



Smithsonian
Archives of American Art

A Finding Aid to the Gloria Ross Papers, circa
1924-1998, in the Archives of American Art

Erin Kinhart

2015 July 28

Archives of American Art
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Collection Overview

Repository:	Archives of American Art
Title:	Gloria Ross papers
Identifier:	AAA.rossglor
Date:	circa 1924-1998
Extent:	14 linear feet
Creator:	Ross, Gloria F.
Language:	Multiple languages Collection is in English and French. English; French
Summary:	The papers of New York tapestry éditeur Gloria Ross measure 14.0 linear feet and date from circa 1924-1998. The bulk of the papers consist of project files that document her collaborations with artists to make tapestries of their paintings and collages. Also found are scattered biographical material, professional correspondence, exhibition files, professional activity files, personal business records, printed material, photographs, and artwork.

Administrative Information

Acquisition Information

Donated in 2013 by the Gloria Ross estate via Michael I. Katz, executor, with assistance from the Gloria F. Ross Tapestry Program, University of Arizona, via Ann Lane Hedlund, director.

Processing Information

The collection was processed by Erin Kinhart in 2015.

Preferred Citation

Gloria Ross papers, circa 1924-1998. Archives of American Art, Smithsonian Institution.

Restrictions

Use of original papers requires an appointment. Use of archival audiovisual recordings with no duplicate access copy requires advance notice.

Conditions Governing Use

The Gloria Ross papers are owned by the Archives of American Art, Smithsonian Institution. Literary rights as possessed by the donor have been dedicated to public use for research, study, and scholarship. The collection is subject to all copyright laws.

Biographical / Historical

Gloria F. Ross (1923-1998) was a tapestry éditeur in New York, New York.

Ross was born Gloria Frankenthaler in New York in 1923. She graduated from Mount Holyoke College in 1943 and married Alfred Ross. They had three children: Alfred, Beverly, and Clifford. In 1954, Gloria Ross made her first needlepoint work from a design by her sister, abstract painter Helen Frankenthaler, and by the mid-1960s, she was exhibiting her tapestries and hooked rugs in New York. She established Gloria F. Ross Studio in 1966 and began regularly collaborating with artists such as Robert Motherwell, Louise Nevelson, Jack Youngerman, and Jean Dubuffet to make their works into tapestries. She created business partnerships with weaving workshops in Scotland and France to produce the works. In 1973 she had her first exhibition at Pace Editions, Inc., beginning a long relationship with the gallery as her main sales agent.

In 1979, Ross first traveled to the Navajo Nation to find weavers for a collaborative project with artist Kenneth Noland. She continued to visit the Southwest at least once a year until 1994, and she donated her collection of Navajo rugs and other textiles to the Denver Art Museum. Throughout the 1980s Ross traveled extensively for projects, exhibitions, and symposia. Her final commissioned project, completed in 1997, was a tapestry designed by artist Mark Podwol for Temple Emanu-El in New York. That same year she established the Gloria F. Ross Center for Tapestry Studies in Tucson, Arizona.

Scope and Contents

The papers of New York tapestry éditeur Gloria Ross measure 14.0 linear feet and date from circa 1924-1998. The bulk of the papers consist of project files that document her collaborations with artists to make tapestries of their paintings and collages. Also found are scattered biographical material, professional correspondence, exhibition files, professional activity files, personal business records, printed material, photographs, and artwork.

Biographical material includes resumes and career summaries, as well as an interview of Ross on one videocassette, and a few Frankenthaler family documents. Correspondence is with artists, weavers, workshops, publications, and galleries and is of a professional nature.

Project files document Ross's collaborations with prominent artists such as Helen Frankenthaler, Robert Motherwell, Romare Bearden, Louise Nevelson, Milton Avery, Stuart Davis, and others. Project files may include correspondence, contracts, invoices, notes, photographs, yarn samples, and a few maquettes and cartoons. Also of note are extensive files regarding her collaborations with Navajo weavers to create tapestries based on geometric paintings by Kenneth Noland. Other project files include a commissioned tapestry for Temple Emanu-El in New York.

