

Interviewee: LORE KADDEN LINDENFELD
Interviewer: MARY EMMA HARRIS WITH SIGRID WORTMANN WELTGE
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[ORGANIZATIONAL COMMENTS NOT TRANSCRIBED]

SWW: These are all the ones that Peter mounted.

LKL: These are the design studies that I made in Josef Albers design and color studies. They are going to be mounted on a wall in the exhibition behind plexiglass. So that's why they don't have glass. [The exhibition referred to is a retrospective at the Black Mountain College Museum & Arts Center.]

SWW:. How did Peter adhere this?

LKL I have a liquid glue which is archival. I can put that on, just brush it on and it can even be peeled off if I want to.

MEH: So Lore, were these done as weaving studies or as design studies?

LKL: These were design studies. They were done at a time when I didn't even know I was going to do any weaving. I started with color and design course with Albers, and drawing. Eventually I repeated those courses while I was doing weaving, so they were more related then. But at the time they were just design studies.

MEH: Wait just a minute. [IRRELEVANT CONVERSATION]. Okay.

LKL: These first studies that I have here I made during a time when I took the design and color course with Josef Albers. It was even before I started to think about weaving, or even knowing that I would be in a weaving class. So I'm just going to take them the way I have them arranged on this table right now.

This is a small study that started out with lettering, actually, that were filled in to create a design that was based on his idea of figure-background. Right now when they're mounted on black, it's not quite as true anymore as it was before, because the black of course dominates, but that was the idea behind this.

This was a study where I drew some very fine lines in such a way as to give the feeling of three-dimensional space, spatial illusion. The same composition was in some ways translated into something that had broader lines, which of course makes it look flatter than, than this original design. They're next to each other to show that difference.

This was also done with thick and thin lines that were staggered to give the illusion of three-dimensional space.

Another way in which three-dimensional space was explored was to have thick and thin lines that were spaced closer together, that were different in distance, to give not only the illusion of space but also of volumes, as this went, you know, up and down.

This actually belongs to a series of things that had to do with *matière*, kind of transforming textural surfaces so that they lose their identity. This was a wood-rubbing. It was actually taken from a desk I had at the time at Black Mountain.

These are two studies that deal with the same problem of again figure-background: one seen in black and white with solid areas of black and white and then these kind of meander shaped lines, and this seen in

terms of solid areas and then stripes in which the various three colors that I used were combined.

This was a color, figure-color – background study.

This was also from the color course, and it had three sections. This one, this one, and this one, and each one of these sections, one color was eliminated. This doesn't have any yellow'; this doesn't have any red; and this doesn't have any purple. It showed the possibility of having one theme with variations, in which the idea of the design is carried over into others but changed in the relationship of color.

MEH: Lore, in his class, did you work on these in class or on your own?

LKL: He gave a problem – I guess a theoretical problem – and we would then go to our studies and work out something that would fit into this theme, and then bring the work the next day, or whenever the next class was, and it would be

discussed. I don't remember how much of it we did actually in the class. I think the class was – The classes were more centered on theoretical studies that he had on one subject each time. It might be exploration of spatial illusion, or it might be the division of color, much – a lot of color, the emphasis on one area of color, the amount of color. He would always – I think in the designs, the notes I had which I think I gave to you a long time ago, these things were discussed, but then on the basis of whatever subject he was covering in that particular class, we would then go home or go to the study and work out some things that were examples.

SWW: Did he demonstrate his points? Or did he bring in books or both, or – ?

LKL: No, he would sometimes just have very, just suggestions of – For instance he would talk – It was very important to him – just to give an example – that things were done very exacting. He would show Bodoni lettering, and he would ask us to fill several pages with this. You know, he might have shown a couple of letters and we would then find more of this alphabet and use it in some way or whatever –

MEH: Do you know why he liked Bodoni so much?

LKL: No, I don't know. Do you?

MEH: [NEGATIVE] Somebody said something about there were very rational, mathematical proportions between the letters and whatever, and that he liked that [OVERTALK]

LKL: Space around them? [AFFIRMATIVE]. That's possible.

??: There might be something at the Josef Albers Foundation about that.

LKL: Well, I have still the notes that I took during his design classes in which he discusses whatever I'm saying now as a theoretical problem. Then, you know, these kind of came out of that discussion, these exercises or whatever you want to call them. Actually I have some more here.

SWW: You want to put these on here. [PAUSE]

MEH: Now are all of these going to be in the exhibition?

LKL: Yeah, whatever I'm showing you now is going to be in the exhibition. I don't know if you remember, but this was in tatters.[LAUGHS]

MEH: That's right! All glued back together? No rubber cement?

