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TEXTILE PRINTING FROM 800 TO 1956

THE COOPER UNION MUSEUM
FOR THE ARTS OF DECORATION
NEW YORK

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The installation of this exhibition has been designed for the Museum by Tom Lee, Ltd.

The design on the cover is after a block-printed Indian textile of the 14th-15th century, No. 69 in the catalogue.

INTRODUCTION

THE NAME that the Museum has given to its present exhibition is intended to reflect alike the miracle produced by intelligent collaboration between artists and technicians, and the undiscerning, sometimes even indiscriminating, response to the miracle. In this, as in so many other fields, one is reminded of the country-woman who was vaguely annoyed at all the new bustle and stir brought by wartime needs to her remote and isolated region: "Why does the Government have to build a factory to make TNT? Why don't they just go somewhere and buy it?"

We all just go and buy our printed yard-goods; and many of us let the matter rest there. Aside from a perfectly human feeling that we need not trouble ourselves over ways and means as long as we succeed in satisfying our immediate requirements, there are of course many deterrents to a more detailed examination of the subject. The chemistry of dyestuffs, the varied nature of fibres and woven fabrics, the complexities of machinery, and other technical considerations, may lie outside the limits of our knowledge; and the labyrinthine realms of designing, styling, merchandising and promotion present further mystifications.

But the miracle confronts us steadily. Although it dazzles us with its brilliance, it is no mirage; an admired part of our daily life, it is also the mirror of our dreams. The material brought together for this exhibition provides a selection of the almost endless quantity of textiles currently produced by a variety of means; it permits a survey of contemporary and past methods of production; and it shows something of the varied approaches that have been made to the problems of design and manufacture, in earlier centuries no less than in our own day.

In such a vast segment of what is after all one of the largest of the world's enterprises — the production of textile fabrics — the approaches are indeed many and varied. The aim is simple enough: to relieve the monotony of surfaces unadorned. But in how many ways can this be accomplished! From the considered abstraction of essential forms to the most literal rendering of historic events; the poetic, the naturalistic, the imaginative, the didactic; even, in the Chinese student's "cribbing" handkerchief printed with Confucian texts, the mnemonic — anything, it appears, can be printed on textiles, and everything has been.

The variety in types of design is equalled by the variety in methods of production; from the simple application of colors directly to the fabric, through all the combinations and variations of resist printing, mordant printing, and discharge printing, the printer has a further range of choices given to him by the differing properties of fibres, natural and man-made. A third, and still richer, series of variable factors is presented by the diversity of purposes served by printed fabrics. We may recognize the two main categories, of apparel fabrics and decorative fabrics, only to become immediately aware of an infinity of specialized branches, each calling for suitable qualities of design and appropriate methods of execution.

In the long history of textile printing there have been periods of harmony between theme and execution, and an equal number of moments of disharmony. In earlier centuries no less than in our own time are to be found supremely successful fabrics, gratifying to the beholder equally in the character and scale of their ornamentation, the quality of their coloring, and the suitability of these elements to the means chosen for their execution. As an example may be cited the fourteenth-century Indian fragment in the Museum's collection that has furnished a decorative motif for the cover of this Catalogue; the broad treatment of pattern suitable to printing from a block has been no bar to grace and delicacy, and the design itself gives pleasure in its timeless simplicity. At the other end of the scale may be placed the "toiles de Jouy," and similar cotton fabrics printed in the later eighteenth century, in which the rigidities of reproductive copperplate-engraving all but stifle the design which initially had been drawn so delightfully by the artist.

The same gamut is run in the prints of the present moment; and as the repertory of techniques today is richly varied, so is the range of choices infinitely richer than it has ever been. We produce our failures each season, as is attested by the number of "factory outlet" shops on the side streets; and we produce our brilliant successes. But always — this year, last century, or a thousand years ago — success is dependent upon an understanding of the elements involved and a respect for the procedures by which ideas are materialized. The incomprehension of a Renaissance craftsman, who saw in textile printing nothing more than a process for cheaply copying a cut velvet, is matched in our own day by a converter who extracts familiar elements from contemporary easel-paintings and stamps them on endless lengths of cloth; in both cases, an opportunity has been lost, down in the depths where copying is substituted for original creation.

It is precisely this harmony, this compatibility between ends and means, that the present assemblage of material is desired to illustrate. Special exhibitions always represent a form of wish-fulfillment on the part of the organizing museum, enabling it to marshal a quantity of selected material in a manner

not ordinarily possible; and the present display is no exception. Based on the not inconsiderable holdings of the Cooper Union Museum, which for the occasion have been supplemented by the generous loans of many friendly individuals and museums, this exhibit endeavors to trace the history of textile printing through more than a millennium; and in so doing, to permit the viewer to form his own conclusions about the nature of the art here displayed.

One sees similar techniques used in periods widely separated in time, and one sees them temporarily abandoned in favor of other, and in some cases inferior, methods of production. Again, one sees great variation in the subject-matter of textile ornamentation, and in the approach to problems of design. Sometimes the printer is satisfied in the arbitrary, unsympathetic and almost brutal imposition of decoration unsuited alike in scale, coloration, and quality of pigment to the woven fabric that he would adorn. More often, however, agreeable and harmonious prints are produced; and although only a minute fraction of the textiles of earlier centuries has survived to our day, it may safely be said that the best work of our contemporaries is superior to that of our ancestors.

As has been noted above, a far wider range of techniques and materials is available for today's production; but this (as the earlier nineteenth century discovered in its own case!) is not the determining factor in the superiority of today's design. The "miracle," as it has been designated, has been wrought by more subtle means; we now rejoice not only in mastery of material resources but in a growing power of design analysis that permits us to adjust to the statement we would make the manner in which we make it. The sensitive eye is now quick to detect affinities between qualities of color and qualities of weave; with equal awareness we recognize the inherent suitability of linear ornament, or of color areas, to one or another kind of fabric destined to serve this purpose or that. There is, in short, an essential property or characteristic of textile printing quite distinct from any other method of textile ornamentation; and today at last this distinction is more generally observed by the designers and producers of printed textiles.

It would be interesting to speculate upon the reasons for this improvement. They are assuredly numerous, and many would be difficult to establish beyond controversy. It seems clear, however, that in all this development a great part has been played by the extension of horizons that has characterized our century. We have pushed our way, in numbers, into corners of the globe seen by but a few of our ancestors; we have been interested in learning what makes the wheels turn; we have brought home with us heads full of new ideas and trunks full of mementoes to serve our further study. We have also come to realize that some of the more solid pleasures of a round-the-

world cruise are to be had right at home, in the museums that are permanently engaged in the business of widening horizons and of providing material to explain what man does and has done well.

Along with many others, the Cooper Union Museum for nearly sixty years has played its part, in maintaining and steadily developing its design resources and its means of making them available to all who find them useful. It has seemed to the Museum particularly appropriate that this, the largest exhibition it has organized, should be devoted to an art so well represented in its collections and so well developed in our own day. The exhibition is offered to its visitors as evidence of the Museum's unfailing desire to serve designers and producers, and it is offered in deep gratitude to all those whose generous collaboration and support have made the exhibition possible.

CALVIN S. HATHAWAY

CATALOGUE

DEFINITION OF TERMS

FRAGMENT — The surviving portion of a textile fabric of less than full width, in many cases impaired, and likely to bear an incomplete part of the original design.

PIECE — Larger than a fragment, in good condition, and bearing at least one design repeat.

LENGTH — A full woven width, with more than one design repeat; dimensions are noted in the catalogue only when the fabric has survived in its original width.

(The numbers set in parentheses after the descriptions of the objects refer to the owners of the objects, as shown in the list of Contributors to the Exhibition on page 24. An asterisk () indicates that the object is illustrated.)*

TECHNICAL MATERIAL

1. Three *Slendang* illustrating steps in the tie-dye process, tied, partially untied, completely untied, polychrome; silk, tie threads of vegetable fibre; Indonesia, Lombok; 20th century (8)
2. Fifteen Pieces illustrating steps in the *batik* process; polychrome design of butterfly and leaves; cotton, with wax, oils and dyes; Java; about 1890 (46)
3. *Tjanting*, copper pipe used for applying wax on a hand-drawn *batik*; Indonesia; 20th century (57)
- *4. Three *Tjap* stamps, copper blocks used to apply wax on a printed *batik*; Java; 19th century (44)
5. Six Woodblocks; used for printing textiles, motifs and elements of a design; India; 19th century (46)
6. Block, used for printing textiles, conventionalized lily and lozenge repeat; hardwood and brass; France; 1700-1725 (38)
7. Block, used for printing textiles, conventionalized floral repeat and irregular stripe; hardwood and brass; France; about 1750 (38)
8. Block, used for printing textiles, wavy lines and dots; hardwood and brass; France; 18th century (38)
9. Block, used for printing textiles, flowers and stripes; hardwood and brass; France; late 18th-early 19th century (38)
10. Block, used for printing textiles, hunting scene; hardwood; United States; late 18th century (48)
11. Block, used for printing textiles, spread eagle; hardwood and brass; United States; 19th century (48)
12. Bedspread, blocks and tools used for its printing, and chest for tools; linen, block-printed, wood, brass and leather; United States, Massachusetts, Hanover; early 18th century (3)
13. "Don Quixote," cartoon, scenes from Cervantes's novel, black on white; paper, pen and wash drawing; designer: Lagrenée (?); producer: Oberkampf; France, Jouy; about 1780 (14)
14. "Don Quixote," trial proof, scenes from Cervantes's novel, sepia on white; paper, copper engraving; designer: Lagrenée (?); producer: Oberkampf; France, Jouy; 1780 (14)
15. Eleven pieces illustrating as many impressions from roller printing, seamed, polychrome; cotton; England; 20th century (39)
16. Model of a roller printing press; steel and copper; United States; 20th century (58)
17. Design for roller printed textile, conventionalized flowers in the Japanese manner; watercolor drawings; designer: José Martín; United States; contemporary (36)
18. Roller used for printing silk, design of conventionalized flowers in the Japanese manner; copper and chrome steel; engraved by Cheney Brothers after a design by José Martín; United States; contemporary (6)
19. Piece, conventionalized flowers in the Japanese manner, turquoise and white; silk; designer: José Martín; producer: Couture Fabrics, Ltd. (15)
20. Stencil, branches and small leaves; paper and hair; Japan; 19th century (14)
21. Stencil, hexagonal and circular motifs; paper; Japan; 19th century (14)
- *22. Stencil, branches of pine and wisteria; paper; Japan; 19th century (14)
23. Silk screen and equipment used for screening; silk, wood, brass; United States, New York; contemporary (56)
24. Piece, illustrating various techniques, design of squares with floral motifs, brown and warm dark hues; silk, tie-dye, stencil, block printing, and other techniques; Japan; early 17th century (8)
25. "Oranges and Lemons," length, polychrome; 36 inches wide; cotton, printed by the Dynascope process; United States, Rhode Island, Warwick; contemporary (4)
26. Length of "Perfo Print"; 36 inches wide; cotton, roller printed, dye cut, chemically sealed; The United Piece Dye Works; United States; contemporary (58)
27. Pieces, experimental process; Fibreglas; yarn-dyed and silk screen-printed; designer and producer: D. D. and Leslie Tillett; United States; contemporary (56)