Exhibition files document various solo and group exhibitions of Gloria Ross tapestries and includes one videocassette from a 1978 exhibition. Records of her professional activities include her participation in symposia, lectures, and public events. Files may include correspondence, draft lectures, programs, and event publicity. Two short documentaries found on two videocassettes were produced for the Denver Art

Museum. Personal business records document Ross's business relationships with weaving workshops and art galleries, most notably Atelier Raymond Picaud, Pinton atelier, Edinburgh Tapestry Company (Dovecot Studios), and Pace Editions, the major sales agent of Gloria Ross tapestries.

Printed material consists of catalogs, announcements, press releases, and other publications regarding exhibitions of Gloria Ross tapestries and Navajo tapestries. Photographs depict Ross, the Frankenthaler family, Ross's tapestries, weaving studios, and Navajo weavers. Artwork includes one painting by Paul Jenkins and unidentified textile and yarn samples.

Arrangement

This collection is arranged as 9 series.

- Series 1: Biographical Material, circa 1926-1998 (5 folders; Box 1)
- Series 2: Correspondence, 1965-1998 (0.7 linear feet; Box 1)
- Series 3: Project Files, 1960-1998 (7.3 linear feet; Boxes 1-7, 14-15, 17-19, OVs 20, 22-24, Artifact)
- Series 4: Exhibition Files, 1967-1994 (0.8 linear feet; Boxes 7-8, 17)
- Series 5: Professional Activities, 1955-1997 (0.7 linear feet; Box 8)
- Series 6: Personal Business Records, 1964-1998 (1.8 linear feet; Boxes 8-10, OV 21)
- Series 7: Printed Material, 1970s-1990s (0.8 linear feet; Boxes 10-11, 14)
- Series 8: Photographs, circa 1924-1990s (1.1 linear feet; Boxes 11, 16)
- Series 9: Artwork, circa 1970s-1990s (1.1 linear feet; Boxes 11-14, 17, 19)

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Cultures:

Designers -- New York (State) -- New York
Navajo weavers
Tapestry -- Design
Tapestry -- Production control
Tapestry -- Technique
Women artists -- New York (State) -- New York

Types of Materials:

Interviews
Paintings
Photographs
Video recordings

Names:

Atelier Raymond Picaud
Avery, Milton, 1885-1965
Bearden, Romare, 1911-1988
Davis, Stuart, 1892-1964
Denver Art Museum
Dovecot Studios

Frankenthaler, Helen, 1928-2011
Motherwell, Robert
Nevelson, Louise, 1899-1988
Noland, Kenneth, 1924-
Pace Editions (Firm)
Pinton Atelier
Temple Emanu-El (Bayonne, N.J.)

Container Listing

Series 1: Biographical Material, circa 1926-1998

5 folders (Box 1)

A small amount of biographical material on Gloria Ross includes resumes, *Who's Who* biographies, career summaries, a high school yearbook, and her college diploma. Also found is one videocassette containing a television interview. Family records primarily consist of news clippings about Ross's father, Alfred Frankenthaler.

Box 1, Folder 1	Biographical Summaries, circa 1970s-1990s
Box 1, Folder 2	Dallas Television Interview, 1979 <i>1 videocassette (betamax)</i>
Box 1, Folder 3	Frankenthaler Family, circa 1926-1928, 1958
Box 1, Folder 4	Horace Mann School for Girls, 1940
Box 1, Folder 5	Mount Holyoke College, 1944, 1998

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Series 2: Correspondence, 1965-1998

0.7 linear feet (Box 1)

Correspondence is with artists, weavers, workshops, publications, and galleries. Contents are primarily of a professional nature discussing tapestry commissions and sales, artist collaborations, exhibitions. Subject matter may directly relate to correspondence found within project files, exhibition files, and personal business records. Some of the correspondence is in French.

Correspondence is arranged chronologically.

Box 1, Folder 6-8 Correspondence, 1965-1969

Box 1, Folder 9-12 Correspondence, 1970-1978

Box 1, Folder 13-18 Correspondence, 1979-1988

Box 1, Folder 19-26 Correspondence, 1989-1998

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Series 3: Project Files, 1960-1998

7.3 linear feet (Boxes 1-7, 14-15, 17-19, OVs 20, 22-24, Artifact)

Project files primarily document Ross's collaborations with prominent artists to create tapestries of their paintings. She worked with artists such as Helen Frankenthaler, Robert Motherwell, Romare Bearden, Louise Nevelson, Milton Avery, and Stuart Davis to create designs and selected weavers to translate the artworks into tapestries. She also oversaw commissions and sales of these works to individuals, corporations, and museums. Project files may include correspondence, contracts, invoices, notes, photographs, yarn samples, and a few maquettes and cartoons. Also of note are extensive files regarding her collaborations with Kenneth Noland, with whom she had the longest working relationship of any artist. Included is documentation regarding the Native/Noland series. For this series Ross worked with Navajo weavers to create tapestries based on Noland's geometric paintings. Researchers should note that a few files document project collaborations that were never realized.