LKL: Some. Some of it has a little tape in the back. This is a study that was based on the idea of transparency, without using transparent paper, trying to imagine what the third color would be like if two colors overlap, and how close this is to what I actually did at that time. I can't tell anymore because these colors [OVERTALK] have simply faded and changed. It's just very cheap construction paper.

This was a study that was to demonstrate the change of color – color in relationship to the background, because this color is the same as that, and of course it visually changes because of that.

This, I don't know if you know [LAUGHS] is a leaf study, which is part of the study in *matière*, in using materials and changing their identity in some way. It's kind of amazing that it has survived. [Lore Lindenfeld note: "this study is in the collection of the BMC Art Center, Asheville."]

SWW: It is. It really is.

MEH: Did you – his holey effect –

LKL: That's exactly how –

MEH: That's how you did it?

LKL: That's how I did it, and how much had crumbled off during those forty years I have no idea.

SWW: You have a nice lace pattern.

LKL: But, you know, it might have been [OVERTALK] lacey, a lacey leaf to start with. I don't really remember.

MEH: It makes it blend better with the background.

LKL: Yes. I mean it might have been just like that. I really don't remember. I have actually also – All these things look a little better now than they did before [LAUGHS]. This – I want to get out of the – I don't know whether the plastic will reflect too much. But this – can you tell from this? Is this okay? This was a *matière* study, where I painted some, I drew and painted some lines on masonite to give the impression of a gauzy material.

MEH: So that's painting on masonite?

LKL: [AFFIRMATIVE]. This was painting on masonite. You must have seen that before, right? Nope?

MEH: No, I don't think I saw this, Lore, because I have a very good visual memory.

SWW: But this will also be described in the catalogue. [OVERTALK]

MEH: Good.

SWW: I think we make mention of that. I think these too, right?

LKL: This also looks a little better now [OVERTALK]

SWW: Oh yeah!

MEH: I've always thought it was beautiful.

SWW: It is. It is a beautiful piece.

LKL: This was just, you know, on a piece of cardboard with nothing on top, so it's a little bit more presentable now.

SWW: Very nice.

LKL: This was actually made for Anni Albers' class where she gave as a task to create something that had a woven effect without weaving, without using yarn. So this was made with metal shavings and they were shavings that were given to me in a large bundle by a boyfriend who I had at the time who was working in a factory where they made fountain pens.

SWW: Oh, I see. So this was waste material.

LKL: This was waste material. He didn't last, but this did. [LAUGHTER]

MEH: It's famous now.

SWW: That's right.

MEH: Often published.

LKL: Well, you know, it's always been published as a student work, right? Well, I have – let's see, let me put this down. I don't want to wait your film.

MEH: That's okay. I have plenty. [IRRELEVANT REMARKS]

SWW: That's beautiful (OVERTALK)

LKL: You remember that, what that was like [OVERTALK] it was absolutely falling apart. These drawings show the two approaches of drawing that Albers taught.

??; That's a wonderful color choice of the matting. Very nice.

LKL: I mean I didn't want a white mat, because it was just kind of [UNINTEL]. One was to be very spontaneous, to capture in a very short time a kind of pose that nobody could hold for a very long time. Albers would say "Just draw what you see, not what you know." He would say, "Don't worry about the eyebrows." [LAUGHS] So this was done very very quickly. Very quickly.

The other approach was this, to be really very selective in choosing lines, and not even to complete them but to create some kind of illusion that, where your eye would fill in the space – to give it a three-dimensional look. So these are the drawings I'm going to have in it.

SWW: In fact we might have had those in our exhibition as well. Maybe not. No. No, no.

LKL: I don't think so. No. This was made in Albers' class in *matière* study, to show difference of texture, and these are just newsprints. Some of them are pictorial and some of them are just lettering, and some of them I filled in with these little dots that you see there so that kind of carries over this idea.

This was a figure background study, which had these kind of curved lines, some of them filled in, some of them left as graphic lines. Again, as a way of reading both.

MEH: Turn that a slight – That's good, just like that.
That's good. That's okay. [IRRELEVANT REMARKS] Okay.

LKL: What I have next are some samples from Anni Albers' course in weaving, some of them made while Anni Albers was there, some of them while Trude was there, Trude Guermonprez.
This is a plain weave, and these are just various examples of the type of weaving I kind of explored.

MEH: Did you work on your own, Lore, or did Anni Albers instruct you with exercises?

