

**Textiles USA : a selection of
contemporary American textiles ... :
presented at the Museum of Modern Art,
New York, August 29 to November 4,
1956**

Under the co-sponsorship of "American Fabrics
Magazine."

Date

1956

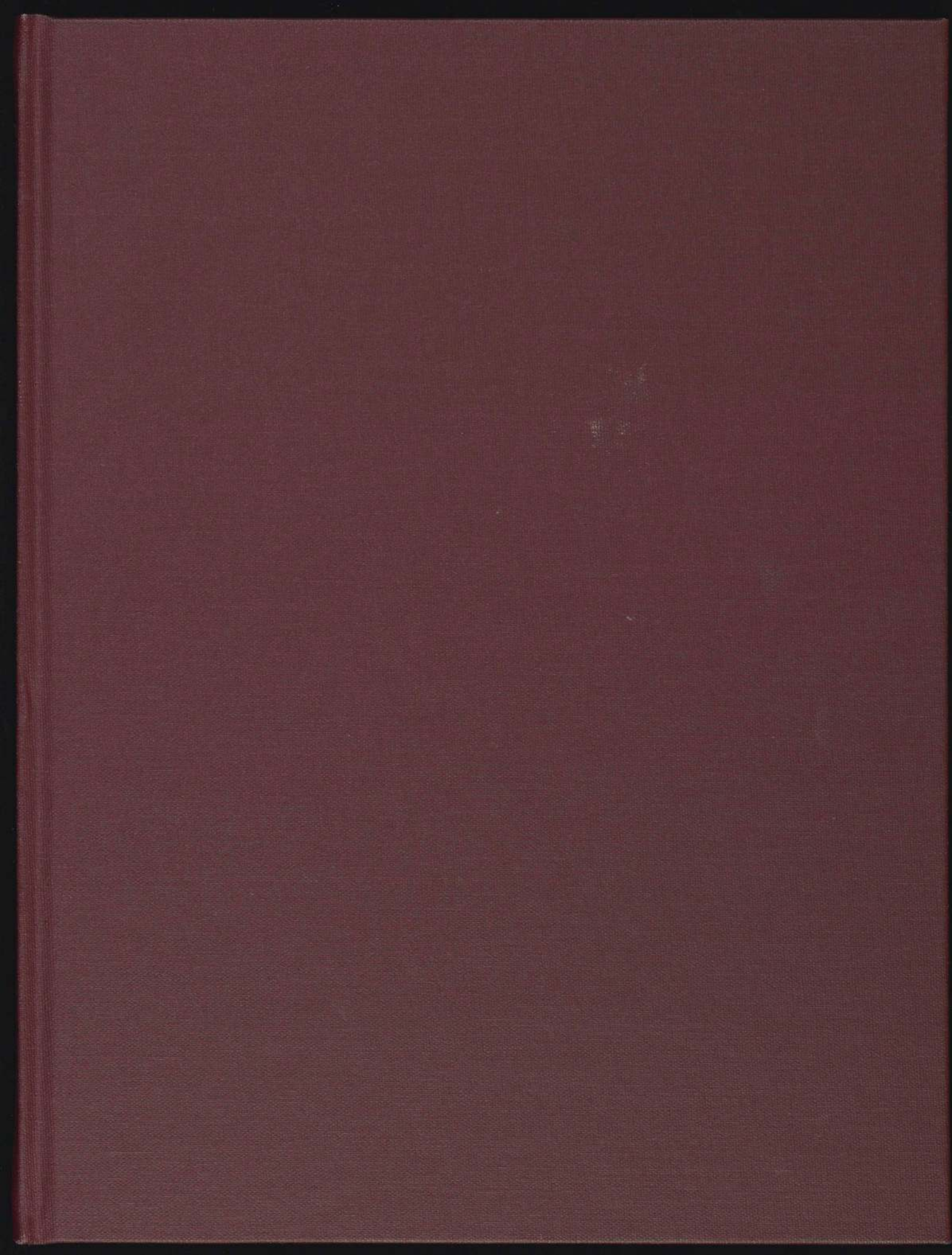
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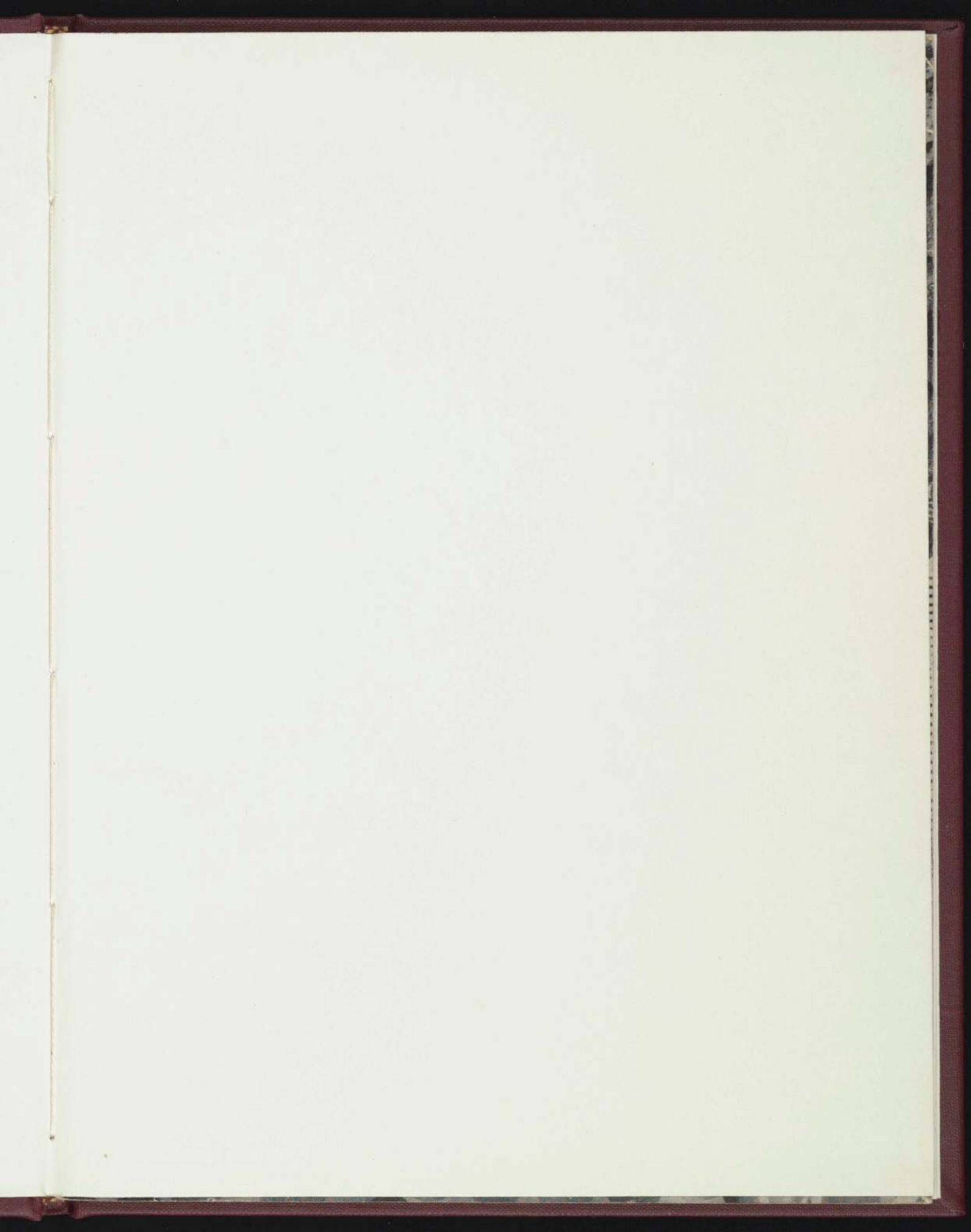
The Museum of Modern Art

