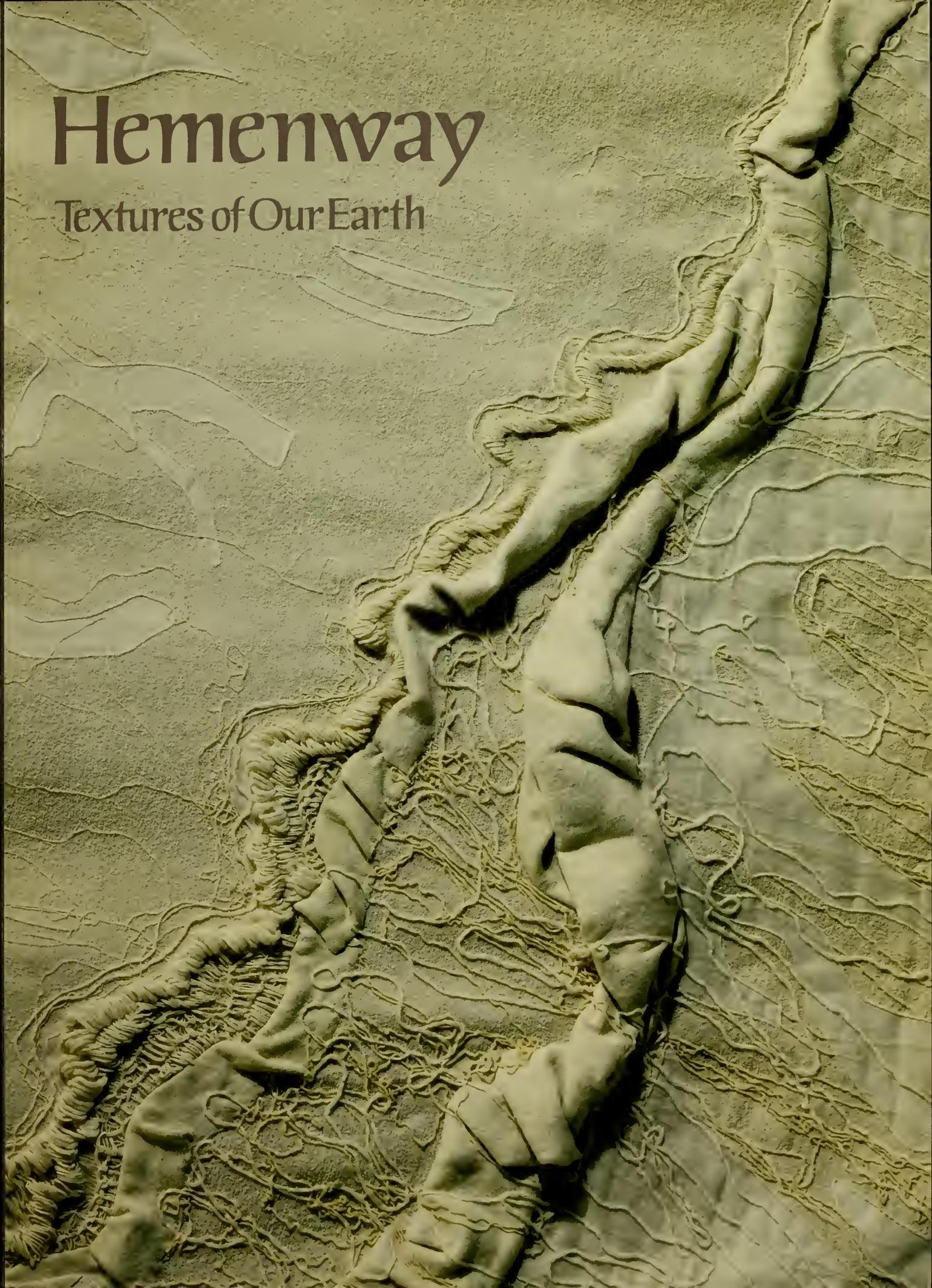
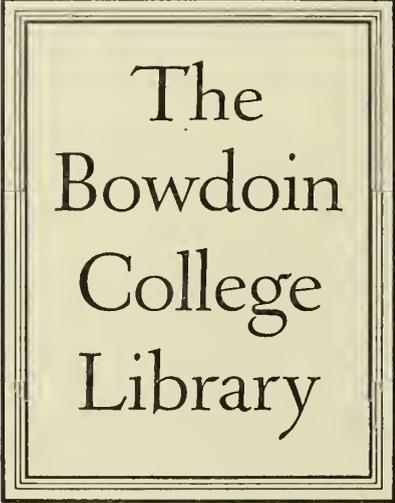


Hemenway

Textures of Our Earth





The
Bowdoin
College
Library

HEMENWAY: TEXTURES OF OUR EARTH

Organized by the
Bowdoin College Museum of Art

Participating Museums

Virginia Museum of Fine Arts • Richmond
October 18-November 20, 1977

Seattle Art Museum • Seattle, Washington
May 18-June 25, 1978

The Textile Museum • Washington, D.C.
September 15-October 28, 1978

Textures of Our Earth

Bayetage Tapestries by

Nancy Hemenway

1972-1977

Bowdoin College Museum of Art

Brunswick, Maine · 1977

Copyright 1977 The President and Trustees of Bowdoin College

Library of Congress Catalog Card No.: 77-89623

Exhibition dates:

Bowdoin College Museum of Art

August 5-September 25, 1977

Cover: Detail from *Salt Veil* (cat. no. 32)

Printing: Nimrod Press, Boston

Bayetage is a registered trademark of Nancy Hemenway Barton

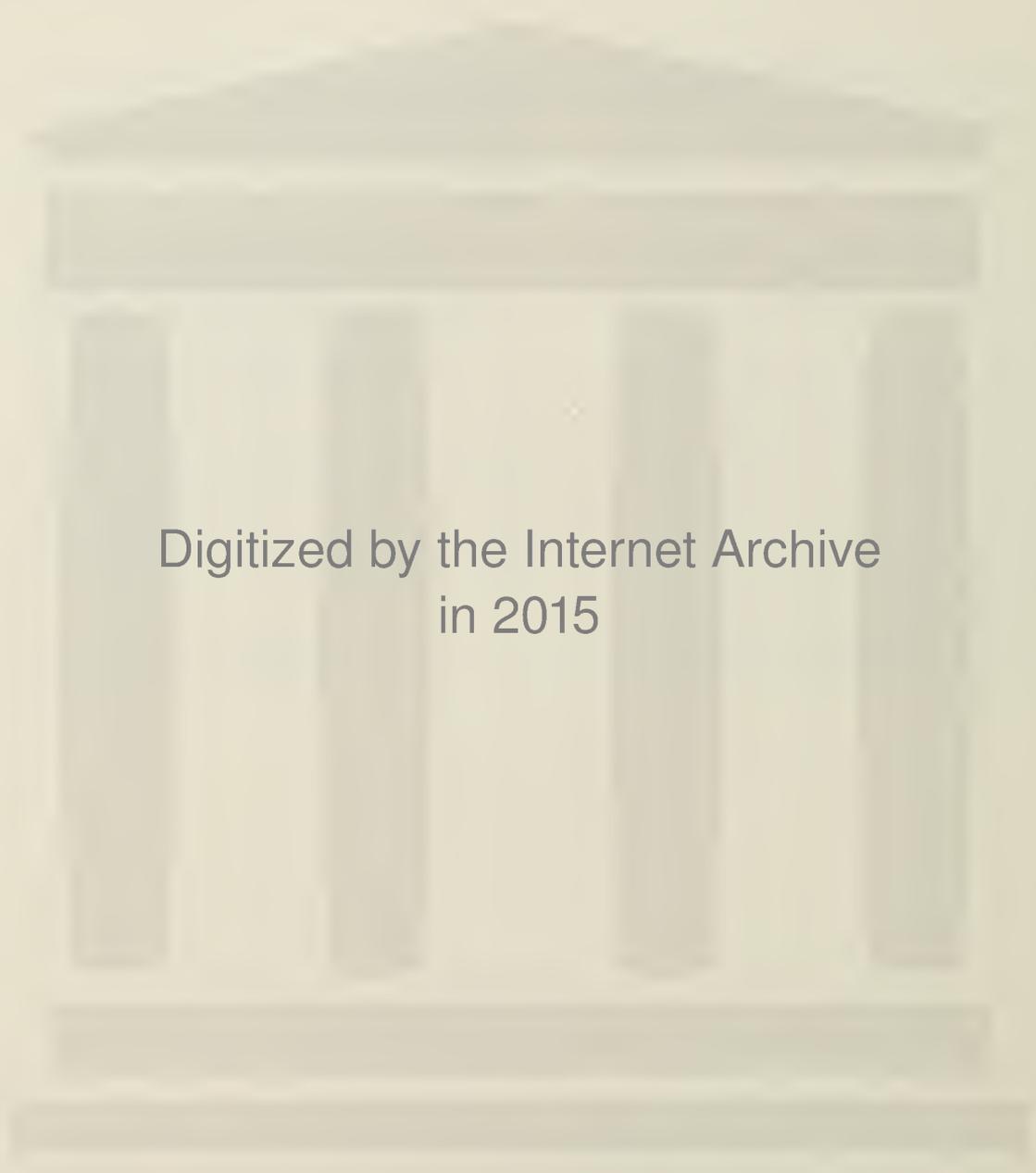
Foreword

The exhibition and catalogue *Textures of Our Earth* are the result of cooperation and collaboration among many people. We are grateful to Dr. R. Peter Mooz, former director of the Bowdoin College Museum of Art, for his interest in the formative stages. Particular recognition must go to Russell J. Moore, curator, who assumed the project following Dr. Mooz's departure from Bowdoin. Mr. Moore worked tirelessly with Nancy Hemenway on every detail of the exhibition and publication and is largely responsible for the final achievement. We also are most appreciative of the artist's assistance with preparations for the exhibition. Special thanks go to Benjamin Forgey, art critic for the *Washington Star*, for his catalogue essay on Nancy Hemenway, Raymond Schwartz, who pho-

tographed the tapestries, and Edward Born, for his work on the design and publication of the catalogue. The Museum's staff contributed greatly at every stage of these projects.

