

Textile Arts Council

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

January 2013

Volume XXVIII, Number 1

Upcoming Programs and Announcements

Unless otherwise indicated*, all programs are held in the Koret Auditorium at the de Young Museum in Golden Gate Park, 50 Hagiwara Tea Drive, San Francisco. Admission to the programs is FREE to TAC members, \$10 for non-members, and \$5 for FAMSF members and students with I.D. No additional Museum admission fee is necessary. You may enter from the garage level or the main floor entrances at the front and side doors of the Museum. (*alternate location, when indicated, is the Legion of Honor Museum, 34th Ave & Clement St., San Francisco.)

Saturday, January 19, 2013, 10 a.m.

HAND JACQUARD WEAVING: ONE THREAD AT A TIME

With Sheila O'Hara

Handweaving has become the lucky beneficiary of the computer age, as the dream of individual thread control becomes more accessible. Once thrilled with computer-assisted dobby looms,



Global Healing, Sheila O'Hara, C 2012, hand-woven jacquard tapestry, 57" x 20"

handweavers are now searching out hand jacquard looms for their explorations. Enjoy an informative and entertaining lecture about Sheila O'Hara's textile art and its development from countermarche to computdobby to hand jacquard looms. The slide presentation will cover design, commissions, and inspiration.

Sheila O'Hara's unique weave structure has enabled her to create lush surface textures. She started out on a 16 shaft countermarche loom in 1976 and then used a 16 shaft computdobby loom from 1984-2000. The complex combining of colors enhanced the imaginary landscapes O'Hara wove in her one-of-a-kind tapestries. From 2000 to 2006, she rented time on two hand jacquard looms in Berkeley.

This enabled her to create limited editions of tapestries in complex weaves that were inspired by her new country setting in Lake County, CA. O'Hara will show how the development of her imaginative textiles opened doors for her to work as a consultant for a company in Cairo in 2006 to analyze antique jacquard ribbons and weave prototypes. She was also invited to attend a symposium at the Lisio Foundation in Florence, Italy, in 2007, where they teach weaving classes. They also weave amazing brocade and velvet fabrics on old hand jacquard looms using punch cards as well as on one computerized hand jacquard loom. In 2008 O'Hara received a hand jacquard loom with 672 hooks, thanks to the generosity of Mim Wynne in Arkansas. O'Hara's latest work includes lush landscapes, a series of jacquard tapestries inspired by Edward Curtis photographs of Native American Indians, and most recently, some of her imaginary landscapes again. She is thrilled to weave at home and explore the myriad of possibilities this new technology offers her.

Since her graduation from the California College of the Arts in Oakland, CA, in 1976, Sheila O'Hara has pursued a career in textiles. Her innovative and often humorous tapestries have gained international attention. Her work has been featured in numerous publications and is in many public, private, and museum collections including the de Young Museum. Currently she travels to give lectures and workshops and also offers ongoing weaving classes in her home studio. More information about Sheila O'Hara can be found at www.sheilaohara.com and www.edwardcuristapestry.com

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Fine Arts Museums of San Francisco

de Young Legion of Honor

Programs continued from page 1

Saturday, February 9, 2013, 10 a.m.

PRESERVING AN ANCIENT CRAFT: THE ART OF BATIK

With Rudolf Smend

Handcrafted batik from Indonesia has recently been included on UNESCO's world cultural heritage list. This accolade may finally go some way in ending the widely held and derisory view of the ancient technique of batik as a mere hobby.

Batik is a wax-resistant dyeing technique used on textiles. The word batik is derived from the Javanese word *ambatik*: *amba* means writing and *titik* means point. This "point writing" is a test of patience. Hot wax is applied to fabric with a tool that holds the hot wax. After each layer the material is dyed, dried, and the wax melted off. Another layer of wax is applied as every point and every line, no matter how small, is drawn by hand, and the dyeing, drying, and wax removal process repeated. This complex art form has long had some devoted admirers in Germany and elsewhere. One of them is Rudolf Smend, founder of Galerie Smend in Cologne, who is also known for his enthusiasm for contemporary European batik art. His acclaimed collection of 19th and early 20th century Javanese batik was inspired by his travels to Indonesia and has been shown internationally.

