**April 16** *"Bandhani" Resist Dyed Textiles from Gujarat, India*, trunk show and sale. 12 noon – 5pm, the FolkArt Gallery, San Rafael. 415 925-9096 [www.thefolkartgallery.com](http://www.thefolkartgallery.com)

**April 16 – Sept. 11** *Green: The Color and the Cause*, the Textile Museum, Washington DC. From traditional attributes of the color to its current symbolism—work from the permanent collection and contemporary installations.

<http://www.textilemuseum.org/exhibitions/upcoming/GREEN.htm>

#### MAY

**May 4 – July 31** *Alexander McQueen: Savage Beauty*, Metropolitan Museum of Art, New York City. A grand retrospective for a brilliant talent lost too soon.

[http://www.metmuseum.org/special/se\\_upcoming.asp](http://www.metmuseum.org/special/se_upcoming.asp)

**May 13 – 15** *Spin Me A Story, Weave Me a Tale: CNCH 2011*, annual Conference of the Northern California Handweavers, Sutter Creek CA. This year's conference features ten workshops – filling fast! To register, go to <http://www.cnch.org/conferences/2011-sutter-cr/>

To explore the CNCH journal, go to

<http://www.cnch.org/cnchnet/>

**May 14** *The Charmian London Costume Collection*, Costume Society of America, Western

Region, is sponsoring this event with a presentation by former Western Region President Jo Ann Stabb. At the Sonoma Development Center, followed by a visit to the Jack London State Historic Park and Museum, Glen Ellen CA. For information

[http://www.costumesocietyamerica.com/RegionV/event\\_workshop\\_sym.htm](http://www.costumesocietyamerica.com/RegionV/event_workshop_sym.htm)

**May 17 – Aug. 7** *Primary Structures*, San Jose Museum of Quilts & Textiles, innovative and sculptural approaches to knit and crochet.

[http://www.sjqmusem.org/exhibitions\\_upcoming.html](http://www.sjqmusem.org/exhibitions_upcoming.html)

#### JUNE

**June 3 – 19** *Fiberworks 2011*, Living Arts of Tulsa. Juried exhibition of Oklahoma fiber artists <http://www.fiberartistsok.org/fiberworks.htm>

**June 9 – 12** *Confluence: 2011 International Surface Design Association Conference*, Textile Center, Minneapolis-Saint Paul MN. Over a dozen presentations, including keynote speaker Pat Hickman. Lectures, demonstrations, workshops, exhibits.

<http://dev surfacedesign.org/2011-SDAConference.php>

**June 16 – 19** *12<sup>th</sup> ICOC: International Conference on Oriental Carpets*, Stockholm, Sweden.

This prestigious conference features lectures, special exhibitions, and tours.

<http://www.icoc-orientalrugs.org/>

**June 16 – Sept. 18** *Bojagi and Beyond*, an exhibition of traditional patchwork Korean wrapping cloths and contemporary interpretations. Museum of Craft and Folk Art, 15 Yerba Buena Lane, San Francisco. 415 227-4888 [www.mocfa.org](http://www.mocfa.org)



April  
2011

# Textile Arts Council

Don't miss these exciting TAC events!

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With Dr. Mari Lyn Salvador

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## ■ Eighth Annual Carol Walter Sinton Program for Craft Art

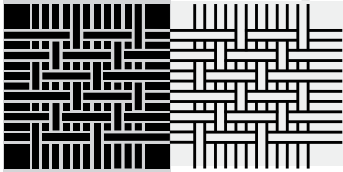
### Laotian Textiles From Village To Gallery: The Story Of Ock Pop Tok

With Veomanee Douangdala and Joanna Smith

Saturday, June 25, 2011, 10 a.m.

Fine Arts  
Museums of  
San Francisco

de Young  
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of Honor



## Textile Arts Council

de Young Museum

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

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