

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

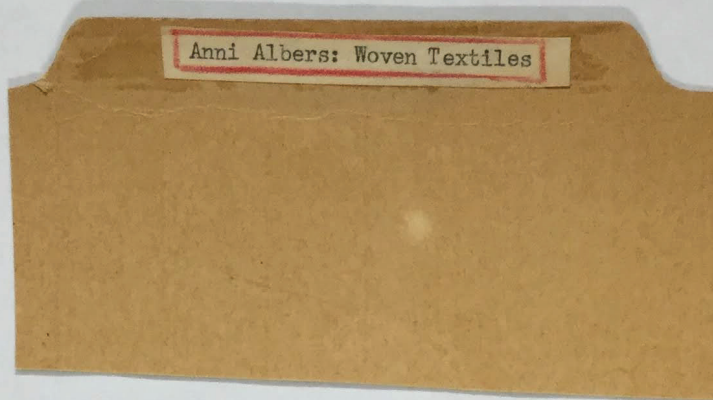
In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6



ANNI ALBERS TEXTILES
1949-53

C/E ANNIE ALBERS TEXTILES

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

DRAPERY MATERIALS: Upper - Black cotton and linen fabric; yellow and white cotton fabrics, manufactured by Original Textile Company, Paterson, New Jersey, distributed by Patterson Fabrics, Inc., 509 Madison Ave., New York. Lower - Three handwoven materials, design suggestions for industrial production: 1. Black and white cotton and linen. 2. Red cotton and cellophane. 3. Gray cotton with non-tarnishing aluminum stripe.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

Miss Wallace, WRA social chairman, at 341 McElwain.

7:15 tonight. The Wesleyan students from get together games. Refreshed.

Woven Textiles By Anni Albers Now On Display

An exhibition of woven textiles by Anni Albers, one of the leading figures in textile design, is being shown in the lounge of McElwain Hall. The textiles will be on display until Feb. 4.

The exhibit is scheduled to be one in a series of exhibitions and lectures to be sponsored by the fine and applied arts division of the Architecture department.

The textiles were first shown in the Museum of Modern Art in New York in 1949 and are being circulated throughout the United States.

The textiles of Mrs. Albers, wife of the abstract painter Joseph Albers, combine such things as paper, corn kernels, grass, and string to achieve various patterns in texture.

Other exhibits to be presented will include: "American Modernists," paintings from the Aeon Bement Gallery, Feb. 11 to March 2; "Abstract Landscapes in Oil," by Stuart Frost of State College, March 3 to 21; and from the Museum of Modern Art, "The City," April 1 to 23.

A series of Wednesday afternoon lecture-readings from the written works of Eugene Delacroix, Paul Gauguin, Vincent Van Gogh, and John Marin are also being planned for late February and early March.

30 Arc Into H

Thirty students Wednesday State chapter national school the northeast Hall.

The initial batch, Ronald adonato, Bar idheiser, D Gomes, Ric lene Heyma John Laub Joseph Ma well, William Mitchell, R Opoczenski, Slep, Rot son, Marior Whitehouse and Richar James Ed drew Mills were initial

Dairy S

New off ence Club dent; John dent; Art David Mc Hall, pub Agriculture, representative, more rept Seipt, free

Omicron Nu Plans Fresh Breakfast

Omicron Nu, home economics honorary society, discussed plans for its freshman breakfast at a meeting last night. The breakfast to be held in

Jodan W
Cat

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

THURSDAY, JANUARY 15, 1953

Food Prices Vary, Some Meats Down

By THE ASSOCIATED PRESS

Beef roasts and steaks and frying chickens were reduced a few cents a pound in many food stores this week. Lamb and eggs averaged a little higher. Most changes in fresh fruits and vegetables were downward.

Price reductions and boosts alike were well scattered, however, and the week's shopping specials chosen by individual chains and independent markets added up to an unusually wide range of foods.

Rib roasts, top and bottom rounds and chuck roasts were down as much as 10 cents a pound in places. Sirloin, porterhouse and chuck steaks were reduced 2 to 6 cents in some, and frying chickens were trimmed as much as 5 cents a pound where they were listed as specials.

Also being stressed this week in numerous markets were pork loin roasts, ground beef, turkeys and legs of lamb—although lamb cuts generally were up 1 to 4 cents a pound compared with last week end.

Egg prices rose 1 to 4 cents a dozen late last week or early this week but have been steady since then and were not expected to change much in the next few days.

In the fresh produce departments these appeared to be the week's headliners: New cabbage, lettuce, carrots, celery, tangerines, grapefruit and both California and Florida oranges. Most were a little lower-priced.

Also lower in most places as supplies increased were mixed green vegetables, broccoli, radishes, eggplant, peppers, spinach, some types of squash, sweet potatoes and tomatoes. Best artichokes were higher, as were beets, cauliflower and onions.

The season's first hothouse rhubarb from Michigan reached distant big-city markets, and fresh strawberries from Florida were becoming more plentiful and cheaper

Exhibition Of Textiles At the College

An exhibition of woven textiles by Anni Albers opened this week in the lounge of McElwain Hall at the College and will continue until Feb. 4.

Trained at the famous Bauhaus in Germany, Mrs. Albers, who is the wife of the abstract painter, Joseph Albers, taught at Black Mountain College in North Carolina from her arrival in this country in 1933 until recently. One of the most daring and imaginative of modern weavers, her teaching and example have influenced a whole generation of textile designers.

Prefacing the selection from Mrs. Albers' own drapery, upholstery, dress materials and tapestries, the exhibition begins with mounted studies done by Mrs. Albers' pupils under her direction. These assemble such materials as paper, corn kernels, grass, and string to achieve the texture patterns emphasized by Mrs. Albers in both her teaching and her work.

Her inventiveness in the use of materials may be seen in many of the fabrics exhibited: draperies woven of black cellophane, copper chenille, and a combination of cellophane and cotton; screens of black raffia and cord, wood strips and dowels, black and white raffia on linen, and natural linen and cellophane.

Mrs. Albers is not only distinguished for the lively experiment and artistry of her work; her Bauhaus background has particularly enabled her to integrate her textiles with modern architecture.

The exhibit was first shown in the Museum of Modern Art in New York in 1949 and now is being circulated to art institutions throughout the United States. It is sponsored here by the division of fine and applied arts and the department of architecture.

very
Bre
vani
ciati

as so
"The
epiti
four
past
pers
wha
whe
cent
used
tary
cent
like
man

In
politi
mini
ernm
ment
plays
our
politi
stren
Ame

the c
in do
fairs.
"In
to ad
gover
bring
gover
box a
group
there
mean
cials

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

ANNI ALBERS

Studied at Art School, Berlin; School of Applied Arts, Hamburg; the Bauhaus, Weimar and Dessau. Collaborated in Textile Workshop of the Bauhaus. Taught at Black Mountain College, North Carolina from 1933 to 1949. Work exhibited, collected and published in Europe and America. Published articles on design, weaving and education.

The artist, Anni Albers, is also a fabric engineer. To engineer a fabric means, first, to analyze its purpose, whether it is to be a soft drapery or dress material, a rugged upholstery fabric, or a stiff, translucent screen used, as Anni Albers has used it, as an architectural element in a modern room. Once the purpose is clear the fabric engineer must choose the materials best suited to that purpose. The work of Anni Albers is distinguished by the extraordinary imagination with which she selects new and experimental materials. "Any material is good enough for art", she says. It is just as possible to find her using wooden dowels, harness maker's yarn, plastic, or copper thread, as it is to find the more traditional wool and cotton. But whatever the materials and whatever the structure of her fabrics for interior use, the result is always designed as an integral part of a modern architectural environment, rather than as an art object demanding individual attention. For Anni Albers warns that we must not "esthetically overcharge our surroundings.... It is better that the material speaks, than that we speak ourselves."

Anni Albers is a teacher, too. Her teaching has influenced many other contemporary weavers. In her educational work she tries to restore the tactile and the visual sensibilities in her students to their fullest usefulness. To achieve this, she initiated a series of texture and pattern studies using any materials, from string through newspaper to ears of corn, and from meticulously perforated sheets of cardboard to typewritten doodles on slips of colored paper.

And finally, Anni Albers is a painter. The restraint which she imposes upon her work with useful fabrics creates a need for an outlet into "useless" esthetics. This outlet she found in her woven paintings which she began during her Bauhaus days in Germany in the 1920's. They are abstract in the best tradition of Dutch, French and Russian painting of that period. They are an interesting clue to the sources of Mrs. Albers' esthetic inspiration.

Note: Information concerning the rights to all the designs shown may be obtained through the Department of Architecture and Design, The Museum of Modern Art, New York.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

Anni Albers

ANNI ALBERS TEXTILES

Studies at Art School, Berlin; School of Applied Arts, Hamburg; Bauhaus, Weimar & Dessau/ Collaborated in Textile Workshop of the Bauhaus/ Taught at Black Mountain College, N.C., from 1933 to 1949/ Work exhibited, collected and published in Europe and America/ Published articles on design, weaving and education.

June 9 - 30

Andover, N.J.
The Settlement School

The artist Anni Albers is also a fabric engineer. To engineer a fabric means, first, to analyze its purpose -- whether it is to be a soft drapery or dress material, a rugged upholstery fabric, or a stiff translucent screen used, as Anni Albers has used it, as an architectural element in a modern room. Once the purpose is clear the fabric engineer must choose the materials best suited to that purpose. The work of Anni Albers is distinguished by the extraordinary imagination with which she selects new and experimental materials. "Any material is good enough for art," she says. It is just as possible to find her using wooden dowels, harness maker's yarn, plastic, or copper thread, as it is to find the more traditional wool and cotton. But whatever the materials and whatever the structure of her fabrics for interior use, the result is always designed as an integral part of a modern architectural environment -- rather than as an art object demanding individual attention. For Anni Albers warns that we must not "esthetically overcharge our surroundings... It is better that the material speaks, than we speak ourselves!"

Cambridge, Mass.

Anni Albers is a teacher too. Her teaching has influenced many other contemporary weavers. In her educational work she tries to restore the tactile and the visual sensibilities in her students to their fullest usefulness. To achieve this, she initiated a series of texture and pattern studies using any materials, from string through newspaper to ears of corn, and from meticulously perforated sheets of cardboard to typewritten doodles on slips of colored paper.

Free Public Library
Louisville, Ky.

And finally, Anni Albers is a painter. The restraint which she imposes upon her work with useful fabrics creates a need for an outlet into "useless" aesthetics. This outlet she found in her woven paintings which she began during her Bauhaus days in Germany in the 1920's. They are abstract in the best tradition of Dutch, French and Russian painting of that period. They are an interesting clue to the sources of Mrs. Albers's esthetic inspiration.

Manitoba, Canada
The Albright Art Gallery
Buffalo, N.Y.

NOTE: Information concerning the rights to all the designs shown may be obtained through the Department of Architecture and Design, The Museum of Modern Art, New York.

Apr. 23 - May 14

Jacksonville, Ill.
University of Florida
Gainesville, Fla.

June 2 - 23

Currier Gallery of Art
Manchester, N.H.

Oct. 1 - 22

Brooks Memorial Gallery
Memphis, Tenn.

Nov. 6 - 27

Skidmore College
Saratoga Springs, N.Y.

Dec. 11 - Jan. 2

Louisiana Polytechnic Institute
Baton Rouge, La.

1953

Jan. 14 - Feb. 4

Pennsylvania State College
State College, Pa.

Feb. 18 - Mar. 11

Berea College
Berea, Ky.

Mar. 23 - Apr. 15

Illinois State Normal University
Normal, Ill.

Apr. 23 - May 19

Indiana University
Bloomington, Ind.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

ANNI ALBERS TEXTILES

\$45. for 3 wks.

1950	Jan. 19 - Feb. 9	Newark Museum Newark, N.J.
	Feb. 23 - Mar. 13	Addison Gallery of American Art Phillips Academy Andover, N.J.
	June 9 - 30	The Settlement School Getlinburg, Tenn.
	Oct. 3 - 31	Germanic Museum Harvard University Cambridge, Mass.
	Nov. 14 - Dec. 5	Northwestern University Evanston, Ill.
	Dec. 19 - Jan. 9	Baltimore Museum of Art Baltimore, Md.
	Jan. 23 - Feb. 13	State Teachers College Paterson, N.J.
	Feb. 27 - Mar. 20	Newcomb Art School Tulane University New Orleans, La.
1951	Apr. 3 - 24	M.I.T. Cambridge, Mass.
	May 5 - 29	Wm. A. Farnsworth Library & Art Museum Rockland, Me.
	June 15 - July 5	Florida State University Tallahassee, Fla.
	Sept. 4 - 25	Louisville Free Public Library Louisville, Ky.
	Oct. 28 - Nov. 18	Western State College Gunnison, Colorado
	Dec. 2 - 23	Eastern Illinois State College Charleston, Ill.
	Jan. 8 - 29	University of Manitoba Winnipeg, Canada
	Feb. 15 - Mar. 7	The Albright Art Gallery Buffalo, N.Y.
1952	Mar. 19 - Apr. 9	(Albright-Knox Art Gallery) David Strawn Art Gallery Jacksonville, Ill.
	Apr. 23 - May 14	University of Florida Gainesville, Fla.
	June 2 - 23	Currier Gallery of Art Manchester, N.H.
	Oct. 1 - 22	Brooks Memorial Gallery Memphis, Tenn.
	Nov. 6 - 27	Skidmore College Saratoga Springs, N.Y.
	Dec. 11 - Jan. 2	Louisiana Polytechnic Institute Ruston, La.
	Jan. 14 - Feb. 4	Pennsylvania State College State College, Pa.
	Feb. 18 - Mar. 11	Berea College Berea, Ky.
1953	Mar. 25 - Apr. 15	Illinois State Normal University Normal, Ill.
	Apr. 29 - May 19	Indiana University Bloomington, Ind.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

ANNI ALBERS TEXTILES, cont.

Packed in 2 boxes weighing 403 lbs.

Box #1: 175 lbs. 55 x 27 x 19"
#2: 228 " 52 x 14 x 36"

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

ANNI ALBERS TEXTILES

1949-50

An exhibition circulated by The Museum of Modern Art, New York, New York

CHECK LIST:

- * 1 Studies (18 framed together)
- 1 Studies (6 framed together)
- 27 Textiles ^{of which} *unframed*, 3 framed textiles
- 2 Labels
- 1 Title Poster

<u>Museum Number</u>	<u>Textile</u>	<u>Size</u>
49.2002.1-18	X Appearance studies using natural materials	3' x 4'
49.1998.1-6	X Weave construction studies	21 x 24
49.2000	X Tapestry, 1948 - Handwoven Linen & cotton - black, white & natural	16 1/2" x 19 1/2"
49.448 X 49.2386	X Tapestry, 1941 - Handwoven Silk & cotton - black, natural, beige & gold	19 1/2" x 44 1/2"
49.2015a, b, c, d	X Drapery material - Machine Woven Copper colored aluminum thread, plastic thread, cotton chenille	3yds 32" x 36" each piece
49.2024	X Drapery material - Machine Woven Cotton & linen - black and white	3yds 16" x 24"
49.2025	X Drapery material - Machine Woven Cotton - yellow	3yds 32" x 47"
49.2018	X Drapery material - Machine Woven Cotton - white	2yds x 53"
49.2017	X Drapery material - Handwoven Cotton & linen - black and white	3yds 7" x 1 yd
49.2020	X Drapery material - Handwoven Cotton & cellophane - red	3yds 4" x 1 yd 4"
49.2022	X Drapery material - Handwoven Cotton with aluminum stripe - gray	1yd 33" x 42"
49.2003 A & B	X Drapery material - Machine Woven Cotton and cellophane - gray	3yds 30" x 35"
49.2004	X Drapery material - Handwoven Cotton and rayon - red, green and white	3yds 22" x 46 1/2"
49.2006	X Drapery material - Handwoven Cotton and spun silk - white	3yds 12" x 45"
49.2005	X Drapery material - Handwoven <i>Black and white cotton + silk - black + white</i>	1 yd 10" x 3 yds 13"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

-2-

49.2007	X Drapery material - Handwoven Cellophane thread with cotton center, dust repellant - black	5 yds x 34"
49.2008	X Wall covering material - Handwoven Raffia on linen - black and white	4 yds 2" x 48"
49.2009	X Wall covering material - Handwoven Raffia - natural and tan	2 yds 17" x 46"
49.2010	X Wall covering material - Handwoven Linen and narrow cellophane	3 yds 29" x 45 $\frac{1}{2}$ "
49.2011	X Screen material - Handwoven Cotton, aluminum and jute	20 $\frac{1}{4}$ " x 32 $\frac{1}{2}$ "
49.2012	X Screen material - Handwoven Braided horsehair and rayon - black and white	2 yds 19" x 34"
49.2014	X Free Hanging Screen - Handwoven Walnut lathe, dowels and waxed harnessmakers thread	3 yds 16" x 1 yd 6"
49.2013	X Free Hanging Screen - Handwoven Rayon, black cellophane and rayon gimp	2 yds 26" x 33"
49.2343	X Upholstery material - Handwoven Waxed cotton harness makers thread - brown	1 yd 12" x 19"
49.2019	X Suit material - Handwoven Wool tweed - rose	3 yds x 29"
49.2023	X Suit material - Handwoven Wool with white curly wool - rose	3 yds 4" x 27"
49.2021	X Material for evening coat Linen and aluminum thread	1 yd 34" x 45"
49.2386	X Table cloth - Machine woven bleached material, mercerized cotton	24 $\frac{1}{2}$ x 24 $\frac{1}{2}$

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

ANNI ALBERS TEXTILES

Pages 1 - 2

1950-51

An exhibition circulated by The Museum of Modern Art, New York, New York

UNPACKING INSTRUCTIONS - BOX #1: - 27 unmounted textiles wrapped in five packages.