Smend first visited Java in 1972. The hippy trail took him through the Balkans, Turkey, Iran, Afghanistan, Pakistan, India, and Malaysia but it was Indonesia that captured his imagination. Yogyakarta, with its sultan's kraton (palace), mesmerizing gamelan music

and exquisite royal dancers, and its narrow, winding alleys dotted with tiny, oil-lamp lit guesthouses, enchanted him. Delicious Javanese food, prepared at pavement warungs (eateries) was always available, and the town appeared to be teeming with gifted artisans, most



Sash (*selendang*), Lasem, North Java, 1900-1910, 62 x 200 cm. The decoration of the cloth indicates the strong influence of the composition of Indian chintz textiles, especially the tree of life design with opened, variegated blossoms.

saliently batik makers. One of them, the young artist Gianto, had his studio in the Taman Sari area, the former water palace of the Sultan of Yogyakarta. He invited Smend to stay and practice the technique. Soon Rudolf Smend with his long red beard became an attraction in the area and other travellers were also motivated to learn this old technique.

Rudolf Smend is a gallerist and collector. He has run Galerie Smend, in the heart of old Cologne, for more than three decades (he opened it in 1973 with his wife Karin), exhibiting contemporary batik artists, and costumes and textiles from Indonesia. Smend holds seminars, workshops, and teaches courses on both the craft of batik and painting on silk.

Saturday, March 16, 2013, 10 a.m.

CLOTH, CLOUDS, AND SURVIVAL: WEAVERS' TALES FROM EAST TIMOR

With Jill Forshee, PhD

East Timor proclaimed national independence from Indonesia in 1999, after 25 years of warfare and resistance. Prior to this, the region had been a colony of Portugal for over 400 years. Today, East Timor is among the poorest countries in Southeast Asia, with a long history of rule and oppression by outside forces. Yet life goes on as people struggle to maintain cultural and clan identities within a new nationalism and increasing forms of globalization. Local histories are central to these identities.

Forshee has been gathering accounts from East Timorese for the past 12 years. The stories reveal much about the struggle and ensuing violence, as well as the persistence of cultural forms (textile arts and folklore). Dr. Forshee's talk focuses on these, especially the stories of the meanings of cloth and the events in three weavers' lives over the past 40 years.

Programs continue on page 4, col. 1

FROM THE BOARD'S CHAIR

January 2013

I am honored to be selected as the new Chair of the Textile Arts Council Board. I am following in the footsteps of Barbara Kelly with whom I share the same last name as well as a passion for textiles. We thank her for her service as Board Chair and look forward to her input as an advisor. Thank you also to outgoing members, David Holloway, Peter Poullada, and Sandra Sardjono, for their important contributions to the Board. At the same time we welcome three new members, Leslie Budge, Helen Scully, and Dana Walsh. Leslie has jumped right in and accepted the position as Secretary. Completing the Executive Committee is Suzanne Stassevitch as the newly elected Vice Chair, and Peggy Gordon continues as Treasurer. The TAC Board is composed of an impressive array of textile enthusiasts including collectors, artists, and scholars, who work very hard to support the Textile Department's endeavors.

This past fall was a very busy time for the Textile Arts Council. The lecture series continued to offer interesting and varied topics. The November lecture by Connie Strayer on dance costume was a wonderful addition to the current exhibit *Rudolph Nureyev: A Life in Dance* which runs thru February 17, 2013. The exhibit is a multimedia presentation with a stunning installation that includes photographs and dance costumes accompanied by videos of the costumes being worn in dance. If you haven't visited the exhibit yet, it is a must see.

The TAC trip to Uzbekistan was so successful that another tour is planned for April. A trip is also in the works for India. Both will be lead by textile scholar and TAC member Mary Connors. These trips are an important fundraiser for TAC, as is the Textile Bazaar, which was held

in October. Thanks to everyone's hard work that resulted in a successful day. Thanks go especially to Shirley Juster, Mary Connors, and Ruth Anderson. Events like these enable the Textile Arts Council's Endowment Fund to add important textiles to the Museum's collection. Last fall, we funded the purchase of a whimsical top hat fashioned from human hair. Hair stylist Odile Gilbert originally designed the hat for Jean Paul Gaultier's fall 200/2007 "Surrealist Collection"; another from the same collection was exhibited in the Gaultier exhibition.