Other project files found here include a commissioned tapestry for Temple Emanu-El in collaboration with artist Mark Podwal, as well as commissions for Mazza Gallerie, Phoenix Civic Center, and Westinghouse Broadcasting Company. Documents include correspondence, invoices, agreements, photographs, and notes. Files regarding a Vesti Corporation mostly contain legal records and correspondence regarding Gloria Ross's role in the project.

This series is arranged as 2 subseries.

- 3.1: Artist Collaborations, 1960-1998
- 3.2: Other Projects, 1971-1997

3.1: Artist Collaborations, 1960-1998

Box 1, Folder 27-30	Anuszkiewicz, Richard, circa 1971-1979
Box 2, Folder 1-7	Avery, Milton, 1973-1993 Oversized material housed in Box 17
Box 2, Folder 8-12	Bearden, Romare, 1974-1997 Oversized material housed in Box 19
Box 2, Folder 13	Bill, Max, 1971-1977
Box 2, Folder 14	Calder, Alexander, 1976-1994
Box 2, Folder 15	Cosindas, Marie, 1966-1979
Box 2, Folder 16-17	Davis, Gene, 1972-1973
Box 2, Folder 18-24	Davis, Stuart, 1987-1995 Oversized material housed in Box 14
Box 2, Folder 25	Downing, Thomas, circa 1970
Box 2, Folder 26-27	Dubuffet, Jean, 1973-1995
Box 3, Folder 1-2	Dubuffet, Jean, 1973-1995 Oversized material housed in Box 14

Box 3, Folder 3	Dufy, Raoul, 1992-1993
Box 3, Folder 4	Erte, 1975-1983
Box 3, Folder 5	Feeley, Paul, 1966-1971
Box 3, Folder 6-9	Frankenthaler, Helen, Fourth National Bank and Trust Commission, 1973-1975 Oversized material housed in Box 15
Box 3, Folder 10	Frankenthaler, Helen, Halperin Commission, 1969-1972
Box 3, Folder 11-12	Frankenthaler, Helen, Southeast Banking Corporation Commission, 1982-1983
Box 3, Folder 13-15	Frankenthaler, Helen, Winters Bank Tower Commission, 1971-1972
Box 3, Folder 16-22	Frankenthaler, Helen, 1966-1998 Oversized material housed in Box 15
Box 4, Folder 1-2	Goodnough, Robert, 1967-1991 Oversized material housed in Boxes 17 and 19
Box 4, Folder 3-6	Gottlieb, Adolph, 1970-circa 1976 Oversized material housed in Box 17 and OV 23
Box 4, Folder 7	Gray, Eileen, 1979-1980
Box 4, Folder 8-10	Held, Al, 1968-1975
Box 4, Folder 11-13	Hofmann, Hans, 1976-1995
Box 4, Folder 14-17	Jenkins, Paul, 1973-1982
Box 4, Folder 18	Kelly, Ellsworth, 1965, 1972
Box 4, Folder 19	Lawrence, Jacob, 1990-1994
Box 4, Folder 20	Liberman, Alexander, 1974-1976 Oversized material housed in Box 14
Box 4, Folder 21	Lichtenstein, Roy, 1980
Box 4, Folder 22-23	Lidner, Richard, 1973-1974
Box 4, Folder 24	Louis, Morris, 1970-1971
Box 4, Folder 25	Marca-Relli, Conrad, 1970-1983 Oversized material housed in Box 14
Box 4, Folder 26	Moore, Henry, 1972-1973
Box 4, Folder 27-33	Motherwell, Robert, 1960-1993

Oversized material housed in Box 18

Box 4, Folder 34-35 Nevelson, Louise, circa 1972-1980

Box 5, Folder 1-5 Nevelson, Louise, 1976-1998
Oversized material housed in Box 14, 18, and OV 22

