

Wall hangings, by Mildred Constantine and Jack Lenor Larsen

Author

Constantine, Mildred

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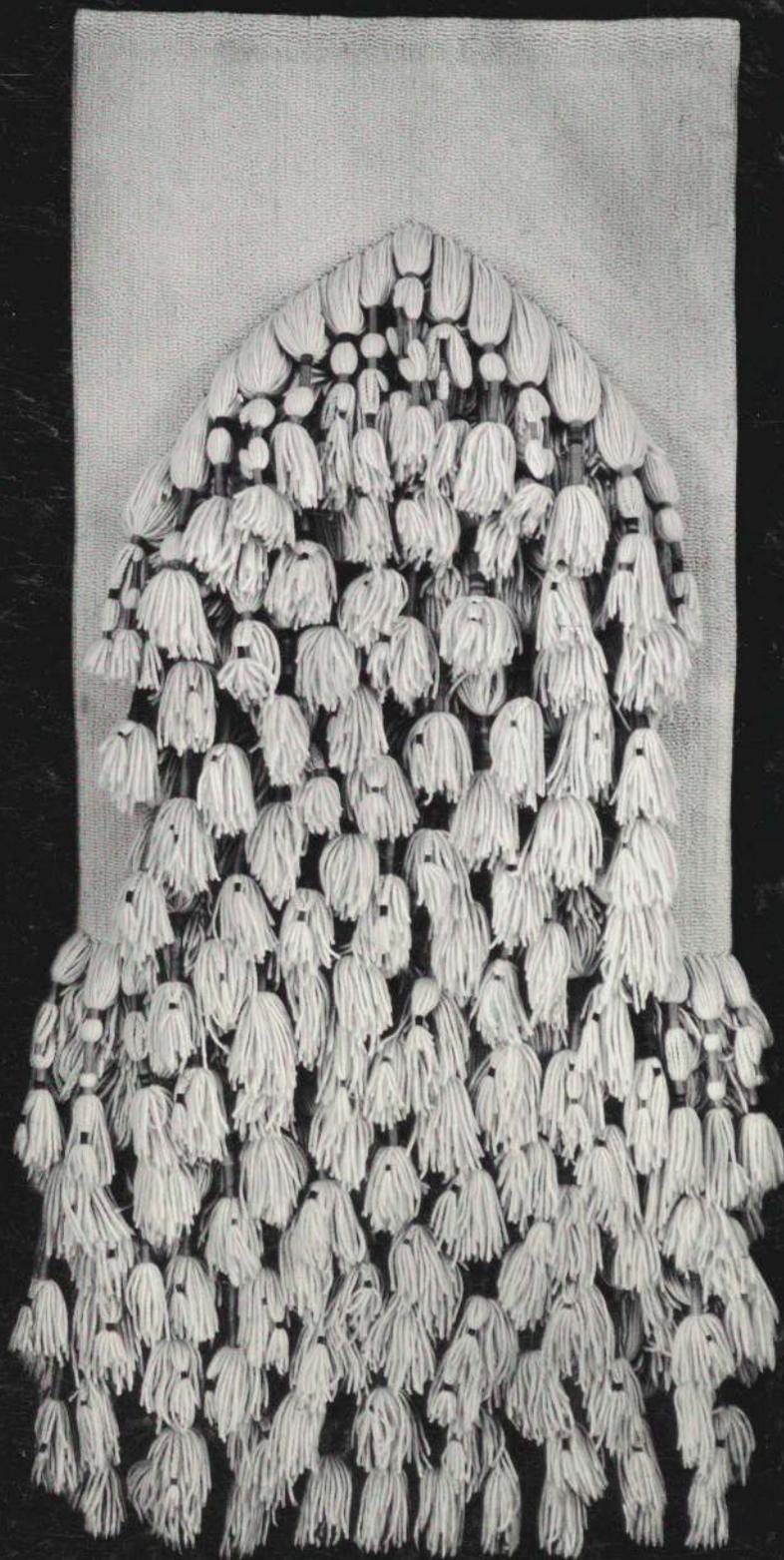
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Wall Hangings



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Wall Hangings

by Mildred Constantine
and Jack Lenor Larsen

The Museum of Modern Art, New York

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Works are lent by the artists, unless otherwise indicated. A partial listing is given for exhibitions and representation in public collections. Dimensions are in inches, height preceding width; depth is given when applicable. Exhibited at The Museum of Modern Art, New York, February 25 to May 4, 1969.

Cover: Sheila Hicks. *Prayer Rug*. 1965. Wool; hooked with electric pistol, with braided and wrapped pile, 12' 6" x 3' 4". The Museum of Modern Art, New York, gift of Dr. Mittelsten Scheid

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Introduction

In the early phases of almost every culture, basketry, fish traps, and even shelters often shared a common technology with fabric. When true spinning and the loom were developed, weaving proved so efficient that it supplanted such other techniques as knotting, knitting, and plaiting. Weaving has dominated fabric production ever since, up to and including the industrial era.

Early in this century weaving was reassessed in terms of textures derived from its construction and the materials used. Weavers at the Austrian Wienerwerkstätte and particularly the German Bauhaus were fortunately not limited by traditional training. This freedom produced work full of individuality, novel in material and texture. The physical qualities of materials were consciously explored, and light-reflecting and sound-absorbing materials were developed in accordance with industrial needs. Improvisations led the way to more formal, pattern-making compositions, and to early wall hangings. Although conceived with the idea of machine esthetic, the works by Gunta Stölzl, designed in 1924, and Anni Albers, designed in 1927, numbers 1 and 33, reveal the inventiveness and discipline of these Bauhaus artists.

Until the 1950s, exploration and experimentation by handweavers kept pace with developments in architecture and furniture design. Custom work was then adapted to power weaving with such success that the role of the weaver changed. He could either continue as a designer for industry, or pursue the exploration of textiles for non-utilitarian purposes, notably hangings.

During the last ten years, developments in weaving have caused us to revise our concepts of this craft and to

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view the work within the context of twentieth-century art. The weavers from eight countries represented in this catalogue are not part of the fabric industry, but of the world of art. They have extended the formal possibilities of fabric, frequently using complex and unusual techniques.

Only about one half of the works included have been based on conventional weaves, often with tapestry interlocking. These and other ancient techniques, more and more often free of the loom, have been reworked into modern idioms. Of particular interest to weavers have been the virtuoso techniques of pre-Columbian Peru, as can be seen in the shaped linen weaving *Little Egypt* by Lenore Tawney, number 30, the wrapped and braided pile in the *Prayer Rug* by Sheila Hicks, cover, and also in the plain weave *Detroit* by Ed Rossbach, number 22. This last work exploits synthetic materials through scale, and the four-sided selvage finish also used by the Peruvians.

Celibacy, the wool hanging by Walter G. Nottingham, and *Cocoons I* and *II*, in sisal and hemp, by Ewa Jaroszynska, illustrate complex uses of the simple technique of crochet. In employing this single-element technique, only one tool is utilized, thereby allowing the individual artist maximum freedom of expression. The techniques of crochet, knitting, and braiding, normally provide pliability; but the materials used here in the *Cocoons* are stiff rather than pliant. This reinforces the method of construction, defying gravity and providing body and substance to the design, numbers 15 and 16. Where pliable wool is used, as in the example by Nottingham, number 24, three elements interact to respond

to gravity as an intrinsic part of the composition.

Thickness and depth of weave have been explored by two weavers: Wilhelmina Fruytier constructs cotton cord to create interest by massing, and Françoise Grossen controls a difficult material, sisal rope with macramé warp-wrapping technique, numbers 20 and 17. Material alone has been exploited by Susan Weitzman to make a poetic composition in which spun and unspun fleece creates form and tactile quality. She has exploited a principle of spinning which has lain dormant for thousands of years. Her two layers of fragile subtly colored wool give luminous depth to an essentially simple composition, number 37. Variations of texture have been the interest of Zofia Butrymowicz in *Black Sun*, in which black wool, linen, and cotton threads are combined and relieved only by a sliver of white to produce a compelling image, number 32.

Sculptural effects are achieved in three-dimensional works of two kinds: those which lie flat against the wall and those which hang from the ceiling and are meant to be seen from all sides. In both categories, the work of Magdalena Abakanowicz is particularly impressive. In each of her two pieces form depends on the material used, *Abakan 27* and *Yellow Abakan* each having only one material, sisal. The articulation of forms, monumental scale, and the coarse materials all serve to produce works of commanding presence, numbers 11 and 12. By contrast, Kay Sekimachi's free-hanging three-dimensional *Interlace*, made from multiple layers of a black monofilament, is sculptural and at the same time suffused with varying degrees of light. The wiry, springy nylon, a

hyper-industrial material, is woven into a work at once complex and mysterious. Sekimachi is allowing her material to participate in determining the form, number 3. Transparency has been employed in other ways as well. The tapestry slits in Moik Schiele's *Rectangles*, in which dull and shiny uneven white rectangular areas (cotton, wool, and nylon) are tenuously connected, aid in producing a kinetic effect, number 28. On the other hand, Ed Roszbach's *Constructed Color*, braided filigree of synthetic raffia, number 21, and Thelma Becherer's open composition in velon, number 4, reveal almost illusionistic qualities of depth, the latter being a poetic fusion of natural and synthetic materials. Those works which utilize transparency as a design element are almost always composed within a neutral color range—black, white, beige, or natural. Where color is used, as for example in Sherri Smith's *Volcano no. 10* the latent dimension of a simple waffle weave has been exploded in scale, released from necessity to "hold together" as a cloth. The gradation of color reinforces the three-dimensional effect, number 35.

The modern weaver is unlike the modern tapestry designer who uses a painter's palette of strong colors. The weaver generally uses single or muted colors; his interest lies in the potential of construction, for example see numbers 2, 25, and 37. Of particular interest is Sheila Hicks's *Evolving Tapestry* comprising over three thousand similar elements, which she describes as "pony tails." These modular units are made up of thread—a linear element—but rather than being intermeshed to produce a plane they are massed to create a volume, number 9.

The European work, having grown out of a virile folk art and tapestry tradition, tends to be weighty, finished, and permanent. Bas-relief, used to produce shadows, is a recent innovation. Much time is invested in each piece by craftsmen supported both by an established market and by government stipends. This official support is particularly strong in the East European countries where weaving is considered an art of the people, and has no complications inherent in its understanding or acceptance as does the work of the modern painter or sculptor. The American pieces are more exploratory, tending to be stated more as "sketches" and less often as monumental hangings. Many of the wall hangings in this exhibition utilize new and relatively unexplored materials, but the modern weavers—unlike the modern painters and sculptors—shun technological involvement. They experiment with form, they respond to twentieth-century sculptural and graphic influences, but they are largely indifferent to certain recent developments which might supplement hand tools with machine techniques. This has not yet limited their inventiveness; indeed the works they offer here are products of surprising ingenuity. They reflect the new spirit of the weaver's art.

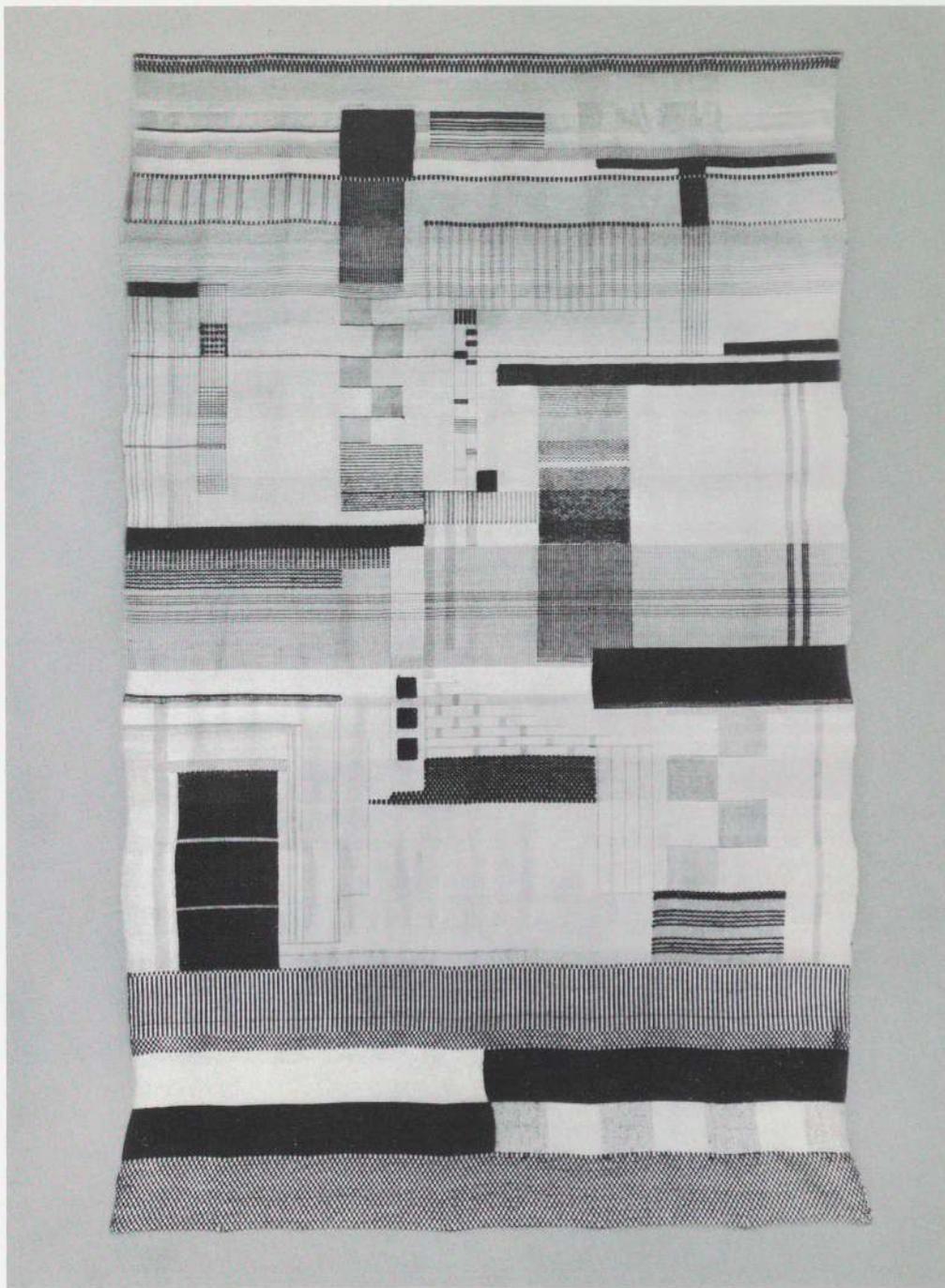
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Gunta Stölzl (Sharon-Stölzl, Stadler-Stölzl). German, born 1897

Studied at Bauhaus, Weimar, under George Muche; directed weaving section in Dessau. Exhibited throughout Europe, from Bauhaus Ausstellung, Weimar, 1923, to "50 Jahre Bauhaus," Württembergischer Kunstverein, Stuttgart, 1968. Represented in collections of Busch-Reisinger Museum, Cambridge, Mass.; Die Neue Sammlung, Munich; Museen für Kunst und Kulturgeschichte der Hansestadt Lübeck; Museum des Kunsthandwerks (Grasse-Museum), Leipzig; Germanisches Nationalmuseum, Nuremberg; Gewerbemuseum, Basel; Bauhaus-Archiv, Darmstadt.

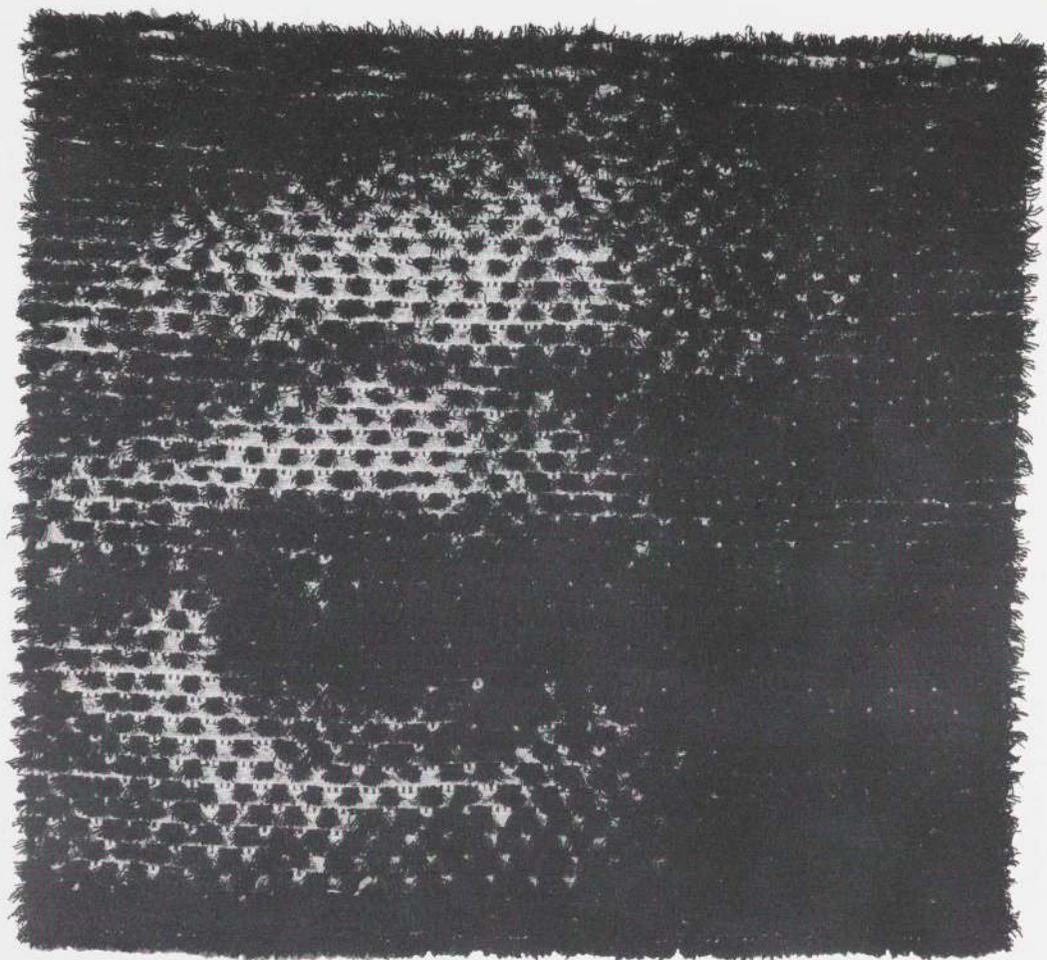
1 *Tapestry*. 1924. Wool, silk, cotton, and metal thread, 71 × 44. The Museum of Modern Art, New York, Phyllis B. Lambert Fund

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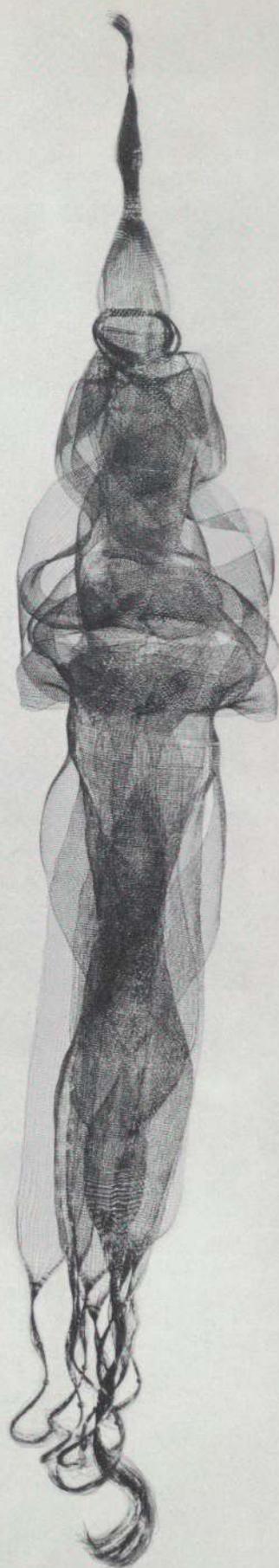
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Evelyn Anselevicius American, born 1923
Studied at Black Mountain College, North Carolina;
Institute of Design, Chicago. Designer for Cohama Knoll,
1950s. Has worked in Mexico, India, Bolivia, 1960s.
Presently working in Mexico.