1. Lift out the five packages.
2. Replace - excelsior filled pads, wrapping paper and tissue, cardboard rollers - in box and put on lid making sure all bolts are saved.

PACKING INSTRUCTIONS - BOX #1: - 27 unmounted textiles wrapped in five packages

1. Make 5 packages of the 27 unmounted textiles by placing sheets of tissue between textile and rolling together on cardboard roller. Wrap rolled textiles in heavy paper and seal.

<u>Package #1:</u>	<u>Package #2:</u>	<u>Package #3:</u>	<u>Package #4:</u>	<u>Package #5:</u>
49.2010	49.2021	49.2014	49.2004	49.2015 a
.2013	.2022	.	.2343	.2015 b
.2008	.2020		.2024	.2015 c
.2012	.2018		.2017	.2015d
.2009	.2003) 2 pieces		.2007	.2019
.2011	.2003)		.2005	
.2023			.2025	
			.2006	

2. Place packages in box and fill in spaces at side, end and top with excelsior filled pads so packages are firmly packed.
3. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #2: - 5 framed textiles and studies
- 1 package containing 12 labels and Title Poster

1. ~~Slide package and framed textile~~ from grooves WITH CARE - ONE AT A TIME.
2. Before removing gummed tape from glass covered textiles:

READ:

SEPARATE SHEET OF IMPORTANT INSTRUCTIONS REGARDING USE OF
GUMMED TAPE ON GLASS COVERED PICTURES.

3. Replace - wrapping paper and tissue from label package - in box and put on lid making sure all bolts are saved.

(continued, Page #2)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

-2-

ANNI ALBERS TEXTILES - Unpacking & Packing Instructions, continued:

PACKING INSTRUCTIONS - BOX #2: - 5 framed textiles and studies
- 1 package containing 12 labels and Title Poster

1. Before retaping the framed textiles:

READ:

SEPARATE SHEET OF IMPORTANT INSTRUCTIONS REGARDING USE OF
GUMMED TAPE ON GLASS COVERED PICTURES.

2. Label and Title Poster Package: Make a flat package of the 12 labels and Title Poster by placing the Title Poster and large introductory label face to face with tissue between the faces. Place the small labels face down on the large label. Wrap in heavy paper and seal. Slide package into marked groove in packing box.

3. Slide the framed textiles and studies into the grooves marked with the same numbers, in the order listed:

FACE FRAMES TO SIDE OF BOX INDICATED INSIDE THE PACKING BOX.

49.2002.1-18	Appearance studies) One above
49.2000	Tapestry, 1948	
49.1998.1-6	Weave construction studies) the other.
Label package) One above	
49.2386 Table cloth) the other	
49.448	Tapestry, 1941	

51.867

4. Bolt lid on box SECURELY.

12/20/49

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

FOR RELEASE:

WOVEN TEXTILES BY ANNI ALBERS ON EXHIBITION

An exhibition of woven textiles by Anni Albers will be on view at _____
from _____ through _____.

Trained at the famous Bauhaus in Germany, Mrs. Albers taught at Black Mountain College, North Carolina from her arrival in this country in 1933 until very recently. One of the most daring and imaginative of modern weavers, her teaching and example have influenced a whole generation of textile designers.

Prefacing the selection from Mrs. Albers' own drapery, upholstery, dress material and tapestries, the exhibition begins with mounted studies done by Mrs. Albers' pupils under her direction. These assembled such materials as paper, corn kernels, grass and string to achieve the texture patterns emphasized by Mrs. Albers in both her teaching and her work.

Her inventiveness in the use of materials may be seen in many of the fabrics exhibited; draperies woven of black cellophane, copper chenille and a combination of cellophane and cotton; screens of black raffia and cord, wood strips and dowels, black and white raffia on linen, and natural linen and cellophane.

Mrs. Albers is not only distinguished for the lively experiment and artistry of her work; her Bauhaus background has particularly enabled her to integrate her textiles with modern architecture. She is the wife of the abstract painter Joseph Albers.

First shown at the Museum of Modern Art in New York during the autumn of 1949, the present exhibition is being circulated to art institutions throughout the United States.

12/7/49

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

Anni Albers *Et al*

Attached letter sent to the following with copy of introduction to Anni Albers' exhibition attached -Nov.10,1949

Tom Colt, Jr.	Portland Art Museum	Portland, Oregon	-
Lamont Moore	University Art Gallery		
	Yale Univ.	New Haven, Conn.	-
✓ Katherine Kuh	Gallery of Art Interp-		
	retation, Art. Inst. of Chi.	Chicago, Ill.	
✓ Dan. Defenbacher	Walker Art Center	Minneapolis, Minn.	-
✓ H. Russel Hitchcock	Smith College Mus. of Art	Northampton, Mass.	-
Tom Folds	Northwestern University	Evanston, Ill.	XX
✓ Robt. D. Feild	Tulane Univ. Newcomb Art Sch.	New Orleans, Louisiana	X
✓ Adelyn Breeskin	Baltimore Museum of Art	Baltimore, Md.	
Dr. A. Dorner	Bennington College	Bennington, Vt.	-
Francis Merrill	Flint Inst. of Art	Flint, Michigan	
Otto K. Bach	Denver Art Museum	Denver Colorado	-
Robt. P. Griffing	Honolulu Academy of Arts	Honolulu, Hawaii	-
O. Whittman, Jr.	Toledo Museum of Art	Toledo, Ohio	
Donald Bear	Santa Barbara Mus. of Art	Santa Barbara, California	-
✓ H. I. Beckwith	Mass. Inst. of Tech.	Cambridge, Mass.	X
R. Yonkers	Grand Rapids Art. Gallery	Grand Rapids, Michigan	
J. S. Newberry	Det. Inst. of Art	Detroit, Michigan	
T. C. Howe, Jr.	Calif. Palace Legion of H.	San Francisco, Calif.	XX
Ed. C. Schenck	Albright Art Gallery	Buffalo 9, N.Y.	-
✓ Leslie Cheek	Va. Mus. of Fine Arts	Richmond, Va.	-

individual letter written to Bart Hayes, Phillips, Andover, Mass. X
 " " " " Anita Morganstern, Arts and Crafts Center
 Pittsburgh, Pa.

letter confirming tel. call to: Kuhn, Germanic Gal. Harvard Univ. X

M. J. J. J.

Newark Museum X

- no

X ya.

XX maybe

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

D
R
A
F
T

November 9th, 1949

Dear

The tremendous enthusiasm of the many New York and out of town visitors to this museum's recent exhibition of the weaving of Anni Albers has prompted us to offer this exhibition on our circulating program.

Mrs. Albers has told me of your former interest in her work and has suggested I inform you of its current availability between December 1949 and June 1951 .

I attach hereto the introduction to this exhibition which gives some insight into the content of the show and the importance of Mrs. Albers as one of the great teachers in modern weaving.

The exhibition is being offered for a three week period at a rental of \$45.00 plus transportation costs from the preceding exhibitor. In each case our schedule is made out giving the greatest geographical routing advantage to each exhibitor.

If you should be interested in booking this exhibition would you furnish us at your earliest convenience ~~with~~ your first and second choice of dates.

Sincerely,

Porter A. McCray

PAM:ek.
Enc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

THE MUSEUM OF MODERN ART
THE MUSEUM OF MODERN ART

Mr. Monroe Wheeler
Mr. Rene d'Harnoncourt
Mr. Porter McCray ✓

file
Date: January 16, 1948

To: Mrs. Anni Albers

Re: *Dec 15*

From: Mr. Edgar Kaufmann, Jr.

I have had a conversation with Mrs. Anni Albers, as a result of which she will

THE MUSEUM OF MODERN ART

Date: November 11, 1949

To: Virginia Pearson

Re: Circulating version of Albers
Textile Exhibition

From: Ada Louise Huxtable

When you make up a checklist of items in the circulating version of the Albers show, will you please send me a copy? Then I will have a record of what material of Mrs. Albers' the Museum is still using, because I am returning everything else to her now.

sent 12/14/49

Received by

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

THE MUSEUM OF MODERN ART
THE MUSEUM OF MODERN ART

file
Date: January 16, 1948

Mr. Monroe Wheeler

Mr. Rene d'Harnoncourt

Mr. Porter McCray ✓

To:

Mrs. Anni Albers

From: Mr. Edgar Kaufmann, Jr.

Re:

Dec 1st
Feb 1 '49

I have had a conversation with Mrs. Anni Albers, as a result of which she will attempt to collect (over the next twelve) months material which would be suitable for an exhibition of her work as a teacher and as a weaver of handmade fabrics and tapestries, as well as a designer of fabrics suitable for mass production.

Mrs. Albers has always been recognized as one of the most distinguished and original weavers in the country and has evolved a number of unique teaching methods.

Naturally, it is impossible to be sure how interesting the material will be until we see it, but I would be grateful if you would keep in mind the fact that Mrs. Albers is working on this project in a serious way.

EK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date June 15, 1953

RECEIPT OF DELIVERY

The following objects which were lent to The Museum of Modern Art

by Mrs. Anni Albers
8 North Forest Circle
West Haven, Connecticut

Pages 1 - 2

for Circulating Exhibition: ANNI ALBERS TEXTILES

have been returned/ Will you please sign and return this statement which is our receipt of delivery.

To: Wadsworth Atheneum
25 Atheneum Square, North
Hartford 3, Connecticut
Mr. C.E. Buckley, General

Registrar

Museum
Number

Textile

49.2002.1-18

appearance studies using Curator materials

31" x 41"

49.1998 Museum
Number

Weave construction studies

Description

21" x 24"

49.2000

Tapestry, 1948 - Handwoven (framed) The entire exhibition with the exception of 49.2002.1-18) 49.1998.1-6)

51.867

Tapestry The exceptions are the appearance studies and weave construction Silk studies. - black, natural, beige and gold

49.2386

Table cloth - Machine woven, Dessau (framed) See attached check list.

49.2015 a,b,c,d

Drapery material - Machine woven Copper colored aluminum thread, plastic thread, cotton chenille

3 yds 38" x 1 yd each

49.2024

Drapery material - Machine woven Cotton and linen - black and white

3 yds 36" x 24"

49.2025

Drapery material - Machine woven Cotton - yellow

3 yds 38" x 1 yd 11"

49.2018

Drapery material - Machine woven Cotton - white

2 yds x 1 yd 18"

49.2017

Drapery material - Handwoven Cotton and linen - black and white

3 yds 7" x 1 yd

49.2020

Drapery material - Handwoven Cotton and cellophane - red

3 yds 4" x 1 yd 18"

49.2022

Drapery material - Handwoven Cotton with aluminum stripe - gray

1 yd 38" x 1 yd 6"

49.2003 a,b

Drapery material - Machine woven Cotton and cellophane - gray

3 yds 38" x 38"

49.2004

Drapery material - Handwoven Cotton and rayon - red, green and white

3 yds 38" x 1 yd 18"

Received by Date

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

ANNI ALBERS TEXTILES

1950-53

An exhibition circulated by The Museum of Modern Art, New York, New York

CHECK LIST:

- 1 Studies (18 framed together)
- 1 Studies (6 framed together)
- 27 textiles and screens unframed
- 3 framed textiles
- 12 labels
- 1 title poster

Pages 1 - 2

<u>Museum Number</u>	<u>Textile</u>	<u>Size</u>
49.2002.1-18	Appearance studies using natural materials	31" x 41"
49.1998.1-6	Weave construction studies	21" x 24"
<i>MOMA</i> 49.2000	Tapestry, 1948 - Handwoven (framed) <i>To be returned to MOMA at close of Athenium show 8/2/53</i> Linen and cotton - black, white and natural	16½" x 19½"
51.867	Tapestry - Handwoven (framed) Silk and cotton - black, natural, beige and gold	
<i>MOMA</i> 49.2386	Table cloth - Machine woven, Dessau (framed) <i>To be returned to MOMA at close of Athenium show 8/2/53</i> Mercerized cotton	24½" x 24½"
✓ 49.2015 a,b,c,d	Drapery material - Machine woven Copper colored aluminum thread, plastic thread, cotton chenille	3 yds 32" x 1 yd each
✓ 49.2024	Drapery material - Machine woven Cotton and linen - black and white	3 yds 16" x 24"
✓ 49.2025	Drapery material - Machine woven Cotton - yellow	3 yds 32" x 1 yd 11"
✓ 49.2018	Drapery material - Machine woven Cotton - white	2 yds x 1 yd 18"
✓ 49.2017	Drapery material - Handwoven Cotton and linen - black and white	3 yds 7" x 1 yd
✓ 49.2020	Drapery material - Handwoven Cotton and cellophane - red	3 yds 4" x 1 yd 4"
✓ 49.2022	Drapery material - Handwoven Cotton with aluminum stripe - gray	1 yd 33" x 1 yd 6"
✓ 49.2003 a,b	Drapery material - Machine woven Cotton and cellophane - gray	3 yds 30" x 35"
✓ 49.2004	Drapery material - Handwoven Cotton and rayon - red, green and white	3 yds 22" x 1 yd 10½"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

-2-

ANNI ALBERS TEXTILES - Check list, continued

✓ 49.2005	Drapery material - Handwoven White cotton and silk - black and white	1 yd 10" x 3 yds 13"
✓ 49.2006	Drapery material - Handwoven Cotton and spun silk - white	3 yds 12" x 1 yd 9"
✓ 49.2007	Drapery material - Handwoven Cellophane thread with cotton center, dust repellant - black	5 yds x 34"
✓ 49.2008	Wall covering material - Handwoven Raffia on linen - black and white	4 yds 2" x 1 yd 12"
✓ 49.2009	Wall covering material - Handwoven Raffia - natural and tan	2 yds 17" x 1 yd 10"
✓ 49.2010	Wall covering material - Handwoven Linen and narrow cellophane	3 yds 29" x 1 yd 9½"
✓ 49.2011	Screen material - Handwoven Cotton, aluminum and jute	20½" x 32½"
✓ 49.2012	Screen material - Handwoven Braided horsehair and rayon - black and white	2 yds 19" x 34"
✓ 49.2014	Free hanging screen - Handwoven Walnut lathe, dowels and waxed harnessmakers thread	3 yds 16" x 1 yd 6"
✓ 49.2013	Free hanging screen - Handwoven Rayon, black cellophane and rayon gimp	2 yds 26" x 33"
✓ 49.2343	Upholstery material - Handwoven Waxed cotton harness makers thread - brown	1 yd 12" x 19"
✓ 49.2019	Suit material - Handwoven Wool tweed - rose	3 yds x 29"
✓ 49.2023	Suit material - Handwoven Wool with curly wool - rose and white	3 yds 4" x 27"
✓ 49.2021	Evening coat material - Handwoven Linen and aluminum thread	1 yd 34" x 1 yd 9"

9/10/52

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date June 15, 1953

RECEIPT OF DELIVERY

The following objects which were lent to The Museum of Modern Art

by Mrs. Anni Albers
from 8 Nort Forest Circle
West Haven, Connecticut

for Circulating Exhibitions: ANNI ALBERS TEXTILES

have been returned. Will you please sign and return this statement which is our receipt of delivery.

Registrar

Museum Number	Description	Value
49.2002.1-18	Appearance studies using natural materials	\$100.00
49.1998.1-6	Weave construction studies	\$100.00
Received by _____ Date _____		

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

Date.....**August 13, 1951**.....

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

for **Circulating Exhibition: ANNI ALBERS TEXTILES**

Registrar

Museum Number	Description	S.P. \$400. 00	Insurance Value
51.867	Anni Albers: Tapestry	\$400. 00	\$400. 00 <i>Lino HK</i>

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

Pearl Moeller

PHOTOGRAPH REQUISITION

April 18, 1950

To PHOTO SALES DEPT.

Date.....

