

# Textile Arts Council

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

September 2009

Volume XXIV, Number 3

## Upcoming Programs and Announcements

All programs are held in the **Koret Auditorium** at the **de Young Museum** in Golden Gate Park, 50 Hagiwara Tea Drive, San Francisco. Admission to the programs is **FREE** to TAC members, \$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.

Saturday, September 26th, 2009, 10 a.m.

### Textiles of Oaxaca, Mexico: Tradition and Change

With Eric Mindling

Oaxaca is a land of profound history: the birthplace of corn, a cradle of sophisticated cultures, site of one of the oldest Mesoamerican cities, and a place in which traditional cultures still flourish. It is also home to some of Mexico's

most interesting, if little known, fiber arts traditions.

Eric Mindling will present the world of Oaxacan fiber arts by following the threads and dyes that are used to create the *pozahuanco*, a sarong-like wrap woven and worn by Mixtec women of the Oaxacan lowlands. This garment is woven of cotton and silk on backstrap looms and dyed with shellfish purple (*Purpura panza*), indigo, and, historically, cochineal red.

Eric will talk about the history behind these materials: the Spanish colonial ambitions, the precious red dye traded worldwide, and the economic ups and downs of the Spanish silk trade in the New World. He'll discuss once thriving coastal trade routes in royal purple, and the Pinotepa de Don Luis dyers, 25 of the last traditional shell dyers on earth..

Following these threads, Eric will take us to the homes of Huave weavers who once dyed and traded *purpura* and still weave intricate textiles. He'll talk about the Amuzgo, the finest Oaxacan cotton spinners, and the embroiderers of the Isthmus of Tehuantepec, who produce

velvet blouses with beautiful floral patterns and once worked extensively with indigo. He'll also discuss highland Mixtec and Zapotec silk production in remote corners of Oaxaca, the last places in Mesoamerica where Spanish silk is still produced, and the tapestry weavers in Mexico's largest weaving village, where master dyers coax dozens of shades from cochineal.

Finally, Eric will look at the challenges these traditional artisans are facing today. Is there a future for backstrap weaving, silk, and cochineal, *purpura*, and indigo in Oaxaca? If so, what does it look like, and how are the artisans getting there? Will the daughters of the coastal Mixtecs wear *pozahuancos*—or perhaps miniskirts of hand-spun silk...?

Eric is bringing some exceptional textiles for us to see. These include *pozahuancos* as well as textiles from other Oaxacan groups.

*Programs continue on page 2, col. 2*



*Eric shows a Tacuate man's shirt from Santiago Ixtayutla decorated with sufferina-dyed, handspun silk supplementary weft.*

## Trunk sale of Oaxacan textiles

Saturday, September 26, 1 – 3:30 p.m.

Location (in San Francisco) and directions will be available at the lecture or by calling the TAC office at 415 750-3627.

**This is a rare opportunity** to acquire a Pinotepa de Don Luis *pozahuanco* with *purpura* and indigo yarns (very few of these are available even in Mexican galleries) or other fine examples of Oaxacan textile artistry. Approximately 25 textiles Eric is bringing from Oaxaca will be on sale at a private home close to the de Young Museum. Included will be items made with hand-spun silk and brown cotton, *purpura*- and cochineal-dyed textiles, silk shawls, and Mixtec brocade and Zapotec floral embroidery. A portion of the proceeds will go to benefit TAC programs.

Fine Arts Museums of San Francisco

de Young Legion of Honor

## Notes from the Chair

I've been arranging books on my new built-in bookshelves the last few days. The new book space has brought to light many books that have been stored away in boxes and that I haven't encountered in a long time. And, as the song goes, it's almost like being in love sorting through these delightful books, each a world unto itself. It's a glorious feeling, handling all these special treasures. Similar books are being grouped together, Mary Oliver and Rumi fitting into the poetry shelves, and all the history books together in one rich category.

But most of my books are about textiles and rugs. And if they could talk, I'd hear them being happy, in their own bookish way, about being released into the world again and seeing the light of day properly. I admit having a preference for these books with pictures, of textiles and their contexts, of course. One look is worth a thousand words, isn't it? Each textile, each image of people using textiles, is its own world too.