LKL: Well, what determined some of the weaving I did in the beginning where my classes in weave construction, in understanding of weave construction, where I started with a plain weave and its variations, you know, that would go on, starting with very simple, technically simple things. Then I went on, as you probably saw in my notebook, to basketweave, to variations on the basketweave, and various combinations. Then twill, and all kinds of twills. Twills that were balanced and twills that were uneven, and combinations of weaves – group weaving.

MEH: Did you have a text that you used at all?

LKL: I think the only text, the only book I ever used might have been *A Handbook of Weaves* by G.H. Oelsner (Translated by Samuel S. Dale). [OVERTALK]. But it was mostly, it was mostly graphs that I made during the weaving class and I then explored further theoretically. Then I would set up a loom to weave a certain kind of weaving – two-harness weaves, or four-harness, or eight-harness, group weaving, twill, satin, whatever. I would start with a technical idea, probably, and then work into color combinations and color effects and develop one further. It was also based on discussions, on where things could be seen as weavings in contemporary life. It was also sometimes based on ethnic weavings, Mexican weavings or Coptic weavings or whatever, that had a germ of an idea that we can develop.

But this was probably done at the very beginning. This was just plain weave, but by using this kind of nubby yarn and also the very very thin yarn that could be pushed against another yarn so that everything took on this kind of wavy feeling, kind of changed the surface of the material so it doesn't really look like a plain weave which is plain. It became a rather textured surface.

This belongs to the time when I became more interested in developing the technical possibilities of an eight-harness weaving, where you could have groups and where you could combine groups and achieve effects that are not possible – so this was done at that time.

Then I became interested in double weaves, and I think this was one of the first ones I made in that series where I set up the loom in such a way that those – the second layer didn't go all the way across but would just be appearing in some places and not even the same color but a slightly different color, and seen against those colors that I used in the filling. This is really very closely related to problems that were given in the color course of Albers, you know, that showed the influence of color and

how it changes when you see it against another background. So there is really this kind of tie-in.

MEH: What about the threads, the fibers? Did Anni Albers have a big supply? Did you find your own?

LKL: No, there was, I think there – No, I don't remember buying yarn. I think yarn was there. I'm trying to think how it was paid for.

SWW: It might well have been donated, because so many factories do that for our school as well. I mean you were in the South. There were textile mills in the area. It might well have been.

LKL: I really don't remember. I really don't remember. I mean I don't remember that I paid for it. To carry over, you know, this idea of double weaves, I then set up a loom to have some floats in regular spaces but each time changing the color from the floats being brown to orange to gray. That same kind of floating also appeared in the horizontal direction. If I could lift this up, this design would be in reverse on the other side. I wove that on both sides, and I kind of like the idea of having the background woven solidly and then having another set of threads that were just floating on top for a certain distance.

Then I got to the point where I decided that they would not even have to be the same proportions, that they could be sometimes just a few threads and then larger numbers and then just one thread, and that that same random arrangement could also be used in the filling. That's what I did here. Actually the piece that ultimately came out of that is that black and white piece with lino – do you want to see that now, Mary?

MEH: Sure.

LKL: I mean I could bring it.

??: Because Mary [Holden Thompson] is picking it up.

LKL: Let me see. And you do too. It's been around. Here actually I got to a point where I said to myself "Well, I don't have to – " I already found out I didn't have to weave both layers, but then I worked out this piece where sometimes both layers were woven, and sometimes when the other set of threads came up, instead of weaving it, it could be twisted in this kind of lino fashion, and it could be twisted in large groups or small groups, in short distances, in longer distances, with some straight weaving in between, and so this is just really this possibility being a variation on that same thing theme. . [Note by Lore Lindenfeld: "This piece is in the collection of the Museum of Art & Design (formerly Craft Museum.)"] Out of this, [OVERTALK, UNINTEL] Yeah, I think so. This larger piece, which is a very long one, I think it's going to be used in one of the windows now in the

exhibition, you know, in front. [Lore Lindenfeld note: "This piece is in the B.M.C. Art Center collection.]

MEH: Be real careful of –

LKL: You can see this is, this is one piece and this is all yellow.

SWW: That's right.

LKL: Because, and I will tell you why it's all yellow. That's why I don't care what happens to it in the window. This I actually had hanging in our living room for a year or two or more, maybe, and at one point I decided I would have it cleaned. I sent it to just a cleaners, and it is yellow because of the cleaning fluid. I even took it back to a cleaner now, and it doesn't come out any more.

MEH: What is the fiber?

LKL: It's just cotton. Right. It's that cleaning fluid that [OVERTALK]

SWW: I had a beautiful white sweater last year that I bought. However, it was some kind of a viscose. I got it back, it was yellow. I couldn't believe it.

MEH: I must say I don't find that unattractive.

LKL: No. And if you don't see it next to this other piece. But I also know not very much can happen to it.

