

EXHIBITIONS *of Interest to Handi*

LOCAL — STATE — NATIONAL

APRIL

American Institute of Decorators, Waldorf-Astoria, New York City. Fourth Annual Home Furnishings Design Competition, April 4-5. Trade Show.

Chicago Weavers Guild, The Art Institute of Chicago. Exhibition of members' work, April 6 through May 15.

Fifth Annual Decorative Arts and Ceramic Exhibition, The Wichita Art Association, Wichita, Kansas, April 9-May 8.

Fifth Annual Michigan Artist-Craftsman Exhibition, Detroit Institute of Arts, Detroit, Michigan, March 14-April 19.

"Good Design," Chicago Merchandise Mart, Chicago, Illinois. Sponsored jointly by The Museum of Modern Art, New York City.

New York Society of Craftsmen, Barbizon-Plaza Hotel Gallery, Sixth Avenue and 58th Street, New York City, April 18-29.

New York University, Annual Industrial Arts Spring Conference, Edgar Starr Barney Building, 34 Stuyvesant Place, New York City. Exhibition and demonstration of weaving by students of occupational therapy and others in Textile Room, 3rd floor, April 29.

Pen and Brush Club, 16 East 10th Street, New York City. Annual Craftsmen's Exhibition, March 26-April 9.

The Eastern Arts Association, Hotel Statler, New York City, April 12-15.

The Southeastern Arts Association, St. Charles Hotel, New Orleans, Louisiana, April 26-29.

The Western Arts Association, Palmer House, Chicago, April 3-6.

MAY

American Institute of Decorators, University of Cincinnati, College of Fine and Applied Arts. Design Competition, May 1-25.

Chicago Weavers Guild, Chicago, continued through May 15.

Fifth Annual Decorative Arts and Ceramic Exhibition, Wichita, Kansas, continued through May 8.

Gold Medal Exhibition of The Architectural League, 115 East 40th Street, New York City, Exhibition of all the arts and crafts, May 15-June 17.

"Good Design," Chicago Merchandise Mart.

Iowa City Craft Guild Exhibition, Iowa Memorial Union, University of Iowa, May 13-14.

New Hampshire Weavers Guild, Camp Kehonka, Wolfeboro, May 18.

Wayne University Art Department, Detroit Institute of Arts. Craft Exhibit, May 25-June 8.

JUNE

American Institute of Decorators, Public Library, Rochester, New York. Design Competition, June 1-25.

Gold Medal Exhibition of The Architectural League, New York City, continued through June 17.

"Good Design," Chicago Merchandise Mart.

Lincoln Handweaver's Guild, Nutter and Paine's Department Store, Lincoln, Nebraska. Theme: "Weaving All Around the House," June 12-17.

Wayne University Art Department, Detroit Institute of Arts, continued through June 8.

JULY

American Institute of Decorators, Public Library, Utica, New York. Design Competition, July 1-25.

Applied Arts and Handicraft, North Montana State Fair, Great Falls, Montana. Rural and graded schools, July 31-August 5.

"Good Design," Chicago Merchandise Mart.

Craftsman's Fair of the Southern Highlands. Gatlinburg, Tennessee. Sponsored by the Southern Highland Handicraft Guild and The Southern Highlanders, July 24, 25, 26, 27, 28, 29.

AUGUST

American Institute of Decorators, University of Colorado, Boulder, Colorado. Design Competition, August 1-25.

Applied Arts and Handicraft, Great Falls, Montana. Continued through August 5.

Craft Exhibit, Currier Gallery of Art, Manchester, New Hampshire. Jointly sponsored by the League of New Hampshire Arts and Crafts. August 12-September 24.

Craftsman's Fair of The League of New Hampshire Arts and Crafts. Gilford, New Hampshire, August 1-5.

"Good Design," Chicago Merchandise Mart.

Pennsylvania Dutch Celebration, Hershey, Pennsylvania. Pennsylvania Guild of Craftsmen and others participating, August 24, 25, 26.