And now to the point: while books are a real love of mine, even more so are textiles themselves. I love the special dimensional magic, built up line by line, weft interlacing with warp, again and again until the textile becomes whole. It's the texture, the pattern, the techniques of weaving and dyeing, the pure esthetic as well as understanding the underlying structure. So pervasive are textiles in the human experience that nearly every culture has some form of fabric production.

That's what the Textile Arts Council is about, appreciating and learning about textiles in their vast diversity and beauty. No one example serves us better than the recent Carol Walter Sinton Program given by Bina Rao. Her presentation, "Tribal Textiles of India: Dilemma for Survival: Conserve or Diversify?" was a tour de force of information and imagery and a celebration of what two people can do to effect the preservation of traditional textiles and their techniques. The lecture was followed by a reception and sale at The Folkart Gallery in San Rafael. Thanks to Sharon Christovich, a TAC board member, for making this possible. I wish all TAC members could have been at these events, they simply were that inspiring.

I encourage every textile enthusiast to take advantage of TAC programs—especially TAC members, as it is you who make these programs possible through your support of TAC. If you haven't already sent in your membership renewal for next year, please keep in mind that our membership fees are the main source of TAC finances. Our lecture series is truly first rate. My hat's off once again to the Program Committee for TAC's marvelous series of monthly Saturday morning lectures.

While the lectures and other programs are at the heart of what we do, we also take pride in our commitment to the Fine Arts Museums of San Francisco textile department, officially known as the Caroline and H. McCoy Jones Department of Textile Arts. It is an extraordinary textile department and all textile lovers in the Bay Area should be thankful to have such a unique resource with its collections, its exhibitions and resources, and its curators. In that regard we are sad to note the resignation of Diane Mott as curator. She had last curated the exhibition *For Tent and Trade: Masterpieces of Turkmen Weaving*, a marvelous exhibition of selected masterpieces from the deYoung's world-class collection. Thank you, Diane, for your work and dedication these past thirteen years. We will miss you and wish you well in all your future endeavors.

Finally, I wish to acknowledge the hard work and dedication of the board members. Thanks to each of you for your time in meetings, both board and committee, and for all the ideas and communications. It is a genuine pleasure to work with each of you.

Paul Ramsey  
TAC Chair

## Programs continued from page 1

Eric Mindling has lived in Oaxaca for 17 years and is an author, photographer, lecturer, and founder of Traditions Mexico, a company that creates pioneering, culturally focused tours and workshops that take participants into the world of Mexico's artisans. He is currently working on a pilot for a public television series on Mexican culture and is writing a book about the traditional potters of Oaxaca.

### **Saturday, October 17th, 2009, 10 a.m.** **Transordinary Vessels: The Sculptural Basketry of Emily Dvorin**

**With Emily Dvorin**

Challenging the traditional definition of basketry, our speaker, sculptural basketmaker Emily Dvorin, explores contemporary interpretations of this traditional craft utilizing non-traditional materials. A fiber artist for more than 32 years, she transforms the ordinary through manipulation, construction, alteration, repetition of singular elements, coiling, weaving, and assembling to create dense arrangements of common urban objects.

Sculpting with fiber and interacting with material, pattern, color, design, and shape and texture, Ms. Dvorin has won awards and honors for her baskets and currently teaches four different

*Programs continue on page 3, col. 1*



*Atypicaltropical by Emily Dvorin*

## Programs *continued from page 2*

techniques of basketry. Originally from the East Coast, Ms. Dvorin has lived and taught in Marin since the 1970s. Recently she gave up ownership of a retail contemporary crafts store in San Anselmo in order to fulfill her lifelong dream of being a full-time artist. She now has a studio in Sausalito.

Part of being a basketmaker is the gathering of ingredients. Ms. Dvorin's philosophy is that "everything in life is basket material," and she finds materials everywhere and anywhere. She is noted for her use of cable ties, plastic tubing, straws, shoulder pads, wire, hardware, cloth zippers, hair curlers, chopsticks, newspaper bags, and ordinary household items. Her use of repurposed, recontextualized materials is a commentary on the overconsumption of commercial goods. Her work references everyday life and our relationship with our urban environment. Many of her vessel forms are created with an emotional and personal visual vocabulary that speak of life's issues. Ms. Dvorin's whimsical, exuberant use of color and texture and her optimistic, sometimes edgy, approach make her vessels truly original and definitely transordinary.