28. View of automatic silk screen-printing machine at the Stonehenge Processing Corporation, Cedar Grove, New Jersey; Photostat from a photograph lent by Jungfrau, Inc.; United States; contemporary (14)
29. *Indiennes*, sample book of Indian and French examples, polychrome; folio; cotton, block-printed and painted; India and France; 17th to 19th centuries (26)
30. Folding Sample Book, various mounted pieces, Japanese mounting, polychrome; small octavo; cotton, block-printed and painted; Japan, India, Indonesia; 17th to 19th centuries (14)
31. 135 Unmounted pieces, printed for a sample book, polychrome; cotton, block-printed; "Manufactures d'Indienne à Hechler à Eauplet les Rouen petit teint"; France, Rouen; late 18th century (46)
32. Salesman's sample book, polychrome *indiennes*; octavo; cotton, block-printed; France; 1825 (38)
33. Salesman's folding portfolio, various weaves, polychrome, four pages showing printing; small octavo; cotton, block-printed; England; 1784 (14)
34. Two letters from the Alexander Papers, a correspondence between James Alexander, merchant of New York, and David Barclay, factor, of London; paper with samples of English printed cotton; America, New York; 1726 and 1749 (41)
- *35. Designer's or dyer's sample book, notes presumably in the owner's hand; small octavo; cotton, various techniques; England, Sussex, Bury and United States, Rhode Island, Providence; 1829 and earlier (14)
36. Sample Book, polychrome; octavo; cotton, block-printed and copper-engraved; United States and England; 19th century (14)
37. Six Engravings Illustrating Textile Dyeing, Printing and Finishing, from Roland de la Platière, "Arts et Métiers: L'Art de Préparer et d'Imprimer les Etoffes en Laines"; copper-engraved; France, Paris; 1753 (38)
38. "Vue des Châteaux, Village et Manufacture de Joui," engraving; drawn by "le Chevalier de Lisse"; engraved by Liénard; France; late 18th century (38)
39. "Printing," showing a textile being roller-printed; colored aquatint; England; first half, 19th century (38)
40. "Merrimack Prints," view of textile mill with eight cotton samples of discharge printing; engraving and cotton; United States, Massachusetts (?); about 1844 (38)
- white on yellow; silk, painted or printed; 8th century (66)
42. Two Fragments, broken hexagon repeat in white with silver on natural ground; hemp (?); painted and stencilled; 8th century (39)
43. Sutra Cover, lotus and chrysanthemum, black on brown; cotton, block-printed; Nanking; late 17th century (7)
- *44. Sutra Cover, children playing, black on blue; cotton, block-printed; Nanking; late 17th century (7)
45. Portion of Bed Cover or Hanging, fish and scroll, blue on white; cotton, stitch-resist dyed; Szech'uan Province, Neichang; 19th-20th century (50)
46. Length, trellis with bamboo and plum branches, blue on white; 0.280 m. wide; cotton, rice paste resist-dyed (unwashed); 19th-20th century (14)

JAPAN

47. Circular Fragment, lion (?) in circle of flame, black and some red on blue; hemp, stencilled and painted; 13th-14th century (8)
48. Piece, bamboo and pine, blues, grey, tan and brown on white; 0.335 m. wide; silk, rice paste resist-dyed; Tokugawa; 1688-1703 (46)
49. Piece, Eight Precious Things, brown, white and gold on blue; silk, rice paste resist-dyed; Tokugawa; 1764-1771 (46)
50. Piece, polychrome flowers in the Indian manner, design on light brown ground; cotton, block-printed; 18th century (39)
51. Length, lobsters and fans, blue on white; 0.350 m. wide; cotton, warp and weft resist-dyed (*kasuri*); 19th century (61)
52. Piece, polychrome pattern of 73 squares with conventionalized designs; cotton, block- or die-printed, direct and discharge; Japan (?); 19th century (39)
53. Square, the Four Seasons — bamboo, chrysanthemums, orchids and prunus each in white on brown, green, purple, and blue; silk, discharge printing; 20th century (66)
54. Square, five large characters on ground of smaller characters, in one corner hexagons with conventionalized flowers, grey and green; silk, block-printed (?); 20th century (66)
55. Square, pine tree by a wall; silk, block-printed (?); 20th century (66)
56. Wash cloth (*tenugui*), *Kappa*, a humorous folk tale character, half frog, half tortoise, blues and greens on white; cotton, stencilled; Tokyo; 20th century (49)
57. Entrance hanging (*noren*), for shop, flowers in white and green on black; cotton, silk screen-printed in discharge and dyed; Tokyo; 20th century (49)
58. Kosode, birds and clouds in red, yellow, green and blue, on white; vegetable fibre, resist-dyed; Okinawa; 19th century (59)

HISTORIC PRINTING THE ORIENT

CHINA

41. Fragment, head and front legs of a lion, and cloud forms, in black with red and

INDONESIA

59. Piece, monkeys and cats, red with blue on natural ground; cotton, wax resist-dyed (*batik*); Borneo; 17th century (?) (39)
60. Sarong, conventionalized flowers and geometric pattern, brown, blue, beige and gold; 0.75 m. wide; cotton, wax resist-dyed (*batik*) and gold-stamped; Java; late 18th century (46)
- *61. Sarong, trailing vine with flowers, foliage, birds and insects, brown and blue on white, red and white border; 1.40 m. wide; cotton, wax resist-dyed (*batik*); Java; late 18th-early 19th century (46)
62. Square, symmetrical design of wings, crayfish, birds in cinnamon brown and beige on dark blue ground; cotton, wax resist-dyed (*batik*); Java; 19th century (14)
63. Sarong, conventionalized design, changeable red and yellow; silk, warp resist-dyed (*ikat*); Bali; 19th century (14)
64. Sarong, conventionalized human figures, brown, red, green and black; straw, warp resist-dyed (*ikat*); Southeast Borneo; late 19th century (54)
65. Panung, conventionalized floral design, striped border, shades of blue, brown and yellow on red, gilded; 1.145 m. wide; cotton, wax resist (*batik*) and block-printed; Siam; 18th century (46)

INDIA

- *66. Fragment, ducks surround a sixteen-lobed rosette representing a lotus, deep pink and purplish brown on natural ground; cotton, resist-dyed; found at Fostat, Egypt; 1250-1370 (14)
67. Fragment, border with geometrical designs, black and natural ground; cotton (?), block-printed resist; found at Fostat, Egypt; 1250-1517 (14)
68. Fragment, rosettes in squares, blue, green and brown on natural ground; cotton, resist-dyed; found at Fostat, Egypt; pre-15th century (54)
69. Piece, squares with conventionalized flowers, foliage and lotus, dull red and natural ground; cotton, block-printed; India, found at Fostat, Egypt; 14th-15th century (14)
70. Fragment, section of medallion with teardrop forms, blue and red on white; cotton, resist-dyed; found at Fostat, Egypt; 14th-15th century (54)
71. Fragment, interlaced arabesque forms in shades of blue on natural ground; cotton, resist-dyed; found at Fostat, Egypt; 14th-15th century (14)
72. Fragment, all-over small-scale repeat of joined trefoils, brown on natural ground; cotton, block-printed resist; found at Fostat, Egypt; 14th-15th century (14)
73. Fragment, flowering boughs in violet, red and deep blue; cotton, painted (?); found at Fostat, Egypt; 14th-16th century (14)
74. Fragment, rows of torchlike motifs above

- spotted curved lines above band of dots, shades of dull red on tan ground; cotton, block-printed resist; found at Fostat, Egypt; 15th-16th century (14)
75. Fragment, conventionalized flowers and foliage, border with teardrop motif, black on white; cotton, block-printed; found at Fostat, Egypt; 16th-19th century (54)
76. Bag, symmetrical design, temple flanked by two ladies holding fans; above: the sun flanked by two peacocks and trees; below: a vase flanked by two cows, yellow, green, dark blue and red; cotton, block-printed; Rajput (?); 16th century (66)
77. Fragment, fine red moss pattern on white ground, same pattern overprinted in gold; cotton, block-printed; 16th century (54)
78. Sari, regular repeat of small floral spray, foliate border, green, red, purple and gold on cream; cotton, block-printed and painted; early 17th century (46)
79. Fragment, all-over lozenge pattern and trellis of gold dots on natural ground; silk, block-printed and painted; Rajput (?); 17th-18th century (14)
80. Fragment, diagonal repeat of flower sprig with paired leaves and gold dot; cotton block-printed and painted; Rajput (?); 17th-18th century (14)
81. Fragment, conventionalized leaves, gem colors; cotton, metal foil on gesso, painted with enamel; Rajput (?); 17th-18th c. (14)
82. Bed-cover or hanging, Juno and the Peacock surrounded by flowers and strap work, red, blue and violet on white; 2.360 m. wide; cotton, dyed and painted; late 17th-early 18th century (38)
- *83. Hanging, uprooted tree, peacocks, flowers, red, blue, violet, green; 2.360 m. wide; cotton, dyed and painted; Madras; 1750-1775 (14)
84. Barber's apron, flower sprays and border, red, green and violet; cotton, dyed and painted; 1775-1800 (60)
85. Fragment, all-over flower design, red, yellow, blue, green with black for stems; cotton, dyed and painted; 18th century (14)
86. Sari, squares with conventionalized foliage and eight-lobed rosettes, yellow, black, white and gold on red; cotton and metal thread, block-printed, stamped and painted; Karuppur; 18th century (46)
87. Sash, border at each end of five conventionalized cypresses, surrounded by foliate border, green, blue and black on white; cotton, block-printed, dyed and painted on both sides of textile in exact register; late 18th-early 19th century (54)
88. Two pieces of bedcovers, conventionalized flowers and foliage, black on yellow; cotton, block-printed; Bombay, Baroda; 1850-1900 (8)
89. Piece from a Marriage Veil, blue gauze with bands of ornament in gold and silver; cotton, block-printed, stamped and painted; Punjab, Lahore; 1850-1900 (8)

90. Patola, lozenge and geometric pattern, animals in borders, red, yellow, brown, and blue-green; cotton, warp and weft dyed (double *ikat*); 19th century (14)
91. Valance, pineapple and foliage, red, blue and violet; cotton, dyed and painted; 19th century (38)

THE NEAR EAST AND RUSSIA

92. Fragment, with outline of decorated Kufic inscription, red, brown, gold on white; cotton, block-printed and painted; Mesopotamia or Persia; 9th-10th century (14)
- *93. Square, stylized foliage, geometric figures, animals, borders, reds, purples, blue, green, yellow and white; cotton, block-printed and painted; Persia, Yazd; 17th-18th century (66)
94. Piece, from a curtain, Saint John the Evangelist under an arch, purple, blue, red; cotton, dyed and painted; Persia, Julfa; 18th century (66)
95. Piece, The Entombment, black on gray; linen, block-printed; Armenia (?); 17th century (19)
96. Hanging, conventionalized design of hands, horsemen, three stones of Tamerlane, blue on yellow; silk, block-printed and resist (?); Caucasus; 18th century (54)
97. Piece, leaf and flowering vine, black and faded pink; linen, block-printed; Russia; 17th century (14)
98. Piece, all-over pattern of arches and rosettes, black on natural ground; linen, block-printed; Russia; 17th century (14)
99. Piece, sprays of flowers and foliage, black on natural ground; linen, block-printed; Russia; late 17th-early 18th century (14)
- *100. Piece, two horsemen and inscription, faded orange, green and black on natural ground; linen, block-printed; Russia; 18th century (14)
101. Piece, continuous ogives enclose fantastic floral sprays, imitation of a design woven in silk or velvet, faded red and green and black on natural ground; linen, block-printed; Russia; 18th century (14)
102. Piece, serpentine scroll and flower with border of fantastic birds, blue and orange on white; linen, block-printed, resist and direct, and painted; Russia; 18th-19th century (14)

WESTERN EUROPE AND AMERICA

GERMANY

- *103. Piece, teardrop repeat enclosing a gazelle, black on natural ground; linen, block-printed; Rhenish; 13th century (?) (14)
104. Piece, rows of paired birds, silver on natural ground; linen, block-printed; Rhenish; 13th-14th century (14)
105. Panel, two deep borders each with three ogival forms enclosing a pair of birds, flanked by fantastic monsters, red on natural ground; 0.570 m. wide; linen, block-printed; Cologne; 14th century (33)
106. Piece, conventionalized foliage and fan-

tastic monsters, gold on natural ground; linen, block-printed; Rhenish; 14th-15th century (14)

