

Textile Arts Council

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

January 2007

Volume XXII
Number 1

Upcoming Programs and Announcements

All programs are held in the **Koret Auditorium at the de Young Museum** in Golden Gate Park, 50 Hagiwara Tea Drive, San Francisco. Admission to the programs is **FREE** to TAC members, \$5 for non-members, and \$3 for students with I.D. No additional Museum admission fee is necessary. You may enter from the lower garage level or from the main floor near the entrance.

TEXTILE ARTS COUNCIL SPECIAL EVENT:

ELEANOR COPPOLA'S *A VISIT TO CHINA'S MIAO COUNTRY*



Please join the Textile Arts Council as we begin our year with an exciting special program! Award-winning filmmaker **Eleanor Coppola** will be presenting a documentary film about her 1994 trip to China, *A Visit to China's Miao Country*. This is a rare opportunity to view the traditional dress and rituals of several subgroups of Miao people living in remote areas of southwest China. The film shows the Miao people in their beautiful, elaborately dyed and embroidered clothing and their stunning hand-crafted jewelry worn during special festivals. Ms. Coppola will provide insights into her experiences with

these fascinating cultures. Textiles from this trip will be on display for viewing.

Time: Saturday, January 13, 2007, 2 p.m.

Place: Koret Auditorium, de Young Museum

Cost: \$5 for TAC members; \$10 for public

Reception to follow: \$20 for TAC members; \$25 for public.

Reception includes hors d'oeuvres and a raffle for a DVD of *A Visit to China's Miao Country* and Coppola wine.

For Reservations: 415 750-3627; email: tac@famsf.org

Proceeds to benefit TAC programs.

PROGRAMS

Saturday, January 20, 2007, 10:00 a.m.

THE TIES THAT BIND: IKAT WEAVERS OF FLORES, INDONESIA

With **Roy W. Hamilton**

Join **Roy W. Hamilton**, Curator for Asian and Pacific Collections with the Fowler Museum of Cultural History at the University of California, Los Angeles, for this highly visual lecture in which he will share with us the results of his extensive research.

Mr. Hamilton will present an overview of the cultures and the textiles on the remote island of Flores, which is part of the Nusa Tenggara province of Indonesia. This is one of the most productive regions for traditional textiles in Indonesia today. Using images as well as a video, Mr. Hamilton will explore the lives of mother and daughter weavers in the village of Ndona. His lecture will also explain the processes used on Flores to dye yarns using indigo and morinda citrifolia.

Mr. Hamilton is the author of a number of publications. In 1994 he wrote *Gift of the Cotton Maiden: Textiles of Flores and the Solor*



Onelako weaver from Gift of the Cotton Maiden, by Roy Hamilton.

Programs continue on page 2, col. 2

Fine Arts
Museums of
San Francisco

de Young
Legion
of Honor

Chair's Column

Dearest members,

It's hard to believe the year has gone by so quickly. The coming year is going to be even more exciting. We are honored to present a very special event in January; Eleanor Coppola's film ***A Visit to China's Miao Country***. This will be a fund raiser for the new **Programs and Education Fund**. This fund will be used to expand our lecture programs to bring you more of the amazing speakers who live outside the Bay Area, and will include funding for our future educational programs involving textiles. Look for more programs as the education committee gets going spreading the love of cloth and fiber. Look for the new **Volunteer Opportunities Column** in this newsletter. Come and join the fun.

This is a very exciting time at the Fine Arts Museums. The new director, John Buchanan, has some fabulous plans in the works for future textile exhibits. (Yes! He knows and loves textiles!) Of course, the Vivienne Westwood retrospective is coming to the de Young from the Victoria and Albert Museum in London, and Vivienne Westwood will be the topic for our Saturday lecture in March by Gladys Perint Palmer, a fabulous fashion writer known for her wonderful drawings. The Nan Kempner exhibit from the Met in New York is coming to the de Young in June. And there are very exciting exhibits in the works that may include ballet and theater costumes from Russia, an Yves Saint Laurent collection from Paris, and many more you won't want to miss. Watch for news of things to come.

Check out our beautiful and fully operational website at **www.textileartscouncil.org**. Thanks to board member Linda Gass and technical consultant Mary Weeks, the website is now up to date, and will be kept up to date. The next item in the works is to be able to send you all e-mail announcements and lecture reminders.

Your board is also working hard to bring you more frequent and more varied events. This is your organization, and I invite you to participate as much as you can. I know that for me it is such a joy to be among people who share my enthusiasm for the endlessly varied, simultaneously ancient and modern, most fascinating world of textiles.