Please join us for a unique opportunity to explore the creative world of this remarkable sculptural fiber artist as she shares with us her visual language. In this time of "going green," perhaps she will also inspire us to reconsider our commitment to recycling and reusing everything around us.

**Saturday, November 21, 2009, 10 a.m.**

### **The Magic of Indigo**

**With Barbara Shapiro**

Discover the magic and delve into the mystery of indigo with Barbara Shapiro, a textile artist whose work has been widely exhibited and published both locally and internationally.

Indigo, one of the oldest and most influential of dyes, has a long and fascinating history. Derived from different plants found all around the world, indigo has long been prized for its rare color as well as its medicinal powers. This ancient dye stuff has had a huge impact on fortune and trade throughout the world as its availability rose and fell with empires. It has come to be strongly associated with certain cultures, not least our own blue denim phenomenon. Well suited to resist dyeing techniques, indigo has given color to a wide variety of distinctive patterning. The mystique and chemistry of traditional formulas and contemporary practices will be discussed in this lecture. Special attention will be given to a particular formula, used extensively in the 18th century, which is making a comeback as a safe and ecological way for contemporary artists to use both natural and synthetic indigo.

Barbara Shapiro's love of indigo has influenced her own woven artwork for many years and has recently given new life to her exploration of traditional basketry forms. Ms. Shapiro is an advisory board member of the Textile Arts Council as well as a board member of the Textile Society of America. She lectures and teaches weaving, dyeing, surface design, and basketry techniques and has volunteered as a teaching assistant at San Francisco State University, where she has maintained the indigo dye pots for many years. Please join us to learn more about the magic and mystery of indigo.

## **A Greener Indigo – a workshop with Barbara Shapiro**

**November 14, 2009, 9:30 a.m. to 4:00 p.m.**

**San Francisco State University**

Explore the magic mystery of indigo, one of the oldest and most influential dyes, in a hands-on workshop. Barbara will set up an indigo dye bath using a simple ecological formula suitable for studio use. She will introduce basic indigo dyeing procedures and resist techniques for your samples. You will prepare cloth for dyeing and experiment with resist dyeing and printing or painting with thickened indigo. By the end of the day you will have a set of dyed and printed indigo samples and the knowledge to go on using this magic dye with a non-toxic "green" formula suitable for the home studio. Alternate recipes will be discussed.

The "new" green formula is based on research by French natural dye expert Michel Garcia, presented during the World Shibori (and Natural Dye) Symposium in October 2008. Barbara has been experimenting with this rediscovered formula since then and feels it is important to share this safer, non-toxic, fume-free, inexpensive, and easily disposed of formula widely used during the 18th century. The formula can also be thickened and used to paint or print with indigo. This workshop will complement Barbara's lecture on November 21, 2009, at the de Young Museum.

The workshop is limited to 12 students and is open to Textile Arts Council members only  
Location: San Francisco State University  
Cost: \$100, including materials  
To register: please contact the TAC office at 415 750-3627 or [tac@famsf.org](mailto:tac@famsf.org)



*Moonscape by  
Barbara Shapiro*

# Amish Abstractions: Quilts from the Collection of Faith and Stephen Brown

Lonna and Marshall Wais Gallery and Diane Dollar Knowles and Gorham B. Knowles Gallery of Textile Arts

November 14, 2009 to June 6, 2010

*Amish Abstractions: Quilts from the Collection of Faith and Stephen Brown* showcases the artistry and diversity of the Amish quiltmaking tradition with 48 full-size and crib quilts dating from the 1880s to the 1940s, the height of Amish quiltmaking. Bay Area collectors Faith and Stephen Brown began collecting quilts more than thirty years ago. They have built one of the most important collections of Amish quilts in private hands, with premier examples from various communities in Pennsylvania and the Midwest.