Pennsylvania Guild of Craftsmen, Mount Gretna, Pennsylvania. Second Annual Craft Fair. Sale and demonstration, August 4, 5, 6.

Saranac Lake Study and Craft Guild, Harriestown Town Hall, Saranac Lake, New York. Seventh Annual Adirondack Craftsmen's Exhibit, August 23 to 27.

The Second Annual Virginia Highlands Festival of Arts and Crafts, Abingdon, Virginia, August 12-19, 1950.

SEPTEMBER

Craft Exhibit, Manchester, New Hampshire, continued through September 24.

Exhibition and Sale of the Best in Handicrafts, Town House, Storrowton, on the grounds of the Eastern States Exposition, West Springfield, Massachusetts. Sponsored by the New England Craft Council, September 17-23.

"Good Design," Chicago Merchandise Mart.

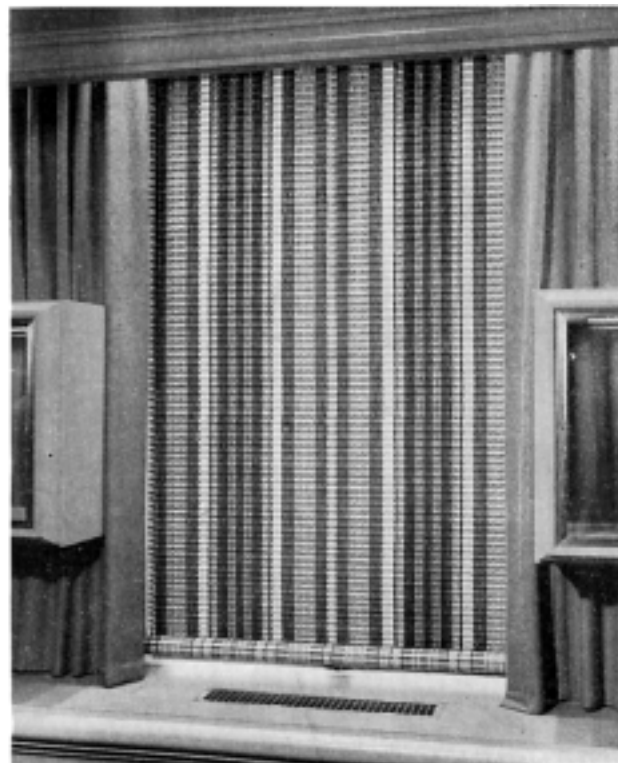
Lincoln Handweaver's Guild, Nebraska State Fair, Lincoln, Nebraska.

weavers and Craftsmen

Throughout the spring and summer weavers can choose from a wealth of exhibitions and craftsmen's fairs, each of which will be a source of new ideas and provide a basis of comparison. The jury system seems to be gaining adherents, probably because it is more generally coming to be felt that standards of quality for handweaving and other crafts must be given more importance, both from the point of view of the craftsman and of his patron.

The Craftsman's Fair sponsored by The League of New Hampshire Arts and Crafts, and the Craft Exhibition to be held at the Currier Gallery of Art in Manchester, New Hampshire, jointly sponsored by the league and the museum, will be jury shows. The Manchester jury will be from outside the state. The Craftsman's Fair is open to all craftsmen residents or summer residents of New Hampshire, who wish to have their work on exhibit and sale. Many of the craftsmen demonstrate their work. There is no entry fee, except that every craftsman must become a member of the league, if he does not already belong. All articles must be submitted several weeks in advance, as they must be approved by a jury of experienced craftsmen before being entered at the Fair.

Of increasing importance to handweavers as well as to other craftsmen is the annual Decorative Arts and Ceramics Exhibition, sponsored by the Wichita, Kansas, Art Association. Last year there were more than 1,600 entries, many from the best-known craftsmen in the United States, and this year more were expected. The Wichita exhibition and other March and April shows will be covered in the next issue of *Handweaver and Craftsman*.