The annual Holiday Party and Auction is a thank you from the Board to the Textile Arts Council members who support TAC through their dues and donations as well as by volunteering at lectures and other events. Jean Cacicedo was responsible for the delicious food, and Barbara Beckmann assisted by Karine Langan organized the auction. Board members and friends of TAC helped out with getting donations, arranging the food, and displaying the auction items. It was a wonderful event—a big success—held late in the year.

One upcoming event is the annual San Francisco Tribal and Textile Arts Show running February 7 through the 10th at Fort Mason. TAC will have an information table again this year and needs volunteers. I am looking forward to another wonderful year learning about textiles and sharing our interests and expertise.

Rose Kelly
Chair

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Programs *continued from page 3*

As in much of island Southeast Asia, woven textiles carry symbolic motifs through generations, signifying clans, social ranks, ritual functions, alliances, and most importantly, lineages descending from ancestors. In East Timor, weavers' stories assert the importance of these motifs and their power to summon ancestral authority to affect the living. The clan-based spirits in these motifs also carry a judicious sort of metaphysical power. Despite centuries of conversion to Catholicism, animistic beliefs are shared in a synthesis of ancient and more recent religious views. As weavers illuminated their histories, which are profound and often heartbreaking, they expressed belief in a metaphysical retribution through their textiles that symbolically settled some wrongs for them. Their stories culminate in re-empowering local, kin-based, and spiritual beliefs of the "right ordering of the world."

Jill Forshee holds a PhD in Cultural Anthropology from UC Berkeley and has worked in the Indonesian archipelago for over 20 years. She is author of two books: *Between the Folds: Stories of Cloth, Lives, and Travels from Sumba* (Indonesia), 2001, The University of Hawaii Press and *Cultures and Customs of Indonesia*, 2006, The Greenwood Press. She has also authored 20 journal articles on Indonesia and East Timor. Currently she is collaborating with Roy Hamiton, UCLA Fowler Museum, on a museum exhibition and book on Timor Island. This research builds on earlier work and collaborations that were part of "Weavers' Stories of Island Southeast Asia," an exhibition, video, and catalogue produced by the Fowler Museum.



*A batik-clad woman
Photograph courtesy of Jill Forshee*



*Two women (one spinning) and a girl
Photograph courtesy of Jill Forshee*



*Two weavers holding a finished piece
Photograph courtesy of Jill Forshee*

**NEXT
NEWSLETTER
DEADLINE**

February 15, 2013

Please send your copy
to the TAC office.

tac@famsf.org

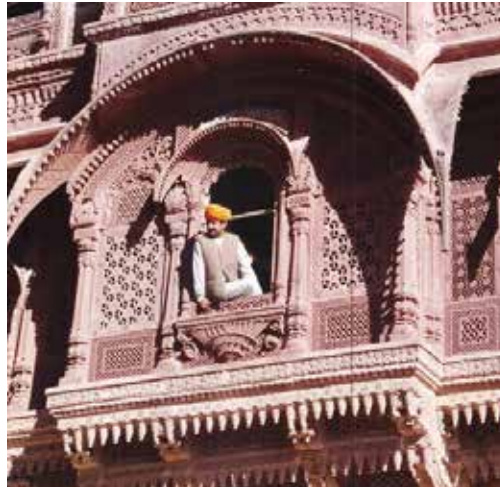
TEXTILE ARTS COUNCIL TOUR 2013

Textiles and Cultures of Western India

October 14-31, 2013

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

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



Man in a window

Photograph courtesy Mary Connors



Dancing group

Photograph courtesy Mary Connors



Woman embroidering

Photograph courtesy Mary Connors

To learn more about
this exciting tour
contact:

Mary Connors
(415) 482-8035
Khamsing88@yahoo.
com

Trish Daly
(415) 750 3627
TAC@famsf.org

TRIANON CHIC: MARIE-ANTOINETTE'S CHEMISE DE LA REINE

"The historian of the Revolution...who has not spent a good deal of time perusing the fashion journals, is, to my mind, extremely limited."

