



Contemporary hand weavers of Texas

GRACE SANDS SMITH, PRESIDENT
6425 Rutgers Street, Houston 5

MARY E. HEICKMAN, VICE PRESIDENT
4418 Charleston Street, Houston 21

MARTHA L. MORSE, SECRETARY
7910 Glen Prairie Drive, Houston 17

C. LEE WOOD, TREASURER
2109 Inwood Drive, Houston 19

MARGARET S. SHEPPARD, PUBLICATIONS
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2222 Willis Avenue
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LOOKING TOWARD CONVENTION TIME.

By Grace S. Smith

There's no question about it, convention time for CHT is the culminating event of our year's activities and the one toward which we look with eager anticipation. It is a time for greeting old friends and meeting new ones; for gaining fresh inspiration and acquiring more knowledge about our favorite subject - Handweaving.

For the officers and local members in the host city, planning the convention is a challenging goal. We in Houston are having a busy and exciting time completing the arrangements. Our objective is to present the members of CHT with a truly worthwhile convention.

We know that our membership includes some of the finest handweavers in the country as well as many brand new beginners, and in between are all stages of skill and achievement. We believe we have planned helpful experiences for everyone and it is our dearest hope that everyone will come to Houston on April 25, 26 and 27 - - That's convention time.

The March Newsletter will include the

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complete convention schedule so this is just a quick preview of things to come.

Jack Lenor Larsen, one of the foremost weavers of our time, will be the guest speaker. At the opening session on Friday night, April 25th, he will discuss the prize winning pieces in the members' exhibit, and give the whys and wherefores of making awards. He will be one of the judges of the exhibit, with Thurman Hewitt and Herbert Wells. On Saturday morning Mr. Larsen will give the keynote address on the subject of Fabrics. This will be followed by a question period. At the banquet on Saturday night he will give an illustrated lecture entitled "The Designer's World". The members' style show will come after his lecture on Saturday night.

Another important event will be the Saturday afternoon tour to view outstanding collections of weaving brought to Houston especially for the convention. They will be exhibited in various galleries over the city and transportation will be provided. The exhibits will include, 1. A comprehensive collection of Jack Lenor Larsen's Weaving. 2. Tapestries by Lenore Tawney of Chicago, who in the last two years has become one of the most admired, discussed, criticized and well known of the young weavers. See the article of December, 1957 in Craft Horizons. 3. The Smithsonian Institute exhibit of Nylon Rug Designs. The 28 imaginative rug samples comprising this exhibit were assembled by Weaver Dorothy Liebes for the du Pont Company. They point up the new range of color and textural effects possible with this strong and durable fiber. Samples are included from nineteen of America's leading weavers, among whom are, Anni Albers, Lynn Alexander, Marian V. Dorn, Dorothy Liebes, Jack Lenor Larsen, Stell Shevis and Marianne Strenge. 4. The fourth exhibit will be ancient Peruvian textiles loaned by Karl Mann Associates of New York. These will be shown in the contemporary studio shop of Mr. Herbert Wells.

With the exception of the Smithsonian rug display, all of the other pieces on exhibit will be available for purchase.

The final event of the convention will be a talk by Mr. Herbert Wells on Sunday morning, April 27th, at the Contemporary Arts Museum. His subject will be "Tradition in Design" and will be illustrated by the exhibit in the museum bearing the same title.

From the foregoing description, it is obvious that the emphasis of this convention is on Design.....Line, form, dark and light, color and texture; the more we understand these principles, the better they serve us in the creative art of Handweaving.

We have planned a full program of business, lectures, discussion, exhibits and tours but tucked in between, the Houston Chapter will have a reception and a coffee to help you enjoy every single minute of the 1958 convention.

CONVENTION ACCOMODATIONS

The convention will be held on the campus of the University of Houston, April 25, 26 and 27. Rooms may be reserved in Oberholtzer Hall at the following rate:

Single room with bath...\$4.00 per night
Two in room with bath... 6.00 per night
Suite for 3 or 4 persons - bath...\$3.50
each per night

Make reservation with Mr. Tom Penett, coordinator of Dormitory Activities, Oberholtzer Hall, 4361 Wheeler Street, Houston, Texas.