2 *Third Eye*. 1960. Linen and wool; reb weave with
knotted pile, $38\frac{1}{4} \times 42$. Lent by Mabel Curtis, St. Louis



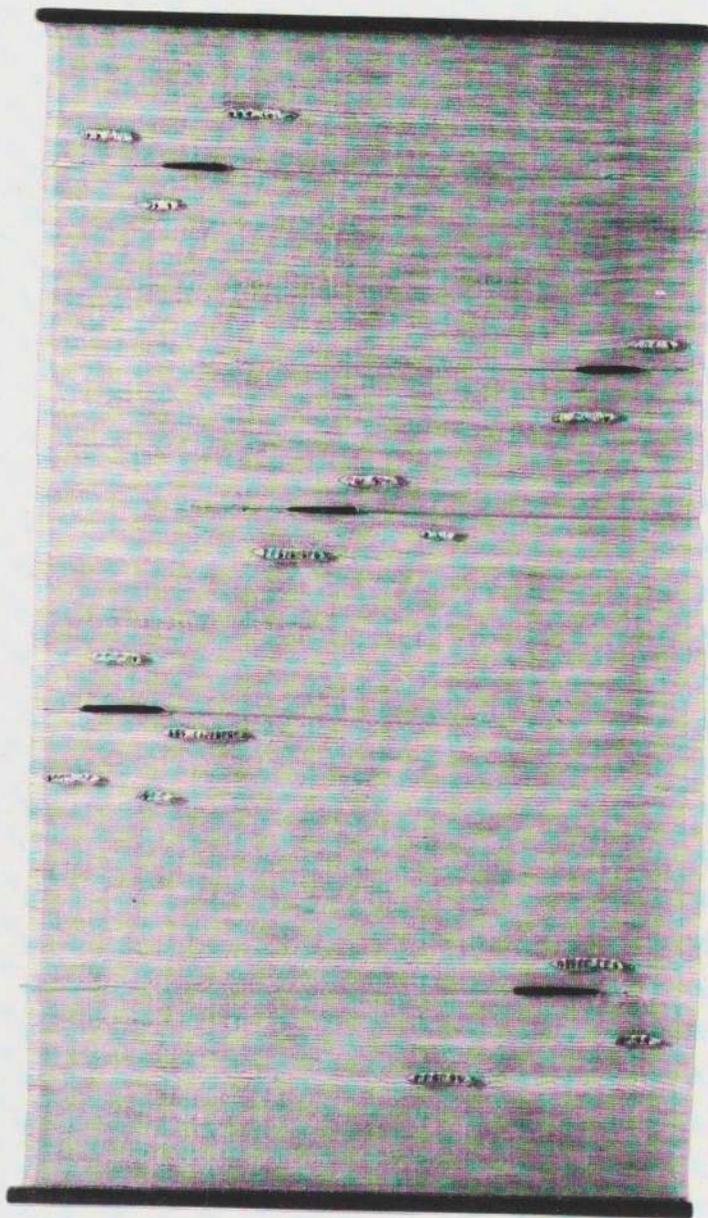
Kay Sekimachi American, born 1926
 Studied at California College of Arts and Crafts, Oakland;
 Haystack Mountain School of Crafts, Deer Isle, Maine.
 Teaches at Adult Schools, Berkeley, San Francisco.
 Exhibited at school, Philadelphia Museum of Art, 1961;
 Victoria & Albert Museum, London, 1962. Awards from
 Brooklyn Museum, New York, 1955; St. Paul Gallery,
 Minnesota, 1955; Richmond Art Center, California,
 1960; Oakland Art Museum, California, 1962. Represented
 in collections of St. Paul Art Center; Oakland Art
 Museum; San Francisco State College.

3 *Interlace*. August 1967. Nylon monofilament;
 quadruple and tubular weave, 6' 4" x 1' 2 1/4" x 1' 1 1/2"

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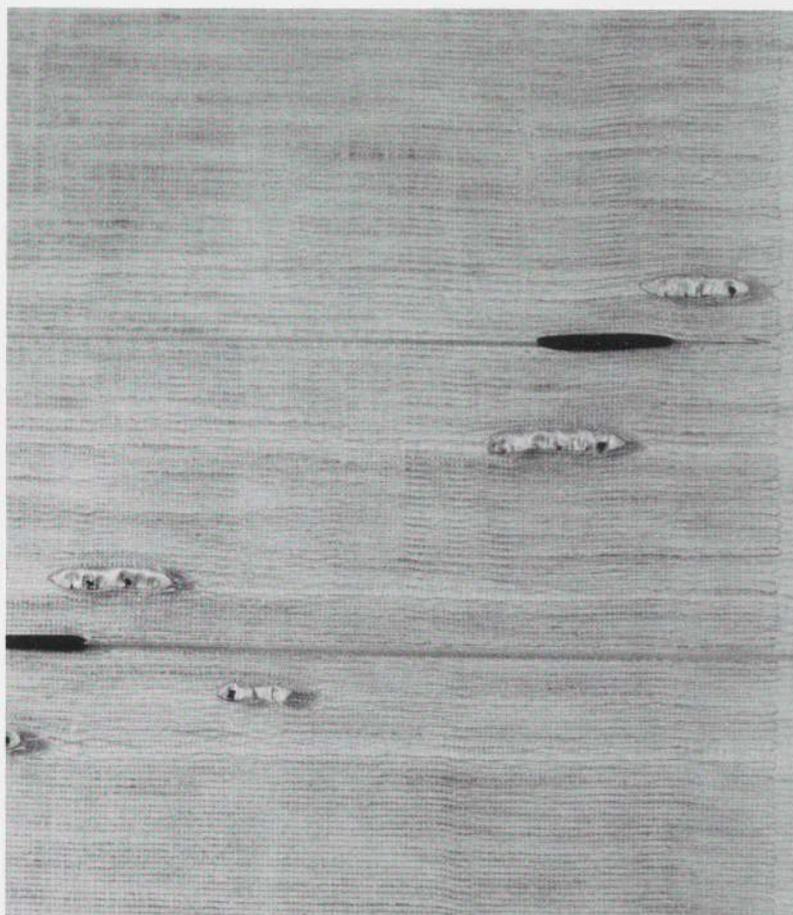


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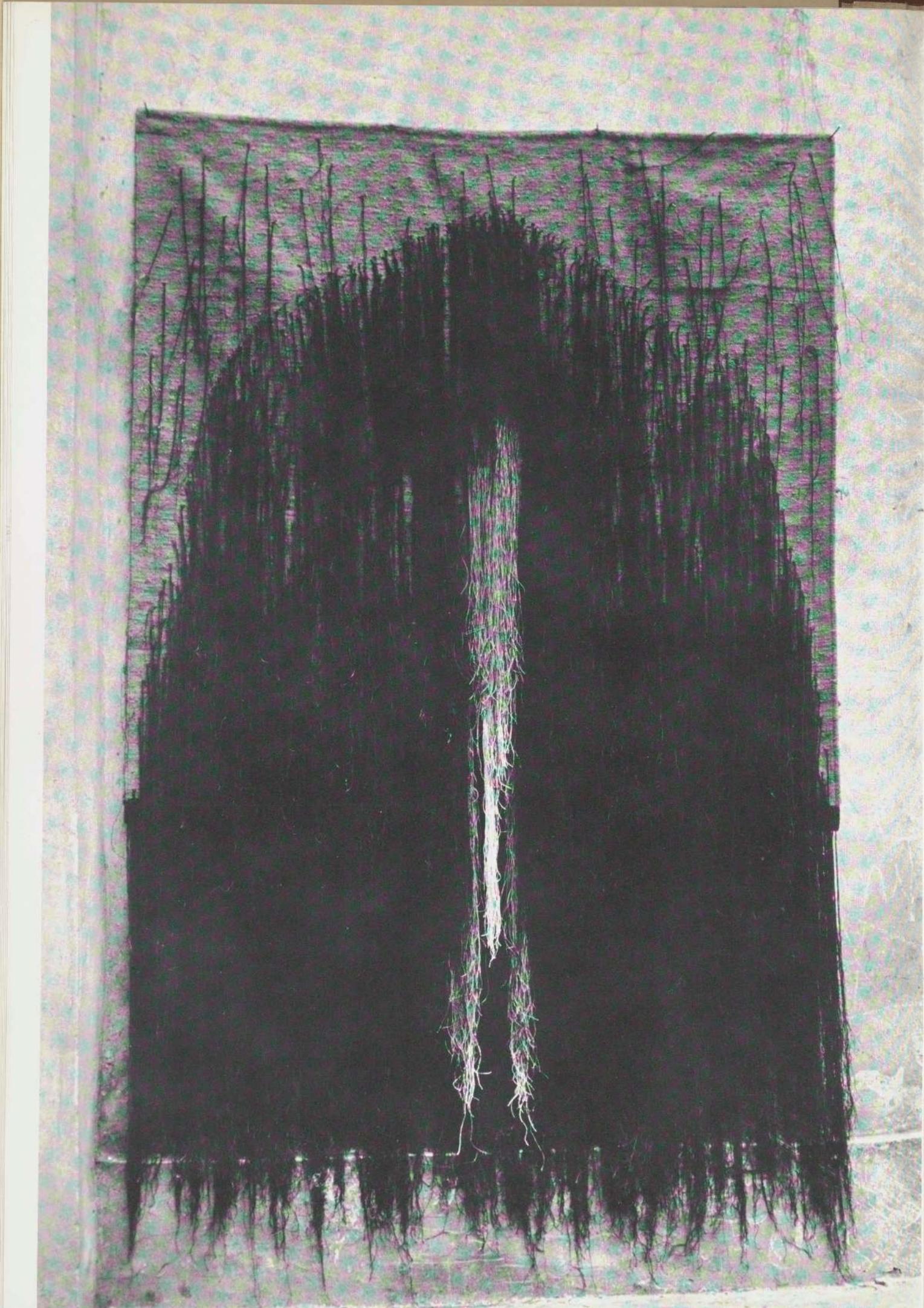
Thelma Becherer American, born 1916
Studied at Manchester College, Indiana; Temple University, Philadelphia; University of Maine, Orono; school, Philadelphia Museum of Art; Penland School of Crafts, North Carolina. Taught at Putney School, Vermont; High Mowing School, Wilton, New Hampshire. Exhibited at Victoria & Albert Museum, London, 1962; The Museum of Modern Art, New York, 1965; Suffolk Museum, Stonybrook, New York, 1964. Represented in collection of The Museum of Modern Art, New York.

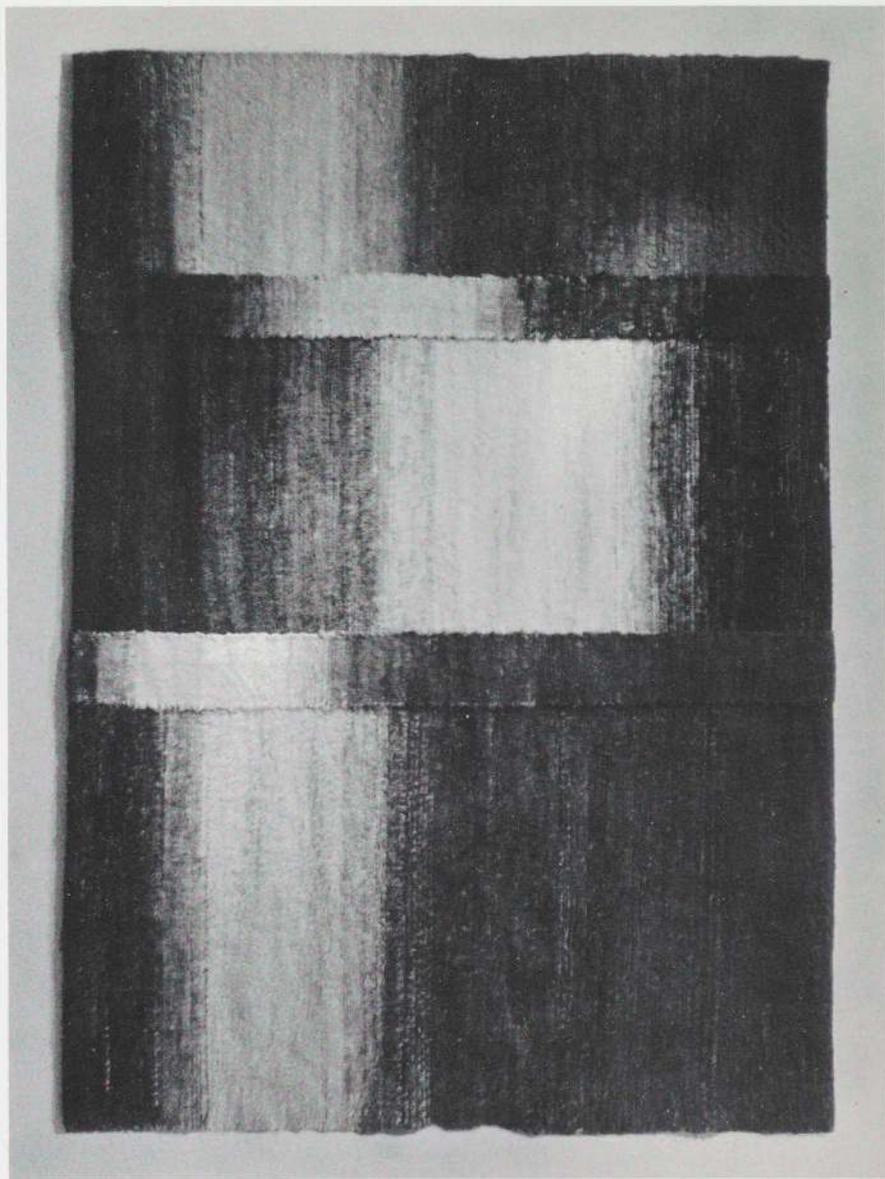
4 Untitled. 1961. Velon, cattails, and seed pods; plain weave, 54½ x 31½

4a Detail of 4



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Wojciech Sadley Polish, born 1932
 Studied at Akademia Sztuk Pięknych (Fine Arts Academy), Warsaw. Exhibited at Biennale Internationale de la Tapisserie, Lausanne, 1962, 1965, 1967; Bienal, São Paulo, 1966; Festival des arts plastiques de la Côte d'Azur, Antibes, 1966; Gallery 9, London, 1966; Konsthall, Lund, 1967.

5 *Sleepless Night*. 1966. Wool and linen; tapestry with knotted pile, 9' 10¹/₈" × 6' 6³/₄"

Mariette Rousseau-Vermette Canadian, born 1926
 Studied at Ecole des Beaux-Arts, Quebec; Oakland College of Arts and Crafts, California; with Dorothy Liebes. Exhibited at Biennale Internationale de la Tapisserie, Lausanne, 1962, 1965, 1967; New Design Gallery, Vancouver, 1964; Université de Sherbrooke, Quebec, 1965. Represented in collections of National Gallery of Canada, Ottawa; Museum of Contemporary Art, Montreal; Vancouver Art Gallery.