Yours in cloth,

Laurel Sprigg
Chair, Textile Arts Council
www.laurelsprigg.com

Programs continued from page 1

Islands, in 1998 *From the Rainbow's Varied Hue: Textiles of the Southern Philippines*, and in 2003 *The Art of Rice: Spirit and Sustenance in Asia*. Currently he is working on *Bast Fiber Weaving and Cultural Preservation in Asia and the Pacific*.

In addition to his curatorship at the Fowler, Mr. Hamilton is a lecturer in the World Arts and Cultures department at UCLA and has been the recipient of a number of grants and awards, including one in 2002 from the National Endowment for the Humanities. Please join us in what will be a thoughtful lecture giving us a unique insight into an important center of traditional textile production.

Saturday, February 10, 2007, 10:00 a.m.

EMBROIDERED TEXTILES OF THE SINDH, PAKISTAN

With John Gillow

Out of poverty, a harsh terrain, and the strictest of caste divisions comes one of the world's most prolific textile traditions. The textiles of the desert regions of



*Textile from the Sindh province, Pakistan.
Compliments of John Gillow.*

the Sindh area of southern Pakistan are all profusely adorned with embroidery and mirror-work to show off a young bride's skill with a needle and to emphasize her suitability as a mother to be. In this slide talk, John Gillow, who has visited the area numerous times over the past 20 years,

will show a variety of textiles from the region made for their weddings by women of various castes and explain their social significance. Bridal costumes, hangings, shawls, animal trappings, and quilts are some of the exquisite cloths produced in this remote corner of the world.

Mr. Gillow has traveled the world for more than 30 years, studying, collecting, and lecturing on textiles. He has authored or co-authored 10 books ranging from *World Textiles: A Visual Guide to Traditional Techniques to African Textiles and Traditional Indian Textiles*. Please

join us for what promises to be an exciting look at a little known textile tradition.

**Saturday, March 24, 2007, 10 a.m.,
VIVIENNE WESTWOOD: FROM
ANARCHY TO ARISTOCRACY—
FIG LEAF TO CROWN**

With Gladys Perint Palmer

Designer Vivienne Westwood embodies the spirit of fashion at the turn of the 21st century: audacious, uninhibited, and democratic. Long gone are the hushed elitist salons of masters like Dior and Balenciaga, when most women got no closer to haute couture than a magazine page. Fashion today is entertainment and everyone knows the names of the designers and their models. A piece of the fashion dream is yours for the price of a Chanel lipstick.

Even the rigorous training of the past is no longer standard—rogues and upstarts may apply. A home-sewer and schoolteacher, Vivienne Westwood found her true calling when she met pop culture gadfly and entrepreneur Malcolm McLaren. The designs she created for their King's Road shop over a 10-year period were driven by the continuous changes in the British music scene and its fiercely tribal fans.

Westwood's prominence as a designer today is assured. Known for her determined "Englishness" and her respect for historic

costume, she can always be relied upon for an outrageous quote, a daring vision, and an unwavering independence. Join TAC in celebrating the exhibition, *Vivienne Westwood*, which opens March 3, 2007, in our lower level temporary exhibition galleries.

Ms. Palmer is a leading international fashion illustrator and has been associated for many years with the Academy of Art University in San Francisco, where she is currently Executive Director of the School of Fashion and Merchandising. Her illustrations are featured in leading international fashion and news publications and she counts among her advertising clients many of the top design houses. Her book of drawings and indiscreet captions, *Fashion People*, was published in 2003 and she is working on a second book.

A graduate of St. Martin's School of Art in London and the Parsons School of Design in New York, Ms. Palmer will help us to appreciate Vivienne Westwood's unique vision and her place in the fashion firmament.



Gladys Perint Palmer, Vivienne Westwood, winter 1993

SPECIAL EVENT

Private tour for TAC members

Textiles of the SF Design Center

led by TAC chair Laurel Sprigg

Friday, February 2, 2007, 9 a.m. to 3 p.m., stopping for lunch in the Design Center.