— Anatole France

The rigid formality of France's *Ancien Régime* was manifest in the rules governing the wardrobes of courtiers at Versailles. Mandating specific, elaborate ensembles may have been a ploy by Louis XIV to pinch the purses of the nobles in hopes of avoiding another *Fronde*, the upper class rebellion of his childhood. The vanity of the nobles was fed by their access to *le Roi Soleil*, and they went to great lengths to prove themselves genealogically worthy of the right to wear red heels.

From the late 1600s, women at the Sun King's court were obliged to wear *le grand habit de court*: a long, closed and stiffly boned bodice with a bare-shouldered neckline and heavily trained skirt over large hoops. The *robe à la française*, with its sweeping back and wide, paniered skirts, was most commonly worn at Versailles when Marie-Antoinette arrived from Austria to marry the Dauphin in 1770. Nevertheless, the *grand habit* still appeared at the most formal occasions.

A true fashionista, Marie-Antoinette routinely and increasingly overspent her yearly clothing budget. This handsome allotment was meant to completely replace her extensive wardrobe of primary gowns each season. Just as today's celebrities do not make a move without the guidance of a stylist and a publicist, Marie-Antoinette came to rely on her milliner Rose Bertin and her portraitist Elisabeth Vigée-Lebrun.

The Queen may have initially worn the *chemise de la reine* during her first pregnancy in 1778. The gown is most closely identified with her days at the Petit Trianon. This miniature palace, once the domain of royal mistresses, became her favorite retreat from the stifling etiquette of the court.

The simple white dresses were also called *gaulles* for their resemblance to classical drapery, or *à la Créole* in reference to the cotton dresses worn by women from the French West Indies. Disapproving traditionalists called them "children's" or "fruit-picking" dresses and considered them barely decent. Constructed from large straight widths of fine sheer muslin or lawn, with elbow length sleeves, it closely resembled an 18th c. woman's

most intimate garment, the shift. But this was the shift glorified; its drawstring neckline ruffled, its sleeves caught in multiple puffs, and the waist defined with a bright sash. It was still usually worn over a corset and hoop, and lined in silk—perhaps pale pink to enhance the illusion of transparency. The fact that the fabric used to make these dresses was actually an expensive import, rather than a French product, and from countries under the control of the Empress Maria Teresa of Austria (Marie's mother), only added to the bad press.



Woman's sack-back gown (*robe à la française*), ca. 1765, France
Silk satin brocade trimmed with silk fly fringe; lined with undyed linen and silk. Gift of Mrs. Chauncey Olcott. 55018

Ephemeral and comparatively casual, very few chemises survived the revolution and alas, the current exhibition has no examples from the queen's wardrobe. The simple construction of the chemise was easily unpicked for reuse. When the mob broke into Marie-Antoinette's wardrobe, these garments were either likely destroyed or disregarded as the household linen they resembled. Marie-Antoinette went to the scaffold in 1793 wearing a white dress. Sketched by Jacques-Louis David as she sat in the tumbrel, her last portrait was *en chemise*.

Trish Daly

Textile Arts Council Office Manager

Now at the Legion of Honor Museum through March 17: *Royal Treasures from the Louvre: Louis XIV to Marie Antoinette*

A SPECIAL THANK YOU

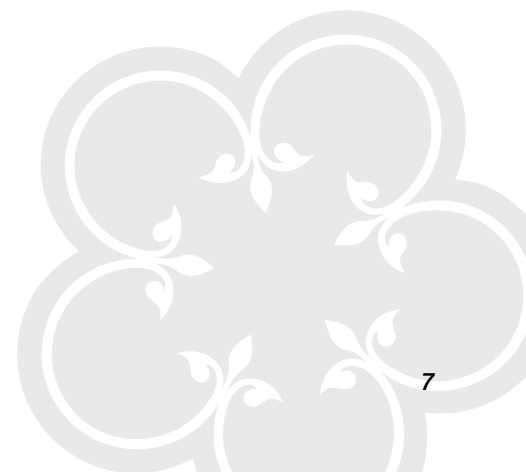
Many of you have generously included donations in your renewals that benefit our Education Programs, the TAC Endowment, and the work of the FAMSF Textile Conservation Lab. Our heartfelt thanks to these members:

