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#421

EXHIBITION RECORD

Title: Anni Albers Textiles

Dates: September 14 - November 6, 1949

Space: Main floor, northwest Gallery

Director: Philip C. Johnson

Consultant: Anni Albers

Assistant: Peter Blake, Ada Louise Huxtable

Check List of Enclosures:

Layout and panel sketches *yes*

* Installation Photographs *yes (16, well labeled, no descriptions)*

* List of Exhibits *yes*

Captions (text, type, printer, dimensions) *yes*

Installation Notes

- ✓ { Carpentry
- Mounting (board, edges, grommets)
- Painting (color samples)
- Lighting
- Curtains
- Art Work (title panel)

Publicity (releases, announcements, notices) *yes*

Costs *yes*

Circulation Record - Dept. of Circulating Exhibitions

* Duplicate for Installation Folder

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THE MUSEUM OF MODERN ART, NEW YORK

You are cordially invited to visit an exhibition of the work of Anni Albers to be held from September 13th until October 30th, 1949. The exhibition includes Mrs. Albers' educational studies for courses in weaving, some of her woven paintings and a wide range of her fine fabrics designed for many different uses.

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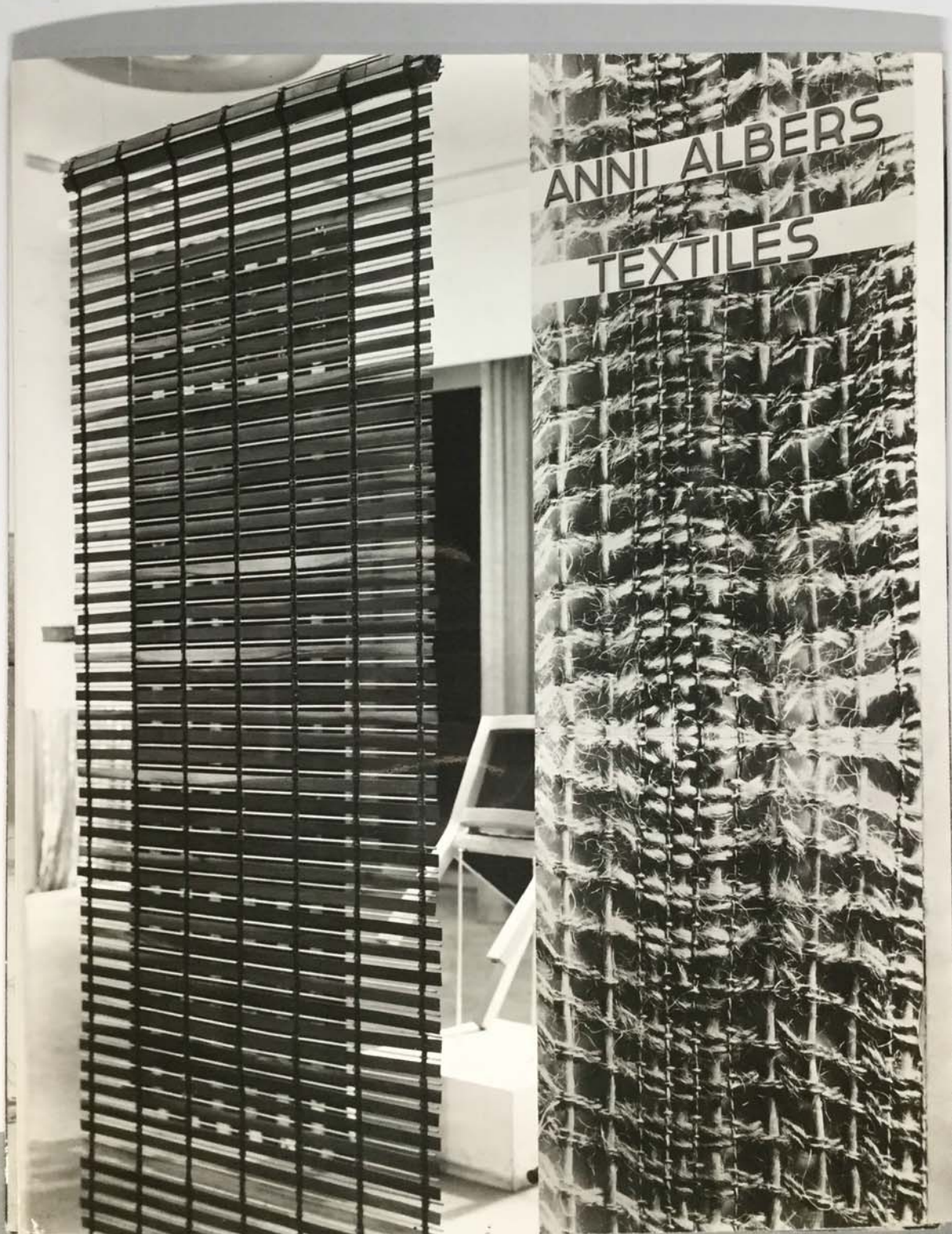
Installation
Anni Albers; Textiles
Sept. 14 - Nov. 8, 1949

5-9708

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The Museum of Modern Art
11 West 53 St., New York

6200

Department of Industrial Design

INSTALLATION

Anni Albers: Textiles
Sept. 14 - Nov. 8, 1949

installed by Philip Johnson

S-9705

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Department of Industrial Design

INSTALLATION

Anni Albers: Textiles
Sept. 14 - Nov. 8, 1949

Installed by Philip Johnson

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The Museum of Modern Art
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Department of Industrial Design

INSTALLATION

Anni Albers: Textiles
Sept. 14 - Nov. 8, 1949

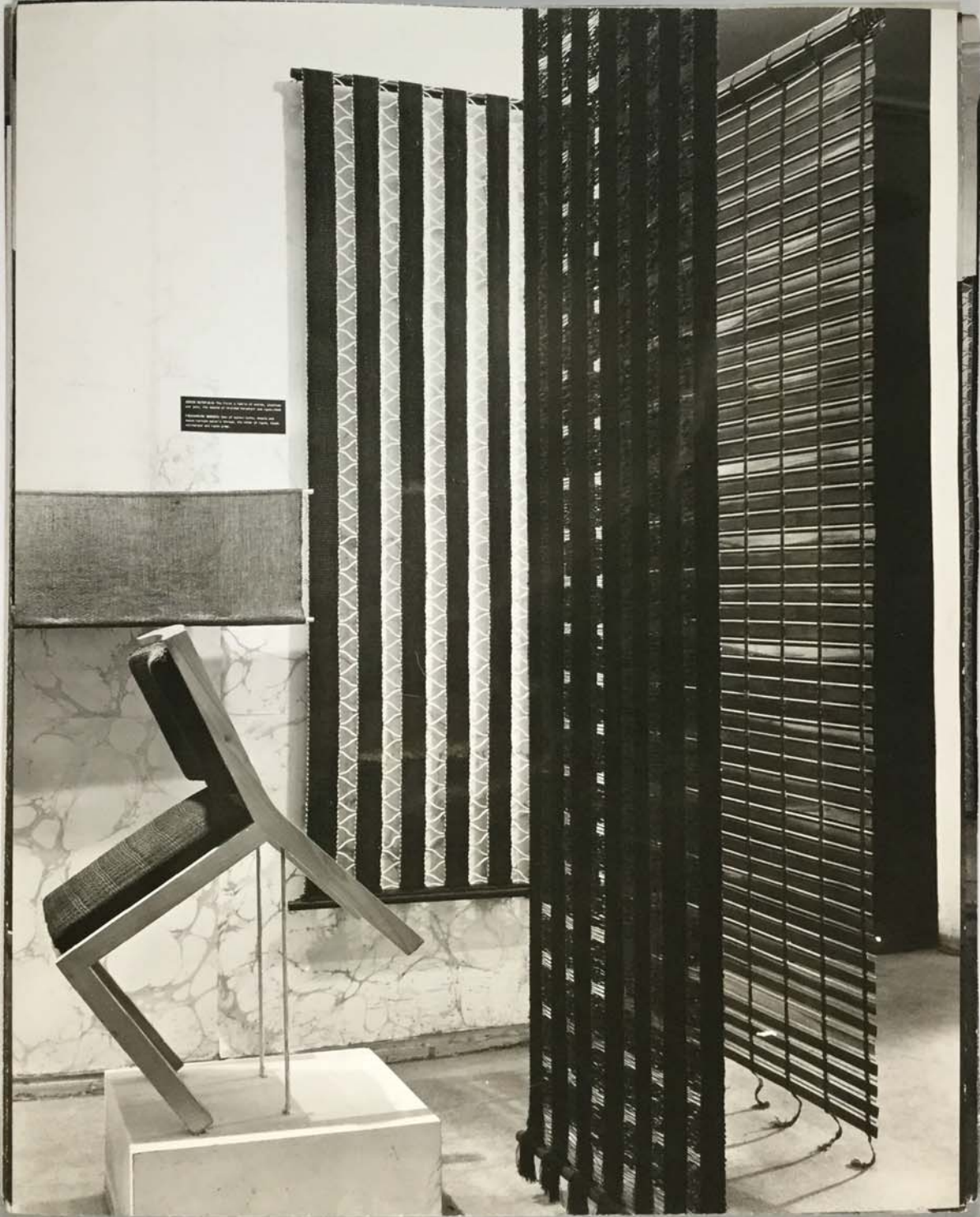
installed by Philip Johnson

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Department of Industrial Design

INSTALLATION

Anni Albers: Textiles
Sept. 14 - Nov. 8, 1949

installed by Philip Johnson

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The Museum of Modern Art
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Department of Industrial Design

INSTALLATION

Anni Albers: Textiles
Sept. 14 - Nov. 8, 1949

installed by Philip Johnson

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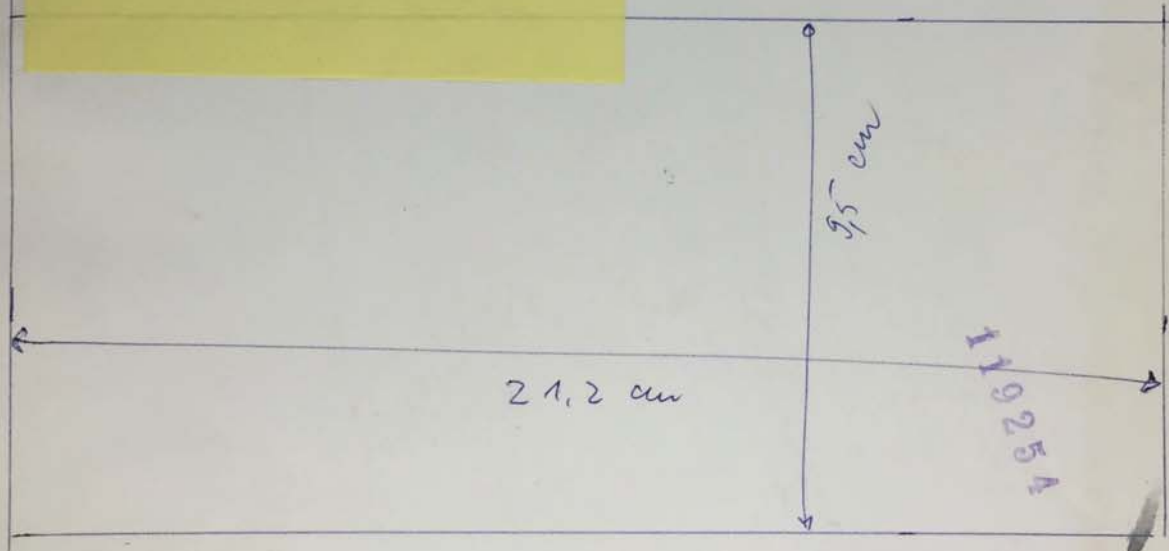
THE MUSEUM OF MODERN ART
11 WEST 53 STREET NEW YORK 19, N.Y.
DEPARTMENT OF ARCHITECTURE
AND DESIGN

29

EXHIBITION INSTALLATION:

Anni Albers Textiles

Sept. 14 - Nov. 6, 1949



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The Museum of Modern Art
11 West 53 St., New York

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Department of Industrial Design