107. Piece, conventionalized serpentine foliate vine; linen, block-printed resist; Augsburg; 16th century (52)
108. Piece, trellis and foliate vine, black on tan; linen, block-printed; Rhenish; 16th-17th century (14)
109. Towel, flowers and medallion with double-headed eagle, double foliate border at top, single at bottom; linen, block-printed; 1600-1650 (52)
110. Piece, arabesques, black on natural ground; cotton, block-printed; 17th century (39)
- *111. Piece, all-over pattern of tulips and other flowers, black on natural ground; linen, block-printed; Rhenish; 17th century (52)
112. Length, "Jerusalem, Jerusalem," scenes of the Resurrection alternate with scenes of the city, blue on white; 0.740 m. wide; linen, block-printed resist; end of the 17th century (14)
113. Piece, zig-zag stripe, blue on natural ground; linen, block-printed (?); Rhenish; (?) 15th to 18th century (14)
114. Piece, miniature human and bird figures perching in scrolling grapevines; cotton, block-printed; Augsburg, probably 18th century (52)

THE LOW COUNTRIES

115. Piece, two scenes: two monks and a priest beneath trees above a small house, and urn with flowers and two birds, red, green and yellow on natural ground; linen, block-printed; Holland; 17th century (46)
116. Hanging, conventionalized foliage, imitating a design woven in velvet, red-brown (originally black) on white; jute (?), stencilled (?) and flocked with wool; Flanders (?) (39)
117. Piece, two scenes: man and woman beneath a tree, and flowers in an urn; jute, block-printed; Holland; early 18th century (39)
118. Wall covering, landscapes in octagonal frames alternate with rosettes; linen, block-printed; The Netherlands; late 18th-early 19th century (52)

FRANCE

119. Seat Cover for Chair, unmounted, flowers in the Chinese manner, polychrome; cotton, block-printed; 1750-1775 (39)
120. Piece, roses on continuous vertical vine, polychrome and white on pink; cotton, block-printed; "Manufacture de I. R. Wetter. It sa Compagnie A Orange Bon Teint 1766," end of bolt; Orange; 1766-1775 (39)
121. Don Quixote, length, scenes from Cervantes's novel, violet on white; 0.930 m. wide; cotton, copperplate-printed; designer: Lagrenée (?); producer: Oberkampf; Jouy; 1780 (14)

122. Shift, regular scattered flower repeat, red, purple and blue on white; linen, block-printed; about 1780 (60)
123. "Les Travaux de la Manufacture," 14 scenes showing as many steps in the process of making a *toile de Jouy*, red on natural ground; cotton, copper engraving; designer: J. B. Huet (1745-1811); producer: Oberkampf; Jouy; 1783 (38)
124. "La Toilette de Venus et la Marchande d'Amour," Venus with attendants, nymphs with cupids in a tree, cupids in a basket, other scenes, polychrome on white; 0.810 m. wide; cotton, copper engraving, color block-printed; F. A. Petitpierre Frere et Cie; Nantes; probably 1785-1790 (8)
125. Length, conventionalized leaf pattern, blue on white; 0.390 m. wide; linen, resist-dyed; 1790 (14)
126. Length, flowers and foliage in the Indian manner, polychrome on white; 0.685 m. wide; cotton, block-printed; 18th century (39)
127. Piece, all-over design of flower sprays in the Indian manner, polychrome; cotton, block-printed; probably Jouy; 18th century (14)
128. Piece from a skirt, flowers and serpentine garlands of foliage, polychrome on cream; cotton, block-printed; 18th century (14)
129. Piece from a skirt, sprays of flowers, polychrome on cream; cotton, block-printed; 18th century (14)
130. Piece, vertical repeat of flowers alternates with double interlaced band, violet and light blue on off-white; cotton, block-printed; 18th century (14)
131. Piece, dense flower repeat, in the Indian manner, polychrome on white; cotton, block-printed (?); 18th century (14)
132. Length, *chinoiserie* landscape with figures, blue on white; 1.0 m. wide; cotton, resist-dyed; Alsace (?); 18th century (14)
133. Sash, arabesques and neo-classical scene, greens and rose on white; silk, copper engraving; late 18th century (14)
134. Three Pieces, seamed together, repeats of flowers, figures, ruins and stripe, polychrome on white; cotton, block-printed; late 18th century (14)
135. Apron, floral repeat, blue, red and brown on white; linen, block-printed; late 18th century (60)
- *136. Piece, dolphins, roses and double serpentine stripe, reds, green, blues and brown; linen, block-printed; Nantes (?); late 18th-early 19th century (14)
137. Piece, rosette flanked by conventionalized foliage, red, brown and black; silk velvet, warp-printed ("*Velours Gregoire*"); early 19th century (14)
138. Piece, red rosettes scattered on mustard yellow ground; cotton, block-printed; early 19th century (14)
139. Piece, *chinoiserie* of monkeys, garden houses and flowering garlands, orange, brown and black on yellow; silk, velvet, warp-printed (*chiné à la branche*); France or England; early 19th century (14)
140. Piece, scenes with figures, children and animals, red, purple, blue, buff and black on natural ground; cotton, copper engraving; about 1825 (14)
141. Piece, lilies and orchids, foliage, pastel shades on white; cotton, copper engraving; about 1830 (14)
142. Piece, stripes broken by bands of gothic arches, blue-green, buff and dark brown; cotton, copper engraving; France or England; 1830-1850 (14)
143. Piece, solid pattern of large-scale roses, lilacs and foliage, reds, blues, brown; cotton, copper engraving; about 1850 (14)
144. Length, foliate vines and dot, reds, violet, blue and green; 0.790 m. wide; cotton, copper engraving; probably France; 1850-1875 (8)
145. Piece, triangles in chromatic shades of violet; silk, warp-printed; 1850-1900 (48)
146. Piece, peacocks and foliage, black and salmon pink; cotton, copper engraving and "home dyed"; 19th century (14)
147. Piece, conventionalized flowers, purple, dark gray, black and white on light gray; silk, block-printed (?); producer: La Maison Martine; Paris; about 1920 (39)
148. Piece, conventionalized design, polychrome; silk voided velvet, roller-printed; 20th century (48)
149. "The Thresher," length, scene, red on white; cotton, block-printed; Raoul Dufy (1877-1953); about 1930 (14)
150. Length, conventionalized foliage, blue and yellow on natural ground; cotton, block-printed; Raoul Dufy (1877-1953); about 1930 (14)

ENGLAND

151. "The Aviary or Bird Fanciers Recreation," snuff handkerchief, landscape with figures and 14 birds each with descriptive notes, blue on white; linen, copper engraving; about 1750 (60)
- *152. Piece, fantastic scene, figures, architecture, flowers, scrolls, in the Chinese manner, blue on white; cotton, copper engraving; possibly by Jean Baptiste Pillement (1728-1808); Bromley Hall; about 1765 (14)
153. Piece, landscape with figures, farmhouse, windmill, sheep, red on white; cotton, copper engraving; about 1765 (39)
154. Banyan, or dressing gown, foliate vines, polychrome on white; cotton, block-printed; 1750-1800 (60)
155. Piece, scattered flowers alternate with wreathed panels of medallions and cherubs, black and red on mustard ground; cotton, block-printed; 1775-1800 (48)
156. Man's Lounging Cap, flowering branches, polychrome on white; cotton, block-printed; England or France; 18th century (60)

157. Piece, large scale flower and leaf design; silk, copper engraving (?); England (?); 18th century (52)
158. Piece, flower sprays and acanthus leaves, polychrome on beige; cotton, copper engraving; about 1820 (14)
159. Apron, scattered flowers, animals and buildings in the Chinese manner, polychrome on white; cotton, block-printed; England (?); 1800-1830 (14)
160. Length, memorial to Lord Nelson, obelisks, urns, pyramids and figure of Nelson in niche with appropriate inscriptions, intertwined with brilliant polychrome flowers in the Indian manner; 0.953 m. wide; cotton, copper engraving (?) and block-printed; 1800-1830 (39)
161. Piece, "gothick" niche repeat, red, blue, brown and white; cotton, copper engraving; about 1840 (39)
162. Piece, scenes of hunting and fishing framed by vines, polychrome; cotton, copper engraving; about 1850 (14)
163. Piece, flowers and foliage, polychrome on tan ground; cotton, copper engraving and block-printed; about 1850 (39)
164. Piece, interlaced conventionalized foliage in circular repeat, blue on white; cotton, block-printed; designed and produced by William Morris (1834-1896); about 1890 (14)
165. Piece, flowers and foliage, yellow-orange on white; cotton, block-printed; designed and produced by William Morris (1834-1896); about 1890 (14)
166. Piece, frieze of crocuses alternates with one of daffodils, tan, yellow, olive and red; cotton, block-printed on both sides; designer: Arthur Wilcock; about 1890 (14)
167. Piece, frieze of crocuses alternates with one of daffodils, shades of rose; cotton velvet, block-printed; designer: Arthur Wilcock; about 1890 (14)
168. Piece, simulating patchwork, scenes after the illustrations for "The Pickwick Papers" by Hablot Knight Browne (1815-1882) alternate with various small prints, polychrome; cotton, copper engraving; 19th century (39)
169. "The Strawberry Thief," birds in a strawberry patch, polychrome; cotton, block-printed; designer: William Morris (1834-1890); producer: Morris & Co., Decorators, Ltd.; 1900-1920 (14)
170. "Rose" conventionalized repeat of flowers, foliage, and paired birds, polychrome on white; cotton, block-printed; designer: William Morris (1834-1890); producer: Cowtan & Tout, Inc.; about 1934 (14)
171. "Honeysuckle," rose-colored blossoms on blue foliage; cotton, block-printed; designer: William Morris (1834-1896); producer: Cowtan & Tout, Inc.; about 1934 (14)

OTHER EUROPEAN COUNTRIES

172. Length, double-handled vases alternate with irregular octagons connected by diagonal interlace, blue on white; 0.365 m. wide; linen, resist-dyed; Italy, Bologna; 15th century (19)
173. Piece, conventionalized foliage imitating a woven design, red and green on natural; cotton, block-printed, stencilled (?) and flocked with wool; Italy; 17th century (19)
174. Mezzaro, flowers, foliage, and animals in the Indian manner, polychrome; 2.680 m. wide; cotton, block-printed; F(abbri)ca Di Luigi, manufacturer; Italy, Genoa, Sampierdarena; 1846 (14)
175. Length, conventionalized foliage imitating a woven design, silver on deep rose; 1.900 m. wide; silk velvet, Fortuny process; Mariano Fortuny, Italy, Venice; 1900-1930 (14)
- *176. Fragment, double ogive repeat framing pomegranate and crowns, black on natural; linen and cotton block-printed; Spain; late 16th century (14)
177. Piece, flowers and foliage in the Indian manner, brown on white; 1.060 m. wide; linen, copper engraving; Spain or Portugal; 1775-1785 (39)
178. Length, birds and flowers in the Indian manner, polychrome on white; 0.863 m. wide; cotton, block-printed; Spain; 18th-19th century (39)
179. Piece, "Vista del Monasterio de Montserrat" and "Vista del Puerte de Diablo in Martorell," two landscapes repeated and surrounded by flowers and foliage, blue; cotton, copper engraving; Spain; Mid-19th century (14)
180. Length, scattered bird and flower repeat in black against red and white stripes; 0.791 m. wide; cotton, copper engraving; Spain; 19th century (39)
181. Piece, symmetrical design of flowers, foliage and fruit, yellow, green, white, blue and red; linen, stencilled and painted (?); Switzerland; end of the 17th century (19)
182. Piece, buildings alternate with flower sprays, black, red, yellow, purple and white; cotton, copper engraving; Switzerland (?); about 1795 (46)
183. Piece, Psyche (?) and two cherubs swinging on a garland framed by large-scale flowers and foliage, violet on white; cotton, copper engraving; Alsace, Mulhouse; 1825-1830 (39)
184. Piece, scattered flower repeat, mauve on yellow; silk, block-printed; Austria, Vienna; Wiener Werkstätte; about 1920 (39)
185. Piece, scattered flower repeat, yellow, pink and white on gray; silk, block-printed; Austria, Vienna; Wiener Werkstätte; about 1920 (39)
186. Piece, feathers and arrows against shaded stripes, blues on gray; silk, block-printed; Austria, Vienna; Wiener Werkstätte; about 1920 (39)