MEH: So you're not that worried. It's probably the back (?) that would be damaged more by the light than –

LKL: I'm just not going to worry about it. Okay? So – But this, you know, this piece, the design, came out of one of those sections here. I don't remember, maybe it was – I think it might have been this last one here. You know, I took one section out and then used it as a design for a larger piece. On Black Mountain –

MEH: Well I'm interested in the beyond.

LKL: Oh, you are?

MEH: Yes.

LKL: Oh, all right. When I left Black Mountain College, I first went to work for the Forstmann Woolen Company, and I was not the designer. I worked for somebody else, but it was very difficult for me because I thought I knew all about weaving. [LAUGHTER] I thought I was ready to go out and conquer the world. But I didn't realize at the time that I did not know how power looms work – what the limitations of the power loom are. At the Forstmann Woolen Company, everything was done from the raw wool to the spinning and dyeing of yarn, to the weaving and the finishing of materials. Eventually I took a course at Forstmann Woolen Company in manufacturing of wool material that was given in the evening for the foremen. I went to every part of the factory to see how things worked. When I finished with that, that's when I left Forstmann Woolen Company and then I became a designer in my own right.

These are just examples of things I did when I first started to work as a designer. At the time, the manufacturer where I worked was Kanmak Textiles. They never had anybody who worked samples on the handloom for power loom production, and they were very skeptical of that part, and their technician – they were used to young women coming and making good sketches and sending those sketches to the mill. The technicians in the mill would more or less translate the ideas. But here I was, and I first of all had got them to buy a loom for me, an eight-harness hand loom, which they were very skeptical about. Then I worked out things, and the technicians would say "Why no, we can't do that." I mean I used to go to South Carolina and stand next to the loom and say, you know, "It's like this." These were some of the examples from that time, and I used to work as many designs on one warp as possible to have, have it worthwhile to set up a loom in five hundred yards or more. And let me see what it is, I think there is another –

MEH: Now Lore, was this just after you left Black Mountain?

LKL: It was after I left Forstmann Woolen Co.

MEH: So this was about 1950?

LKL: About, yes. Right. Counting Forstmann Woolen, I actually worked in industry for ten years, so I worked probably from '48 to '58 as a designer.

MEH: Working for....

LKL: Four different companies: Forstmann Woolen, Kanmak Textiles, John Walther Fabric, Herbert Meyer, Inc.. What I can do, Mary, is give you my resumé. It has all these details on it, so if you want to know things.

[OVERTALK] And it's going to be in the catalogue too.

Yeah. This was also from some material I did for that company.

SWW: These are also going to be photographed in the catalogue as well, so it's like, somewhat like a catalogue raisonné.

MEH: It is. Yes, her catalogue.

LKL: You know,
it's very
much like a
Fannie
Hillsmith or,
you know,
whatever, so
that in front is
a text with some of the work and then in the back is
everything I had there. This was a design that was made for I guess, let me
see, I have some of these things here because what I will also have in the
exhibit that will probably be in a case of some kind are some of these pictures
that show –

This was made for a designer, a company that was called Glenn Hunt and was for a window at Lord & Taylor, at the time. They had a whole window of these fabrics, and it was this coat and suit material that was used for this kind of thing.

SWW: I should tell you, Mary, this is the big thing right now in schools again – art and technology. That is, you know, well that was the whole Jacquard project, that people are rediscovering this. Of course this is what we are teaching our students in our courses. [OVERTALK]

MEH: How do you think it's been rediscovered? Out of need, or out of influence, or – ?

SWW; No, it's – I mean it's not – This has been ongoing for what Lore has been doing, but the fact that now fiber artists are discovering the Jacquard weave for themselves, I think, in an artistic [OVERTALK]

LKL: The thing somebody asked me, and I didn't have the answer because of course I know that I set up a loom with a very fine yarn and made a sample on the hand loom to be translated exactly on the power loom. Now is this the kind of thing that somebody would work out on a computer rather than on a hand loom?

SWW: Yes. Oh absolutely. Everything is computerized now. But not really. They are starting out on hand looms. They must understand the basics.

LKL: Well also, I think Anni Albers' point of view – and I think it is also my point of view – is that when you actually work on it and see on the handloom what you have and how it translates from the draft to the actual appearance in whatever

yarn you're using, and you can also visualize the changes and see the changes as you weave them on the hand loom. That element would be lost if you only used a computer.

SWW: That's right. It's true to some extent, except that the computer now – Next time you come I'll show you around. We have this on paper now, and you would swear, you would swear if you don't touch it that it is a fabric.