INSTALLATION

Anni Albers: Textiles
Sept. 14 - Nov. 8, 1949

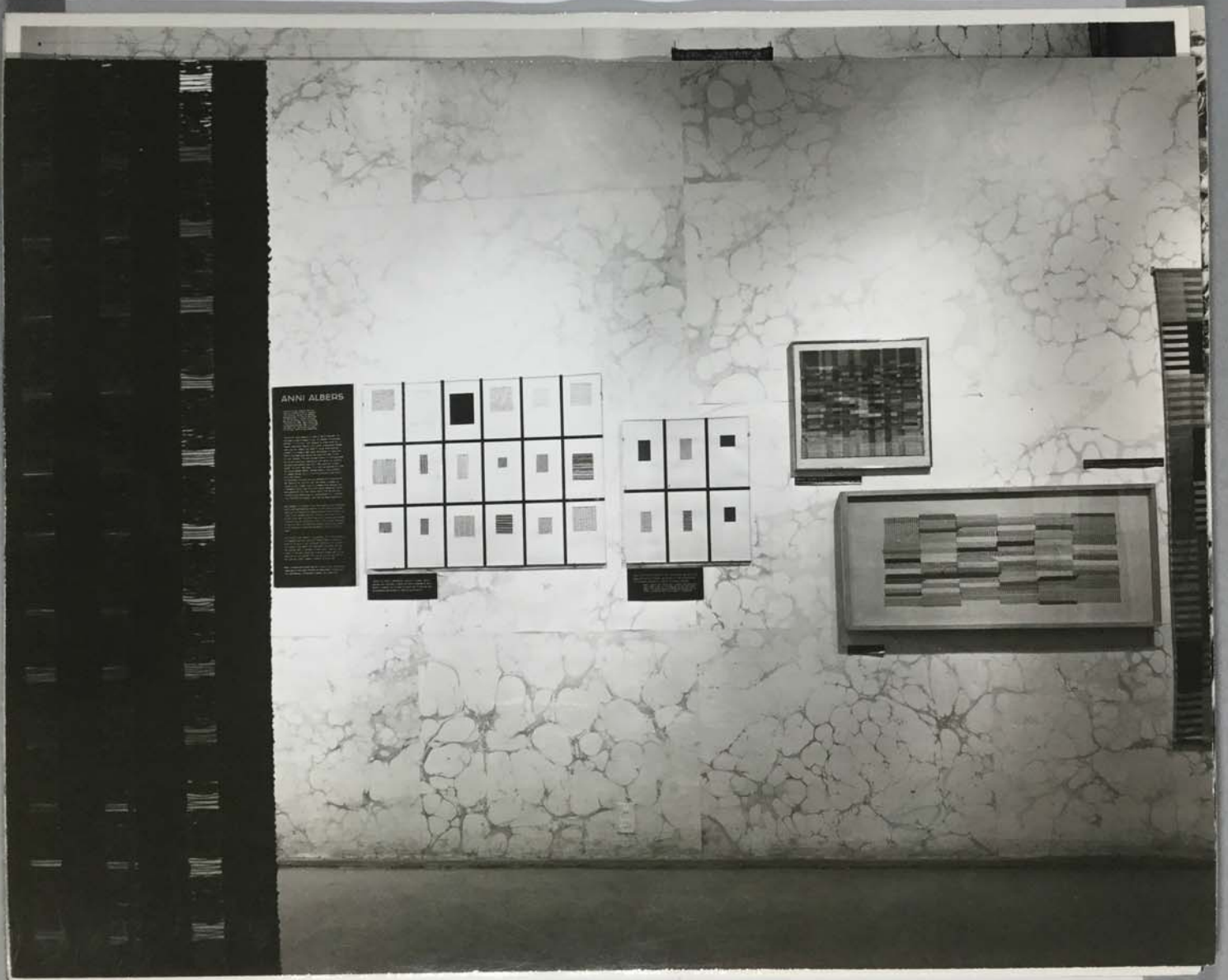
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The Museum of Modern Art
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Department of Industrial Design

INSTALLATION

Anni Albers: Textiles
Sept. 14 - Nov. 8, 1949

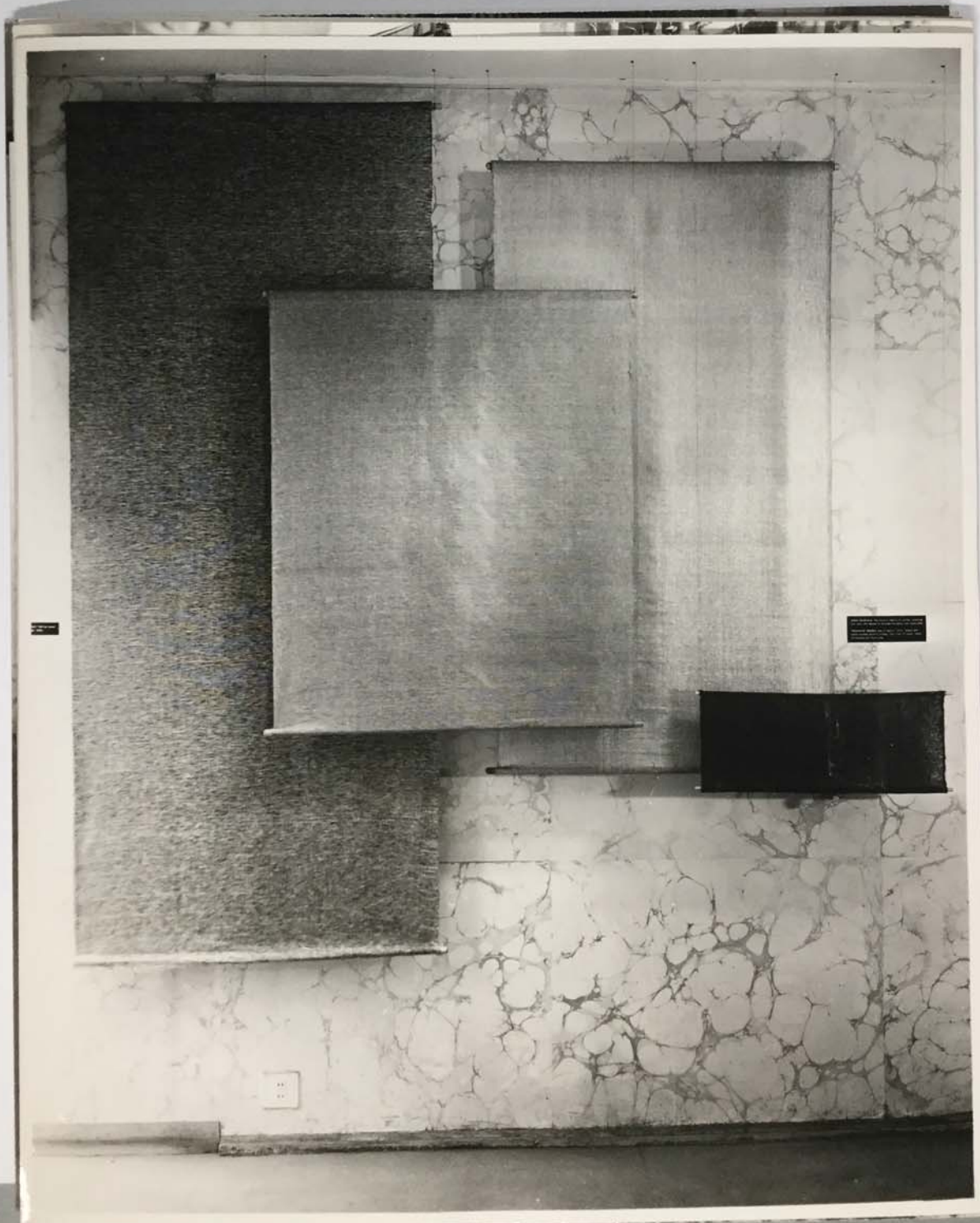
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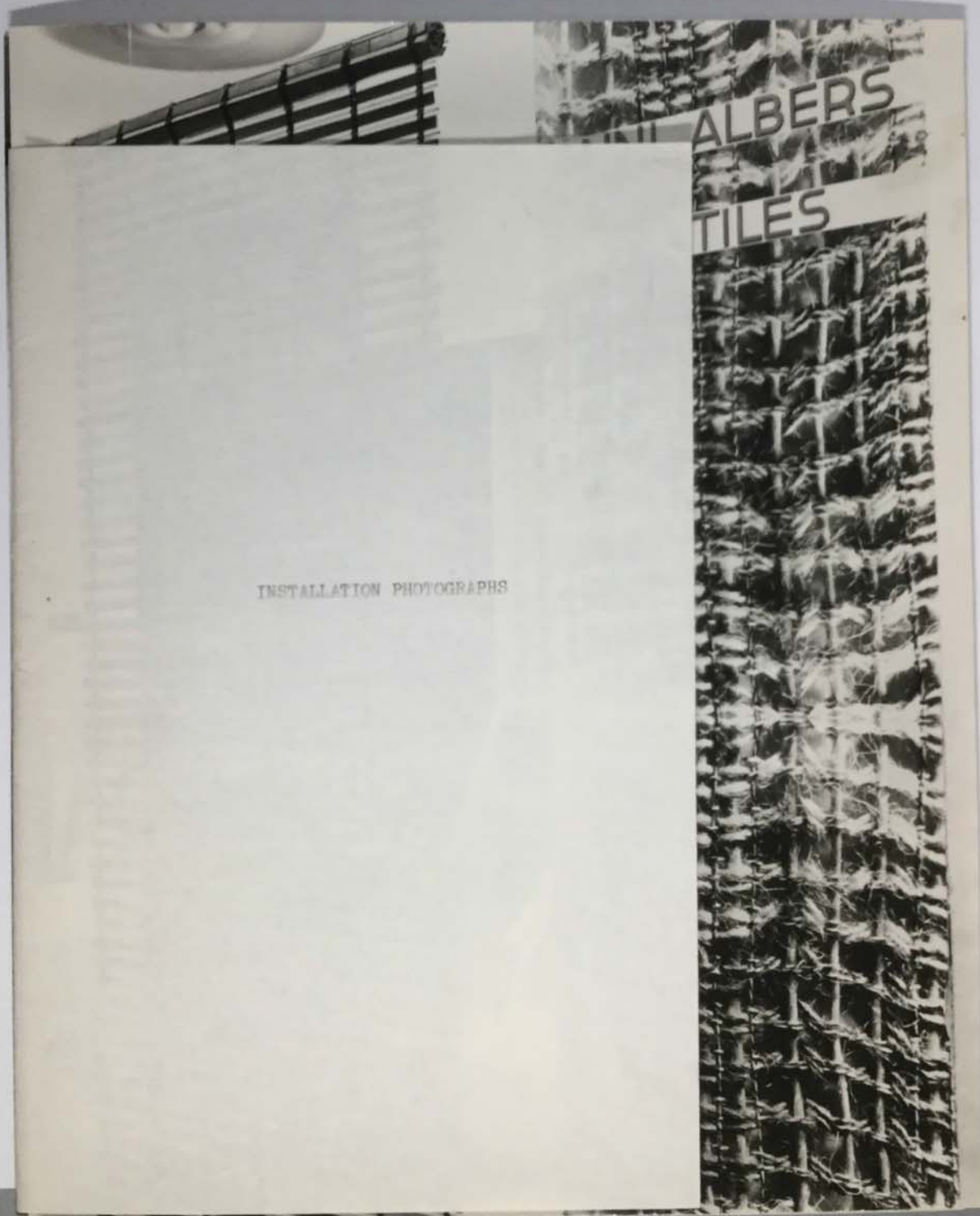
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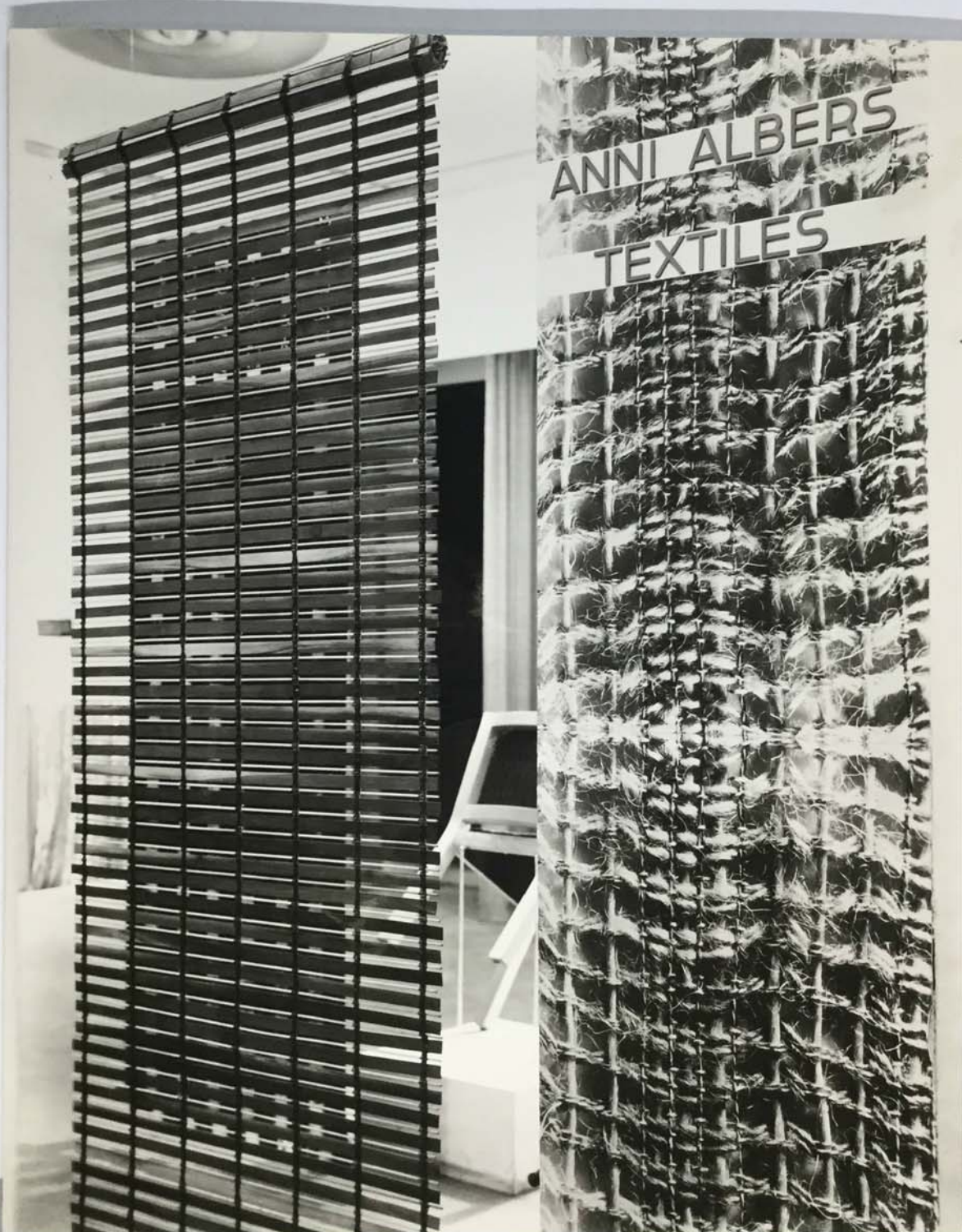
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Installation
Anni Albers: Textile
Sept. 14 - Nov. 8, 1949