The exhibition could not have taken place without a sharing commitment on the part of the directors of the participating institutions. The publication, *Textures of Our Earth*, has been funded with the assistance of the Maine Savings Bank, Portland, Maine, and the Wool Bureau, Inc., United States Branch, International Wool Secretariat. We are particularly indebted to both sources for their innovative attitude and special support of the arts.

Katharine J. Watson
Director



Digitized by the Internet Archive
in 2015

<https://archive.org/details/texturesofourear00bowd>

Introduction

Nancy Hemenway's tapestries are a unique, creative form which reflect her refined sensitivity to the beauty in nature. For many years, artists have interpreted in personal ways Maine's lush environment—its forests, lakes, mountains and, especially, its marine setting. Hemenway's recent tapestry work takes direct and vital inspiration from this coastal environment. At her Boothbay Harbor studio at land's end, she is confronted by a wealth of creative sources in woodlands and sea. The artist actively utilizes her surroundings, narrows her focus, and deals with the specific, fine points of the terrain. The primitive, organic growth patterns and energy formations are an important source of influence for the artist. She takes an intimate look at the world, lovingly explores it in detail, and richly translates it with fibers and traditional sewing tools. The creative detailing within the tapestry can be viewed effectively in part and as a whole. One can step forward and be lost in the organic pattern or move back and take in the entire work, as in viewing a distant landscape. The artist's deep respect for the natural world is reflected in the tapestry creations. She unfolds this world as no microscope can and enables one to share with her its beauty.

Additionally, Nancy Hemenway's tapestries acknowledge the luxuriant array of natural materials available to the textile artist. She carefully collects, combines and

incorporates these materials into the tapestry with the same preciseness and dedication other artists take to apply paint to canvas. Full bodied, raw wools, rare alpacas, delicate mohair and exquisite, gossamer organdy are skillfully worked into the tapestries with striking effect.

For many years, Hemenway has utilized local Maine wool fibers and materials and, in this respect, can be considered to be a part of Maine's textile history.

Colonial settlers unable to afford imported fabrics spun and wove their own cloth. With the construction of wool and cotton mills in the mid-nineteenth century, the tradition of domestic spinning and weaving in Maine temporarily was lost. After the Second World War, mills were relocated in the South, leaving a void until recent years when individual weavers and textile artists began to revive this traditional craft. Nancy Hemenway's highly developed tapestry form is a part of this reawakened interest within the State of Maine. The collage of weaving and fiber, which the artist calls Bayetage, brings a new dimension to that art. Because of her contribution to the textile history of Maine and her translation in tapestry of the coastal environment, it is appropriate that this exhibition be introduced in her home state.

Russell J. Moore
Curator



Nancy Hemenway

Nancy Hemenway's studio is a quiet place nestled on the third floor of her home in Georgetown. In it are shelves of wool, neatly arranged by type and color, and several large tables pushed together so she can spread the ever-larger pieces of cloth she works on to their full extent. She will spend hundreds of hours at these tables working on a given piece, each one representing the residue of long-stored images and emotions. It is slow labor that calls for more than craft skill, though there is that, of course. (She wouldn't be making these things if she did not love to sew.) These long patient hours are absolutely essential to Hemenway's art; a viewer senses this while looking at one of the finished works. As much as they are collages of sensuous materials, they are accretions of feelings, patiently repossessed and put into form during those intense, isolated days spent in the studio.

Time spent outside the studio also is an important part of the creative process. By nature a reflective, observant person, Hemenway has said that hardly a day goes by that she does not gather some fresh impression from nature to be turned over in the mind and, perhaps, eventually turned to some specific use in her art. Sometimes this happens by chance, more often by design. She is addicted to nature walks, and on weekends frequently heads

toward the beautiful Blue Ridge Mountains, scarcely an hour's time from downtown Washington. As often as not, she returns with something, an old and oddly shaped branch, perhaps, that will take its place in a window of her studio, a stimulant and a challenge. She recalls spending intense hours perched on a rock in coastal Maine, absorbing the feel of the place, its light and air, and most importantly studying the infinite nuances of rock lichen, its color, the way it attaches itself, its endless twistings and turnings. From a week spent visiting a friend living near the beaches of North Carolina, she returned with images of the sea in her mind (and snapshots that work as reminders, somewhat as sketches might).

Characteristically, it is not the large prospect that she brings back, not the grand view of the seascape painter, but specific visual details: how the water behaves, the fleeting translucent patterns it makes in those moments at the very edge where land and water meet and the wave plays out its force. This, she thinks, will make a piece someday. So, too, an impression gathered closer at hand. Watching the fall of rain occupied her for an entire afternoon in the garden in back of her house. Here again, it was the meeting place, the specific point of contact, that earned her attention: drops of water spattering forcefully onto flagstones. Here again, the specific detail: rain does not fall straight, as in the Japanese-inspired illustrator's shorthand. The fact of the matter is more complex.

Facing page: Detail from *Mangrove*
(cat. no. 23)

Painstaking observation of specific visual facts; careful nurturing of authentic personal experiences; skilled translation of these visual and emotional impressions into new tactile forms—these are the essential facets of Nancy Hemenway's art-making. It is a skilled, poetic enterprise that produces the evocative resonances we can find in these unusual tapestries. They are, as Steiglitz said of certain of his photographs, "equivalents" for states of mind and strong emotional experiences, and through them the viewer can participate in these experiences. Hemenway's equivalents, of course, are conditioned in special ways by the rich variety of ways she works these materials to enhance and intensify their already substantial appeal.

Hemenway learned to sew at age six, taught by her grandmother. Sewing came effortlessly to her, and she remembers it with pleasure, even when it was only making or repairing clothing for her children. She was born in Boothbay Harbor, Maine, and grew up on a farm in Foxboro, Massachusetts, summering always in Maine. Her father, an architect, and her mother, a watercolorist, provided a sympathetic, creative ambience for a sensitive girl to grow up in with her brothers and sister. Hemenway's main creative love as a youngster was not the visual arts but music. At age sixteen she was granted a scholarship to Wheaton College, and after earning a bachelor's degree there in 1941, she studied composition for a year at Harvard with flutist Walter Piston. Though she was not to pursue a musical career, the impact of this early absorption has been lasting, and is observable in the strong rhythmic underpinning of her mature work.

Music was her first disciplined artistic endeavor, but there are many earlier, less

self-conscious experiences of childhood that she now consciously exploits in her art. One is that early competence in stitchery. Another is an ingrained love of nature, and another is the ability and the desire to be alone—a counterpoint, it should be said, to her easy gregariousness. At the farm in Foxboro when she was growing up and during the yearly "months in Maine" (as she fondly recalls them) Hemenway enjoyed a pleasant day-to-day familiarity with plants and animals and the out-of-doors, and even then she was a good walker.

She has reached back further than most of us, however, to cultivate the experiences of childhood. Children see things close-up and in detail, experiencing the part before the whole, and they respond directly to the sensuous aspects of the everyday environment. Their sense of touch is a primary guide. So it is with the recent tapestries of Hemenway, many of them enlargements of nature's details, seen close-up and experienced intimately. Reaching back to her childhood, she has recaptured something of a child's fresh awe in things, and it is no accident that a paramount appeal of the pliant materials she uses is their tactility, their preeminent touchability.

Hemenway's career in art was at first an intermittent affair. She married Robert Barton in Boston in the fall of 1942, and her first career was raising her family. After the war, Barton embarked on a Foreign Service career, and for the next two decades the family lived a peripatetic existence. In Madrid during the early fifties Hemenway studied art with the Spanish artist Pierre Mathieu, who taught her among other things to draw without lifting pen from paper, a technique that clearly is analogous to the linear skeins of threads we see in her recent tapestries. For three

years in the late fifties Hemenway attended classes at the Art Student's League in New York. After that, she painted portraits for a few years and at the same time managed to work in a master's degree in Spanish lyric poetry at Columbia University.

The pieces of her mature art began to fall in place almost by chance in 1966 when her husband was assigned to Bolivia by the State Department. Deeply impressed by this contact with Latin American culture and the evidences she saw of pre-Columbian culture, and taken with the brilliant handwoven wools of the Indians on the Bolivian altiplano, Hemenway began to "sew" her art. Before long, the walls of the Bartons' home in La Paz were filled with the tapestries she was making. After a visit to their home, the Bolivian minister of culture arranged a one-person exhibition of her tapestries at the two principal galleries of the Bolivian National Museum, a singular honor for the wife of a foreign diplomat. Many of these same works later were submitted by the Bolivian government to the Pan American Union in Washington, D.C., for a temporary show. To this day Hemenway remains the only North American artist to have exhibited there in the series of one-person shows organized by the member countries of the Organization of American States.

These early Hemenway tapestries are skillful adaptations of pre-Columbian motifs, taken at first quite directly from things she saw in Bolivia and gradually transformed, with ever-increasing degrees of poetic license, into a personal catalogue of images from the ancient cultures of the Americas. It was an index she continued to expand during a sojourn in Mexico later in the sixties. (In Mexico, too, she founded an embroidery school in a small village near Guadalajara. Young girls from the

area are instructed in twenty-four basic stitches in an educational program Hemenway developed. They make patterns for pillow casings and other household items that find a market in department stores and specialty shops in the United States. The enterprise by now has become largely self-sustaining.) Iconographically and stylistically these earlier works, with their often brilliant colors and their dependence on ancient hieratic images, bear little resemblance to her recent work.