LKL: [OVERTALK] There's a texture to this, there's a three-dimensional surface to this, and I think –

SWW: Of course.

LKL: I think, you know, for instance this one was made and it was, you know, made into a coat like this by a designer, Trigere, which at that time meant something to people, and I used to get together with designers and show them some of these samples that I made and I said, you know, "Can you use this?" and "Is this the right proportion?" and "Are those the colors that you will be using?" Eventually I made – This is, this design is the same as the black and white, and then I always worked out variations on the theme. But you see this, for instance, to

demonstrate what I mean. The computer would not show you this, right?

SWW: No. Not the same way.

LKL: Not the same way. This has a kind of raised cord, and so on. Well, I don't know, you know.

SWW: Some of it, though, is amazing. [OVERTALK]

LKL: Oh I'm sure it is. I am sure it is. This was – you know, it was a big difference for me to work in yarn that was so fine and to come up with a design that had some kind of character, had some – because when you do handweaving it's usually with yarn that is a lot thicker.

SWW: That's right.

LKL: Where the effect is much more immediate, as you probably know. So when I made this, this seemed like a very simple thing to me and very –

SWW:[LAUGHTER]

LKL: Yeah. A very

logical thing

to do in

weaving.

This was a

very

successful

fabric and it was –

SWW: It's a

beautiful fabric.

LKL: Yeah, I guess it still looks all right. [OVERTALK] It was used for this coat and it was used by – who was the designer, Adele Simpson.

MEH: Now are these going to be in the exhibition, the Vogue pictures? That's going to be exciting.

LKL: It'll be in there too, yeah, some of these magazines will be there. These are just some other examples of, you know, of designs I made at the time to be – They were all coat material and suiting. That was the type of thing I did when I designed in industry. I guess this was a time when it was not so usual that young women would design for the power loom, and so there was an article in – I guess I have Mademoiselle magazine. Yeah, yeah. This Mademoiselle magazine. It was called "Jobs Looming," and this is actually just a xerox, but that is from the article. That's me, on the [LAUGHS] – Then it's an article about several young women who are, were working in industry at the time, doing what I was doing.

Then I wrote an article for American Craft magazine, and this is 1953, and this is the article "Designing for the Fashion Market." This is a picture that Peter took of me [LAUGHS] in the apartment I had in New

York. So these are the things from industry. After Naomi was born, maybe about five years. Then I started to do some weaving on my own and I think you must have seen the weavings that I did at that time so I won't go through that again.

MEH: Are some of those going to be in the exhibition?

UNISON: [AFFIRMATIVE]

LKL: And let me show you in the catalogue, and you tell me what you haven't seen. [OVERTALK] When Lisa saw these and we were discussing how they should be mounted, she said "Well, have some black velvet material, you know, in the background." [UNINTEL] But anyway, so I said to myself "Well I'll have to buy black velveteen and I'll have to cover some – " and I really didn't want to do this. But this is a material that comes just like paper that I just pasted on. Anyway. Actually I do have to show you these things together, because they really were made to – as a sequence. You have the first one, and then this is the second one. You know, I mean I don't know how you are going to show them there, but –

MEH: I have them all.

LKL: You can move? Okay. You know, these were based on some woods that we see in Vermont when we walk through a kind of pine grove, and these are of course the fiber graphics (?) with embroidery, where there is drawing and there is embroidery. I'm always hoping that I use the drawing and embroideries in such a way that you don't know where one starts and the other one stops, that they kind of merge. So this was the first one in that series. Then I wanted to do something to have it somewhat more abstract, a variation of that theme, and then I came to the last one here where I just used some elements from the previous two and we arranged them for this last composition.

SWW: This is now what is called fiber graphics.

LKL: Yeah, this is called fiber graphics, because it combines drawing with this kind of work. So this is how these will be shown. Just for the fun of it, I will show you something I'm doing that has nothing to do with Black Mountain but there is going to be an exhibit. I belong to a group here in Princeton that's called the Princeton Artists' Alliance. Actually one other person and myself are the only fiber artists and the others are sculptors and painters, printmakers and so on, and they are going to have an exhibit called "On Line." For each exhibit there is

always one artist whose work is shown on the postcard. There are twenty-two members, so the first, you know, were people that go [MAKES SOUND] push-push-push, right? Then there are the other people. So they said "Well now we really ought to have something from the other people," and so when they went down the alphabet, right now they came to L. So for this exhibit, I designed the announcement.

SWW: Now you don't need to have that developed at all?

MEH: No [IRRELEVANT TECHNICAL REMARKS NOT TRANSCRIBED]

LKL: I already have the postcard, so you can see how it compares to what I have. This is [LAUGHS] – This is what I have.