Donation to TAC of \$20 (cost of lunch not included)

Get an inside look at the most fabulous fabrics from all over the world. Modern and old world, document, ethnic, and amazing fabrics that you can touch! Laurel Sprigg, owner of her own custom sewing business, www.laurelsprigg.com.

www.laurelsprigg.com, will take you to fabric heaven, highlighting the most special fabrics available today. We will stop for lunch in the Galleria Atrium Cafe in the middle of it all. Call the TAC office to register. Limited to 10 participants

Obituaries

Roger Cavanna

With regret we note the passing of **Roger Cavanna**, local rug dealer and friend of TAC. Mr. Cavanna and his son Conroy operated Carpets of the Inner Circle, an exquisite showplace on Jackson St. for his beloved tribal weaving. Some of you may remember that Roger generously opened his gallery doors to us for one of our holiday parties during the de Young's "closed years." He also welcomed us there for a lecture on the history of the Persian carpet. Mr. Cavanna had been a Peace Corps volunteer, held an MA in architecture from UC Berkeley, and was a lifelong student of Buddhism. Our sincere condolences to his family.

Rosie Lee Tompkins quiltmaker and artist

African-American quiltmaker **Effie Mae Howard** was found dead Friday, December 1, of undetermined causes. She was seventy years old and, under the pseudonym Rosie Lee Tompkins, had been producing astonishing works of patchwork art for several decades. *New York Times* art critic Roberta Smith went so far as to say that "Tompkins's textile art [works] ... demolish the category," and that "Tompkins' work reminds us that the truly global nature of 20th-century modernism is not yet fully known."



Three Sixes (quiltmaker's title).
Pieced by Rosie Lee Tompkins,
Richmond, California, 1987.
Quilted by Willia Ette Graham,
Oakland, California, 1996.
77" x 98". Front: polyester
doubleknit, polyester knit,
broadcloth, ottoman, poplin,
wool jersey. Back: muslin.

"I think it's because I love them so much," Tompkins speculated, "that God let me see all these different colors."

Howard/Tompkins, who had fourteen younger half-siblings, grew up helping her mother piece quilts in rural southeast Arkansas, where poverty constrained the family to use every available scrap of cloth. Her prodigious talents, however, were eventually widely recognized.

"Writers have compared Tompkins," said *New Yorker* reviewer Andrea Scott, "to canonical bigwigs like Mark Rothko, Joan Mitchell, and Alfred Jensen. But for all their affinities with modernist paintings, her quilts have a tactile allure and wobbly ecstasy unmatched by any canvas."

"I doubt that Tompkins set out to trump painting with her quilts," said *Artforum* critic Meghan Dailey, "but with cloth and thread she does achieve a kind of improvisational restlessness, and ultimate coherence, that a lot of painters can only hope to approximate."

"I was just mixing up some material," Tompkins said, "to see what it look like."

"Resolutely nonreferential," said *Art in America* critic, Eleanor Heartney, "Tompkins's quilts bring to mind the efforts of early American modernists to forge a language of pure abstraction. That she does so with scraps of cloth instead of paint in no way diminishes her achievement."

"Here is inventiveness and originality so palpable and intense," said former Whitney curator Lawrence Rinder, "that each work seems like a new and total risk, a risk so extreme that only utter faith in the power of the creative spirit could have engendered it."

"I wonder how I did that!" Tompkins mused, astonished by her own work. "It was the Lord that helped me."

"These quilts are works of such distinction and devotion" *Artweek* critic Alison Bing said, "that they supersede established art-historical categories, forcing reviewers to retreat to that dumfounded admiration that attracted us to art in the first place."

Tompkins never went to high school. She lived briefly in Milwaukee and Chicago before going west in 1958, took adult education classes in Berkeley, California, and passed a test to get into Oakland City College, where she took a few business classes. Then she completed one course in nursing at the Martha Howard School of Nursing and another at Richmond High. She eventually settled in Richmond, California, and worked as a practical nurse in convalescent homes, a job she loved. Married twice, she raised five children and step-children. She is survived by her mother, two sons, two stepchildren, and numerous other relatives.

Deeply religious, Tompkins felt that she was God's instrument. Her patchworks were designed by Him; she was grateful to have found this uplifting way of worshiping. Following an elaborate personal code that came to her while engaged in private prayer, she pieced with particular family members in mind. Empowered by a force greater than herself, she thus attended to in-family spiritual relationships in the course of fabricating her extraordinary works of art.

Tompkins was intensely private. She only ever met four people as the artist "Rosie Lee Tompkins"

(myself, curator Lawrence Rinder, Africanist Robert Farris Thompson, and historian Glenna Matthews). After suffering a nervous breakdown in the late seventies, her deepest craving was for peace of mind. But she heard voices, believed that her phone was tapped, and never arrived at the tranquillity she sought.

"I feel like I don't have any privacy—" she once told me, "like I'm living in a glass house or something—where everybody's always looking in or listening to what I say."