Box 5, Folder 5-13 Noland, Kenneth, 1967-1997
Oversized material housed in OV 20

Box 5, Folder 14-34 Noland, Kenneth, Native/Noland Tapestries, 1979-1997

Box 6, Folder 1-4 Noland, Kenneth, Native/Noland Tapestries, 1980-1996

Box 6, Folder 5 O'Keeffe, Georgia, 1970-1978

Box 6, Folder 6 Poons, Larry, 1970-1971

Box 6, Folder 7 Ross, Clifford, 1974-1979

Box 6, Folder 8 Samaras, Lucas, 1974-1975

Box 6, Folder 9 Smith, Richard, 1967-1992

Box 6, Folder 10 Stella, Frank, 1972-1990

Box 6, Folder 11-12 Trova, Ernest, 1972-1993
Oversized material housed in Box 17

Box 6, Folder 13-19 Youngerman, Jack, 1968-1997
Oversized material housed in Boxes 17, 19, OV 23, and OV 24

Box 6, Folder 20-22 Youngerman, Jack, Portland Court House, circa 1976

Box 14, Folder 1 Oversized, Davis, Stuart from Box 2, Folders 18-24, circa 1970s

Box 14, Folder 2 Oversized, Dubuffet, Jean from Box 3, Folders 1-2, 1973

Box 14, Folder 3 Oversized, Liberman, Alexander from Box 4, Folder 20, circa 1974

Box 14, Folder 4 Oversized, Marca-Relli, Conrad from Box 4, Folder 25, 1970s

Box 14, Folder 5 Oversized, Nevelson, Louise from Box 5, Folders 1-5, circa 1970s-1980s

Box 15, Folder 1 Oversized, Frankenthaler, Helen, Fourth National Bank and Trust Commission from Box 3, Folders 6-9, circa 1973

Box 15, Folder 2-4 Oversized, Frankenthaler, Helen from Box 3, Folder 16-22, circa 1969-1980s

Box 17, Folder 1 Oversized, Avery, Milton from Box 2, Folders 1-7, circa 1970s

Box 17, Folder 2 Oversized, Goodnough, Robert from Box 4, Folders 1-2, circa 1970s

Box 17, Folder 3	Oversized, Gottlieb, Adolph from Box 4, Folders 3-6, circa 1970s
Box 17, Folder 4	Oversized, Trova, Ernest from Box 6, Folders 11-12, circa 1970s
Box 17, Folder 5	Oversized, Youngerman, Jack from Box 6, Folders 13-19, circa 1970s
Box 18	Oversized, Motherwell, Robert from Box 4, Folders 27-33, circa 1970s
Box 18	Oversized, Nevelson, Louise from Box 5, Folders 1-5, circa 1970s
Box 19	Oversized, Bearden, Romare from Box 2, Folders 8-12, circa 1970s
Box 19	Oversized, Goodnough, Robert from Box 4, Folders 1-2, circa 1970s
Box 19	Oversized, Youngerman, Jack from Box 6, Folders 13-19, circa 1970s
Box OV 20	Oversized, Noland, Kenneth from Box 5, Folders 5-13, circa 1970s
Box OV 22	Oversized, Nevelson, Louise from Box 5, Folders 1-5, circa 1970s
Box OV 23	Oversized, Gottlieb, Adolph from Box 4, Folders 3-6, circa 1970s
Box OV 23	Oversized, Youngerman, Jack from Box 6, Folders 13-19, circa 1970s
Box OV 24	Oversized, Youngerman, Jack from Box 6, Folders 13-19, circa 1970s

3.2: Other Projects, 1971-1997

Box 6, Folder 23-29	Congregation Emanu-El, 1994-1997 Oversized material housed in Box 14
Box 7, Folder 1-2	Mazza Gallerie, Prudential Insurance Company, 1984-1986
Box 7, Folder 3	Phoenix Civic Center, 1986-1988
Box 7, Folder 4-5	Vesti Corporation, KAIA Project, 1980-1982
Box 7, Folder 6	Westinghouse Broadcasting Company, 1971-1973
Box 14, Folder 6	Oversized, Congregation Emanu-El from Box 6, Folders 23-29, circa 1990s

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Series 4: Exhibition Files, 1967-1994

0.8 linear feet (Boxes 7-8, 17)

Exhibition files document various solo and group exhibitions of Gloria Ross tapestries. Files may include correspondence, planning documents, loan forms, lists of works, press clippings, exhibition catalogs, and photographs. Also included are records of the exhibition "Navajo Weavings: State of the Art," curated by Ross at Kauffman Galleries. One videocassette documents an unspecified exhibition of Gloria Ross tapestries. Researchers should note that additional documentation on exhibitions may be found in Series 2: Correspondence.