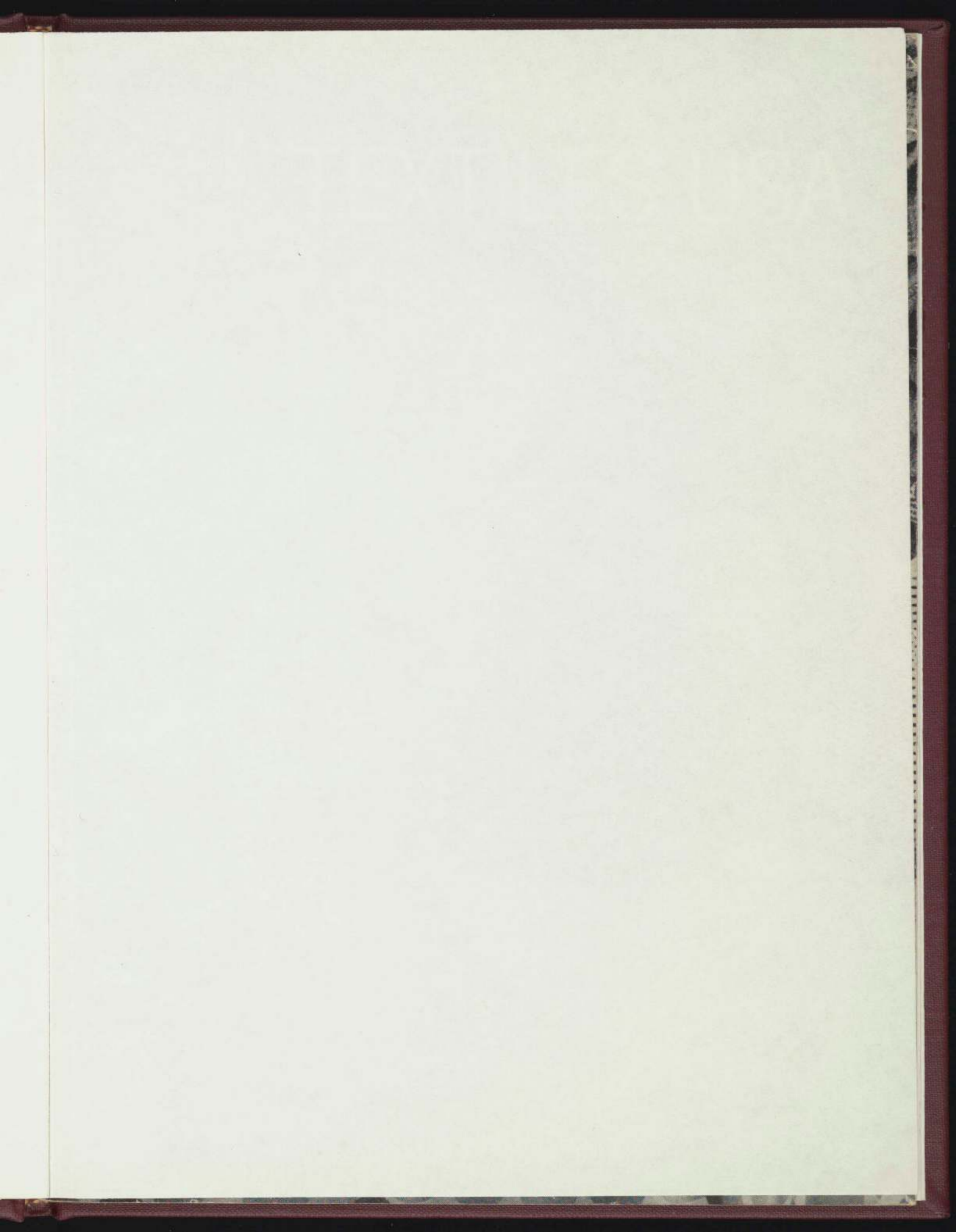
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The Museum of Modern Art's exhibition history—
from our founding in 1929 to the present—is
available online. It includes exhibition catalogues,
primary documents, installation views, and an
index of participating artists.







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TEXTILES USA

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TEXTILES USA

A selection of contemporary American textiles produced by industry and craftsmen, presented at the Museum of Modern Art, New York, August 29 to November 4, 1956.

THE MUSEUM OF MODERN ART, NEW YORK

The exhibition was initiated under the co-sponsorship of *American Fabrics Magazine*. The Museum wishes to thank the following companies for their generous support:

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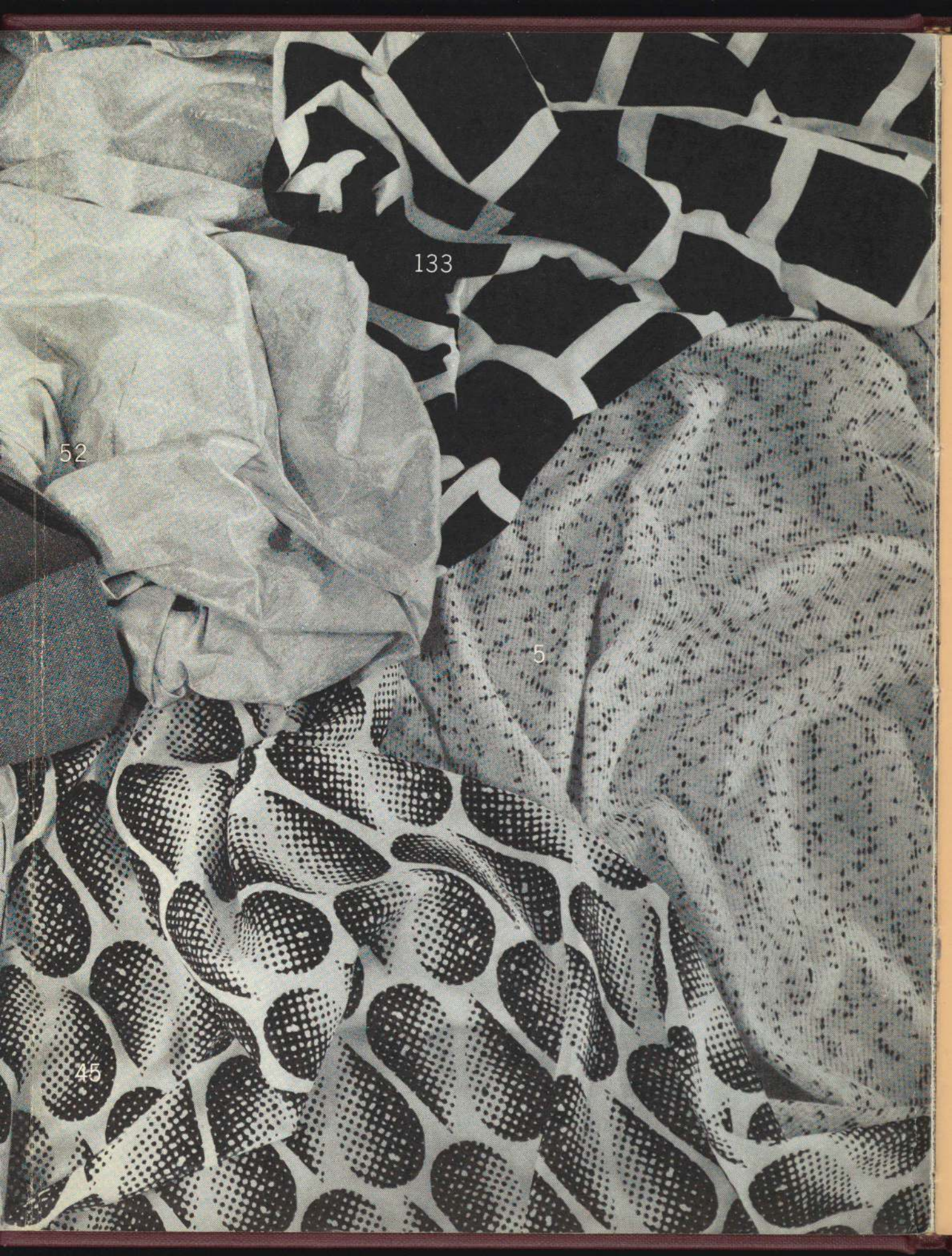
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The Museum also wishes to thank the members of the Industry Committee for their active support in organizing the project.

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Five of the fabrics shown in the exhibition have also been used as floor coverings. These were provided by: Amerotron Corporation; Cohn-Hall-Marx Company; Herman Miller Furniture Company, Textile Div.; J. P. Stevens & Company, Inc. The fabrics were specially treated with Cyana[®] Soil Retardant by the American Cyanamid Company, and pasted to the floor with Dispersite D-524, a product of Naugatuck Chemical Division, United States Rubber Company. The following companies and individuals generously provided special assistance in preparing the exhibition: Ciba Company, Inc.; Ford Motor Company; Daniel Fuller; Herculite Protective Fabrics; Marie Nichols; Novik and Company, Inc.; Plymouth Cordage Company; Reeves Brothers, Inc.; Wright-Patterson Air Force Base, Air Research Development Command, Fairborn, Ohio.

TEXTILES USA is one of a continuing series of exhibitions the Museum has devoted to well designed useful objects available to the public. Previous exhibitions, most notably those called *Good Design*, presented surveys of home furnishings which included textiles produced both in the United States and abroad. *Textiles USA* is the Museum's first exhibition devoted exclusively to contemporary American fabrics.