Exhibited by Dorothy Liebes in the Gold Medal Arts and Crafts Exhibition of the Architectural League of New York in March. "Checkers"—upholstery or drapery fabric in cotton, brick red, rose pink and other plain colors. Designed and handwoven for "translation" into machine production by Goodall. Window shade of deep green wood, combined with black chenille and braided gold yarn.

► "Good Design" In Chicago

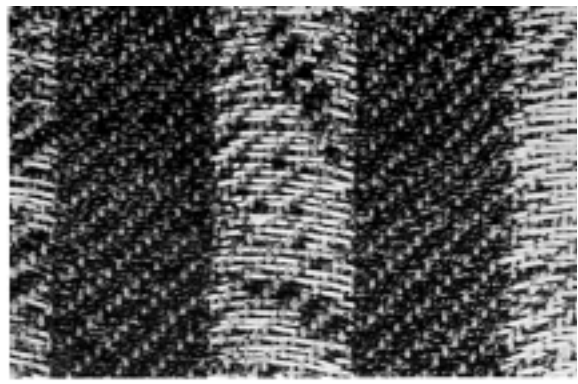
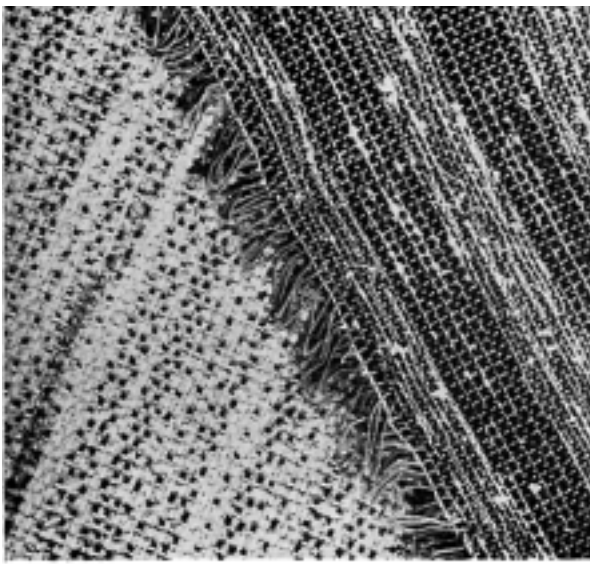
Handweavers represented in the opening showing of "Good Design" Exhibition, sponsored jointly by the Museum of Modern Art of New York and the Merchandise Mart of Chicago include Dorothy Liebes, New York; Rowan-trees, Inc., of Bluehill, Maine; Gladys Rogers Brophil, Chicago; Anni Albers, New York; Marli Ehrman, Chicago; Majel Chance and Reg-Wick, Chicago. Mrs. Brophil is showing a new all metallic plaid fabric and Mrs. Liebes an especially heavy-textured material.

The home furnishings on display are the products of many of America's most progressive manufacturers and handicrafters and range from a new magnetized soap holder to a huge modern 12-foot divan with adjustable legs.

The entire exhibition is said to be exuberant and fresh. According to Edgar Kaufmann, Jr., director of "Good Design," it is the first attempt ever made to present a permanent showing of the best new modern products in the field of home furnishings that are available to consumers. All kinds of home furnishings are included such as furniture, rugs, lamps, appliances, housewares and fabrics.

The present exhibition will be enlarged in June during the summer home furnishings market at The Mart, while in November each year a culminating exhibition will open simultaneously in the Museum in New York and in The Mart based on the year's earlier displays. It is open to the public for a nominal fee each Monday through Friday on The

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Textiles by Anni Albers—above, gray cotton and aluminum thread. Left—dark fabric is combination of copper colored aluminum, plastic, and chenille threads, machine woven; light—cotton and linen, hand-woven. Photographs from the Museum of Modern Art, New York.

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Mart's Guided Tours, with no charge on Saturdays from 9 a.m. to 12:30 p.m.