Hemenway's attitudes, however, were evolving in important ways during the years she was involved with pre-Columbian imagery. Her response toward the sources of her images, for instance, became increasingly personal; similarly, there was a noticeable movement away from static modes of composition and toward her current practices of rhythmic counterbalancing of elements. Most telling is the gradual change in her attitude toward her materials. She has moved away from her initial rainbow array of brilliant hues toward the softer whites, blacks and grays, as well as the earthbound oranges, greens, tans and browns that characterize most of her current work. This change in palette followed a change in subject matter, the newer hues reflecting her renewed concern with the subtler aspects of the out-of-doors. It also signaled a deepening of the artist's respect for the nature of her materials. Just as the early brilliance relied heavily on synthetically dyed yarns, the newer tapestries were made almost exclusively with fabrics or yarns in their natural states, untouched by any machine more sophisticated than the spinning wheel or the handloom.

Overleaf: Detail from *Winter Weave*
(cat. no. 18)





The energy and ingenuity of Hemenway's worldwide one-woman apparatus for collecting wools is a source of some amazement. She keeps up a complicated network of contacts in the gathering of these unusual art materials, many of them not commercially available in the United States. There are less than a half-dozen shades of Bolivian alpaca conveniently obtainable here, for example, but in Nancy Hemenway's studio there are close to twenty. From Bolivia, too, she gets the beautiful woven bayeta fabrics from which she derived the copyrighted name—Bayetage—she has applied to her complex process. But Bolivia is barely the beginning of Hemenway's global sourcebook: there are exquisite organdies from Switzerland, handwoven Kilkenny wools from Ireland, velvets from France, the occasional batiks from Ghana or Indonesia, lamb's wool from Guatemala, mohair from the Transvaal in South Africa, and heavy, lumpy karakul yarns—the very quintessence of tactility—from a farm in the isolated reaches of South-West Africa. This rich assortment of fabrics and yarns is the armature of Hemenway's art. In any given piece she is likely to use from six to a dozen varieties of stitches—some of which have no names in the conventional sewing manuals—and a dozen or more different materials.

Winter Weave, made in 1974, is one of the first of the recent series of tapestries on nature themes. It is a large picture that perhaps imitates landscape painting too closely, calling to mind a false set of expectations, but it is a key work in the artist's development. It contains nine trees cropped at the tops and arrayed across a horizontal field. The trunks are cut from sheets of Mexican lamb's wool or white alpaca sewn on a ground of beautiful, gray-

ish Bolivian alpaca. The limbs are finer and of different texture and technique. The finest things about the piece, however, are the interpenetrating horizontal lines in a variety of stitches (chain stitch, running stitch, and a couched yarn spun extra tight by the artist herself). These gently curving lines, the artist's equivalent of a drifting fog in the woods, indicate something of the directness, the intense naïveté, of Hemenway's vision and attack. In later works she is more successful in aligning materials, techniques and feelings, but the method and the vision remain essentially the same. ("When I look at nature now," she says, "I'm always thinking, 'How can I get that in my medium.'") Some evidence of Hemenway's progress can be judged by comparing *Winter Weave* to *Mangrove*, an impressive vertical hanging that also depicts trees. *Mangrove*, however, contains but three trees, and their interlocked diagonals are more compacted and more persuasive. In *Mangrove*, too, she includes an impacted and wonderfully textural gathering of roots in the lower portion of the piece, adding something to the composition and to the metaphor, as well.

An important aspect of recent Hemenway pieces is the way in which they can be read at a distance and close up. *Surge*, for instance, depicts an ocean wave as it crashes. The swirling energy of the various white and off-white yarns, played against a rich, regular grid of blacks and grays in Irish wool, leave no doubt about the subject matter of the "picture," no matter what distance the viewer reads it from. Nonetheless, depiction is not quite the precise word, for it is apparent that the subject matter is not so much the look of the wave as it is the wave's energy and its interior rhythm. This comes across more clearly the closer one gets to the image to

focus more intensely on the complex skeins of thread, each with its own palpable density and speed: the tightly spun South African mohair, curling in foamy ringlets; the thick karakul, curving like the wave's supple spine; the alpaca blacks, with their nearly limitless subtleties of shading; and then the thin Mexican yarns, which come as a gossamer surprise. It is a wave "stilled," as in a photograph, but it is also a wave in perpetual motion, something one can trace and feel.

In *Surge* Hemenway somewhat reduces the actual size from nature, and yet the result is an intensification of vision and feeling. She uses enlargement for similar effect in pieces dealing with smaller aspects of nature, such as rock lichen or cobwebs. *Orb* is a particularly fine example. Here, intermingling wools with Swiss organdy, she magnifies observed reality the better to capture the feel and texture of the thing. Here, the rhythmic energy is delicate and subtle, and here again the effect can be almost transfixing as one traces the intricate comings and goings of the separate lines. In larger works, such as the technical tour-de-force *Dandelions*, in which two large flowers are embroidered into a ground of superfine, translucent organdy

(and thus must be readable from both sides), Hemenway aims to combine in one image the opposite characteristics that are the systole and diastole of her sensibility: delicacy and strength, boldness and tact, observation and imagination, outright elegance and homespun craft.

Hemenway's work is idiosyncratic. It reflects the revival of interest in crafts and fabric arts, and yet nourished itself and grew at great remove from these concerns. It reflects perhaps a broad renewal of interest in and concern for the natural environment, and yet for Hemenway this was nothing new. What was new, for her, was the discovery of a process of making art that put her back in touch with her own deeper intuitions about nature, life, and art. In her recent tapestries the most important thing is this imaginative correlation between nature and the artist's inner life, and it is something the viewer can begin to share when time is given to these rich, sensuous, strangely contemplative objects.

Benjamin Forgey

Mr. Forgey is the art critic for the Washington Star.



Textures of Our Earth

People ask me what I call my art form. Because it is not crewel work or needle-point, I invented the word *Bayetage*. It combines the words *bayeta*, meaning hand-woven wool in Spanish, and *collage*.

Many of my early works used wool pasted on top of other wool as in a collage medium. I still think of appliqué—sewing one material on top of another—as a form of collage, done with a needle and thread rather than glue.

The texture of lichen is best captured in Bayetage. The oldest of living plants eludes both the painter's brush and the sculptor's chisel.

I began by studying the samples of lichen that I had collected from rocks on the Maine coast. As I often do, I wrote a poem which helped me to establish a rhythm in my mind for the final drawings.

Facing page: Detail from *Rock Lichen*
(cat. no. 14)

*Unlikely bouquet
who would have thought
so insignificant a plant
would span the continent!*

*Strong enough to crack
a rock with its own chemistry,
working dark threads into the bark
for an eternity.*

*It blossoms black
in Antarctica, to catch hesitant
glances of the sun, white where
warmth is commonplace.*

*Almost no wooded space
is complete without
this lacy fanning genus.*

*In perfect symbiosis, these
two friends, algae and fungi, over
rocks and trees depend indefinitely
upon each other.*

*Only their congenial harmony
has brought the earth
its verdant cover.*

You may wonder how I came to draw and paint with a needle and thread instead of brushes and paints. From the time I can remember I had colored crayons and paints to use because both my parents were artists. My father was a painter but became a designer because oil paints gave him terrible headaches. My mother did large glowing watercolors when she wasn't tending five energetic children and a farm. Color and texture in nature were my earliest knowledge.

I studied art formally in college, traveled to Europe and then to New York, where I continued my painting.

But the needle- and wool-thread technique developed when I went as an adult to live in the high Andes of Bolivia. Knowing my easel and paints would be months in arriving by boat, I decided to pack a modest bag with yarns and odd bits of material. I chose them because they were light, unbreakable and folded into a small space.

It was a logical choice because I had learned to sew when I was six. By the time I was twelve I created my own clothes and even made my own hats. Through the years a need for economy and creative instinct kept needle and thread warm in my hands. I never thought of them as an artist's tools until my paints were not available.



Atticus Luna (cat. no. 5)

Bolivia was the ideal country for new artistic expression. Almost immediately I discovered the rough handwoven wools, loomed by the country people in the simplest way, their warp threads stretched along the earth. Sometimes the wools were dyed with wild flowers to intense colors. At a small school close to my home where girls embroidered folk motifs, I saw one day a whole cupboard of these wools. I rushed home and announced, "I have found my palette!" It was a dramatic event because I knew instinctively that my years of artwork and training and my knowledge of sewing and fabrics gave me special insight. No one in Bolivia had ever used the native wool in such a way, although now they are beginning to.

At first I did simple designs for the handicapped girls at the school to help them make a living. As I traveled to Sucre and Potosi and found new native variations, I began to create larger and more complicated hangings. There was no one to guide me so I delved for techniques into the ancient pre-Columbian tapestries that were in museums and private collections. Soon I enlarged and changed the formal stitches to say what my brush would have liked to have said. I thought of hard and soft edges, such as are found in fine pencil drawing and painting. I explored the use of mass and negative areas and most of all I searched for rhythm. All my good hangings have rhythm. I think this is because I come from the edge of the sea where the motion of wind and water is so compelling.



Moon Web (cat. no. 31)



Murex (cat. no. 11)

In the years since I began to work with Bayetage, I have gathered materials from countries as far apart as Bolivia and South-West Africa (Namibia), from Ireland to Indonesia.