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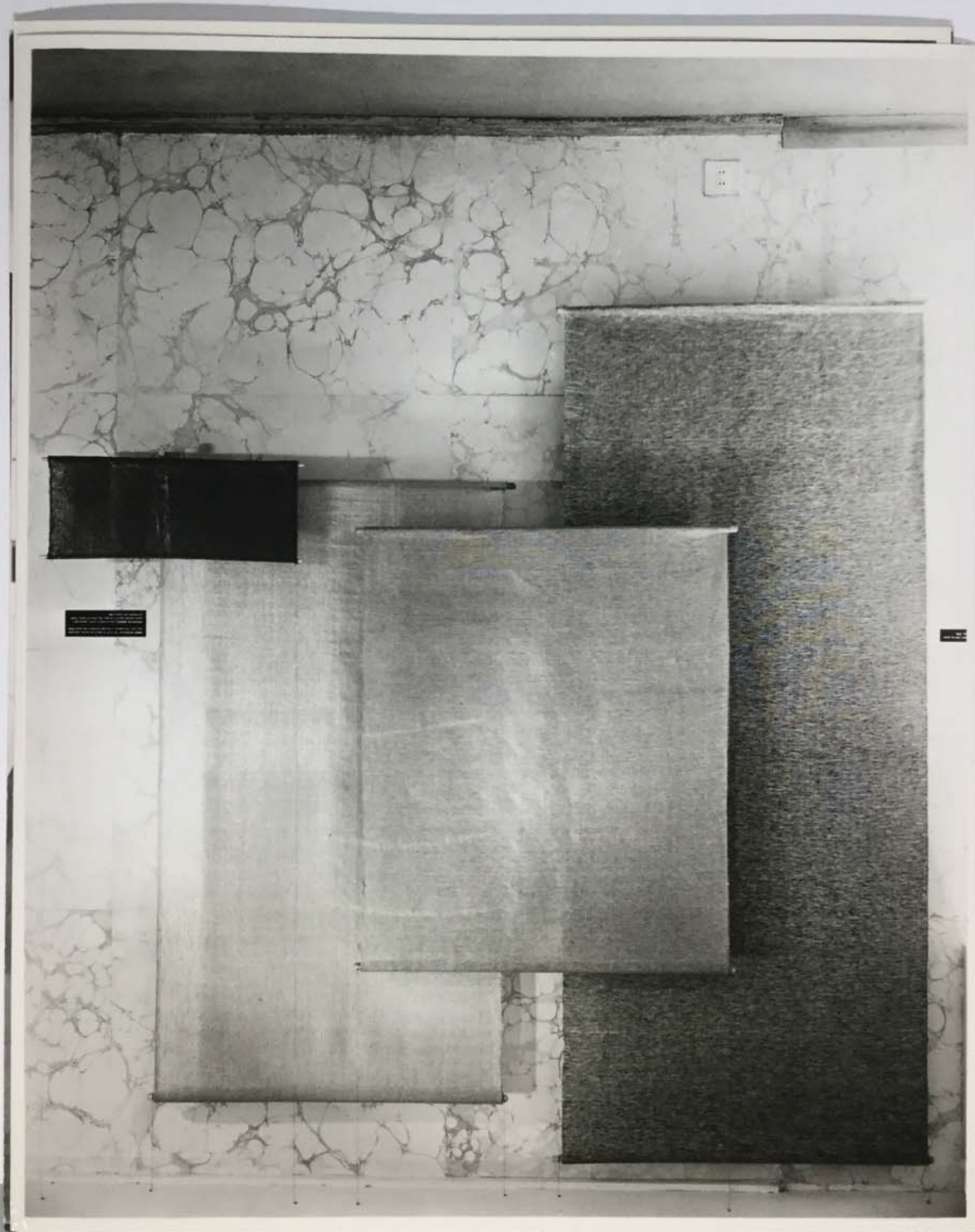
Installation
Anni Albers: Textiles
Sep. 14 - Nov. 8, 1949

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Installation
Auni Albees: Textiles
Sept. 14 - Nov 8, 1949

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Installation
Anni Albers: Textiles
Sept. 14 - Nov. 8, 1949

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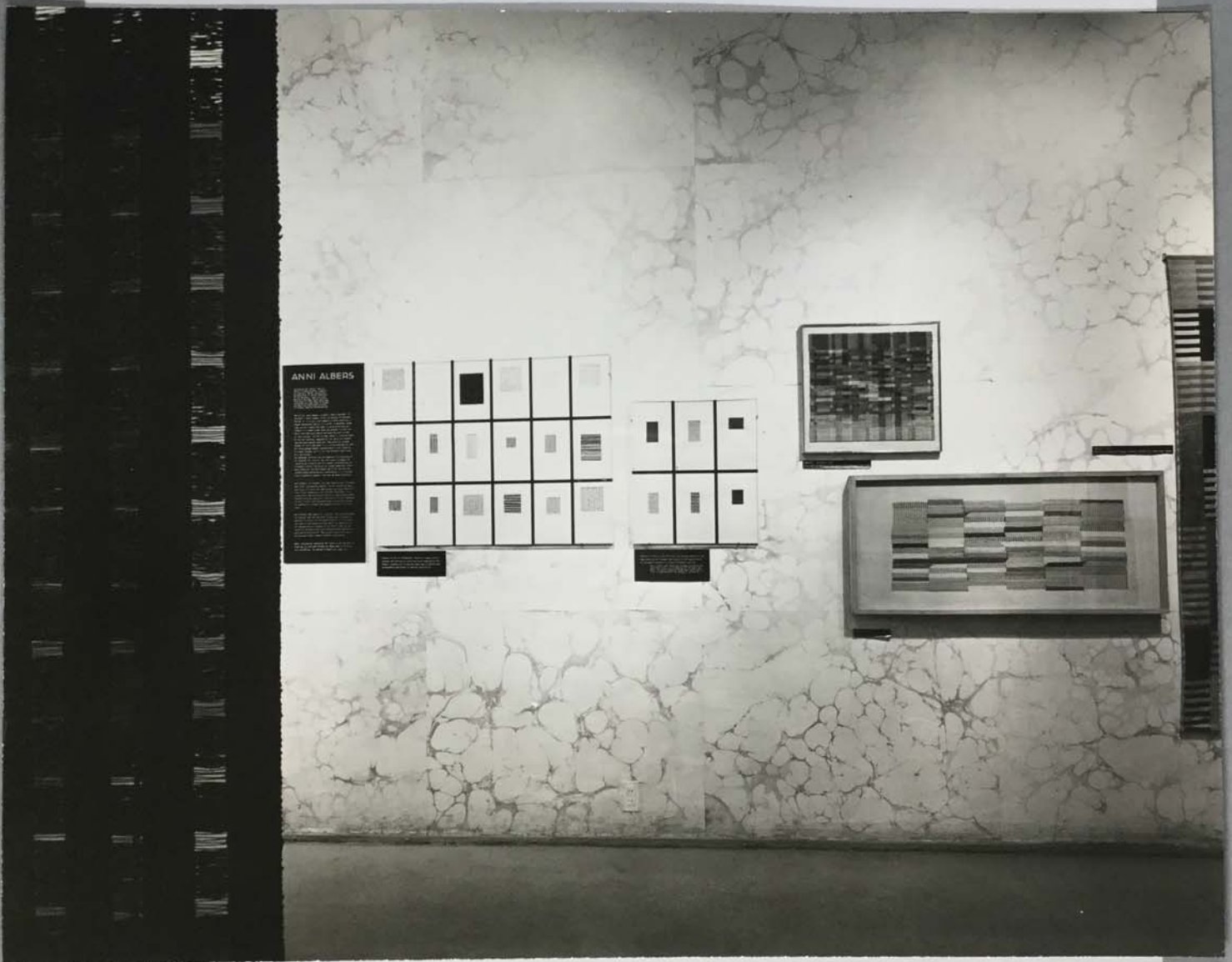
Installation
Anni Albers: Textiles
Sept. 14 - Nov. 8, 1949

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Installation
Anni Albers: Textiles
Sept. 14 - Nov. 8, 1949

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The Museum of Modern Art
11 West 53 St., New York

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Department of Industrial Design

INSTALLATION

Anni Albers: Textiles
Sept. 14 - Nov. 8, 1949

installed by Philip Johnson

4/20/1949

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421. Anni Albers Textiles 1949

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Anni Albers

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.

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!"

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" 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.

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PETER:

HERE IS A REPORT ON OUR MEETING YESTERDAY WITH ANNI ALBERS. PHILIP HAS ASKED THAT YOU CONTACT PORTER MC CRAY ON THE POSSIBILITY OF CIRCULATING THE SHOW.

GRETA

MODERN ART

January 14, 1949

Meeting with Mrs. Anni Albers - Re: Exhibition

to discuss the

which means a change

Mr. Blake should recommend to Porter McCray a travelling version of the show.

It was suggested that Mrs. Albers should talk to Will Burtin of Fortune magazine about the planned short article with color illustrations on her texture samples; that it might be enlarged to a feature article of the Anni Albers show in the Museum and that reprints of this article might be available to visitors to the Museum as exhibition material. *catalog*

Mr. Johnson suggested that the Department finance the manufacture of at least one fabric in larger quantity (#51 - copper - chenille) and possibly a few more patterns. After the show these might be sold to the Museum staff to recover the outlay.