From **V. Pearson**

Circulating Exhibitions

Department.....

For **ANNI ALBERS TEXTILES**

PRINTS

NEW PHOTOGRAPHS

Please supply.....
(Quantity)

Please have.....
(Photographer)

glossy..... size.....

take.....
(Number of shots)

Date of completion.....

Date of Completion.....

ARTIST or SUBJECT

NEGATIVE NUMBER

QUANTITY

1 negative stat 1 $\frac{1}{2}$ size of copy

Cost 504

less 200

2070

Forwarded to.....

Amount.....

dis.

Date Billed.....

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date *December 13, 1949*

From *B.G. Feely* Department *IE*
For *IE Anni Albers*

PRINTS

NEW PHOTOGRAPHS

Please supply.....
(Quantity)

Please have.....
(Photographer)

glossy ☒ size.....

take.....
(Number of shots)

Date of completion *Rush*

Date of completion.....

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
<i>1 neg. stat - same size of attached strip label</i>	<i>Cost \$0.40 less 20% discount</i>	<i>40¢</i>

Forwarded to..... Amount..... Date Billed.....

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date Nov. 28, 1949

From B. A. Healy Department C/E

For C/E Anni Albers Textile

PRINTS

Please supply.....
(Quantity)

glossy..... size.....

Date of completion Push!

NEW PHOTOGRAPHS

Please have.....
(Photographer)

take.....
(Number of shots)

Date of completion.....

ARTIST or SUBJECT

NEGATIVE NUMBER

QUANTITY

*positive state of
attached labels-*

SAME SIZE +

1" WRAP

*Note for Beth:
(individual label size
5 = 5" L x 4" wide or less
1 = 7" L x 15" high)*

4.80

*cost
6.00
less
no
discount*

Forwarded to.....

Amount.....

Date Billed.....

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date NOV. 25, 1949

From B A FEELY Department C/E

For C/E ALBERS SHOW

PRINTS

Please supply 1

(Quantity)

SEMI-MATTE

~~glossy~~

size

NEW PHOTOGRAPHS

Please have

(Photographer)

take

(Number of shots)

Date of completion RUSH!

Date of completion

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
<u>1 SEMI-MATTE PRINT</u> <u>20 x 21 1/2 + 2"</u> <u>WRAP ON ALL</u> <u>SIDES</u>	<u>MERIT</u> <u>W 97 A</u>	

cost
\$ 2.70

Forwarded to

Amount

Date Billed

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date

Nov. 25 '49

From

B. G. Fitch

Department

CE

For

CE Anni Albers Textiles

PRINTS

Please supply

(Quantity)

glossy

size

Please have

(Photographer)

take

(Number of shots)

Date of completion

Date of completion

ARTIST or SUBJECT

NEGATIVE NUMBER

QUANTITY

1 neg. stat of each
attached ^{small} label same size
plus 1" on all
sides for wrap

1 neg. stat + 2" wrap
for ANNI ALBERS
label

same size

3.76

Cost
4.70
less
no 70

Forwarded to

Amount

Date Billed

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

~~Reel under~~ Beta Herlihy ✓
PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date Sept 28, 1949

From

~~Porter & Co. Gray~~

Department

Circulating Exhibition

For

Left use

PRINTS

NEW PHOTOGRAPHS

Please supply.....
(Quantity)

Please have.....
(Photographer)

glossy..... size.....

take.....
(Number of shots)

Date of completion.....

Date of completion.....

ARTIST or SUBJECT

NEGATIVE NUMBER

QUANTITY

1 Complete set of
prints installation
shots of Albers show

8 shots altogether @ 45¢
Prints
sent to Porter. \$ 3.15

7 shots.

45¢ each print

3.60

Forwarded to..... Amount..... Date Billed.....

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date.....

Aug 57

From.....

Department.....

For

PRINTS

NEW PHOTOGRAPHS

Please supply.....

(Quantity)

Please have.....

(Photographer)

glossy.....

size.....

take.....

(Number of shots)

Date of completion.....

Date of completion.....

ARTIST or SUBJECT

NEGATIVE NUMBER

QUANTITY

1 neg stat
of attached
6" wraparound
text approx 10 $\frac{3}{8}$ X 2 1/2"

4.40

Cost

5.50

less

20%

Forwarded to.....

Amount.....

Date Billed.....

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

cc green
lenders
registrar

Anni Albers Textiles

In order that our records may be completed, may we please have
your signature on the enclosed Receipt of Delivery?

Sincerely yours,

November 11, 1953

Mrs. Anni Albers
8 North Forest Circle
West Haven, Connecticut

Dear Mrs. Albers:

As you know, the exhibition of your textiles which we have been circulating for the past few years has completed its tour. We are returning 49.2002.1-18 Appearance Studies and 49.1998.1-6 Weave Construction Studies to you by Railway Express prepaid. We have been holding these two frames for your return from Mexico. The rest of the exhibition was sent to the Wadsworth Atheneum in Hartford for their exhibition of your work during this past summer. The Atheneum was to return this part of the exhibition to you directly and you probably have received it long ago.

May I express our sincere thanks to you for your very generous loan. The exhibition was one of the most successful we have had and was shown at the following places:

Newark Museum, Newark, New Jersey
Addison Gallery of American Art, Andover, Massachusetts
M.I.T., Cambridge, Massachusetts
The Settlement School, Gatlinburg, Tennessee
Busch-Reisinger Museum, Cambridge, Massachusetts
Northwestern University, Evanston, Illinois
Baltimore Museum of Art, Baltimore, Maryland
State Teachers College, Paterson, New Jersey
Newcomb Art School, Tulane University, New Orleans, La.
William A. Farnsworth Library & Art Museum, Rockland, Me.
Florida State University, Tallahassee, Florida
Louisville Public Library, Louisville, Kentucky
Western State College, Gunnison, Colorado
Eastern Illinois State College, Charleston, Illinois
University of Manitoba, Winnipeg, Canada
Albright Art Gallery, Buffalo, New York
David Strawn Art Gallery, Jacksonville, Illinois
University of Florida, Gainesville, Florida
Currier Gallery of Art, Manchester, New Hampshire
Brooks Memorial Gallery, Memphis, Tennessee
Skidmore College, Saratoga Springs, New York
Louisiana Polytechnic Institute, Ruston, Louisiana
Berea College, Berea, Kentucky
Pennsylvania State College, State College, Pennsylvania
Illinois State Normal University, Normal, Illinois
Indiana University, Bloomington, Indiana

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

-2-

Mrs. Albers

In order that our records may be completed, may we please have your signature on the enclosed Receipt of Delivery?

Sincerely yours,

Virginia Pearson
Circulation Manager

January 22, 1932

Enclosure

Dear Mrs. Albers:

I hope you will find the enclosed Receipt of Delivery of the book "The Textile Exhibition" which we are sending you for the use of the book. We hope you will find it of interest and return it to us.

Could you come to see us at the Museum when next you are in town? I am anxious to discuss with you the possibility of further extending the term of your Textile exhibition. The show is so enormously popular that we would like to offer it again in our 1932-33 catalog. However, before doing so certain materials ought to be exchanged for new ones and I wonder if this could be done at all?

Please let us know when you can come so that I shall be sure to be here.

With best regards,

Sincerely yours,

Mrs. Albers
3 North Forest Circle
West Haven, Connecticut

Jane Seabury
Assistant Director

Mrs. Albers
3 North Forest Circle
West Haven, Connecticut

Best

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

A. A. Tashkin
A

August 9, 1951

January 22, 1952

Dear Anni Albers:

I hate to trouble you but I would like to remind you of the tapestry which was loaned to us as a substitute for the one owned by Mrs. Harris and which you asked us to return to her.

Could you come to see me at the Museum when next you are in town? I am anxious to discuss with you the possibility of further extending the loan of your Textile exhibition. The show is so enormously popular that we would like to offer it again in our 1952-53 catalog. However, before doing so certain materials ought to be exchanged for new ones and I wonder if this could be done at all?

Please let me know when you can come so that I shall be sure to be here.

With best regards.

Sincerely yours,

Mrs. Anni Albers
8 North Forest Circle
West Haven, Connecticut

Jane Sabersky
Assistant Curator

Mrs. Anni Albers
8 North Forest Circle
West Haven, Connecticut

JS:eh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

A. G. Tarkenton
A

August 9, 1951

Dear Anni Albers:

I hate to trouble you but I would like to remind you of the tapestry you kindly promised us as a substitute for the one owned by Mrs. Morrow and which you asked us to return to her.

Your exhibition has to leave New York August 21st and I would be grateful if you could let me know when you can send your tapestry, or where we may pick it up.

With kindest regards,

sincerely yours,

Jane Sabersky
Assistant Curator
Circulating Exhibitions

Mrs. Anni Albers
8 North Forest Circle
West Haven, Connecticut

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 33.6

ANNI ALBERS
A

Itinerary

December 19 - January 9 Baltimore Museum
January 23 - February 15 State Teachers College
March 30, 1951

February 27 - March 30 Newcomb School of Art
Dear Anni Albers:

Thank you very much for your visit yesterday (I am only sorry it had to be such a hurried one), and for your kindness in extending the loan of your textiles for another season. We are very pleased to be able to keep your show on our program.

Attached please find the new itinerary of the exhibition as well as copies of the publicity received so far.

Regarding your offer to give a talk in connection with your exhibition, we shall be glad to mention this to those institutions renting your show, advising them at the same time to get in touch with you directly. I hope that this arrangement meets with your approval.

With my kindest regards,
Sincerely,

December 2 - December 23 Eastern Illinois State College
Charleston, Illinois
January 8 - January 29 University of Manitoba
Winnipeg, Canada
Jane Sabersky
Assistant Curator
Circulating Exhibitions

Mrs. Anni Albers
8 North Forest Circle
West Haven, Connecticut

JS:sb

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

ANNI ALBERS

Publicity

Daily Northwestern

November 14, 1950 "Scott to Show Textile Exhibit"

November 17, 1950 " Unusual Fabrics Featured in Second
Scott Art Show"

In addition to the article there is a photograph of two students examining one of the fabrics.

Gatlinburg Press Gatlinburg, Tennessee

June 22, 1950 "Woven Textiles by Anni Albers on Exhibition"

Patterson, New Jersey Call

January 15, 1951 "Paterson State to Show Exhibition of
Modern Textiles"

Hoping to hear from you and thanking you very much
in advance.

Sincerely yours,

Jane Scheraga
Assistant Curator
Circulating Exhibitions

Mrs. Anni Albers
8 North Forest Circle
West Haven, Connecticut

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

Anni Albers

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY - ANDOVER MASSACHUSETTS

January 15, 1951

March 22, 1951

Dear Phil:

I Dear Anni Albers: at night and asked about the progress of her work with you. She tells me now that The exhibition of your textiles which we have been having been circulating since 1949 still arouses great interest at Black Mount of the part of our public, and many requests for this the top of exhibition have come to us which we were unable to relation to fill during the past season. We therefore would very much like to circulate the show again so that we may send it to those exhibitors we could not fit into last year's schedule. It is for this reason I am writing to ask if you would extend the loan of your textiles until June, 1952? Needless to say that we would be enormously grateful if we could keep this exhibition on our programme.

Hoping to hear from you and thanking you very much in advance.

Sincerely yours,

Bartlett H. Hayes, Jr.
Director

Mr. Phillip Johnson
Museum of Modern Art
11 West 53rd Street
New York, New York

Jane Sabersky
Assistant Curator
Circulating Exhibitions

bhh/t

Mrs. Anni Albers
8 North Forest Circle
West Haven, Connecticut

JS:sb

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

CC: Mr. Porter McCray ✓

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY - ANDOVER MASSACHUSETTS

January 15, 1949

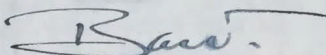
Dear Phil:

I saw Anni Albers last night and asked about the progress of her work with you. She tells me now that some of the material may circulate. Having been much impressed with what she showed me at Black Mountain, I would like to put our name at the top of the list for consideration of dates in relation to the travelling show.

This letter should properly be written to Porter McCray. However, I thought I would write and congratulate you for taking on the project. X

With best wishes.

Sincerely,



Bartlett H. Hayes, Jr.
Director

Mr. Phillip Johnson
Museum of Modern Art
11 West 53rd Street
New York, New York

bhh/t

x Will you pass it on to him?

*Andover
P.*

9

ur
m
r. Buckland, N.Y.

ent,
lling
re-
on

These have your

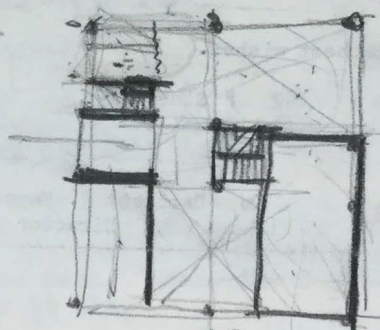
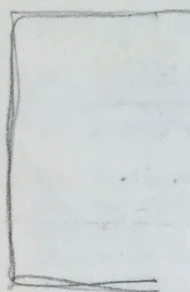
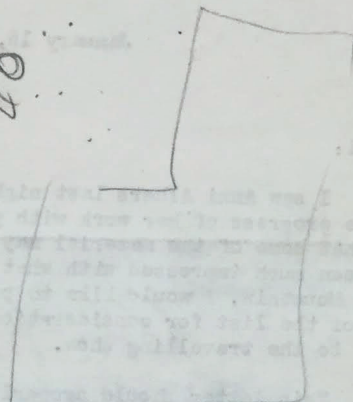
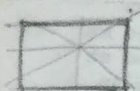
r
chitecture

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

Callery

40



33

33

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

CC: Mr. Porter McCray ✓

*Original
Anni Albers*

*Andover
P*

October 31, 1951

Dear Mr. Hayes:

The exhibition ANNI ALBERS TEXTILES to which you generously lent your tapestry by Mrs. Albers was held at the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, from January 15 to January 21, 1949.

January 21, 1949

Mr. Bartlett H. Hayes, Jr. Director
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

Dear Mr. Hayes:

Mr. Johnson has asked me to take care of your letter of January 15, 1949 to him since I am in charge of the Anni Albers show.

Mr. Porter McCray is on vacation at the moment, and we will take up the question of a travelling version of the show with him as soon as he returns to his desk. Meanwhile I shall pass on your letter to him.

Sincerely yours,

Greta Daniel
Assistant Curator
Department of Architecture
and Design

Mrs. Delight Morris, Jr.
GD:1b
ENC.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

cc green
lenders
registrar

Anni Albers Textiles
M

October 31, 1951

Dear Mrs. Morrow:

The exhibition ANNI ALBERS TEXTILES to which you generously lent your tapestry by Mrs. Albers has been very popular and most successful. I thought you might be interested in the itinerary for the show.

Newark Museum, Newark, New Jersey
Addison Gallery of American Art, Andover, Massachusetts
The Settlement School, Gatlinburg, Tennessee
Busch Reisinger Museum, Cambridge, Massachusetts
Northwestern University, Evanston, Illinois
Baltimore Museum of Art, Baltimore, Maryland
State Teachers College, Paterson, New Jersey
Newcomb Art School, Tulane University, New Orleans, La.
M.I.T. Cambridge, Massachusetts
William A. Farnsworth Library & Museum of Art, Rockland, Me.
Florida State University, Tallahassee, Florida

May I express my sincere appreciation and the thanks of our exhibitors for your loan which contributed so much to the success of the show. Thank you too for calling to pick up the piece at the Museum.

In order that our records may be completed, may we please have your signature on the enclosed Receipt of Delivery?

Sincerely,

Francis S. McIlhenny, Jr.
Acting Director

Mrs. Dwight Morrow, Jr.
4 Riverview Terrace
New York 22, New York

Enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

cc green
lenders

Annie Albers Textile

August 1, 1951

Dear Mrs. Morrow:

The exhibition ANNI ALBERS TEXTILES to which you have generously lent your tapestry has returned to this Museum for the summer. We would like to return the piece to you and would appreciate it if you would indicate on this letter the address to which you would like us to send it.

Sincerely yours,

Virginia Pearson
Circulation Manager

Mrs. Dwight Morrow, Jr.
4 Riverview Terrace
New York 22, New York

Sincerely yours,

Joan Marwood
Assistant Curator
Circulating Exhibitions

Mrs. Dwight Morrow, Jr.
4 Riverview Terrace
New York 22, New York

Encs.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 33.6

Anni Albers
M

March 22, 1951

Dear Mrs. Morrow:

March 22, 1951

We are most grateful for your kindness in lending your Tapestry by Anni Albers to our circulating exhibition.

As stated in our previous letter the very best care

is being given it and it shall be returned to you promptly at the close of the exhibition.

The circulating exhibition of Anni Albers' Textiles, to which you have so generously loaned your Tapestry, has proven of great interest to our public. During the past months we have received many additional requests for it which we were unable to fill. Therefore we would very much like to circulate the show for another season and I am writing to ask if you would extend the loan of your Tapestry until June 1952?