Both manufacturers and hand craftsmen were invited to send examples of their work produced during the last ten years to a jury appointed by the Museum. In making its selection the Museum was further assisted by advisors on technical aspects of performance and durability, where these criteria were relevant.

Regardless of the role played in the national textile economy by individual fabrics produced, often, in truly heroic quantity (10,085,937 yards of cotton yard goods in 1955) the selection of some 190 fabrics from the more than 3500 examined by the jury has been determined not by volume or saleability, but by aesthetic value. Necessarily such an exhibition is limited in scope. It is not an exhaustive survey of all types of fabrics produced in the United States, and it omits certain indisputably excellent basic fabrics in favor of what is technically or aesthetically exceptional.

The exhibition has been organized within three categories of use: Home Furnishings, including upholstery and curtain materials but not carpets; Apparel; and Industrial fabrics, including such things as automobile tire cords, sludge filters, and insulating cloth.

Each category imposes a slightly different standard. Utilitarian requirements such as durability predominate in the industrial fabrics category, and are certainly of great importance in home furnishings, but they are obviously subordinate to the happily frivolous standards which by comparison obtain in apparel fabrics, where novelty is its own excuse. Nevertheless, such conventional standards as suitability of construction within the requirements of a given category, originality and quality of design, and variety and subtlety of color, were successfully met by all the fabrics selected for the exhibition.

If American textiles differ from those of other countries they do so, first of all, because of the sheer quantity in which they are produced and distributed. Daily our advertising celebrates in prose and song the advantages of maximum production and consumption. The development of the widest possible market has been an essential supporting condition for the techniques of mass manufacture, and the cheapness, availability, variety, and controlled improvement from year to year of our artifacts are indeed remarkable. Spurred by competition, these developments do more than give us an abundance of material goods; they are changing our ideas of cheapness, availability, variety, and improvement. Quantity can and does create a new conception of quality.

For example, in the United States the rich and the not rich may equally pride themselves on owning fabrics our grandfathers would have regarded as poor investments, because they will not last at least ten years. But the fact that our technological economy requires us to replace our possessions regularly, and that we enjoy doing so, has encouraged us to yield some aspects of quality in favor of others. Durability, for example, sometimes gives way to ease of maintenance. Thus we may regard as an improvement washable fabrics that dry quickly and need no ironing, as compared with fabrics that excel in other respects but also are more difficult to clean.

Today there is no single fabric that can be pointed to as the unique production of a particular state in the Union, depending on craftsmen of special skill and local tradition. Neither are certain fabrics used only in one part of the country for one purpose: blue denim is not confined to the ranch. New techniques of finishing enable textiles to borrow each other's attributes, but the blurring of regional and other distinctions has been accelerated most of all by the remarkable development since 1945 of synthetic fibers.

Corn cobs, coal, air, and petroleum, processed into fiber, now adorn our homes and persons. The high tensile strength and dimensional stability of these fibers have improved the performance of textiles in countless applications. Pure synthetics have often been made to imitate the textures of natural fibers, with some success, and when blended with wool, silk, or cotton the synthetics produce such a range of intermediate textures that even the expert has difficulty naming their contents. With few exceptions synthetics have not yet developed a distinctive visual and tactile character able to match the appeal, to most people, of organic fibers. Synthetics lack a quality of their own. But quality, in the sense of a thing being more like itself than like something else, of its being intensely unique, and pure, no longer describes the real virtues of modern textiles. "Pure" and "quality" are misleading terms when applied to just those areas of textile production in which some of the most important industrial innovations are at work; synthetics, for example.

If the craftsman's kind of variety, a virtue because it cannot be suppressed, is less in view, it is also true that a new kind of variety is evident. There are simply more kinds of textiles from which to choose than ever before, though it is true that much of this variety is imperceptible to the consumer and is exclusively the by-product of competition for his dollar. And mass production seems slowly to become more flexible. In this exhibition the product of the individual hand weaver in most cases will not be recognized because of its sensitivity to minute variations: the machine can achieve that, too. When he is not designing for machine production the craftsman is free to explore what now might properly be called "pure" textile design. Perhaps the most interesting example in the exhibition is the utterly useless reed and Velon fabric by Thelma Becherer. Fragile and curiously poetic, this work deserves to be admired in itself, like an ornamental vase.

Many industrial fabrics inadvertently heighten properties familiar to us in other materials. The blond opulence of loosely plaited tire cord, though it is always hidden within layers of rubber, rivals fabrics used for formal gowns. *Day-Glo*, a chemical treatment, makes color reflect with a new clanging, eye-splitting luminosity. Often such fabrics are eligible for other uses; the manufacturer of a sludge filter, resembling homespun, disposed of some extra yardage to a men's tailor. Industrial fabrics rarely if ever are designed for aesthetic effect, yet they seem beautiful largely because they share the precision, delicacy, pronounced texture, and exact repetition of detail characteristics of 20th century machine art.

Compared with achievements in the design of contemporary furniture and many other products, the textile industry as a whole has only begun to realize its own possibilities. But its contribution to design in the United States already is of major importance.

ARTHUR DREXLER

TEXTILES have always been an indication of cultural values and achievements. The aggressive abstract designs woven in wool by the Peruvian Indians, the rich and formal patterns in cut velvet of the Italian Renaissance, and even the prim nosegay patterns of 19th century German Biedermeier all illustrate distinct cultural attitudes. The French farmers' cotton work clothes, for which Nimes was famous (de Nimes: denim) and the gold and silver vestments belonging to the Vatican, are textiles made for the most mundane and the most exalted moments of life.

This variety of motives is today served in the United States not by craftsmen but by a gigantic industrial effort. The textile industry comprises the producers of natural and synthetic fiber, the manufacturers who process fiber into woven goods, and the dyers, printers, and finishers who convert "gray goods" into the final, usable material. The enormous productivity of the industry makes it reportedly the fourth largest in the United States.

Like most of our artifacts, American textiles are influenced by contemporary painting and architecture. Modern architecture (itself influenced originally by the abstract painting of the Dutch Stijl group and the French Cubists) has provided a setting in which fabrics of traditional design are no longer satisfactory. More open interiors and the extensive use of glass have led to the development of a great variety of translucent fabrics for home furnishings. When these fabrics are intended primarily to subdue glare their beauty depends on the agreeable modulations of light produced by their construction and substance alone (115, 141). When a woven or printed pattern is added to this light-diffusing membrane, its scale and density interpose another element between indoors and outdoors, which must be related to other architectural elements in a room, including furniture (121, 125).

The sculptural qualities of many modern chairs are often seen most clearly when the taut skin of upholstery offers a single clear color or a strong texture (134, 145). With interiors devoid of traditional moldings and other decorative articulation textiles themselves become architectural elements in which texture has a new importance. Some textured fabrics strongly resemble the surfaces of building materials: striated sand (102, 111), rough earth (129) or the metallic glint of stone (131). Others supply brilliant color and bold geometric pattern (122, 123, 133), to contrast with subdued architectural backgrounds.

The abstract patterns of much modern painting have particularly influenced textile designers in their use of pattern and color. Flat areas of color without the illusion of depth, and an emphatically rhythmic use of geometric figures, often owe much of their effectiveness to the work of such painters as Paul Klee (117, 135) and Joan Miro (93), and, more recently, Jackson Pollock, (77, 97) and Franz Kline (65, 132).

Textiles for home furnishings, like our homes themselves, are expected to endure for a reasonable number of years. This consideration does not always influence the design of textiles for apparel. Fashion, indeed, is theatre on a personal day-to-day basis, and almost every deception is permitted. In the design of apparel textiles, unlike the other categories included in the exhibition, novelty in itself is desirable, although too often beautiful apparel fabrics disappear after a brief but too thorough exploitation. Much of this novelty is the result of technical innovations. Technology has enabled us to replace bulk with tensile strength, and a similar enthusiasm for the most economical use of materials is shared by many architects, de-

signers, and sculptors. Textiles made entirely or in part of synthetic fibers today achieve an unprecedented reduction of weight. Perhaps the most striking examples of this in the exhibition are Pacific Mills' *Pennyweight* (56) one of the lightest Dacron and wool fabrics made today, and Forstmann's wool crepe tweed (26) in which a light, almost transparent weave is made to look warm and bulky. Weight may also be eliminated through chemical treatment, as in Milium's coat lining of thin satin coated with metal for insulation (19). Color, when added to the liquid from which synthetic fibers are made, is an integral part of the fiber and is less subject to fading. Natural fibers have also benefited from research in the chemistry of color, and in turn our reactions to color have been heightened.