I have moved gradually in the direction of natural earth tones and particularly the delicate juxtaposition of white on white. My earliest hangings were the brilliant colors of the hand-dyed wild flowers of the Andes. Even then, the natural grays and browns of the alpaca and llama appealed to me the most.

Light, a transparent medium, is another dimension of Bayetage.

Using translucent fabric embroidered on both sides, I can create a floating quality that no other art form can match.

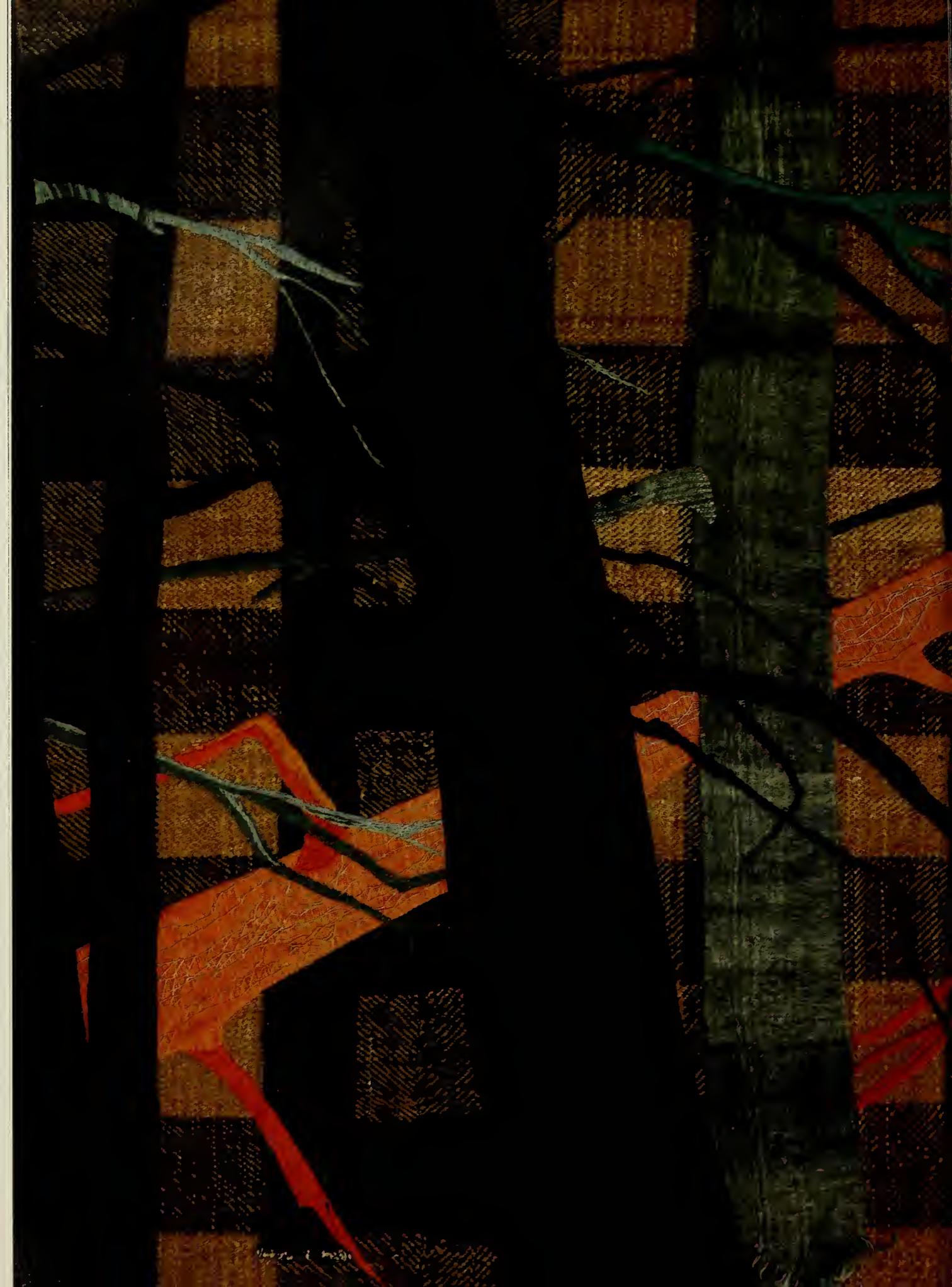
Certain extraordinary forms in nature lend themselves to this medium, particularly shells and floating seed pods. I continue to study and play with the use of line and mass as it hangs suspended.

My art form has sprung from years of training in art and sewing. It is my way of interpreting beauty as I see it.

Much of my world is tender and loving. Some of it needs strength. In my hangings I think these contrasting elements are present. Each work brings to you a segment of my life.

N.H.

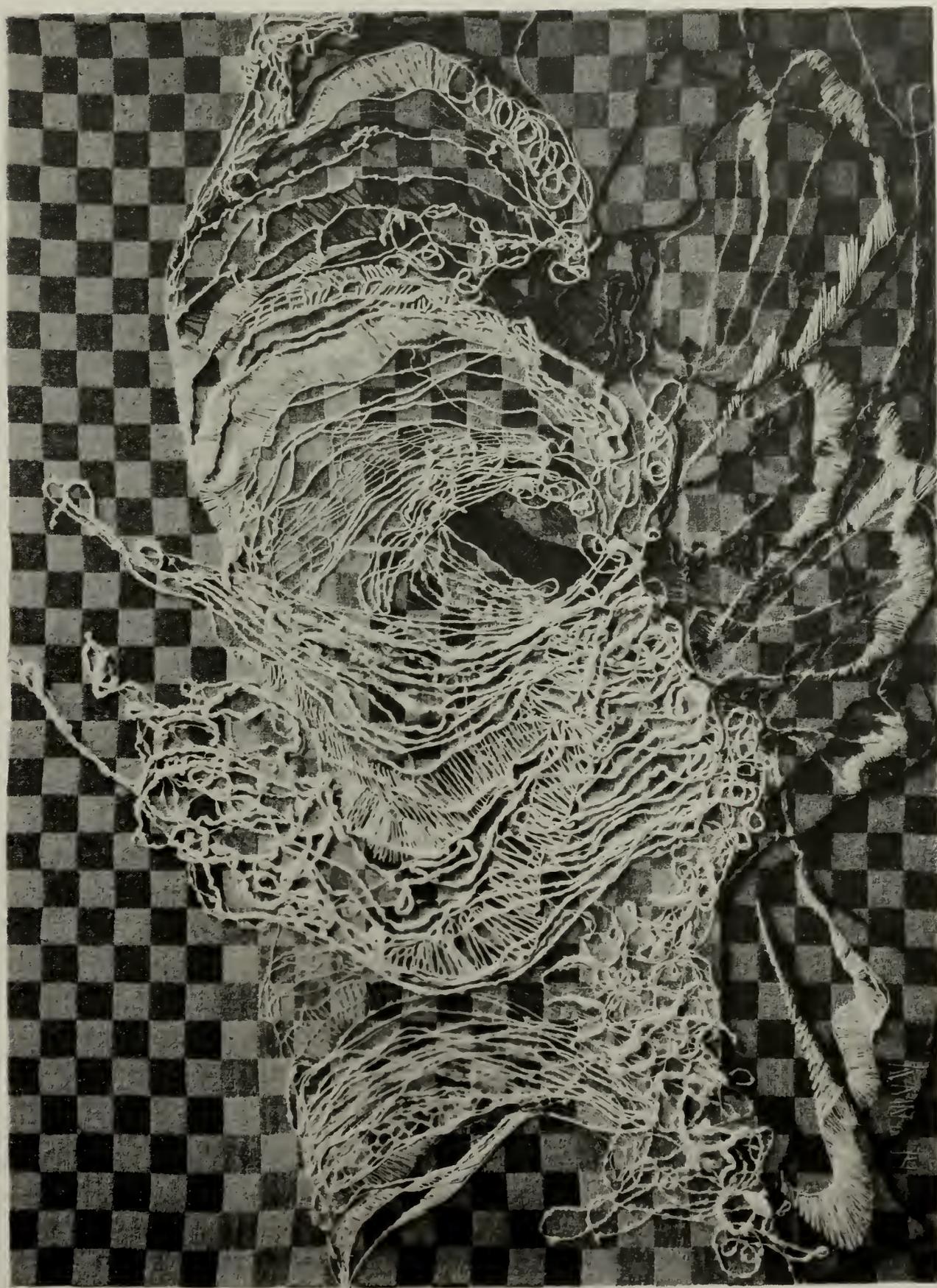
Overleaf: Detail from *Spruce Fall*
(cat. no. 27)







Wood Lichen (cat. no. 28)



Surge (cat. no. 16)