She covered one wall of her bedroom with patchwork crowded with appliqued crosses, hoping this would fend off the intruding voices, but it failed to do so.

Images of Tompkins's quilts frequently illustrated magazine and newspaper coverage of exhibitions that included her work. *Threads* magazine featured one of her quilts on their October 1989 cover; this quilt was later purchased by the Whitney Museum. Her work was accorded a separate gallery for the High Museum's 1996-1997 *No Two Alike: African-*



Hit and Miss Strip
Pieced by Rosie Lee Tompkins, Richmond, California, 1983. Quilted by Willia Ette Graham, Oakland, California, 1985. 73" x 112". Front: velvet, velveteen. Back: cotton broadcloth.

American Improvisational Quilts exhibition and featured in the show's poster. Her first one-woman exhibit ("Rosie Lee Tompkins," Berkeley Art Museum, 1997), was hailed as a defining moment in fiber art history.

"The critical barriers that once stood," wrote *San Francisco Chronicle* critic Kenneth Baker, "between art and craft, between popular and elite sensibility, between European and pan-cultural aesthetics, are down."

In 2002, Tompkins's entries in the Whitney Biennial were characterized as the best "painting" in the show. Her

work has graced seven of my exhibitions and is featured on the catalog cover of the most recent—*Accidentally on Purpose: The Aesthetic Management of Irregularities in African Textiles and African-American Quilts*—showing at the Figge Museum of Art in Davenport, Iowa, until February 11th, 2007. The Shelburne Museum in Vermont will do a one-woman show of her work from May to October. It will be called *Something Pertaining to God*.

Volunteer Opportunities

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

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

NEXT NEWSLETTER DEADLINE

February 18, 2007

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

Announcement

Deborah Corsini, former TAC board member and wedge-weaver extraordinaire, has been named curator at the San Jose Museum of Quilts and Textiles.

Welcome to Our New Members

Through
October 31, 2006

Susan Anderson
Matt Arnett
Nancy Bardach
Carol Bier
Susan Black
David Breyer
Beth Charlesworth
Ingrid Cole
June Hogan Colwell
Deborah Costello
Judy Cress
Raj & Helen Desai
Patricia Dicker
Christopher Duggan
Alyssa Erickson
Karen Ray Gibson
Jennifer Giles
Joyce Goode
Kathleen Graeven
Joan Whitman Hill
Lois Kershner
Levin Kinsey
Franki Kohler
Patricia Klein
Laura Kramer
Carol Larson
Karen Lizarraga
Jo Magaraci
Gwen Mahoney
Corinne Mott
Ellen Mykkanen
Linda Northway
Jennifer Patrick
Annie Pfeifer
Terri Phillips
Kathleen Powers
Alicia Pucci
Karen Reiter
Leslie Ross
Thea Sand
Deb Shattil
Mai Shields
Joyce Smith
Laraine Stein
Leslie Terzian-Markoff
Kathleen Vitale
Marilyn Webster
Marianne Wiener
Rebecca Williams

VIVIENNE WESTWOOD
de Young, March 3–June 10, 2007

You have a much better life if you wear impressive clothes.

—Vivienne Westwood



For more than 30 years, Vivienne Westwood has been creating clothes with the power to

shock, amuse, and, ultimately, impress. *Vivienne Westwood*, organized by the Victoria and Albert Museum in London, will make the de Young its only U.S. stop and the final stop on its international tour. The exhibition, featuring more than 150 designs selected from the V&A's collection and the designer's personal archive, examines Westwood's career, from her first spark of notoriety as a controversial punk icon of the 1970s to her present-day perch as one of the most highly influential couture designers working today.

Westwood's career started in 1971 in collaboration with her then-partner Malcolm McLaren—manager of the Sex Pistols—designing and selling street clothes to the dissident youth gathered outside their London boutique, Let It Rock. The store changed names several time from Too Fast to Live, Too Young to Die (1972), to SEX (1974), then Seditionaries (1976), until finally settling on World's End (1979), the name it retains today. With rebellious zest, they created politically and sexually charged clothes that incited social controversy.