All the objects in the showing were chosen by the selection committee, which was composed of Kaufmann; Meyric Rogers, curator of decorative arts of the Chicago Art Institute, and Alexander Girard, the architect who last year directed the Detroit Institute of Arts' "For Modern Living" exhibition.

They made their preliminary selections from hundreds of photographs and drawings submitted by manufacturers and designers, after personally inspecting more hundreds of objects in the showrooms of manufacturers in New York, Chicago and elsewhere. Selections were based on the best new designs available on the American market and all final choices were based on the committee's standard of good design, which is: "Design intended for present-day life, in regard to usefulness, to production methods and materials and to the progressive taste of the day." All items selected are of equal merit in the opinion of the committee; no prizes will be awarded.

The exhibition is still open for new work in all classes. Weavers should send swatches or photographs for preliminary consideration to Edgar Kaufmann, Jr., "Good Design," Museum of Modern Art—11 West 53rd Street, New York 19, N. Y. All other craftsmen should send photographs.

► *Textiles By Anni Albers*

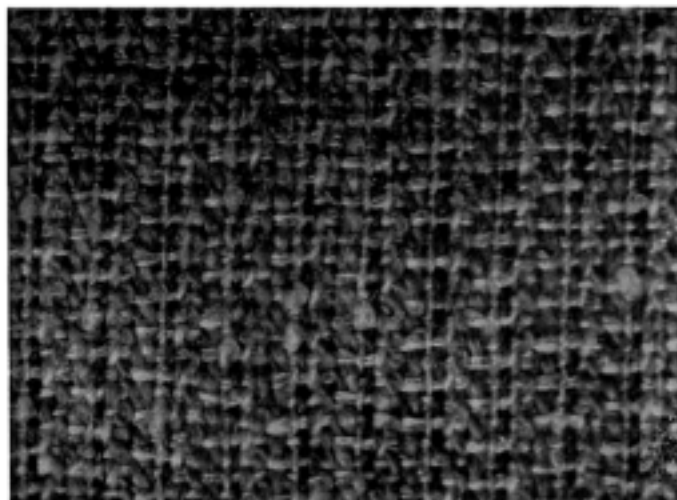
Textiles by Anni Albers, representative of her extensive and widely varied creative output, were shown at the Museum of Modern Art in New York last fall and will be on tour most of this year. Mrs. Albers, known for her daring and imaginative experiments, has aroused much controversy among the craft and has also exercised great influence upon contemporary handweaving in the United States. The exhibition includes some of her unusual educational experiments as well as powerloomed fabrics made from her recent designs.

An indication of her experimental initiative in the use of materials for which she is particularly noted may be

seen in the draperies 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 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



Upholstery fabric designed and woven by Mrs. Antoinette Webster of Plymouth Colony Farms, Plymouth, Michigan and shown in the "For Modern Living" exhibition at the Detroit Institute of Arts. Described on page 38.

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.

► *At Dorothy Liebes' Studio*

Dorothy Liebes is busy getting settled in her new studio on East 66th Street which is connected by what might be called long distance shuttle service with her San Francisco studio. She showed a comprehensive collection of her fabrics recently to the New York Needle and Bobbin Club, a group of well-known women with both a professional and amateur interest in textiles of all kinds. Included were both her handwoven designs and those "translated" for machine production.

What might be called the architectural quality of her work is outstanding—the use of handwoven draperies, screens, and Venetian blinds as an essential part of the architectural design. Their value in modernizing interiors, both home and business, offers an exciting field for the creative weaver. Wallpapers designed to harmonize with her draperies, rugs, and window shades were also of interest.

Exponent extraordinary of the use of metallics, Mrs. Liebes is nevertheless practical in her approach. These yarns, both in the colors and the metallic shades themselves, are an important American contribution to the craft which offer wide opportunities for creative design.

The architectural development of Mrs. Liebes' work will be discussed at greater length in a future issue of *Handweaver and Craftsman*.