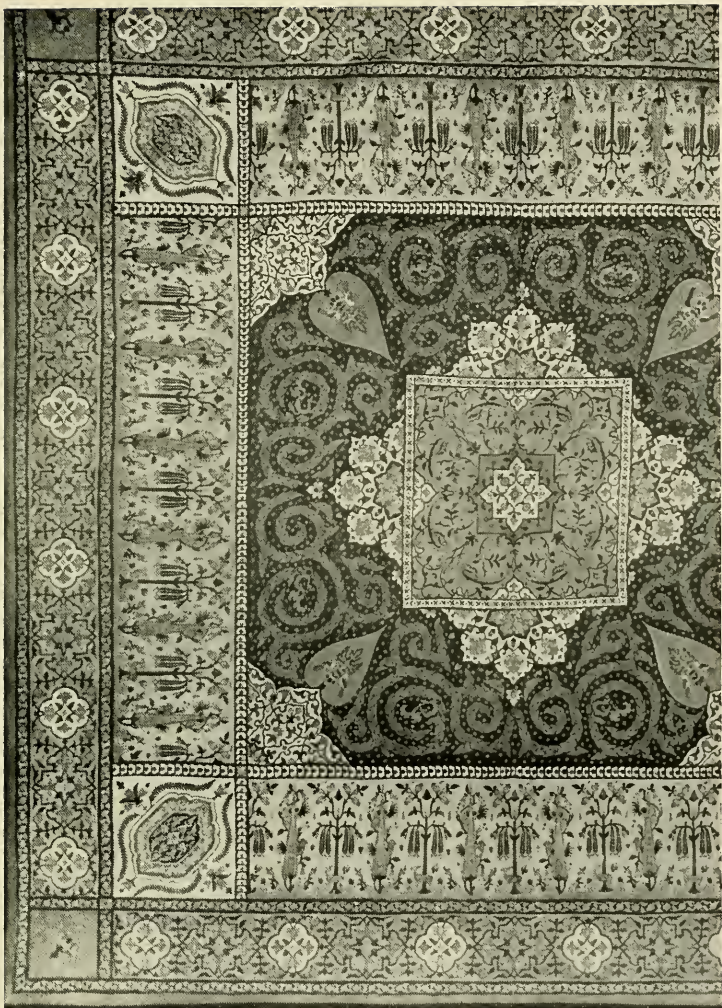


FIG. 1. DETAIL OF SQUARE, cotton, painted and dyed
Persia, Yazd, 17th-18th century
Yale University Art Gallery

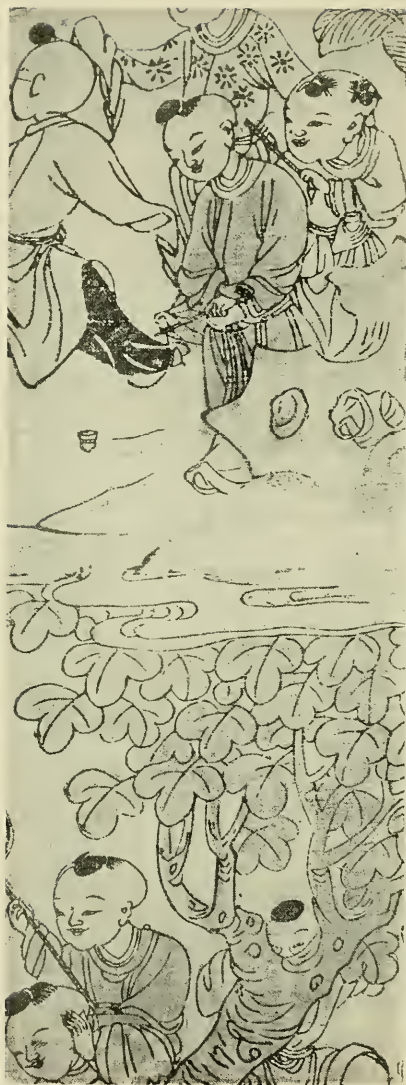


FIG. 3. DETAIL OF SARONG, cotton, wax
 ||| || resist-dyed (*batik*) and painted
 Java, late 18th-early 19th century
 The Philadelphia Museum of Art

FIG. 2. SUTRA COVER, cotton, block-printed
 China, Nanking, late 17th century
 Miss G. F. Bieber



FIG. 4. DESIGNER'S OR DYER'S SAMPLE BOOK, printed cottons with notes presumably in the owner's hand
 England, Sussex, Bury and United States, Rhode Island, Providence
 1829 and earlier
 The Cooper Union Museum



FIG. 5. DETAIL OF STENCIL, paper
 Japan, 19th century
 The Cooper Union Museum

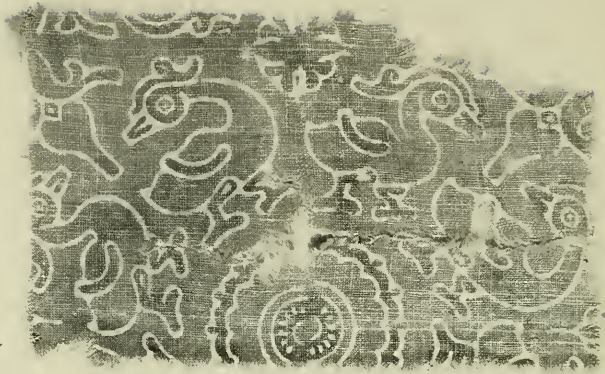


FIG. 6. FRAGMENT, cotton, resist-dyed
India, found at Fostat, Egypt, 1250-1370
The Cooper Union Museum

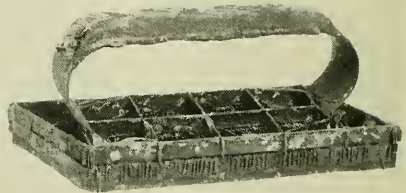
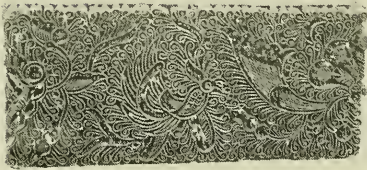


FIG. 7. TWO TJAP STAMPS, copper, used to apply wax on a printed *batik*
Java, 19th century
Mrs. James Imam Pamoedjo



FIG. 8. PIECE, linen, block-printed
Rhenish, 13th century (?)

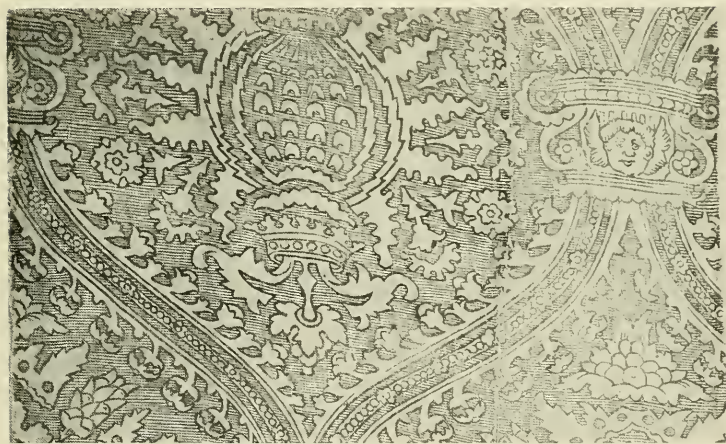


FIG. 9. FRAGMENT, linen and cotton, block-printed
Spain, late 16th century
The Cooper Union Museum

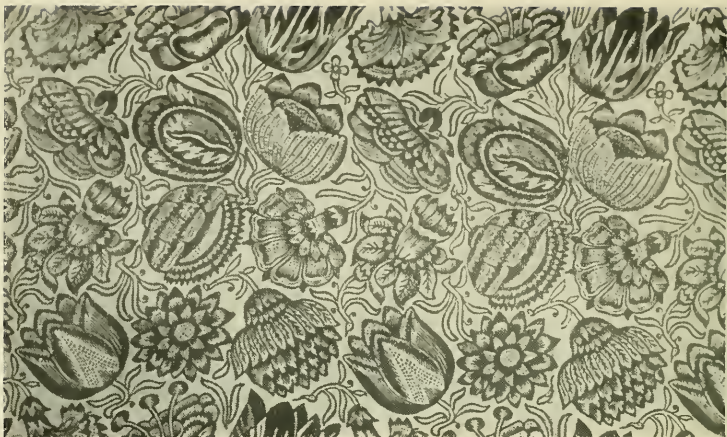


FIG. 10. PIECE, linen, block-printed
Rhenish, 17th century
Landesgewerbeamt Stuttgart



FIG. 11. PIECE, linen, block-printed
Russia, 18th century
The Cooper Union Museum



FIG. 12. DETAIL OF HANGING, cotton, painted and dyed
India, Madras 1750-1775
The Cooper Union Museum



FIG. 13. PIECE, cotton, engraved copper plate
Possibly Jean Baptiste Pillement (1728-1808)
England, Bromley Hall, about 1765
The Cooper Union Museum

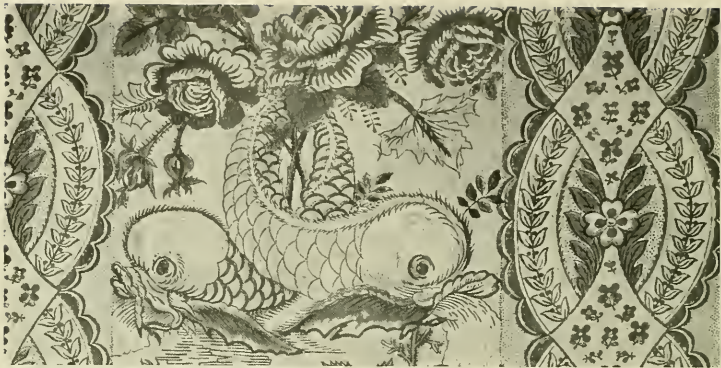


FIG. 14. PIECE, linen, block-printed
France, possibly Nantes, late 18th-early 19th century
The Cooper Union Museum

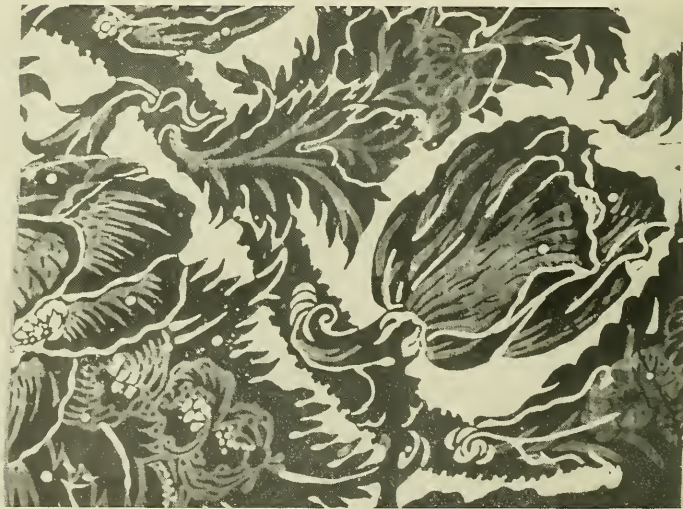


FIG. 15. PIECE, cotton, resist-dyed
America (?), 18th century
Albany Institute of History and Art



FIG. 16. BEDSPREAD, cotton, block-printed
John Hewson (1744-1821)
United States, Philadelphia, late 18th century
The Philadelphia Museum of Art

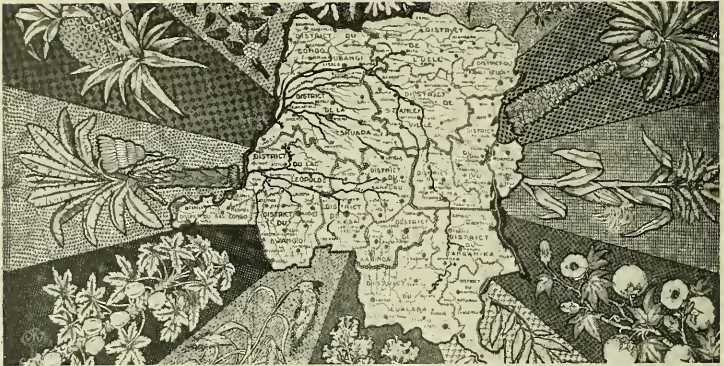


FIG. 17. LENGTH, cotton, block-printed
Holland for the Congo market, contemporary
J. Gerber and Co., Inc.