Synthetics, by themselves or mixed with natural fibers, have led to the manufacture of textiles which need little care, wash easily, dry fast and require little or no ironing. But natural fibers too have been greatly improved; our silks and cottons today are made in a variety of weights and textures never before possible. Cotton has perhaps benefited most from industry's continuous re-examination of performance characteristics. By now cotton may be considered our most important contribution qualitatively to 20th century textiles.

Many types of fabrics have entered into wider use. Cotton, for example, is no longer thought to be exclusively suited for work or country clothes, but is now used for year-round formal apparel. Commonplace but excellent fabrics like the Army's twill, and blue denim, have been "discovered" and made a part of our wardrobes to such an extent that they often identify the American traveling abroad.

Textile design, if it is to be more than a superficial pandering to fashion, requires sensitivity and an awareness of a contemporary language of vision as much as it requires a comprehension of materials and technology. It must also be guided by an intelligent understanding of the possibilities inherent in mass production, and the designer often has to function as a member of a team. For this reason many of the textiles in this exhibition are identified as company designs rather than as the work of an individual professional designer. Thomas (80) and Skillmill cottons (69) are both notable examples of the fine work that may be done in this way.

Individual craftsmen still excel in the attention to detail that provides one kind of quality in textiles. But the craftsman's chief contribution now appears to be in the design of fabrics for mass production. Only a very few craftsmen have succeeded in producing new work genuinely original and readily distinguished from that produced by industry. Examples are Thelma Becherer's Velon and reed screen (89) and Franklin Colvin's tapestry-like panel of nylon and mohair (96); both are exercises in pure design without utilitarian purpose.

To its credit, the textile industry has made available an enormous variety of fabrics in all price ranges. It has also improved the performance and consequently the pleasure we derive from textiles. But too often sales promotion leads manufacturers to abandon their best work for the sake of what is merely different. Textiles not more than a year old, selected for the exhibition, were in some cases no longer in production: a new season's output had replaced them. The textile industry in the United States has not yet learned to value its own accomplishments.

GRETA DANIEL

TEXTILES USA: EXHIBITION CHECKLIST

APPAREL

- 1 **ACTION FABRICS DIVISION, ALLIED HOSIERY SALES CO.**, New York City. Stretch jersey for swim suits. Nylon, dacron and Helanca. Knitted interlock. Blue and white stripe. Designed by George A. Urlaub, 1954.
- 2 **ALAMAC KNITTING MILLS, INC.**, New York City. Dress jersey. Cotton and acetate. Circular knit. Red and green stripe on white. Company design, 1956.
- 3 **AMERICAN SILK MILLS, INC.**, New York City. Suiting. Silk. Herringbone tweed. Grey. Designed by Milton H. Rubin, 1956.
- 4 **AMEROTRON CORPORATION**, New York City. Coating. Wool. Brushed herringbone tweed. Brown. Designed by Charles Earle, Jr.
- 5 **ANGLO FABRICS COMPANY, INC.**, New York City. Coating. *Ribbon Weave*. Wool. White and black tweed. Company design, 1956.
- 6 Coating. Wool. *Double Plait Weave*. Brown and blue tweed. Company design, 1956.
- 7 **ARTHUR BEIR & COMPANY, INC.**, New York City. Dress and blouse fabric. *Splendora*. Combed pima cotton. Crepe weave. Lilac. Company design, 1949.
- 8a **SONJA A. BELIN, INC.**, New York City
- 8b Suiting and tie fabric. *Satin Strié*. Silk. Double satin weave. Bronze and white; red and white. Designed by Sonja A. Belin, 1956.
- 9 **BURLINGTON MILLS**, New York City. Suiting. *Tweedcloth*. Coloray rayon and rayon. Napped bird's-eye tweed. Grey and black. Designed by Pierre Sillan, 1955.
- 10 Dress and blouse jersey. *Pleatrique*. Permanently pleated nylon tricot in knit-tuck weave. Light blue. Designed by Hugh J. Beard, 1953.
- 11 Tulle. *Angel Wing*. Nylon. Tricot knit. Pink and red.
- 12 **CATOIR SILK, INC.**, New York City. Dress and accessory fabric. *Silk Volant*. Silk. Double warped. Red and black stripe. Designed by Paula Madoc, 1953.
- 13 **COHAMA DIV. OF COHN-HALL-MARX CO.**, New York City. Dress fabric. Arnel Triacetate. Sharkskin weave. White. Developed by Celanese Corporation of America, 1932.
- 14 Dress fabric. Acetate and Orlon. Satin weave. Turquoise. Company design, 1956.
- 15 **COLLINS & AIKMAN CORPORATION**, New York City. Coating. Wool duveteen. Beige. Designed by E. E. Burdett, 1956.
- 16 **CONE MILLS, INC.**, New York City. Denim. *Deep Water*. Vat-dyed cotton. Twill weave. Faded blue. 1948.
- 17 **CROMPTON-RICHMOND COMPANY, INC.**, New York City. Corduroy. *Sf. Germain*. Combed cotton. Pink. Company design.
- 18 **DEERING, MILLIKEN & COMPANY, INC.**, New York City. Dress fabric. Combed cotton. Satin weave. Royal blue.
- 19 **DEERING, MILLIKEN & COMPANY, INC., MILIUM DIVISION**, New York City. Garment lining fabric. Acetate satin. Milium insulated. Beige. 1950.
- 20 **DUCHARNE, INC.**, New York City. Suiting. Silk. Herringbone tweed. Brown, beige, black. Company design, 1955.
- 21 **EVERFAST FABRICS, INC.**, New York City. Dress fabric. *Sunnidell*. Yellow flower print on red cotton. Designed by Nina Lewin, 1954.
- 22 Dress fabric. *Fantikay*. Black line design on white cotton piqué. Designed by Nina Lewin, 1955.
- 23 **FAB-LACE, INC.**, New York City. Petticoat fabric. Horsehair fishnet tulle. Nylon. Designed by Arthur Kreizel, 1955.
- 24 **FAIRTEX MILLS, INC.**, New York City. Swim suit and sports fabric. Elasticized jersey. Cotton and Lastex. Black and white stripes. Designed by Reuben Berman, 1956.
- 25 **THE FELTERS COMPANY**, Boston, Mass. Dress felt. *Heart Felt*®. Felted wool bonded to nylon net center. Red. Company design, 1956.