► *The J. L. Hudson Company Features Handweavers*

The J. L. Hudson Company of Detroit, Michigan, last winter presented two groups of handweavers in exhibitions in two departments of the store. Weavers from the Edison Institute of Old Greenfield Village, Dearborn, were featured in the art of handweaving and Early American textile methods for two



Work of weavers from Edison Institute, Old Greenfield Village, Dearborn, Michigan, in needlework department of the J. L. Hudson Company department store in Detroit in February.

weeks in February in the art needlework department.

Students used different types of looms and Sidney W. Holloway, textile director of Greenfield Village, demonstrated early colonial carding and spinning of wool, as it was done in the days when America was a young nation. He also presented a television demonstration over station WWJ-TV.

In addition to equipment there was a display of colonial and contemporary fabrics in varying patterns, weaves and textures. Many of these were taken from weaving publications dating back as far as 1740.

A narrator with a microphone explained the exhibit and described how fabrics are woven, beginning with the design and selection of pattern and continuing through to the completion of the woven fabric on the loom.

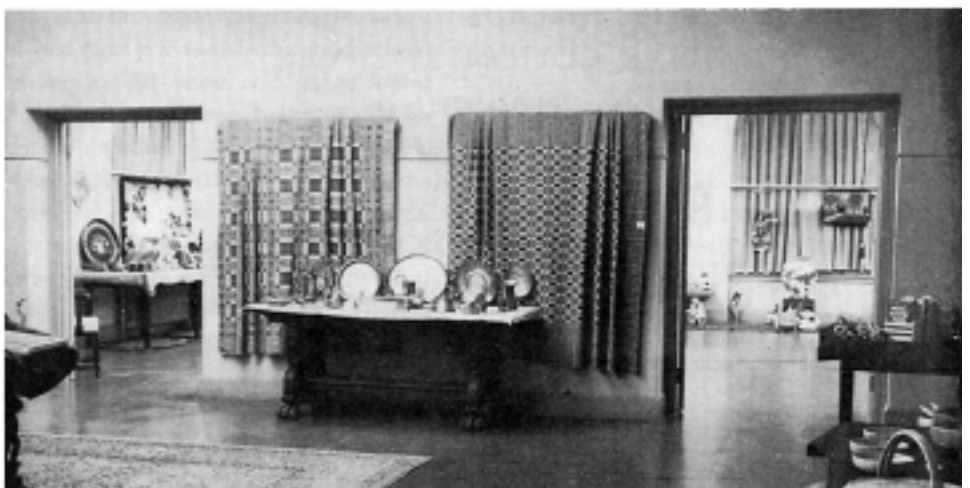
Great interest was shown in this exhibition, according to the Hudson Company, and many people inquired about weaving classes at the Institute.

Plymouth Colony Farms weavers

demonstrated techniques and displayed their fabrics in January during the Hudson Company's 17th annual Housewares Exposition. An article about the Plymouth weavers appears elsewhere in this magazine.

The Lanier Exhibition Barn, on the grounds of the Lanier Inn at Eliot, Maine, will be open to recognized craftsmen for exhibitions again this summer, at no charge except a small commission on sales. Looms will be available for the use of guests at the Inn which is now managed by Mr. and Mrs. John Lanier. The buildings formerly housed a well-known children's camp and craft center, established by Mrs. Sidney Lanier, daughter-in-law of the Southern poet. Mrs. Lanier also was responsible for establishing rug hooking as a native industry around Eliot and rugs from there are now prized as probably the best examples of the craft. Eliot has attracted many craftsmen recently, among them Virginia Bellamy who lives there the year round.

Exhibition of work of 160 Vermont craftsmen at the Fleming Museum, University of Vermont, Burlington, January 15 through February 5. Outstanding contributions came from weavers, potters and woodworkers.