Needless to say that we would be most grateful if we could keep your Tapestry in the exhibition as it has so greatly contributed to its success.

I would appreciate it very much if you could let me have your answer soon so that we may announce the exhibition in our forthcoming catalogue which has to go to the printer within the next two weeks.

Sincerely yours,

Jane Sabersky
Assistant Curator
Circulating Exhibitions

Mrs. Dwight Morrow Jr.
4 Riverview Terrace
New York, 22, New York

JS:sb

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

ANNI ALBERS
T M

November 21, 1949

Dear Mrs. Morrow:

We are most grateful for your kindness in lending your Tapestry by Anni Albers to our circulating exhibition. As stated in our previous letter the very best care shall be taken of it and it shall be returned to you promptly at the close of the exhibition.

Dear Mrs. Morrow:

Thank you very much for your generosity.

This Department is planning to circulate to museums and college art galleries through country the ANNI ALBERS TAPESTRY exhibition which opened in this Museum on September 22. It should like to include your Tapestry in our exhibition and we should like to request its loan.

Sincerely,

Porter A. McCray
Director

Dept. of Circulating
Exhibitions

The exhibition will start to circulate in December and we should be most grateful if we could borrow the tapestry for the period from December 1949 to June 1950, the same period for which the Museum and this Museum have agreed to extend the loan.

Mrs. Dwight Morrow, Jr.
4 Riverview Terrace
New York 22, New York

PAM:baf utmost care will be taken in its handling and special boxes will be built to safeguard the Tapestry while in transit. This Museum will insure it until it is returned to you.

We hope that you will find it possible to make this loan since the inclusion of the Tapestry will add greatly to the success of the show.

Sincerely,

Porter A. McCray

Mrs. Dwight Morrow, Jr.
4 Riverview Terrace
New York 22, New York

PAM:baf

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

Anni Albers

November 9, 1949

Dear Mrs. Morrow:

This Department is planning to circulate to museums and college art galleries throughout this country the ANNI ALBERS TEXTILES exhibition which opened in this Museum on September 13. We should like to include your Tapestry in our exhibition and I am writing to request its loan.

The exhibition will start to circulate late in December and we should be most grateful if we could borrow the Tapestry from now until June 1951, the same period for which Anni Albers and this Museum have agreed to extend their loans.

The utmost care will be taken in its handling and special boxes will be built to safeguard the Tapestry while in transit. This Museum will insure it until it is returned to you.

We hope that you will find it possible to make this loan since the inclusion of the Tapestry will add greatly to the success of the show.

Sincerely,

Porter A. McCray

Mrs. Dwight Morrow, Jr.
4 Riverview Terrace
New York 22, New York

PAM:baf

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.33.6

4/E ALBERS
HARTFORD

ANNIE ALBERS TEXTILES

cc green

lenders

architecture and design

registrar ✓

An exhibition circulated by The Museum of Modern Art

CHECK LIST:

- 1 Studies (18 framed together)
- 1 Studies (6 framed together)
- 27 textiles and screens unframed
- 3 framed textiles
- 12 labels
- 1 title

June 15, 1953

Mr. Charles E. Buckley, General Curator
Wadsworth Atheneum
25 Atheneum Square, North
Hartford 3, Connecticut

49.2002.1-18 Dear Mr. Buckley:

Enclosed is a marked check list of the material you picked up by station wagon on June 15 consisting of all the material in our circulating exhibition ANNIE ALBERS TEXTILES with the following exceptions:

- 49.2002.1-18 Appearance studies using natural materials
49.1998.1-6 Weave construction studies. gold

The two items underlined in red - 49.2000 and 49.2386 belong to the Department of Architecture and Design of the Museum of Modern Art. It is our understanding that these two pieces will be returned here at the close of the Atheneum exhibition after August 2nd.

The remaining pieces in the exhibition will be returned to Mrs. Albers at the close of your exhibition. We will cancel our records and insurance on the show as of today.

I hope your exhibition is successful and that these pieces will make the necessary addition for a complete showing of Mrs. Albers work.

Sincerely yours,

Virginia Pearson
Circulation Manager

Please sign and return the enclosed Receipt of Delivery.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

STEG J. L.

ANNI ALBERS Né en 1922 à Alexandria, Virginie

An exhibitio ~~203~~ Analyse de soi. 1948.

CHECK LIST:

199 Burin. 60.8 x 33.7.

(Fonds d'acquisitions Mrs. John D. Rockefeller, Jr., 1953)

- 1 Stud
- 1 Studies (6 framed together)
- 27 textiles and screens unframed
- 3 framed textiles
- 12 labels
- 1 title poster

Pages 1 - 2

Museum Number	Textile	Size
49.2002.1-18	Appearance studies using natural materials	31" x 41" # 90°
49.1998.1-6	Weave construction studies	21" x 24" # 30°
<i>MOMA</i> 49.2000	Tapestry, 1948 - Handwoven (framed) <i>to be returned after Aug 2</i> Linen and cotton - black, white and natural	16½" x 19½" # 300°
51.867	Tapestry - H andwoven (framed) Silk and cotton - black, natural, beige and gold	# 400°
<i>MOMA</i> 49.2386	Table cloth - Machine woven, Dessau (framed) Mercerized cotton <i>to be returned after Aug 2</i>	24½" x 24½" # 25°
49.2015 a,b,c,d	Drapery material - Machine woven Copper colored aluminum thread, plastic thread, cotton chenille	3 yds 32" x 1 yd each # 160°
49.2024	Drapery material - Machine woven Cotton and linen - black and white	3 yds 16" x 24" # 40°
49.2025	Drapery material - Machine woven Cotton - yellow	3 yds 32" x 1 yd 11" # 40°
49.2018	Drapery material - Machine woven Cotton - white	2 yds x 1 yd 18" # 48°
49.2017	Drapery material - Handwoven Cotton and linen - black and white	3 yds 7" x 1 yd # 40°
49.2020	Drapery material - Handwoven Cotton and cellophane - red	3 yds 4" x 1 yd 4" # 30°
49.2022	Drapery material - Handwoven Cotton with aluminum stripe - gray	1 yd 33" x 1 yd 6" # 40°
49.2003 a,b	Drapery material - Machine woven Cotton and cellophane - gray	3 yds 30" x 35" # 30°
49.2004	Drapery material - Handwoven Cotton and rayon - red, green and white	3 yds 22" x 1 yd 10½" # 40°

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

ANNI ALBERS TEXTILES

1950-53

An exhibition circulated by The Museum of Modern Art, New York, New York

CHECK LIST:

- 1 Studies (18 framed together)
 - 1 Studies (6 framed together)
 - 27 textiles and screens unframed
 - 3 framed textiles
 - 12 labels
 - 1 title poster
- Pages 1 - 2

<u>Museum Number</u>	<u>Textile</u>	<u>Size</u>
49.2002.1-18	Appearance studies using natural materials	31" x 41" # 90"
49.1998.1-6	Weave construction studies	21" x 24" # 32"
<i>MOMA</i> 49.2000	Tapestry, 1948 - Handwoven (framed) <i>to be returned after Aug 2</i> Linen and cotton - black, white and natural	16½" x 19½" # 300"
51.867	Tapestry - H andwoven (framed) Silk and cotton - black, natural, beige and gold	# 400"
<i>MOMA</i> 49.2386	Table cloth - Machine woven, Dessau (framed) Mercerized cotton <i>to be returned after Aug 2</i>	24½" x 24½" # 25"
49.2015 a,b,c,d	Drapery material - Machine woven Copper colored aluminum thread, plastic thread, cotton chenille	3 yds 32" x 1 yd each # 160"
49.2024	Drapery material - Machine woven Cotton and linen - black and white	3 yds 16" x 24" # 40"
49.2025	Drapery material - Machine woven Cotton - yellow	3 yds 32" x 1 yd 11" # 40"
49.2018	Drapery material - Machine woven Cotton - white	2 yds x 1 yd 18" # 48"
49.2017	Drapery material - Handwoven Cotton and linen - black and white	3 yds 7" x 1 yd # 40"
49.2020	Drapery material - Handwoven Cotton and cellophane - red	3 yds 4" x 1 yd 4" # 30"
49.2022	Drapery material - Handwoven Cotton with aluminum stripe - gray	1 yd 33" x 1 yd 6" # 40"
49.2003 a,b	Drapery material - Machine woven Cotton and cellophane - gray	3 yds 30" x 35" # 30"
49.2004	Drapery material - Handwoven Cotton and rayon - red, green and white	3 yds 22" x 1 yd 10½" # 40"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

-2-

ANNI ALBERS TEXTILES - Check list, continued

49.2005	Drapery material - Handwoven White cotton and silk - black and white	1 yd 10" x 3 yds 13" ^{50⁰⁰}
49.2006	Drapery material - Handwoven Cotton and spun silk - white	3 yds 12" x 1 yd 9" ^{45⁰⁰}
49.2007	Drapery material - Handwoven Cellophane thread with cotton center, dust repellent - black	5 yds x 34" ^{75⁰⁰}
49.2008	Wall covering material - Handwoven Raffia on linen - black and white	4 yds 2" x 1 yd 12" ^{60⁰⁰}
49.2009	Wall covering material - Handwoven Raffia - natural and tan	2 yds 17" x 1 yd 10" ^{30⁰⁰}
49.2010	Wall covering material - Handwoven Linen and narrow cellophane	3 yds 29" x 1 yd 9 1/2" ^{45⁰⁰}
49.2011	Screen material - Handwoven Cotton, aluminum and jute	20 1/2" x 32 1/2" ^{10⁰⁰}
49.2012	Screen material - Handwoven Braided horsehair and rayon - black and white	2 yds 19" x 34" ^{50⁰⁰}
49.2014	Free hanging screen - Handwoven Walnut lathe, dowels and waxed harnessmakers thread	3 yds 16" x 1 yd 6" ^{100⁰⁰}
49.2013	Free hanging screen - Handwoven Rayon, black cellophane and rayon gimp	2 yds 26" x 33" ^{50⁰⁰}
49.2343 ^{all 49.1999 on A. Albers loan Receipt}	Upholstery material - Handwoven Waxed cotton harness makers thread - brown	1 yd 12" x 19" ^{50⁰⁰}
49.2019	Suit material - Handwoven Wool tweed - rose	3 yds x 29" ^{60⁰⁰}
49.2023	Suit material - Handwoven Wool with curly wool - rose and white	3 yds 4" x 27" ^{60⁰⁰}
49.2021	Evening coat material - Handwoven Linen and aluminum thread	1 yd 34" x 1 yd 9" ^{60⁰⁰}

NOT ON LENDERS CARD

9/10/52

Ins. came d all but
\$121⁰⁰
6-18-53

745
1313
2058
120
1938

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

*C/E Anni Albers
Hartford*

cc green
registrars ✓
architecture & design

May 28, 1953

Mr. Charles E. Buckley, General Curator
Wadsworth Atheneum
25 Atheneum Square, North
Hartford 3, Connecticut

Dear Mr. Buckley:

The exhibition ANNI ALBERS TEXTILES has now returned to this Museum.

All of the material in the show belongs to Mrs. Albers except 49.2000 and 49.2386 marked on the enclosed check list. These are from the Museum Collection. I have checked with our Design Department and they are quite willing to let these two pieces remain with the exhibition for your showing July 8 through August 2 should you so desire.

If you wish the entire show we can ship it to you as soon as we have your confirmation. At the close of your exhibition in August you could then return the two pieces to us and the rest of the exhibition to Mrs. Albers. However, if you still wish to see the material before it is sent to you, it will be available for you at anytime.

Sincerely yours,

Virginia Pearson
Circulation Manager

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

A38.2508 Anni Albers Woven Fabric

Label for 49.2006

X

2007

X

2017

2020

2022

{ one label X

2024

2025

{ one label X

2002.1-18

X

2021

X

2010

2019

2023

{ one label X

2015 label

X

2011

2012

2013

2014

{ one label X

49.1998.1-6

X

Intro label

X

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

Anni Albers Textiles

1949-50

An exhibition circulated by The MoMA N.Y.

Check List:

Textiles

Labels

Title poster

Museum

No.

Textile

Poster:

- 49.2002.1-18 Appearance studies using natural materials
 49.1998.1-6 Weave construction studies
 49.2000 Tapestry 1948 linen and cotton - black, white and natural
 49.448 Tapestry 1941 - silk + cotton - black natural beige + gold
 49.2015a, b, c Drapery material - copper colored aluminum thread, plastic thread, cotton chenille
 49.2024 Drapery material - black + white cotton + linen - machine woven, single width
 49.2025 Drapery material - yellow cotton - machine woven, single width
 49.2018 Drapery material - white cotton - machine woven, single width
 49.2017 Drapery material - black + white cotton + linen - handwoven
 49.2020 Drapery material - red cotton + cellophane - handwoven
 49.2022 Drapery material - gray cotton w. aluminum stripes - handwoven
 49.2003 Drapery material - gray cotton + cellophane - machine woven
 49.2004 Drapery material - red, green + white cotton + rayon - handwoven
 49.2005 Drapery material - black + white, white cotton + silk - handwoven
 49.2006 Drapery material - white cotton + spun silk - handwoven
 49.2007 Drapery material - black cellophane thread with cotton center, dust repellent - handwoven

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

- #60 49.2008 ✓ ^{labeled} Wall covering material Black + white raffia on linen handwoven ^{4 yds 2" x 48"}
 #30 49.2009 ✓ ^{labeled} " " " Natural + tan raffia handwoven ^{2 yds 17" x 46"}
 #45 49.2010 ✓ " " " Linen + narrow cellophane handwoven ^{3 yds 29" x 45 1/2"}
 #10 49.2011 ✓ ^{labeled} Screen material Cotton aluminum + jute handwoven ^{20 1/4" x 32 1/2"}
 #50 49.2012 ✓ " " " Black + white braided horsehair + rayon ^{2 yds 19" x 33"}
 #100 49.2014 ✓ Freehanging screen Walnut lattice, dowels + wafed ^{3 yds 16" x 1 yd 6"}
 harness makers thread handwoven
 #50 49.2013 ✓ Freehanging screen Rayon black cellophane ^{2 yds 26" x 33"}
 + rayon zimp handwoven
 49.2343 ²³⁴³ Upholstery material Brown wafed cotton ^{2' x 19"}
 harness makers thread
 49.2000 ~~Tapestry Black, white tan brown wool cotton handwoven~~
 #60 49.2019 ✓ Rose wool tweed ^{3 yds x 29"}
 #60 49.2021 ✓ Linen + aluminum thread ^{20" x 45"}
 #60 49.2023 ✓ Rose wool with white curly wool ^{3 yds 4" x 27"}
 36.2508 ³⁶
 24 1/4 x 24 1/4

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

Caps-Drapery Materials:

49.2024
49.2025
49.2018

Black cotton and linen fabric
Yellow and white cotton fabrics
Manufactured by Original Textile Company,
Paterson, New Jersey, distributed by
Paterson Fabrics, Inc. 509 Madison Ave N.Y.

Caps {Three Handwoven materials, design suggestions for industrial production:

49.2017

49.2020

49.2022

1. Black and white cotton and linen
2. Red cotton and cellophane
3. Gray cotton with non-terminating
aluminum stripe

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

49.1997

Albers

X 49.2003	- 2 pieces white silver	\$ 30
X 49.2004	red-green	40
X 49.2005	black + white	50
X 49.2006	white (soiled)	45
X 49.2007	black	75
X 49.2015C	gold + beige	160
X 2015D	" "	
X 2015B	" "	
X 2015A	" "	
49.2019	Rose	60
49.2023	Rose - loops	60
49.2012	Silver, white, red	50
X 49.2018	white	48
X 49.2025	yellow (soiled - large spot)	40
X 49.2024	Black + white	40
X 49.2017	white + black	40
X 49.2020	Red	30
X 49.2022	Silver stripe	40
X 49.2012	hanging black stripe white cord	50
X 49.2014	wood slats + dowels	50
49.2013	Black - raffia	50
X 49.2011	tan black + silver (on dowels)	10
X 49.2010	Beige (on dowels)	45
49.2008	" (on dowels)	60
49.2009	Golden (on dowels)	30
49.448	narrow loan	300
49.2000	Thomas purchase?	

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS

220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

Cir. (D 35,393) (S 29,835)

This Clipping From
BLOOMINGTON, ILL.
PANTAGRAPH
MAR 11 1953

Textiles Exhibition Slated at Milner

Albers Collection Shows Weaving In Modern Dress

An exhibition of woven textiles by Anni Albers will be on view at Milner Library Art Gallery from March 17 through April 15, under sponsorship of the Illinois State Normal University Art Department.