In the early 1980s, disenchanted by the commercialization of punk and recognizing herself as a bona fide

designer, Westwood changed direction. Keeping the cheekiness of her street fashion, she began to create clothing designed for the catwalk and infused it with historical references. Through exhaustive research of costume from centuries past, she transformed herself into a highly regarded, innovative designer. As a punk, she had confronted the establishment, but as a designer she drew on—and played upon—the establishment's traditions and vocabulary. Westwood is renowned for her gentle parody of the aristocracy, the use of such thoroughly British fabrics as Harris tweeds and tartans, and a reworking of



Pagan 'Centaurella'
V&A Images/Victoria and Albert Museum

historical garments, such as the corset and crinoline. Westwood, passionate about classical painting herself, has been compared to the



Naomi Shoes
V&A Images/Victoria and Albert Museum

painters who learn their craft by studiously drafting the works of the great masters. Self-taught, she has reinvigorated English tailoring and has created complex cuts that are unparalleled in contemporary fashion.

Westwood's artistic genius and untiring inventiveness is revealed through this exciting exhibition. Film and runway images about the life and career of Vivienne Westwood will show the extremes of the fashion world, from the streets of London to the catwalks of Paris.

Jill D'Alessandro
Associate Curator
The Caroline and H. McCoy Jones
Department of Textile Arts

In conjunction with *Vivienne Westwood*
Elegant Distortions
Textile Education Gallery
March 3–June 10, 2007

In the late 1980s Vivienne Westwood reintroduced the corset, transforming it from restrictive underwear into fashionable outerwear. Her revival of the corset may be her most important contribution to late 20th-century fashion. This exhibition chronicles the evolution of the corset through a selection of historical corsets from the museum's permanent collection, along with print selections from the Achenbach Foundation.

Related Museum Programs
Saturday, February 24, 3 to 5 p.m.
Koret Auditorium, de Young Museum
Free film series: *Completely Dior and Chanel Chanel*

Saturday, March 3, 10:30 a.m. to noon and 1:30 to 3 p.m.
Kimball Education Gallery, de Young Museum
Children's workshops: *Doing and Viewing Art and Big Kids/Little Kids*

Saturday, March 17, 3 to 5 p.m.
Koret Auditorium, de Young Museum
Free film series: *A Historic Look at Fashion: La Belle Époque 1890–1914 and The Eighteenth-Century Woman*

Saturday, March 24, 10 a.m.
Koret Auditorium, de Young Museum
TAC lecture: *Vivienne Westwood: From Anarchy to Aristocracy—Fig Leaf to Crown*, Gladys Perint Palmer, Artist and Executive Director, School of Fashion at the Academy of Art University, San Francisco

Saturday, March 31, 2 p.m.
Koret Auditorium, de Young Museum
Lecture: *Vivienne Westwood: Long Live the Queen*, Jill D'Alessandro, Associate Curator, Caroline and H. McCoy Jones Department of Textile Arts, FAMSF
Free admission



United States
Wedding Corset,
ca.1898
The Laura Dunlap
Leach Collection
1985.40.16c

GENERAL CALENDAR

HOLD THE DATE

Jan. 11, 2007 *Art, Business and Social Responsibility in Asia.* The story of Carol Cassidy and Lao Textiles, a talk by Carol Cassidy, sponsored by the Asia Society. The event will be held in San Francisco. Registration: 5:30 p.m. Program: 6 p.m.; reception to follow. Suggested donation: \$10. For further information, check the Asia Society's website, www.asiasociety.org, or call Amanda Liberatore, Asia Society Program Assistant, 415 421-8707.

Registration is ongoing for CNCH 2007 Fiber Retreat to be held April 19-22, at Asilomar, Pacific Grove, CA, www.cnch.org/pages/conferences/cnch2007

Until Jan. 28 *The Sculptures of Ruth Asawa: Contours in the Air*, de Young, Museum, San Francisco, www.thinker.org

Until Feb. 25 *Sixties Fashion*, Victoria & Albert Museum, London, UK, www.vam.ac.uk

Until Feb. 25 *Art of Being Tuareg: Sahara Nomads in a Modern World*, UCLA Fowler Museum, Los Angeles, www.fowler.edu

Until Feb. 25 *Mantles of Merit: Chin Textiles from Mandalay to Chittagong*, Textile Museum, Washington, DC, www.textilemuseum.org

Until March 1 *Faux Fiber*, online gallery exhibition, www.FiberScene.com

Until March 4 *Nan Kempner: American Chic*, the Costume Institute at the Metropolitan Museum of Art, NYC, www.metmuseum.org
Opening at the de Young, June 16, 2007!