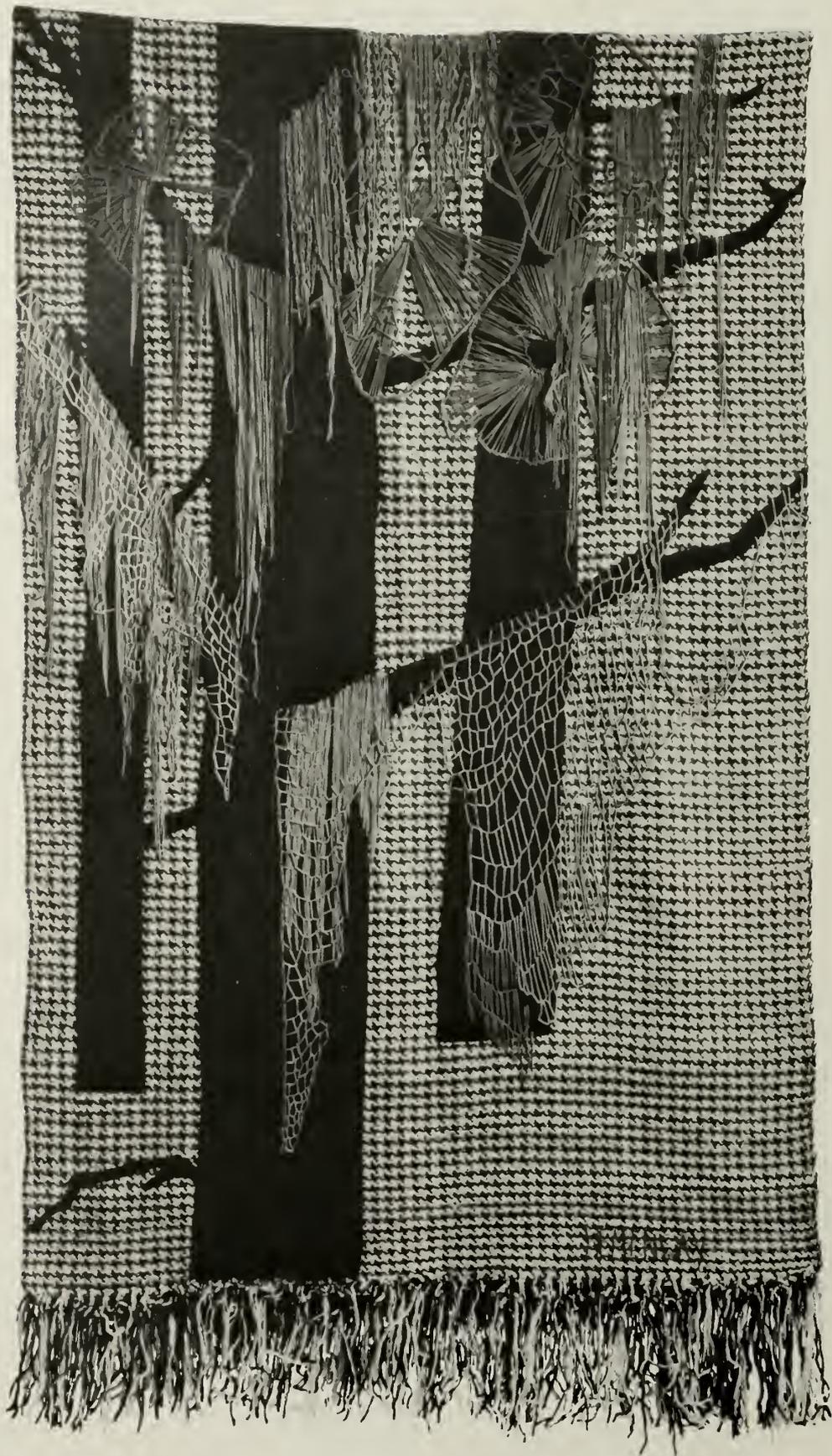
GOLDENROD

*How easy to take
Near beauty lightly.
I never thought
To look, for I was taught
That goldenrod was weedy.
And then I held a stalk,
Marveling at the clustered
Gold, fanning out
With tilted head,
Resilient beryl stem,
Weighted with a diadem.
Each minute blossom
Threaded a hundredfold
And I was never told.*

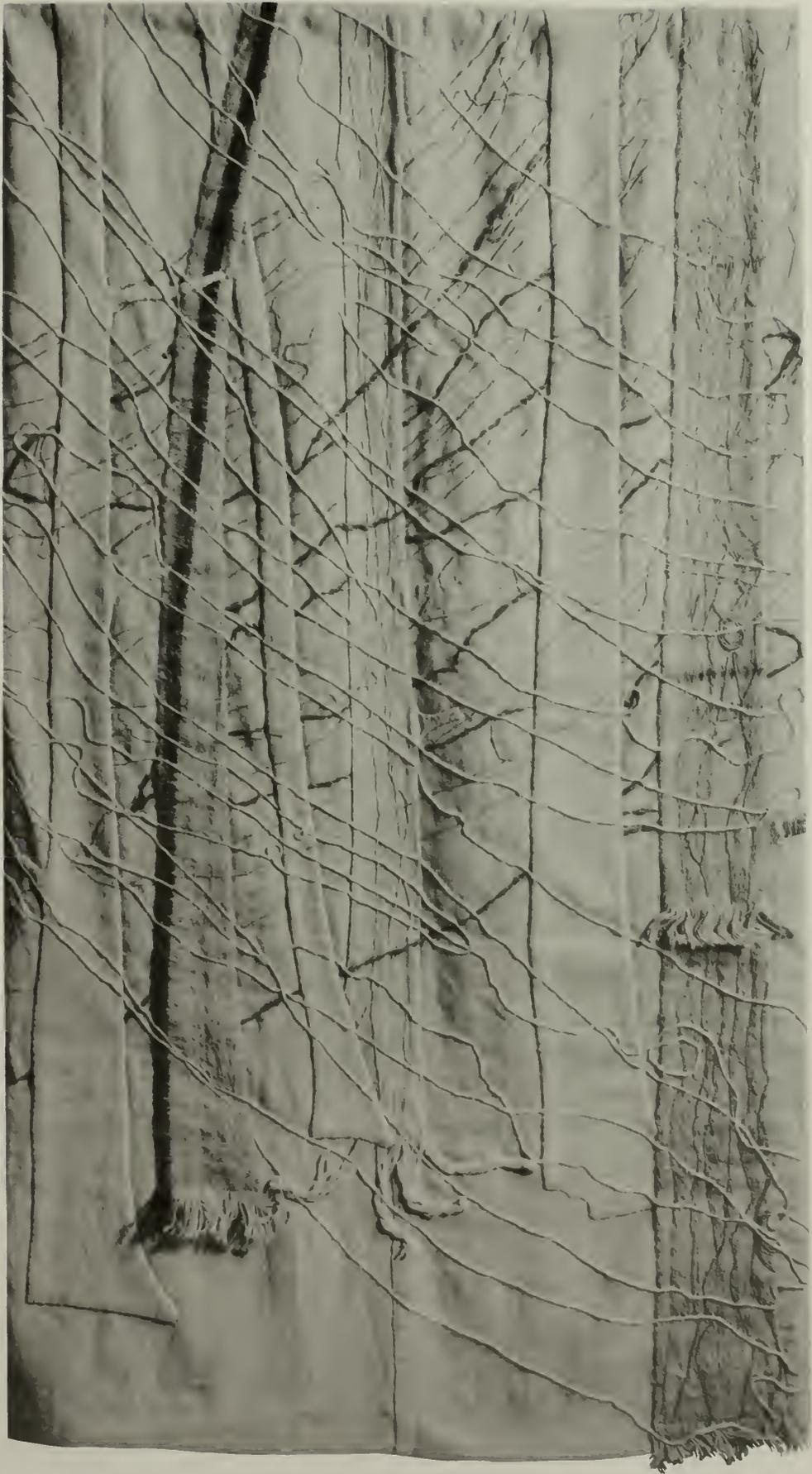
The poem *Goldenrod* is reprinted by permission from *Blair & Ketchum's Country Journal*. Copyright © 1976, Country Journal Publishing Co.

Facing page: Detail from *Marsh Goldenrod*
(cat. no. 6)





Salt Forest (cat. no. 4)



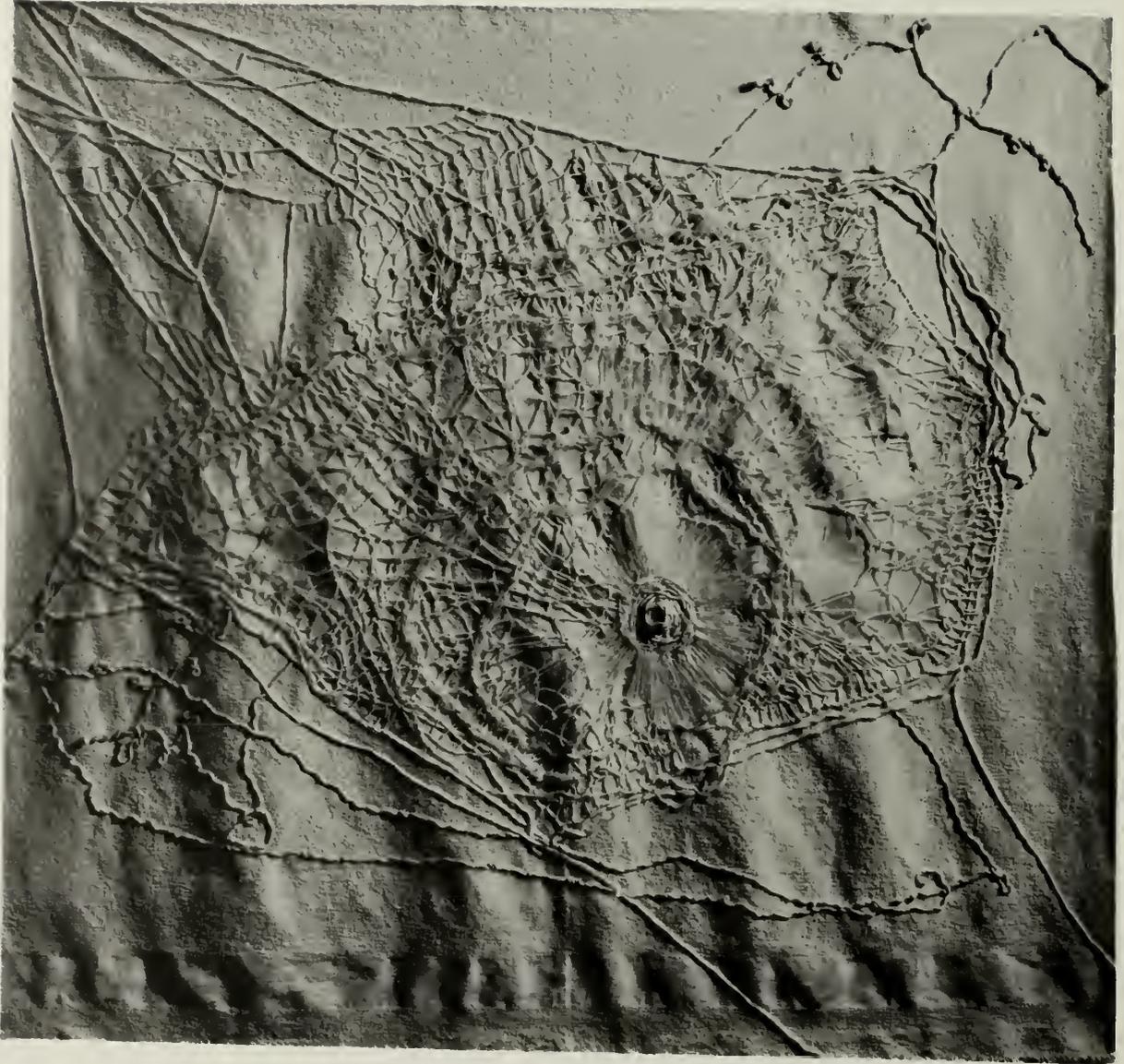
Fog Columns (cat. no. 9)