MEH: Oh that's beautiful!

SWW: That's gorgeous!

LKL: That's on line, and this is the postcard.

SWW: Oh that's beautiful.

MEH: That's a little gem.

LKL: Actually I have two of these. But, you know, it's so simple. I mean, you know, sometimes I work for months and months and months. I think I must have spent one afternoon on this.

SWW: Oh this is absolutely beautiful. [OVERTALK]

LKL: Well I show you the companion piece to this.

MEH: Is this going to be in the exhibition?

LKL: [OFFMIKE] No.

MEH: Too bad.

LKL: You know, I didn't have those at the time. Actually this exhibit is going to be the same time as the exhibit in Black Mountain and this is a companion piece.

SWW: Oh that's beautiful!

LKL: You like those?

UNISON: [ACCLAIM]

LKL: I even thought I might make a little booklet out of them, you know [OVERTALK], you know, variation on the theme. But they were a lot of fun to make.

SWW: That's terrific. So this is coming up?

LKL: Yeah, this is coming up. This is Lambertville.

SWW: Where is Lambertville?

LKL: You know, on the other side of New Hope.

SWW: Oh, I see.

LKL: You know, New Hope is one side and then you cross the bridge there, on the other side is Lambertville. This is actually in a place that is – there is the river, along the river, and it used to be a lace factory. But it's almost across the bridge from New Hope.

SWW: That's great.

LKL: I mean it was just – You know, some things – It's just like the designs for industry. There were some things I worked on, you know, wore myself out. Then this other thing that I showed you, with those stripes was probably

something I just put in, you know. But that's it, you know, and you never can tell.

SWW: Right. No, you can't, that's right. That's a cute title too, "On Line." Where does she [Lisa Jalowetz Aronson] live?

LKL: In Nyack, Nyack, New York, which is just below the Tappan Zee bridge, on the Hudson. A spectacular house. You have seen it. Really wonderful wonderful house.

MEH: She lives next door to John Stix, who was a Black Mountain student. They built their houses –

LKL: She's actually the only person that I have kept in touch with over all these years. Trude Guermonprez is her, was her sister, and both of her parents taught there.

SWW: [AFFIRMATIVE]

LKL: You know this.

SWW: That's great.

LKL: So I'm going down with her, and at first she didn't want to come. Well, I think she wasn't sure whether she wanted to, you know, be so involved. It is her birthday, the 18th. [Lindenfeld note: Lisa designed the exhibition in Asheville.]

SWW: Oh! [EXCLAMATIONS OF AMAZEMENT]

LKL: Her, well her son and other people have planned things for her, but she's going to – I think she's going back on Saturday, but she's coming with me on that Wednesday and she's going to be there when the exhibit is. She is somebody who is very very fond of my daughter, Naomi, and she has a lovely way of –

She has taken care of her when she's on her trips to Vermont and staying overnight, and I don't know, she's really very very sweet. She – of course she has known my children, well she has known me since before I was married, and was somebody who was there when I invited Peter for the first time to my apartment, didn't want to make it too obvious, didn't think he had to stay overnight. Anyway, I invited Lisa to come [LAUGHS] as a kind of chaperone. We were eventually there in their apartment. It was on Columbus Circle in what became the Coliseum, at one time. It was then torn down, and is, you know, another big building was put up. But it was right on Columbus Circle. That goes way back [Lore Lindenfeld note: Lisa designed the exhibition in Asheville.] [LAUGHS]. [TAPE SKIPS. FAST FORWARD TO REMAINDER OF INTERVIEW.]

LKL: I think the only disadvantage that some people have is that if that has been the high point of their life – that time at Black Mountain – they've never really grown beyond it. Then it becomes tedious and it becomes somewhat meaningless, somewhat fanatical really. And there are people like that. But on the whole I think there were really some – I did think that exhibit and also now the book that came out in which everybody contributed is extremely interesting because of what people had chosen. How they wanted to be represented. [OVERTALK] Some people showed things while they were at Black Mountain. Some people did things they're doing now. Some with their families. Some with a piece of writing or music or whatever. I thought that was so interesting.

MEH: I thought so too. I thought it was interesting that people did not choose famous people or famous events to celebrate – it was meaningful things.

LKL: That's true.

MEH: It was really friends, family, work after the college. A teacher.

LKL: Or their own work.

MEH: A teacher. Someone a person wanted to honor and be sure was remembered. I had several people can and say, "I want to be sure that so-and-so is remembered."

SWW That's lovely. That was a wonderful idea.

LKL: Yes. The fact that the only thing that was given to people was the dimension. It was the only thing. Whatever you wanted to do, it had to fit on this panel. That was a great idea.