- 26 **FORSTMANN WOOLEN COMPANY**, Passaic, New Jersey
Coating. Wool crepe tweed. Looped yarns on linen weave ground. Rust and brown on grey. Company design, 1956.
- 27 Coating. Broadcloth. Wool and alpaca. Twill weave. Black. Company design, 1956.
- 28 **FRANK & STESSEL, INC.**, New York City
Dress and accessory fabric. *El Dorado*. Acetate jersey coated with 24-karat gold foil. Company design, 1950.
- 29 **FULLER FABRICS CORPORATION**, New York City
Dress fabric. *Modern Masters Series*. Black bird pattern on white rayon. Designed by Pablo Picasso, 1955.
- 30 Dress fabric. *Modern Masters Series*. Green print on cotton. Designed by Marc Chagall, 1955.
- 31 Dress fabric. Pink flower pattern on white Fullerset® cotton. Designed by Aiko Sakamoto (Roger Bachman Studios), 1956.
- 32 **GALEY & LORD**, New York City
Dress fabric. *Checkmate*. Combed cotton. Two plain weave fabrics woven together. Checkerboard pattern. Designed by Gar K. Gilbert, 1956.
- 33 Dress fabric. *Felicien*. Combed cotton. Woven plaid in green and black. Designed by Gar K. Gilbert, 1956.
- 34 Army cloth. *Cramerton*. Combed cotton twill. Beige. Designed by Gar K. Gilbert, 1929.
- 35 **GOODMAN & THEISE, INC.**, New York City
Dress fabric. Silk. Satin weave. Gold. 1919.
- 36 Dress and suit fabric. Silk and cotton. Dobby ottoman. White. Company design, 1952.
- 37 **HANORA FABRICS COMPANY, INC.**, New York City
Coating. Worsted. Twill weave. Red and brown diagonal stripe. Designed by D. D. and Leslie Tillett, 1956.
- 38 Dress fabric. *Wisp O'Wool*. Worsted. Hand screened flowers and scrolls over red, blue and yellow stripes. Designed by D. D. and Leslie Tillett, 1956.
- 39 Dress fabric. *Wisp O'Wool*. Worsted. Hand screened stripes in red, pink, yellow. Designed by D. D. and Leslie Tillett, 1955.
- 40 **WILLIAM HELLER, INC.**, New York City
Dress fabric. *Carcassonne*. Wool. Jacquard weave. Raised surface design. Dark blue. Designed by Benjamin Heller, 1956.
- 41 **RIA HERLINGER FABRICS, INC.**, New York City
Coating. *Taj*. Worsted, silk, mohair and linen. Basket weave. Beige, brown and white. Designed by Ria Herlinger, 1956.
- 42 **G. HIRSCH SONS, INC.**, New York City
Dress fabric. *Monte Carlo*. White silk with gold Lurex. Crepe weave. Designed by Stephen G. Hirsch, 1956.
- 43 **LLOYD KIVA**, Scottsdale, Arizona
Dress fabric. Cotton broadcloth. Hand screened random stripes in blue and purple. Designed by Lloyd Kiva, 1956.
- 44 **M. LOWENSTEIN & SONS, INC., BONAFAB DIVISION**, New York City. Dress and sportswear fabric. *Ribonay*. Fluted cotton. Pink. Designed by Emile Gemake, 1956.
- 45 **MAXWELL TEXTILE DIVISION**, New York City
Dress fabric. Silk surah. Twill weave. Hand screened black teardrop pattern on white. Designed by Pat Ballenzweig, 1956.
- 46 **NATIONAL MALLINSON FABRICS CORPORATION**, New York City. Dress and shirt fabric. *Tab Knit*. Acetate and nylon jersey. Gold. Designed by Jacques E. Maisch, 1955.
- 47a **NATIVE LACES & TEXTILES, INC.**, New York City
47b Lingerie fabric and matching edging. *Angelace*. Nylon tricot. Lace pattern. White. Company design, 1955.
- 48 **NOVIK & COMPANY, INC.**, New York City
Dress fabric. Nylon and opalized cellophane. Designed by Thomas R. Elliott, 1956.
- 49a Dress fabric. Nylon and Duran. Silver; gold. Designed by
49b Thomas R. Elliott, 1955.
- 50a Dress fabric. Duran and rayon. Silver; copper; gold. De-
50b signed by Thomas R. Elliott, 1953.
50c
- 51 Dress fabric. Nylon and Lurex Mylar. Permanently pleated and embroidered netting. Designed by Thomas R. Elliott, 1956.
- 52 **ONONDAGA SILK COMPANY, INC.**, New York City
Dress fabric. White silk and gold lamé brocade. Jacquard weave. Company design, 1956.
- 53 Dress fabric. Black flower pattern hand screened on white cotton broadcloth. Company design, 1955.
- 54 Dress fabric. Blue and green abstract pattern hand screened on white cotton broadcloth. Company design, 1955.
- 55 Suiting. Silk tweed. Mottled beige, brown, grey, black. Company design, 1956.
- 56 **PACIFIC MILLS**, New York City
Suiting and sportswear fabric. *Pennyweight*. Lightweight Dacron and worsted. Plain weave. Grey. Company design, 1952.
- 57 **PELLON CORPORATION**, New York City
Non-woven stabilizing fabric. *Pellon No. 30*. Nylon, cotton and acetate. Used for interfacings. Company design, 1954.
- 58 Non-woven stabilizing fabric. *Pellon No. 917*. Nylon. Used for interfacing in men's ties, woolen dresses. Company design, 1955.
- 59 **PERSPECTIVES, INC.**, New York City
Dress fabric. *Pan Americana*. Cotton. Hand printed in Javanese wax process. Multicolored. Designed by Kathryn Westphal, 1956.
- 60 **PRINCETON KNITTING MILLS, INC.**, New York City
Coating. *O'legro*. Dynel and Orlon pile on Dynel knit back. Blue. Designed by Harry Fleisher, 1954.

- 61 WEAVERS OF RABUN (JAY HAMBIDGE ART FOUNDATION),** Rabun Gap, Georgia. Suiting. Wool. Hand woven of hand spun and dyed yarns. Plain weave. Burgundy. Designed by Mary C. Hambidge, 1956.
- 62 RAEFORD WORSTED CORPORATION,** New York City
Dress fabric. *Fawnero*. Worsted. Twill weave. Beige. Company design, 1956.
- 63 WILLIAM ROSE, INC.,** New York City
Dress fabric. Silk taffeta. Dark blue with woven wide-warp black stripes. Designed by William Rose, 1956.
- 64** Dress fabric. Silk and crystal acetate, satin backed. Plain weave. Copper. Designed by William Rose, 1956.
- 65 JERRY ROSSMAN CORPORATION (ROBAIX FABRICS),** New York City. Dress and accessory fabric. Black abstract pattern hand screened on white cotton petit point piqué. Company design, 1956.
- 66 ROSS-ZELDIN, INC.,** New York City
Dress fabric. *Lamat*. Black rayon jersey with silver Mylar. Designed by Chester Ross, 1956.
- 67** Dress fabric. Wool knit on silk taffeta forming open lace pattern. Beige. Designed by Chester Ross, 1956.
- 68 SKILLMILL, INC.,** New York City
Dress fabric. *Breeze*. Supima® cotton sheer chiffon. Red. Designed by Hope Skillman, 1956.
- 69** Dress fabric. *Rosettes*. Combed cotton. Blue and purple rosettes woven on brown. Designed by Hope Skillman, 1955.
- 70a WILLIAM SKINNER & SONS,** New York City
Light reflecting safety cloth. *Cat's Eye*® Nylon, cotton, and Flecton® yarn. Taffeta weave. Grey. Designed by Harry Ilg, 1955.
- 70b** Light reflecting safety cloth. *Cat's Eye*®. Acetate and Flecton® yarn. Taffeta weave. Black and white check. Designed by Harry Ilg, 1955.
- 71 SPRING MILLS, INC.,** New York City
Dress fabric. *Dazzle*. Cotton broadcloth. Pink. Company design, 1953-1955.
- 72 J. P. STEVENS & COMPANY, INC.,** New York City
Outerwear fabric. *Pima-Dry*. Combed cotton oxford. Zelan finish for water repellency. Red. Company design, 1953.
- 73** Lingerie fabric. *Wonderfair*. Dacron and cotton. Light blue. Company design, 1955.
- 74 POLA STOUT, INC.,** New York City
Suiting. *Designer's Blanket*. Specially developed for a dress ensemble. Worsted. Twill weave. Spectrum colored. Designed by Pola Stout, 1951.
- 75 STRATHMORE WOOLENS, INC.,** New York City
Coating. *Champagna*. Wool and fur fibers. Gold. Designed by Frank Bussiere, 1954.
- 76 S. STROOCK & COMPANY, INC.,** New York City
Coating. *Burmist*. Wool and alpaca tweed. Broken twill weave. Grey and red diagonal stripes. Designed by Jackson A. Shedd, 1956.
- 77 THE TAPLEYS,** New Hope, Pennsylvania
Dress fabric. *Fountain-spray ombrée*. Hand block-printed in gold and silver on white cotton chintz. Developed by Dorothy and Roberts Tapley, 1948.
- 78 M. & W. THOMAS COMPANY,** New York City
Dress and suiting fabric. Cotton and silk. Twill weave. Black and beige. Designed by William and Milson Thomas, 1956.
- 79** Dress and suiting fabric. Cotton and silk. Twill weave. Light grey and white. Designed by William and Milson Thomas, 1956.
- 80** Dress and suiting fabric. *Shadow Stripe*. Novelty weave. Cotton and silk. Dark and light grey-brown stripes. Designed by William and Milson Thomas, 1956.
- 81** Dress fabric. Cotton. Brown, red, black plaid. Designed by William and Milson Thomas, 1956.
- 82 D. D. AND LESLIE TILLET, INC.,** New York City
Dress fabric. *Fierce Red*. Abstract design in shades of red, screened and hand stripped on combed cotton broadcloth. Designed by D. D. and Leslie Tillet, 1949.
- 83 UNITED ELASTIC CORPORATION,** Littleton, Massachusetts
Elastic for foundation garments. Hemstitch pattern. Rayon and rubber. Plain and leno weave. White. Company design, 1955.
- 84 WAMSUTTA MILLS,** New York City
Dress fabric. *Ribbon Stripe Voile*. Combed pima cotton with woven satin stripes. Yellow. Designed by Stella Pines, 1956.
- 85 WELLINGTON SEARS COMPANY,** New York City
Terry cloth. *Patrician by Martex*. Egyptian combed cotton. Single loop terry weave. White. Designed by John and Earline Brice and Robert S. Low, 1955.
- 86 JULIUS N. WERK FABRICS, INC.,** New York City
Dress and suiting fabric. Silk and cotton. Woven black stripes on grey. Designed by Julius N. Werk, 1955.
- 87 WORUMBO MANUFACTURING COMPANY,** New York City
Coating. Pure vicuna fiber. Crowfoot weave. Brown. 1952.