Until March 11 *Dress Up Against AIDS: Condom Couture by Adriana Bertini*, UCLA Fowler Museum, Los Angeles, www.fowler.edu

Until March 18 *Fashion Show: Paris Collections 2006*, Museum of Fine Arts, Boston, MA, www.mfa.org

Until March 25 *California as Muse: The Arts of Arthur and Lucia Matthews*, Oakland Museum of California, Oakland, www.museumca.org

Until May 5 *She's Like a Rainbow: Colors in Fashion*, Fashion Institute of Technology, NYC, www.fitny.edu

JANUARY

Jan. 16 – April 8 *Between the Curtains: Bob Freemark's Czech Romance, 1970 – 1995; The Etiquette of Form: Fiber Art by Fran Skiles; Outside the Box: Quilts with Character*, All at the San Jose Museum of Quilts and Textiles, 520 South First St., San Jose, 408 971-0323
www.sjqiltmuseum.org

Jan. 26 – March 1 *Following the North Star*, an exhibition of contemporary African American and Underground Railroad quilts celebrating Black History Month, San Francisco Public Library, Main Branch, 100 Larkin, San Francisco. Reception, talk, and demonstration will be held on February 4, 2 – 4 p.m. African Center, 3rd floor. Open to the public. For more information, contact Patricia Bruvry at 415 453-0542 or pbruvry@comcast.net

FEBRUARY

Feb. 2 – July 8 *RED*, an exhibition exploring the uses and meanings of the color red in textiles. Textile Museum, Washington, DC, www.textilemuseum.org

Feb. 9 – 11 *Tribal Arts and Textile Show*, Fort Mason Center, San Francisco. Benefits the Textile and AOA galleries of the de Young Museum. **Special Exhibition, Cambodian Ikat Revealed: an Exploration.** For more information and tickets, call Ashley Stropes, 415 750-7565.

Feb. 24 – 25 *Symphony of Color*, San Francisco Quilters' Guild exhibition and sale. Concourse Exhibition Center, San Francisco, www.sfqg.org or rquilter@rawbw.com

MARCH

March 1 – May 15 *Marking Boundaries*, online gallery exhibition at www.FiberScene.com

March 3 – June 10 *Vivienne Westwood*, in the lower level galleries, de Young Museum, San Francisco.

March 20 *The Other Asian Imports: Indian Textiles and Luxury Goods in America*, slide lecture by Karina Corrigan, Asst. Curator, Asian Export Art, Peabody Essex Museum, Salem, MA. Presented by the American Decorative Arts Forum, co-sponsored by TAC. Gould Theater, Palace of the Legion of Honor, San Francisco, 8 p.m. (mini-exhibit, 7:30). Free to ADAFA and TAC members, \$15 general admission. www.adafca.org, 415 249-9234.

March 20 – 25 *Wildflowers of the Sierra – Conference 2007*, Association of Southern California Handweavers, Visalia, CA, www.aschsite.org

March 29 – July 22 *Surreal Things: Surrealism and Design*, Victoria and Albert Museum, London, UK, www.vam.ac.uk

March 30 – Aug. 19 *Architectural Textiles: Tent Bands of Central Asia*, Textile Museum, Washington, DC, www.textilemuseum.org

APRIL – MAY

April 19 – 22 *CNCH 2007 Fiber Retreat*, Conference of Northern California Handweavers, Asilomar, Pacific Grove, CA, www.cnch.org

April 20 *Discarded to Divine*, auction preview of artist-designed clothing and accessories created from discarded clothing. A benefit for the St. Vincent de Paul Help Desk, de Young Museum, San Francisco. Auction to be held May 10 at a separate location. Contact St. Vincent de Paul at 415 977-1270, x3021 or www.svdsp-sf.org

May 29 – June 3 *Faires, Fiestas, Expositions: Costume as Cultural Exchange*, CSA 2007 National Symposium, San Diego, CA, www.costumesocietyamerica.com

ONGOING

Textile Arts Council

Don't miss these exciting TAC events!

■ **The Ties That Bind: Ikat Weavers of Flores, Indonesia**
With Roy W. Hamilton

Saturday, January 20
Koret Auditorium
de Young Museum

■ **Embroidered Textiles of the Sindh, Pakistan**
With John Gillow

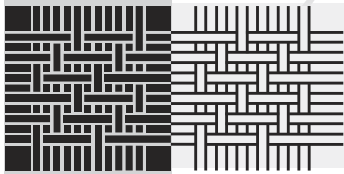
Saturday, February 10
Koret Auditorium
de Young Museum

■ **Vivian Westwood: From Anarchy to Aristocracy—Fig Leaf to Crown**
With Gladys Perint Palmer

Saturday, March 24
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 94118-4502 415 750-3627

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