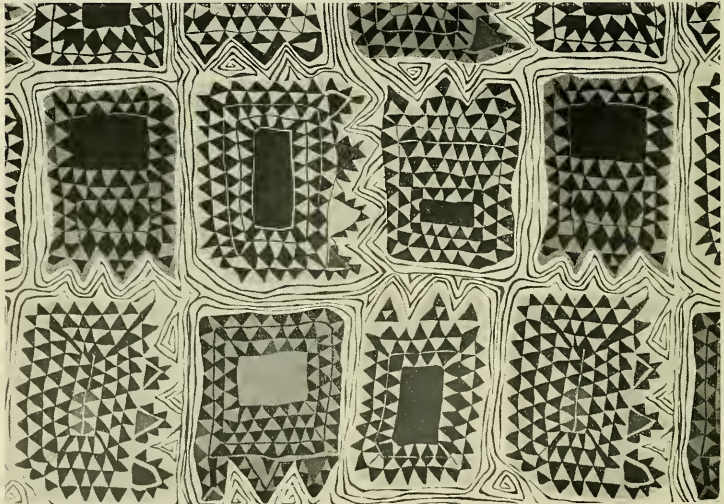


FIG. 18. "REVV," length, linen, screen-printed
Viola Grasten, Nordiska Kompaniet, Sweden, Stockholm, contemporary
Wolfin Associates

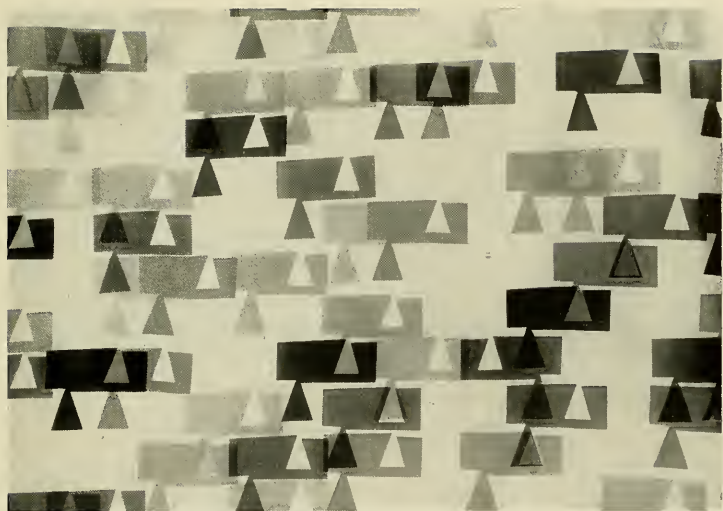


FIG. 19. "RAIN," length, silk sheer, screen-printed
Alexander Girard, United States, contemporary
Herman Miller

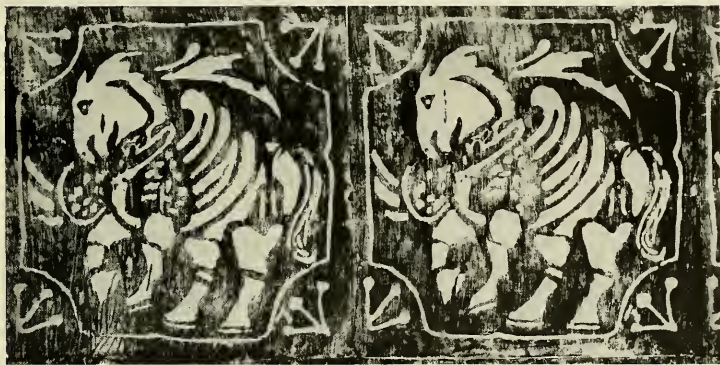


FIG. 20. "COPTIC HORSE," length, cotton, block-printed
Dorothy Mac Nab, Jamaica, B.W.I., contemporary
Thaibok Fabrics, Ltd.



FIG. 21. "LILY," length, wool, screen with overprinted stripe
Doris and Leslie Tillett, United States, New York, 1954
D. D. and Leslie Tillett

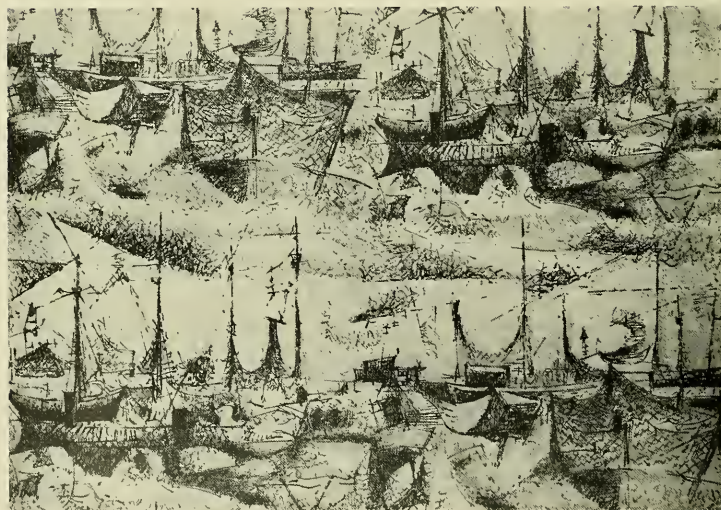


FIG. 22. "TRANQUIL HARBOUR," linen, screen-printed
Ezio Martinelli, United States, contemporary
Morton Sundour Company, Inc.

UNITED STATES

- *187. Piece, floral design, blue on white, with tax stamp: crowned cipher G. R. and "-allioe J"; cotton, resist-dyed; America (?); 18th century (1)
- 188. Child's waistcoat, scattered flower repeat, red and blue on white; cotton, block-printed; Connecticut; early-mid 18th century (3)
- *189. Bedspread, vase of flowers surrounded by scattered flowers, birds and insects, three borders, polychrome; cotton, block-printed; John Hewson (1744-1821); Philadelphia; late 18th century (46)
- 190. Curtain, vertical flowering vines alternate with columns of lace, brown, green and red on natural; cotton, block-printed; Walters & Bedwell; Philadelphia; late 18th century (3)
- 191. Piece, serpentine foliage with birds, blue on white; cotton, resist-dyed; 18th century (14)
- 192. Death of General Washington, memorial handkerchief; in center, circular scene of Washington on his death-bed attended by four persons, around this six medallions bearing appropriate sentiments, red on white; linen, copper engraved; Pember and Luzarder; United States; Philadelphia; about 1800 (65)
- 193. Fragment, flowered vine, blue and yellow on orange; cotton, block-printed; early 19th century; (3)
- 194. Tablecloth, floral and bird motifs, red, green, yellow and blue on natural cotton, stencilled; Pennsylvania; first half of the 19th century (3)
- 195. "Capital and Labor," piece, scattered repeat of scenes inscribed; "Honor to the iron worker," "Labor is honorable," "After work the happy home," each scene framed in roses, light brown and red on dark brown; cotton, copper engraving (?); about 1870 (39)
- 196. Length, sprays of flowers and scrolling vines in lavender and red against vertical yellow and white stripe; 0.623 m. wide; cotton, copper engraving; Massachusetts, Fall River; 19th century (39)

PERU

- 197. Fragment, repeat of seated cat in a square, white, tan and brown; cotton, block-printed (?) and painted; coastal region; 8th-9th century (46)
- 198. Fragment, diagonal repeat of birds and fish, highly conventionalized, brown and white; cotton, resist-dyed and painted; Central Coast 11th-15th century (14)
- 199. Fragment, repeat of seated cat in square alternates with square of zig-zags, brown, yellow, white and tan; cotton, block-printed (?); coastal region; 11th-14th century (46)
- 200. Fragment, horizontal zig-zag stripes with borders, enclosing conventionalized birds,

brown, blue, and greenish blue; cotton, block-printed (?) and painted; North Coast; 13th-15th century (14)

- 201. Portion of a Hanging, Chimu warriors divided by vertical bands, brown, yellow and red; cotton, tie-dyed; 1300-1438 (34)

CONTEMPORARY PRINTING

1946-1956

All textiles in this section have been produced in the United States unless otherwise noted.

TEXTILES FOR DECORATING

- 202. "Gothic," wall hanging, yellow, white on brown; silk, wax resist-dyed (*batik*); designer and producer: Howard Jones (2)
- 203. "Mushrooms," wall hanging, polychrome and black on white; silk, wax resist-dyed (*batik*); designer and producer: Helen Frick Jones (2)
- 204. "Eagles," orange on natural ground; cotton, silk screen-printed; producer: Brunschwig & Fils (9)
- 205. "Tanlay," floral columns, copy of 18th century French blue resist, white and blue; cotton, silk screen-printed; producer: Brunschwig & Fils (9)
- 206. "Big Apple," conventionalized segmented apple in diaper repeat, grey, brown, yellow, rust, green; cotton, silk screen-printed; designed by Cheney Studios; producer: Cheney, Greeff & Co., Inc. (11)
- 207. "Little Apple," conventionalized segmented apple in diaper repeat, grey, brown, yellow, rust, green; cotton, silk screen-printed; designed by Cheney Studios; producer: Cheney, Greeff & Co., Inc. (11)
- 208. "Blackburn," alternating stripes of leaves and berries, yellow and red; cotton, silk screen-printed; designer: Robert Blackburn; producer: Cheney, Greeff & Co., Inc. (11)
- 209. "Flowering Quince," black, red on white; Fiberglas, silk screen-printed; designer: Don Wight; producer: Cheney, Greeff & Co., Inc. (11)
- 210. "Composition," conventionalized shelves and vases, black, yellow on grey; cotton, silk screen-printed; designed by Jean and Helen Gazagnaire; producer: Cheney, Greeff & Co., Inc. (11)
- 211. "Survey," aerial ground view, yellow black, grey on white; Fiberglas, silk screen-printed; designer: Don Eckelberry; producer: Cheney, Greeff & Co., Inc. (11)
- 212. "Etude," ancient instruments, metallic gold on white; fortisan and rayon sheer, silk screen-printed; designer: Ann Shephardson; producer: Cheney, Greeff & Co., Inc. (11)
- 213. "Mountain Garden," scattered flowers, black, red on metallic gold blotched ground; cotton, silk screen-printed; designer: Marion Dorn; producer: Cheney, Greeff & Co., Inc. (11)