► *Texas Exhibitions*

Texas is a big state and a lot of good handweaving is being done there. It is so big that it can have two state-wide craft exhibitions in one winter. The Second Texas State Ceramic and Textile Exhibition was held at the Witte Museum, San Antonio, December 11 through January 8, and the Second Annual Texas Crafts Exhibition at the Dallas Museum of Fine Arts, February 19 through March 12.

Sometime soon there will be a comprehensive article on Texas weaving in this magazine. In the meantime, the awards for weaving at San Antonio were: Mrs. Virginia Dnop, San Antonio, for French door drapery; Garcie Schoolfield, San Antonio, for gray upholstery material; Louisa Lindow, Fort Sam Houston, for silver and gray place mat; Blanche Hardt, San Antonio, for evening blouse material. Honorable mention to: T. H. Hewitt, Houston; Blanche Hardt, San Antonio; Elizabeth Roberts, Kerrville; Elizabeth Walmsley, Dallas; Rudolph Fuchs, Denton.

Jury members were: Dr. Cora Stafford, fine arts department, North Texas State College, Denton; Kelly Fearing, fine arts department, The University of Texas, Austin; Cecil Richards, fine arts department, The University of Texas, Austin.

Awards for textiles at Dallas were: First place, Rudolph A. Fuchs, Denton, for gray upholstery material, white drapery material, tan upholstery material; honorable mention, Estella Henkel, Dallas; James Hineman, Dallas; Craig Barton, Dallas.

The Dallas show had only a single juror, William M. Friedman, assistant director, Walker Art Center, Minneapolis, Minnesota.

Berta Frey's fabrics were exhibited at North Texas State College, Denton, in the Art and Library Building January 15 through February 7. In addition to the fabrics shown in this magazine the exhibition included place mats, scarves, table linens and suiting materials. Comment from Denton was as follows: "Miss Frey's choice of colors and textures show her restraint and her unerring sense of fine design and beauty. The exhibit was seen by many interested visitors as well as by more than 6,000 students. There were a number of remarks to the effect that this was one of the best solo shows we have had in recent years. The many fabrics proved especially valuable to the 60 students enrolled in weaving." Rudolph Fuchs, associate professor of art, teaches weaving at North Texas State; his own work is widely known.

Twelve drapery and upholstery samples by Mr. Fuchs were shown at the Contemporary House in Dallas last fall.

► *Third Annual Craftsmen's Fair Of Southern Highlands*

The Craftsman's Fair, to be held at Gatlinburg, Tennessee, July 24 through 29, 1950, which is sponsored by the Southern Highland Handicraft Guild, brings into sharp focus the variety and artistic quality of the crafts which are now being done in the Southern Highlands, defined as the Appalachian mountain area of the states of Kentucky, Tennessee, North Carolina, Virginia, and West Virginia.

Last year more than 9,000 visitors from 35 of the 48 states and from seven foreign countries as well, watched with delight as mountain artisans demonstrated the step-by-step processes of more than twenty crafts. Among these, the weaving tent occupied a position in the limelight of popularity, as many people thronged around and returned again and again to watch the weavers' skill.

In the whole Southern Highlands area, it is estimated that more than 6,000 persons make a part or all of their living by fashioning things of utility and beauty by hand, mostly from native materials.

The Southern Highlands has been the source for some of the oldest continuously done hand-arts existent in this country. Weaving has, in many instances, led the way in the revival of these handicrafts. Allied to weaving are the spinning of flax and yarns, the carding of wool, and vegetable dyeing of yarns, all of which are demonstrated at the Fair, along with the many phases of weaving now engaged in by the individuals and educational centers who constitute the Guild membership.

Besides those already mentioned, at the Fair this year will be demonstrations of other crafts such as wood-working, wood-carving, basketry, rug-making, pottery, jewelry and metalcraft, wrought iron work, silk-screen and block printing, broom-making, chair-caning, and folk-dancing.

This year, too, it is planned to have a group of "Junior Craftsmen" featuring the younger members of the families who are continuing with the hand-arts handed on to them by their parents.