NOMINATIONS FOR STATE OFFICERS

In accordance with the By-laws, Article III, Sec. 3, which states, "The nominating committee shall be composed of the president, the secretary, and three members appointed by the president. This committee shall elect its own chairman, and the secretary shall serve as secretary of the committee. This committee shall publish in the February publication its nominations for the officers of the association. The secretary is

empowered to receive any additional nominations, signed by three active members, and submitted in writing before March 15, and to publish them not later than one month before the annual convention...."

The following persons have been nominated for State officers of Contemporary Handweavers of Texas for the year 1958-59, beginning in July and ending in June.

PresidentMrs. R. Allen Hickman
Dallas
Vice-President.....Mrs. Fay Brown,
Dallas
TreasurerMr. Martin Dowell,
Dallas
Secretary.....Mrs. Irene Moore,
Dallas
Editor.....Mrs. Violet Hayden Dowell,
Dallas

From the Articles of Organization Article V, Sec. 1 "...The majority of these officers shall be from the same Texas city. All shall be from the same locality of the state of Texas for the more efficient, economical and expeditious administration of the affairs of the association....."

SAMPLE

Nenneth Carek is making a sheath-jumper and jacket of material like our sample. It will be a dual purpose outfit; with a blouse for informal wear, the sheath alone, "dressed up" with silver jewelry for more festive occasions.

Threading: Twill

Warp: Nubby novelty cotton, white

Weft: Black and white novelty cotton

Sett: 2 per dent in 8 dent reed.



A FEW PARAGRAPHS ON COLOR

By Helen Louise Allen

The only phenomenon that holds true of all color is that colors change: a color is not "absolute", to use colorist terminology. A red-orange appears one color in the sun, another in the shade. This means that the thread for an article should be selected in the light in which the article is to be used. A purse to be carried down-town should have the colors chosen in day-light, whereas those for an evening purse should be selected under artificial light. We realize today that light is much more important than it was considered in the past.

Colors tend to push each other apart: "simultaneous contrast" this is called. This pushing apart acts in all three dimensions of color. The same red-orange next to yellow will look very red and next to purple will look orange; next to black will look pale; next to white, quite dark; put by a bright red it will appear greyish and by a dull red, bright. It is very hard to get a color to be itself. Perhaps the room has salmon colored draperies and the weaver wishes the same color as a stripe in some upholstery. Matching the drapery color exactly may not be the answer, for if the salmon color is put between tan stripes it will look too red and next to raspberry it will look too yellow. To look as though it matched the draperies the stripes may have to be an entirely different red tone - even two different tones.

Angle of light and distance is important in woven articles. Articles on the loom are horizontal and the weaver's nose is on them. Drapery and upholstery or dress material should be viewed vertically and at the same distance and in the same quality of light that the finished article will be seen. The only woven articles used in the same view as made are place-mats; horizontal, about 15" from the eye and lighted from an overhead light.

Another phenomenon of color that takes place in weaving might be called mixing

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of colors but is better called "medial vision". Colors when woven together will mix like water colors: a red and a green will make a grey tone as will also black and white but depending on how the fabric is held they will change in degree of greyness. This effect is well known in chambrays and "changeable" taffetas. Besides this mixing of thread on thread, larger areas of color will blend with distance. The French pointillist painters worked with this phenomenon - that the eye will mix colors as well as the paint brush. Blue and yellow mixed produce green - a dead green. Blue and yellow dots produce the same green, but lively and vibrant. A friend of mine noticed this effect in some dress material. At the end of the hall she appears to be dressed in an intense, rich blue, but as she approaches, the colors separate and the material is seen to be half-inch squares of green and purple almost irritating in their vibration.

This same effect can work in other ways. I have a piece of upholstery material which, viewed close, is made up of wide threads of yellow-orange warp with a green-yellow weft - vibrant and gay. Across the room, as a chair would be seen, it appears to be a dirty tannish color - the orange and the green tones mix to form a grey, making the yellow appear dirty. It would make better placemat material.

Tapestry weavers understand this vibrancy of close colors; an area of plain red from a distance will prove to be composed of from three to eight different reds as one red would have no life. The Swedish and Finnish weavers mix three, four, five fine threads of different colors or tones of one color to make a heavy thread with a quality to it that can never be produced in a "levelled-out" dyed thread.

