NEW HANDS BETWEEN FAR PLACES

Mrs. Varina Steel is President of the Frontier Weavers Guild, the oldest and largest of the active weavers groups in and around Buffalo, N. Y. This group, consisting of about 40 members, is strictly educational and often meets with the Niagara Weavers Guild of Buffalo, Canada. A third group in this area is known as the Table Weavers Guild which has been organized about 15 years, also for educational purposes. The President is Mrs. Margaret Hein and the Secretary is Sue Miller Young. It is apparent that weaving is very popular in this vicinity or three such active groups could not continue to function.

In an extremely enthusiastic group of weavers from all over the State of Nebraska met in Lincoln recently for a three day session at the home of the President, Mrs. C. L. Beck. Members brought their four samples for examination and consideration.

In addition to studying countries and weaving materials from the Chicago Public Library, one of the outstanding features was the opportunity of examining the rare and colorful samples of weaving done by Elsa Gullberg, a world famous Swedish weaver.

Gladys Rogers Grophi lectured and demonstrated new techniques.
TWISTING A TWIST

Remember the tongue twister about a "twister twisting will
twist him a twist"? Well, here's how it's done. Naffia, yarn,
metallics, corda, carpet warp or any other weaving thread may be
used to make a handle or draw cord for your handwoven purse. The
number of strands and the length needed depends entirely on the
thickness of the thread, so it is advisable to try a sample first.

If the thread is very fine, take several strands together, having
them at least 6 or 8 times the length you desire for the finished
cord. Fasten one end securely to a door knob, chair, or some stationery object. Better yet, have someone hold them. Twist the
entire length of the thread as tightly as possible; catch the twist at the center of the length and place the two ends together,
holding them firmly. The entire length will twist like a rope.
Repeat this process until the cord is the desired thickness.

Wind the ends tightly, finishing with a knot or tassel. A novel
effect is produced by combining different colors or types of
thread. Any color or thread used in the bag may be introduced in
the cord.

* * * *

SELECT YOUR PATTERN

By careful selection of a suitable pattern, an adult's dress
may be made from material on an 18" loom. Choose a pattern
which has the lower part of the skirt more no wider than your
material, or one which may be placed under a pleat. Very few
blouse patterns require more than 18" width. A simple drop shoulder
blouse is effective with a yoke effect or a border of contrasting
weave or color. Of course, more yardage is necessary if the
material is narrow.
RAFFIA PURSE

We are submitting a sample this month of an original Brophil pattern to be woven with raffia for a summer purse. Raffia comes in a wide range of beautiful colors to match almost any summer costume.

NOTE: Next month we will show you an entirely different type of material which may be woven with this same warp and threading.

THREADING DRAFT

```
X X X X X X X X 4
X X X X X X X 3
X X X X X X X 2
X X X X X X X 1
```

No. of threads to inch -- 15 double

WARP THREADS: Tan merc. cotton 20/2

WEFT THREADS: Raffia

TREADLING:

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SISTER GOODLEVER cautions:

"The way to be sure there is nothing wrong is to check each step as you go along."
YOUR RAFFIA PURSE

The raffia from which your purse is woven is the fiber of a palm tree which has immense leaves and is grown in Madagascar. These casual purses are especially popular this year; according to the stylists the latest trend is to line the purse with colorful cottons, either plain, print, or plaid. The simplest style is the envelope with a flap which requires no zipper. A large size should be no less than 14" wide and 12" high finished, and may or may not have stiffening. Do not attempt to sew the seams on a machine, but whip the edges together with strong sewing thread. For decorative touches, go over it with raffia threaded in a large darning needle, using a cross stitch or blanket stitch. Some imported purses are shown with strands braided together to form an edging. Use a heavy twisted handle, made as shown on page 2. A loop fastener and button can be made of the finer twist. Use two strands of the raffia twisted and doubled only once. Sew some of this on a circle of cloth to cover a large button.

