

TWISTING A TWIST

Remember the tongue twister about a "twister atwisting will twist him a twist"? Well, here's how it's done. Raffia, yarn, metallics, corde, 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 stationary 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. Bind 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 woven on an 18" loom. Choose a pattern which has the lower part of the skirt gore no wider than your material, or one which may be pieced 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	4
				X	X	X	X	X	X	X	3
		X	X	X	X	X				X	2
X	X	X	X							X	1

		X	X	X		4
	X	X			X	3
X	X			X		2
X			X		X	1
1	2	3	4	A	B	

No. of threads to inch -- 15 double
 WARP THREADS. Tan merc. cotton 20/2
 WEFT THREADS: Raffia

TREADING:

1 2 3 4
 1 2 3 4
 1 2 3 4
 3 2 1
 4 3 2 1
 4 3 2

SAMPLE



SISTER GOODWEAVER 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, insert 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 (1858-1913). 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.



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 page 6)

(Con't. from Page 5)

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.

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EXPERIMENT

Sometime 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

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 soft 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 B. Rogers

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SILAS SAYS

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 inscription, "Vinum, 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 associated with weaving that a writer in 1692 described it as a place --

"There lived High-German people and Low Dutch
Whose trade in weaving Linnen 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 interested in handweaving, it is a thrill to visit an old historical dwelling 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, east or west, your interest in weaving is a hobby which need not be left home.

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