Box 7, Folder 7-8	Richard Feigen Gallery, "Gloria F. Ross" (1969), 1969
Box 7, Folder 9	Richard Feigen Gallery, "Tapestries by Gloria F. Ross" (1971), 1970-1971
Box 7, Folder 10	Pyramid Galleries, "Gloria F. Ross Tapestries" (1972), 1972
Box 7, Folder 11	Pace Gallery, "Tapestries" (1975), circa 1975
Box 7, Folder 12	International Biennial of Tapestry, Lausanne (1977), 1976-1978
Box 7, Folder 13	New Gallery of Contemporary Art, "Gloria F. Ross Tapestries" (1977), 1977
Box 7, Folder 14	Kauffman Fine Art, "Tapestry" (1977), 1977-1982
Box 7, Folder 15	Jacksonville Art Museum, "Tapestries and Banners" (1977), 1977
Box 7, Folder 16	Unidentified Venue, "Gloria Ross Tapestries Exhibit", circa 1978 <i>1 videocassette (u-matic)</i>
Box 7, Folder 17	J. Walter Thompson, "Gloria F. Ross Contemporary Tapestries" (1978), 1978
Box 7, Folder 18	Ringling Museum of Art, "Contemporary Tapestries" (1978), 1977-1978
Box 7, Folder 19	Nabisco, Inc., "Contemporary Tapestries" (1978), 1978
Box 7, Folder 20	NorthPark National Bank, "Gloria F. Ross Tapestries" (1979), 1978-1979
Box 7, Folder 21	Mount Holyoke College Art Museum, "Gloria F. Ross Tapestries" (1979), 1978-1979 Oversized material housed in Box 17
Box 7, Folder 22	Thomas Segal Gallery, "Paper, Clay, and Tapestry" (1979), 1978-1979
Box 7, Folder 23	William A. Farnsworth Library and Art Museum, "The Art of Louise Nevelson" (1979-1980), 1979
Box 7, Folder 24	FIAC80, Paris (1980), 1980
Box 7, Folder 25-26	Scottish Arts Council, "Master Weavers: Tapestry from the Dovecot Studios" (1980-1981), 1980-1981
Box 7, Folder 27	Kauffman Galleries, "Navajo Weaving: State of the Art" (1983), 1982-1983

Box 7, Folder 28	Cheney Cowles Memorial Museum, "Tapestry: Contemporary Imagery Ancient Tradition" (1986), 1985-1986
Box 7, Folder 29-30	Rutgers Barclay Gallery, "Tapestries" (1989), 1988-1989
Box 7, Folder 31	Centre International De L'Architecture Tissee, "D'Artistes Americains Contemporains" (1990), circa 1990
Box 7, Folder 32-33	Group Shows, 1967-1988
Box 8, Folder 1-2	Various Exhibitions on Stuart Davis, 1989-1994
Box 17, Folder 6	Oversized, Mount Holyoke College Art Museum from Box 7, Folder 21, 1978-1979

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Series 5: Professional Activities, 1955-1997

0.7 linear feet (Box 8)

Found here are records of Gloria Ross's professional activities, including her participation in symposia, lectures, public events, and documentary film projects. Files may include correspondence, draft lectures, programs, and event publicity. Two short documentaries found on two videocassettes were produced for the Denver Art Museum. Also found are records of Ross's service on the board of the Textile Museum. Additionally there are subject files that Ross maintained regarding various artists, weavers, and tapestry workshops, which include correspondence, photographs of artwork, publications, and lists.