A pouch bag, draw string style, boxed at the bottom, is both practical and roomy. The newest type is to sew the fabric to the top of a small reed or willow basket, square or round. Plastic rings may be purchased to sew inside the top of the pouch for the draw cord. After the rings are sewn in place, about 3" apart, run one length of the cord through, beginning and ending at the same side of the bag and tie the ends of the cord together. Then, in at the second length of the draw cord beginning and ending on the opposite side and tie these ends together. You will have two cords through each ring from opposite sides of the bag, and it will pull easily. The pouch may need just a little stiffening at the base.
COLOR ORGANIZATION

Interest in color and color harmony and organization has been increasing for centuries. A system which meets the qualifications of simplicity in organization, both in theory and use, was developed by William Ostwald, artist and painter (1853-1932). This system provides a set of chips, lacquered in colors which are accurate and precise, to enable the user to choose colors and to be able to tell some one else what they look like.

The basis for the organization of colors in the Ostwald system is an equilateral triangle in which black, white, and a full color are located at the points. A series of neutral grays, with white at the top and black at the bottom, is shown in the lowest vertical series of eight squares. The full color is always located at the other end of the triangle. Combinations of the full color with black and white show the variations obtainable in a single hue. The light, clear series, commonly called tints, are shown in the positions between and including the full color and white. The dark, clear series, commonly called shades, are shown in the positions between and including the full color and black. The change which occurs when a color is thrown in shadow is shown in vertical series between these lines.

White 0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
Light

0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
Clear

0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
Clear Series

0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
Dark Series

Color harmonies are developed for a particular purpose, perhaps to make the individual feel happy and content, to improve appearances, or sell a product. It is evident that rules for color harmonies can only suggest colors that are related to one another in a way which is applicable to our needs, and should not be thought of as restricting or

(Con't on p. 6)
limiting selections. Achieving color harmony is a complex problem, and is not dependent entirely on selecting colors which look well together. Colors are affected by many influences. On a white background the colors in the foreground appear much darker. The same hue used on a dark background will make the foreground colors appear lighter. Spacing also is to be considered. Colors of the same density appear entirely different when (1) surrounded by a large area of black, (2) with a fine black line around each color, and (3) with the colors touching each other. A large area of color appears stronger than a smaller area of the same tone. Distance from which a color is to be viewed must also be taken into consideration. Colors seen close appear as though seen through a yellow filter and seem to contain more yellow than they actually do.

These color principles may be applied to handweaving, taking into consideration, of course, the fact that we are limited by the lack of choice colors in a variety of threads.

WARP & WEFT is indebted to Walter C. Granville, Color Standard Department, Container Corporation of America for information on the Ostwald System of color organization. In addition to lecturing on color organizations, he has devoted considerable effort to a closer understanding between the artist and the scientist in the field of light and color.

* * * *

EXPERIMENT

Sometimes when you have a little extra thread on your loom, try making a sampler of every kind of treading possible. List the interesting results in your notebook and it will be easy to duplicate any one you choose in the future without taking the time to experiment before starting to weave.
Experiences are warp threads
Gathered in along our way,
Varied types and many colors —
Mingled joys with hopes and fears —
For the fabric of our life
Threaded on our loom of years.

We need the darker colors,
The rougher, sturdy strands;
These threads have been selected
By a wiser Weaver’s hands.

But we may choose the weft threads
Which we use for each new day —
And so weave our past experience,
These joys, and hopes, and fears,
To show the beauty of the pattern
Threaded on our loom of years.

— Anna M. Rogers

* * * * *

Silas B. Hays

Germantown, Pa., was settled in
1683 by Frances Daniel Pastorius,
who encouraged the art of weaving
at that early date. The first town
seal of the settlement was devised
according to the thrifty purpose
for which it was founded. The seal
was designed as a three leaf clover,
one leaf representing a grape vine,
one a flax blossom, and the third
a weaver's spool. The Latin in-
scription, "Vineum, Linum, and
Textrium", indicated the three
industries which were to be

* carried on "to the satisfaction
* of God and his honor". So
* thoroughly was Germantown asso-
* ciated with weaving that a writer
* in 1892 described it as a place —

"Here lived high-German people
and Low Dutch
Those trade in weaving Linen
Cloth is much,
There grows flax, as also you
may know,
That from the same they do
divide the Tow."

* * * * *

Vacation days are with us
again, and to one who is interes-
ted in handweaving, it is a thrill
to visit an old historical dwell-
ing and come across a loom. It
will usually be found near a
sunny window in peaceful solitude
but reminiscent of the busy life
of which it was once the center.

Whether traveling north, south,
est or west, your interest in
weaving is a hobby which need
not be left home.
Have YOU received YOUR BROCHURE?

We still have room for a few reservations for

SUMMER SESSIONS

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