Plate 1, *Railroad Crossing*  
Melinda Miller, Walnut Creek, Ohio  
Dated "1888" in quilting. 89 x 69 in.  
Collection of Faith and Stephen Brown

The Amish represent a deeply conservative branch of the Anabaptists, a radical Protestant sect that emerged in Europe during the early 16th century. The Amish doctrine, established in 1693 by Jakob Ammann, is based on creating a community apart from the rest of society. This community of believers makes no separation between their secular and religious activities and accepts that

spiritual redemption is found in the submission of the individual to the group. Escaping persecution, the first wave of Amish immigrated to the United States from southern Germany, the Alsace, and Switzerland between 1737 and 1754, settling on farms in Pennsylvania and, later, throughout the Midwest and Canada. Living largely apart from mainstream culture, the Amish reject most modern conveniences in favor of a quiet, ordered life that is reflected in their buildings, furnishings, gardens, and quilts.

While the Amish learned quiltmaking from their "English" (non-Amish) neighbors, they quickly developed a unique sensibility of their own, coupling distinctive choices of quilt patterns and fabrics with unusual spatial arrangements. For those who recall the landmark exhibition *Amish: The Art of the Quilt* from the Esprit Collection mounted at the old de Young in 1990, *Amish Abstractions* works as a perfect continuance. Whereas

the previous exhibition focused solely on the quilts from Lancaster County, Pennsylvania, *Amish Abstractions* encompasses quilts from a larger swath of Amish communities with a special focus on the Midwest.

While the earliest recorded quilt in Amish inventories dates to 1831, quiltmaking did not become a pervasive activity among Amish women until the 1880s—decades after it had become established in mainstream America and after the Amish migration to Midwestern farmlands. Consequently, divergent quiltmaking traditions exist among the Pennsylvania Amish and the Midwestern Amish. These juxtapositions allow for interesting comparisons between the settlements and offers insight into the group decisions that guide the quilts' aesthetics—decisions that were often affected by the event of establishing a new settlement.

In Lancaster County, Pennsylvania, the oldest established Amish settlement, the women worked with a very limited number of quilt patterns. These patterns, including the Center Square, Diamond, and Bars, were introduced by the other Germanic settlers populating the area. Bold geometric patterns, saturated colors, fine woolen fabrics, and elaborate quilting characterize the Lancaster quilts, making them the most distinct in the Amish tradition. These quilts reflect not only their conservative Old Order Amish belief system but also churches that were both well established and prosperous.

In contrast, the Midwestern Amish quiltmakers, working with a large repertoire of quilt patterns, favored finely pieced quilts with complex geometric patterns, a repeated block pattern format, less detailed quilting, and cotton fabrics. The earliest quilt in the Browns' collection, *Railroad Crossing* (see plate 1), by Melinda Miller of Walnut Creek, Ohio, dates to 1888. This rare example from the 1880s illustrates the early preference of the Midwestern Amish for complex piecwork. Furthermore, the quilt indicates that the Ohio Amish had gained enough affluence to allow the women the leisure time to create quilts of remarkable beauty and intricacy.

The Amish women of Arthur, Illinois, have created a distinct tradition. Settled in 1865 by families from various Eastern and Midwestern communities, Arthur was a thriving community that grew without dissension. These factors nurtured the women's unique aesthetic in quiltmaking. Their

quilts reflect two separate traditions that, combined, create startling effects, as seen in this Crazy Star quilt (see plate 2), in which a central star motif prominent in Pennsylvania quilts is imposed on a repeated block pattern common in Midwestern quilts.

On view from November 14, 2009, to June 6, 2010, *Amish Abstractions* celebrates the significance of Amish quilts in the history of American textiles while highlighting the beauty and complexity of the quilts' abstract patterns.

*Jill D'Alessandro*  
Acting Curator

A fully illustrated catalogue will accompany the exhibition with contributions by three quilt experts. All three authors will be speaking at the museum along with Stephen and Faith Brown and well-known quilt historian and collector Jonathan Holstein at the symposium *Amish/American: Quilts in Context*. See information below.



*Plate 2, Crazy Star*  
Arthur, Illinois  
ca. 1920  
74 x 63 in.  
Collection of Faith and Stephen Brown

## Visiting the de Young while the Boy King is in residence

The de Young's special exhibition, *Tutankhamun and the Golden Age of the Pharaohs*, runs until March 28, 2010. Although the museum is definitely busier than usual, we encourage our members to enjoy the other exhibits and our own Textile Arts Council programs as always.