Box 8, Folder 3	Artists, 1985-1993
Box 8, Folder 4	Board Member, Child Development Center, 1955-1972
Box 8, Folder 5	Board Member, Textile Museum, 1992-1997
Box 8, Folder 6	Documentary, "Weavers", 1992 <i>1 videocassette (vhs)</i>
Box 8, Folder 7	Documentary, "Weave of Life", 1992 <i>1 videocassette (vhs)</i>
Box 8, Folder 8	Lecture, Asia Society, 1992
Box 8, Folder 9	Lecture, Yale Club, 1991-1992
Box 8, Folder 10	Symposium, University of Maryland, 1988-1989
Box 8, Folder 11-12	Symposium, Victorian Tapestry Workshop, 1987-1988
Box 8, Folder 13-15	Talks and Events, Miscellaneous, 1973-1991
Box 8, Folder 16	Weavers and Workshops, Archie Brennan, 1987-1991
Box 8, Folder 17	Weavers and Workshops, Sheila Hicks, 1978-1980
Box 8, Folder 18	Weavers and Workshops, Ramona Sakiestewa, 1983-1994
Box 8, Folder 19	Weavers and Workshops, "Durango Collection", circa 1990s <i>1 videocassette (vhs)</i>
Box 8, Folder 20	Weavers and Workshops, International, 1972-1993
Box 8, Folder 21-22	Weavers and Workshops, Miscellaneous, circa 1982-1994

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Series 6: Personal Business Records, 1964-1998

1.8 linear feet (Boxes 8-10, OV 21)

Personal business records primarily document Ross's business relationships with weaving workshops and art galleries. Included are extensive correspondence, agreements, and financial documents from Atelier Raymond Picaud, Pinton atelier, and Edinburgh Tapestry Company (Dovecot Studios). Also found are extensive records with Pace Editions, the major sales agent of Gloria Ross tapestries. Other records include commission ideas, inventories of works, sales records, and travel documents. Also of note is business correspondence with tapestry producer Yvette Conquil-Prince. Researchers should note that much of the documentation in this series is in French.

Box 8, Folder 23-25	Atelier Raymond Picaud, 1972-1975
Box 8, Folder 26-27	Bills and Receipts, 1964-1978
Box 9, Folder 1	Business Cards and Addresses, circa 1970s-1990s
Box 9, Folder 2	Cauquil-Prince, Yvette, 1973-1985
Box 9, Folder 3	Commission Notes and Ideas, 1965-1970s
Box 9, Folder 4	Contract Forms, circa 1960s-1980s
Box 9, Folder 5-9	Edinburgh Tapestry Company (Dovecot), circa 1969-1988
Box 9, Folder 10	Galleries, Miscellaneous, 1980-1982
Box 9, Folder 11-12	Gallery 10, 1980-1997
Box 9, Folder 13	Gallery Urban, 1990-1991
Box 9, Folder 14	Handarbetets vanner, 1975-1976
Box 9, Folder 15	Hokin Gallery, 1978-1988
Box 9, Folder 16	Hooberman Gallery, 1981-1982
Box 9, Folder 17	Inventory of Materials, circa 1970s
Box 9, Folder 18	Kennedy Tapestries, 1981-1988
Box 9, Folder 19	Le Corbusier and Leger Tapestries, circa 1984-1994
Box 9, Folder 20	Manufactura De Tapeccarias De Portalegre, 1970-1974
Box 9, Folder 21	Marjory Jacobson Fine Arts Planning Group, 1982-1986
Box 9, Folder 22	Navajo Rugs, 1992-1993
Box 9, Folder 23-25	Pace Editions, Inc., 1972-1995 Oversized poster housed in OV 21

Box 9, Folder 26-33	Pinton, 1971-1988
Box 10, Folder 1-5	Pinton, 1989-1998
Box 10, Folder 6	PR Past and for Future, 1972-1985
Box 10, Folder 7	Price Lists, circa 1990s
Box 10, Folder 8	Sales, Frank Guidara, 1988
Box 10, Folder 9	Scheuer Tapestry Studio, 1984-1987
Box 10, Folder 10	Stephanie Mallis, Inc., 1992-1993
Box 10, Folder 11	Tapestry Dealers, 1971-1997
Box 10, Folder 12	Tapestry Workshops, France, circa 1970-1979
Box 10, Folder 13	Travel Documents, 1988-1989
Box 10, Folder 14	Unpriced Inventory, circa 1990s
Box 10, Folder 15	Victorian Tapestry Workshop, 1981-1988
Box 10, Folder 16	Address Card File, circa 1970s-1990s
Box OV 21	Oversized Pace Editions, Inc. Poster from Box 9, Folders 23-25, 1972

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Series 7: Printed Material, 1970s-1990s

0.8 linear feet (Boxes 10-11, 14)

Printed material includes exhibition catalogs, announcements, posters, and press releases, as well as news clippings regarding exhibitions of Gloria Ross tapestries and Navajo tapestries. Also found are a few newsletters and bulletins from art museums.