6 *Sparks of Glowing Embers (Eclats de Braise)*. 1966. Wool; tapestry, brushed after weaving, 9' 4¹/₂" × 6' 8³/₄"

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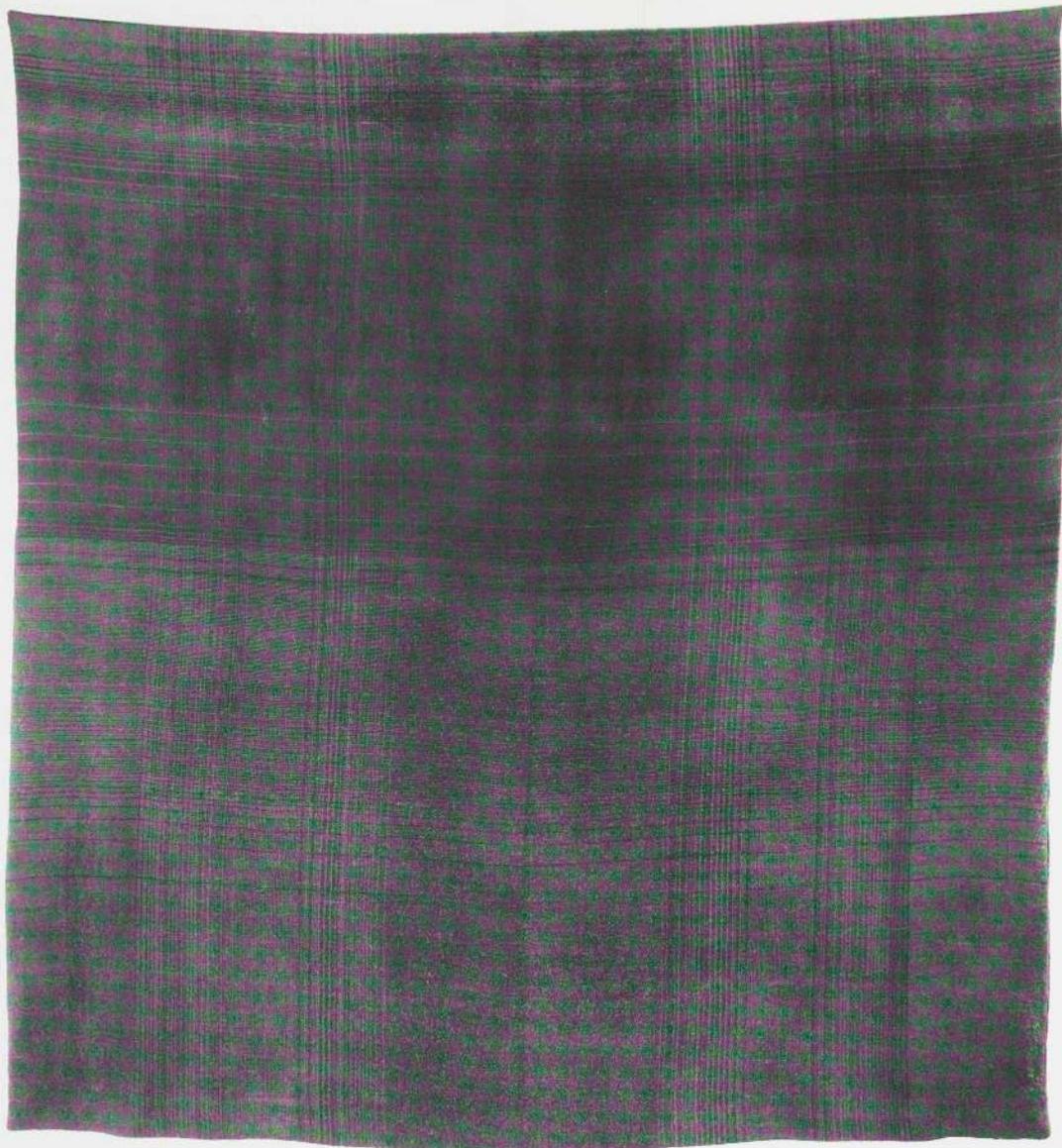
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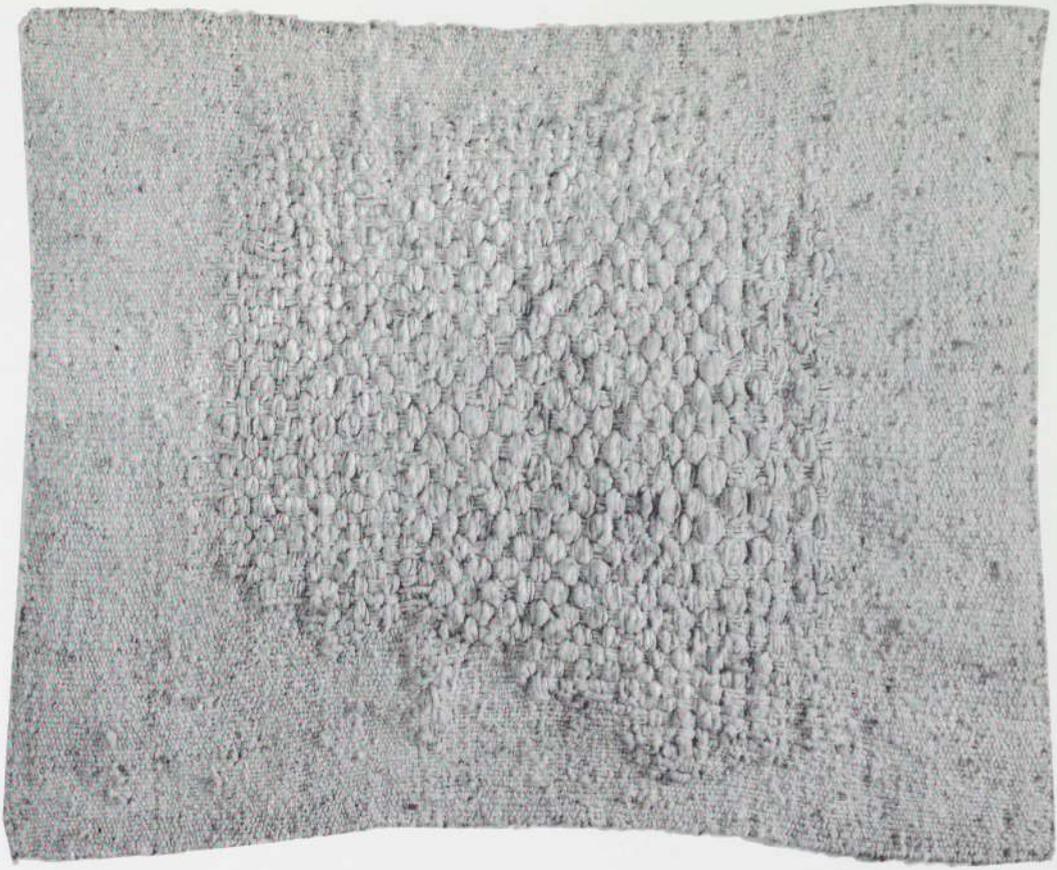


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Dolores Dembus Bittleman American, born 1931
Studied at Columbia University, New York; University
of Calcutta; with Anni Albers. Fulbright grant for study
in Paris, 1953-54. Exhibited at Silvermine College of
Art, New Canaan, Conn., 1967; Schenectady Museum,
New York, 1967; Bennington College, 1968. Represented
in collection of Yale University School of Art and
Architecture, New Haven, Conn.

7 *Entrance II*. 1964. Wool; plain weave, 6' 4" x 6'. The
Museum of Modern Art, New York, Philip Johnson Fund



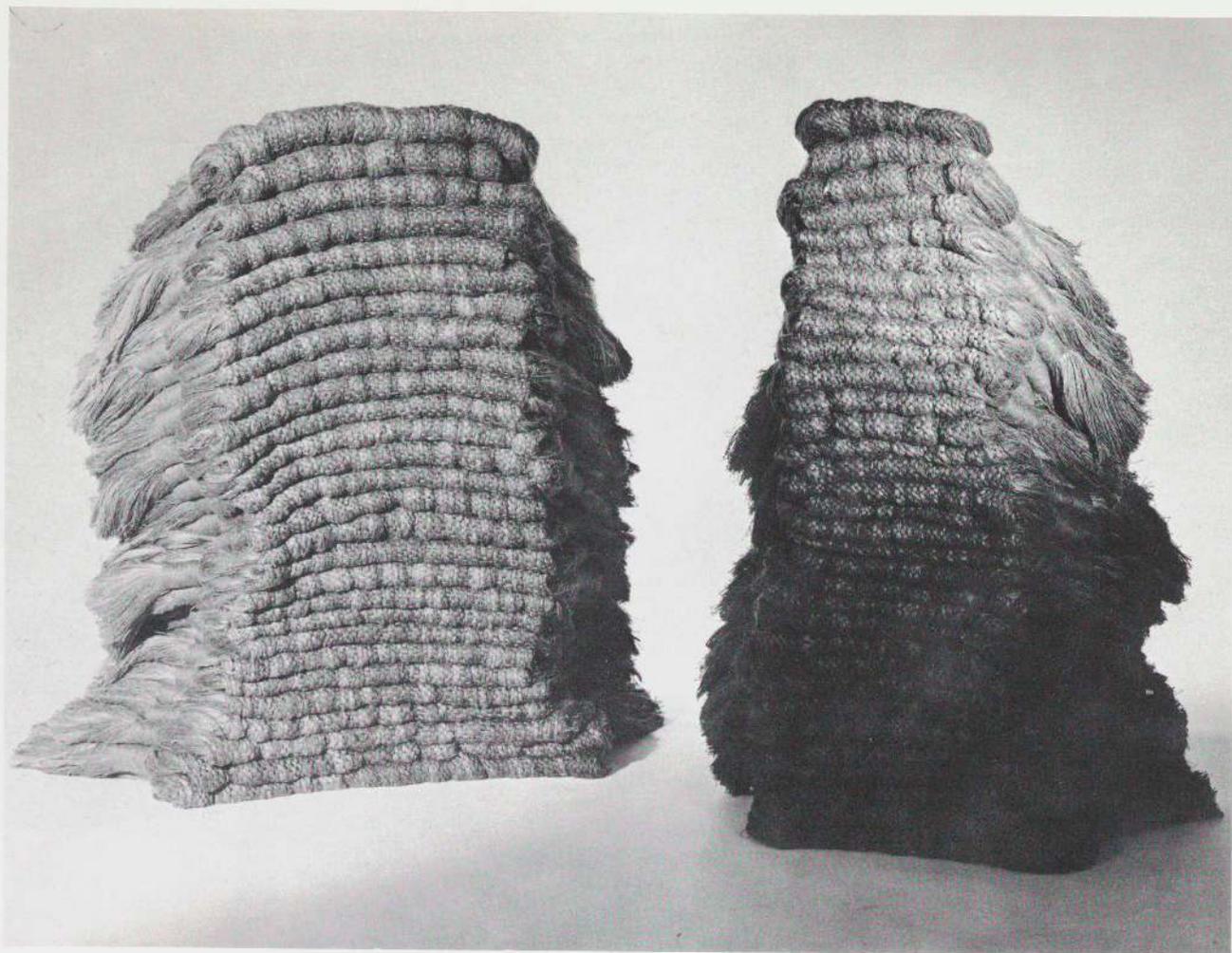
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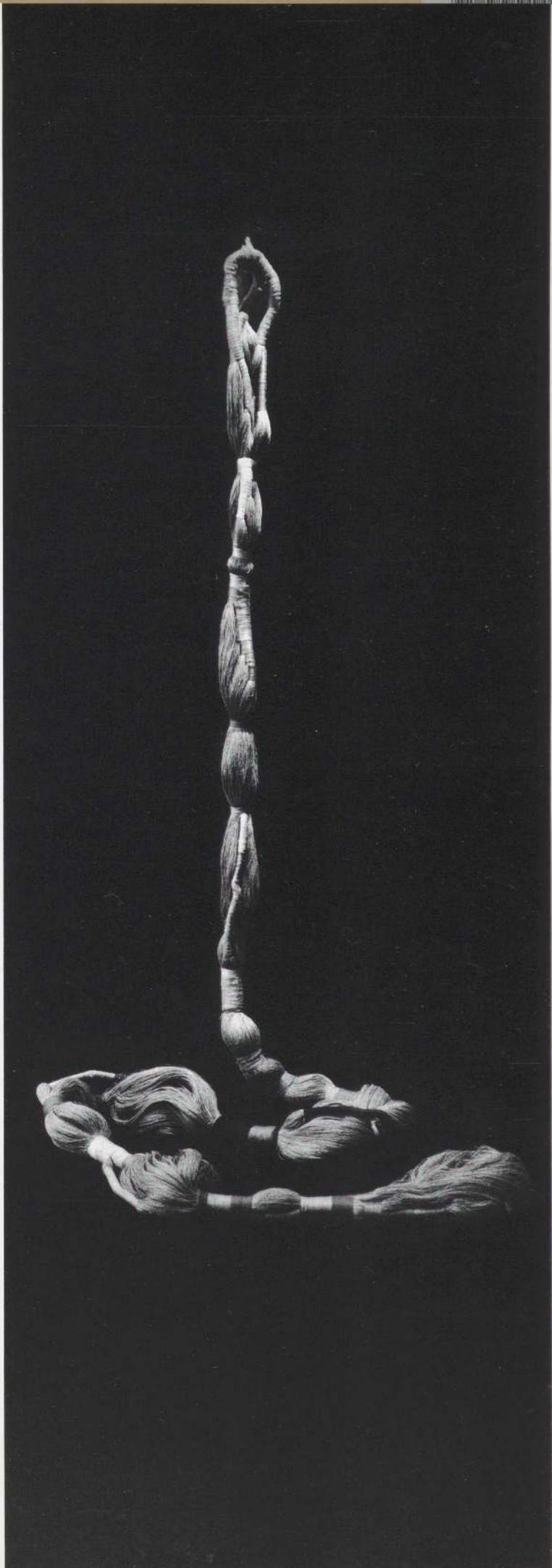
Sheila Hicks American, born 1934
Studied at Yale University, New Haven, Conn; Fulbright grant for research on Pre-Incaic cultures. Taught at University of Mexico. Directs l'Atelier des Grands Augustins, Paris. Exhibited at Museum of Contemporary Crafts, New York, 1963; The Museum of Modern Art, New York, 1962, 1967; in Mexico, South America, and Europe, including La Triennale di Milano, 1964; Biennale Internationale de la Tapisserie, Lausanne, 1967. Represented in collections of Columbia Broadcasting System, Inc., New York; Kunstgewerbemuseum, Zurich; The Art Institute of Chicago; Národní Muzeum (National Museum), Prague.

8 *White Letter*. 1962. Wool; plain weave, four-side selvage finish, 38 x 47½. The Museum of Modern Art, New York, gift of Knoll Associates



9 *The Evolving Tapestry*. 1968. Linen and silk;
wrapped and stitched, two elements, left, *He*, $32 \times 30 \times 22$;
right, *She*, $34\frac{1}{2} \times 19\frac{1}{2} \times 14$

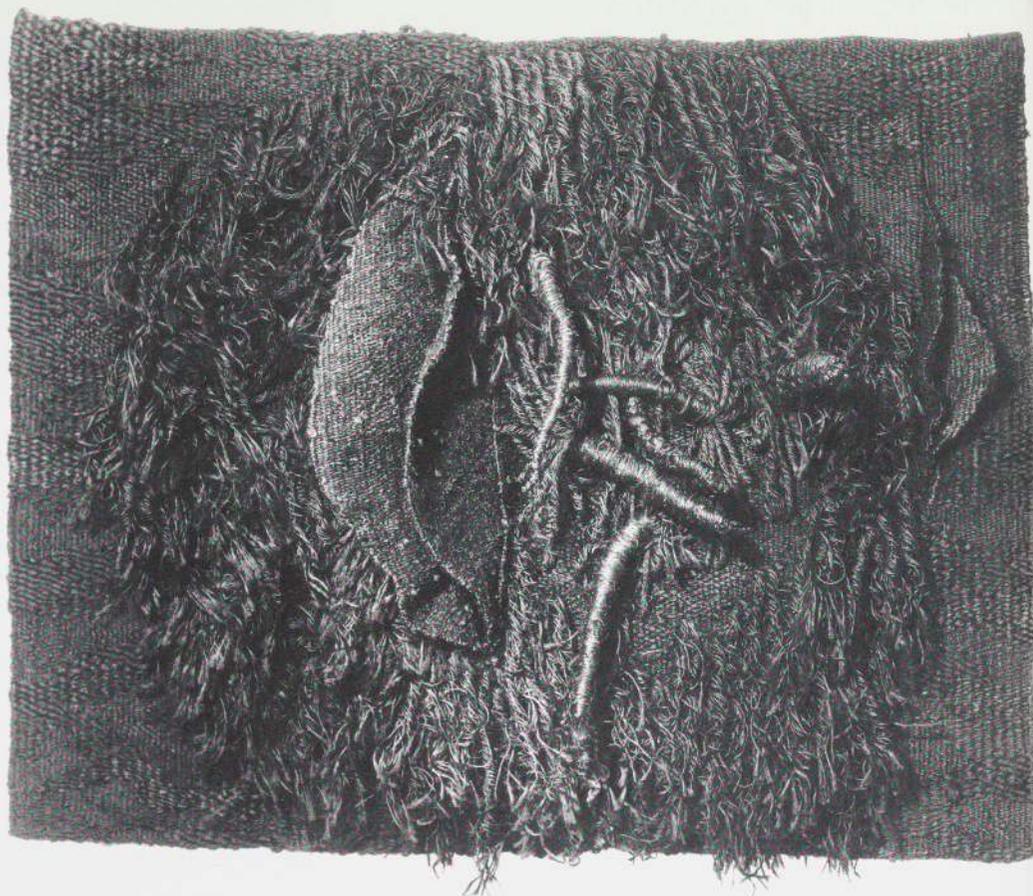
10 *The Principal Wife*. 1968. Linen, silk, wool, and synthetics; wrapped, spliced, and grafted, 10 elements, each 15' 9"



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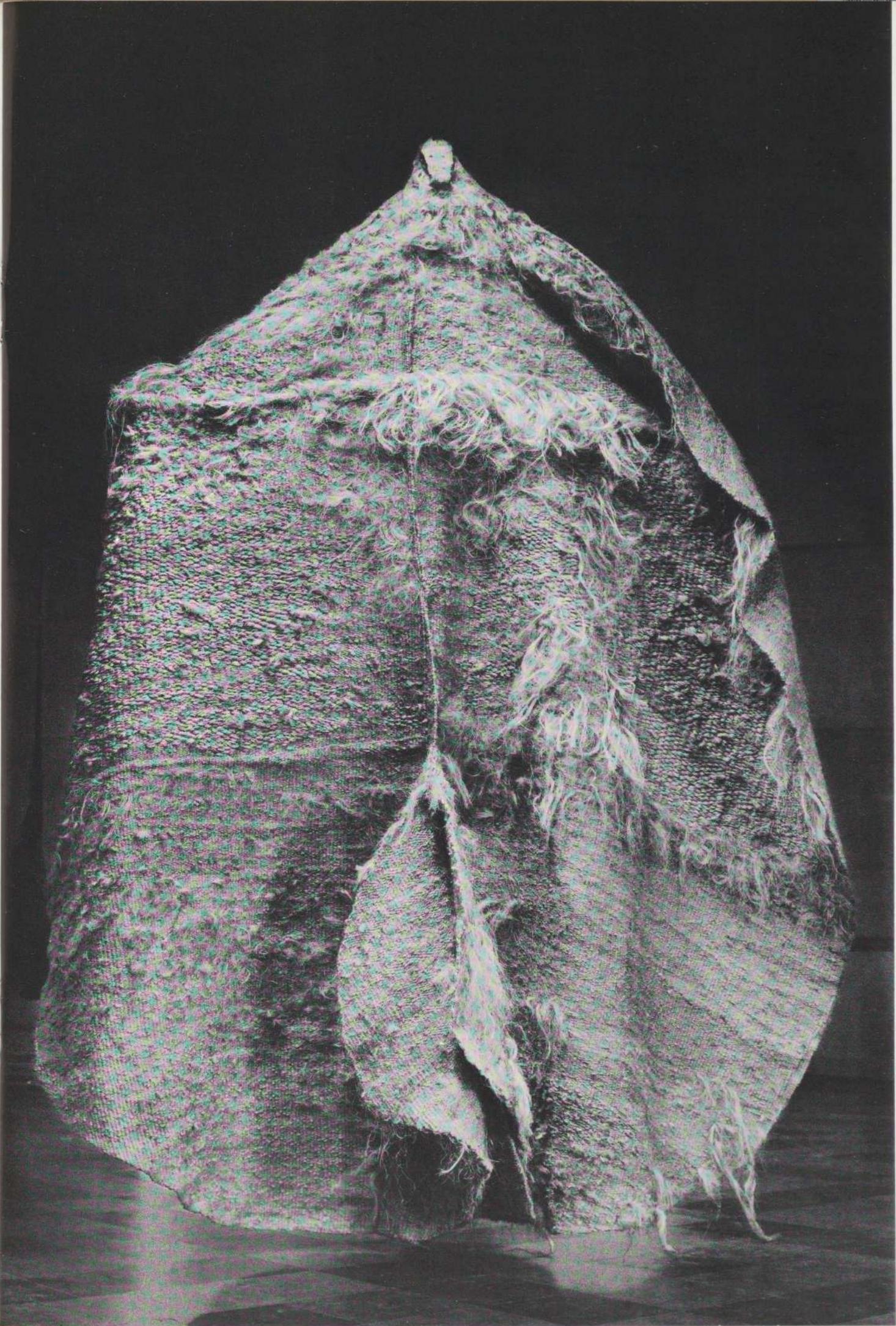
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Magdalena Abakanowicz Polish, born 1930
Studied at Akademia Sztuk Pięknych (Fine Arts Academy), Warsaw, where she has been teaching since 1965. Exhibited at Biennale Internationale de la Tapisserie, Lausanne, 1962, 1965, 1967. Awarded gold medal, Bienal, São Paulo, 1966, as well as Polish government prizes. Represented in collections of Muzeum Narodowe (National Museum), Warsaw; Kunsthalle, Mannheim; Museu de Arte Moderna do São Paulo; Kunstindustrimuseet, Oslo.