214. "Downstream," underwater foliage and fish, blue, green on white; cotton and fortisan, silk screen-printed; designer: Ya Chun Wang; producer: Cheney, Greeff & Co., Inc. (11)
215. "Jingle-Jangle," wind chime motif on woven stripe, pink, red, yellow, black on black and white; fortisan and rayon, silk screen-printed; designer: Francis Dearden; producer: Cheney, Greeff & Co., Inc. (11)
216. "Jackstraws," geometric, gold and grey; goat's hair, silk screen-printed; designed by Baldwin and Machado; producer: Arundell Clarke (12)
217. "Stroom Draden," black on natural ground; cotton, silk screen-printed; designer: Pierre Kleykamp; producer: Arundell Clarke (12)
218. "Escalier," impressionistic spiral staircase, red, black, and green on grey; goat's hair and cotton; silk, silk screen-printed; designer: Joe Martin; producer: Arundell Clarke ()
219. "Decided," panel, square on square, grey and black on natural ground; linen, silk screen-printed; designer: Josef Albers; producer: Arundell Clarke (12)
220. "Structure in Two Colors," black, violet, brown; cotton, silk screen-printed; designer: C. Coggeshall; producer: Arundell Clarke (12)
221. "Miss Prism," blue, rust and dark grey; cotton, silk screen-printed; designer: Albert Herbert; producer: Arundell Clarke (12)
222. "Back Yard," green, red and brown; Fiberglass, silk screen-printed; designer: A. Goodspeed; producer: Arundell Clarke (12)
223. "Structural Distance," panel, rust, yellow and blue; silk, silk screen-printed; designed by Jean and Helen Gazagnaire; producer: Arundell Clarke (12)
224. "Discus," yellow and orange; linen, silk screen-printed; designer: Frederic Karoly; producer: Arundell Clarke (12)
225. "Thumbnail," pink, grey and red; cotton, silk screen-printed; designed by The Blockhouse of Boston; producer: Arundell Clarke (12)
226. "Van Dyke Squares," blue on white; cotton, silk screen discharge-printed; designer: Philip Johnson; producer: Arundell Clarke (12)
227. "Squares," green; silk, silk screen-printed; producer: Arundell Clarke (12)
228. "Perpetual Vine," Tudor rose on arabesque ground, black, yellow on natural ground; linen, silk screen-printed; producer: Creative Looms, Inc. (16)
229. "Shadowy Squares," shaded blocks, black, blue on natural ground; linen, silk screen-printed; designer: Jane Sandelin; producer: Creative Looms, Inc. (16)
230. "Crystallite," star motif, blue, metallic gold on natural ground; linen sheer, silk screen-printed; designer: Allen Smith; producer: Creative Looms, Inc. (16)
231. "Semi-Circles," broken circles, red, yellow on white; linen, silk screen-printed; designer: Pierre Kleykamp; producer: Creative Looms, Inc. (16)
232. "Harlequins," diamonds, green, brown on beige; fortisan, silk screen-printed; designer: Joseph Pravata; producer: Creative Looms, Inc. (16)
233. "Stretch-A-Point," stripe of undulating line, green, violet, black on white; linen, silk screen-printed; designer: Ruth Adler; producer: Adler-Schnee Designs (16)
234. "Door to Door," orange line on grey and pink stripes; cotton sheer, silk screen-printed; designer: Ruth Adler; producer: Adler-Schnee Designs (16)
238. Kitchen Towel, utensils, black, blue on green; linen, silk screen-printed; designer: Don Wight; producer: Hedaya Brothers (25)
239. Kitchen Towel, utensils, black, yellow on grey; linen, silk screen-printed; designer: Don Wight; producer: Hedaya Brothers (25)
240. Kitchen Towel, utensils, brown, yellow on straw ground; linen, silk screen-printed; designer: Don Wight; producer: Hedaya Brothers (25)
241. "Color Blocks," textural brick pattern, brown, grey, rust on white; fortisan, silk screen-printed; designer: Hugo Dreyfuss; producer: Kagan-Dreyfuss, Inc. (27)
242. "Stars," formal repeat of sunburst motif, brown, white on white; cotton sheer, silk screen-printed in pigment; designer: Hugo Dreyfuss; producer: Kagan-Dreyfuss, Inc. (27)
243. "Rooster," silhouetted bird, black on white; linen, silk screen-printed; designer: Emanuel Romano; producer: Kagan-Dreyfuss, Inc. (27)
244. "Texture #2," formal repeat of free spots, black on natural ground; silk, silk screen-printed; designer: Hugo Dreyfuss; producer: Kagan-Dreyfuss, Inc. (27)
245. "Circles, Texture 3C," textural, black, white on natural ground; cotton, silk screen-printed in pigments; designer: Hugo Dreyfuss; producer: Kagan-Dreyfuss, Inc. (27)
246. "Texture #6," lines diagonally crossed through squares, yellow on white; cotton, silk screen-printed; designer: Hugo Dreyfuss; producer: Kagan-Dreyfuss, Inc. (27)
247. "Texture #10," free-form trailing motifs, tan, green on white; cotton sheer, silk screen-printed; designer: Hugo Dreyfuss; producer: Kagan-Dreyfuss, Inc. (27)
248. "Fibra," lines with loops, white on natural ground; linen, silk screen-printed in pigment; designer: Eszter Haraszty; producer: Knoll Associates, Inc. (28)
249. "Ringles," interlocked circles, blue on blue; linen, silk screen-printed; designer:

- Carol Summers; producer: Knoll Associates, Inc. (28)
250. "Triad," vertical stripes, blocks, black on grey; cotton, "miliun"-backed, silk screen-printed; designer: Eszter Haraszty; producer: Knoll Associates, Inc. (28)
251. "Cooper Square," design inspired by Cooper Union building, blues on natural textural weave; cotton, silk screen-printed; designer: Irma Schneider; producer: Konwiser, Inc. (29)
252. "Largo," interlocking geometric motifs, violet, green, blue; linen, silk screen-printed; designer: Sara Provan; producer: Konwiser, Inc. (29)
253. "Yang & Yin," interlocking free-form motifs, yellow and white; cotton and rayon, silk screen-printed; designer: Gloria Prival; producer: Konwiser, Inc. (29)
254. "Graphis," textural stripe, violet on light blue; linen, silk screen-printed; designer: Irving Seidenberg; producer: Konwiser, Inc. (29)
255. "Attica," horizontal stripes of geometric vase forms, black on blue; linen, silk screen-printed; designer: Joe Bascom; producer: Konwiser, Inc. (29)
256. "Spearhead," triangular motifs, yellow, violet on white; fortisan, silk screen-printed; designer: Jason Harvey; producer: Konwiser, Inc. (29)
257. "Crushed Rock," small geometric, brown, grey on textured weave; cotton, silk screen-printed; designed and produced by Konwiser, Inc. (29)
258. "Capriccio," textural pattern, browns, greys on grey; linen, silk screen-printed; designer: Sara Provan; producer: Konwiser, Inc. (29)
259. "Lustrum," broad broken stripe, black, brown on white; cotton and rayon, silk screen-printed; designer: Sara Provan; producer: Konwiser, Inc. (29)
260. "Archway," black, brown on white; fortisan, silk screen-printed in pigment; designer: Jason Harvey; producer: Konwiser, Inc. (29)
261. "Pathway," ladder maze, white on white; cotton, sheer, silk screen-printed in pigment; designer: Sara Provan; producer: Konwiser, Inc. (29)
262. "Vista," textural horizontal stripe suggesting landscape, violet on white; cotton sheer, silk screen-printed; designer: Sara Provan; producer: Konwiser, Inc. (29)
263. "Kiagara," shell motif, reds on yellow; cotton sheer, silk screen-printed; designer: Boris Kroll; producer: Boris Kroll Fabrics, Inc. (30)
264. "Calligraphy," hieroglyphic characters, blue, violet, green on white; cotton sheer, silk screen-printed; designer: Boris Kroll; producer: Boris Kroll Fabrics, Inc. (30)
265. "Calligraphy," hieroglyphic characters, blue, violet, green on natural ground; linen, silk screen-printed; designer: Boris Kroll; producer: Boris Kroll Fabrics, Inc. (30)
266. "Marakesh," geometric architectural design, greys, black on natural ground; cotton and goat's hair, silk screen-printed; producer: S. Kravet & Son, Inc. (14)
267. "Bouquet Garni," botanical specimens in line on washes of color, black, green on white; fortisan, silk screen-printed; designer: Don Wight; producer: Jack Lenor Larsen, Inc. (31)
268. "Spice Garden," impressionistic rendering of flowers, greens, blues; linen, silk screen-printed; designer: June Groff; producer: Jack Lenor Larsen, Inc. (31)
269. "Circles," textural design made from the imprint of egg crates, metallic gold and silver on white; fortisan, silk screen-printed; designer: Sari Dienes; producer: Jack Lenor Larsen, Inc. (31)
270. "Tree Saw," design made of the imprint of a broad logging saw in horizontal stripes, metallic silver on natural ground; linen sheer, silk screen-printed; designer: Sari Dienes; producer: Jack Lenor Larsen, Inc. (31)
271. "Tree Saw," design made of the imprint of a broad logging saw in horizontal stripes, chartreuse on white; Fiberglas, silk screen-printed; designer: Sari Dienes; producer: Jack Lenor Larsen, Inc. (31)
272. "Eclipse," length and quilted piece, bisected circles, browns, violet; linen, silk screen-printed; designer: Warren Platner; producer: Jack Lenor Larsen, Inc. (31)
273. "Eclipse," bisected circles, yellows; cotton velvet, silk screen-printed; designer: Warren Platner; producer: Jack Lenor Larsen, Inc. (31)
274. "Conifer," panel of single design of bare trees, grey, white on natural ground; linen sheer, silk screen-printed in dye and pigment; designer: Shirley St. John; producer: Jack Lenor Larsen, Inc. (31)
275. "Sultura," horizontal amoeboid motif, green on white; cotton and fortisan, silk screen-printed; designer and producer: Elenhank Designers (31)
276. "Open House," line drawing of cocktail guests in all-over repeat over horizontal washes, brown on white; linen, silk screen-printed; designer and producer: Elenhank Designers (31)
277. "Printing Presses," various presses and type faces, black on white; linen, silk screen-printed; designer and producer: Elenhank Designers (31)
278. "Heroica," pair of panels printed with one architectural engraving by Giovanni Battista Piranesi (1720-1776), black on white; fortisan, silk screen-printed; designer and producer: Laverne Inc. (32)
279. "Holiday," segmented rectangles, black and natural ground; linen, silk screen-printed; designer: R. Littell; producer: Laverne Incorporated (32)