These are a few of the reasons why the important factor in handling color is not the color itself but how the color is used, where it is used and the light that will fall on it.

AWARD

The Houston Chapter has just received a Certificate and Citation from the Veterans Administration in recognition of volunteer service in behalf of the veteran patients through the Veterans Administration Voluntary Service Program.

The Citation reads:

- FOR - Warping Looms for Handweaving, used in patient treatment, which service represents long, tedious hours of hand work;
- FOR - Teaching our patients the skill of weaving;
- FOR - Planning the color, texture and design for weaving projects to be used in patient treatment;
- FOR - Giving demonstrations - providing a valuable adjunct to patient instructions;
- FOR - Inviting staff and patients to weave in workshops conducted by outstanding national weavers;

THEREFORE - THE HOUSTON CHAPTER, CONTEMPORARY HANDWEAVERS OF TEXAS, IS HEREBY CITED FOR SIGNIFICANT SERVICE TO OUR PATIENTS, GIVEN CONTINUOUSLY SINCE 1950; FOR THE UNTOLD BENEFIT WHICH ACCRUED TO OUR PATIENTS BECAUSE OF THEIR KINDLY AND HEARTWARMING INTEREST, THROUGH THEIR GENEROUS AND CONTINUING INTEREST.

Signed,

LEE D. CADY, M. D.
Manager, VA Hospital

NEWS OF MEMBERS

Martha Morse is currently exhibiting her weaving in the Crafts Gallery at Laguna Gloria Art Gallery in Austin. Robert Yaryan is sharing honors with Mrs. Morse with an interesting display of his pottery. We hope to have a more complete report of the show for the next Newsletter.

Thurman Hewitt conducted color work-

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shops in St. Louis, Missouri, at the St. Louis Artists' Guild, January 11; at the University of Kansas City, January 13; and in Tulsa, Oklahoma, January 15. The Weavers' Guilds in all three cities sponsored the workshops. The University of Kansas, in Lawrence, Kansas, sent 50 weaving and design students to hear his lecture in Kansas City. Local architects and decorators also attended.

EXHIBITS

The dates for the Texas Designer-Craftsmen Exhibition at Laguna Gloria in Austin are February 9 to March 7.

An exhibition of handwoven textiles to be sponsored by the Magic Empire Handweavers Guild, Tulsa, Oklahoma, will be held at Philbrook Art Center in Tulsa, on May 9, 1958. Weavers who are legal residents of the following states are invited to submit their work: Arkansas, Iowa, Kansas, Missouri, Nebraska, New Mexico, Oklahoma and Texas.

The exhibition will be juried by two persons active in weaving and art fields. Entry blanks containing full details will be sent upon request. Organizations may request blanks to distribute to their members. Address all requests to: Mrs. Karl Dyk, 3137 South Utica, Tulsa 5, Oklahoma.

CHAPTER NEWS

The Tabby & Twill Weavers of Dallas elected officers at their January meeting. Estella Henkel will be chairman, Stella Lamond, secretary and Mary H. P. Williams, treasurer. Julia Johnson was appointed program chairman for the year and Violet Dowell, exhibit chairman.

Julia Johnson gave a very fine talk on tapestry, its history and some suggestions for a modern approach to this fascinating weave. Demonstrations were given on a treadle loom and a picture frame loom. Tapestry weave is to be the study program of the group for the coming year.

The 25 Weavers' traveling exhibit, a fine showing of wearing apparel textiles in very interesting weaves, was on display.

The Houston Chapter of CHT met January 16. Mrs. Lawrence Peay presented a very informative program on drafting, planning patterns on paper and working out tie-ups for various treadlings. Annis Jefferson, of Fort Worth, was a visitor.

For Houston's December meeting, Ruth Pierce obtained the following films, which were very interesting. The narration is in French, but the pictures are mostly self-explanatory. Tapisseries d'Aubusson, showing Jean Lurcat, a friendly and approachable man, at work designing tapestries, is especially understandable by those whose knowledge of French is slight.

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Shows great realism in nature forms, trees, animals, birds and flowers. Also shows the pride of the French villagers in this art form.

TAPIS ET PARTERRES DU MAROC.

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