There are a few special access issues during the run of this exhibition. The garage entrance is being used exclusively as an *exit* unless you are disabled. Visitors coming in for anything *other than Tut* are asked to use the Education entrance near the Tower (the one with a revolving door).

## Tutt Remak

A good friend to the Textile Arts Council and the de Young's textile department, Tutt Remak, passed away recently. Those of you whose memories go back to the early days of the department and the beginnings of TAC will remember Tutt. A native of Germany and an avid needlewoman, Tutt was one of the first textile conservation volunteers, part of the army mustered by Anna Bennett to prepare our tapestry collection for the acclaimed exhibition *Five Centuries of Tapestry* in 1976. She sat on the first board for the Textile Arts Council in the late 1980s and was a faithful member and supporter through the years.

## Congratulations

Among the recent inductees to the American Craft Council's College of Fellows were two well-known local fiber artists and TAC members. Congratulations to Gyongy Laky and Adela Akers. Watch for the feature in the October/November issue of *American Craft* magazine.

## Symposium: Amish/American: Quilts in Context

**Saturday, December 5, 1 to 4 p.m.**

**de Young Museum, Koret Auditorium**

A diverse panel of speakers presents an in-depth look at the art of Amish quilts. Each guest will discuss a different aspect of Amish and American quiltmaking tradition. Collectors Faith and Stephen Brown will make introductory remarks.

Joe Cunningham: "The Quiltmaker's Quandary"

Jonathan Holstein: "On Collecting and Its Consequences"

Janeken Smucker: "Gifts of Humility, Objects of Pride"

Robert Shaw: "American Quilts: The Democratic Art"

For more information: 415 750-3531 or [amartin@famsf.org](mailto:amartin@famsf.org)

## Ethnic Textile Bazaar

Sunday, September 27, noon – 4 p.m.

The Sewing Workshop, 2010 Balboa St. (at 21st Ave.), San Francisco

**Free admission**

**Don't miss this rare opportunity to browse through hundreds of interesting hangings, ethnic clothes, decorative pieces, rugs, and other textile items from many lands and peoples, all from the collections of TAC members.**

Highlights include:

Japanese kimono, shibori ♦ early 20th century block-printed/embroidered Persian hangings ♦ Uzbeki and Afghan floral-embroidered wall hangings and silk ikat yardage ♦ Afghan kilim • Kurta (Swat) embroidery ♦ Palestinian (Deir Ibzi) cross-stitch embroidered handbags, scarves, pillow covers ♦ Chinese silk embroidery ♦ Hmong blankets and an indigo calendared and batiked vest ♦ Indonesian batiks ♦ Laotian, Cambodian, and Indonesian handwoven supplementary weft textiles ♦ rare pink Kente cloth from Ghana ♦ Kaross Project (Limpopo, South Africa) embroidered narrative textiles ♦ Yugoslav floral-patterned saddlebag ♦ textiles photographed in Masako Takahashi's Mexican Textiles; e.g. colorful embroidered Tehuantepec blouses ♦ Guatemalan handwoven jackets, huipiles, rebozos, and skirts ♦ San Blas Islands *molas* • purses from Iran, Central Asia, and Vietnam ♦ handwoven, colorful wool vests and jackets ♦ pillows from Turkey and Morocco

Part of the proceeds will go to benefit TAC and its programs.

Duplicate books from the Caroline and H. McCoy Jones Department of Textiles Arts, de Young Museum, will also be offered for sale.