Pamela Axelson	Anne Holly
Carole Beckett	Kathy Judd
Sandra Bessieres	Gunter & Trudi Kaldschmid
Janet Braff	Jan Langdon
Timmy Burton	Barbara Levinson
Cathy Cerny	Vincent McCormick
Eve Conner	Susan Miller
Mark Ellen Daly	Jo Moss
Sandi Deckinger	Patricia Moyes
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Mary Gilliland	Cheryl Swanson
Claudia Hess	Maurene Viele
Tamara Hill	Charlene & Bill Woodcock
David Holloway	Louise Yale
	Margaret Burgess Zbikowski

Welcome to our New TAC Members

Through November 16,
2012

Shaheen Aril
Virginia Barker
Rochelle Brown
Elizabeth Callahan
Valeri Clarke
Nancy Dodson
Jaret Elbert
Karen Ray Gibson
Anna Gilg
Julie Goldsmith
Marianne Guillen
Marjorie Kaplan
Ghazaleh Khalifeh
Elise Kroeber
Lois Lancaster
Rona Macias
Smita Paul
Mari Perez
Virginia Persson
Alicia Preston
Valerie Sopher
Mary Jo Sutton
Judith Thomas
Nancy Torrey
Dana Walsh
Rachelle Weiss
Shelley Wells
Carlene Wolfe



GENERAL CALENDAR

Ongoing

Until January 12

The Holiday Exhibit and sale. Lace Museum, Sunnyvale.
408 867-7468.
<http://www.thelacemuseum.org/Display.html>

Until January 25

Pop-Up: Charlotte Kruk—EYE CANDY Wearable sculptures fashioned from commercial packaging. Presented by the Museum of Craft and Design, this exhibit is in the Dogpatch Café & Gallery, 2295 Third St., San Francisco.

**Watch for the opening of the Museum's new location—see February.

Until January 31

Contemporary Baskets & Gourds: Traditions Transformed. Presented by the Bay Area Basket Makers. Thoreau Center for Sustainability, Presidio of San Francisco, Building 1016, 1014 Torney Avenue.
M-F, 9am–5pm.

<http://bayareabasketmakers.wordpress.com/2012/11/05/bay-area-basket-makers-exhibit-at-thoreau-center-2/>

Until February 1

Art of the Maya Weavers of Guatemala: San Antonio Aguas Calientes and Pachay las Lomas. Curated by Margot Blum Schevill. Mills Building, 220 Montgomery St., San Francisco. M-F, 8am–6pm.
415 399-0333 x15

Until February 1

California Fibers: Defined Work by 15 members of California Fibers.
Merced Multicultural Arts Center.
www.CaliforniaFibers.com

Until February 3

Collecting Treasures: Celebrating 35 Years.
Showcasing a variety of quilts and other textiles from the permanent collection.
San Jose Museum of Quilts & Textiles, 520 So. 1st Street, San Jose
408 971-0323
<http://www.sjqquiltmuseum.org/exhibitions.html>

Until February 4

HI Fashion: The Legacy of Alfred Shaheen. 200 pieces from a 40-year career that started with the aloha shirt. Bishop Museum, Honolulu, HI
<http://www.bishopmuseum.org/exhibits/>

Until March 10

Ronaldus Shamask: Form, Fashion, Reflection. Minimalism has returned to Paris runways. See the work of an early master. Philadelphia Museum of Art.
<http://www.philamuseum.org/exhibitions/772.html>

Until March 10

The Sultan's Garden: The Blossoming of Ottoman Art. Exquisite works reflecting seven centuries of wealth, abundance and influence. Elements of Ottoman style are familiar and eternal. Textile Museum, Washington DC
<http://textilemuseum.org/exhibitions/SultansGarden.html>

Until March 18

Structures, Signifiers and Society: People and Textiles. This exhibition draws from the UC Davis Design Collection, and coincides with the book, *Textiles: The Art of Mankind*, by Mary Schoeser (Thames & Hudson, 2012)
<http://designmuseum.ucdavis.edu/>

Until May 8

Fashion and Technology The Museum at FIT, New York City
<http://fitnyc.edu/336.asp>

JANUARY

January 11— March 10

Four Weavers —Pathways in Contemporary Fiber Art. Barbara Shapiro, Ulla de Larios, Candace Crockett, and Suki Russak with the participation of Sandra Ericson (all TAC members!). Petaluma Art Center
<http://petalumaartscenter.org/2012/4-weavers/>

FEBRUARY

Date to be announced

Museum of Craft & Design is scheduled to move into a new permanent home situated in the American Industrial Center on Third Street in early 2012. Watch for the exhibition *Arline Fisch: Creatures From the Deep*.