Double Image (cat. no. 20)

Facing page: Detail from *Wave* (cat. no. 17)



Orb (cat. no. 26)



Frontanella Web (cat. no. 21)

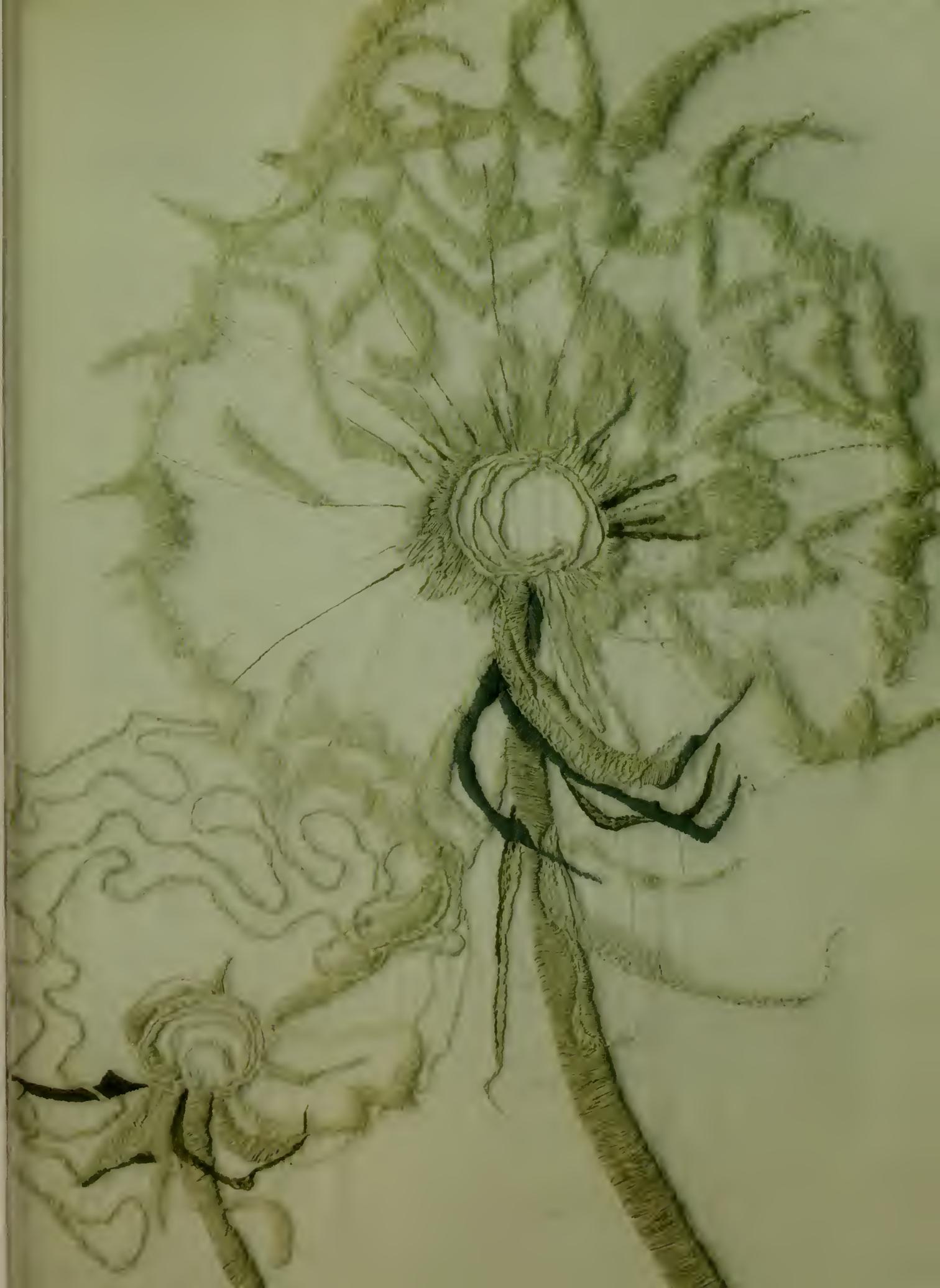
DANDELION

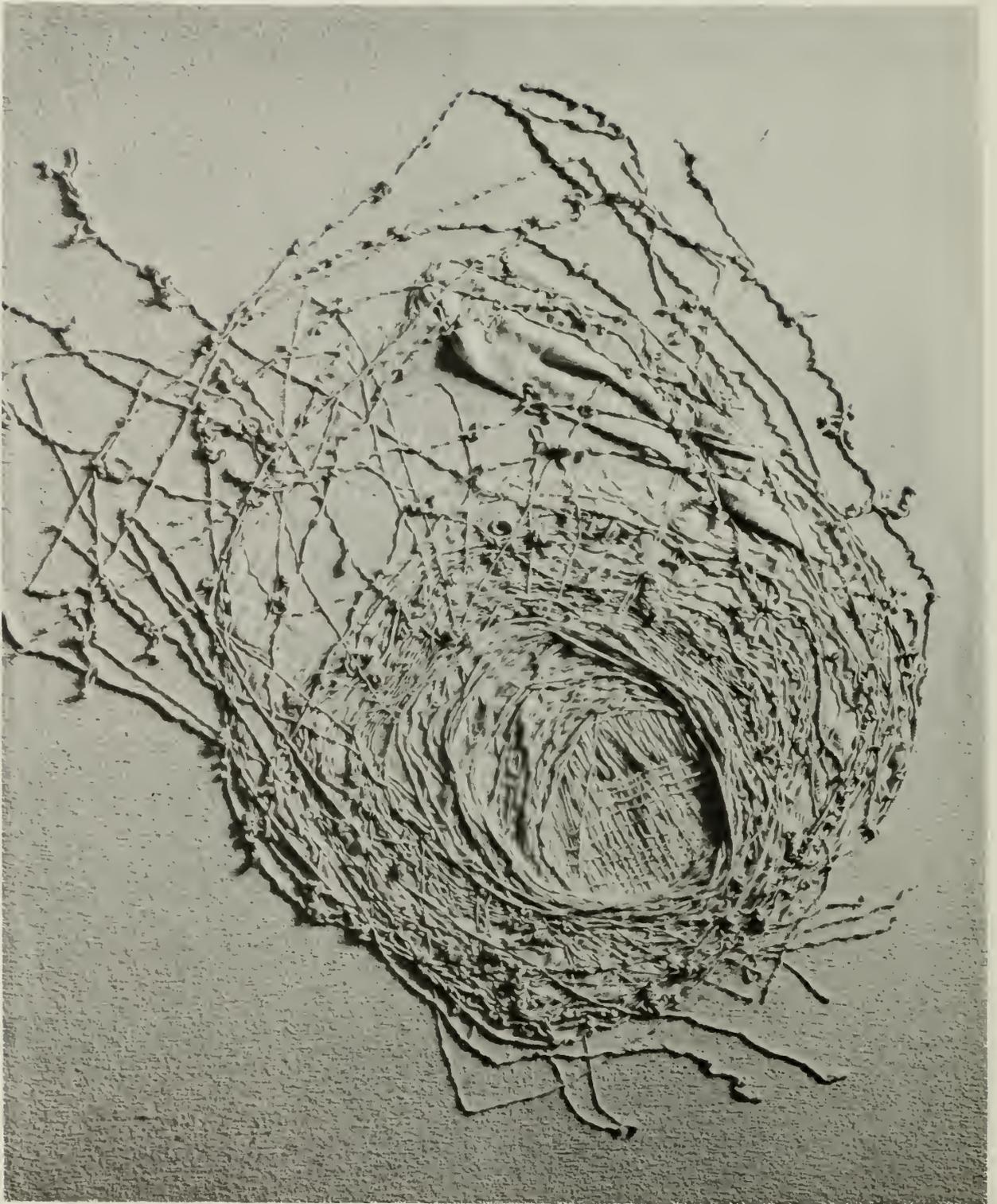
*Have you seen
the interlacing thread
of the dandelion's
head? Seeded
above silk and amber
stem—lightly hung,
translucent diadem.*

*Have you traced
her leaf; dark notched
appliqué, flat against
the cutter's sheath?
The silk spun crest
laden with seed
has fled the hollow
stem and parachuted
down to yielding lawns.*