Trained at Bauhaus in Germany, Mrs. Albers taught at Black Mountain College, North Carolina, from her arrival in this country in 1933 until recently. One of the most daring and imaginative of modern weavers, her reaching and example have influenced a whole generation of textile designers.

Prefacing the selection from Mrs. Albers' own drapery, upholstery, dress material and tapestries, the exhibition begins with mounted studies done by Mrs. Albers' pupils under her direction. These assemble such materials as paper, corn kernels, grass and string to achieve the texture patterns emphasized by Mrs. Albers in both her teaching and her work.

Her inventiveness in the use of materials may be seen in many of the fabrics exhibited: Draperies woven of black cellophane, copper chenille and a combination of cellophane and cotton; screens of black raffia and cord, wood strips and dowels, black and white raffia on linen, and natural linen and cellophane.

Mrs. Albers is not only distinguished for the lively experiment and artistry of her work; her Bauhaus background has particularly enabled her to integrate her textiles with modern architecture. She is the wife of the Abstract Painter Joseph Albers.

First shown at the Museum of Modern Art in New York during the Autumn of 1949, the present exhibition is being circulated to art institutions throughout the United States.

The exhibition is open to the public. Admission is free.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

Cir. (D 76,911) (\$ 132,777)

This Clipping From
TULSA, OKLA.
WORLD

MAR 9 1953

'LIKE, UNLIKE IN 2 ART EXHIBITS

By George Shane.
(Register Art Critic.)

Two exhibits which bring the contrasts of primitive and sophisticated arts, and at the same time show the similarities which these arts may possess, are now on display at the Des Moines Art Center.

One of these exhibits, on the sophisticated side, is the exhibit of Modern Prints and Drawings, a show of international scope, which has been assembled by Dwight Kirsch, Art Center director, from dealer gallery and private collections.

The other show is an exhibition of primitive African sculpture and craft work. In this show also is a series of 32 enlarged camera studies of African art by Elliot Elisofon, a Life magazine photographer.

Prints predominate in the modern show, in the main gallery and lobby, which in the print field probably represents one of the largest collections ever assembled in the midwest for exhibition on an invitation basis.

Spontaneity.

Prints and drawing always possess a spontaneity not found in more finished work.

In this show, this quality is evident in a variety of work—by Picasso, Matisse, Braque, Miro, and especially Henry Moore.

There are a considerable number of prints by not too widely known young Americans. In their work is demonstrated the vigor and sensitive understanding which mean so much to the vitality of the current stream of art in this country.

Younger Artists.

Among the younger artists, living or coming from the west, are Kenneth Callahan, James Penney, Louis Pozzatti and Freda Spaulding.

John Paul Jones, the young Des Moines artist, who is enjoying a steady ascendancy in the national art scene, also is represented in this show.

In the adjoining west gallery, the African work demonstrates on how thin, or non-existent, is the line between primitive and sophisticated work.

High Quality.

In sculpture here, the quality is high by any standards and the work produced by the most "backward" tribesmen, seems the best.

The Elisofon photographs and seven pieces of sculpture are from the Museum of Modern Art. Additional sculpture, craft work and paintings have been assembled from the Segy and Robert Rousset galleries in New York and local collections.

The print and drawing show in the main gallery will continue through next Sunday. Other work in the print corridor from the American Serigraph society will show through Sunday, Mar. 22.

The African exhibit will continue through Mar. 29.

On Exhibit at Art Center



"Brandenburg Gate," by Alfonso Dargis of New York, N. Y., is one of the works in the Modern Print and Drawing show now on display at the Des Moines Art Center.



Figure of a girl is one of the works in the primitive African sculpture collection from the Museum of Modern Art, now showing at the Art Center.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORT

Title of Exhibition ANNI ALBERS TEXTILES

Name of Sponsoring Organization BEREA COLLEGE ART DEPARTMENT,
BEREA, KY.

Address _____

Attendance 450

Date of Showing FEBRUARY 18 - MARCH 11

Newspaper Space 9 inches, local paper; 1 inch, Louisville paper; articles in College
(number of items in inches) (If extra copies of publicity are publications
available, please attach and return)

Photographs in Newspapers, (number) none

Radio Talks none

School visits, special groups, etc. classes in weaving and home economics; used as
part of the studio meetings on "Today's Design" by the Humanities classes.

Comments about the exhibition some interest, rather reserved for the most part;
classes in weaving probably showed greatest interest. We in the Art Department
were surprised that the exhibition was as 'quiet' as it was.

Remimeo 11/25/52

The Museum of Modern Art Archives, NY

Collection:

CE

Series.Folder:

II.1.33.6

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

Cir. (D 281.218)

This Clipping From
BUFFALO, N. Y.
NEWS

FEB 16 1952

BUFFALO EVENING NEWS



The Albright Art Gallery's new Picture of the Month, "View of Rome," was painted by the renowned French artist, Corot, when he was 30, during his first visit to Italy in 1826 and '27.

It shows the dome of St. Peter's and the castle of St. Angelo. The painting is on loan from the California Palace of the Legion of Honor in San Francisco.

Gallery Has Textile Exhibit; Corot New Picture of Month

By JACQUELINE TAYLOR

TO COMPLEMENT the innovations in modern architecture, new ideas in textiles have been developed by such renowned designers as Anni Albers, whose work is now on exhibit in the Albright Art Gallery. The exhibit is co-sponsored by the Niagara Frontier Weavers' Guild.

A smaller and less spectacular show than that of Dorothy Liebes two years ago in the Gallery, the current show pleases in the use of materials that are functional and attractive.

Since the materials are best appreciated as one considers the integral part they could play in the decoration of a room, one of the most satisfying items is the hanging of copper striped drapes over a screen of brown walnut lathes and dowels held together by waxed harness makers' thread. The drapes are woven of copper-colored, non-tarnishing aluminum thread, plastic thread and cotton chenille—all of which add up to an effect more richly attractive than it may sound.

The Textile for Buffalo

One of Mrs. Albers' standbys is cellophane, used obviously with striking effect in a loose weave in a black screen and at other times closely woven into cotton or linen fabrics where it is more subtly revealed.

Of inestimable practical value to Buffalo housekeepers would be the drapery material that is called dust-repellent—fashioned of cellophane thread with cotton center, hand-woven.

There is always a particular purpose behind the work of Mrs. Albers who believes, as quoted in the panel, "we must not esthetically overcharge our surroundings—it is better that the material speaks than that we speak ourselves."

Mrs. Albers, the wife of abstract artist Josef Albers, studied at the famous Bauhaus in Germany. The exhibit originated in the Museum of Modern Art in New York and is traveling throughout the country.

PICTURE OF THE MONTH

THE Albright Art Gallery has brought as a gem of a painting by the French artist, Jean Baptiste Camille Corot, in the latest Picture of the Month, "View of Rome." An early work of Corot, who lived to be almost 80, it is one of his first paintings of Italy where he traveled

on a small allowance from his father.

The golden air and bright skies of Italy enthralled him, and he wrote to friends at home of being awakened "every single morning by the brilliance of the sun striking the walls of my room"—"but the sun radiates the light of my despair—I became aware of the utter impotence of my palette."

But with a devotion toward his work that was one of his lifelong attributes, Corot studied and absorbed the Roman Campagna and completed a number of landscapes in Italy, and later back in France, bathed in the warm, caressing glow of the Italian sun.

The small "View of Rome" is a visual delight in its loving, tender handling of pigment, delicate nuances of color—silvery grays and exquisite rosy hues that bathe the scene in a lovely air of serenity and peace.

Tomorrow afternoon at 4:30, Roger L. Squire, the gallery's curator of education, will speak on the painting and Corot.

EXHIBIT OF MASON ETCHINGS

ABSTRACT ETCHINGS by Alice Trumbell Mason comprise the first of a series sponsored by the Western New York Printmakers to acquaint Buffalonians with the works of outstanding printmakers in America. The exhibit is on view in the Little Gallery of the Albright Art School.

Miss Mason achieves considerable variety within the bounds of abstraction, working sometimes in precise geometric formations, other times letting her nebulous forms float and entangle in more ethereal spatial progress. Her use of color is usually pertinent to the composition and highly pleasing.

An artist who has exhibited widely here and has been represented abroad, Miss Mason possesses technical facility to develop her original concepts, and it's to the especial advantage of the student that the methods involved in a plate's development are clearly defined in title cards.

We liked best those prints with most simplicity and directness of statement.

The exhibit, traveling to various universities and colleges, goes next to Bennington College in Vermont. The exhibit is open daily during school hours from 9 A. M. to 4 P. M. and on Saturday from 9 A. M. to 12 noon. It will be on display through Feb. 29.

ART NOTES

More than 500 New York artists

Art Activities

Albright Art Gallery

Exhibitions: Picture of the Month, View of Rome by Corot, courtesy of the California Palace of the Legion of Honor; Textiles by Anni Albers, co-sponsors of the Niagara Frontier Weavers' Guild; Buffalo Society of Artists, last day Sunday. Tomorrow afternoon at 4:30: Gallery Talk—Picture of the Month, by Roger L. Squire.

Monday evening at 8:30: Artists Reception for Western New York Exhibition Jury.

Activities Elsewhere

Junior League Clubrooms: Three-man show by William Collins, Robert Bruce and Joseph Orfice, Monday last day.

Art Institute of Buffalo, 267 West Utica St.: Life Magazine photographs.

are competing for \$18,000 in prizes to be awarded in the Terry National Art Exhibit which opens in Miami Feb. 24. —The following local artists will be represented: James Fraser, Ruth Erb Hoffman, Edgar Jaworski, James Vullo, Clara E. Langenbach, Laszlo Szabo, Robert C. Smith and Earl W. Wolfgruber.

The inclusion of Rochester in this year's Western New York Show has swelled the number of competing artists to 468, compared to 381 in last year's exhibit. The jury will meet Monday and Tuesday in the Art Gallery, with a reception for the artists there Monday evening. The list of artists accepted will be announced in the middle of the week, and prize winners will be announced at the preview March 5.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS

220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

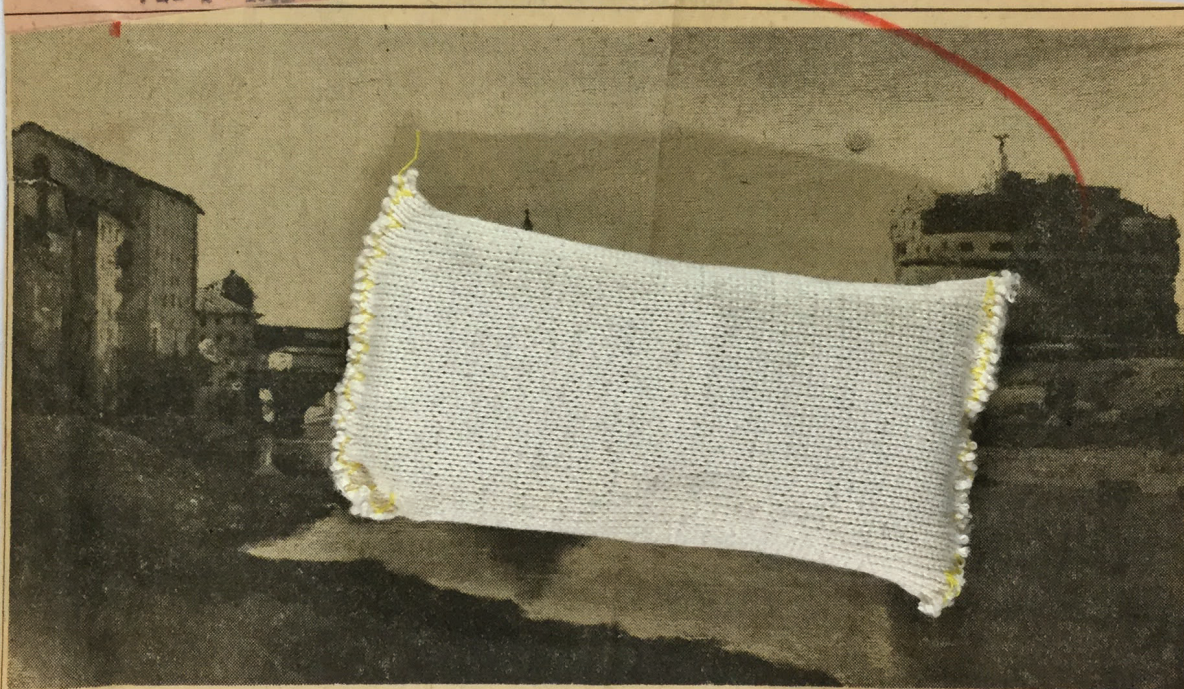
Cir. (D 281,218)

This Clipping From
BUFFALO, N. Y.
NEWS

FEB 16 1952

BY LANCE ZAVITZ

A Buffalo EVENING NEWS



The Albright Art Gallery's new Picture of the Month, "View of Rome," was painted by the renowned French artist, Corot, when he was 30, during his first visit to Italy in 1826 and '27.

It shows the dome of St. Peter's and the castle of St. Angelo. The painting is on loan from the California Palace of the Legion of Honor in San Francisco.

Gallery Has Textile Exhibit; Corot New Picture of Month

By JACQUELINE TAYLOR
TO COMPLEMENT the innovations in modern architecture, new ideas in textiles have been developed by such renowned designers as Anni Albers, whose work is now on exhibit in the Albright

on a small allowance from his father. The golden air and bright skies of Italy enthralled him, and he wrote to friends at home of being awakened "every single morning by the brilliance of the sun striking the walls of my room"—"but

Art Activities

Albright Art Gallery

Exhibitions: Picture of the Month. View of Rome by Corot, courtesy of the California Palace of the Legion of Honor; Textiles by Anni Albers, co-sponsors of the Niagara Frontier Weavers' Guild; Buffalo Society of Artists, last day Sunday. Tomorrow afternoon at 4:30: Gallery Talk-Picture of the Month, by Roger L. Squire. Monday evening at 8:30: Artists Reception for Western New York Exhibition Jury.

Activities Elsewhere

Junior League Clubrooms: Three-man show by William Collins, Robert

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

ette gallery. The exhibit is co-sponsored by the Niagara Frontier Weavers' Guild.

A smaller and less spectacular show than that of Dorothy Liebes two years ago in the Gallery, the current show pleases in the use of materials that are functional and attractive.

Since the materials are best appreciated as one considers the integral part they could play in the decoration of a room, one of the most satisfying items is the hanging of copper striped drapes over a screen of brown walnut lathes and dowels held together by waxed harness maker's thread. The drapes are woven of copper-colored, non-tarnishing aluminum thread, plastic thread and cotton chenille—all of which add up to an effect more richly attractive than it may sound.

The Textile for Buffalo

One of Mrs. Albers' standbys is cellophane, used obviously with striking effect in a loose weave in a black screen and at other times closely woven into cotton or linen fabrics where it is more subtly revealed.

Of inestimable practical value to Buffalo housekeepers would be the drapery material that is called dust-repellent—fashioned of cellophane thread with cotton center, hand-woven.

There is always a particular purpose behind the work of Mrs. Albers who believes, as quoted in the panel, "we must not esthetically overcharge our surroundings—it is better that the material speaks than that we speak ourselves."

Mrs. Albers, the wife of abstract artist Josef Albers, studied at the famous Bauhaus in Germany. The exhibit originated in the Museum of Modern Art in New York and is traveling throughout the country.

PICTURE OF THE MONTH

THE Albright Art Gallery has brought us a gem of a painting by the French artist, Jean Baptiste Camille Corot, in the latest Picture of the Month, "View of Rome." An early work of Corot, who lived to be almost 80, it is one of his first paintings of Italy where he traveled

despair—I became aware of the utter impotence of my palette."

But with a devotion toward his work that was one of his lifelong attributes, Corot studied and absorbed the Roman Campagna and completed a number of landscapes in Italy, and later back in France, bathed in the warm, caressing glow of the Italian sun.

The small "View of Rome" is a visual delight in its loving, tender handling of pigment, delicate nuances of color—silvery grays and exquisite rosy hues that bathe the scene in a lovely air of serenity and peace.

Tomorrow afternoon at 4:30, Roger L. Squire, the gallery's curator of education, will speak on the painting and Corot.

EXHIBIT OF MASON ETCHINGS

ABSTRACT ETCHINGS by Alice Trumbell Mason comprise the first of a series sponsored by the Western New York Printmakers to acquaint Buffalonians with the works of outstanding printmakers in America. The exhibit is on view in the Little Gallery of the Albright Art School.

Miss Mason achieves considerable variety within the bounds of abstraction, working sometimes in precise geometric formations, other times letting her nebulous forms float and entangle in more ethereal spatial progress. Her use of color is usually pertinent to the composition and highly pleasing.

An artist who has exhibited widely here and has been represented abroad, Miss Mason possesses technical facility to develop her original concepts, and it's to the especial advantage of the student that the methods involved in a plate's development are clearly defined in title cards.