MEH: I was very nervous. I was very nervous. I had no idea what we would get. Whether we would have an exhibition. I would call Mary [Holden Thompson]. I'd say, "Mary, what is coming in." And she would say, "Well, it's very interesting." Or she would say, "Oh, this blue thing came in today." I thought, "What am I going to do?" Then I started thinking, "Well, so-and-so is coming so we can use a painting she did or a weaving or something to give it a little – to make it into an exhibition. But once I went down and opened all the boxes and saw what was there, I was thrilled. Every time I opened one.

SWW I took a whole afternoon just reading the catalogue and I was so touched by it. I really was. I very carefully read each and every one of them. It was really lovely.

MEH: The text people contributed, too. The anecdotes were nice.

SWW Very very nice.

MEH: It worked. I should never have been nervous knowing Black Mountain people, but I was.

LKL: Well, I think some of it is unpredictable.

MEH: It was good because it wasn't censored at all. It wasn't – Anything that anybody sent. There was no –

LKL: That also created the variety which was really wonderful.

SWW And reflected what people are really like, the diversity of the people.

[INTERRUPTION IN TAPING. WELTGE LEAVES THE INTERVIEW.]

MEH: And so what is this?

LKL: To me the people that are all really involved in this enterprise. they all are a group of wonderful women.

MEH: That's right.

LKL: Really. Each one of them are people who are very thoughtful and have an interest in a larger picture in life and are really involved and responsive to things. It's very very nice to have that experience.

MEH: I think that women are bringing things to the experience of writing now that had been left out. There can be a balance between the personal and the intellectual. It all works together.

LKL: There was some time ago somebody who is particularly interested as a feminist in accomplishments by women. I think you probably have seen that book, Life and Work of Women Artists. It was based on an interview that somebody made of Louise Bourgeois and of Alice Neel and a lot of other people, including myself, and in that interview they didn't direct your thinking, but I think they were hoping you would kind of feel that as a woman if there weren't that many men in the way, you would have had more of an opportunity. Even so, I realize that there were times when it was difficult to live in this – especially when I worked in industry, eventually in teaching – to live in that world with men but that is not really my concern. I think that if women had cause, I think there have been opportunities for women to develop and to be themselves. I don't know. I'm not so adamant about that point.

MEH: Do you think – at Black Mountain was women's status an issue?

LKL: I've never thought of that. In what respect?

MEH: In terms of expectations. Do you think that the expectations for men and women – do you think they were lower for women, less professional?

LKL: I don't think so. Certainly, not with Anni Albers and with Josef Albers.

MEH: You were working with some pretty strong women – Trude and Anni.

LKL: I think that Anni Albers – Josef Albers certainly did not make a distinction, not that I'm aware of. Well, – no. By the time I got to Black Mountain I had earned my living and I had lived for some time, kind of taking care of myself. So I don't think that I was kind of groping to be – I just thought it was very exciting. I don't know whether I looked for a lot of endorsement or whatever. I don't know. I'm not aware of it anyway. For instance, Ruth Asawa was there. Hazel was there. You know, people who really kind of developed into some skills and abilities that they didn't have before.

MEH: What was Anni Albers like as a teacher?

LKL: Well, I tell you, I think intellectually she was very stimulating. I think both of the Albers forced the ability they had themselves to be very articulate in verbalizing visual expression. Not just to make something but to be able to talk about it in a somewhat intelligent way. I think that facility I am indebted to her for. I mean, I don't know how much I have it, but that was a very important thing, that you could not only do something but that you could say what you were trying to do. Personally, she was as remote to me as could be. I do not know her as a person. I don't know whether she knew me. I do not know. She would just come for her classes and then she would disappear. She would not join in those parties and the social life. Yes, I'm not even sure they were there for meals. That was quite a – he would come for the parties. He would dance. He would do things. She was almost like a shadow, I think.

The time when I had a personal relationship was when Trude came and that was wonderful. She also had a wonderful way of teaching. In a way my real understanding of developing ideas and weave constructions came from Trude. Anni Albers couldn't be too much bothered with that. That was just too low brow. With Trude – she also made it very lively, it had some meaning. Trude was not that much older than I was, as you probably know. Maybe four years older.

MEH: Someone described her the other day as a very sad person.

LKL: Trude? I think she was maybe a sad person when she was at Black Mountain. Because it was also very difficult time for her. She came from Holland. Her husband had been killed in the underground. She came at a time when her father was – keeled over. Had a heart attack – to stay with her mother really. Her intention was at the time that she would stay for a year and then she would go back to Holland.