The exhibition will be subdivided largely into the following groups:

EDUCATION:

NORTH WALL

The wall left of the entrance will include:

Prewaving texture samples - #62 - 69, 43 plus any additional material that Mrs. Albers may provide.

Bauhaus fabric samples and sketches - #4, 33 - 41.

Three framed tapestries #76, 77 and 78 (this will be loaned to us (Mrs. Dwight Morrow). The fourth tapestry of the Bauhaus period will have to be requested from the Germanic Museum in Cambridge, Mass.

Mrs. Albers will supply a short visual section illustrating the step from the pre-weaving studies to the actual fabrics. This should demonstrate her teaching of construction and selection of threads, etc.

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THE MUSEUM OF MODERN ART

Date January 14, 1949

To: Mr. Johnson

Re: Meeting with Mrs. Anni Albers - Re: Exhibition

From: Miss Daniel

A meeting was held between Mr. Johnson and Mrs. Albers to discuss the installation of Albers show.

The date was set for September 13th to October 30th which means a change in exhibition schedule.

Mr. Blake should recommend to Porter McCray a travelling version of the show.

It was suggested that Mrs. Albers should talk to Will Burtin of Fortune magazine about the planned short article with color illustrations on her texture samples; that it might be enlarged to a feature article of the Anni Albers show in the Museum and that reprints of this article might be available to visitors to the Museum as exhibition material. *catalog*

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NORTH
WALL

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-2-

Memo to Mr. Johnson

Albers Exhibition

WEST
WALL

PARTITION MATERIAL

Fabric #5 - copper and chenille, covering wall - 100% fullness.

Placed in front of it, five examples of partition material in solid frames or suspended from ceiling:

Mr. Johnson's suggestion: #48, 74 (Wood slats).

Mrs. Albers suggestion: #47, 45.

The fifth partition material #44 - black and white open work - might be utilized outside the room like an exhibition poster.

DRAPERY MATERIAL

SOUTH
WALL

Along the glass wall, at right angles to it, Mr. Johnson suggested a display of the following drapery material: #49, 50, 54, 55.

Mrs. Albers will try to supply additional lengths of both #49 and #50.

EAST
WALL

STIFF MATERIAL

The following stiff material will be placed against the east wall:

#56, 58, 59 and 60.

CHAIR SEAT

A chair seat should be upholstered with the brown upholstery material of waxed harnishmaker's thread. #75

COAT OR EVENING CAPE

Mrs. Albers will approach Irene Schawinsky to make up a coat or evening cape from the white linen material #61, which will be draped on a dummy.

Footnote:

Mrs. Albers has asked to investigate whether there is a copyright to protect fabric not in production, such as hers. This is important in connection with this exhibition.

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EAST WALL

WALL COVERINGS AND SCREEN MATERIALS:

Wall covering materials, dust-repellent fabrics woven of linen, cellophane and paper thread. 1930

Screen Materials: The first a fabric of cotton, aluminum and jute, the second a braided horsehair and rayon. 1948

FREEHANGING SCREENS: One of walnut, lathe, dowels, and waxed harnessmakers' thread, the other of rayon, black cellophane and rayon gimp.

SOUTH WALL

Studies in Textile Appearance:

Studies in paper, grain, grasses and shavings of metal and wood; prepared by Anni Albers' students as pre-weaving exercises in texture and arrangements applicable to textile construction.

Studies in Textile Construction:

Six studies made with the same contrasting threads. Variations in the construction of the weave produce six totally different fabrics. Nos. 1 and 2 are identical in weave construction and differ only in the spacing of the warp and weft. The basic exercise shows what great variation is possible with no change in structure.

Tapestry, September 1948 - From the collection of the Museum of Modern Art, New York

Tapestry, 1941 - Lent by Mrs. Dwight Morrow Jr.

Tapestry, 1927 - Lent by the Germanic Museum, Harvard University, Cambridge, Mass.

WEST WALL

Drapery Material: Made of copper colored non-tarnishing aluminum thread, plastic thread and cotton chenille; machine woven.

Drapery Materials: Upper- Black cotton and linen fabric, yellow and white cotton fabrics manufactured by the Original Textile Company, Paterson, NJ

Lower- Three hand-woven 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

NORTH WALL

Drapery material, cotton, rayon and cellophane, industrially produced.

Drapery material, cotton and rayon, handwoven

Drapery material, cotton and silk, handwoven

Drapery material, cotton and spun silk, handwoven

Dust-repellent drapery material, cellophane thread with cotton center, handwoven.

Chair- Upholstery material of waxed cotton harness maker's thread

Stand- Suit material: Handwoven samples for industrial production. Skirt fabric of plain wool tweed, contrasting jacket or coat fabric woven with curly white wool.

Material for evening coat: linen and non-tarnishing aluminum thread.

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Installation Notes: Albers Exhibition

Carpentry

1. 33" deep valance installed at ceiling, entire length of window wall, 2' from window. Matching board installed against window to eliminate outside visibility of spotlights installed behind the valance.

2. One wooden platform, 8" high, 22 x 22 square, for chair.

3. Two curved $\frac{1}{2}$ i.d. pipe stands for material racks, attached by flanges to the floor, against west wall.

4. Freehanging screens, and other screens and wallcoverings suspended from ceiling by picture wire. Wire attached to screws in ceiling floor.

5. Two single $\frac{1}{2}$ i.d. pipe stands, approximately 60" high, attached to floor with flanges, short horizontal pipe across top, to hold single piece of material.

MOUNTING

1. Nine foot high blowup of greatly enlarged weaving detail (Merit #W97A) mounted directly on reveal of entrance wall, centered between floor and ceiling.
2. Two panels, one of 18 appearance studies, the other of 6 construction studies mounted on matboard with cross-strips of $\frac{3}{8}$ " black cellophane tape, covered with glass.

PAINTING

1. Valance painted white, stand and pipes painted white.
2. Room papered in La Verne's marbled wallpaper "Marbalia".

LIGHTING

1. Two birdseye spots centered over each piece of drapery on the window wall, within the valance.
2. Strip lighting on other three walls, with birdseye spots in the strips.

ART WORK

1. Title show "Anni Albers - Textiles" in $2 \frac{3}{8}$ " wooden Mies letters painted bright red, nailed on enlarged photograph on entrance reveal.
2. Window poster: Used same enlarged photograph with red Mies letters, reading "Anni Albers Textiles"

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EAST WALL

WALL COVERINGS AND SCREEN MATERIALS:

Wall covering materials, dust-repellent fabrics woven of linen, cellophane and paper thread. 1930

Screen Materials: The first a fabric of cotton, aluminum and jute, the second a braided horsehair and rayon. 1948

FREEHANGING SCREENS: One of walnut, lathe, dowels, and waxed harnessmakers' thread, the other of rayon, black cellophane and rayon gimp.

SOUTH WALL

Studies in Textile Appearance:

Studies in paper, grain, grasses and shavings of metal and wood; prepared by Anni Albers' students as pre-weaving exercises in texture and arrangements applicable to textile construction.

Studies in Textile Construction:

Six studies made with the same contrasting threads. Variations in the construction of the weave produce six totally different fabrics. Nos. 1 and 2 are identical in weave construction and differ only in the spacing of the warp and weft. The basic exercise shows what great variation is possible with no change in structure.

Tapestry, September 1948 - From the collection of the Museum of Modern Art, New York

Tapestry, 1941 - Lent by Mrs. Dwight Morrow Jr.

Tapestry, 1927 - Lent by the Germanic Museum, Harvard University, Cambridge, Mass.

WEST WALL

Drapery Material: Made of copper colored non-tarnishing aluminum thread, plastic thread and cotton chenille; machine woven.

Drapery Materials: Upper- Black cotton and linen fabric, yellow and white cotton fabrics manufactured by the Original Textile Company, Paterson, NJ distributed by Patterson Fabrics, Inc. 509 Madison Ave, N.Y.

✓ Cost Lower- Three hand-woven 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

NORTH WALL

Drapery material, cotton, rayon and cellophane, industrially produced.

Drapery material, cotton and rayon, handwoven

Drapery material, cotton and silk, handwoven

Drapery material, cotton and spun silk, handwoven

Dust-repellent drapery material, cellophane thread with cotton center, handwoven.

Chair- Upholstery material of waxed cotton harness maker's thread

Stand- Suit material: Handwoven samples for industrial production. Skirt fabric of plain wool tweed, contrasting jacket or coat fabric woven with curly white wool.

STAND- Material for evening coat: linen and non-tarnishing aluminum thread.

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4-25-47

EXHIBITION RECORD

Title: Anni Albers : Textiles
Dates: September 14 - ^{Nov. 8} ~~October~~ 30, 1949
Space: Main Floor northwest gallery
Director: Philip C. Johnson Consultant: Anni Albers
Assistant: Peter Blake, Ada Louise Huxtable

Check List of Enclosures

- ✓ Layout and panel sketches
 - * Installation photographs
 - ✓ * List of Exhibits
 - ✓ Captions (text, type, printer, dimensions)
 - ✓ Installation notes
 - carpentry
 - mounting (board, edges, grommets)
 - painting (color samples)
 - lighting
 - curtains
 - art work (title panel)
 - ✓ Publicity (releases, announcements, notices)
 - ✓ Costs
- Circulation record - See Dept. of Circulating Exhibitions

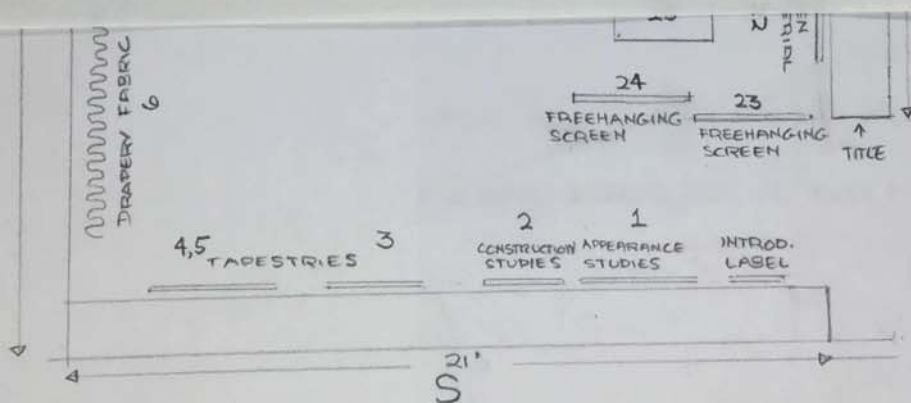
* Duplicate for Installation Folder

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421. (S-9711)

Textiles on ~~boards~~ ^{dowels} displayed in "de Stijl" juxtaposition;
chair tilted to show covering.

