

Contemporary Hand Weavers of Texas

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NEW MEMBERS

We welcome the following:

Mrs. Frank B. Scott
632 Eastwood Avenue
Fort Worth 7, Texas

JACK LENOR LARSEN

Jack Lenor Larsen has been called "The Emerging Influence in American Fabrics" --- "Brilliant young star of Textile Design" ---. A designer manufacturer with headquarters in New York City and representatives in major cities, Jack Lenor Larsen's interest in weaving grew from a study of architecture and furniture design. This study has equipped him to co-operate intelligently with designers and architects who are now his clients.

He started weaving with Dorothea Hulse in Los Angeles, then moved to his native Seattle, Washington, where he worked until 1950 as a weaver and teacher, obtaining his BA at the University of Washington. He received an MA in weaving at the Cranbrook Academy of Art in 1951, and came to New York intending to sell designs, but found more demand for the woven fabrics; he set up his weaving studio there. It is now located at 16 East 55 Street.

The Larsen collection now includes both power and handwoven fabrics -- either stocked or for custom order. Upholstery, drapery, casement and printed fabrics are all represented as are rugs, reed blinds and fashion accessories.

Mr. Larsen has had a score of one man shows in American cities, and is fea-

tured in three major European shows. The designs continually win highest honors, and have been commissioned for many major buildings, including Lever House.

His organization developed the patented "Trilok" process for United States Rubber Co., in which the upholstery fabric is designed to become three-dimensional through shrinkage after it has been woven. Linen, mohair, viscose and nylon are used with the new polyethylene yarn to produce this fabric.

Mr. Larsen's textiles illustrate his belief that design, rather than being a mere application, should grow out of the materials and the construction of the fabric. His use of color, often inspired by nature, is particularly outstanding.

RP-MM

REQUEST

Between the covers of many of our notebooks are samples of weaving received from our weaving friends. We believe we all agree these are treasured keepsakes. Think how much a finished piece of weaving would mean to an award winner at our exhibit this year. Won't you please go through your weaving and part with a piece? This would increase the variety of prizes and certainly add to the quality.

Some of you who live in cities where we do not have our annual meeting have offered to help --- here is a way.

Send your handwoven donation to - Helen Bourgeois, 1802 Haver, Houston, Texas.

CHAPTER NEWSSan Antonio

San Antonio members of Contemporary Handweavers of Texas joined the San Antonio Weavers' Guild in an exhibit-luncheon at the Bright Shawl Tearoom Thursday, February 13. The exhibit, which was attractively arranged by Kay Maxham and Garcie Schoolfield comprised thirty-three pieces by fourteen weavers. Members wearing clothing and accessories of their own weaving modeled informally. Thirty-three weavers and guests were present.

Dallas

The Tabby and Twill Weavers met at Mrs. Claiborne Johnson's on Friday 14. The president, Miss Estella Henkel, and the program chairman, Mrs. Johnson outlined plans for the year - the study of tapestry weaving and the preparation of a traveling exhibit of tapestries for next year.

The "Bobbin Winders" (another weaving group) invited Tabby and Twill Weavers to attend a lecture by Mrs. Abbe Blum at the Dallas Public Library at 10:30 on February 25.

Houston

The Houston Chapter met on January 16. Olive Peay gave the program, "Weaving on Paper" (planning the tie-ups, etc.). Ruth Pierce reviewed Mary Black's "New Key to Weaving" and Pluma MacNish reviewed the most recent Shuttle Craft Portfolio.

ANNOUNCEMENT

Shortly after March 1 you will receive Convention information covering programs, exhibition classifications and requirements, entry blanks and labels for your entries. Entries must arrive in Houston from April 14 to 19, inclusive.

SAMPLE

This beautiful dress material came from Grace Burr after an urgent SOS. It is an 8-harness twill, very lovely in the piece. This small sample really does not do it justice.

Threading - 12345678
12345678 and repeat.

Warp - 2/30 worsted (Pent) set 30 to 1"
Weft - Linen-Viscose (from Contemporary Yarn Depot in Dallas)

Treadling - 7,8,5,6,3,4,1,2 and repeat.

Tie-up

	o			o		o		8
			o	o	o		o	7
o				o	o	o		6
		o			o	o	o	5
	o	o	o			o		4
o	o	o		o				3
o	o		o				o	2
o		o			o			1
1	2	3	4	5	6	7	8	

BANQUET RESERVATIONS

Make your banquet reservations early !!
Send \$3.00 for each reservation to:

Mrs. C. C. Homeyer
4062 McDermid

Houston, Texas.

Banquet date - Saturday, April 26

BOOK REVIEW

For a Spring Pick-up get Mr. Elmer Hickman's new Folio, "Glamorous Table Linens". It is full of the most exciting colored linens for every occasion. It makes one feel like throwing out her old linens and starting weaving.

The names chosen, Pink Mint, Orchids to You, Peach Snow, Lime Frappe, Blue Topaz, Apricot Nectar and others equally delectable, are so appropriate. You will find color ideas to go with any china you have.

These linens do not apply only to the table, for with some of them you can plan draperies or new upholstery. They are done with multiple warps and wefts construction. You get all this in this lovely Folio, along with sources of supply.

Our thanks to Mr. Hickman for a wonderful selection of colors and threads.

Pluma L. MacNish

(See Mr. Hickman's ad on the last page for price and mailing address.)