MEH: [Negative]

LKL: I don't know if I should tell you this.

MEH: Tell me. It's ok.

LKL: You might not use it too. [INTERRUPTION IN TAPING] Trude had I think some very good years in California. She really – I think she more or less established herself. I remember – I don't know whether I'm right – that weaving department in Oakland School of Arts and Crafts and was very effective as a teacher and became really very well known, as you know, as an artist and had opportunities

to show her work. I think Kay – what's her name Kai Kamachi [Kay Sekimachi Stocksdale] – I'm trying to think what her name is.

MEH: I know who you're talking about.

LKL: She's a weaver who's very well-known now and who's married to Bob Stockdale, who's a woodworker, makes these beautiful – I mean there are people who came out of her course of textile design who have done beautiful things.

MEH: Do you think that she and Anni Albers had the same philosophy basically of weaving?

LKL: I think.

MEH: In terms of their teaching and what they transferred to you.

LKL: I don't know. I think that Anni Albers was a more intellectual approach, if I can kind of summarize it, than Trude's. I think Anni Albers had very specific and very high goals, a kind of perfectionism. Also in some ways her goal was to train people to go into industry. I don't think that Trude was more interested in weaving for weaving's sake. I'm not sure that was always uppermost in her mind. When she – eventually when she taught at Pond Farm, she would take people to the beach, and they would make drawings of rocks and of wood and see the texture and see the shape of things and translate it into weaving. That's not something that Anni Albers would have bothered with. That's not abstract enough. But Trude would use things like that, that would suggest textural

surfaces, that would suggest shapes in nature that you could weave. As you know, she used that in her own work.

MEH: Who were other students who were seriously interested in weaving when you were there?

LKL: You know, I don't remember anybody from my class or anybody who was there. I think – I was there over a long period of time. Most people would take up weaving for a semester and they would move on to something else. But there wasn't anybody there at that time that I can remember who really concentrated on weaving. Do you know of anybody who did.

MEH: I'm trying to think. In the earlier years there were some serious weaving students.

LKL: Yes. Before I came, there was somebody – Reed – what's his name?

MEH: Bill Reed.

LKL: Bill Reed. And then –

MEH: And Don Page.

LKL: And then Don page. There was Nick Cernovich – is that his name? One other man. Well – you asked me about the relationship Anni Albers had with me or with other women. I think the only Somewhat close personally were some of these young men. I'm sure it was not a sexual relationship, but it was something she wanted, she needed, whatever. That was a different relationship. I mean, with me she was totally dedicated. I have no qualms about

her as a teacher. But personally, no. I don't think there was anything I ever felt. I don't think it was important to me.

MEH: Did you feel that Josef Albers related personally to you as a student?

LKL: Yes. I did. I think that he showed a certain amount of enthusiasm for the things I did. I think he showed a certain amount of enthusiasm for the kind of person I was. A personal interest in what I was thinking or doing or feeling or whatever. I mean, again, these were not people who were chum-chums, as some teachers were. No, no. Not ever.

MEH: Did you take any courses with Bolotowsky when Albers was gone?

LKL: No, no. It was painting and I think the only kind of painting I did – I think I must have taken a course in watercolor with Albers. But I never took a course in painting.

MEH: How did Franziska Mayer fit into this picture?

LKL: Yes, I will tell you exactly. She was a niece of Dehn. She had been in Nova Scotia or Alaska or something.

MEH Newfoundland, I think.

LKL: Newfoundland.

MEH Newfoundland. Yes.

LKL: Newfoundland. That's it. That's it. I think that she was teaching – or I'm not sure what her capacity was – in some way, was it an orphanage or something like that? She was a person who knew the fundamentals of weaving, not anything fancy. Not anything very profound. She was a totally decent caring human

being without the sophistication that other people had who taught at Black Mountain. I liked her a lot as a person. She was a real person. But she was not somebody who was very intellectually very stimulating. She didn't have that background and she wasn't that kind of person. I remember that she cut hair and collected a quarter or whatever and that was put in a little box for whatever it was – for the weaving workshop. You know. I mean, things like that. I mean, I used to go on hikes with her. You know that she went to Peru afterwards. I'm sure that whatever she did in Peru working with women who – in kind of reviving their skill and finding a market for it – I'm sure she was perfect for that, understanding to the life of other people.

MEH Was there any interest at Black Mountain in the local weavers?

LKL: Not that I remember. I know there is – what is it called – there is this crafts school. The students went –maybe we should get things together – and learned to make objects that then could be sold. What was that called? I don't remember the name.

[END OF RECORDING VIDEOTAPE]

[END OF INTERVIEW]