We liked best those prints with most simplicity and directness of statement.

The exhibit, traveling to various universities and colleges, goes next to Bennington College in Vermont. The exhibit is open daily during school hours from 9 A. M. to 4 P. M. and on Saturday from 9 A. M. to 12 noon. It will be on display through Feb. 29.

ART NOTES

More than 500 New York artists

Bruce and Joseph Orfeo, May last day.
Art Institute of Buffalo, 267 Utica St.: Life Magazine photographs.

are competing for \$18,000 in prizes to be awarded in the Terry National Art Exhibit which opens in Miami Feb. 24. —The following local artists will be represented: James Fraser, Ruth Erb Hoffman, Edgar Jaworski, James Vullo, Clara E. Langenbach, Laszlo Szabo, Robert C. Smith and Earl W. Wolfgruber.

The inclusion of Rochester in this year's Western New York Show has swelled the number of competing artists to 468, compared to 381 in last year's exhibit. The jury will meet Monday and Tuesday in the Art Gallery, with a reception for the artists there Monday evening. The list of artists accepted will be announced in the middle of the week, and prize winners will be announced at the preview March 5.



BUFFALO

Cinecolor film about Apache U. S. cavalrymen in Basil's GEORGE MONTGOMERY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

**'THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS**

220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

Cir. (D 3,773)

This Clipping From
**CHARLESTON, ILL.
COURIER**

DEC 1 - 1951

**Casein Paintings On
Display At College**

Casein paintings by A. Raynond Katz will be on display along with the handwoven textiles by Anni Albers when the December show of the Paul Sargent gallery opens at 3 p. m. tomorrow (Sunday) in Both library at Eastern Illinois State college.

Subject matter of Katz's paintings deals with fantastic and symbolic animal and human forms. Katz has just completed a one-man show at the Binet gallery in New York. Carl Shull, gallery director, says, "This colorful show of fairyland characters should have special appeal to children and school groups.

Mrs. Albers will exhibit draperies, table runners, and dress material. Her exhibit was secured from the Museum of Modern Art. Moxies of textiles will be shown at the opening of the show tomorrow through the courtesy of the visual aids department of the college. Opening tomorrow, the show will run through Dec. 20.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

**THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS**

220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

Cir. (D 8,795)

This Clipping From
**STATE COLLEGE, PA.
CENTRE TIMES**

JAN 15 1953

Exhibition Of Textiles At the College

An exhibition of woven textiles by Anni Albers opened this week in the lounge of McElwain Hall at the College and will continue until Feb. 4.

Trained at the famous Bauhaus in Germany, Mrs. Albers, who is the wife of the abstract painter, Joseph Albers, taught at Black Mountain College in North Carolina from her arrival in this country in 1933 until recently. One of the most daring and imaginative of modern weavers, her teaching and example have influenced a whole generation of textile designers.

Prefacing the selection from Mrs. Albers' own drapery, upholstery, dress materials and tapestries, the exhibition begins with mounted studies done by Mrs. Albers' pupils under her direction. These assemble such materials as paper, corn kernels, grass, and string to achieve the texture patterns emphasized by Mrs. Albers in both her teaching and her work.

Her inventiveness in the use of materials may be seen in many of the fabrics exhibited: draperies woven of black cellophane, copper chenille, and a combination of cellophane and cotton; screens of black raffia and cord, wood strips and dowels, black and white raffia on linen, and natural linen and cellophane.

Mrs. Albers is not only distinguished for the lively experiment and artistry of her work; her Bauhaus background has particularly enabled her to integrate her textiles with modern architecture.

The exhibit was first shown in the Museum of Modern Art in New York in 1949 and now is being circulated to art institutions throughout the United States. It is sponsored here by the division of fine and applied arts and the department of architecture.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS

220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

Cir. (D 27,604)

This Clipping From
PATERSON, N. J.
CALL

JAN 15 1951

Paterson State
**To Show Exhibition
Of Modern Textiles**

An exhibition of woven textiles by Anni Albers will be on view at Paterson State Teachers College from Jan. 23, through Feb. 13.

Trained at the famous Bauhaus in Germany, Mrs. Albers taught at Black Mountain College from her arrival in this country in 1933 until very recently. One of the most daring and imaginative of modern weavers, her teaching and example have influenced a whole generation of textile designers.

Prefacing the selection from Mrs. Albers' own drapery, upholstery, dress material and tapestries, the exhibition begins with mounted studies done by Mrs. Albers' pupils under her direction. These assemble such materials as paper, corn kernels, grass and string to achieve the texture patterns emphasized by Mrs. Albers in both her teaching and her work.

Her inventiveness in the use of materials may be seen in many of the fabrics exhibited: draperies woven of black cellophane, copper chenille and a combination of cellophane and cotton; screens of black raffia and cord, wood strips and dowels, black and white raffia on linen, and natural linen and cellophane.

Mrs. Albers is not only distinguished for the lively experiment and artistry of her work; her Bauhaus background has particularly enabled her to integrate her textiles with modern architecture. She is the wife of the abstract painter Joseph Albers.

First shown at the Museum of Modern Art in New York during the autumn of 1949, the present exhibition is being circulated to art institutions throughout the United States.

Not all textiles will be shown at all times but groups or anyone wishing to view all fabrics may do so by arranging by telephone or in person with Professor Marguerite B. Tiffany in Room 214 at the college.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th St., NEW YORK 11, N. Y.
Tel. CHelsea 3-8860

This Clipping From
Interior Design & Decoration
NEW YORK, N. Y.

FEB - 1951

LOUISIANA

NEW ORLEANS: Anni Albers Textiles. Woven fabrics by "one of the most daring and imaginative of modern weavers," in an exhibition first shown at the New York Museum of Modern Art. Includes drapery and upholstery material and tapestries. Newcomb School of Art Gallery. Feb. 27-Mar. 20.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

Cir. (D 180,929) (S 237,868)

This Clipping From
MEMPHIS, TENN.
COMMERCIAL APPEAL

OCT 5 1952

Adventures Into Art—

Chinese Art, Via Camera, To Be Topic

Francis Wu Will Speak
At Brooks At 8 On
Night Of Oct. 13

By GUY NORTROP JR.

FRANCIS WU, a leading Chinese photographer brought all the way from Hongkong to America to address recent conventions of the Photographic Society of America and the Photographer's Association of America, will speak in Memphis Oct. 13.

This man who incorporates the tradition of Chinese painting in his salon photography has been engaged to speak at Brooks Memorial Art Gallery, under auspices of the Memphis Pictorialists. It's open to the public, at \$1 per person. The time is 8 p.m., one week from tomorrow night.

Dr. Carol Turner, salon chairman of the Memphis Pictorialists, engaged the noted photographer for the appearance here, and Fred Bauer Jr., is in charge of arrangements.

Tickets are on sale at Memphis Photo Supply, 124 Madison, and at Brooks Gallery.

To photographers, it will mean quite a bit to know that Wu is an FPSA and FRPS. To others, that means he's a Fellow of the Photographic Society of America and Fellow of the Royal Photographic Society. Both are highly coveted honors among salon photographers.

Wu's lecture, which will be illustrated by his own prints shown in a view box, will explain the Chinese viewpoint of photography, the way it follows traditional Chinese art, and the means used to obtain such results.

Educated In Hawaii

Francis Wu, now operating a modern photo studio at Hongkong, was born at Canton, China, and cultivate his interest in photography while attending school in Hawaii. He returned to Hongkong for college, and organized the first camera club at Lingnam University there in 1931. His success as an amateur was such that in 1927 he made photography his profession.

Aside from his pictorial artistry, it is interesting to point out that when Hongkong was liberated after World War II, Wu was the only Chinese photographer present for the Japanese surrender ceremony.

His salon work is notable mainly for exotic landscapes, character studies, and portraits of beautiful Oriental women.

Brooks Gallery Holds Over



CHINESE VIEWPOINT—This formalistic portrait by Francis Wu is typical of the photography of the Hongkong camera artist, who will address Memphians at 8 p.m. Oct. 13 at Brooks Gallery. Tickets are being sold by the Memphis Pictorialists at the gallery and at Memphis Photo Supply, 124 Madison.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

when Hong Kong was liberated after World War II, Wu was the only Chinese photographer present for the Japanese surrender ceremony.

His salon work is notable mainly for exotic landscapes, character studies, and portraits of beautiful Oriental women.

Brooks Gallery Holds Over Antiques Through Tomorrow

The antique furnishings which were assembled as a unified room in Gallery B of Brooks Gallery last week were put there for a special event, one day only. But for those who could not attend the Brooks League meeting Friday, the antique room is being held over through today and tomorrow.

This show was provided primarily as a backdrop for the Friday talk by Ralph Hudson, director of art at Mississippi State College for Women at Columbus, who talked on "Ante-bellum Architecture and Furnishings."

The exhibition was provided by the Memphis Antique Dealers Association, and certainly shows no evidence of having been hastily or temporarily improvised.

I think most men will probably settle for the black walking stick, with a beautiful figured gold handle, or the severely simple Pembroke table by Chippendale, an antique which would look good in any modern setting.

If, however, you are one who dotes on antiques for what they are, representatives of another way of living, you will find the majority of the show aimed at you.

At proper angles, you will find—reflected in the deep glass of the Chippendale and Queen Anne mirrors—the lush textured "crotch" or "burl" walnut of a Queen Anne love seat (made about 1760) with a petit point seat; two half moon mahogany tables by Chippendale, flanking the big Gallery B fireplace; an English stick barometer made about 1780, and an American Sheraton sofa made about 1810.

Smaller pieces include a curio table, with its clear glass top, varied artifacts of brass, silver and glass. In particular, there is a pair of Irish glass candelabra with hurricane shades. Atop the Pembroke table is a large Lowestoft bowl, and on one of the half-moon tables a Chippendale face screen, with delicate Oriental style embroidery.

This, I should guess, is about a third of the room.

From the Museum of Modern Art in New York comes an ex-

hibition of woven textiles by Anni Albers, now in the basement gallery of Brooks.

The wife of modern artist Joseph Albers, she was trained at the Bauhaus in Germany and taught at Black Mountain College in North Carolina from 1933 until recently.

Mrs. Albers is regarded as a daring innovator in weaving techniques, most imaginative in the use of new materials.

Just to show what can be used, she has assembled a panel of such materials as paper, reeds, corn kernels, grass, string and metal shavings in varied textures and patterns.

Beyond this are the larger bolts of material, extremely well presented by the Memphian who knows most about weaving. For I am informed that the Albers exhibition was hung by Mrs. Viola Quigley, instructor in weaving at the Memphis Academy of Arts.



RS—Nick Cravat and Burt
n "The Crimson Pirate," due
er. The lady is Eve Bartok.



the MOVIES

RADI

APPEAL

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

PUBLICITY

Anni Albers

Daily Northwestern

November 14, 1950

SCOTT TO SHOW TEXTILE EXHIBIT

Woven textiles by Anni Albers highlight the second art exhibition of the fall quarter beginning today in Scott Hall.

The exhibition is open daily except Sunday from 9 a.m. to 9 p.m.

First shown a year ago at the Museum of Modern Art in New York, the collection is now being circulated to museums and colleges throughout the United States. The collection will be at Northwestern through Dec. 5 under the sponsorship of the Art department.

Mrs. Albers is known as one of the most daring and imaginative of modern weavers, said Thomas Folds, chairman of the art department. In her textiles she makes use of such unusual materials as cellophane, wood, and raffia.

November 17, 1950

UNUSUAL FABRICS FEATURED IN SECOND SCOTT ART SHOW

Can you imagine draperies made out of corn kernels--or maybe wood shavings?

Anni Albers, world-renowned fabric engineer whose exhibit is being shown on second floor of Scott Hall, not only imagines such things but actually makes them into textiles.

Mrs. Albers' textile exhibit, which is being shown here until Dec. 5, was brought to the university under the sponsorship of the art department. It features textiles made from all sorts of materials from perforated sheets of cardboard to typewriter doodles on slips of colored paper.

Mrs. Albers, whose weavings have influenced many contemporary weavers, has said, "Any material is good enough for art."

The exhibition is open from 9 a.m. to 9 p.m. daily except Sunday. It was first shown at the Museum of Modern Art in New York, and is now being circulated to museums and colleges throughout the United States.

(In addition there is a photograph showing one of the textiles being examined by two students)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

Anni Albers

Bethlehem Press, Bethlehem, Tennessee

First shown at the Museum of Modern Art in New York during the autumn of 1948, the present exhibition is being circulated to art institutions throughout the United States.

Not all textiles will be shown at all times but groups or anyone wishing to view all fabrics may do so by arranging by telephone or in person with Professor Marguerite B. Tiffany in Room 214 at the college.

Trained at the famous Bauhaus in Germany, Mrs. Albers taught at Black Mountain College, North Carolina from her arrival in this country in 1933. Until recently one of the most daring and imaginative weavers, her teaching and example have influenced a whole generation of textile designers.

Prefacing the selection from Mrs. Albers' own drapery, upholstery, dress materials and tapestries, the exhibition begins with mounted studies done by Mrs. Albers' pupils under her direction. These assemble such materials as paper, corn kernels, grass and string to achieve the texture patterns emphasized by Mrs. Albers' in both her teaching and her work.

Her inventiveness in the use of materials may be seen in many of the fabrics exhibited: draperies woven of black cellophane, copper chenille, and a combination of cellophane and cotton; carpets of black raffia and cord, wood strips and dowels, black and white raffia as linen, and natural linen and cellophane.

First shown at the Museum of Modern Art in New York during the autumn of 1948, the present exhibition is being circulated to art institutions throughout the United States.

Petersburg, New Jersey Hall

January 25, 1951

AN EXHIBITION OF MODERN TEXTILES BY ANNI ALBERS

An exhibition of modern textiles by Anni Albers will be on view at Petersburg State Teachers College from Jan. 25 through Feb. 15.

Trained at the famous Bauhaus in Germany, Mrs. Albers taught at Black Mountain College from her arrival in this country in 1933 until very recently. One of the most daring and imaginative of modern weavers, she (as in paragraphs two, three and four in the above)

Mrs. Albers is not only distinguished for the lively originality and variety of her work; her husband's background has particularly enriched her. In tapestry her textiles with modern architecture. She is the wife of the abstract painter Joop Albers.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

Anni Albers

Gatlinburg Press Gatlinburg, Tennessee

June 22, 1950

WOVEN TEXTILES BY ANNI ALBERS ON EXHIBITION

An exhibition of woven textiles by Anni Albers will be on view at the Summer Workshop in the Pi Beta Phi High School from 7:00 to 10:00 Friday--June 23rd.

Trained at the famous Bauhaus in Germany, Mrs. Albers taught at Black Mountain College, North Carolina from her arrival in this country in 1933. Until recently one of the most daring and imaginative weavers, her teaching and example have influenced a whole generation of textile designers.

Prefacing the selection from Mrs. Albers' own drapery, upholstery, dress material and tapestries, the exhibition begins with mounted studies done by Mrs. Albers' pupils under her direction. These assemble such materials as paper, corn kernels, grass and string to achieve the texture patterns emphasized by Mrs. Albers' in both her teaching and her work.

Her inventiveness in the use of materials may be seen in many of the fabrics exhibited: draperies woven of black cellophane, copper chenille, and a combination of cellophane and cotton; screens of black raffia and cord, wood strips and dowels, black and white raffia on linen, and natural linen and cellophane.

First shown at the Museum of Modern Art in New York during the autumn of 1949, the present exhibition is being circulated to art institutions throughout the United States.

Paterson, New Jersey Call

January 15, 1951

PATERSON STATE TO SHOW EXHIBITION OF MODERN TEXTILES

An exhibition of woven textiles by Anni Albers will be on view at Paterson State Teachers College from Jan. 23 through Feb. 13.

Trained at the famous Bauhaus in Germany, Mrs. Albers taught at Black Mountain College from her arrival in this country in 1933 until very recently. One of the most daring and imaginative of modern weavers etc. (as in paragraphs two, three and four in the above)

Mrs. Albers is not only distinguished for the lively experiment and artistry of her work; her Bauhaus background has particularly enabled her to integrate her textiles with modern architecture. She is the wife of the abstract painter Joseph Albers.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

PUBLICITY "ANNI ALBERS WOVEN TEXTILES" EXHIBIT
IN DAILY NORTHWESTERN

November 14, 1950



FASHIONABLE FABRICS on display at Scott please (l. to r.) Joey Brownstein and Dee David, both Ed '53. (Photo by George Lindberg)

materials as cellophane, wood, and raffia.

Unusual Fabrics Featured In Second Scott Art Show

Can you imagine draperies made out of corn kernels—or maybe wood shavings?

Anni Albers, world-renowned fabric engineer whose exhibit is being shown on second floor of Scott hall, not only imagines such things but actually makes them into textiles.