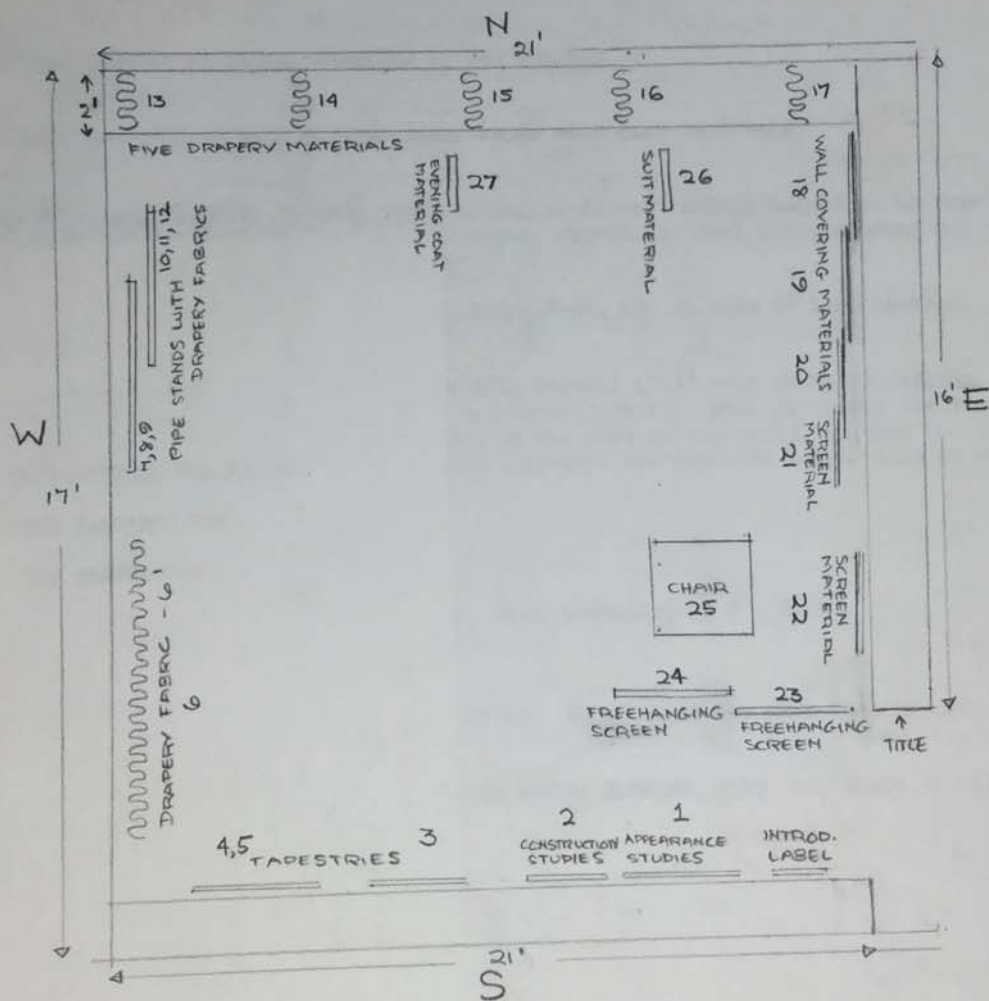


Numbers refer to items on the Exhibition List.
Descriptions of items also on Exhibition List
Installation notes on Installation Sheet.

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LAYOUT SKETCH: ANNI ALBERS TEXTILE EXHIBITION
MAIN FLOOR, NORTHWEST GALLERY
SEPTEMBER 14 - OCTOBER 30, 1949



Numbers refer to items on the Exhibition List.
Descriptions of items also on Exhibition List
Installation notes on Installation Sheet.

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Department of Architecture

September 8, 1949

INSTRUCTION

RS SHOW

INSTRUCTIONS FOR MAKING
THE HANGINGS FOR
THE EXHIBITION

19 yards, 6 inches of cop

To be made into drapes wi

Please make four lengths,
width of curtain to be 6
Do not stitch sides of le

Hems to be done at the M

Please put hooks at 4 in
length 6 feet (which sho
Monday morning, we will
will start flush with the
feet, including the hem.

ht is 12 feet, finished
heading and hem.

nstallation.

p on ceiling,
bring the curtain
so that the heading
gth will be about 12

If there is any question, please call me - Mrs. Huxtable, CI 5 - 8900

WE WILL EXPECT ALL THE OTHER FABRICS ON FRIDAY, SEPT. 9, AS YOU WERE KIND ENOUGH TO PROMISE.

SORRY THIS ONE WAS HELD UP. WE WILL NEED IT MONDAY MORNING, SEPT. 12, WHICH IS REALLY THE VERY LAST MINUTE.

This all to be done by Vaga Larsson on 8-10-49

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Department of Architecture and Design

September 8, 1949

INSTRUCTIONS FOR FABRIC SENT TO VAGN LARSEN: ANNI ALBERS SHOW

19 yards, 6 inches of copper chenille in two lengths

To be made into drapes with pleated tops, hooks at 4 inch intervals.

Please make four lengths, to hang from ceiling to floor, ceiling height is 12 feet, finished width of curtain to be 6 feet, finished length, approx. 12 feet incl. heading and hem. Do not stitch sides of lengths together.

Hems to be done at the Museum, Monday morning, Sept. 12, at time of installation.

Please put hooks at 4 inch intervals. We will install 2"x4" wood strip on ceiling, length 6 feet (which should be finished length of curtain). When you bring the curtain Monday morning, we will put the screw eyes on the face of the strip, so that the heading will start flush with the ceiling (no wood visible). The finished length will be about 12 feet, including the hem.

If there is any question, please call me - Mrs. Huxtable, CI 5 - 8900

WE WILL EXPECT ALL THE OTHER FABRICS ON FRIDAY, SEPT. 9, AS YOU WERE KIND ENOUGH TO PROMISE.

SORRY THIS ONE WAS HELD UP. WE WILL NEED IT MONDAY MORNING, SEPT. 12, WHICH IS REALLY THE VERY LAST MINUTE.

This all to be done by Vagn Larsen on 9/12/49

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Department of Architecture and design

September 7, 1949

ANNI ALBERS SHOW

NO FABRICS ARE TO BE CUT OR MUTILATED IN ANY WAY

The following fabrics are to be gathered on rods to two foot widths, finished lengths to be as close to ten feet as possible:

- # 54 Make no sewn pleats or gathers, just make heading and slip
- # 50 fabric on rod to be gathered by hand.
- # 55
- # 87
- # 82

Mr. Henry Flaxbaum
Original Textile Company
221 River Street, Paterson 4,
New Jersey

The following fabrics are to be put on top and bottom dowels, which will be rolled to different adjustable heights at the time of the installation:

- # 60
- # 56
- # 58
- # 211
- # 48
- # 46
- # 44 - This one is to have black dowels
- # 45 - This one is to have black dowels
- # 57

The information which you picked up about a textile exhibition planned by the Guggenheim seems to be unfounded.

The only exhibition of this kind is the travelling version of our Anni Albers' textile show prepared for circulation by the Museum's Department of Circulating Exhibitions. It will leave New York, most probably, travel for a year

Season's Greetings.

The following fabric is to be gathered on a rod 3/4 the width of the fabric, to 50% fullness:

- # 114 This is to go on a rod with wall bracket fixtures.

Greta Daniel
Assistant Curator

This all to be done by Vagn Larsen, 414 \$.75 sf.

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*Fleischman
Albers Textile*

ORIGINAL TEXTILE COMPANY
HEAD AND OFFICE
821 RIVER STREET, PATERSON 4, N. J.



December 16, 1949

December 27, 1949

Miss Greta Daniel
Department Of Architecture And Design
The Museum Of Modern Art
11 West 53rd Street
New York 19, N.Y.

Mr. Henry Fleischman
Original Textile Company
821 River Street, Paterson 4,
New Jersey

Dear Miss Daniel:
Dear Mr. Fleischman:

I have heard that the Museum Of Modern Art
The information which you picked up about a textile exhibition planned by the Museum seems to be unfounded.

The only exhibition of this kind is the travelling version of our Anni Albers' Textile Show prepared for circulation by the Museum's Department of Circulating Exhibitions. It will leave here after New Years and will, most probably, travel for a year or so.

If this could be arranged, please, add Seasons Greetings. be done, if you wish to select one or the other item out of our sample collection yourself which article we would then produce for this purpose.

Sincerely,

I am looking forward with interest to your kind advice.

Greta Daniel
Assistant Curator

Very truly yours
Original Textile Company

gd/gm

Henry Fleischman
Henry Fleischman

hf/ms

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TELEPHONE:
ARMORY
4-4304

ORIGINAL TEXTILE COMPANY
MILL AND OFFICE:
821 RIVER STREET, PATERSON 4, N. J.



December 16, 1949

Miss Greta Daniel
Department Of Architecture And Design
The Museum Of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Miss Daniel:

I have heard that the Museum of Modern Art is planning a Textile Exhibition under your management for beginning of next year.

We would be very anxious to take part in this Show with one or the other item of our textured upholstery and drapery fabrics under our own name.

If this could be arranged, please, advise what has to be done, if you wish to select one or the other item out of our sample collection yourself which article we would then produce for this purpose.

I am looking forward with interest to your kind advice.

Very truly yours

Original Textile Company

Henry Fleischman

hf/ms

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Tel. ARmory 4-4304



ORIGINAL TEXTILE COMPANY
821 RIVER STREET
PATERSON 4, N. J.

Original Textile Co

SHIPPING MEMO No. 2996

SHIPPED TO:

Museum of Modern Art
11 West 53rd Street
New York City, N.Y.

Date 7.6.1949

Att. Miss Greta Daniels

Our Order No. Samples

CARTON NO.: 2810 via Parcel Post

Your Order No.

DESCRIPTION	YDS	Marks	NET YDS	NET TOTAL YDS	DOZEN	SIZE
Drapery Fabric # 506 created by Anni Albers, Manufacturer Original Textile Co.						
natural			4 ✓			
blue			4 ✓			
grey			4 ✓			
orange			4 ✓			
red			4 ✓			
mustard			4 ✓			
yellow			4 ✓			
3 pieces Drapery returned						
L/S						
GROSS WEIGHT:		TARA:		NET:		

*rec
7/49*

received that time, you prefer to have pieces of 4 yards for the exhibition.

We have the intention of creating further sample material of Anni Albers and would appreciate you letting us know the latest date for our mailing these samples so that they will yet be taken into the Fall Display.

With kind regards,

Very truly yours
Original Textile Co.

x will follow tomorrow

Henry Fleischman
Henry Fleischman

cc: Wuddy

hf/ms
encl.
Copy to Mrs. Anni Albers, Black Mountain, N.C.

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Tel. ARmory 4-4304



ORIGINAL TEXTILE COMPANY
821 RIVER STREET
PATERSON 4, N. J.

SHIPPING MEMO No. 3304

Original Textile

received 9/6/49

SHIPPED TO:

Museum of Modern Art
11 West 53rd Street
New York City, N.Y.

Date 8.30.1949

Att. Miss Greta Daniels

Our Order No.

CARTON NO.: 3074 via Parcel Post

Your Order No. ^{Samples}

DESCRIPTION	YDS	Marks	NET YDS	NET TOTAL YDS	DOZEN	SIZE
Quality 472 yellow & green 2 yard each in 1 piece			4			
blue & red 2 yard each in 1 piece			4			
Quality 467/1 black			4			
L/S						
GROSS WEIGHT:	TARA:			NET:		

received that time, you prefer to have pieces of 2 yards for the exhibition.

We have the intention of creating further sample material of Anni Albers and would appreciate you letting us know the latest date for our mailing these samples so that they will yet be taken into the Fall Display.

With kind regards,

Very truly yours
Original Textile Co.

x will follow tomorrow

Henry Fleischman
Henry Fleischman

cc: Waddy

hf/ms
encl.
Copy to Mrs. Anni Albers, Black Mountain, N.C.

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TELEPHONE:
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4-4304

ORIGINAL TEXTILE COMPANY
MILL AND OFFICE:
821 RIVER STREET, PATERSON 4, N. J.



August 29, 1949

Museum Of Modern Art
11 West 53rd Street
New York 19, N.Y.

Att.: Miss Greta Daniel.

Dear Miss Daniel:

With reference to your agreement with Mrs. Anni Albers and the instructions which we received that time we are sending you today under separate cover sample material for the coming exhibition, all created by Mrs. Anni Albers and produced by Original Textile Company.

As you can see from the enclosed shipping memo,^x you receive:

4 yards of quality # 467/1 in black and white, containing cotton and linen yarn.
Further of quality # 472 2 yards in yellow and 2 yards in green in one piece and in the same quality 2 yards in blue and 2 yards in red, also in one piece. This quality likewise containing cotton and linen yarn.

We have woven two colors each together and left it this way since, according to the instructions received that time, you prefer to have pieces of 4 yards for the exhibition.

We have the intention of creating further sample material of Anni Albers and would appreciate you letting us know the latest date for our mailing these samples so that they will yet be taken into the Fall Display.

With kind regards,

Very truly yours
Original Textile Co.

Henry Fleischman
Henry Fleischman

x will follow tomorrow

cc: Nully

hf/ms
encl.
Copy to Mrs. Anni Albers, Black Mountain, N.C.

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TELEPHONE:
AREA 212
4-4304

ORIGINAL TEXTILE COMPANY

MILL AND OFFICE

821 RIVER STREET, PATERSON 4, N. J.

July 5th 1949.