*There are no seasons.
Sown and harvested
by wind, her bitter
leaf for flavor, her
floating mien for beauty
and her artlessness for savor.*

Facing page: Detail from *Dandelion*
(cat. no. 19)





Nest (cat. no. 12)

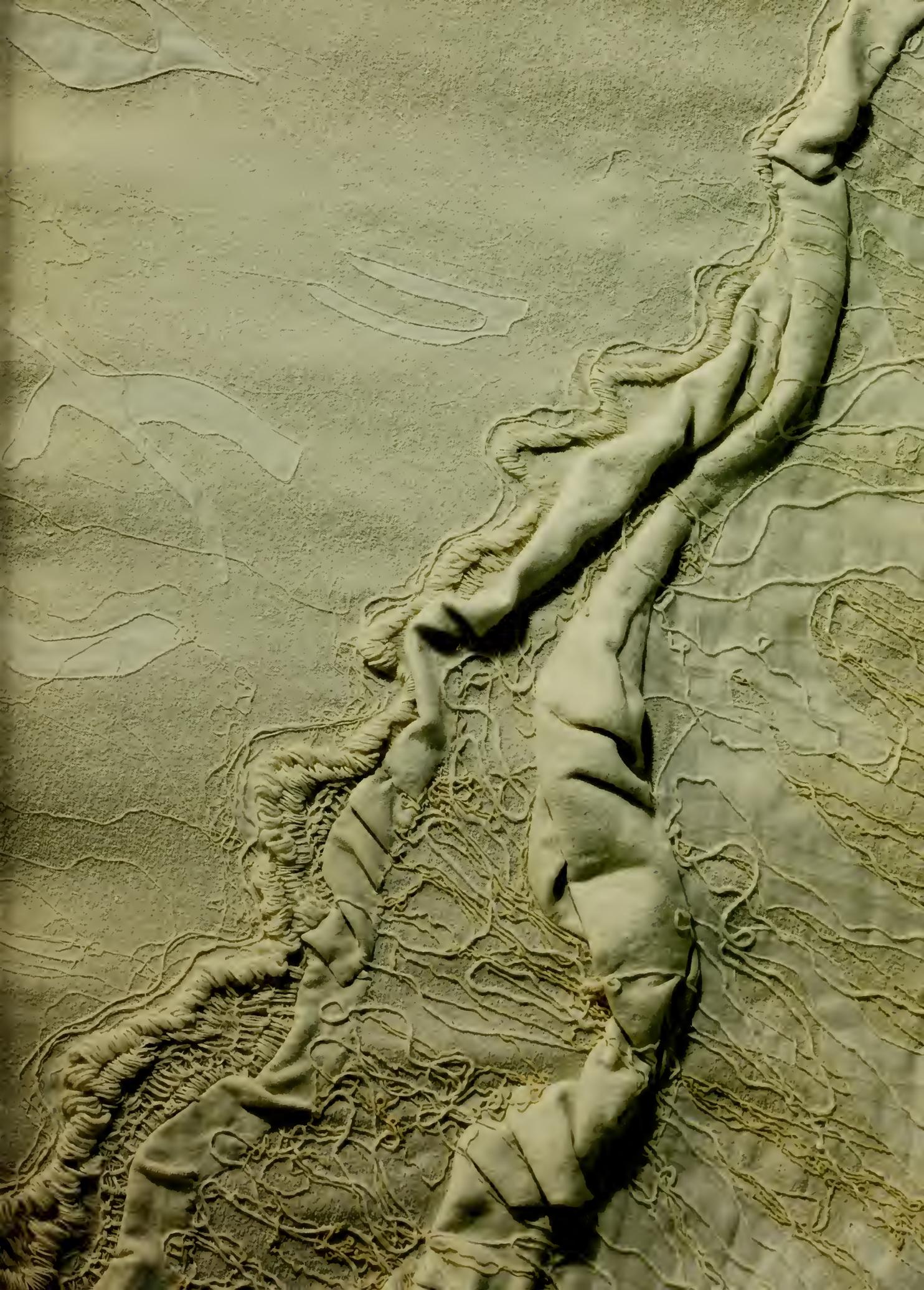
SALT VEIL

*Tide has lifted
fresh spun thread
above the sand
shelf. I tread on
lace, clustered
and stretched, changing
itself, womanly
acquiescent to
the pull of salt.*

*Constant tide,
neither able nor willing
to escape the ebb and flow.
Salt lace, beautiful
and bitter, covers my
head, pours from creased
brow along shoulder
and fingers spread to catch
long memories. Engulfed
in new wedding veil,
I dip the salt
across flat palm,
turning my left hand
to accept the ring
of brine flowing me
to caverns out beyond
the rim of lace.*

*I know the fathoms,
dipping birds, exotic
fish, savored beyond
the beach. But
watching along the shore
as the sea veil forms,
I seek the delicate
change within my reach.*







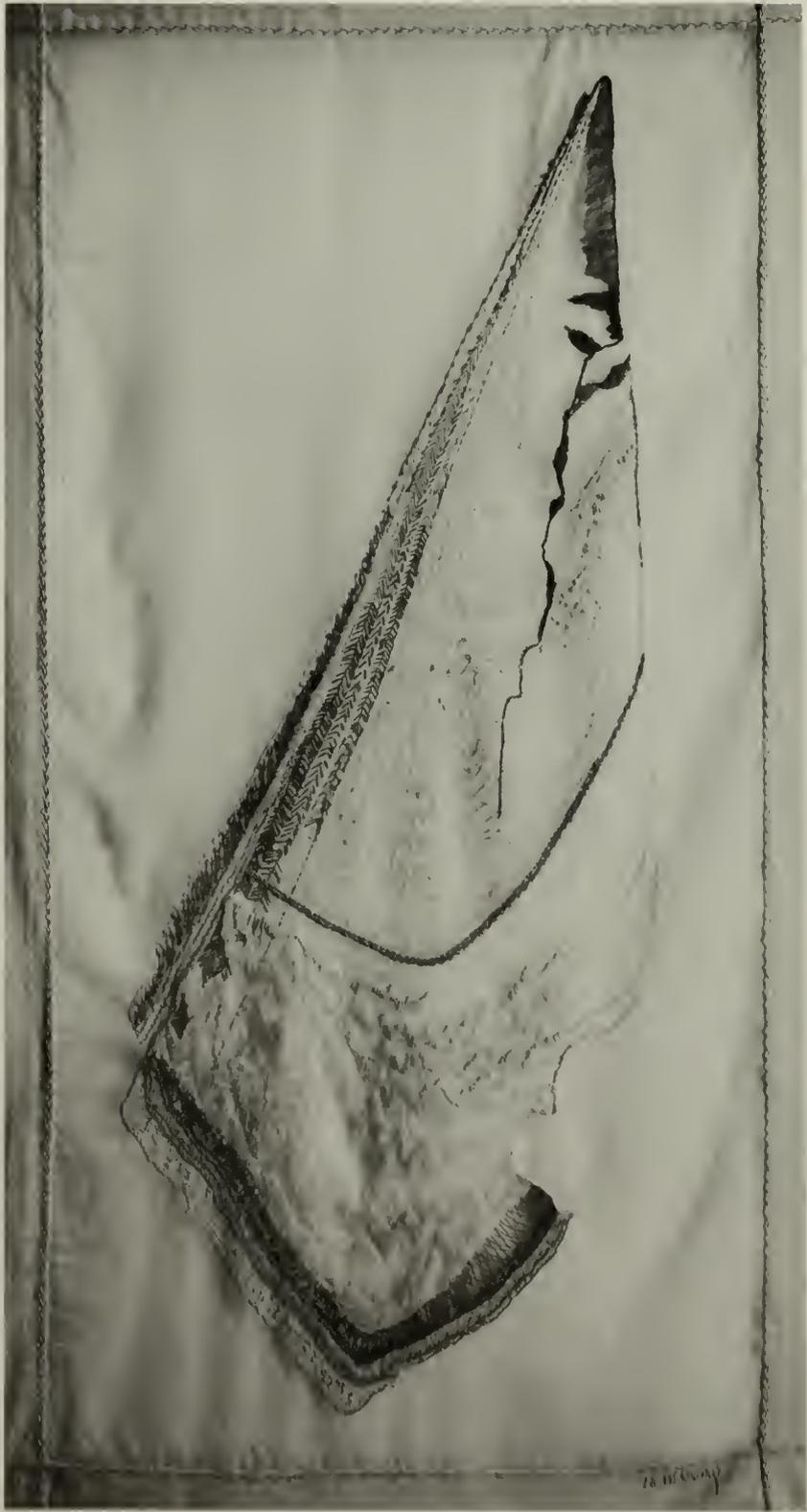
Borealis (cat. no. 30)