## Welcome to Our New Members

Through July 13, 2009

Dorothy Abbott  
Nancy Bavor  
Tania Bedford  
Mary-Helen Binger  
Elise Bodtke  
Linda Boentgen  
Joan Chatfield-Taylor  
Carol Durham  
Sandra Farrell  
Paola Gianturco  
Lisa Haydon  
Debra Jack  
Margaret Kinda  
Fred King  
Lorna Lee  
Cristin McKnight  
Melody Marks  
Gloria Miller  
Geri Patterson-Kutras  
Peggy Purcell  
Penelope Rose  
Nancy Ukai Russell  
Sandra Stoneman  
Carson & John Taylor  
Donna Terry  
Valborg Thomas  
Dana Upton  
Betty Wass El-Wakil  
Anne Wright Wilson

## Save the Date!

Join us on Saturday, January 16th, 2010, at 12:30 p.m. for a very special members-only luncheon celebrating the exhibition *Amish Abstractions: Quilts from the Collection of Faith and Stephen Brown*. Hear about the exhibition and the extraordinary quilts on display from curator Jill D'Alessandro and the collectors themselves, and enjoy lunch in the de Young's Piazzoni Mural Room. Cost is \$50 per person and space is limited. For reservations, contact the TAC office at 415 750-3627 or email [tac@famsf.org](mailto:tac@famsf.org)

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## NEXT NEWSLETTER DEADLINE

October 16, 2009  
Please send your copy to the TAC office at [tac@famsf.org](mailto:tac@famsf.org)

# GENERAL CALENDAR

ONGOING

- Until Sept. 15** *Graduate Show, MFA 2009*. Virtual gallery exhibition, [www.FiberScene.com](http://www.FiberScene.com)
- Until Sept. 20** *Lords of the Samurai*, Asian Art Museum, San Francisco Includes armor, formal attire, masks, [www.asianart.org](http://www.asianart.org)
- Until Oct. 25** *The World According to Joyce Gross: Quilts from the Dolph Briscoe Center and Fabric Tattoos: The Spirit of the Mola*. Both at the San Jose Museum of Quilts & Textiles, [www.sjqquiltmuseum.org](http://www.sjqquiltmuseum.org)
- Until Nov. 7** *Fashion and Politics*, The Museum at FIT, New York, [www.fitnyc.edu/museum](http://www.fitnyc.edu/museum)
- Until Nov. 14** *Lia Cook: The Embedded Profile*, University of Wyoming Art Museum, Laramie, [www.uwartmentmuseum.blogspot.com/](http://www.uwartmentmuseum.blogspot.com/)
- Until Jan. 31, 2010** *Madeleine Vionnet: Puriste de la Mode* – garments and patterns by the great modernist designer. Les Arts Decoratifs, Paris, [www.lesartsdecoratifs.fr](http://www.lesartsdecoratifs.fr)
- Until Jan. 3, 2010** *Recent Acquisitions*
- Feb. 1, 2010** *The Finishing Touch: Accessories from the Bolivian Highlands*
- Mar. 6, 2010** *Timbuktu to Tibet: Rugs and Textiles of the Hajji Babas*  
All at the Textile Museum, Washington, DC, [www.textilemuseum.org](http://www.textilemuseum.org)

## SEPTEMBER

- Sept. 10 – Nov. 16** *Wish You Were Here: Fiber Art Postcards*. Second non-juried exhibit of artist-created fiber mail art. Tohono Chul Park, Tucson, AZ, [www.tohonochulpark.org](http://www.tohonochulpark.org)
- Sept. 12, 11 a.m. – 2 p.m.** *Open House at the Sewing Workshop*. For a full calendar of classes in various textile techniques taught by well-known Bay Area artists and teachers, go to [www.thesewingworkshop.com](http://www.thesewingworkshop.com). 2010 Balboa St., San Francisco, 415 221-7397.
- Sept. 11 – Oct. 5** *NeoFelt: The Future of an Ancient Art*. The Creamery Arts Center, Hotchkiss, CO, [www.northforksarts.org](http://www.northforksarts.org)
- Sept. 25 – Oct. 29** *Quilt National '09*, 16th biennial juried exhibition, The Foundry Art Centre, St. Charles, MO, 636 255-0276, [www.foundryartcentre.org](http://www.foundryartcentre.org)
- Sept. 27** *TAC Ethnic Textile Bazaar!* See page 6 for details.
- Sept. 30** *Patterns of Long Ago: Reflections of China in Japanese Noh Costume*, Museum of Fine Arts Boston's Compton Gallery, [www.mfa.org](http://www.mfa.org)

## OCTOBER

- Oct. 1 – Jan. 24, 2010** *Open Source Embroidery*, techno-stitchery, Museum of Craft and Folk Art, San Francisco, [www.mocfa.org](http://www.mocfa.org)