11 *Abakan 27*. 1967. Sisal; tapestry with supplementary techniques, 57 $\frac{3}{8}$ × 71 $\frac{3}{4}$ × 5 $\frac{3}{4}$

12 *Yellow Abakan*. 1967–68. Sisal; tapestry, 10' 4" × 10' × 5'



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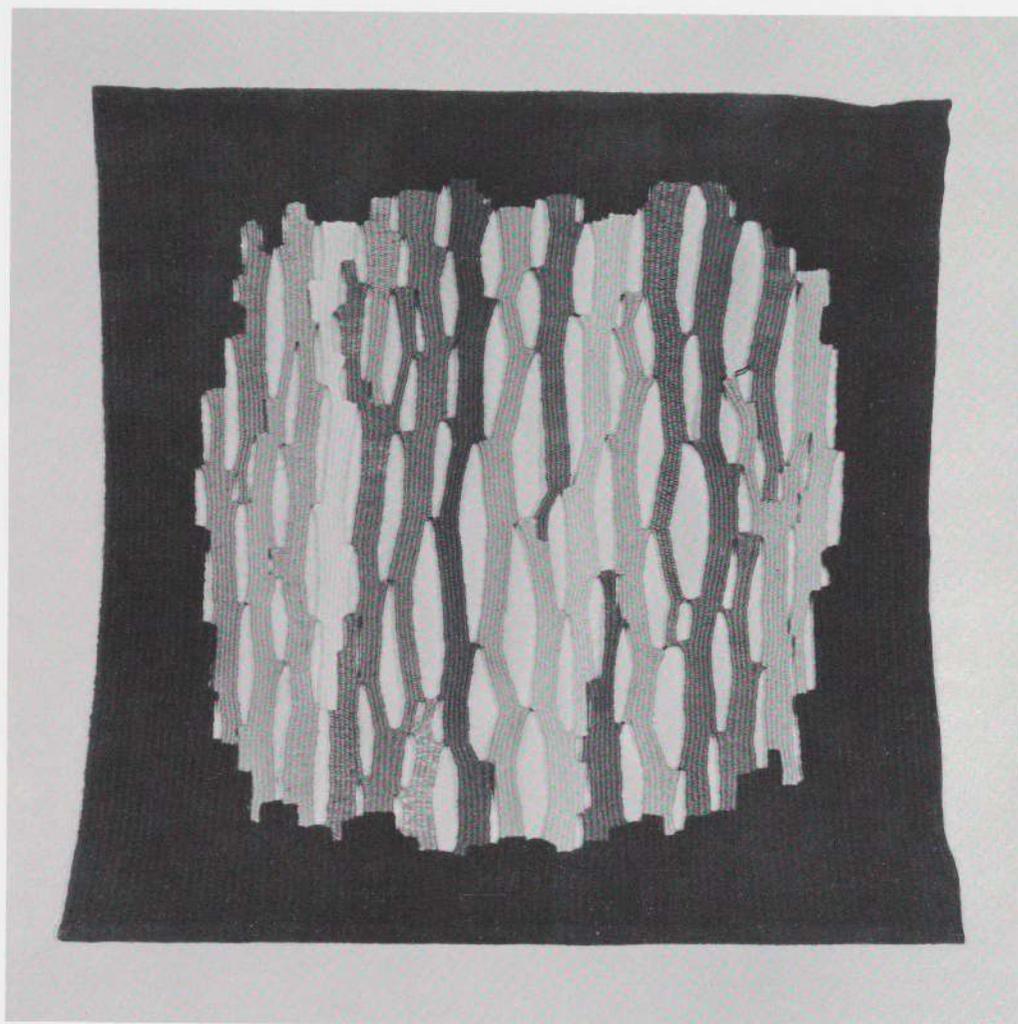
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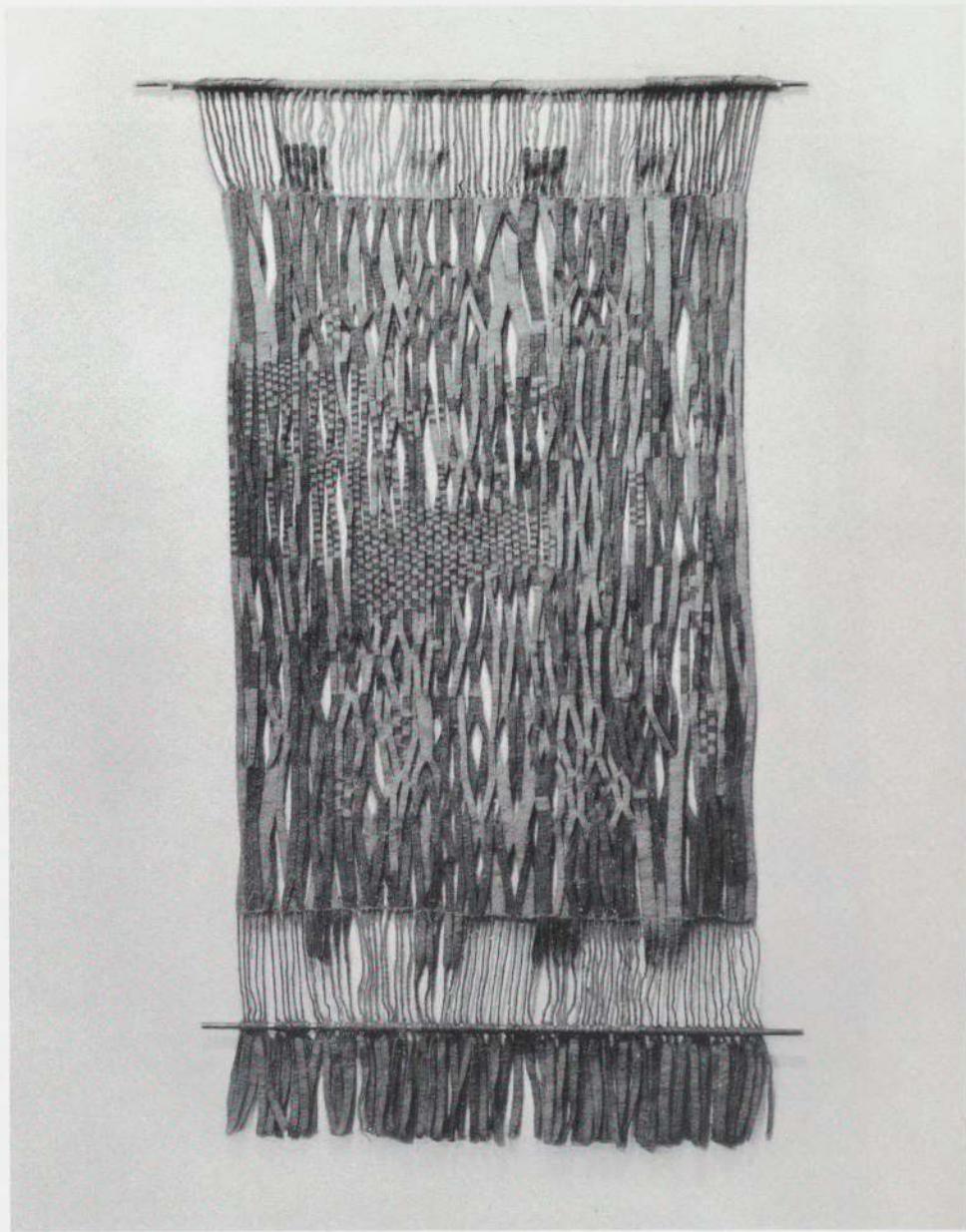


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Annemarie Klingler Swiss, born 1919
Originally studied medicine. Studied weaving with Vera
Denner, Gunta Stözl. Exhibited at Galerie Objet, Zurich,
1966; Kunsthaus, Zurich, 1967.

13 *Growing out of Black*. 1967. Wool on cotton warp;
slit tapestry, 32 x 32



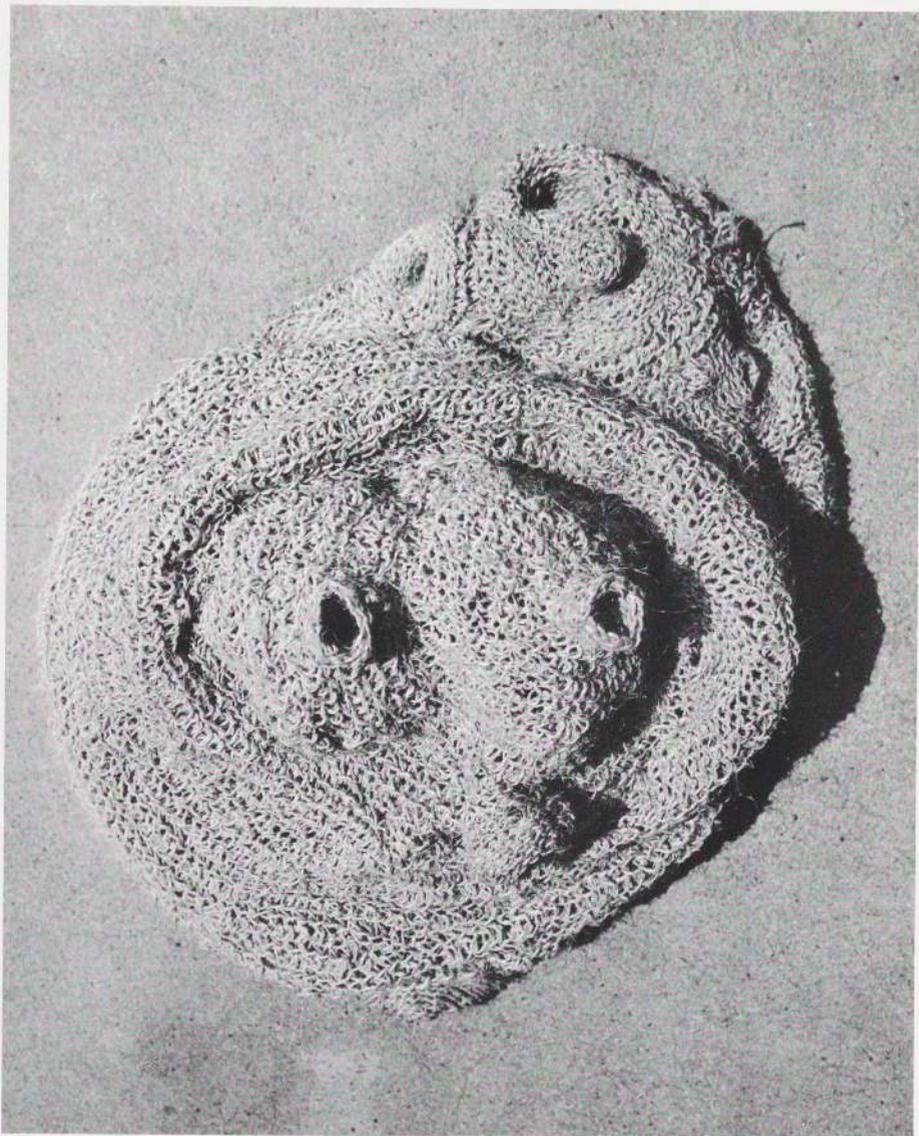
Olga de Amaral Colombian, born 1932
Studied at Colegio Mayor de Cundinamarca, Bogotá;
Cranbrook Academy of Art, Bloomfield Hills, Michigan.
Head of weaving department, Universidad de Los Andes,
Bogotá. Exhibited at Sociedad de Arquitectos, Bogotá,
1957; Galeria "El Callejon," Bogotá, 1961; Galeria TAB,
Bogotá, 1966; Museo de Bellas Artes, Caracas, 1966;
Biennale Internationale de la Tapisserie, Lausanne, 1967.

14 *Orange Weaving*. 1966. Wool; double-woven slit
tapestry, 39 $\frac{3}{4}$ x 25 $\frac{3}{8}$. Lent by Jack Lenor Larsen, New
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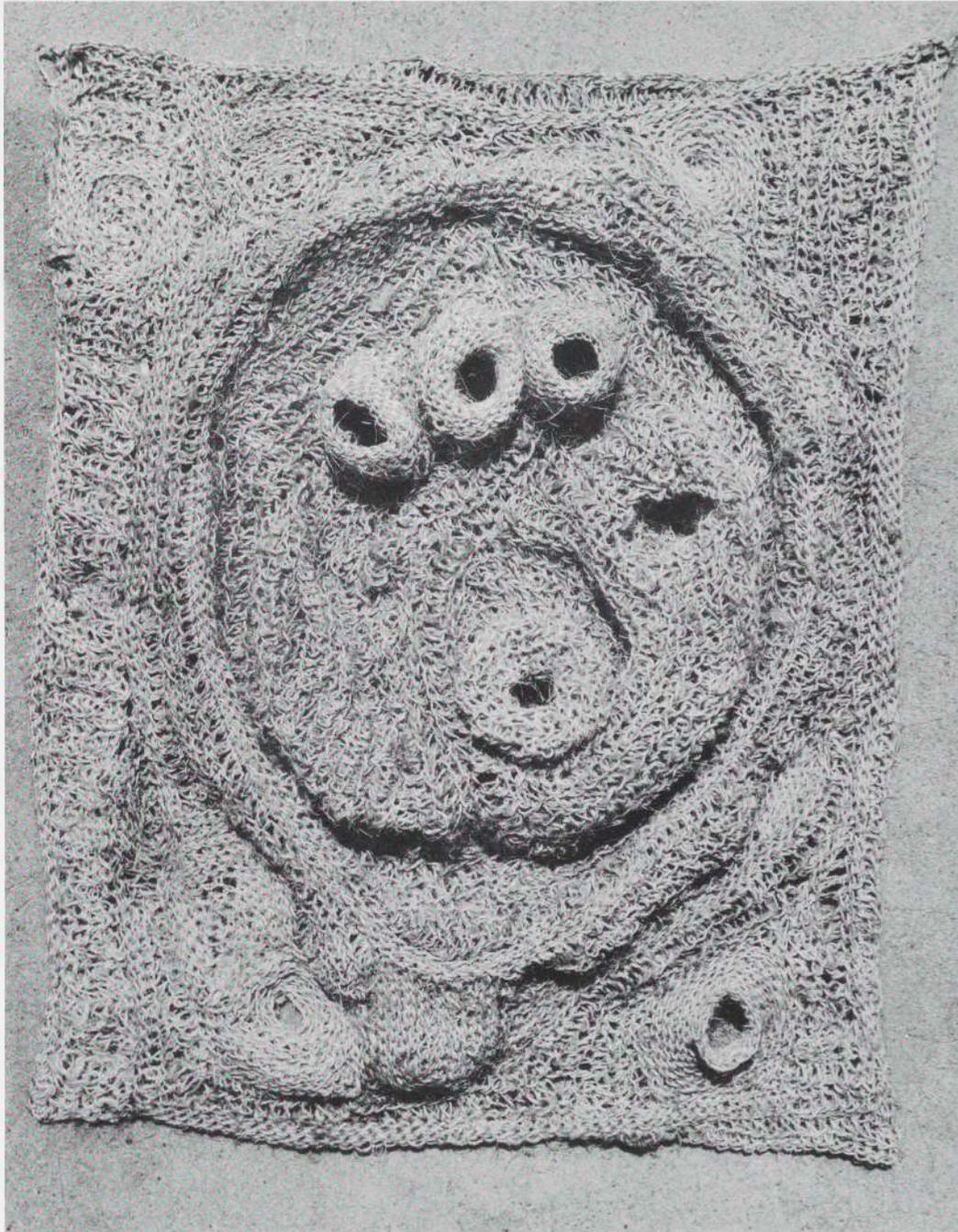


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Ewa Jaroszynska Polish, born 1936
Studied at Katolicki Uniwersytet Lubelski (Catholic
University, Lublin); Państwowa Wyższa Szkoła Sztuk
Plastycznych w Łodzi (Łódź School of Fine Arts).
Exhibited at Zamek Group Gallery, Lublin, 1958;
Writers Club, Warsaw, 1958.

15 *Cocoons I*. 1967. Sisal and hemp; crochet, $27\frac{1}{2} \times 19\frac{3}{4}$
 $\times 11\frac{1}{2}$ irreg.