BOREALIS

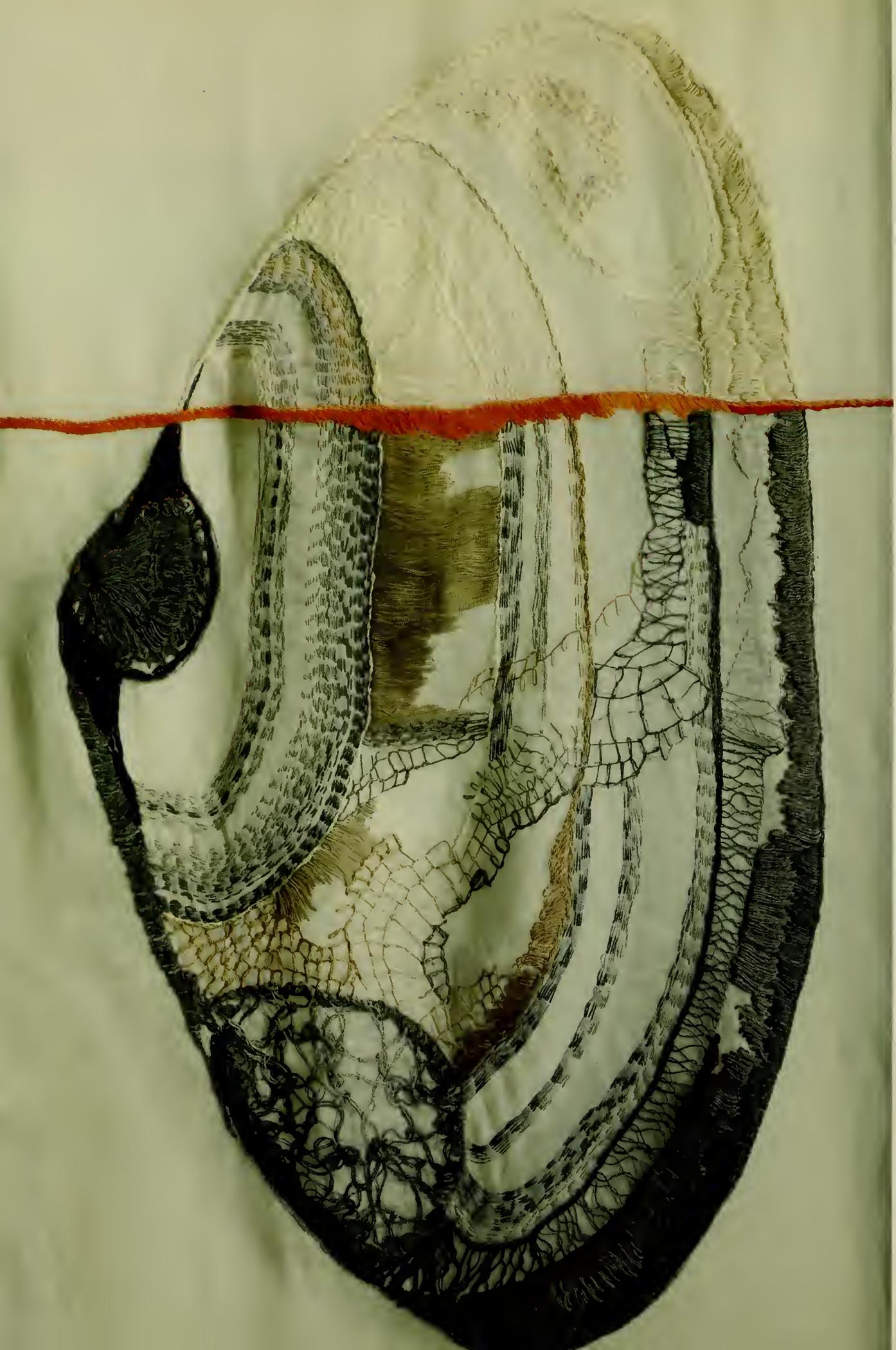
*Standing in dark field,
dark skies explode
with a skein of gold.*

*The loom of light,
strong warped, shoots
back and forth
between the weft of spruce.*

*Wind is the shuttle
pressing the weavers
of the night to make
a garment worthy
of long wearing.*



Mussel (cat. no. 25)



Catalogue

Dimensions are given in inches, height preceding width, followed by centimeters in parentheses. * Indicates work is illustrated.

1. AMULET II
1972
Bayeta with alpaca and bayeta appliqué and alpaca needlecraft, 60 x 64 (154 x 164)
2. CEREMONIAL BLADE
1972
Bayeta with alpaca appliqué and alpaca needlecraft, 72 x 45 (184 x 115)
3. PECTORAL
1973
Bayeta with Swiss organdy inlay and alpaca needlecraft, 73 x 61 (187 x 156)
- *4. SALT FOREST
1973
Alpaca with lamb's wool and alpaca appliqué and needlecraft, 96 x 56 (246 x 143)
- *5. ATTICUS LUNA
1974
Guatamalan cotton with alpaca, cotton and lamb's wool appliqué and lamb's wool and alpaca needlecraft, 88 x 57 (225 x 146)
- *6. MARSH GOLDENROD
1974
Alpaca with bayeta appliqué, lamb's wool and alpaca needlecraft, 98 x 55 (251 x 140)
7. SAND DOLLAR
1974
Swiss organdy with alpaca needlecraft; bayeta frame, 72 x 42 (184 x 107)
8. SEEDLING
1974
Alpaca with velvet, alpaca appliqué, and lamb's wool and alpaca needlecraft, 102 x 55 (261 x 140)
- *9. FOG COLUMNS
1975
Bayeta with lamb's wool and alpaca appliqué and lamb's wool and alpaca needlecraft, 91 x 51 (233 x 130)
10. MARSH
1975
Swiss organdy with lamb's wool and alpaca needlecraft; bayeta frame, 104 x 49 (266 x 125)
- *11. MUREX
1975
Swiss organdy with lamb's wool, alpaca and mohair needlecraft; bayeta frame, 103 x 54 (264 x 138)
- *12. NEST
1975
Bayeta with cotton appliqué and lamb's wool, alpaca and cord needlecraft, 51 x 41 (130 x 105)
- *13. QUAHOG
1975
Swiss organdy with lamb's wool and alpaca needlecraft; bayeta frame, 87 x 51 (223 x 130)

Facing page: Detail from *Quahog*
(cat. no. 13)

- *14. ROCK LICHEN
1975
Bayeta with lamb's wool, mohair and karakul needlecraft, 68 x 50 (174 x 128)
15. STONE, STONE
1975
Bayeta with bayeta appliqué and lamb's wool and alpaca needlecraft, 91 x 57 (233 x 146)
- *16. SURGE
1975
Bayeta with lamb's wool, alpaca, karakul and mohair needlecraft, 84 x 60 (215 x 154)
- *17. WAVE
1975
Bayeta with lamb's wool, alpaca, mohair and karakul needlecraft, 44 x 54 (113 x 138)
- *18. WINTER WEAVE
1975
Alpaca with lamb's wool and alpaca appliqué and lamb's wool and alpaca needlecraft, 80 x 95 (204 x 243)
- *19. DANDELION
1976
Swiss organdy with lamb's wool, alpaca and mohair needlecraft; bayeta frame, 102 x 52 (261 x 133)
- *20. DOUBLE IMAGE
1976
Bayeta and velvet with lamb's wool and karakul needlecraft, 91 x 39 (233 x 100)
- *21. FRONTANELLA WEB
1976
Bayeta with lace appliqué, and lamb's wool, alpaca and cord needlecraft, 75 x 57 (192 x 146)
22. SWAMP TREES
1976
Bayeta with bayeta appliqué and lamb's wool and karakul needlecraft, 110 x 60 (282 x 154)
- *23. MANGROVE
1976
Mohair lox with alpaca appliqué and lamb's wool, alpaca, mohair and karakul needlecraft, 114 x 61 (292 x 156)
24. URCHIN
1976
Bayeta with lamb's wool, alpaca and karakul needlecraft, 88 x 70 (225 x 179)
- *25. MUSSEL
1976
Swiss organdy with lamb's wool, alpaca and mohair needlecraft, 89 x 48 (228 x 123)
- *26. ORB
1976
Bayeta with organdy appliqué and lamb's wool, alpaca and mohair needlecraft, 46 x 50 (118 x 128)
- *27. SPRUCE FALL
1976-77
Alpaca with lamb's wool and alpaca appliqué and lamb's wool and alpaca needlecraft, 159 x 86 (407 x 220)
- *28. WOOD LICHEN
1976
Brushed alpaca with lamb's wool, alpaca, lichen-dyed mohair and karakul needlecraft, 65 x 39 (168 x 100)

- | | |
|---|---|
| <p>29. ASPEN
1977
Swiss organdy with lamb's wool,
alpaca and mohair needlecraft;
brushed alpaca frame,
138 x 71 (353 x 182)</p> <p>*30. BOREALIS
1977
Bayeta with lamb's wool, alpaca
and mohair needlecraft,
55 x 60 (141 x 154)</p> | <p>*31. MOON WEB
1977
Bayeta with lamb's wool, alpaca
and mohair needlecraft,
109 x 47 (279 x 120)</p> <p>*32. SALT VEIL
1977
Bayeta with organdy and alpaca
appliqué, lamb's wool, alpaca
and mohair needlecraft,
117 x 73 (299 x 187)</p> |
|---|---|

Major Exhibitions and Projects

- | | |
|-----------|---|
| 1967 | Invented Bayetage Medium |
| 1968 | National Gallery of Art, La Paz, Bolivia |
| 1968 | Founded Embroidery School in Mexico |
| 1970-1971 | Pan American Union, Washington, D.C. |
| 1971 | Woodmere Art Gallery, Germantown, Pennsylvania |
| 1971 | Neiman-Marcus, Dallas, Texas |
| 1972 | Municipal Gallery, Guadalajara, Mexico |
| 1972 | Copley Society, Boston, Massachusetts |
| 1974 | Arts and Science Foundation, Oklahoma City, Oklahoma |
| 1974 | McNay Art Institute, San Antonio, Texas |
| 1974 | Museum of New Mexico, Sante Fe, New Mexico |
| 1975 | Montgomery Museum of Fine Arts, Montgomery, Alabama |
| 1975 | Special Tapestry Project for City of Boston Bicentennial |
| 1975 | Lecture Tour for U.S. Department of State of Zambia,
Mozambique, South Africa, Rhodesia, and Namibia |