July 29, 1949

Miss Greta Daniel
c/o The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Mr. Henry Fleischman
Original Textile Company
821 River Street
Paterson, New Jersey

We are returning to you per separate mail the three rolls of fabrics woven by Mrs. Anni Albers, with many thanks for your order.
Dear Mr. Fleischman:

In clearing my desk before leaving for my vacation in Mexico where I shall meet Mrs. Albers, I find that I have not confirmed the arrival of the package containing the seven sample pieces of drapery fabric #506 and the three pieces of the original Anni Albers design which you returned to us. The drapery #506 looks very handsome and I hope we can use it in our forthcoming exhibition. The following colors are being woven: Yellow, Orange, Mustard, Gray, Red and Blue.

I have also told Mr. Johnson about your firm and I am sure he will find an opportunity to look at your samples whenever he is in need of fabrics for one of his clients.

Thank you again for your cooperation.

Further quantities of the fabrics also meant for the exhibition are in work, and you will receive them in good time, latest at the end of August.

Greta Daniel
Assistant Curator
Department of Architecture
and Design

GD/gm

Very truly yours,
Original Textile Co.
Henry Fleischman
Henry Fleischman

HP/elt

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ORIGINAL TEXTILE COMPANY

MILL AND OFFICE:

821 RIVER STREET, PATERSON 4, N. J.

July 6th 1949.



Miss Greta Daniel
c/o The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Miss Daniel:

We are returning to you per separate mail the three rolls of fabrics woven by Mrs Anni Albers, with many thanks for their loan.

The small sample cutting black & yellow, we are still keeping here, and will return it to you within a short time.

In the same parcel post package you will find seven rolls of drapery fabrics, designed by Mrs Anni Albers, and produced by us. This is our Quality #506, in the following colors: Natural, Yellow, Orange, Mustard, Grey, Red and Blue.

These were dyed, and finished according to the instructions given to us by Mrs Albers.

You will find each piece to be 4 yards long, and hemmed on both sides, ready for the exhibition.

Further qualities which are also meant for the exhibition are in work, and you will receive them in good time, latest at the end of August.

Always at your service,

Very truly yours,

Original Textile Co.


Henry Fleischman

HF/sif

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TELEPHONE:
ARMORY
4-4304

16-2-9000
ORIGINAL TEXTILE COMPANY
MILL AND OFFICE:
821 RIVER STREET, PATERSON 4, N. J.



June 15, 1949

The Museum Of Modern Art
11 West 53rd Street
New York 19, N.Y.

Att.: Miss Greta Daniel.

Dear Miss Daniel:

We confirm your letter of June 9th and have meanwhile received the returned sample book as announced in it. We regret exceedingly that this merchandise has not met the approval of your customer.

At the same time we refer to our conversation of yesterday when we submitted to you various more luxurious goods which found your full approval as we could see.

Our purpose was to show you our products so that you may report to Mr. Philipp Johnson, Director of the Department, on our goods. We would appreciate to be given an opportunity to call on Mr. Johnson to submit our collections and are convinced that such a meeting would prove interesting for both parts, especially for Mr. Johnson since we are able to produce and sell smaller quantities as well of high class goods in modern style exclusively.

Regarding the Anni Albers design, please, let us know soonest if we should produce the 28 yards as planned for exhibition purposes since we would have to purchase the necessary material and that takes time.

With best regards,

Sincerely yours
Original Textile Company

Henry Fleischman

hf/ms

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June 9, 1949

Mr. Henry Fleischman
Original Textile Company
Mr. Henry Fleischman
Original Textile Company
821 River Street
Paterson 4, N.J.

Dear Mr. Fleischman:

Mr. Johnson has asked me to return to you the sample book, and to thank you for showing us the patterns as well as for your kind offer to make up a small amount of cloth. Unfortunately Mr. Johnson's client wanted something more luxurious, although she very much liked the looks of your fabrics.

Thank you indeed for your kind help.

Sincerely yours,

Greta Daniel
Assistant Curator
Architecture and Design

GD:jg

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Henry Fleischman

ORIGINAL TEXTILE COMPANY

HULL AND OFFICE

821 RIVER STREET, PATERSON 4, N. J.



May 13, 1949

May 17, 1949

Mrs. Greta Daniel
Museum of Modern Art
11 W. 53rd St.
Mr. Henry Fleischman
Original Textile Company
821 River Street,
Paterson 4, N. J.

Dear Mr. Fleischman:

Thank you for your letter of May 13th. The fabrics left the mill yesterday and I do hope that you will be able to return them to us as soon as possible since we will need them in the preparation of the exhibition. The decision on additional material which you now produce from Mrs. Albers' designs rests with Mr. Philip Johnson, Director of this department. I would suggest that you let us see swatches of the finished fabrics as soon as possible so that we may be able to tell you the yardage requirements for the exhibition without delay. I was informed by Mrs. Albers, your show will start on September 13th until October 31st and I was very kind of you to offer us for the same show some of your upholstery materials. However, since this is an exhibition of Mrs. Albers' work exclusively, we will be unable to take advantage of your kind offer. I suppose that you wish to receive these goods in all 5 colors as projected. Please, let me have your decision on this.

Greta Daniel
Assistant Curator
Department of Architecture
and Design

We further suppose that the goods, next to the indication of Mrs. Albers, our firm as manufacturer and Design mentioned as well.

GD:es We take the opportunity to put another question before you: Would you be interested in taking along some of our textured upholstery materials at the same time? If so, we would submit to you a collection of swatches and could select some designs. We would load onto the truck the desired lengths and colors and put them at your disposal before the show starts.

Very truly yours,

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Henry Fleischman

TELEPHONE:
ARMORY
4-4304

ORIGINAL TEXTILE COMPANY
MILL AND OFFICE:
821 RIVER STREET, PATERSON 4, N. J.



May 13, 1949

Miss Greta Daniel
Museum Of Modern Art
11 West 53rd Street
New York, N.Y.

Dear Miss Daniel:

I thank you very much for the efforts and the time you spent with me yesterday to show me the samples of Mrs. Albers.

You were so kind as to promise to send me the three rolls and the one sample stripe as selected by me which material I will return to you after checking up on it. I reported to Mrs. Anni Albers accordingly.

As far as I was informed by Mrs. Albers, your Show will start on September 13th until October 31st and will be seen all over the country.

Until this time we shall send you the drapery fabrics, produced on the basis of Mrs. Alber's designs, in the various colors. Would you, please, be so kind as to inform us on the length these samples should have. I suppose that you wish to receive these goods in all 6 colors as projected. Please, let me have your decision on this.

We further suppose that when displaying these goods, next to the indication of the designer Mrs. Anni Albers, our firm as manufacturer will be mentioned as well.

We take the opportunity to put another question before you: Would you be interested in taking along some of our textured upholstery materials at the same time? If so, we would submit to you a collection of which you could select some designs. We would then make up such in the desired lengths and colors and put them at your disposal before the Show starts.

Very truly yours
Original Textile Company

Henry Fleischman

hf/ms

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ORIGINAL TEXTILE COMPANY

MILL AND OFFICE:
821 RIVER STREET, PATERSON 4, N. J.



May 11, 1949

Miss Greta Daniel
Museum Of Modern Art
11 West 53rd Street
New York, N.Y.

Dear Madam:

We have again tried in vain to reach you yesterday in the morning as well as in the afternoon because we should like to inspect the materials of Mrs. Anni Albers of Black Mountain College, Black Mountain, N.C. as such are stored with you.

We should like to ask you therefore to let us know on which afternoon and at what time we could call on you at the Museum to have a look at these samples.

Should Saturday Morning appear convenient for you, we would take pleasure to be at your disposal then.

Looking forward to your reply, we are,

Very truly yours

Original Textile Company

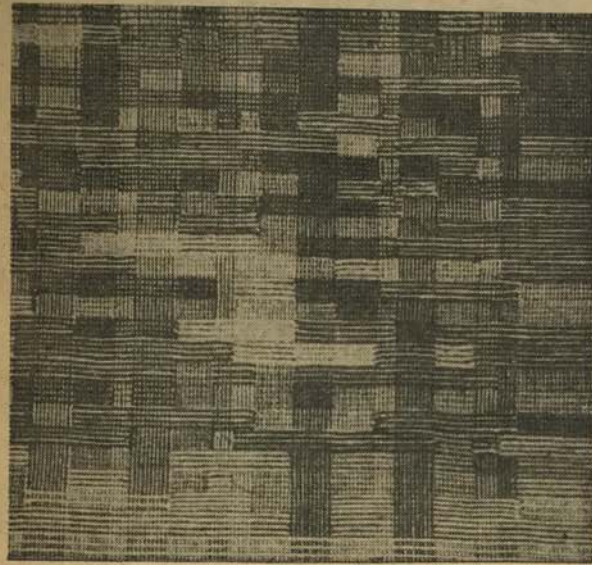
Henry Fleischman

hf/ms

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UPHOLSTERY FABRICS



17

RETAILING DAILY, TUESDAY, SEPTEMBER 27, 1949

ANI ALBERS has her own particular design approach to her hand weaving. Pictured, is a sample of her work in which she uses thread as an artist would use paint—having each thread contribute design, color, and texture, giving the finished fabric a pictorial quality.

*Keep America
sitting pretty*
with
Trincastle
UPHOLSTERY
FABRICS
LOUISVILLE TEXTILES, INC.
Louisville, Ky.

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WEDNESDAY, SEPTEMBER 14

TEXTILES EXHIBIT WILL OPEN TODAY

Tangible Expression of Artist's Philosophic Approach to Craft in Albers Show

The tangible expression of an artist's philosophic yet adventurous approach to her craft may be studied in an exhibition of textiles by Anni Albers, which opens today at the Museum of Modern Art. Handwoven fabrics by that designer, intended for both household and apparel use, will be in the Northwest Gallery on the first floor through Oct. 30.

Mrs. Albers was schooled for many years in the architectural atmosphere of the Bauhaus tradition in Germany. Her attitude toward fabric design is expressed in this exhibition by the implied division of the textiles into three categories: the artistic, the functional and the experimental.

Unlike most fabric designers, Mrs. Albers believes that the qualities of creative art and usefulness need not necessarily be combined. Her abstract geometric compositions are framed and glassed over to make them suitable for hanging on a wall.

Duplicated On Power Loom

Most of the textiles that Mrs. Albers has woven for practical use as draperies, wall coverings or upholstery could be duplicated on a power loom. A group of them actually has been. Two swatches of a rough white-flecked black fabric, one done by hand, the second by machine, were so exactly alike that the hand work was indistinguishable from the machine product. In this case, she had used the loom merely as a drafting board to plan the pattern.

When designing functional fabrics of this sort, Mrs. Albers considers only those qualities that will make the material most useful and believes that the end product will be sufficiently effective if it serves the intended purpose without screaming aloud the originality of its design. She proves this point with some upholstery for a small chair. The tight rectangular pattern of sturdy, shiny brown harness thread frankly looks what it is supposed to be: nearly indestructible.

In a similar fashion, when creating a series of wall coverings Mrs. Albers worked toward incorporating the following essential factors: good light, reflection, high dust resistance, unusual sound absorption and easy attachment to the wall.

Honest selection of materials

and a straightforward attack on the problem of putting the threads together has resulted in a collection of useful and artistic—but not arty—surfaces. Jute, straw, hemp, cellophane and aluminum threads were used by the designer, not for effect, but simply because those fibers are best suited to producing a stiff, smooth, serviceable surface.

Experimental fabrics are represented in the show by a group of room dividers that present variations on the old accepted technique of interlocking two sets of thread at right angles.

ADVERTISEMENT



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	MoMA Exhs.	421.4

THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

490909 - 66

FOR WEDNESDAY RELEASE

MUSEUM TO SHOW IMAGINATIVE AND EXPERIMENTAL WOVEN TEXTILES

BY ANNI ALBERS

An exhibition of textiles by Anni Albers, one of the most imaginative and daring of modern weavers working in the United States, will be on view in the Museum of Modern Art, 11 West 53 Street, from September 14 through October 30. Assembled by the Museum's Department of Architecture and Design with the help of Mrs. Albers, the show will be a selection from her enormous creative output covering a wide range of expression including educational experiments using paper, corn, grass and string to produce textile effects; her famous drapery, upholstery and dress materials, and pictorial tapestries.

An indication of her experimental initiative in the use of materials for which she is particularly noted may be seen in the drapes to be shown which were woven with such materials as black cellophane, copper chenille and a combination of cellophane and cotton. Her screens are made of black raffia and cord, wood strips and dowels, black and white raffia on linen and natural linen and cellophane. While the artistry of her work places her high among modern weavers, her analytical approach to her craft is an important aspect of the overall movement in modern design.