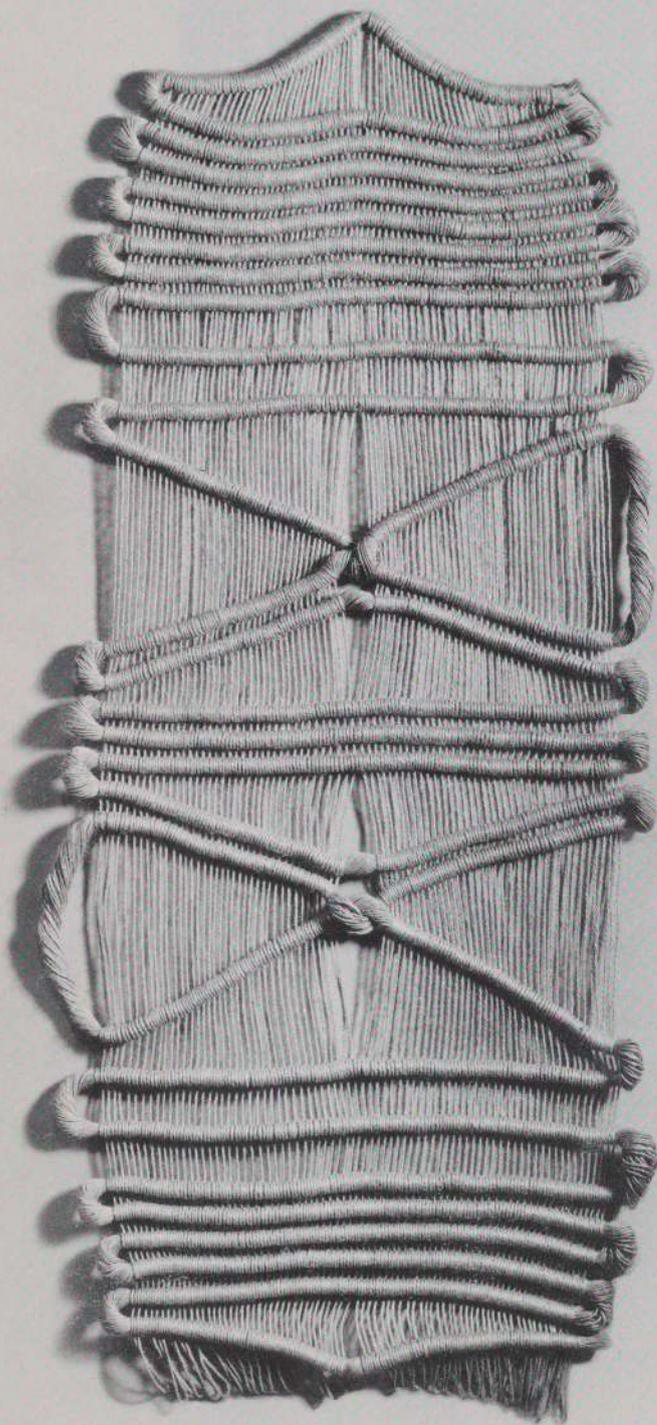


16 *Cocoons II*. 1967. Sisal and hemp; crochet,
29½ × 24⅝ × 4⅞ irreg.

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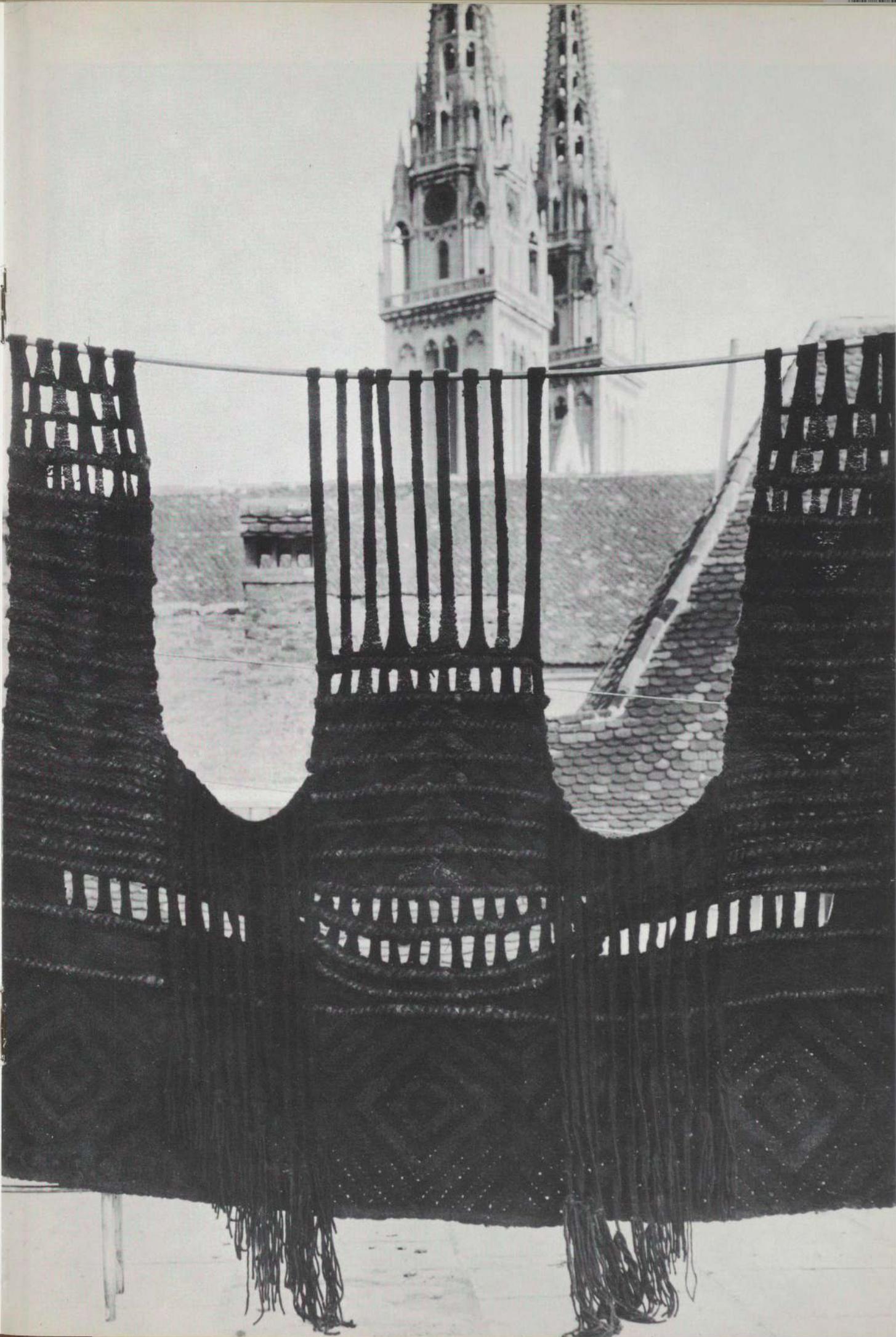


Françoise Grossen Swiss, born 1945
Studied at Gewerbeschule, Kunstgewerbliche Abteilung, Basel; University of California, Los Angeles. Awarded Swiss government fellowship, National Competition for Applied Arts, 1967. Exhibited at Jack Lenor Larsen, Inc., 1968.

17 *Swan*. 1967. Sisal rope, macramé knot, 6' 10" x 3' 10"

Jagoda Buic Yugoslavian, born 1930
Studied at Akademija Likovnik Umjetnosti (Academy of Applied Arts), Zagreb; Rome; Vienna. Exhibited at Biennale Internationale de la Tapisserie, Lausanne, 1965, 1967; Expo 67, Montreal; exhibition of Yugoslavian tapestries, London, 1967. Awarded silver medal, La Triennale di Milano, 1954; prize of the city of Zagreb, 1957, 1962; first prize for textile design at the international exhibition for design, Belgrade, 1961; first prize for Yugoslavian wall hangings, Sombor, 1965.

18 *Angel Hunt (l'Ange chasse)*. 1966. Wool, hemp, and sisal; shaped tapestry weave, 8' 8 $\frac{3}{4}$ " x 6' 5". Lent by the artist, courtesy Adria Art Gallery, New York



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Barbara Falkowska Polish, born 1951
 Studied at Akademia Sztuk Pięknych (Fine Arts
 Academy), Warsaw. Exhibited in China, USA, Europe,
 including Biennale Internationale de la Tapisserie,
 Lausanne, 1965.

19 *Ammonites*. 1967. Wool and sisal; tapestry,
 4' 2 $\frac{5}{8}$ " x 8' 9 $\frac{1}{2}$ "

19a Detail of *Ammonites*

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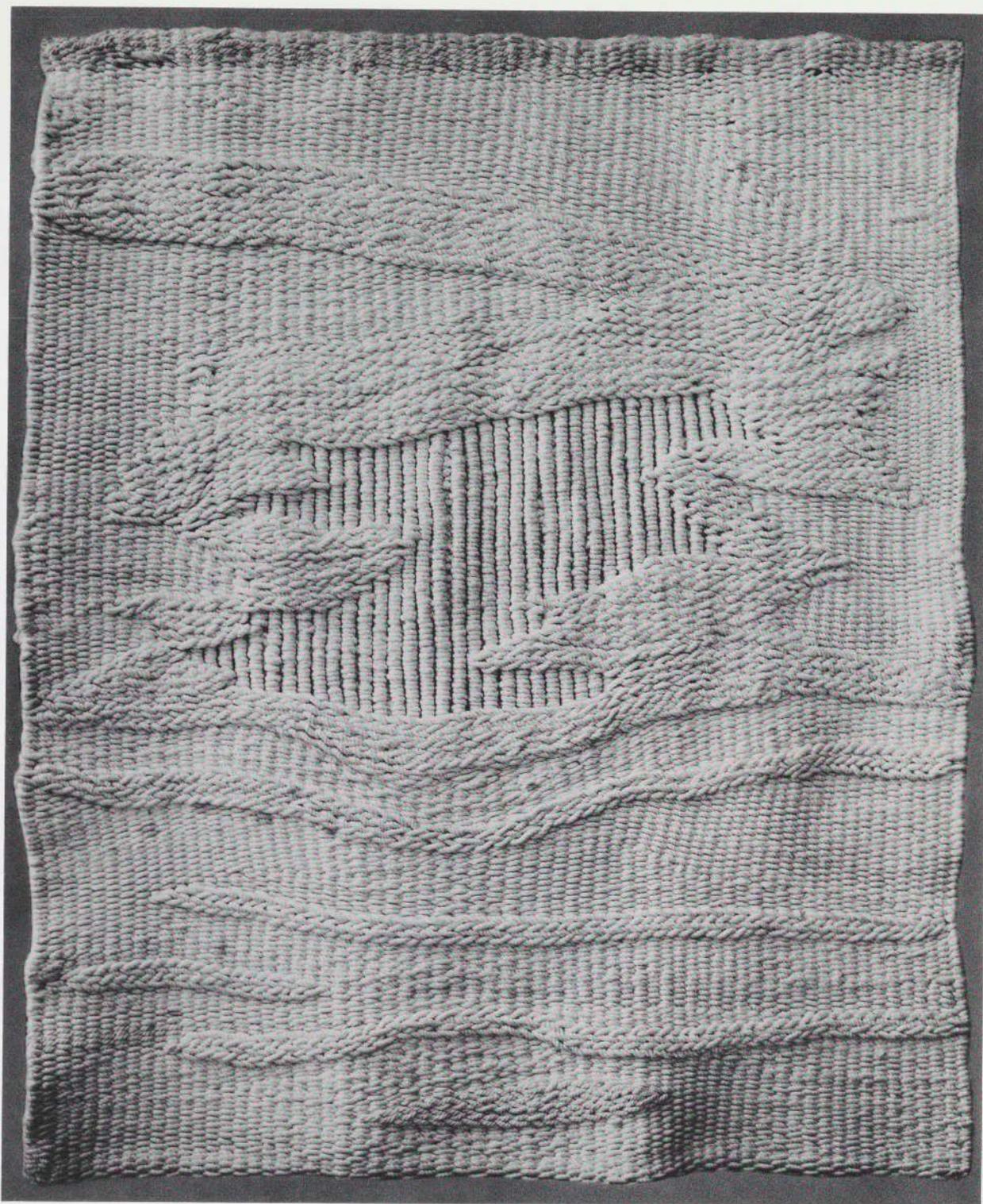
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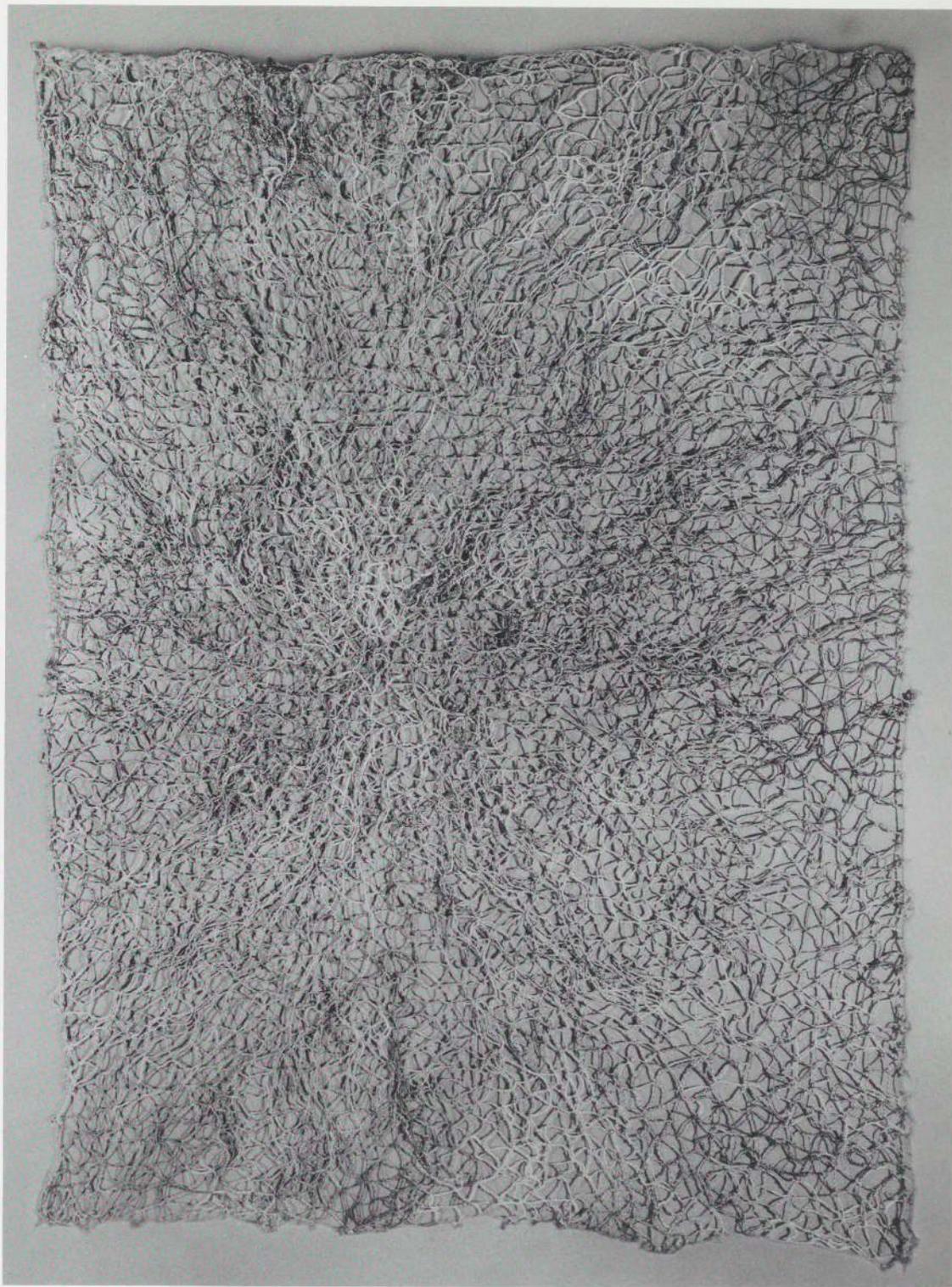


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Wilhelmina Fruytier Dutch, born 1915
Self-taught. Artistic director of knitting factory de Ploeg,
Bergeyk. Exhibited at Exposition universelle et inter-
nationale, Brussels, 1968; Stedelijk Museum, Schiedam,
1964; Biennale Internationale de la Tapisserie, Lausanne,
1965, 1967.

20 *Experience no. 9*. September–October 1967. Cotton
cord; tapestry with raised areas, 7' 10 $\frac{1}{8}$ " x 6' 8" x 10 $\frac{1}{2}$ "



Ed Rossbach American, born 1914
 Studied at University of Washington, Seattle; Columbia University, New York; Cranbrook Academy of Art, Bloomfield Hills, Michigan. Teaches at University of California, Berkeley. Exhibited at Museum West, San Francisco, 1965; Museum of Contemporary Crafts, New York, 1968; University Art Collections, Arizona State University, Tempe, 1968.