280. "Tiger Heads," whimsical heads of the animal, yellow-green, black on brown; cotton, silk screen-printed; designed by Juliet and Gyorgy Kepes; producer: Laverne Incorporated (32)
281. "Pin Points," single coin dot, black on white; silk sheer, silk screen-printed; producer: Laverne Incorporated (32)
282. "Venetian Stripe," broken stripe, yellow, grey, pink on white; Fiberglas, silk screen-printed; producer: Laverne Incorporated (32)
283. "Florentine Stripe," broken stripe, green, metallic gold, grey on grey; Fiberglas, silk screen-printed in pigment; producer: Laverne Incorporated (32)
284. "Splotchy," abstract, brown, orange, green on white; cotton and rayon, silk screen-printed; designer: Alexander Calder; producer: Laverne Incorporated (32)
285. "Wheels," circular line motif, cross-banded at intervals, black, metallic gold on white; cotton sheer, silk screen-printed; designed by Jason Kirby and Anton Maix; producer: L. Anton Maix, Inc. (35)
286. "Tesserae," mosaic of polychrome and black on white; cotton sheer, silk screen-printed; designer: Jason Kirby; producer: L. Anton Maix, Inc. (35)
287. "Infinity," hexagonal fields of texture and solid color, yellow, rust, black on white; linen, silk screen-printed; designer: Pierre Kleykamp; producer: L. Anton Maix, Inc. (35)
288. "Thatch," textural, browns on natural ground; linen, silk screen-printed; designer: Paul McCobb; producer: L. Anton Maix, Inc. (35)
289. "Elements," geometric lines and diamonds, yellow, black on natural ground; linen, silk screen-printed; designer: Olga Baughman; producer: L. Anton Maix, Inc. (35)
290. "Abacus," black, grey, beige on natural ground; linen, silk screen-printed; designer: Paul Rand; producer: L. Anton Maix, Inc. (35)
291. "Variations," circles and triangles, black, grey on white; cotton sheer, silk screen-printed; designer: Albert Herbert; producer: L. Anton Maix, Inc. (35)
292. "Ditto," ombré dot, black on white; cotton sheer, silk screen-printed; designer: Eric Nitsche; producer: L. Anton Maix, Inc. ()
293. "Amour," circles of script, red, yellow, grey on white; linen, silk screen-printed; designer: Felix Augenfeld; producer: L. Anton Maix, Inc. (35)
294. "Rhombus," geometric, solid color and line, yellow, black on white; linen, silk screen-printed; designer: Paul McCobb; producer: L. Anton Maix, Inc. (35)
295. "Hi, Larry," geometric, orange, black on white; linen, silk screen-printed; designer: Elsie Krummeck; producer: L. Anton Maix, Inc. (35)
296. "Eyes Right," mosaic, polychrome on white; cotton sheer, silk screen-printed; designer: George Farkas; producer: L. Anton Maix, Inc. (35)
297. "Eyes Right," mosaic with over-printed circles, polychrome, black on natural ground; linen, silk screen-printed; designer: George Farkas; producer: L. Anton Maix, Inc. (35)
298. "Asterisk," red, yellow, blue, black on white; linen, silk screen-printed; designer: H. Nitsche; producer: L. Anton Maix, Inc. (35)
299. "Vintage," grape clusters, violet, green on white; cotton, wood-block-printed in pigments, each motif from one impression; designer and producer: Gilbert Rose (37)
300. "Harvest," wheat sheaves, yellow on white; linen, wood-block-printed; designer and producer: Gilbert Rose (37)
301. "Ivy," trailing pattern, shades of blue, metallic gold on white; silk sheer, wood-block-printed in pigments, each motif from two impressions; designer and producer: Gilbert Rose (37)
302. "Sunflower," red on white; cotton, wood-block-printed in pigment; designer and producer: Gilbert Rose (37)
- *303. "Rain," overprinted geometric design, blue, red, orange on white; silk sheer, silk screen-printed; designer: Alexander Girard; producer: Herman Miller (40)
304. "Cut Out," geometric paper-cutting motif, violet, blue, green on red; cotton, silk screen-printed in pigments; designer: Alexander Girard; producer: Herman Miller (40)
305. "Mikado," chrysanthemum motif on alternating squares of color, rust, orange on white; silk sheer, silk screen-printed; designer: Alexander Girard; producer: Herman Miller (40)
306. "Triangles," alternating triangles of color, brown, grey, violet; silk sheer, silk screen-printed; designer: Alexander Girard; producer: Herman Miller (40)
307. "Quatrefoil," formal repeat in alternating colors, black, pink, violet, mauve, blue on brown; cotton, silk screen-printed in pigment; designer: Alexander Girard; producer: Herman Miller (40)
313. "The Hunt," amorphous presentation of primitive hunting scene, black on natural ground; linen, silk screen-printed; designer: Peter Heinemann; producer: Patterson Fabrics, Inc. (45)
314. "Pastel Bouquet," interpretation of a design of Pierre Ranson (1736-1786), greens, greys, beige, orange on white; cotton, silk screen-printed; designer: Pieter Mijer; producer: Patterson Fabrics, Inc. (45)
315. "Loire," columnar design from a design of Alexis Loir (1640-1713), black, polychrome pastels on white; linen, silk screen-printed; producer: Patterson Fabrics, Inc. (45)

316. "Spanish Acanthus," scroll in formal repeat, black on natural ground; linen, silk screen-printed; styled by John Wisner from a 16th-century document; producer: Patterson Fabrics, Inc. (45)
317. "Grape Trellis," cross-banded grape motif, after a design by Giocondo Albertolli (1742-1825), black on natural ground; linen, silk screen-printed; producer: Patterson Fabrics, Inc. (45)
318. "Military Medals," medals in formal repeat on striped ground, red, white, blue, black, yellow; cotton, silk screen-printed; designer: Joe Martin; producer: Patterson Fabrics, Inc. (45)
319. "Trompe l'Oeil," polychrome on tan wood-grain ground; cotton, silk screen-printed; designer: Don Wight; producer: Patterson Fabrics, Inc. (45)
320. "Some Flowers," paper-wrapped bouquets of stock on dotted ground, violet, brown, green on grey; cotton, silk screen-printed; designer: Portia Lebrun; producer: Patterson Fabrics, Inc. (45)
321. "Rocaille," design from document of Juste-Aurèle Meissonnier (1675-1750), metallic gold on white; cotton, silk screen-printed in pigment; styled by Claude Herndon; producer: Patterson Fabrics, Inc. (45)
322. "On the Square," checkerboard, yellow on natural ground; linen gauze, silk screen-printed; producer: Patterson Fabrics, Inc. (45)
323. "Antique Damask," metallic silver on yellow; cotton, silk screen-printed in pigment; producer: Patterson Fabrics, Inc. (45)
324. "Antique Damask," silver on yellow; wall-paper, silk screen-printed; producer: Piazza Prints (47)
325. "Music Collage," music sheets, black on green and beige wash; cotton, silk screen-printed; designer: Ezio Martinelli; producer: Morton Sundour Co., Inc. (53)
- *326. "Tranquil Harbour," sketch of fishing boats, black on green; linen, silk screen-printed; designer: Ezio Martinelli; producer: Morton Sundour Co., Inc. (53)
327. "Bandage Baby," criss-cross lines on stripes, green on red and brown; linen, silk screen-printed; designer and producer: D. D. and Leslie Tillett, Inc.; 1946 ()
328. "Conch Shell," piece, shell motif, red on red; linen, silk screen-printed; designer and producer: D. D. and Leslie Tillett, Inc.; 1948 (56)
329. "Eggplant," piece, vegetables on stripe, black on violet; linen, silk screen-printed; designer and producer: D. D. and Leslie Tillett, Inc.; 1952 (56)
330. "Stripe," violet, brown, pink; Fiberglas, silk screen-printed; designer and producer: D. D. and Leslie Tillett, Inc.; 1954 (56)
331. "Honesty," dried pods, white, beige on white; Fiberglas, silk screen-printed in pigments; designer and producer: D. D. and Leslie Tillett, Inc.; 1954 (56)
332. "Shasta Daisy," flower head, yellow, green, white on white; Fiberglas, silk screen-printed in pigments; designer and producer: D. D. and Leslie Tillett, Inc.; 1954 (56)
333. "Big Shell," shell motif, natural, black ground; linen, silk screen-printed in resist; designer and producer: D. D. and Leslie Tillett, Inc.; 1956 (56)
334. Border Motif, Greek key, yellow flocking on white; silk and cotton, silk flocking, silk screen-printed; producer: The Window Shop (62)
335. Border Motif, feather edge, taken from an 18th-century embroidery, blue flocking on white; silk and cotton, silk flocking, silk screen-printed; producer: The Window Shop (62)
336. Piece, leaves, rust, greens, yellow on natural ground; linen, silk screen-printed; designer: Ann Ophelia Todd; producer: Morley-Fletcher; England (18)
337. Piece, leaves and berries, yellow, browns on natural ground; linen, silk screen-printed; designer: Ann Ophelia Todd; producer: Morley-Fletcher; England (18)
338. Piece, silhouetted grasses and seed pods, greys, browns, greens on natural ground; linen, silk screen-printed; designer: Ann Ophelia Todd; producer: Morley-Fletcher; England (18)
339. "Spinners," line drawing, black, white on red; cotton, silk screen-printed; designer: Mary Warren; producer: Cheney, Greeff & Co., Inc.; England (11)
340. "Printania," floral, polychrome on grey-green; cotton, silk screen-printed; producer: Brunshwig & Fils; France (9)
341. "Bengali," birds and foliage, black on white; cotton, silk screen-printed; producer: Brunshwig & Fils; France (9)
342. "Gladioli," flowers, yellow, red, green on white; cotton, silk screen-printed; producer: Brunshwig & Fils; France (9)
343. "Tulips," stylized flowers, polychrome on natural ground; linen, silk screen-printed; Germany (17)
344. "DuBarry Mosaic," polychrome in metallic pigments; cotton and Novafil, silk screen-printed; Italy (17)
- *345. "Coptic Horse," motif in the style of ancient tapestry, black on white; cotton, wood-block-printed in pigment; designer: Dorothy MacNab; Jamaica, Montego Bay (55)
346. "Cocoa Leaves," design from the imprint of the leaf, metallic gold, black on green; cotton, wood-block-printed in pigment; designer: Dorothy MacNab; Jamaica, Montego Bay (55)
347. "Hart and Bird," metallic gold, brown on white; cotton, wood-block-printed in pigment; designer: Dorothy MacNab; Jamaica, Montego Bay (55)

348. "Pythagoras," triangles compounded, shades of red, black on white; linen, silk screen-printed; designer: Sven Markelius; producer: Knoll Associates, Inc.; Sweden (28)
349. "Tri-Drama," triangles of color, orange, reds, green; linen, silk screen-printed; designer: Viola Grasten; producer: Nordiska Kompaniet; Sweden, Stockholm (63)
350. "Tinglas," hourglass silhouetted stripe, blue on white; linen, silk screen-printed; designer: Arthur Siegel; producer: Nordiska Kompaniet; Sweden, Stockholm (63)
351. "Festivo," polychrome squares on black; cotton velvet, silk screen-printed; designer: Viola Grasten; producer: Nordiska Kompaniet; Sweden, Stockholm (63)
352. "Bob and Jack," interrupted stripe of squares, metallic silver, black, blue on blue; linen, silk screen-printed in pigments; designer: Astrid Sampe; producer: Nordiska Kompaniet; Sweden, Stockholm (63)
353. "Comedia," fanciful masquerade figures, reds and black; linen, silk screen-printed; designer: Stig Lindberg; producer: Nordiska Kompaniet; Sweden, Stockholm (63)
354. "Atomics," reds, orange on black; linen, silk screen-printed; designer: Theodor Svedberg; producer: Nordiska Kompaniet; Sweden, Stockholm (63)
355. "Vagorna," vertical stylized fishing motifs, blues, greys on white; linen, silk screen-printed; designer: Stig Lindberg; producer: Nordiska Kompaniet; Sweden, Stockholm (63)
- *356. "Revy," jagged blocks of mosaic, reds, black on white; cotton, silk screen-printed; designer: Viola Grasten; producer: Nordiska Kompaniet; Sweden, Stockholm (63)
357. "Tulipuu," abstract floral motif, blue, green on white; linen, silk screen-printed; designer: Viola Grasten; producer: Nordiska Kompaniet; Sweden, Stockholm (63)
358. "Raff," blocks of polychrome, black lines on white; linen and cotton, silk screen-printed; designer: Viola Grasten; producer: Nordiska Kompaniet; Sweden, Stockholm (63)
359. "Symphony," oval forms, greens, brown, red on natural ground; linen, silk screen-printed; designer: Gusta Lindfors; producers: Nordiska Kompaniet; Sweden, Stockholm (63)
- TEXTILES FOR APPAREL**
360. "Dime Novels," woman's scarf, pictorial, yellow, terra-cotta red border; silk, silk screen-printed; designer and producer: Brooke Cadwallader, Inc. (10)
361. "Still Life," fruit motif, violet, blue; silk, silk screen-printed; designer and producer: Brooke Cadwallader, Inc. (10)
362. "Harlequin," diamonds, red, grey, black, metallic gold; cotton velveteen, silk screen-printed; designer and producer: Brooke Cadwallader, Inc. (10)
363. Unmounted skirt, circles and lines, black, brown on white; Lilion (unwoven cotton and nylon), silk screen-printed; producer: Cohn-Hall-Marx (13)
364. Length, flowers on striated ground, brown and pink on orange; cotton and Celanese acetate, roller-printed; producer: Cohn-Hall-Marx (13)
365. Length, well-covered pattern of flowers, polychrome pastels on white; cotton and Celanese acetate, roller-printed; producer: Cohn-Hall-Marx (13)
366. Length, chalk stripe imitating suiting flannel, black and white; silk, engraved steel roller-printed; designer: José Martín; producer: Couture Fabrics, Ltd. (15)
367. Length, polychrome stripe; silk, printed with the George Tillett strip; designer: José Martín; producer: Couture Fabrics, Ltd. (15)
368. Length, flowers, black, white and grey; Celanese acetate, warp printed by roller; woven by Louis Messer & Co.; producer: Empire Dyeing and Finishing Co. (20)
369. Length, bold block in dry-brush technique, orange on white; silk sheer, roller-printed; designer: José Martín; producer: The Fabricmart Corp. (21)
370. Length, geometric forms, blue on blue; cotton, roller mordant-printed; producer: Forge Mills, Inc. (22)
371. Length, loosely brushed floral motif, black, green on light blue; nylon and acetate jersey, roller-printed; producer: Forge Mills, Inc. (22)
372. Length, Indian motif on twill ground, violet, black on green; cotton, roller-printed; producer: Forge Mills, Inc. (22)
373. Length, Indian motif, black on brown; nylon and acetate jersey, roller-printed; producer: Forge Mills, Inc. (22)
374. Length, flowers and leaves, black, brown, violet on beige; nylon and acetate jersey, roller-printed; producer: Forge Mills, Inc. (22)
375. Length, rosebud, pink flocking, green on beige; nylon net, roller-printed; producer: Forge Mills, Inc. (22)
376. Length, maize, red and black; cotton, roller-printed; producer: Forge Mills, Inc. (22)
377. Length, penwork, violet on blue; cotton, roller-printed; producer: Forge Mills, Inc. (22)
378. Length, Middle Eastern motifs, orange, green and black on grey; cotton, roller-printed; producer: Forge Mills, Inc. (22)
379. Length, twigs and leaves on square repeat, reds; cotton, roller-printed; producer: Forge Mills, Inc. (22)
380. Length, vermiform pattern, white and black on pink; cotton, roller-printed and flocked; producer: Forge Mills, Inc. (22)