- Oct. 2 – 4** *Pattern Design Conference*, Internationally known speakers, master classes. Presented by the Center for Pattern Design in partnership with the Art Institute of California. Various locations in San Francisco. To register and for more information, go to [www.centerforpatterndesign.org](http://www.centerforpatterndesign.org)
- Oct. 4 – Jan. 10, 2010** *Grass Roots: African Origins of an American Art*. The parallel histories of coiled baskets on two continents. UCLA's Fowler Museum, [www.fowler.ucla.edu](http://www.fowler.ucla.edu)
- Oct. 11 – Jan. 24, 2010** *Knitted, Knotted, Netted*, Group show featuring artists on the forward edge of textiles and fiber art. Hunterdon Art Museum, Clinton, NJ, 908 735-8415, [www.hunterdonartmuseum.org](http://www.hunterdonartmuseum.org)
- Oct. 15 – 26** *Antique Rug & Textile Show (ARTS)*, International exhibitors, Motel Capri, 2015 Greenwich St., San Francisco, [arts.jozan.net/](http://arts.jozan.net/).
- Oct. 16 – Apr. 4, 2010** *Design USA: Contemporary Innovation*, Work by the winners of the prestigious National Design Awards in diverse disciplines including fashion and interior design, [www.cooperhewitt.org](http://www.cooperhewitt.org)
- Oct. 17 – Apr. 11, 2010** *Contemporary Japanese Fashion: The Mary Baskett Collection*, The Textile Museum, Washington, DC, [www.textilemuseum.org](http://www.textilemuseum.org)
- Oct. 17** *Third Annual Art of Collecting Symposium*, San Jose Museum of Quilt and Textiles, [www.sjqquiltmuseum.org](http://www.sjqquiltmuseum.org)
- Oct. 30 – Nov. 18** *High Fiber Under Five*, Annual sale – all pieces under \$500. San Jose Museum of Quilts and Textiles, [www.sjqquiltmuseum.org](http://www.sjqquiltmuseum.org)
- ## NOVEMBER
- Nov. 11 – Feb. 7, 2010** *Still Crazy*, Crazy quilts at the San Jose Museum of Quilts and Textiles, [www.sjqquiltmuseum.org](http://www.sjqquiltmuseum.org)
- Nov. 14 – June 6, 2010** *Amish Abstractions: Quilts from the Collection of Faith and Stephen Brown*, de Young Museum Textile Gallery.
- Nov. 14** *A Greener Indigo – a workshop with Barbara Shapiro*, see page 3 for details.
- ## DECEMBER
- Dec. 5** Symposium: *Amish/American: Quilts in Context*. A panel of four eminent speakers and the collectors, Faith and Stephen Brown, 1 – 4 p.m., see page 5 for details. Information at 415 750-3531 or [andreamartin@famsf.org](mailto:andreamartin@famsf.org).
- ## JANUARY
- JAN. 29** Deadline for entries: *Green: A Color and a Cause*, A juried exhibition at the Textile Museum, Washington, DC, April 1 – Sept. 30, 2011. This exhibition will celebrate green as a color and a cause, and include contemporary pieces as well as textiles from the permanent collection, [www.textilemuseum.org/exhibitions/upcoming/GREEN.htm](http://www.textilemuseum.org/exhibitions/upcoming/GREEN.htm)

September  
2009

# Textile Arts Council

Don't miss these exciting TAC events!

## Textiles of Oaxaca, Mexico: Tradition and Change

With Eric Mindling

Saturday, September 26

Koret Auditorium

de Young Museum

## Transordnary Vessels: The Sculptural Basketry of Emily Dvorin

With Emily Dvorin

Saturday, October 17

Koret Auditorium

de Young Museum

## The Magic of Indigo

With Barbara Shapiro

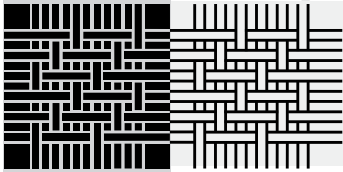
Saturday, November 21

Koret Auditorium

de Young Museum

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

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September  
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Visit our web site: [www.textileartscouncil.org](http://www.textileartscouncil.org)