21 *Constructed Color*. 1966. Synthetic raffia; braiding, 5' 11" x 4' 9". The Museum of Modern Art, New York

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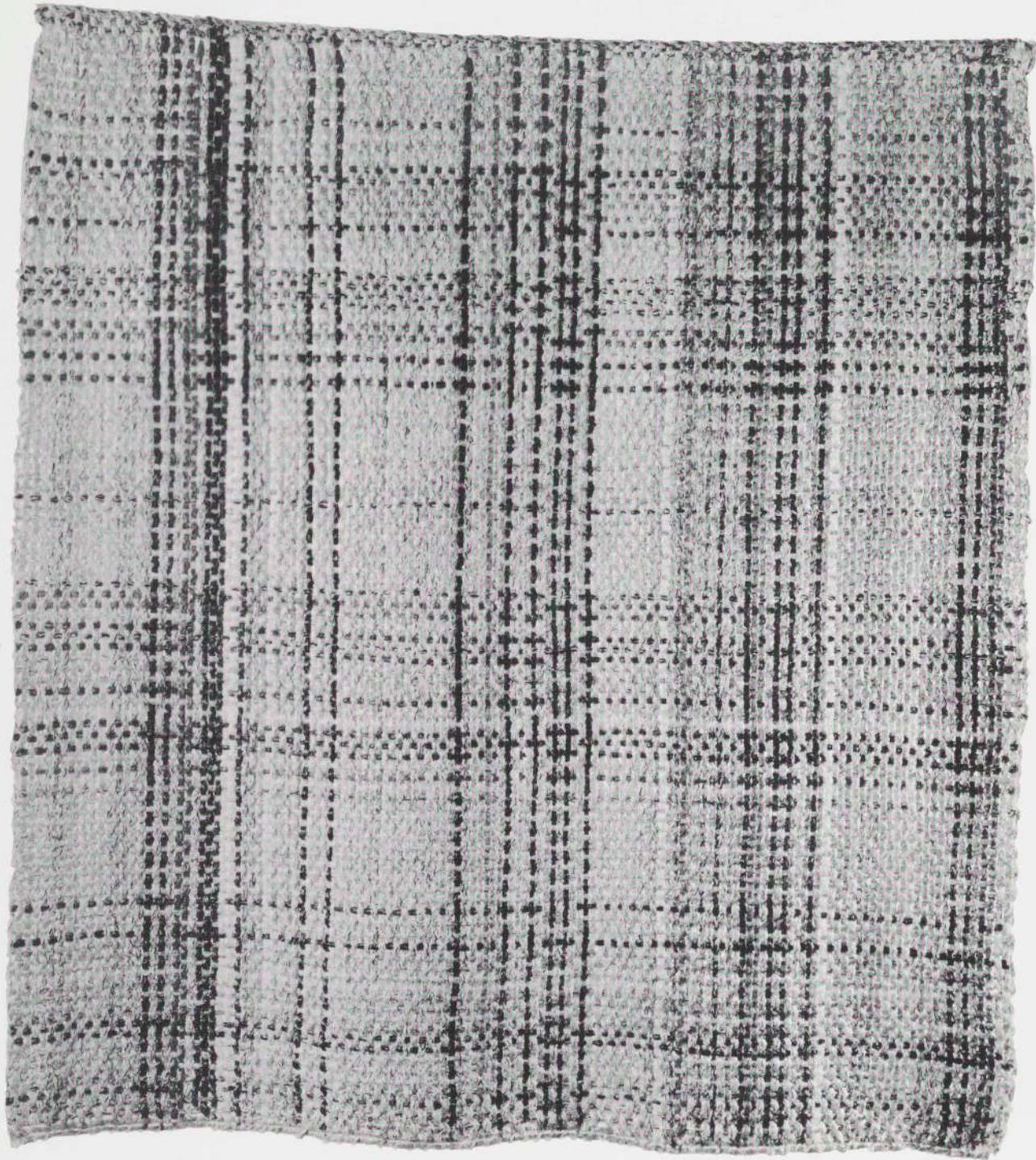
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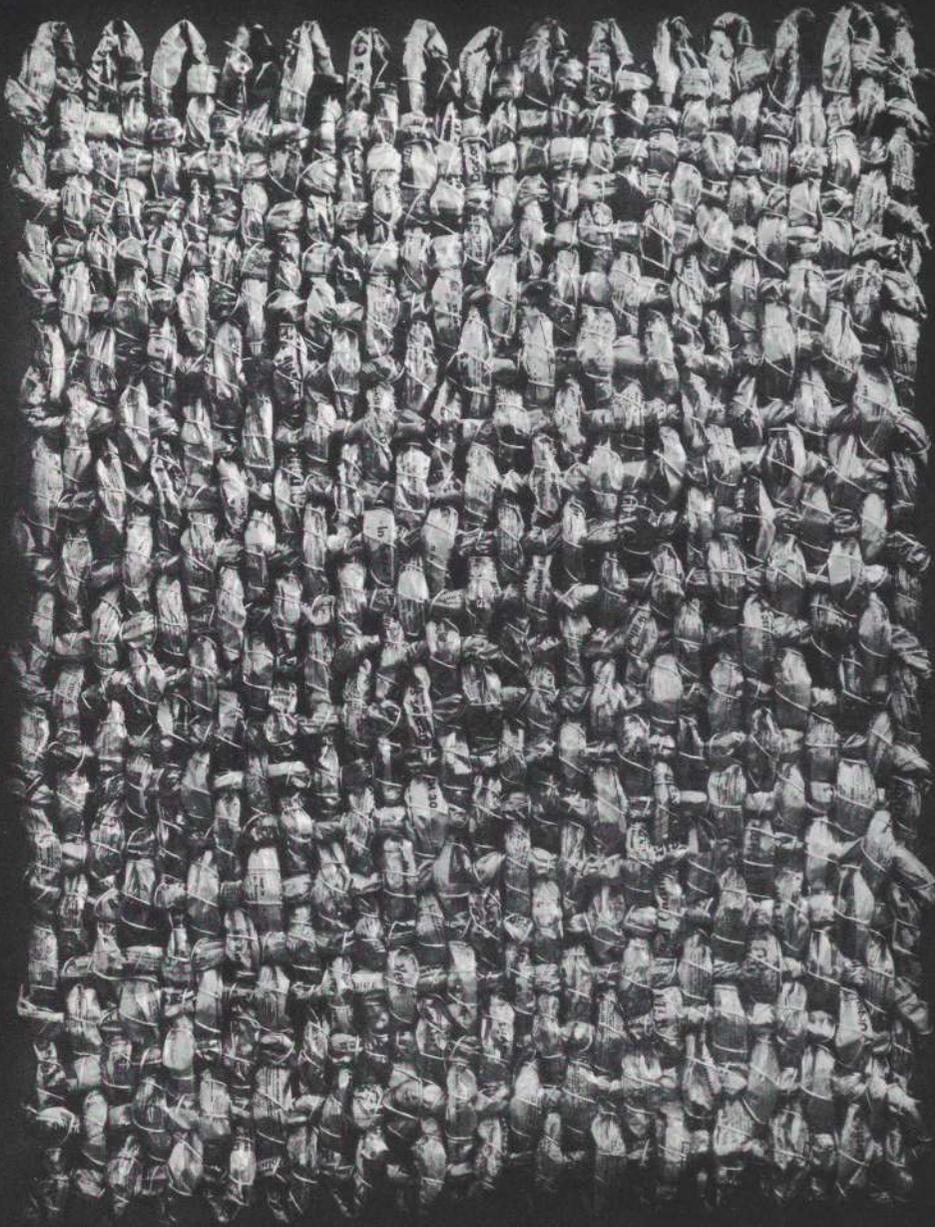


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22 *Detroit*. 1968. Polyethylene tubing, polyethylene twine, rayon, and cotton; interweaving, 8' 4" x 7' 8"

23 *Construction with Newspaper and Plastic*. 1968. Polyethylene film, polyethylene twine, and newsprint; interweaving, 30 x 40



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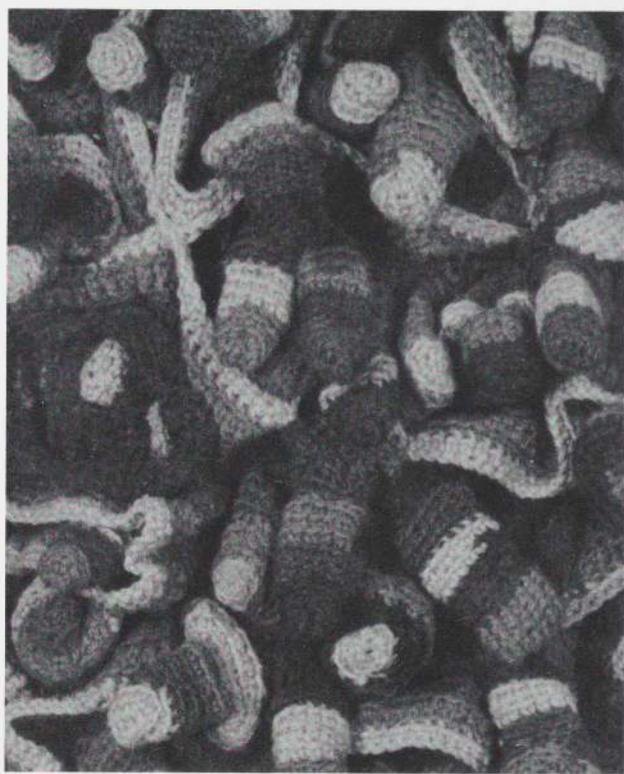
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Walter G. Nottingham American, born 1930
 Studied at St. Cloud State College, Minn.; Cranbrook
 Academy of Art, Bloomfield Hills, Michigan; Haystack
 School of Crafts, Deer Isle, Maine. Teaches at Wisconsin
 State University, River Falls. Exhibited at Craftsmen
 USA, Milwaukee, 1966. Awarded State of Wisconsin
 Study Grant, 1965; Wisconsin Designer-Craftsmen
 awards, 1965, 1967; Fall River National Award, Mass.,
 1967.

24 *Celibacy*. 1966-67. Wool; crochet, 7' 2 $\frac{3}{4}$ " x 2' 10" x
 9 $\frac{1}{4}$ "

24a Detail of *Celibacy*

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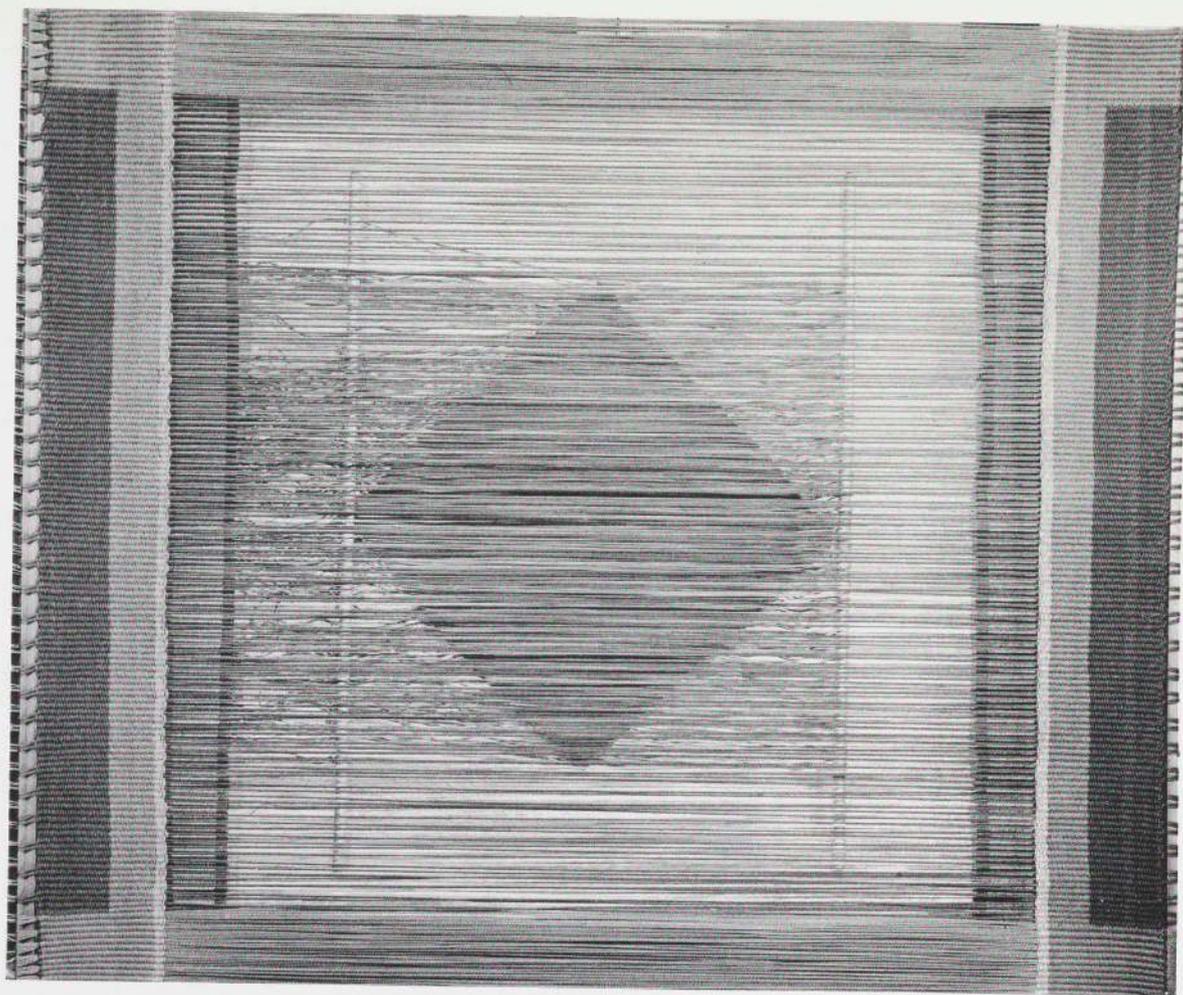
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Elsi Giaque Swiss, born 1900
Studied at Kunstgewerbeschule, Zurich, with Sophie Täuber-Arp, where she now teaches. Exhibited extensively in Switzerland and Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, 1925; Exposition Universelle et Internationale, Brussels, 1958; Biennale Internationale de la Tapisserie, Lausanne, 1965, 1967. Represented in collections of theaters, schools, churches, and Kunstgewerbemuseum, Zurich.

25 *Move and Look*. 1967. Wool and nylon; three layers of exposed warp with brocade liner, 7' $\frac{7}{8}$ " \times 6' 8" \times 10 $\frac{1}{2}$ "



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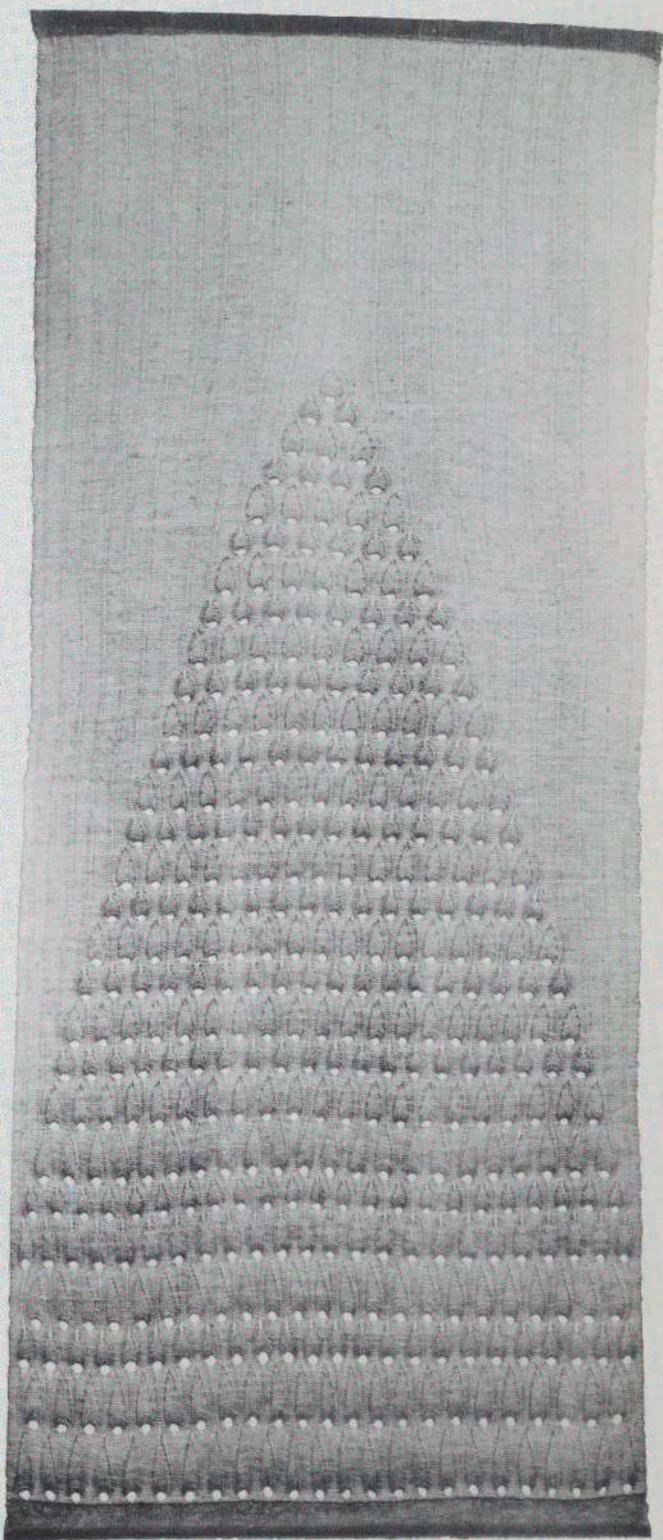
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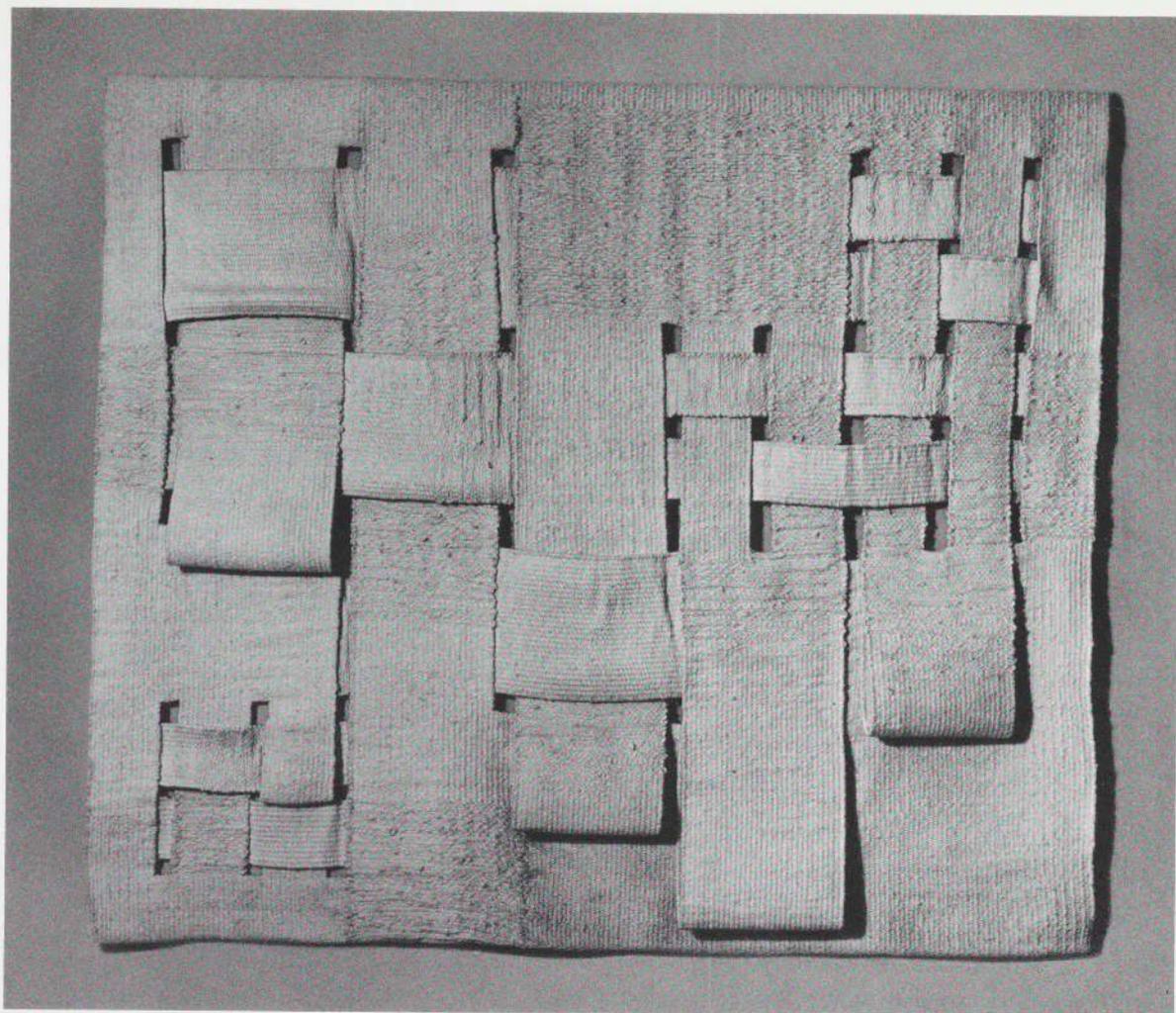