MRS. ALBERS' textile exhibit, which is being shown here until Dec. 5, was brought to the university under the sponsorship of the art department. It features textiles made from all sorts of materials from perforated sheets of cardboard to typewriter doodles on slips of colored paper.

Mrs. Albers, whose weavings have influenced many contemporary weavers, has said, "Any material is good enough for art."

THE EXHIBITION is open from 9 a.m. to 9 p.m. daily except Sunday. It was first shown at the Museum of Modern Art in New York, and is now being circulated to museums and colleges throughout the United States.

November 17, 1950

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

PUBLICITY "ANNI ALBERS WOVEN TEXTILES" EXHIBIT
IN DAILY NORTHWESTERN

November 14, 1950

Scott to Show Textile Exhibit

Woven textiles by Anni Albers highlight the second art exhibition of the fall quarter beginning today in Scott hall.

The exhibition is open daily except Sunday from 9 a.m. to 9 p.m.

First shown a year ago at the Museum of Modern Art in New York, the collection is now being circulated to museums and colleges throughout the United States. The collection will be at Northwestern through Dec. 5 under the sponsorship of the Art department.

Mrs. Albers is known as one of the most daring and imaginative of modern weavers, said Thomas Folds, chairman of the art department. In her textiles she makes use of such unusual materials as cellophane, wood, and raffia.

November 17, 1950

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORT

FJ

Title of Exhibition Armi Albert Textiles

Name of Sponsoring Organization College of Architecture & Albert Arts Univers. Center of the Arts

Address Univ. of Florida, Gainesville, Fla.

Date of Showing Apr. 20 - May 13, 1952

Attendance ? many

Newspaper Space 10 inches
(number of items in inches) (If extra copies of publicity are available, please attach & return)

Photographs in Newspapers none
(number)

Radio Talks none

School visits, special groups, etc. many from Univ. & town, weaving, interior design, etc.

Comments about the exhibition Excellent

4/10/51 remimeo

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

Textile Show On View Here

An exhibition of woven textiles by Anni Albers will be on view in the senate room, Arts building, Jan. 14 to 26.

Prefacing the selection from Mrs. Albers' own drapery, upholstery, dress material and tapestries, the exhibition begins with mounted studies done by Mrs. Albers' pupils under her direction. These assemble such materials as paper, corn kernels, grass and string to achieve the texture patterns emphasized by Mrs. Albers in both her teaching and her work.

Trained at the famous Bauhaus in Germany, Mrs. Albers taught at Black Mountain college, North Carolina, from her arrival in the U.S.A. in 1933 until very recently. One of the most daring and imaginative of modern weavers, her teaching and example have influenced a whole generation of textile designers.

Her inventiveness in the use of materials may be seen in many of the fabrics exhibited: draperies woven of black cellophane, copper chenille and a combination of cellophane and cotton; screens of black raffia and cord, wood strips and dowels, black and white raffia on linen, and natural linen and cellophane.

Mrs. Albers is not only known for the experiment and artistry of her work; her Bauhaus background has particularly enabled her to integrate her textiles with modern architecture. She is the wife of the abstract painter Joseph Albers.

First shown at the museum of modern art in New York during the autumn of 1949, the present exhibition is being circulated to art institutions throughout the United States and Canada.

CULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORT

Anni Albers Textile

Organization THE SCHOOL OF ARCHITECTURE
THE UNIVERSITY OF MANITOBA
WINNIPEG, CANADA

Jan 14 - 26.
1975.

Number of items in inches) (If extra copies of publicity are available, please attach & return)

papers *None*

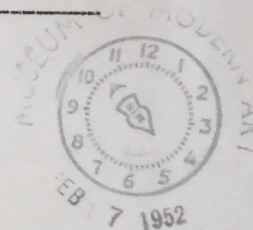
None.

al groups, etc.

momies class.

hibition

4/10/51 remimeo



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORT

Title of Exhibition Anni Albers Textile

Name of Sponsoring Organization THE SCHOOL OF ARCHITECTURE
THE UNIVERSITY OF MANITOBA
WINNIPEG, CANADA

Address _____

Date of Showing Jan 14 - 26.

Attendance 975.

Newspaper Space _____
(number of items in inches) (If extra copies of publicity are available, please attach & return)

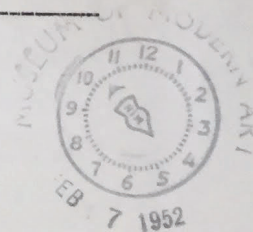
Photographs in Newspapers None
(number)

Radio Talks None.

School visits, special groups, etc. Home Economics classes.

Comments about the exhibition _____

4/10/51 remimeo



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORT

Title of Exhibition Anni Albers. Textile.

Name of Sponsoring Organization THE SCHOOL OF ARCHITECTURE
THE UNIVERSITY OF MANITOBA
WINNIPEG, CANADA

Address _____

Date of Showing Jan 14 - 26.

Attendance 975.

Newspaper Space _____
(number of items in inches) (If extra copies of publicity are available, please attach & return)

Photographs in Newspapers None
(number)

Radio Talks None.

School visits, special groups, etc. _____
Home Economics classes.

Comments about the exhibition _____

4/10/51 remimeo



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

WOVEN TEXTILES BY ANNIE ALBERS ON EXHIBITION

An exhibition of woven textiles by Anni Albers will be on view at the Summer Workshop in Pi Beta Phi High School from 7:00 to 10:00 Friday—June 23rd.

Trained at the famous Bauhaus in Germany, Mrs. Albers taught at Black Mountain College, North Carolina from her arrival in this country in 1933 until very recently one of the most daring and imaginative of modern weavers, her teaching and example have influenced a whole generation of textile designers.

Prefacing the selection from Mrs. Albers' own drapery, upholstery, dress material and tapestries, the exhibition begins with mounted studies done by Mrs. Albers' pupils under her direction. These assemble such materials as paper, corn kernels, grass and string to achieve the texture patterns emphasized by Mrs. Albers in both her teaching and her work.

Her inventiveness in the use of materials may be seen in many of the fabrics exhibits: draperies woven of black cellophane, copper chenille and a combination of cellophane and cotton; screens of black raffia and cord, wood strips and dowels, black and white raffia on linen, and natural linen and cellophane.

First shown at the Museum of Modern Art in New York during the autumn of 1949, the present exhibition is being

circulated to art institutions throughout the United States.

Johlinger

EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART NEW YORK, N.Y.

PUBLICITY REPORT

1. ANNIE ALBERS TEXTILES

Organization Pi Beta Phi Settlement School- University of
Summer Workshop in Crafts and Recreation.

org. Tennessee

June 12, 1950 through July 19th, 1950

75 students during Workshop

Eight inch, one column story in Gatlinburg Press
number of items in inches) (if extra copies of publicity are
available, please attach and return)

papers

social groups, etc. During the Workshop we held two Open House

exhibitions of the work done by Students. The Textile exhibition was in

place and created much interest. Guests numbered about 300 upon each occasion.

Students attending our Workshop represented twenty five states.

Comments about the exhibition We felt that it added much to the interest and
appreciation of our Weaving students and of others interested in Crafts.

10/31/49

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

Johnson

EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART
NEW YORK, N.Y.

PUBLICITY REPORT

Title of Exhibition ANNI ALBERS TEXTILES

Name of Sponsoring Organization Pi Beta Phi Settlement School- University of
Tennessee Summer Workshop in Crafts and Recreation.

Address Gatlinburg, Tennessee

Date of Showing June 12, 1950 through July 19th, 1950

Attendance About 75 students during Workshop

Newspaper Space Eight inch, one column story in Gatlinburg Press
(number of items in inches) (if extra copies of publicity are
available, please attach and return)

Photographs in Newspapers _____
(number)

Radio talks _____

School visits, special groups, etc. During the Workshop we held two Open House
Evening exhibitions of the work done by Students. The Textile exhibition was in
place and created much interest. Guests numbered about 300 upon each occasion.
Students attending our Workshop represented twenty five states.

Comments about the exhibition We felt that it added much to the interest and
appreciation of our Weaving students and of others interested in Crafts.

10/31/49

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORT

Title of Exhibition ANNI ALBERS TEXTILES

Name of Sponsoring Organization Arts Education Department of Florida State Univ.,
Tallahassee, Florida

Address _____

Date of Showing 15 June through 3 July 1951

Attendance 446

Newspaper Space 1 item 2½ inches
 (number of items in inches) (If extra copies of publicity are available, please attach and return)

Photographs in Newspapers None
 (number)

Radio Talks None

School visits, special groups, etc. 1 group of 40 school children; 1 group of
30 school children

Comments about the exhibition Anni Albers Textile exhibition was exceedingly
well received by the general public. Students and faculty of the design
section found it to be inspiring and rewarding.

8/17/50 remimeo

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

Jullinger

EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORT

Title of Exhibition Anni Albers Textiles
 Name of Sponsoring Organization Dunwoody Art School, Tulane
University, New Orleans, La.
 Address _____
 Date of Showing April 27 - March 21
 Attendance Minimum 400
 Newspaper Space 3 items approximately 1 inch - in connection with other
 (number of items in inches) (If extra copies of publicity are exhibitions
 available, please attach and return)
 Photographs in Newspapers None
 (number)
 Radio Talks None
 School visits, special groups, etc. _____

Comments about the exhibition The exhibition was one of the best
we have had this year. Anni Albers Textiles
are some of the best and most imaginative textiles
of today. The good taste is appreciated.

8/17/50 remineo

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

J. J. J.

EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORTTitle of Exhibition ANNI ALBERS: WOVEN TEXTILESName of Sponsoring Organization NORTHWESTERN UNIVERSITYAddress EVANSTON ILL.Date of Showing NOV. DEC 5 1950Attendance roughly: 1500Newspaper Space about 12" to 16"
(number of items in inches) (If extra copies of publicity are available, please attach and return)Photographs in Newspapers One
(number)Radio Talks noneSchool visits, special groups, etc. not listed (except for visits from one school in Milwaukee)

Comments about the exhibition

In general very good, though difficult to install satisfactorily. Some of the draperies crinkled rather badly wrinkled. Captions discussing some of the textiles at greater length would have been

8/17/50 renimeo

helpful

M. Foldy

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

Johlinger

EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORT

Title of Exhibition Annis Albers Textiles
 Name of Sponsoring Organization Art Dept, Western State College
Gunnison, Colo
 Address _____
 Date of Showing Oct 28 - Nov. 18 1951
 Attendance 300
 Newspaper Space Weekly paper + school paper
(number of items in inches) (If extra copies of publicity are available, please attach & return)
 Photographs in Newspapers None
(number)
 Radio Talks Not possible in a town of 3000
 School visits, special groups, etc. _____
Home Demonstration Groups
American Association of University Women

Comments about the exhibition _____

Many students + outside visitors liked some
particular pieces but exhibit took much explanation
on my part + that of art students. Was not as well liked
as one I had from Calif. last year - hand woven scarfs
luncheon cloths, mats, Towels etc - Another ex-
 4/10/51 rem:neo
hibit of hand printed textiles was much more
popular (modern designs). Figured draperies
are still more popular than plain + textured
materials - I do some weaving + enjoyed the exhibit!
Mina Burney Assoc. Prof of Art -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

PAGE THREE

Schaupp reviews Annie Albers' exhibition

By Mrs. Mariana M. Schaupp

A COLLECTION of fabrics designed and woven by Anni Albers, one of the most noted of modern weavers, has been on display during December in the art gallery of the Booth library.

Many exhibitions of handweaving tend to be displays of technical skill, rather than of good design; this is not true of Mrs. Albers, whose skill is so perfected that it almost ceases to be a factor in the consideration of her work. As might be expected of a student, and later a collaborator, at the famed Bauhaus, she emphasizes in her fabrics the importance of structure and material, rather than of imposed ornament. She creates her most interesting textiles by the simplest of techniques but imaginative combinations of

fabric materials.

Like most modern weavers she uses the traditional materials of the craft, linen, cotton, silk and wool, but adds cellophane and other plastics, horsehair, metallic threads, even wood, to create new fabrics for modern uses.

The unconventionality with which materials are combined, as well as the structural designs, show up most clearly perhaps in the fabrics intended for draperies and for interior screens. One of the latter, woven from waxed linen thread, walnut slats and wooden dowels is especially interesting.

The opulence of the fabrics in cellophane and metallic threads rather overshadows the more subdued tones of the dress materials, except for a piece of rose-colored angora on which every woman is sure to cast a covetous eye.

An instructive feature of the display is the collection of Mrs. Albers' work as a teacher at Black Mountain college where she had her students create texture designs from such natural forms as wheat ears, melon seeds, wood and metal shavings, and the like.

Exhibition...

(Continued from page 3)

work as a teacher at Black Mountain college where she had her students create texture designs from such natural forms as wheat ears, melon seeds, wood and metal shavings, and the like.

These arrangements might later be translated into modern fabric designs of similar texture.

The economy of means by which these fabrics have been created will be one of the noticeable things about this exhibition to a hand-weaver.

Photographs in
(number)

Radio Talks

School visits,

School group

Comments about the exhibition Excellent exhibition displayed on walls,
doorways of gallery and on built up free standing forms. The
weather was unfortunate but several people came anyway.

4/10/51 remineo

CS:hn

F. Johnson

MODERN ART, NEW YORK, N.Y.

ORT

ent Gallery

ston, Illinois

051

ix different articles used)
If extra copies of publicity
are available, please attach & return)

clubs and Artist Guild,

bus could not travel.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

F. Johlinger

EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORT

Title of Exhibition Anni Albers Textiles

Name of Sponsoring Organization Paul Sargent Gallery
Eastern Ill. State College, Charleston, Illinois

Address _____

Date of Showing December 2 to 20, 1951

Attendance 300 (snowbound)

Newspaper Space difficult to determine (six different articles used)
 (number of items in inches) (If extra copies of publicity
 are available, please attach & return)

Photographs in Newspapers None
 (number)

Radio Talks Two

School visits, special groups, etc. Local clubs and Artist Guild,
School group made engagement but school bus could not travel.

Comments about the exhibition Excellent exhibition displayed on walls,
doorways of gallery and on built up free standing forms. The
weather was unfortunate but several people came anyway.

4/10/51 remineo

CS:hn

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

PAUL SARGENT GALLERY

1951 BOOTH LIBRARY EASTERN ILLINOIS STATE COLLEGE CHARLESTON 1952

October 7-29

CONTEMPORARY AMERICAN PAINTING
Courtesy of Elizabeth Nelson Galleries, Chicago

WILLIAM MUSICK
Watercolors

RITA SARGEN
Ceramics
Informal Tea, October 7, given by Kappa Pi. Film strip on "Contemporary Art", courtesy of Visual Aid Department.

November 4-26

RICHARD KOPPE
Oils

JANO AND JOHN WALLEY
Ceramics and Constructions

December 2-20

ANNI ALBERS
Woven Textiles, lent by the Museum of Modern Art.

RAYMOND KATZ
Casein Paintings, courtesy of Studio Guild, New York.
On December 2 a movie on Textiles, courtesy of Visual Aid Department. Sunday at 3:00 p. m.

January 13-28

JAROLD TALBOT AND JEAN HOWE
Husband and Wife exhibition of paintings.
Sunday, January 13, the artists will be special guests of the gallery. Tea served by Kappa Pi.

IRVIN AND BONNIE BURKEE
Jewelry

February 4-25

OHIO STATE UNIVERSITY FACULTY
Paintings and Ceramics

DR. FRANK SEIBERLING
Chairman of Ohio State University Art Department. He will be the guest speaker on Sunday, February 4. The Artist Guild will sponsor a coffee hour at 3:30 p. m.

March 2-23

CORCORAN BIENNIAL
Lent by the American Federation of Art.

PEGGY BECK
Ceramics, courtesy of Marna Johnson

MRS. MAJEL CHANCE
Weaving, courtesy of Marna Johnson

April 6-26

ITALIAN MASTERPIECES
Courtesy of Metropolitan Museum of Art, lent by the American Federation of Art.

LERA COLYER
Plastic Jewelry

CHARLES OKERBLOOM, JR.
Figure studies in pastel

May 4-30

STUDENT ANNUAL
Eastern Illinois State College Art Department Students' Work.

HOURS DAILY 2 -5

CLOSED FRI. & SAT.

SUN. 3 - 5

MON. & WED. EVENING 7 -9

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

GALLERY TOURS
FOR SCHOOLS AND CLUBS
CONTACT CARL SHULL
GALLERY DIRECTOR

EXHIBITIONS

coming...

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.33.6

③

EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORT

Title of Exhibition Anni Albers Textiles

Name of Sponsoring Organization Dept of Arch.

Address Penn State, State College, Pa.