Trained at the famous Bauhaus school in Weimar and Dessau, Germany, at which her husband, Joseph Albers, was a master, Anni Albers has from the start subjected the technique and the materials of weaving to a close investigation. Rather than achieve superficial effects with surface pattern and color, Mrs. Albers carefully analyzes the elements that make up a beautiful textile. She then analyzes the structure of her weave and varies it in density and depth to achieve subtlety of texture. To add lustre and color to her weave, Mrs. Albers uses threads of plastic, of fine metal foil and of many other materials that might serve her purpose.

Her intimate contact with the craft of weaving has enabled her to vary and to extend the usefulness of textiles far beyond the traditional. Apart from curtain fabrics, rugs and upholstery materials, she has experimented with almost everything from woven paintings to stiff woven screens designed as architectural elements for modern

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	421.4

- 2 -

buildings. Her background has given her a clear understanding of the principles of modern architecture and has thus enabled her to produce textiles that are an integrated part of modern living space. After leaving Germany in 1933, she became Assistant Professor of Art at Black Mountain College, North Carolina, where she worked until very recently. Her teaching has influenced a whole generation of modern textile designers.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	421.4

ANNI ALBERS TEXTILES

1950-51

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

C H E C K L I S T :

- 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"
49.2000	Tapestry, 1948 - Handwoven (framed) Linen and cotton - black, white and natural	16 $\frac{1}{2}$ " x 19 $\frac{1}{2}$ "
49.448	Tapestry, 1941 - Handwoven (framed) Silk and cotton - black, natural, beige & gold	19 $\frac{1}{2}$ " x 44 $\frac{1}{2}$ "
49.2386	Table cloth - Machine woven, Dessau (framed) Mercerized cotton	24 $\frac{1}{2}$ " x 24 $\frac{1}{2}$ "
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 piec
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	3yds 30" x 35"
49.2004	Drapery material - Handwoven Cotton and rayon - red, green and white	3 yds 22" x 1 yd 10 $\frac{1}{2}$ "

(continued, page #2)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	421.4

-2-

ANNI ALBERS TEXTILES - Check list

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 9 $\frac{1}{2}$ "
49.2011	Screen material - Handwoven Cotton, aluminum and jute	20 $\frac{1}{2}$ " x 32 $\frac{1}{2}$ "
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 harnessmakers 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"

12/13/49

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	421.4

October 19, 1949

Philip Johnson
Peter Blake

Anni Albers Textiles

Expenses - 9-14-49 to 11-8-49

No. 79 white paper - pin-pricked stripes

Installation: Carpentry, Painting,
Electric Work, Materials, Labor and
Installation Time, P.O. 6532\$178.98

Mounting, P. O. 6533 36.00

Making and installing all curtains
Order #43692 to Vagn Larsen 75.00

Moving chair from New Canaan to
upholster - Order #43691 to
Chatterton Co. 6.83

Upholstering chair - order #43693 to
Schwarz - Riedener 22.00

Photographs and Photostats, including
labels 54.43

Miscellaneous, tel., tel, messenger, petty cash, etc..... 4.00

TOTAL ~~317.24~~

BUDGET \$300.00

DEFICIT \$ 77.24

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	MoMA Exhs.	421.4

FAB RICS FROM ANNI ALBERS

Received February 25th

Group of pre-weaving studies - matted -- Insurance value \$100.00

No. 79 White paper - pin-pricked stripes.

- a. $5\frac{1}{4}'' \times 5\frac{1}{4}''$
- b. $4'' \times 3\frac{1}{2}''$

No. 80 White paper - pin pricked herringbone pattern.

$4\text{-}3/4'' \times 5\frac{1}{4}''$

No. 81. White paper - pin-pricked wide stripes.

$4\frac{1}{2}'' \times 5\frac{1}{2}''$

No. 82. White paper - pin-pricked vertical stripes.

$5\frac{1}{4}'' \times 6\frac{1}{2}''$

No. 83. White paper - pin-pricked

- a. All over small pin-pricks. $4'' \times 4''$
- b. All over large pin-pricks. $4'' \times 4''$

No. 84. Blotting paper - scaly pattern

$5\text{-}3/4'' \times 4''$

No. 85. White paper fringes

$5\frac{1}{2}'' \times 4\frac{1}{2}''$

No. 86. Horizontal paper twists

$3\frac{1}{2}'' \times 3\frac{1}{2}''$

No. 87. Thin paper stripes over corrugated surface.

$2\frac{3}{4}'' \times 2\frac{1}{2}''$

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	421.4

-2-

No. 88 Brown wrapping paper and white paper woven on black.

$2\frac{1}{2}$ " x $2\frac{1}{2}$ "

No. 89 Brown wrapping paper and white torn paper napkin on white.

$5\frac{1}{2}$ " x 3"

No. 90 White paper - ruffed strip@surface.

$2\text{-}\frac{3}{4}$ " x 4"

No. 91. Typewriter studies - blue

a. $4\text{-}\frac{3}{4}$ " x $3\frac{1}{4}$ "

b. $3\frac{1}{4}$ " x $3\frac{3}{4}$ "

No. 92. Typewriter studies - blue

a. Stripes and dots - $3\frac{1}{2}$ " x $4\frac{1}{2}$ "

b. 3" x $4\text{-}\frac{3}{4}$ "

No. 93. Typewriter studies - blue

a. $2\frac{1}{2}$ " x $4\frac{1}{2}$ "

b. 5" x $4\frac{1}{2}$ "

No. 94 Typewrite/studies - black

a. diagonals $3\frac{1}{2}$ " x 4"

b. percent signs $3\frac{1}{2}$ " x 4"

No. 95 Typewriter studies on Japan paper

a. bracket stripes - $3\frac{1}{2}$ " x 4"

b. "L" pattern 3" x 5"

No. 96. Typewriter pattern

a. dots & quotes - $3\frac{1}{2}$ " x 4"

b. Paragraph and brackets 4" x 4"

No. 97 Typewriter pattern - lines and brackets

$6\frac{1}{2}$ " x $5\frac{1}{2}$ "

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	421.4

-3-

- ✓ No. 98. Dried grass - vertical lines.
1½" x 1½"
- No. 99. Dried wood pulp
3" x 2".
- No. 100 Sections of twigs cut open - vertical design
4" x 2"
- ✓ No. 101. Dried grass flowers and sections of stems - stripe arrangements
3" x 1½"
- ✓ No. 102 Checker board pattern - bark twists
2-¾" x 2½"
- ✓ No. 103 Two types of grasses - horizontal stripes
3" x 2-¾"
- ✓ No. 104 Dried grass - vertical stripes
2½" x 1½"
- No. 105 Grass seeds and stalks painted green
4½" x 2"
- ✓ No. 106 Melon seeds
2½" x 2½"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	421.4

FABRICS FROM ANNI ALBERS

Received Summer 1948

through Edgar Kaufmann

1. Tapestry in red and white herringbone - 48" x 62"
- out 2. Mexican Landscape - black and white tapestry - 44½" x 57" *Winnon Coll?*
- out 3. Tapestry in black and white rayon - gold thread - 45" x 59"
4. Mounted fabric - multi-color checker - 23" x 23"

Samples of partition material

5. Brown and white openwork - hemp and metal thread - 16" x 11"
6. Brown and white openwork - hemp and brown celophane - 14½" x 13"

Wall covering samples

7. Linen and narrow celophane - 25½" x 16"
8. Linen and wide celophane - 22" x 16"
9. Black and white raffia on linen - 24½" x 16"
10. Tan and natural raffia - 26" x 16"

Drapery samples

11. Copper and chenille - matted - 8" x 10½"
12. Black and white rayon lines - matted - 7" x 10½"
13. Red, black and white cotton - matted - 6" x 10½"
14. White silk and cotton - matted - 7" x 10 ¾"
15. Lemon and white silk and cotton - matted - 7" x 10½"
16. Black cord and white rayon - striped - matted - 7" x 10½"
17. Identical black and white cord and rayon - matted - 6½" x 10¼"
18. Dust repellent wall covering material - celophane, white paper string and dark natural linen - matted - 4 x 5
19. White rayon, white wool and thinkblack thread - lacey - Bauhaus - 6 x 8
- * 20. Natural linen, white rayon, cotton - matted - 10½ x 6½
- * 21. Thin black and heavy white rayon on cotton - horizontal lines - matted
- * 22. Thin white rayon - heavy cream wool - matted - 10½ x 7 10 x 7½
- * 23. Coral cotton, green rayon, heavy white rayon - matted - 10 x 6¼
- * 24. A.38.2511 (old MMA no.) Tweed sample - gray-green wool, cotton and white
25. Black celophane, dust repellent - matted - 10 x 6 rayon - 3¼ x 8

In Celophane Mats

26. Red and silver check - drapery material - 17 x 13
27. Gray and silver stripe - drapery material - 17¼ x 11
- * 28. Copper and chenille - drapery material - 17½ x 13
29. White linen, string and silver - 17 x 12
- * 30. White linen and metal - drapery material - 17 x 13
31. Herringbone tweed - yellow cotton, green, blue and red stripes - metal
32. Yellow and silver stripes - 17½ x 13½ threads - 17½ x 12½

*14.7.48
reduced*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	421.4

ANNI ALBERS FABRICS cont.

Bauhaus Material

- 33. A.38.2509 -(old MMA no.) - stripe - orange, pink, lemon, grape double black horizontal line - 41" x 2½"
- 34. A.38.2511B (old MMA no.) - cotton stripes of tan and brown - 8 x 4
- 35. A.38.2511C (old MMA no.) - cotton and rayon stripes - black and white and yellow - 10" x 4"
- 36. Basket weave - white and natural and black rayon, cotton and chenille -
- 37. A.38.2513 (old MMA no.) - ten wall covering materials /16 x 4¼
celophane & raffia on linen - about 12" x 5"
- 38. Jute and celophane - bound in paper - 5½" x 2½"
- 39. 7 original design - Bauhaus period - water colors and inks for curtains,
- 40. 2 color reproductions of rugs /tapestries etc.
- 41. 8 photographs of tapestry and fabric
- 42. 1 illustrated catalog
- 43. 1 matted photograph and sample of wall covering material - sound absorbing and light reflecting.

Partition Materials

- 44. Black strips, white braids - open work - 2 yds 19" x 34"
- 45. Black strips, raffia and cord - open work - 3 yds. 26" x 33"
- M 46. Natural and tan jute - brown raffia - open work - 1 yd. 28" x 33"
- M 47. Natural and tan jute, hemp string, tinsel thread - open work - 1 yd 27" x 34"
- M 48. Natural and tan jute, heavy string - 1 yd. 26" x 34" /34"

Drapery Materials received Nov., 1948

Received

November

- M 49. Tan jute and celophane - 1 yd. 2" x 1 yd.
- 50. Black celophane, dust repellent - 5 yds. x 34"
- 51. Copper and chenille - 55" x 45"
- M 52. Red and silver - checked - 50" x 45"
- 53. Gray and silver - striped - 2 yds. x 45"
- 54. Gray celophane and cotton - 3 yds. 30" x 35"
- 55. White silk and cotton - 3 1/3 yds. x 45"

Wall-covering Materials - received November, 1948

1948

*

- 56. Linen and narrow celophane - 3 yds. 29" x 45½"
- M 57. Linen and wide celophane - 3 yds. 18" x 47"
- 58. Black and white raffia on linen - 4yds 2" x 48"
- M 59. Celophane and raffia on natural linen - 4yds. 2" x 48"
- 60. Natural raffia and tan raffia - 2 yds. 17" x 46"

*

Drapery Material - received November, 1948

- 61. White linen and metal - 2yds. 2" x 45"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	421.4

FABRICS FROM ANNI ALBERS

Received from Will Burtin, Fortune, Dec. 14th

GROUP PRE-WEAVING STUDIES - MATTED

- ✓ 62. Wheat - 4" x 4"
- ✓ 63. Metal curls on burlap 3 $\frac{1}{4}$ " x 4 $\frac{1}{4}$ "
- ✓ 64. Corn kernels on cardboard 4" x 4"
- ✓ 65. Fiber fluff on cardboard 3 $\frac{1}{2}$ " x 3 $\frac{1}{2}$ "
- ✓ 66. Paper pebbles on cardboard 4" x 3 $\frac{1}{2}$ "
- ✓ 67. Paper twists on a geometrical pattern on cardboard 4" x 4"
- ✓ 68. Black paper weave with coal dust 6" x 8"
- ✓ 69. White paper, pin-pricked checker-board pattern 5 $\frac{3}{4}$ " x 7 $\frac{1}{2}$ "

GROUP IN CELLOPHANE ENVELOPES

- 70. Coral, olive & white cotton - silver thread (coral nubby yarn) 12"x 17 $\frac{1}{4}$ "
- 71. Yellow cotton, gold thread 17-3/4" x 12"
- 72. Multi stripes - purple, black, white, yellow, tomatoe, bergundy, green gold, rust, blue, silver and gold - metal, cotton, rayon and silk 12 $\frac{1}{2}$ " x 18"
- M 73. Multi color stripes, yellow, rust, blue, bergundy, white, dark green, gold rose, light green, purple, coral, wine, pink, dark blue, tan, dark purple, gold and silver thread, rayon, cotton and silk. 70" x 45"

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	421.4

FABRICS FROM ANNI ALBERS

Received January 11th.