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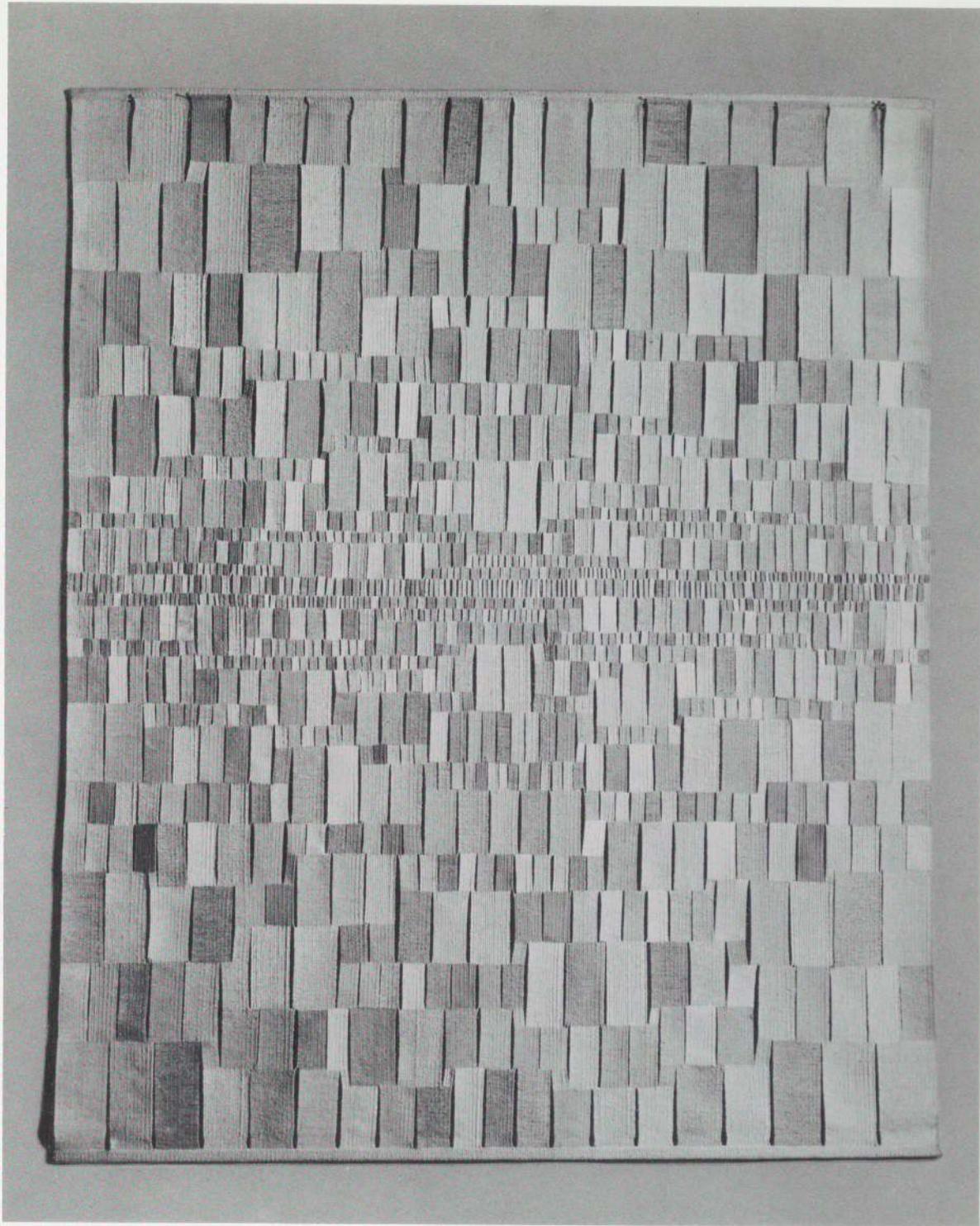
Mary Walker Phillips American, born 1923
Studied at Fresno State College; Mills College, Oakland;
Rudolph Schaefer School of Design, San Francisco, Calif.;
Cranbrook Academy of Art, Bloomfield Hills, Michigan.
Taught at Fresno State College; Cranbrook Academy of
Art; Haystack Mountain School of Crafts, Deer Isle,
Maine; Penland School of Crafts, North Carolina.
Exhibited at M. H. de Young Memorial Museum, San
Francisco, 1955, 1957; Museum of Contemporary Crafts,
New York, 1963, 1964, 1966, 1967; La Triennale di
Milano, 1964. Represented in collections of Cranbrook
Academy of Art Galleries; Museum of Contemporary
Crafts; St. Paul Gallery, St. Paul, Minn.

26 *Near East*. 1964. Linen; knit, 9' 2" x 3' 9 1/2". The
Museum of Modern Art, New York



Herman Scholten Dutch, born 1932
Studied at Rijksakademie van Beeldende Kunsten,
Amsterdam. Teaches Akademie voor Industriële Vorm-
geving, Eindhoven; Koninklijke Akademie voor Kunst en
Vormgeving, s'Hertogenbosch. Exhibited at Stedelijk,
Amsterdam, 1959, 1963, 1964, 1966, 1967; Biennale
Internationale de la Tapisserie, Lausanne, 1965, 1967.

27 *The Mirror*. 1966. Wool and hemp; tapestry,
reconstructed after weaving, 7' 5" x 8' 4³/₄". Lent by the
Dutch State Collection, The Hague



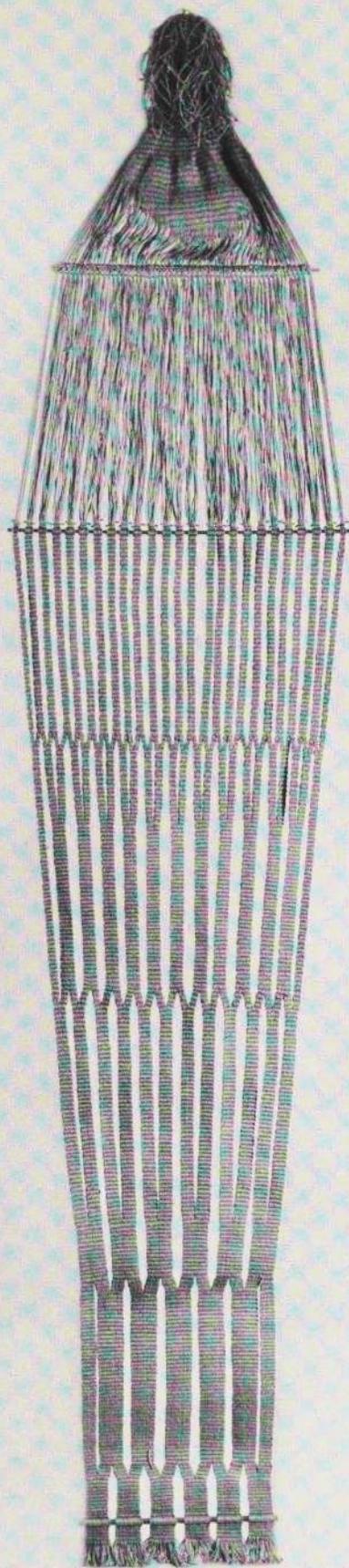
Moik Schiele Swiss, born 1938
 Studied at Kunstgewerbeschule, Zurich, with Elsi
 Giaugue. Exhibited at Kunstmuseum, St. Gallen, 1959;
 Landesgewerbeamt Baden-Württemberg, Stuttgart, 1963;
 Landesmuseum, Oldenburg, 1964. Represented in
 collections of Landesmuseum, Oldenburg; Kunst-
 gewerbemuseum, Zurich.

28 *Rectangles*. 1967. Cotton, wool, and nylon; slit
 tapestry, 8' x 6' 6¼"

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Lenore Tawney American, born 1925
Studied at University of Illinois, Champaign-Urbana;
Institute of Design, Chicago; with Marta Taipale, Fin-
land. Exhibited at Kunstgewerbemuseum, Zurich, 1964.
Represented in collections of Kunstgewerbemuseum,
Zurich; Museum of Contemporary Crafts, New York;
Cooper Union Museum, New York.

29 *Little River*. 1968. Linen; slit tapestry, $9\frac{1}{2} \times 21$.
The Museum of Modern Art, New York

30 *Little Egypt*. 1965. Linen and piña; shaped weaving
with knotted warp and fringe, $4\frac{5}{8} \times 8\frac{3}{4}$. Lent by Mrs.
Marian Willard Johnson, New York



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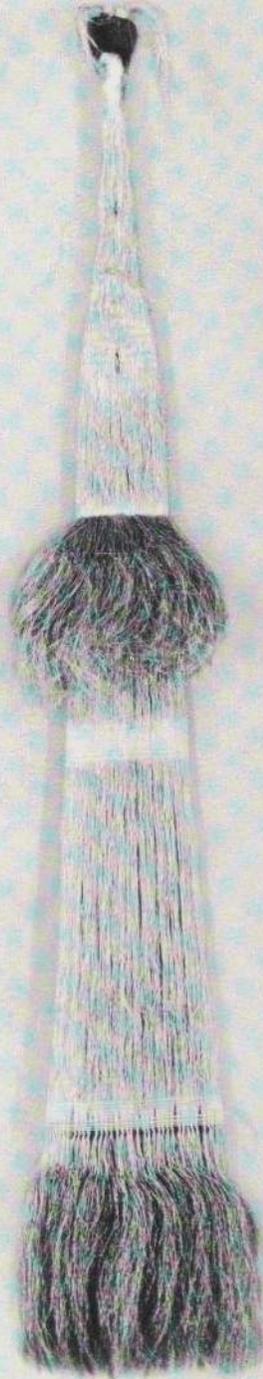
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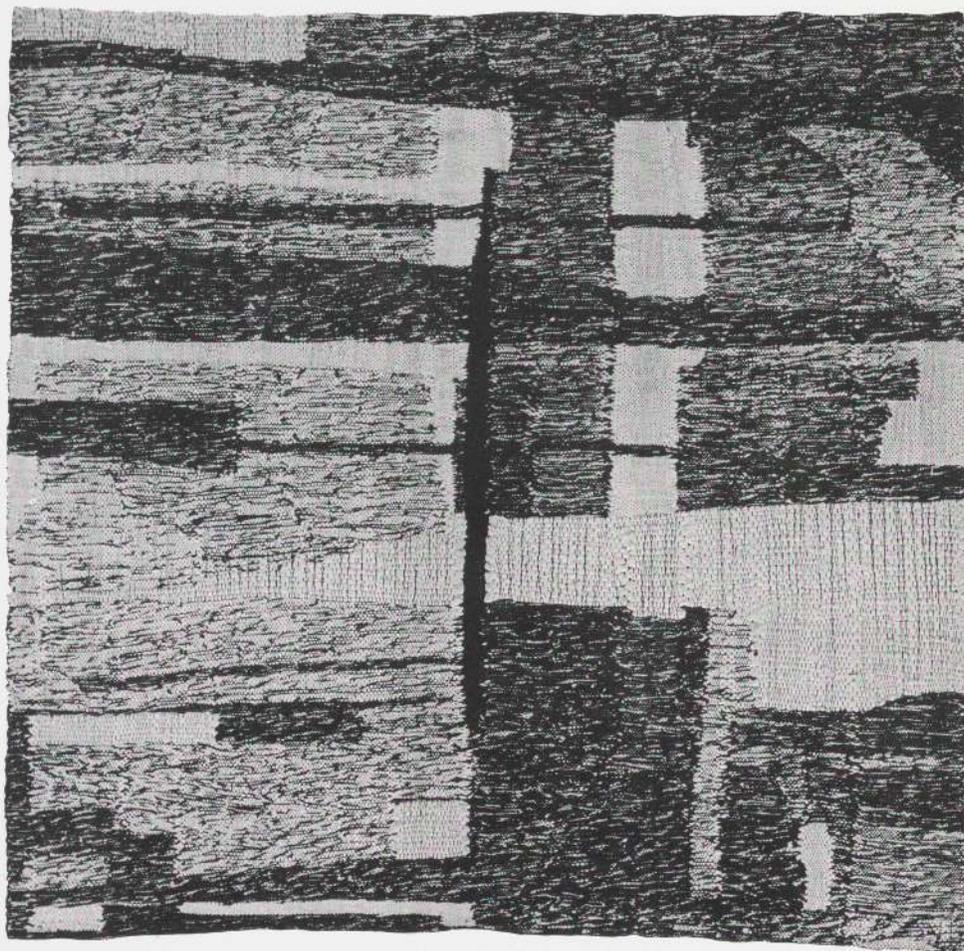
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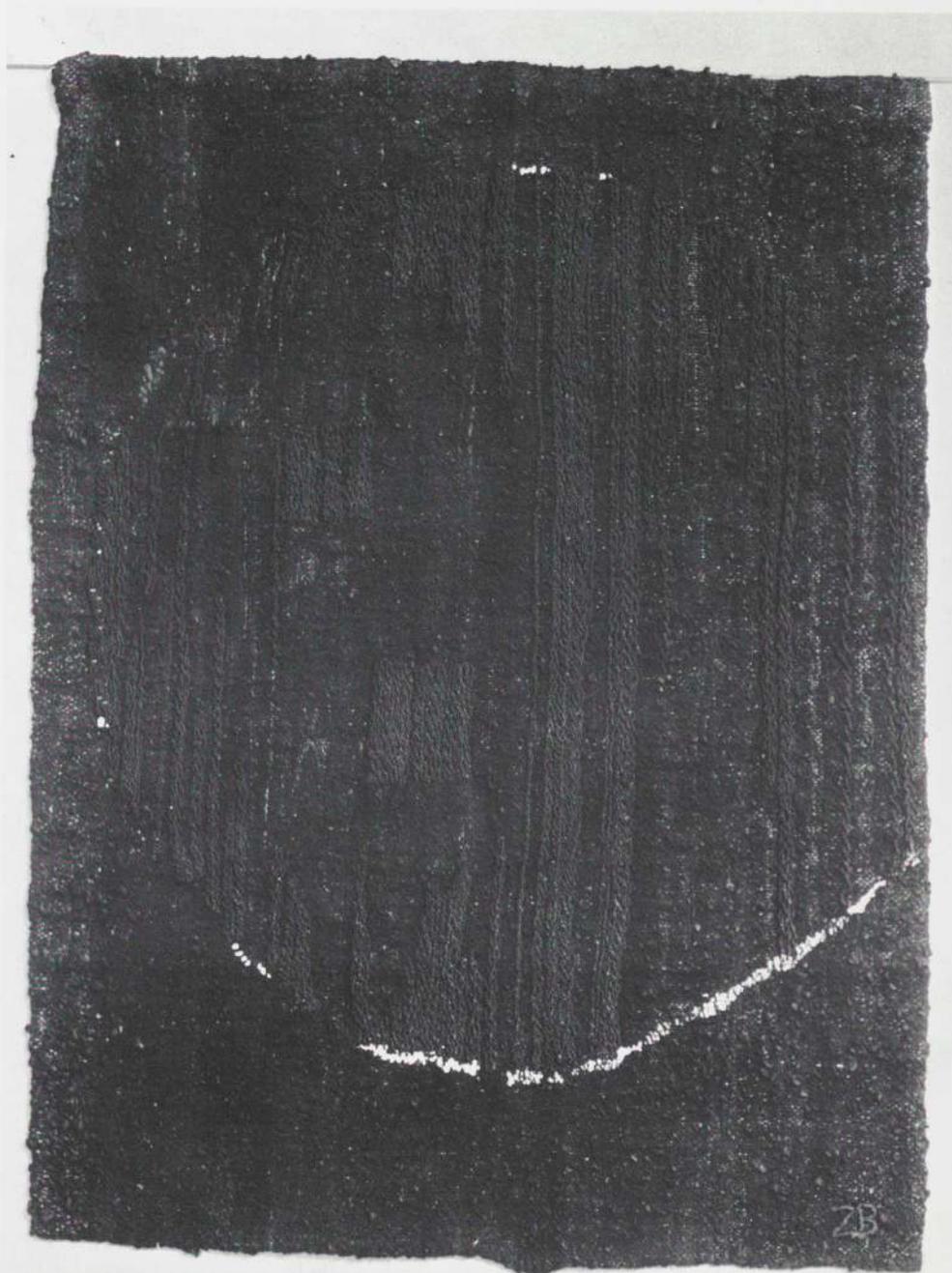
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Jolanta Owidzka Polish, born 1927
Studied at Akademia Sztuk Pięknych (Fine Arts Academy), Warsaw. Exhibited at Biennale Internationale de la Tapisserie, Lausanne, 1962, 1965; Bienal, São Paulo, 1965. Awarded silver medal at La Triennale di Milano, 1960. Represented in collections of Muzea Narodowe (National Museums), Warsaw, Poznan; Muzeum Historii Włókiennictwa (Museum for History of Textile Industry), Łódź.

31 *Black and White*. 1965. Flax, wool, and cotton; tapestry, 7' 10 $\frac{1}{8}$ " x 7' 10 $\frac{1}{8}$ "



Zofia Butrymowicz Polish, born 1904
 Studied at Akademia Sztuk Pięknych (Fine Arts
 Academy), Warsaw. Exhibited in South America,
 Europe, including Biennale Internationale de la Tapis-
 serie, Lausanne, 1967. Awarded 1967 grand prize of the
 Polish government.