Attendance about 1200

Date of Showing Jan 14-Feb 4. 1953

Newspaper Space Local and college papers and posters.
(number of items in inches) (If extra copies of publicity are available, please attach and return)

Photographs in Newspapers, (number) _____

Radio Talks _____

School visits, special groups, etc. several classes in college art.

Comments about the exhibition very favorable.

Remimeo 11/25/52

John Y. Roy. Ch.

3 enc.

The Museum of Modern Art Archives, NY

Collection:

CE

Series.Folder:

II.1.33.6

College Calendar

Friday, Jan. 16

Senate Committee on Courses of Study meets, 9 a.m., 207 Engineering "C."
Final date to apply for National Teachers Examination for Feb. 14 and Graduate Record Examinations for Jan. 30-31.

Players present "Amphitryon 38," 8 p.m., Schwab Auditorium, \$1.
Center Stage, "Major Barbara," 8 p.m., \$1.

Saturday, Jan. 17

Wrestling, Lehigh, 7 p.m.
Basketball, Ithaca, 8:45 p.m.
Players present "Amphitryon 38," 8 p.m., Schwab Auditorium, \$1.
Center Stage, "Major Barbara," 8 p.m., \$1.
Fall semester classes end, 11:50 a.m. Final examinations begin, 1:20 p.m.

Sunday, Jan. 18

Chapel, 10:55 a.m., Schwab Auditorium, John C. Schroeder, Calhoun College, Yale University, New Haven, Conn.

Monday, Jan. 19

Meeting, School of Physical Education and Athletics staff and representatives from other schools, 7 p.m., 228 Sparks Bldg.

Tuesday, Jan. 20

Alumni Ambassador Tour of Penn State Alumni Club of Centre County, 7:30 p.m., Mineral Industries Bldg.

Friday, Jan. 23

Ice Cream Conference.
6th Annual Mid-Winter conference, Pennsylvania YMCA Physical Directors' Society. Ends Jan. 25.

Monday, Jan. 26

Pennsylvania Fertilizer and Limestone Salesmen's conference. Ends Jan. 28.
Market Milk Short Course. Ends Feb. 7.
4-H Tractor Maintenance Leader Training clinic. Ends Jan. 28.

Tuesday, Jan. 27

Fall semester ends, 12:30 p.m.
Fall semester Commencement Exercises, 2 p.m., Recreation Bldg. Dr. George V. Allen, U. S. Ambassador to Yugoslavia, speaker.
Orientation program for new students opens with convocation, 8 p.m., Schwab Auditorium. Speaker, President Milton S. Eisenhower.

Wednesday, Jan. 28

Spring semester registration begins, 8 a.m. Ends 12 noon Saturday, Jan. 31.
Pennsylvania Seed conference opens. Ends Jan. 30.

Saturday, Jan. 31

Final date of registration for Spring semester.
Boxing, Maryland, 8 p.m.

Exhibits

Woven textiles by Anni Albers, McElwain Hall. Ends Feb. 4.
Originals of cartoons by Ed Zern and John M. Price, Penn State alumni, Pattee Library. Ends Jan. 20.

308 Students Admitted

A total of 308 new students are expected to enroll for the Spring semester. Dr. C. O. Williams, dean of admissions and registrar, reported on Jan. 9 that admission had been granted to 148 beginning freshmen and 160 upperclassmen, including transfers from Penn State centers and students readmitted.

The Orientation program for new students opens on Tuesday, Jan. 27, and a convocation will be held at 8 p.m. in Schwab Auditorium when President Milton S. Eisenhower will welcome the new students.

Mineral Industries Tour

The first of the series of Alumni Ambassador tours of the College, arranged by the Penn State Alumni Club of Centre County, will be held on Tuesday, Jan. 20, starting at 7:30 p.m. in the Mineral Industries Bldg.

Dean Edward Steidle will be in charge of the tour of the School of Mineral Industries.

Faculty Bulletin

THE PENNSYLVANIA STATE COLLEGE

Published weekly during the college year to make official announcements and present items of interest.

Contributions should be brief and reach Louis H. Bell, Director of Public Information, by 5 p.m. each Monday.

Vol. 40

FRIDAY, JAN. 16, 1953

No. 16

College Plans Centennial Year Activities for 1955

The calendar year of 1955 has been designated as the Centennial Year for the College, marking the 100th anniversary of the chartering of the College as the Farmer's High School of Pennsylvania.

In announcing plans for the year-long observance, President Milton S. Eisenhower explained that Centennial activities will be held intermittently at appropriate times throughout the year, rather than at one specific time. The first major celebration will be scheduled for Feb. 22, the 100th anniversary of the approval of the charter by Gov. James Pollock.

Two committees have been charged with the planning of the Centennial program and they have been meeting at regular intervals.

James Milholland, president of the Board of Trustees, has named a Trustee Centennial Committee composed of William D. Harkins, Fred E. Bittenbender, F. H. Gyger, Jr., W. Stewart Taylor, and Mrs. Carvel Sparks.

The Administrative Committee, appointed by President Eisenhower and headed by C. S. Wyand, is composed of: Louis H. Bell, Julia G. Brill, Dr. C. R. Carpenter, Burke M. Hermann, E. K. Hibshman, J. O. Keller, W. E. Kenworthy, John H. Laubach, William H. Powers, H. R. Riley, Ray H. Smith, S. K. Stevens, and Mary Jane Wyland.

Study Reveals Percentages Of Freshmen Still Enrolled

Only 71.9 per cent of the freshmen admitted to the College in the Fall of 1951 returned for the current semester and only 51.6 per cent of those admitted in the Fall of 1950 are now enrolled.

This is revealed in a study conducted by the Office of the Dean of Admissions and Registrar.

The study revealed that only 2413 of the 3356 freshmen admitted in 1951 had returned to college in September while only 1551 of the 3003 freshmen admitted in 1950 are now enrolled.

A more detailed summary of the study is published in this issue of the Faculty Bulletin.

Bodde Opens Lecture Series

Derk Bodde, professor of Chinese at the University of Pennsylvania, will open the Liberal Arts Lecture Series when he speaks at 8 p.m. Wednesday, Feb. 4, in 121 Sparks Bldg., on "What the West Can Learn from the Orient."

500 Will Receive Degrees Jan. 27; Dr. Allen Speaker

Nearly 500 students will receive bachelor and advanced degrees at Commencement Exercises to be held at 2 p.m. Tuesday, Jan. 27, in Recreation Bldg.

Speaker for the program will be Dr. George V. Allen, United States Ambassador to Yugoslavia, who will arrive in this country from his European post this week.

Faculty members participating in the academic procession will assemble not later than 1:45 p.m. under the south balcony on the main floor of Recreation Bldg. Dr. P. C. Weaver, assistant dean of the School of Education, will be the faculty marshal.

While the final list of graduates cannot be compiled until after grades are reported, there are approximately 400 candidates for bachelor degrees and approximately 100 candidates for advanced degrees.

Registration for Spring Semester, Jan. 28 to 31

Registration for the Spring semester will be held for all students, including graduate students, beginning at 8 a.m. Wednesday, Jan. 28, and continuing until noon on Saturday, Jan. 31.

Students will report to Recreation Bldg. in accordance with the alphabetical schedule printed on the Time Table. Employees and special students will register Saturday mornig, Jan. 31, reporting to 4 Willard Hall for instructions.

The registration procedure will be completed Feb. 19 and 20 when students will pay fees at the Office of the Bursar.

Prof. John Y. Roy,
Temp Classroom Bldg.

If addressee is no longer on faculty, return this copy in campus mail to 309 Old Main.

The Museum of Modern Art Archives, NY

Collection:

CE

Series.Folder:

II.1.33.6

Senate Minutes

Jan. 8, 1953

The College Senate met at 4:10 p.m. on Jan. 8, 1953 in 121 Sparks Bldg. with President Eisenhower presiding. One hundred four senators were present. The minutes of the last meeting were approved as printed in the Faculty Bulletin for Dec. 11, 1952.

Under Communications from College Officers letters were received from senators unable to be present and naming substitutes. The substitute is designated in parenthesis following the name of the senator. A. L. Harnett (F. M. Coombs), M. K. Goddard (H. N. Cope), E. B. McCoy (G. N. Thiel), J. J. O'Hara (J. V. Sabelle), Arthur Rose (M. R. Cannon), A. W. Clyde (J. E. Nicholas), and D. G. White (C. M. Ritter).

Changes in Senate Membership were received. P. F. Hallock will fill the unexpired term of C. A. Anderson in the School of Engineering, and Elmer A. Gross will fill the unexpired term of Eugene Wettstone in the School of Physical Education and Athletics. J. D. Lawther is a member of the Senate as assistant dean in charge of resident instruction.

Letters were received from A. O. Morse, assistant secretary of the Board of Trustees, stating that the Board had approved the establishment of a curriculum in Applied Arts in the School of Engineering, and also the amendment to Article I, Section 1 of the Constitution of the College Senate, to include the Director of the Division of Intermediate Registration to the membership of the Senate.

Reports of Standing Committees

C. E. Bullinger, chairman of the Committee on Courses of Study, moved the adoption of the report of the Committee which had been mailed with the agenda. The motion was seconded. Dean Jackson suggested some changes in the terminology used in that portion of the report headed: "Two-Year Terminal College Credit Curricula." He questioned particularly the use of "college credit" and "associate in engineering." Dean Walker explained that the designation "associate in engineering" is quite common for terminal programs in universities. He also stated that while courses numbered in the 300 series were designed to carry college credit they were not to be applied toward a bachelor's degree. After considerable discussion, R. G. Bernreuter moved that the curricula be approved in principle and referred for editing, and revising the terminology, to a committee consisting of Dean Jackson and Dean Walker. The motion was seconded and passed. When revised the curricula will be submitted to the Board of Trustees for approval.

The motion to adopt the report of the Committee on Courses of Study was passed.

H. R. Albrecht, chairman of the Committee on Rules, moved the adoption of the report of the Committee which had been mailed with the agenda. The motion was seconded and passed. The changed rules will read as follows:

A-5. A petition for readmission in the summer session of any regular semester or a student who has been dismissed from College for unsatisfactory scholarship shall be acted upon by the Committee on Academic Standards only upon recommendation of the dean of the school in which the student petitions to enroll. Upon the recommendation of the dean of a school requesting the reinstatement of a student, and with the approval of the Director of the Division of Intermediate Registration, the Committee may reinstate a student directly into the D.I.R. A student may be readmitted only in rare circumstances in which conditions justify such action in the judgment of the Committee. Any such student readmitted by the Committee shall be on probation for the ensuing semester.

A-6. DELETED.

E-5. A student who is within four credits or twelve grade points of requirements for his degree will be permitted to complete the requirements by extension (including correspondence) courses with The Pennsylvania State College without being in violation of the residence requirement. A student who is within four credits of the requirements for his degree may earn the necessary credits (but not grade points) at another institution whose credits are acceptable by transfer to this College

without being considered in violation of the residence requirement.

P-2. The following regulations shall govern below grades at midterm and warnings by deans to students failing in their course work at that time:

a. At the end of the first eight weeks of each semester the name and grade of each student whose class grade at that date falls below passing must be reported by the instructor to the student's dean.

b. Retain present Rule P-2 as Rule P-2-b. At the end of the first eight weeks of each semester a student failing in fifty per cent or more of his scheduled credits shall be so notified by his dean and warned of impending dismissal. His dean shall notify the parents or guardian of the student that dismissal of the student is impending.

It is recommended that the Committee on Calendar resume the practice of publishing the date when below grades at midterm are to be reported by the instructors to the student's dean.

Z-2-e. The date of the social function and the names of the chaperons shall be approved by the Dean of Men and the Dean of Women at least one week before the event.

Brice Harris, chairman of the Committee on Committees, announced two changes in Senate committee memberships which had had the approval of President Eisenhower. F. T. Hall to replace C. A. Anderson on the Calendar Committee and E. A. Gross to replace Eugene Wettstone on the Committee on Academic Standards.

New Business

R. G. Bernreuter asked if the new Senate Committee on Educational Policy had anything to report to the Senate. H. K. Schilling, chairman of the Committee, reported that the Committee had been meeting weekly and discussing policy, but that as yet they had no concrete proposals to bring to the Senate, but expected to be able to present a report soon.

R. E. Dengler announced the lecture by Dr. Homer A. Thompson, professor of classical archaeology, of Princeton, N. J., on Monday, January 12.

D. H. McKinley, College marshal, announced the Commencement for January 27 at 2 p.m. in Recreation Building, and reminded members of the Senate of their responsibility in attending the exercises.

W. C. Fennellius reminded the members of the Senate of the Faculty Luncheon Club which meets on Monday in the Hotel State College to which all members of the faculty are invited.

A. O. Morse asked the Senate to voice its opinion on the size of the two publications—the Regulations for Undergraduate Students and the Constitution and By-Laws which are printed by the Senate. By a showing of hands it was voted to have these publications made the same size as the College Catalogue. Mr. Morse stated further inquiries would be made and a final decision made before the next printing of these booklets in June.

The meeting adjourned at 5 p.m.

C. O. WILLIAMS
Secretary

Hospital Workshop Here

Representatives from seven hospitals, all members of the cooperative Nurses' Training program of the General Extension services, met here this week with Jane Brinton, co-ordinator of nursing education for the College. The Altoona, Bradford, Clearfield, Lewistown, Meadville, Oil City, and Sharon hospitals were represented.

Report from the Registrar

Withdrawals (Campus)

- 3 Ahrens, James Henry, For, Dec. 19
- 1 Enos, James LeRoy, ME, Dec. 16
- 1 Freed, Charles E., EE, Dec. 20
- 1 Giannetta, William, MusEd, Dec. 19
- 3 Gundrum, Richard G., DIR, Jan. 6
- 1 Hammerstone, Richard Henry, ME, Dec. 18
- 4 Heickler, David Monroe, DIR, Dec. 19
- 5 Jordan, Arthur K., Phys, Nov. 1
- 3 Maurer, Raymond Gerald, DIR, Jan. 7
- 1 Mento, Joseph William, Com, Nov. 13
- 7 Mitman, Edward Thomas, ME, Dec. 16
- 1 Morgan, Arthur Albert, ME, Dec. 20
- 1 Platt, Paul M., AF, Dec. 20
- 2 Rayner, George Andrew, EE, Dec. 20
- 1 Roberts, Allan I., Geog, Jan. 6
- 3 Scott, Peter M., DIR, Dec. 19
- 5 Shopa, Peter, PhD, Jan. 6
- 1 Skawski, George, AL, Jan. 7
- 5 Stennett, George Karl, LA, Jan. 6
- 1 Thompson, Howard Clifford, AH, Dec. 18
- 1 Timberg, Donald O., Zool, Jan. 7

The following reasons were given for withdrawing: Personal 5, Military Service 6, Transferring 2, Illness 4, Financial 2 and Scholastic 2.

Change of Name

Grettenberger, Edna Kline from
Kline, Edna Weidler
Johnson, Nancy Carolyne from
Smith, Nancy Carolyne
Kuchinski, John Charles from
Kuczynski, John Charles

Final Examinations

Final examinations for the Fall semester will begin at 1:20 p.m. Saturday, Jan. 17, and continue until 12:20 p.m., Tuesday, Jan. 27. Grades for candidates for degrees must be reported not later than 9 a.m. Thursday, Jan. 22, to the Office of the Registrar, 4 Willard Hall.

Textiles on Exhibit

An exhibition of Anni Albers textiles will continue in the lounge of McElwain Hall until Wednesday, Feb. 4. It includes handmade and machine-made textiles by Mrs. Albers who has influenced a whole generation of textile designers.

Dr. Pike at Oak Ridge

Dr. Ruth L. Pike, associate professor of foods and nutrition, is studying the techniques of using radioisotopes in research. She is one of 32 research workers from throughout the country enrolled in a four-week course conducted by the Special Training Division of the Oak Ridge Institute of Nuclear Studies.

Next Bulletin Jan. 30

The Faculty Bulletin will not be published next week. The next issue will appear on Friday, Jan. 30.

Analysis Made in Fall 1952 of Status of Freshmen Admitted In Fall, 1950 and 1951, in Accordance with High School Rank.

	1/5	2/5	3/5	4/5	5/5	No Rank	Total
Freshmen Admitted, Fall 1951	1186	878	692	343	219	38	3355
Percentage of Total	35.3	26.2	20.6	10.2	6.5	1.1	100.0
Withdraw	45	56	76	47	35	5	264
Dropped	19	36	65	33	44	4	201
Did Not Return	150	122	112	59	61	4	478
Number Registered Fall 1952	972	664	439	204	109	25	2413
Percentage	82.0	75.6	63.4	59.5	49.8	65.8	71.9
Percentage of Freshmen Admitted Fall 1950, Registered Fall 1952	67.3	53.0	39.4	36.8	18.3	31.4	51.6