Box 10, Folder 17	Auction Catalog, 1997
Box 10, Folder 18	Book, <i>Reflections of the Weaver's World</i> , 1992
Box 10, Folder 19-20	Exhibition Announcements and Catalogs, 1970s-1990s
Box 11, Folder 1-2	News Clippings, circa 1970s-1990s Oversized material housed in Box 14
Box 11, Folder 3	Newsletters and Bulletins, 1979-1992
Box 11, Folder 4	Postcards (Blank), circa 1970s
Box 11, Folder 5	Posters, 1972
Box 11, Folder 6	Press Releases, circa 1970s-1980s
Box 14, Folder 7	Oversized News Clippings from Box 11, Folders 1-2, 1970s-1980s

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Series 8: Photographs, circa 1924-1990s

1.1 linear feet (Boxes 11, 16)

Personal photographs of Gloria Ross depict her as a child, on her wedding day, at an event with Gerald Ford, and with her sister Helen Frankenthaler. Also found are numerous photographs and color transparencies of Gloria Ross tapestries, including a few installation views, and Navajo tapestries donated and exhibited at the Denver Art Museum. Additionally, there are many polaroids of Navajo weavers and their tapestries and weavers working at the Pinton Atelier and Edinburgh Tapestry Company.

Box 11, Folder 7	Gloria Ross, 1946-1981
Box 11, Folder 8	Frankenthaler Family, circa 1924-1930s
Box 11, Folder 9-13	Gloria Ross Tapestries, circa 1966-1990s Oversized material housed in Box 16, Folder 5
Box 11, Folder 14	Gloria Ross Tapestries, Negatives, circa 1970s-1980s
Box 11, Folder 15-19	Gloria Ross Tapestries, Transparencies, circa 1970s-1980s
Box 11, Folder 20	Edinburgh Tapestry Company, 1970s
Box 11, Folder 21	Navajo Rugs, 1986, 1993
Box 11, Folder 22	Navajo Weavers, 1990, 1980-1981
Box 11, Folder 23-24	Navajo Weavings, circa 1980s
Box 11, Folder 25	Pinton Atelier, 1976
Box 11, Folder 26	Robert Halperin House, circa 1970s
Box 11, Folder 27	Tapestries, Victorian Tapestry Workshop, 1981
Box 11, Folder 28	Various Weaving Workshops, Negatives, 1970s
Box 11, Folder 29	Exhibition Opening, Denver Art Museum, 1992
Box 11, Folder 30	Tapestries at Denver Art Museum, circa 1991-1992
Box 11, Folder 31-32	Tapestries At Denver Art Museum, Transparencies, circa 1991
Box 11, Folder 33	Calder Tapestries, Slides, circa 1970s
Box 11, Folder 34	Miscellaneous Slides, circa 1970s-1990s
Box 16, Folder 1	Oversized Photograph Album, Tapestry Workshops, circa 1969-1972
Box 16, Folder 2	Oversized Photograph Album, Gloria Ross Tapestries, circa 1970s
Box 16, Folder 3-4	Oversized Photograph Album, Gloria Ross Tapestries, circa 1970s

Box 16, Folder 5

Oversized Photographs, Gloria Ross Tapestries from Box 11, Folders 9-13, circa
1970s-1990s

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Series 9: Artwork, circa 1970s-1990s

1.1 linear feet (Boxes 11-14, 17, 19)

Artwork of note includes a small painted canvas by Paul Jenkins. Additional artwork includes color swatches, yarn, and unidentified textile samples, most likely created for collaborative projects with painters. Researchers should note that many other identified drawings and textile samples are included in Series 3: Project Files.

Box 11, Folder 35	Paul Jenkins, Painting on Canvas, circa 1970s
Box 12, Folder 1-4	Textile Samples, circa 1970s-1990s
Box 13, Folder 1	Textile Samples, circa 1970s Oversized material housed in Boxes 14 and 19
Box 13, Folder 2-3	Yarn Samples, circa 1970s-1990s
Box 17, Folder 7	Oversized Artwork Color Samples, circa 1970s
Box 14, Folder 8	Oversized Textile Samples from Box 13, Folder 1, circa 1970s-1990s
Box 19	Oversized Textile Samples from Box 13, Folder 1, circa 1970s-1990s

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