32 *Black Sun*. 1967. Wool, linen, and cotton; tapestry,
 72 $\frac{3}{4}$ × 55 $\frac{3}{4}$

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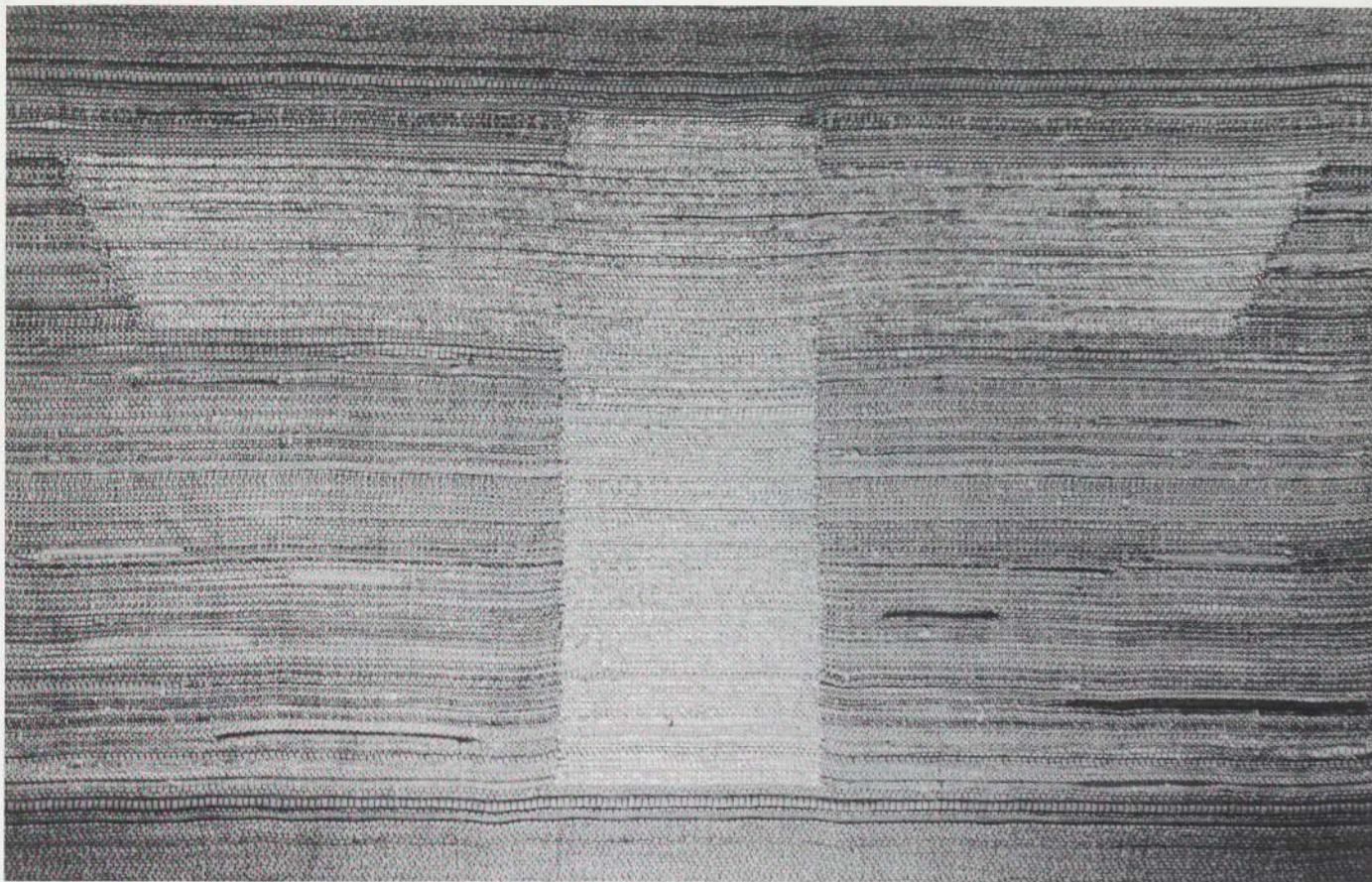


Anni Albers Born Germany

Studied at Bauhaus in Weimar, later worked in Dessau.
Taught at Black Mountain College, North Carolina.
Lecturer and author of *Anni Albers: On Weaving*.
Exhibited throughout Europe and USA, including The
Museum of Modern Art, New York, 1949. Represented in
collections of Busch-Reisinger Museum, Cambridge,
Mass.; Cranbrook Academy of Art Galleries, Bloomfield
Hills, Michigan; Cooper Union Museum, New York;
Brooklyn Museum, New York; Currier Gallery of Art,
Manchester, New Hampshire.

33 *Wall Hanging III*. 1965 (designed in 1927). Silk;
double weave, 58 × 48. The Museum of Modern Art, New
York, gift in memory of Greta Daniel

34 *La Luz I*. 1945. Linen and metal gimp; satine
weave with discontinuous brocade, 18¾ × 31¼. Lent by
Richard Lippold, Locust Valley, New York



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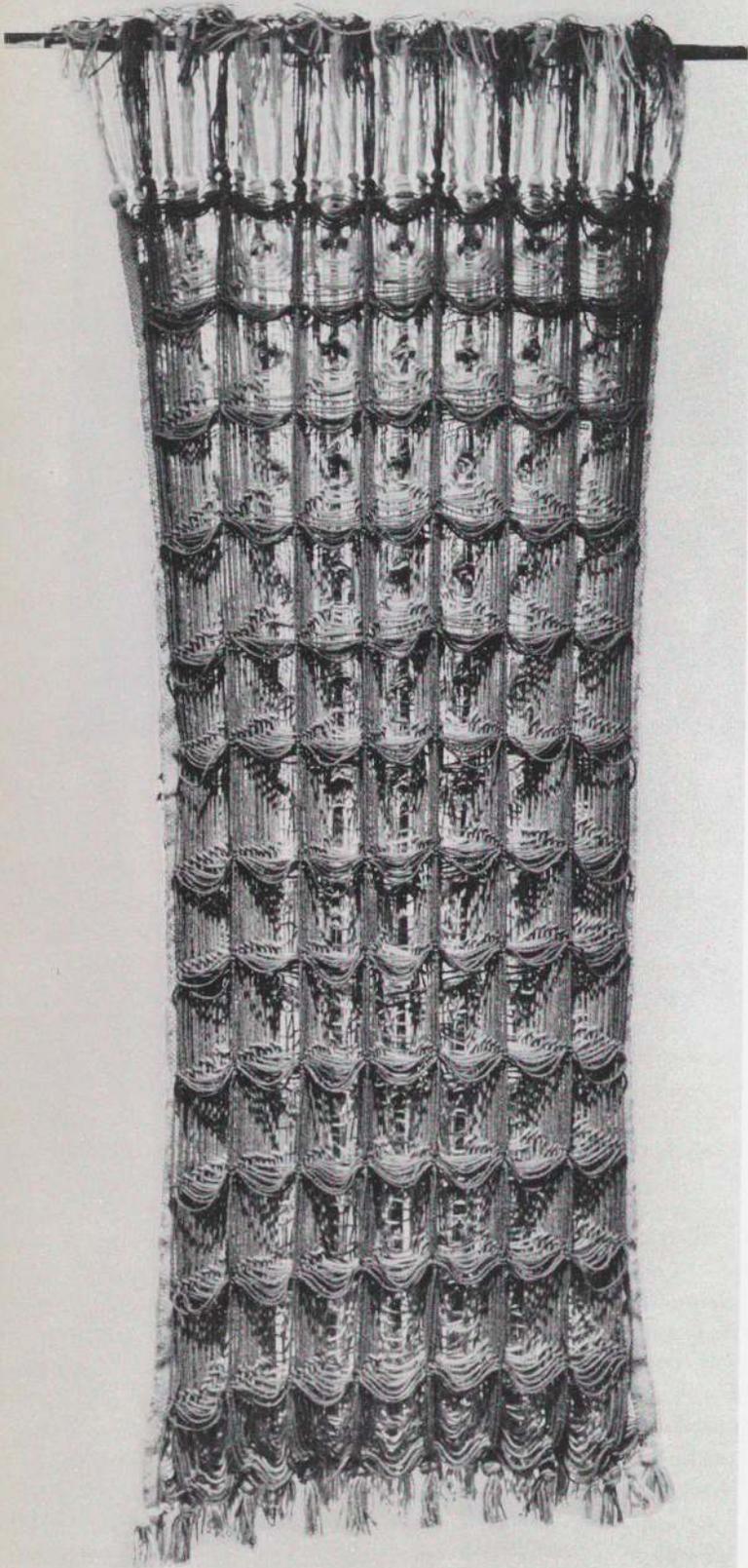
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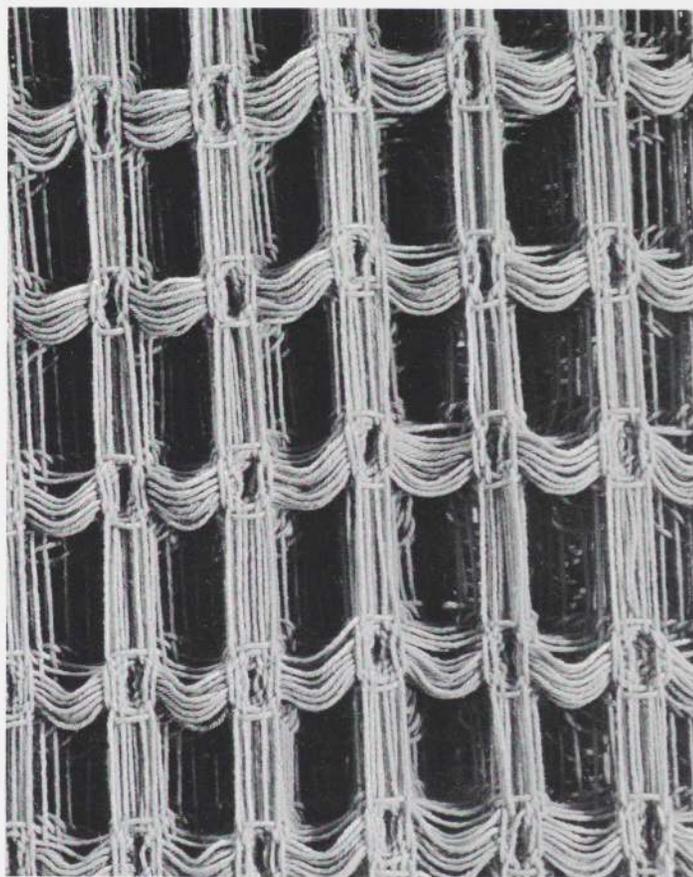
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Sherri Smith American, born 1945
 Studied at Stanford University, Palo Alto, California;
 Cranbrook Academy of Art, Bloomfield Hills, Michigan.
 At present a textile designer with Boris Kroll Fabrics,
 New York.

35 *Volcano no. 10*. 1967. Wool; dimensional weave,
 6' 6" × 3' 4 $\frac{1}{8}$ " × 4 $\frac{1}{4}$ "

35a Detail of *Volcano no. 10*

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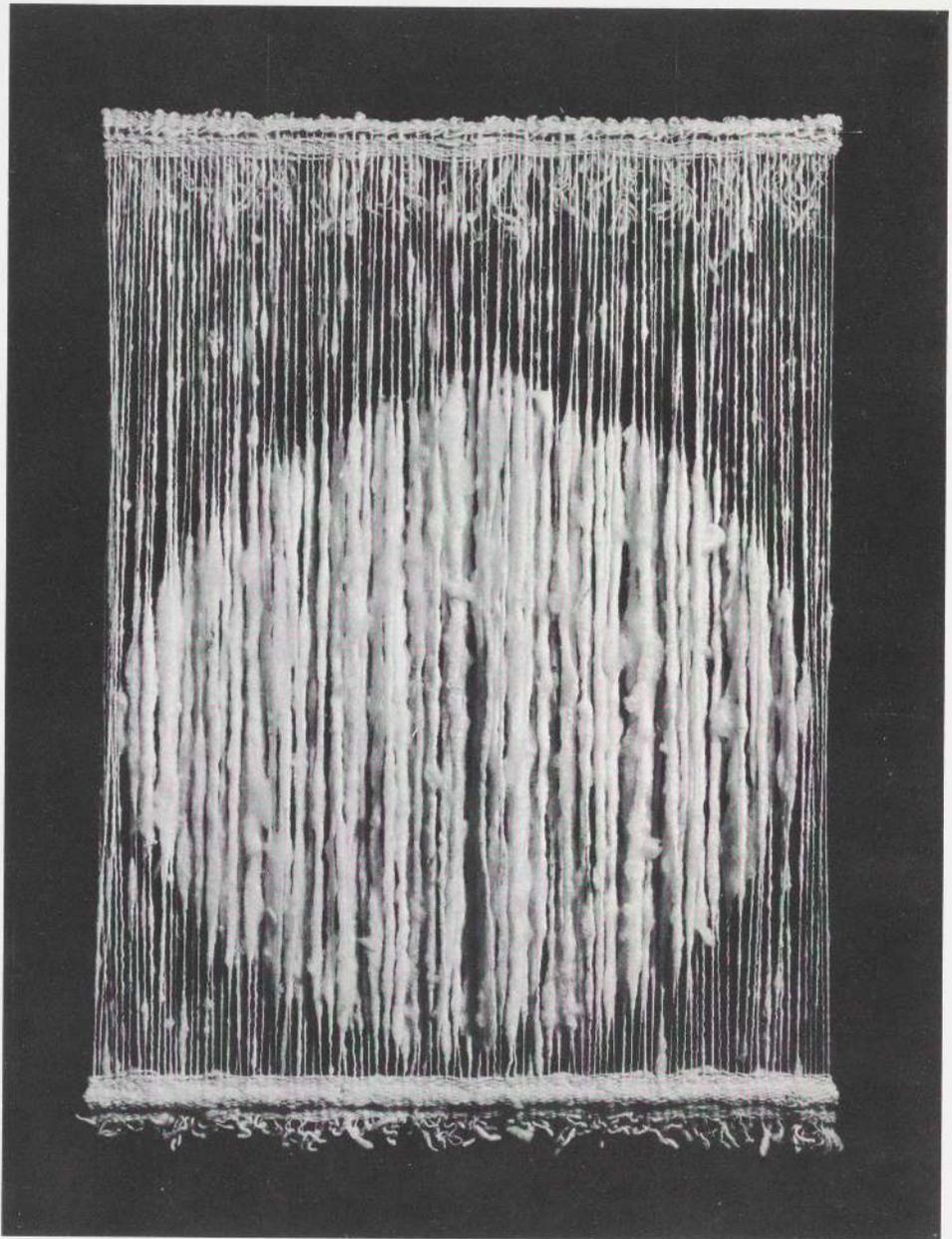
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Susan Weitzman American, born 1935
Studied at Smith College, Northampton, Mass.; New York University, New York; Fashion Institute of Technology, New York; with Alice Adams. Exhibited at Manhattanville College, Purchase, New York, 1965; Greenhouse Gallery, Little Rock, Arkansas, 1966; Museum of Contemporary Crafts, New York, 1966; Media Gallery, Orange, California, 1966. Represented in the collection of J. Walter Thompson Co., New York.

36 *Tapestry for Frances Lynn*. 1967. Hand-spun wool; exposed warp with differential of twist, $32\frac{3}{8} \times 22\frac{3}{8}$. The Museum of Modern Art, New York

37 *Homage to Lenore Tauney*. 1968. Hand-spun wool; two layers of exposed warp with differential of twist, $7' \times 7'$



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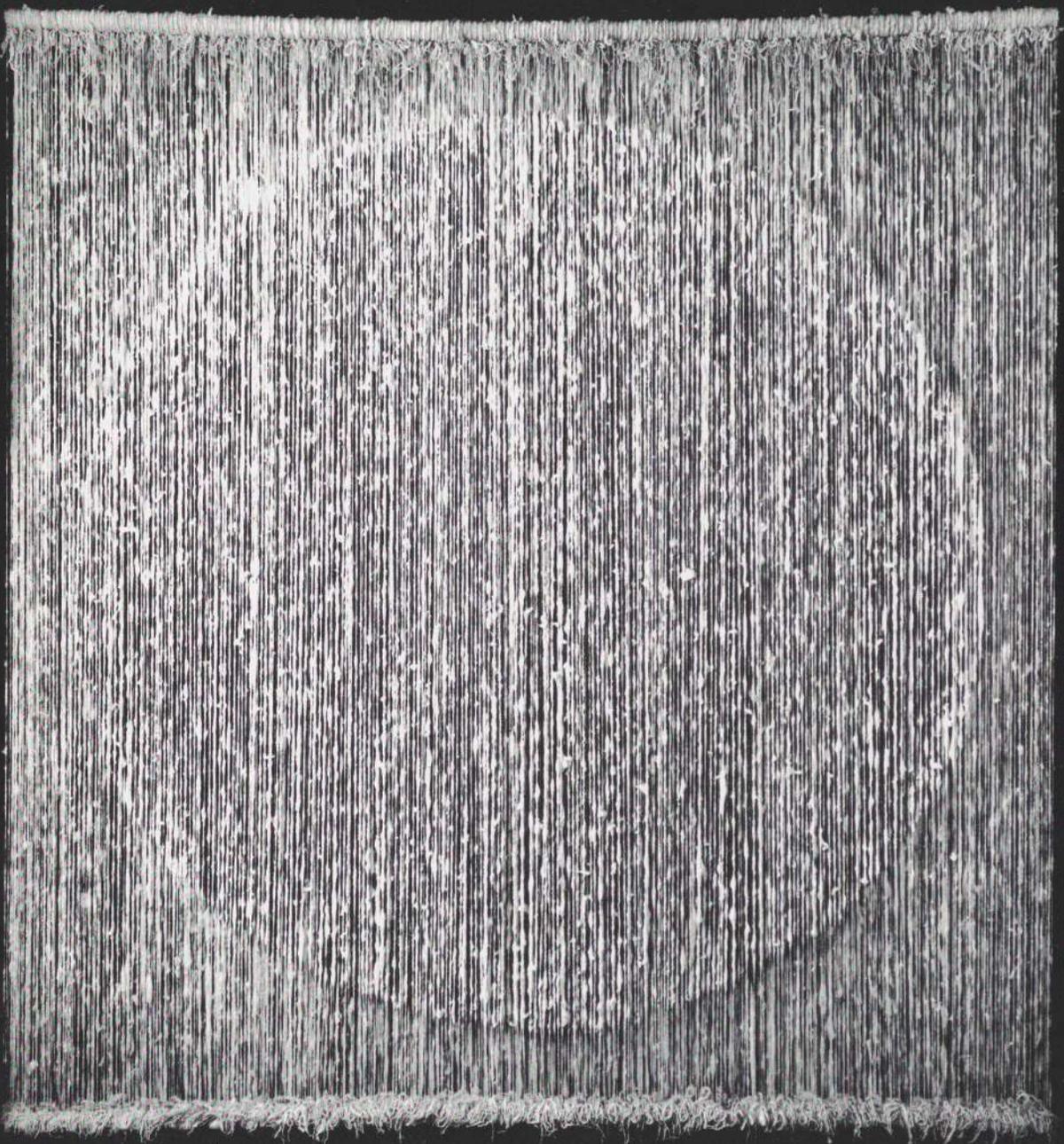
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