381. Length, daisy motif, blue, black, red, grey and white on black and white woven patterned ground; cotton, direct and discharge printed from roller; producer: Forge Mills, Inc. (22)
382. Length, ribbon motif, pink, brown on white; acetate, roller-printed; producer: Goodman and Theise, Inc. (24)
383. Length, coin dot, yellow on magenta; silk, roller-printed; producer: Goodman and Theise, Inc. (24)
384. Length, amoeboid shapes, blue, black on white; acetate, roller-printed; producer: Goodman and Theise, Inc. (24)
385. Length, alternate blocks of circles and squares in formal repeat, black on yellow; silk, roller-printed; producer: Goodman and Theise, Inc. (24)
386. Length, flowers and leaves, blue, violet on black; cotton, roller-printed; producer: Goodman and Theise, Inc. (24)
387. Length, criss-cross lines, blues on black; cotton, roller-printed; producer: Goodman and Theise, Inc. (24)
388. Length, batik type, blue, brown on white; cotton, roller-printed; producer: Goodman and Theise, Inc. (24)
389. Length, mottled, reds on white; cotton, roller-printed; producer: Goodman and Theise, Inc. (24)
390. Length, diamond, green and yellow on white; silk, roller-printed; producer: Goodman and Theise, Inc. (24)
391. Length, diamond, green and yellow on white; silk sheer, roller-printed; producer: Goodman and Theise, Inc. (24)
392. Length, dot, red, pink on white; silk, roller-printed; producer: Goodman and Theise, Inc. (24)
393. Length, dot, red, pink on white; silk sheer, roller-printed; producer: Goodman and Theise, Inc. (24)
394. Length, lace black on white; silk, roller-printed; producer: Goodman and Theise, Inc. (24)
395. Length, lace, black on white; silk sheer, roller-printed; producer: Goodman and Theise, Inc. (24)
396. Length, flowers, blue, violet, pink, red; silk, roller-printed; producer: Goodman and Theise, Inc. (24)
397. Length, flowers, blue, violet, pink, red; silk sheer, roller-printed; producer: Goodman and Theise, Inc. (24)
398. Length, blurred dot, grey on black; Celanese acetate, roller-printed; producer: Loomskill, Inc. (34)
399. Length, diamond repeat, orange, rust and black; Celanese acetate, roller-printed; producer: Loomskill, Inc. (34)
400. Length, striated texture, brown on white; Celanese acetate, roller-printed; producer: Loomskill, Inc. (34)
401. Length, irregular stripe with abstract motif, white, pink, beige; silk sheer, roller-printed; producer: Onondaga Silk Co. (42)
402. Length, flower repeat, shades violet, green; silk, roller-printed; producer: Onondaga Silk Co. (42)
403. Length, flowers, green, white, red; silk sheer, roller-printed; producer: Onondaga Silk Co. (42)
404. Length, flower and stripe repeat, beige, green; silk sheer, roller-printed; producer: Onondaga Silk Co. (42)
405. Length, Indian motif, greys; silk sheer, roller-printed; producer: Onondaga Silk Co. (42)
406. Length, stars within dots within squares, violet on light blue; Celanese acetate and cotton, roller-printed; producer: Pacific Mills (43)
407. Length, ombré dots forming Indian motifs, black on striped ground of blue, green, brown; cotton, silk screen-printed; designer and producer: Harvey Seltzer & Co. (51)
408. Length, ombré dots forming Indian motifs, black on mottled ground of red and green; cotton, silk screen-printed; designer and producer: Harvey Seltzer & Co. (51)
409. Length, Indian motifs on polychrome stripes; cotton, silk screen-printed; designer and producer: Harvey Seltzer & Co. (51)
410. Length, interlaced mottled free forms, pink, orange, brown; cotton, silk screen-printed; designer and producer: Harvey Seltzer & Co. (51)
411. Length, scroll on mottled ground, black, reds, blues, greens; cotton, silk screen-printed; designer and producer: Harvey Seltzer & Co. (51)
412. Length, tile motifs on striped ground, blue, yellow, red, brown; cotton, silk screen-printed; designer and producer: Harvey Seltzer & Co. (51)
413. Length, Indian motif on stripe, reds, browns, yellows, blues; cotton, silk screen-printed; designer and producer: Harvey Seltzer & Co. (51)
414. Length, textured stripes, reds, browns, blues; cotton and rayon, silk screen-printed; designer and producer: Harvey Seltzer & Co. (51)
415. Length, monochrome plaid, greys; cotton, silk screen-printed; designer and producer: Harvey Seltzer & Co. (51)
416. Length, marbled, greys, pink; cotton, silk screen-printed; designer and producer: Harvey Seltzer & Co. (51)
417. Length, polychrome plaid; cotton, silk screen-printed; designer and producer: Harvey Seltzer & Co. (51)
418. Length, mottled polychrome; cotton, silk screen-printed; designer and producer: Harvey Seltzer & Co. (51)
419. Length, shells, orange on orange; cotton, silk screen-printed; designer and producer: Harvey Seltzer & Co. (51)

420. "Fierce Red," plaid, shades of red; cotton, silk screen-printed; designer and producer: D. D. and Leslie Tillett, Inc., 1948 (56)
421. "Starfish," on stripes, pinks, oranges; silk, silk screen-printed; designer and producer: D. D. and Leslie Tillett, Inc., 1951 (56)
422. "Walnuts," over-night bag, brown on black, man's shirt, cravat, bow-tie and peignoir; cotton, silk screen-printed; designer and producer: D. D. and Leslie Tillett, Inc., 1952 (56)
423. "Red Stripe," piece, reds, black, brown; hand-woven cotton, silk screen-printed; designer and producer: D. D. and Leslie Tillett, Inc., 1953 (56)
424. "Song of Life," pictorial bands after an Italian mural, greys, browns, black and white; wool, silk screen-printed; designer and producer: D. D. and Leslie Tillett, Inc., 1954 (56)
- *425. "Lily," conventionalized columns of scrolls and fleur-de-lis on polychrome stripes; wool, silk screen-printed; designer and producer: D. D. and Leslie Tillett, Inc., 1954 (56)
426. "Town Lights," spattered stripe, grey, brown, black, white; cotton, silk screen-printed in dye and pigment; designer and producer: D. D. and Leslie Tillett, Inc., 1954 (56)
427. "Renaissance Plaid," piece, irregular flaked plaid, greys, browns, violet, blue, black; wool, silk screen-printed; designer and producer: D. D. and Leslie Tillett, Inc., 1954 (56)
428. "Stuffed Fish," skeletal fish, red on striped green ground; cotton, silk screen-printed; designer and producer: D. D. and Leslie Tillett, Inc., 1954 (56)
429. "Victorian Tassels," piece, diaper repeat of tassels on striped ground, blue, green; wool, silk screen-printed; designer and producer: D. D. and Leslie Tillett, Inc., 1954 (56)
430. "Strawberries," berry motif, red on red; cotton, silk screen-printed in resist; designer and producer: D. D. and Leslie Tillett, Inc., 1954 (56)
431. "Strawberries," beach hat and bag, red on red; cotton, silk screen-printed; designer and producer: D. D. and Leslie Tillett, Inc., 1954 (56)
432. "Melody," piece, textural stripe, greens, blues; cotton, silk screen-printed; designer and producer: D. D. and Leslie Tillett, Inc., 1955 (56)
433. "Bee Hive," tablecloth and napkin, black, grey on natural ground; linen, silk screen-printed in resist; designer and producer: D. D. and Leslie Tillett, Inc., 1955 (56)
434. Pool Towel, striped, reds, violets; cotton terrycloth, silk screen-printed; designer and producer: D. D. and Leslie Tillett, Inc., 1955 (56)
435. "Mad Plaid," polychrome and black; wool, silk screen-printed; designer and producer: D. D. and Leslie Tillett, Inc., 1956 (56)
436. "Obscure Fish," fish motif, on undulating stripes, blues, violets, white; cotton, silk screen-printed; designer and producer: D. D. and Leslie Tillett, Inc., 1956 (56)
437. Length, daisy, black and grey on white; Celanese Arnel jersey, roller-printed; producer: Wullschlegler & Co., Inc. (64)
438. Length, bands of mossy foliage, black on white; Celanese Arnel jersey, roller-printed; producer: Wullschlegler & Co., Inc. (64)
- *439. Length, map of the Belgian Congo surrounded by radiating fields of small repeat patterns, each enclosing a different natural product of the Congo, yellow, green, orange, indigo; cotton, resist-printed from copper roller, dyed, block-printed; produced in Holland for the Congo market (23)
440. Piece, medallion taken from a batik in the Cooper Union Museum collection, brown, yellow, indigo on white ground; cotton, roller-printed; designed in the United States; produced in Japan for the Congo market (23)
441. Length, circles and trailing lines, red, yellow on indigo ground; cotton, stitch resist and tie-dyed; designed in the United States; produced in Japan for the Congo market (23)
442. Thirteen Sample Pieces, various motifs; cotton, roller-printed, some in natural dyes and indigo; designed in the United States; produced in Japan, Osaka, for the Congo market (23)
443. Five Pieces, various designs; cotton, stitch-resist and tie-dyed in natural dyes and indigo; designed in the United States; produced in Japan for the Congo market (23)
444. Piece, stripes, diagonal lines and crosses, indigo and white; cotton, stitch resist; Nigeria, Abeokuta, Yoruba Tribe (5)
445. Piece, star and line pattern, indigo and white; cotton, stitch resist and tie-dyed; Nigeria, Abeokuta, Yoruba Tribe (5)
446. Length, polychrome fruit motifs outlined with broad brush strokes of black; cotton, silk screen-printed; producer: Cohn-Hall-Marx; Japan (13)
447. Length, cocks and trees, blues, red, black on white; silk, silk screen-printed; producer: Cohn-Hall-Marx; Japan (13)
448. Length, flowers and leaves, blue, violet, black, metallic gold on white; silk, silk screen-printed; producer: Cohn-Hall-Marx; Japan (13)
449. "Family Group," square scarf, figures in red, yellow, blue and white on black; rayon, silk screen direct- and discharge-printed; designer: Henry Moore (1898-); England, 1945-1946 (48)
450. Length, flower sprays and bow-knots, pink, red and metallic gold on violet; silk sheer, silk screen-printed; producer: Myrica; Italy, Rome (14)

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