<http://www.sfmcd.org/about/>

February 7–10

San Francisco Tribal & Textile Arts Show, Fort Mason, San Francisco.

Opening night Gala— Thursday, February 7, 6–9pm

Benefits the departments of Textile Arts and the Arts of Africa, Oceania and the Americas at the de Young Museum. For tickets, call Chloe Slusher 415 750-3518 or go to:

<http://www.sftribaltextilearts.eventbrite.com>

Show Hours: Friday and Saturday. 11am–7pm,
Sunday 11am–5pm

http://www.caskeylees.com/SF_Tribal/Info.html

Related events:

Mini Symposium

Thursday, February 7, 10am– 12:30 pm

Koret Auditorium, de Young Museum

Speakers include Ruth Barnes, Yale University Art Gallery; Sylvester Okwunodu Ogbechie, UC Santa Barbara; Anne Lane Hedlund, Gloria F. Ross Tapestry Program, University of Arizona.

\$5 museum members, \$10 non-members. Online purchase of tickets is encouraged:

<https://tickets.famsf.org/public/>

Sixth Annual Caroline and H. McCoy Jones Memorial Lecture

Saturday, February 9, 1pm

Koret Auditorium, de Young Museum

Central Asian Carpet Traditions: "Nomadic" vs. "Sedentary" with Dr. Elena Tsareva, Senior Researcher, Peter the Great Museum of Anthropology and Ethnography, Russian Academy of Sciences.

Free.

February 8–April 13

Shoe Obsession, The Museum at FIT, New York City

<http://fitnyc.edu/3452.asp>

February 13–April 28

Folk Indian Textiles from the Collection of Carol Summers

Fifty examples demonstrate the wealth and breadth of Indian textiles.

Meditation in Space & Time: Junco Sato Pollack Sutra Chants Hangings and Stitch by Stitch Mandalas

A unique meditation and stitching demonstration within a fabric installation.

Both: San Jose Museum of Quilts & Textiles 408 971-0323

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

MARCH

March 3– September 1

Plain Geometry: Amish Quilts 34 quilts from the museum's collection and local collectors. Museum of International Folk Art, Santa Fe NM.

<http://www.internationalfolkart.org/exhibitions/current.html>

March 9–10

Quilt San Francisco: The Evolution of an Art Form.

15th Biennial Quilt Show and Sale presented by the San Francisco Quilter's Guild. Talks by featured artists Roberta Walker and Laura Lee Fritz, Challenge Quilt, demonstrations, quilts from the Israel Quilters Assoc.

Concourse Exhibition Center, 635 8th St. at Brannan, San Francisco.

For more information, contact Jeanie Low:

sfqq2013.publicity@yahoo.com

or

www.sfquiltersguild.org

March 10–July 14

Resplendent Dress from Southeastern Europe: A History in Layers

Festive costume from Macedonia, Croatia, Albania and neighboring countries. Exhibition curated by Elizabeth Wayland Barber.

Fowler Museum, UCLA

<http://www.fowler.ucla.edu/exhibitions/resplendent-dress>

Early Notice: May 31–June 2

Textile Games: CNCH 2013 Conference of Northern California Handweavers.

The Resort at Squaw Creek, Olympic Valley, CA

<http://www.cnch.org/conferences/2013-squaw-valley/>

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Don't miss these exciting TAC events!

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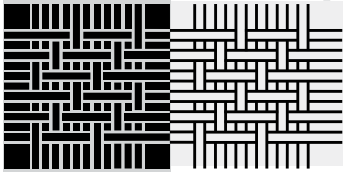
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de Young
Legion
of Honor



Textile Arts Council

de Young Museum

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

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January
2013

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