HOME FURNISHINGS

- 88 ANDERSON STUDIO OF HANDWEAVING,** East Gloucester, Massachusetts. Drapery fabric. Handwoven. Cotton, viscose and jute. Tabby weave. Natural. Designed by Beatrice Anderson, 1954.
- 89 THELMA BECHERER,** West Franklin, New Hampshire
Tapestry. Handwoven. Green, yellow and clear Velon plastic with dried horsetails and cattails. Plain weave. 1956.
- 90 MONICA BELLA BRONER,** New York City
Tapestry. Handwoven. Wool, cotton and fur strips. Plain weave. 1954.
- 91 BILL CARTER and DODIE CHILDS,** Chicago, Illinois
Roll shade. Handwoven. Matchstick bamboo across warp of multicolored and textured cotton, wool and metallic yarns. 1955.

- 92 **ARUNDELL CLARKE**, New York City
Drapery and casement fabric. *Stroom Draden*. White pattern hand screened on transparent silk. White. Designed by Pierre Kleykamp, 1953.
- 93 Drapery fabric. *Primitive Forms*. Black abstract design hand screened on brown cotton. Designed by Baldwin-Machado, 1950.
- 94 Upholstery fabric. *10,000 B.C.* Cotton and spun rayon. Jacquard weave. Turquoise on white. Designed by Naomi Raymond, 1952.
- 95 **COHN-HALL-MARX COMPANY**, New York City
Upholstery fabric. *Cohama Chem-Thread*. Saran and metal. Novelty multi-shuttle weave. Brown. Company design, 1955.
- 96 **FRANKLIN COLVIN**, New York City
Tapestry. Handwoven. Black and white stripes of nylon and mohair. Close over weave. 1955.
- 97 **FAZAKAS FABRICS, INC.**, New York City
Drapery and casement fabric. *Hit & Miss*. Random black line design sprayed on white cotton batiste. Semi-hand process. Designed by Donelda Fazakas, 1950.
- 98 **GERALDINE FUNK**, Lancaster, Pennsylvania
Window shade. Handwoven. Banana bark and coconut cord across warp of red and rust cotton and rayon. Two harness weave. Designed for Puerto Rico Industrial Development Company, 1950.
- 99 Screen. Handwoven. White maguey and coconut sliver across warp of white string. Two harness weave. Designed for Puerto Rico Industrial Development Co., 1948.
- 100 **ROY GINSTROM**, Cedar Falls, Iowa
Screen and casement fabric. *Scallops*. Handwoven. Linen. Openwork panel with hand tied warp thread groupings. Plain weave. Natural. 1955.
- 101 **GOLDING DECORATIVE FABRICS**, New York City
Drapery fabric. *Torero*. Abstract design hand screened in chrome colors on white cotton sateen. Designed by Grefl and Otto Wollner, 1955.
- 102 **LILLY E. HOFFMANN**, Concord, New Hampshire
Drapery fabric. Handwoven natural cotton, viscose and jute. Texture weave. 1953.
- 103 **KNOLL TEXTILES, INC.**, New York City
Upholstery and drapery fabric. *Ombré*. Cotton, viscose, jute and wool. Plain hopsacking weave. Natural. Designed by Knoll Planning Unit, 1955.
- 104 Upholstery and drapery fabric. *Ombré*. Cotton, viscose, jute and wool. Plain hopsacking weave. Natural and black. Designed by Knoll Planning Unit, 1955.
- 105 Upholstery and drapery fabric. *Ombré Plaid*. Cotton, viscose, jute and wool. Plain hopsacking weave. Natural and black. Designed by Knoll Planning Unit, 1955.
- 106 Upholstery and drapery fabric. *Ombré Stripes*. Cotton, viscose, jute and wool. Plain hopsacking weave. Natural and black. Designed by Knoll Planning Unit, 1955.
- 107 Upholstery fabric. *Sarano*. Saran. Plain weave. Black and white. Designed by Knoll Planning Unit, 1955.
- 108 Upholstery fabric. *Transportation Cloth*. Spun Avisco rayon. Plain weave. Black and white. Designed by Knoll Planning Unit, 1949.
- 109 Drapery fabric. *Shades*. Ramie. Plain weave. Black and white stripes. Designed by Emily Belding, 1954.
- 110 Drapery and slipcover fabric. *Ringles*. Black design hand screened on white cotton. Designed by Carol Summers, 1953.
- 111 **BORIS KROLL FABRICS, INC.**, New York City
Upholstery fabric. *Alabaster*. Spun silk, linen, Bemberg. Four shaft satin weave. Light beige. Designed by Boris Kroll, 1955.
- 112 Upholstery fabric. *Sidi*. Spun silk and Bemberg. Four shaft satin weave. Purple, green and yellow striation. Designed by Boris Kroll, 1955.
- 113 **JACK LENOR LARSEN, INC.**, New York City
Upholstery fabric. *Leather Cloth*. Handwoven. Leather, vinyl and nylon. Variation twill weave. Black. Designed by Jack Lenor Larsen, 1955.
- 114 Drapery and casement fabric. *Bouquet Garni*. White flower design hand screened on white Fortisan and cotton. Designed by Don Wight, 1954.
- 115 Drapery and casement lace fabric. *Glass Ladder*. Vinyl-coated Fiberglas. White. Designed by Jack Lenor Larsen, 1955.
- 116 **LAVERNE ORIGINALS, TEXTILE DIVISION**, New York City
Drapery fabric. *Tone Texture*. Fiberglas bouclé. Grey stripe design hand screened on white. Designed by Estelle and Erwine Laverne, 1955.
- 117 Drapery and casement fabric. *Fugue*. Black line design hand screened on white Fortisan. Designed by Ross Littell, 1951.
- 118 Drapery fabric. *Pin Points*. Black dots hand screened on white silk gauze. Designed by Estelle and Erwine Laverne, 1955.
- 119 **H. B. LEHMAN-CONNOR COMPANY INC.**, New York City
Upholstery and drapery fabric. *Fantasy*. White abstract design hand screened on yellow linen. Designed by Ilsa Statz, 1954.
- 120 **DOROTHY LIEBES TEXTILES, INC.**, New York City
Drapery fabric. Handwoven. Wool, cotton chenille, Orlon and Lurex. Tabby weave. Shades of pink and yellow. Designed by Ralph Higbee, 1956.
- 121 **L. ANTON MAIX, INC.**, New York City
Drapery and casement fabric. *Kaleidoscopic Prints*. Black line design hand screened on white cotton batiste. Designed by Al Herberts, 1955.
- 122 **HERMAN MILLER FURNITURE COMPANY, TEXTILE DIVISION**, Zeeland, Michigan. Drapery fabric. *Super Stripes*. Multicolor design hand screened on white linen. Designed by Alexander Girard, 1955.
- 123 Drapery fabric. *Circles*. Orange and yellow dots hand screened on white silk gauze. Designed by Alexander Girard, 1953.