SPINNING WHEELS

More and more weavers are finding themselves really "spinning their wheels". They are not only becoming interested in plying their own novelty yarns, but are spinning their own linen threads from prepared flax (obtainable from numerous yarn supply houses) or carding and spinning their own wool yarns. The wool growers, especially in Texas, dismayed by low prices for raw wool, are most cooperative, being eager to supply raw or carded wool, and mohair. With materials for spinning available, the wheel becomes the problem. Dealers in Swedish accessories import very good new Swedish wheels, both the low familiar type and the upright "castle" type. The latter kind was developed for use in small, crowded cottages, especially in Ireland and Germany and are valuable still for crowded quarters. The opera-

tion is the same in both. Large wool wheels are available in antique shops, but since the little Saxony or Brunswick type wheel, with flyer and treadle will spin any fiber and will allow the spinner to sit at her work, the big wool wheel is less popular.

Antique shops offer spinning wheels rather often, and there is great charm in the old wheels. Don't let your enthusiasm run away with you when you find one of these charmers! A warped or badly chipped drive wheel is of no use, since the belt will be thrown off, but often what appears to be wobbling caused by warping can be traced to the mounting. The upright supports may be loose or out of line, or the bearing points may be corrected easily in most cases. The "footman" or shaft connecting the axle to the treadle is easy to replace, as is the treadle itself. Make sure the wheel is well balanced, then examine the spinning head. Often the flyer, or horseshoe shaped piece, is entirely missing. This is a big problem, since each wheel varies enough so that another flyer, even if it were available, will rarely fit. A broken flyer may be used as a pattern by a clever wood worker, as may damaged pulleys and spools. Broken or missing "hecks" may be replaced by small finishing nails, bent to make the required hook. A missing spindle is very bad, for unless a friend can lend you one which fits your wheel, it is almost impossible for a machinist to make one. An experienced spinner might be able to draw one to go by, but beginners often don't really know what a spindle looks like. It is wise to obtain a comprehensive book on handspinning and check the parts before shopping for a wheel. The best book I have seen is "Your Handspinning" by Elsie Davenport, published in 1953, and obtainable at Craft and Hobby Book Service. An article in "Handweaver and Craftsman" for Spring 1956, by Virginia Parslow, reproduces the Davenport book diagrams of three types of wheel and provides much very useful information.

Most of the other ailments of old spin-

Continued on Page 4

ning wheels can be corrected with a good wood glue and a little determination.

Spinning itself is simple. By that I mean the basic motions. After they are mastered it takes practice and more practice to turn out a really good yarn, but it is most absorbing, not too slow work, and is lots of fun.

If you are interested in uncleaned wool for spinning write to Mr. Charles Griffin, Producers' Wool & Mohair Company, Uvalde, Texas, for information. The next 12 month cutting will be in March or April, and is recommended for long fiber.

Mr. Griffin tells us that one can expect a 45% recovery when using uncleaned wool, available as wanted at market price. MS

WHAT IS WOOL?.....(From Tell Me Why!)

One of the first fibers man ever used for making cloth is wool. The use of wool began so long ago in fact, that we don't know its beginning. The ancient Greeks spun and wove wool, and they learned how from the Egyptians!

Wool is a kind of hair which grows on sheep and many other animals. The surface of all hair is covered with tiny scales, so small that we can only see them with a powerful microscope. These scales overlap, like the shingles on a roof. In a hair, the scales lie down flat, but in wool the edges stick out. The way these scales stick out and the natural "crimp" in wool help make it useful as a fiber for cloth.

There are various grades of wool, depending on the sheep from which it comes. There is an interesting story in connection with this. For hundreds of years, the finest wool was produced in Spain from a kind of sheep called the merino. When the Spanish Armada was sunk 400 years ago, some of the ships went down off the north coast of

Scotland. But a few merino sheep were washed ashore alive. These were bred with the native mountain sheep of Scotland, and from this came the famous Cheviot breed of sheep, which is one of the finest producers of wool in Great Britain.

Wool can be obtained from other animals than sheep. Angora and cashmere goats produce wool, as does the camel, alpaca, llama, and vicuna. A single sheep may yield as much as eight pounds of fleece, which is the name for this hair. But as much as half of this is dirt, grease and a substance called the yolk of the wool. All of this has to be removed by a process called scouring before the wool can be used.

After the wool is sorted into various grades, scoured, and dried, it goes through a whole series of steps that includes dyeing, carding, and combing. Then it is spun into yarn and finally it's ready to be woven into cloth.

The first successful woolen mill in the United States was set up at Newberry, Massachusetts, in 1790. But American wool has never really been considered to be of the highest quality, so a third of all the wool used in this country is imported.

ZIELINSKI PRIZE

In September, your attention was called to Mr. Zielinski's offer, as a special prize, of an extended subscription to the Master Weaver.

As a reminder, the requirements are:

- 1 - The piece must have been admitted to, or passed by a jury at a previous show.
- 2 - The warp must be set at 64 or more ends per inch.

We are eager to see some one receive this award this year.

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IN THE NEWSLETTER. Send samples and
all information to the Editor. All sam-
ples to be judged must be in Houston by
April 15.

APPLICATION FOR MEMBERSHIP

Mrs. Martha Morse, 7910 Glen Prairie, Houston 17, Texas

I wish to become a member of the "CONTEMPORARY HAND WEAVERS OF TEXAS" and enclose \$3.00
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