		<u>Insurance value</u>
74.	Wooden screen 124" x 42"	\$ 100.00
75.	Upholstery material, brown waxed thread 3 yd. 22"x19"	50.00
76.	Tapestry, black, white tan, brown, wool, cotton Tapestry 16½ x 19 metal frame 20" x 21"	300.00
77.	Tapestry, brown hemp, black and white cotton, gold foil Tapestry 23' x 18-¾" wooden frame 29½" x 22½"	300.00
78.	Tapestry, 1941, Textile woven of rayon, cord & cotton treads - borrowed from Mrs. Dwight Morrow, Jr., 4 Riverview Terrace, New York, 22, N. Y.	300.00

SIX STUDIES IN TEXTILE CONSTRUCTION
I PLAIN WEAVE
II WARP CLOSELY SET
III TWILL WEAVE
IV LENO WEAVE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	421.4

FABRICS FROM ANNI ALBERS RECEIVED February 16, 1949

Draperies

M	No. 79	Gray cellophane, 34" x 2yds 3 $\frac{1}{2}$ "	20.00
	80	Same as #79 34 x 3yds 30"	20.00
	81	Multicolor stripes 44 $\frac{1}{2}$ " x 42"	20.00
	82	Red cotton with green 46 $\frac{1}{2}$ x 3 yds 22"	40.00
	83	Copper & chenille, 36" x 69"	35.00
M	84	Red cotton, black and white silk 37" x 3yds 23"	40.00
	85	Black cotton, white linen 36" x 3yds. 9"	40.00
M	86	Black cotton, blue & red linen 36" x 3yds. 17"	40.00
	87	White cotton, white & black silk 46" x 3yds. 13"	50.00
	88	Same as #50 - black cellophane 33" x 2yds 33"	60.00

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	421.4

Anni Albers

List of materials shipped Feb. 10. (collect, insured 400.00 Dollars)

(going on the assumption that No. 78. is listed as the tapestry belonging to Mrs. Dwight Morrow, Jr. I continued as follows:)

		Dollars
✓79.	gray cellophane	Insurance Value : 20.00
✓80	same as 79	20.00
✓81	multicolor stripes	20.00
✓82	red cotton with green	40.00
✓83	copper & chenille	35.00
✓84	red cotton, bl. & wh. silk	40.00
✓85	bl. cotton, wh. linen	40.00
✓86	bl. cotton, blue & red linen	40.00
✓87	wh. cotton, wh. & bl. silk	50.00
✓88	same as 50	60.00

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	MoMA Exhs.	421.4

FABRICS FROM ANNI ALBERS

Received January 11th, 1941, Dec. 11th

		<u>Insurance value</u>
74.	Wooden screen 124" x 42"	\$ 100.00
75.	Upholstery material, brown waxed thread 3 yd. 22"x19"	50.00
76.	Tapestry, black, white tan, brown, wool, cotton	
	Tapestry 16½ x 19	300.00
	metal frame 20" x 21"	
77.	Tapestry, brown hemp, black and white cotton, gold foil	300.00
	Tapestry 23' x 18-¾"	
	wooden frame 29½" x 22½"	
78.	Tapestry, 1941, Textile woven of rayon, cord & cotton treads - borrowed from Mrs. Dwight Morrow, Jr., 4 Riverview Terrace, New York, 22, N. Y.	300.00

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	MoMA Exhs.	421.4

FABRICS FROM ANNI ALBERS RECEIVED February 16, 1949

DFabrics

No. 79	Gray cellophane, 34" x 2yds 3 $\frac{1}{2}$ "	20.00
80	Same as #79 34 x 3yds 30"	20.00
81	Multicolor stripes 44 $\frac{1}{2}$ " x 42	20.00
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85	Black cotton, white linen 36" x 3yds. 9"	40.00
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	MoMA Exhs.	421.4

Anni Albers Exhibition

Commercially Produced Fabrics - from Original Rextile Co., 821 River Street, Paterson, N.J.

M 301 - green&white, & yellow & white (woven in one piece) cotton & linen-4yds- \$20.
M 302 - red & white, blue & white (woven in one piece) cotton & linen-4 yds 20.
M 303 - red cotton 20.
M 304 - orange cotton 20.
M 305 - gold cotton 20.
M306 - blue cotton 20.
M 307 - gray cotton 20.
E 308 - black & white cotton & linen- 4yds 20.
E 309 - yellow cotton 20.
E 310 - white cotton 20.

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	MoMA Exhs.	421.4

Anni Albers Exhibition

Commercially Produced Fabrics - from Original Rextile Co., 821 River Street, Paterson, N.J.

October 12, 1949

M 301 - green&white,& yellow & white (woven in one piece) cotton & linen-4yds-	\$20.
M 302 - red & white,blue & white (woven in one piece) cotton & linen-4 yds	20.
M 303 - red cotton	20.
M 304 - orange cotton	20.
M 305 - gold cotton	20.
M306 - blue cotton	20.
M 307 - gray cotton	20.
E 308 - black & white cotton & linen- 4yds	20.
E 309 - yellow cotton	20.
E 310 - white cotton	20.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	421.4

October 19, 1949

Philip Johnson
Peter Blake

Anni Albers Textiles

Expenses - 9-14-49 to 11-8-49

LIST OF EXHIBITS I

Installation: Carpentry, Painting, Electric Work, Materials, Labor and Installation Time, P.O. 6532	\$178.98
Mounting, P. O. 6533	36.00
Making and installing all curtains Order #43692 to Vagn Larsen	75.00
Moving chair from New Canaan to upholster - Order #43691 to Chatterton Co.	6.83
Upholstering chair - order #43693 to Schwarz - Riedener	22.00
Photographs and Photostats, including labels	54.43
Miscellaneous, tel., tel, messenger, petty cash, etc.....	4.00
TOTAL	\$377.24
BUDGET	\$300.00
DEFICIT	\$ 77.24

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The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	421.4

LIST OF EXHIBITS I

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	MoMA Exhs.	421.4

Item No.	Subject	Type and Description	Lender
1.	Group of appearance studies made by textile design students	18 small studies using natural materials mounted on matboard with 3/8" black scotch tape running between the studies, holding them together. covered with glass	Anni Albers
2.	Group of construction studies made by textile design students	6 small weave construction studies, mounted, taped, & glass covered, exactly like the appearance studies.	Anni Albers
3.	Tapestry, September 1948	linen and cotton black, white & natural	Anni Albers -being considered for I.D. collection. Credit line reading "Collection of Museum of Modern Art
4.	Tapestry, 1941	silk and cotton black, natural, beige & gold	Mrs. Dwight Morrow, Jr.
5.	Tapestry, 1927	silk and cotton rayon black, white, blue, green, gold	Germanic Museum, Harvard University, Cambridge Mass.
6.	Drapery material	copper colored aluminum thread, plastic thread & cotton chenille-4 36" widths, 12" length hung in one piece west wall.	Anni Albers
7.	Drapery material	black & white cotton & linen single width draped over west wall, stand, top row. <i>metal</i>	Anni Albers
8.	Drapery material	yellow cotton-single width same stand, top row, single width	Anni Albers
9.	Drapery material	white cotton, single width, on same stand, top row.	Anni Albers
10.	Drapery material	black & white cotton & linen handwoven, bottom row of metal stand	Anni Albers
*	<i>Entrance poster</i>	<i>enlarged photograph of weave, mounted on reveal of entrance</i>	

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	421.4

Source and/or Photographer	Negative Number	Insurance Value	Loan Number	File .Photo
1. Anni Albers	no photograph	\$90.00	49.2002	x
2. Anni Albers	no photograph	\$30.00	49.1998	x
3. Anni Albers	Merit.#w97H	\$300.00	49.2000	/
4. Mrs. Morrow	no photograph	\$300.00	49.448	x
5. Germanic Museum	no photograph	\$200.00	49.1997	x
6. Mfg? -machine woven	Merit #W97E	\$160.00	49.2015ab cd	/
7. Original Textile Co.mfg. 821 River Street Paterson, N. J. machine woven	no photograph	\$40.00	49.2024	x
8. Original Textile Co.mfg. machine woven	no photograph	\$40.00	49.2024 ²⁵	x
9. Original Textile Co.mfg. machine woven	no photograph	\$48.00	49.2018	x
10. Anni Albers handwoven	no photograph	\$40.00	49.2017	x
Merit copy neg	W 97 A	-	-	x

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	421.4

LIST OF EXHIBITS 11

Exhibit No.	Description	Location	Accession No.
1
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	421.4

Item No.	Subject	Type and Description	Lender
11.	Drapery material	red cotton & cellophane bottom row of metal stand	Anni Albers
12.	Drapery material	gray cotton with aluminum stripe, bottom row of stand	Anni Albers
13.	Drapery material	gray cotton, rayon & cello- phane, machine woven, window wall.	Anni Albers
14.	Drapery material	red, green & white cotton & rayon, WINDOW WALL	Anni Albers
15.	Drapery material	black & white, white cotton and silk -window wall	Anni Albers
16.	Drapery material	white cotton & spun silk window wall	Anni Albers
17.	Drapery material	black cellophane thread with cotton center dust-repellant window wall.	Anni Albers
18.	Wall covering material	black & white raffia on linen	" "
19.	" " "	natural & tan raffia	" "
20.	" " "	linen & narrow cellophane	" "
21.	Screen material	cotton, aluminum & jute, east wall.	" "
22.	Screen material	black & white braided horse- hair & rayon, east wall	" "
23.	Freehanging screen	walnut lathe, dowls & waxed harnessmakers thread	" "
24.	Freehanging screen	rayon, black cellophane & rayon gimp. on east wall	" "
25.	Upholstery material	brown waxed cotton harness makers thread on Van-Keppel green straight chair.	" "
26.	Suit material	plain rose wool & tweed; rose wool tweed with white mohair on stand in front of windows	" "
27.	Material for evening coat	linen & non-tarnishing aluminum thread on stand, in front of windows	" "

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	421.4

Source and/or Photographer	Negative Number	Insurance Value	Loan Number	File .Photo
11. Anni Albers, handwoven	no photograph	\$30.00	49.2020	x
12. Anni Albers, handwoven	Merit#W97E	\$40.00	49.2022	/
13. Anni Albers, machine woven but no longer in production	no photograph	\$30.00	49.2003	x
14. Anni Albers, handwoven	no photograph	\$40.00	49.2004	x
15. Anni Albers, handwoven	no photograph	\$50.00	49.2005	x
16. Anni Albers, handwoven	no photograph	\$45.00	49.2006	x
17. Anni Albers, handwoven	no photograph	\$75.00	49.2007	x
18. " " "	" "	\$60.00	49.2008	x
19. " " "	" " b	\$30.00	49.2009	x
20. " " "	" "	\$45.00	49.2010	x
21. " " "	" "	\$10.00	49.2011	x
22. " " "	" "	\$50.00	49.2012	x
23. " " "	" "	\$100.00	49.2014	x
24. " " "	" "	both insured \$50.00	49.2013	x
25. " " "	" "	\$50.00	49.1999 chair&fabric	
26. " " "	" "	(\$60.00 (\$60.00	(49.2019 (49.2023	x
27. " " "	Merit #W97I	\$60.00	49.2021	/