- 124** Drapery fabric. *Embroidered Pinstripe*. White wool embroidery on natural linen. Designed by Alexander Girard, 1955.
- 125** Drapery fabric. *Windows. Linen*. Dobby weave. Natural. Designed by Alexander Girard, 1955.
- 126** Upholstery fabric. *Transportation Cloth*. Viscose rayon. Dobby weave. Black and white, reversible. Designed by Alexander Girard, 1953.
- 127** Upholstery fabric. *Flame Stripe*. Wool and cotton. Worsted-faced satin weave. Purple, burgundy, yellow and black. Designed by Alexander Girard, 1955.
- 128a** Upholstery fabric. *Nubstripe*. Linen and cotton. Jacquard weave. Black and sepia; black and yellow. Designed by Alexander Girard, 1952.
- 128b**
- 129** **MOSS ROSE MANUFACTURING COMPANY**, Philadelphia, Pennsylvania. Drapery fabric. *Alban Texture*. Rayon, cotton and wool. Tabby variation weave. White, natural and grey. Company design, 1955.
- 130** **MARIE NICHOLS FABRICS**, New York City
Drapery fabric. *Gold Cloth*. Lurex supported by nylon. Basket weave. Designed by Marie Nichols, 1956.
- 131** Upholstery and drapery fabric. Mercerized cotton with Lurex. Beige, black and gold. Designed by Marie Nichols, 1954.
- 132** **PERSPECTIVES, INC.**, New York City
Drapery and slipcover fabric. *Half Beat*. Black abstract design hand screened on white cotton poplin. Designed by Fredric Karoly, 1956.
- 133** Drapery and slipcover fabric. *Counterpoint*. Black block pattern hand screened on white cotton poplin. Designed by Fredric Karoly, 1949.
- 134** **RANCOCAS FABRICS**, Burlington, N. J.
Upholstery fabric. Handwoven. Wool. Basket weave. Red and purple. Designed by Norman H. Loring, 1955.
- 135** **ROWEN, INC.**, New York City
Drapery fabric. *Ironworks*. Black line design hand screened on green spun viscose and cotton. Designed by Matt Kahn, 1953.
- 136** **SCALAMANDRE SILKS, INC.**, New York City
Drapery fabric. *Quadri*. Silk. Taffeta weave. Woven multi-colored plaid. Designed by Adriana Scalamandre, 1955.
- 137** Drapery fabric. Silk and Fortisan. Taffeta weave. Woven pink and white stripes. Designed by Adriana Scalamandre, 1955.
- 138** **F. SCHUMACHER & COMPANY**, New York City
Drapery and slipcover fabric. *School Figures*. Multicolored design hand screened on white cotton duck. Designed by Mariska Karasz, 1956.
- 139** **ISABEL SCOTT FABRICS CORPORATION**, New York City
Drapery and casement fabric. *Tanglewood*. Linen and cotton. Dobby weave. Natural. Designed by Isabel Scott, 1954.
- 140** Drapery fabric. *Spacial*. Blue and purple design hand screened on white cotton. Designed by Louise Shiffer, 1955.
- 141** **HELLA SKOWRONSKI HANDWOVEN FABRICS**, Bellevue, Washington. Casement fabric. Handwoven. Spun silk and mohair. Variation of double weave. Natural. Designed by Hella Skowronski, 1952.
- 142** **ANGELO TESTA AND COMPANY**, Chicago, Illinois
Drapery fabric. *Banda*. Grey mesh pattern hand screened on white Arnel. Designed by Angelo Testa, 1955.
- 143** **J. H. THORP & COMPANY, INC.**, New York City
Drapery fabric. *Richelieu Satin*. Blue abstract design hand screened on white rayon and cotton. Designed by Bettina Byrd, 1954.
- 144** Drapery and casement fabric. *Saran Net*. Saran. Mesh weave. Black and white. Designed by Ellen Siegel, 1956.
- 145** **U. S. RUBBER COMPANY, TEXTILE DIVISION**, New York City.
Upholstery fabric. *Trilok*. Linen, mohair, viscose, cotton and polyethylene. Double weave with alternating stripes in yellow, white and green. Designed by Jack Lenor Larsen, 1956.
- 146** **WINDOW SHADE MANUFACTURERS ASSOCIATION**, New York City.
Window shade fabric. *Texturlite Satin Stripe*. Viscose rayon bonded to embossed vinyl coated cotton. Designed by Freda Diamond, 1956.

INDUSTRIAL

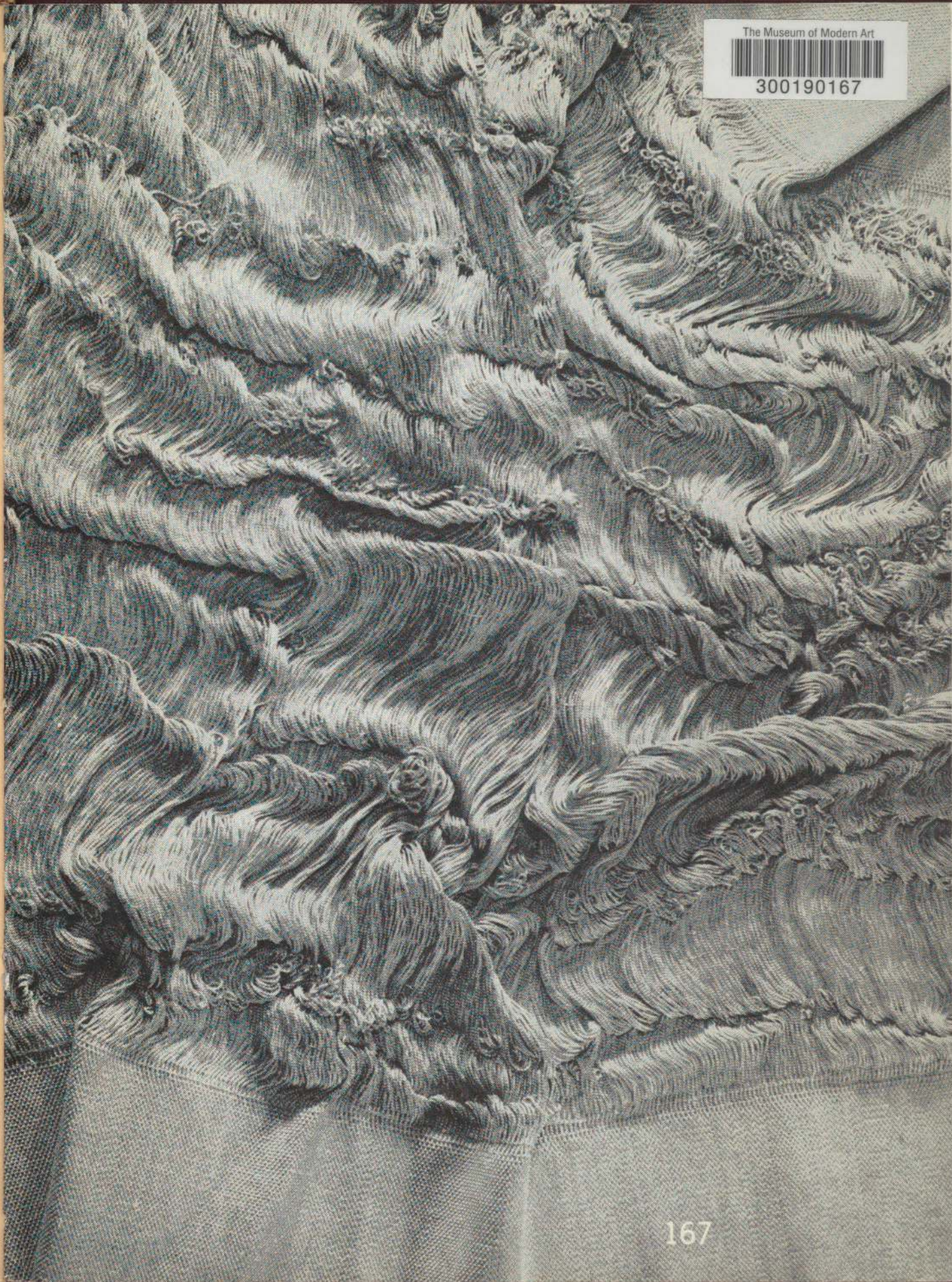
- 147a** **ACME BACKING CORPORATION**, St. Louis, Missouri
Convertible top fabric. Dope dyed rayon. Rubber coated and bonded. Black; Tan. 1953-1955.
- 147b**
- 148** **ALBANY FELT COMPANY**, Albany, New York
Flannel. Nylon. Twill weave. Used in tailors' pressing machines. White.
- 149** Compressive shrinking blanket. Wool. Multiple weave. Used in Sanforizing process. Natural.
- 150** **AMEROTRON CORPORATION**, New York City
Automobile bolster fabric. Nylon and cotton. Satin weave. Grey. Designed by Martin Ruskin, 1956.
- 151** **ARGONAUT MILLS**, Milwaukee, Wisconsin
Lining fabric. *Argo-pile*. Knitted nylon pile fabric, cotton backed. Designed by Joseph Rosenberg, 1955.
- 152** **WILLIAM L. BARRELL COMPANY, INC.**, New York City
Paper-making web conveyor. Cotton, two-ply weave. Used as dryer felt in paper making. Designed by William A. Barrell, 1937.
- 153** **BATES FABRICS, INC.**, New York City
Mesh fabric. Rayon. Used with abrasive coating in sanders and polishers. Designed by W. Morin (fabric) and A. L. Ball (product), 1953.
- 154** Mesh fabric. *Herculite*. Fortisan laminated between clear vinyl. For hatch tents, tarpaulins, etc. Designed by A. G. Sherman (fabric) and Sy Hyman (product), of Herculite Protective Products, Belleville, New Jersey, 1956.
- 155** Spacer fabric. Ban-lon nylon. Waffle weave. Blue. For insulation in cold weather apparel. Designed by Edward J. Hodgkins, 1955.

- 156 BURLINGTON MILLS, INDUSTRIAL DIVISION**, New York City. Typewriter ribbon fabric. Nylon. Plain weave. White. Designed by Eugene Lutz, 1950-1951.
- 157 CALLAWAY MILLS, INC.**, New York City. Laundry bag fabric. *Callanet*. Nylon. Knitted. 1949.
- 158 FABLOK MILLS, INC.**, Irvington, New Jersey. Laundry bag and curtain fabric. Boston nylon mesh. Raschel knit. Company design, 1953.
- 159 THE FELTERS COMPANY**, Boston, Massachusetts. Eraser felt. Non-woven. Blue wool. Used for blackboard erasers. 1955.
- 160 Dynel Mat**. Non-woven. Heat-bonded Dynel and Vinyon fibers, resin treated. Used as separator in nickel cadmium battery. 1954.
- 161 Padding fabric**. *Allfab*. Non-woven. Wool, nylon, rayon, acetate and vinyl resin. Used in automobile door panels. 1955.
- 162 HAARTZ AUTO FABRIC COMPANY**, Newton, Massachusetts. Convertible top fabric. White Orlon bonded to cotton lining. Designed by W. R. Kuenzel, 1952.
- 163** Convertible top fabric. *Stayfast*. Solution dyed black rayon bonded to cotton lining. Designed by J. P. Stevens & Company.
- 164 HESS, GOLDSMITH & COMPANY, INC.**, New York City. Standard glass fabric. Taffeta weave. White. Used for electrical insulation.
- 165** Standard glass fabric. Taffeta weave. White. Used as reinforcing fabric for plastic boats, body armor plate, etc.
- 166** Standard glass fabric. Satin weave. White. Reinforcing fabric used in fishing rods, plastic body armor plate, etc.
- 167 INDUSTRIAL RAYON CORPORATION**, Cleveland, Ohio. Tire cord fabric. *Tyron*. Rayon. Used with rubber to form the plies of a tire. Also for drive and conveyor belts, etc.
- 168 McCAMPBELL & COMPANY, INC.**, New York City. Awning fabric. *Calabana Cloth*. Cotton, vinyl coated. Metallic green. Designed by Sherman Converse, 1954.
- 169 MOODUS NET & TWINE, INC.**, Moodus, Connecticut. Gill netting. Nylon. Used in commercial fishing. Company design.
- 170 MOSS ROSE MANUFACTURING COMPANY**, Philadelphia, Pennsylvania. Auto upholstery fabric for Ford Motor Company's Lincoln Premiere. Nylon, acetate, linen, metallic yarn and cotton. Company design under Berthold Strauss, 1955.
- 171 PLYMOUTH CORDAGE COMPANY**, Plymouth, Massachusetts. Cordage made from Reeves Brothers' polyethylene monofilament. 3-strand plied yarn rope in yellow and black; white and red. Company design.
- 172 REEVES BROTHERS, INC.**, New York City. Filter fabric. *Reevon 8-100*. Polyethylene monofilament yarn. Plain weave. For liquid filters and anode bags.
- 173** Filter fabric. *W-164*. Polyethylene monofilament yarn. Honeycomb weave. For heating and air conditioning filters.
- 174** Filter fabric. *W-184*. Polyethylene monofilament yarn. Honeycomb weave. For heating and air conditioning filters.
- 175** Radar reflecting fabric. Metal foil over polyethylene core. Leno weave. For banner tow targets in aerial gunnery.
- 176 RUBBER FABRICS COMPANY**, New York City. Padding fabric. Black cotton bonded to foam rubber and perforated. Used as interfacing of brassieres and swim suits and for industrial purposes. Company design, 1955.
- 177 J. P. STEVENS & COMPANY**, New York City. Automobile upholstery fabric. Nylon, viscose and Lurex. Fancy weave. Grey. Company design, 1955.
- 178 SWITZER BROTHERS**, Cleveland, Ohio. Daylight fluorescent fabric. *Day-Glo*. Acetate sharkskin. Fire orange. For military uses including safety clothing, life rafts, parachutes, flags.
- 179 TURNER HALSEY COMPANY, INC.**, New York City. Leno breaker fabric. Filament nylon. Used in reinforcement of rubber conveyor belts.
- 180** Belting fabric. *CX 182*. Rayon and nylon. Plain weave. Used in manufacture of rubber conveyor belts.
- 181 UNITED MERCHANTS INDUSTRIAL FABRICS**, New York City. Glass fiber fabric. Telescope weave. White. Used to reinforce aircraft laminations. Company design.
- 182** Glass fiber roving. Plain weave. White. Used in forming boats, swimming pools, shelters. Company design.
- 183 VELVERAY CORPORATION**, New York City. Tarpaulin fabric. *Nyvel*. Woven nylon laminated between two pieces of vinyl. Grey. Used for hatch covers, tarpaulins, etc. Company design, 1956.
- 184 WELLINGTON SEARS COMPANY**, New York City. Typewriter ribbon fabric. Combed long staple Egyptian cotton. Plain weave. Developed by Warwick Laboratories, circa 1927.
- 185** Heavy duck. *Oceanic*. Cotton. Plain weave. Used in petroleum filtration.

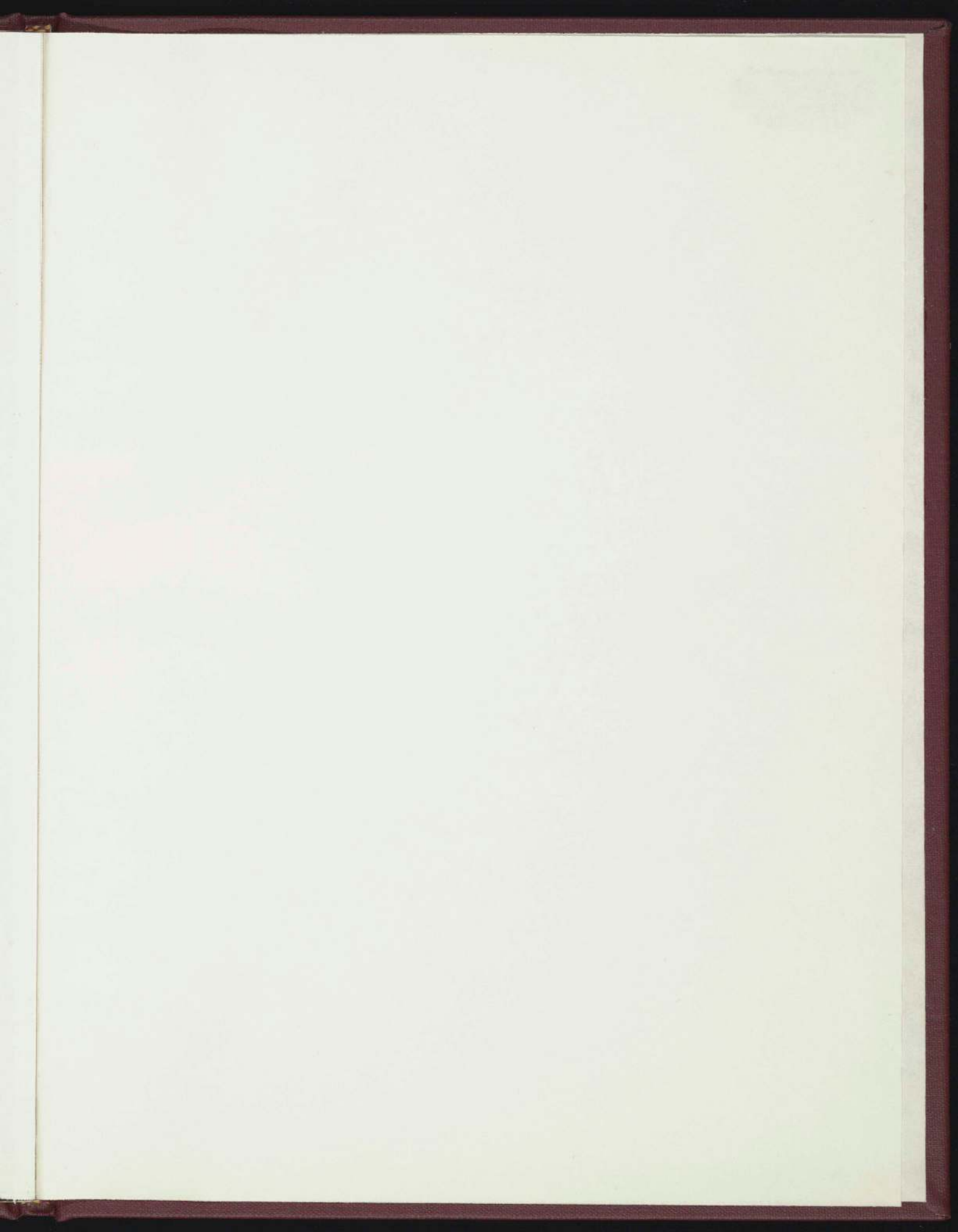
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