

I Weave "A la Rosengang"

By ROMA CROW WALTERS

Before Christmas, I wove almost the length of a long city block in guest towels. Nothing I've ever done was so deadly as that monotonous throwing of the shuttle in a great deal of plain weaving, and as I took it from the loom a few days before Christmas and began the equally monotonous task of hemming, I swore to the family that I was through with weaving. Never again would I fritter away my time like that. Hereafter, I'd read the things I'd been missing—books my friends could talk about and I couldn't. Or I'd have tea with friends oftener or give the dog more exercise. The husband and three sons didn't argue the matter at all, nor did they agree—just remained annoyingly silent. It was one of those silences that any monologist loathes, when she gets neither hisses nor applause.

So for five or six days I didn't weave. Christmas cookies, red candles and greens, last minute packages, forgotten letters and polishing the sleigh bells for the front door occupied all my time. Christmas Day was full—as always. But the day after Christmas found me wandering about my own home like a guest who felt she had stayed too long. Then I remembered—when I happened into the weaving room and saw the loom empty and forlorn—that for months I'd wanted to try "rosengang" in a new way. So while the boys were skating on the pond, I warped the loom. Later in the day when the work was well along, one by one the four males found their way to the weaving room. Not one of them taunted me with broken resolutions about never weaving again,

nor made unpleasant remarks about a woman changing her mind. It must have been the Christmas spirit which gave them that unnatural saintliness—or they may have been overcome by the product on the loom. But they all did say, "What in the world is it?"

To the first query, I said defensively that it was a work of art; to the second I replied that it was going to be a new kind of bag. To which the fourteen year old said, "I'll say." But it was really the nine year old who answered them all when he said, "Why it's Mother playing." And that's exactly what it was. It was not an order because somebody wanted something done a certain way, but an experiment that gave me as much pleasure as an artist must feel when mixing colors. In the end, it proved to be a profitable experiment because I discovered that other people found the design and coloring and size of the bag as attractive as I thought it was.

I was anxious to make a bag smaller than the average knitting bag so that it would not be too conspicuous to carry almost any place. Also, I wanted something with the colors so blended that seeing it, the first thought would be that it would "go" with any color. The handle was a problem, but happily I have a "handy son", and my nineteen year old made some absolutely perfect handles and finished them to a truly satin smoothness with shellac and oil. They are eleven and a half inches across, are made of birch and darkened slightly with Van Dyke Brown.

Of course the picture cannot possibly show how lovely the design is, but with the aid of Bernat's color card and a little imagination, it can be visualized.

I threaded the loom with a soft cotton warp similar to Egypt 16-3, set ten to the inch and twenty-two inches wide. I used Rose Path or Rosengang for the threading. The yarns used were for the most part Bernat Spanish Stocking, although Shetland can be used. In some of



FIGURE NO. 1



FIGURE NO. 2

the bags I used odds and ends of all sorts of fancy yarns and found that Glow Crinkle worked up most effectively. Most of the bags had a soft tan similar to No. 1235 as the general background—that is, the color used to tie all the others together. But it was not until I had no more of the tan that I happened on to doing one without it, and it was by far the best one and also the best seller. That is the bag pictured.

It is woven "on opposites"—a term with which I believe all weavers are familiar. Beginning from the right of the picture and going toward the left, the colors are as follows:

Lavendar 1180.....	1 inch plain weaving
Yellow 1177.....	7 throws
Blue 1187.....	10 throws
Three rows of "roses" in blues 1159 and 1060	
Blue 1187.....	½ inch
Salmon 1251.....	12 throws
Design in tan 1235	
Salmon 1251.....	12 throws
Yellow 1177.....	3 throws
Lavendar 1180.....	5 throws
Purple 1181.....	4 throws
Lavendar 1180.....	4 throws
Purple 1181.....	3 throws
Lavendar 1180.....	8 throws
Design in purple 1181	
Lavendar 1180.....	10 throws
Green 1175.....	10 throws

Design in tan 1235	
Green 1175.....	15 throws
Salmon 1251.....	8 throws
Blue 1187.....	5 throws
Design in blue 1160	
Blue 1187.....	18 throws
Salmon 1251.....	13 throws
Yellow 1177.....	3 throws
Green 1175.....	10 throws
Design in tan 1235	
Green 1175.....	14 throws
Design in lavender and purple 1180 and 1181	
Yellow 1177.....	4 throws
Salmon 1251.....	7 throws
Design in tan 1235	
Salmon 1251.....	18 throws
Blue 1187.....	4 throws
Design in blue 1160	
Blue 1187.....	1 inch
Tan 1235.....	1 inch

Some experimenting may have to be tried to beat this just right—not too tightly and not too loosely.

On the same threading can be woven a very satisfactory purse, to be finished with a zipper. The one pictured is made of Bernat's shetland in black and grey and Glow Crinkle in very light grey and a vivid blue, and red. Many combinations can be made from odds and ends of yarn. It weaves quickly and makes such a firm fabric that no lining is needed.

BOOK REVIEW

The Game of Weaving

by OSMA COUCH GALLINGER, *Director, Cromaine Crafts*

As romantic as a newsreel to any child are the adventures of Fanny and Bob as they discover the sources of the little textile fibers in Nature, see them gathered, washed, spun and woven into useful and beautiful things of real cloth. All children take delight in the pretty colors and textures of cloth which they see displayed in stores or used at home, but few are able to know the story of discovery and human endeavor that ages of craftsmanship have woven into these fabricated materials.

Throughout the pages of **THE GAME OF WEAVING** the reader experiences at first hand, together with Fanny and Bob, the many processes of weaving, and the threads of the loom live like friendly little people, providing happy hours well spent in the making of valued possessions.

Handweaving today is much the same process that it has been through all the years. It is a delightful craft, full of possibilities, calling into play the creative powers of the worker and in the end providing him with a tangible reward. Through entering into the experiences of weaving, to which he finds himself indebted for home and body comfort, the child learns to deeply appreciate and intelligently choose the fabrics he requires. Weaving offers a rich imaginative field for creative art work through the use of hundreds of kinds of threads and innumerable colorings. Moreover, there is no better means of development for his sense of touch than this craft.

THE GAME OF WEAVING, composed of twenty-one elementary lessons in story form, is designed for the instruction and entertainment of all boys and girls who enjoy making worthwhile things with their hands. Each lesson is amply and interestingly illustrated and is followed by a Question Box which provides space for the pupil's summary of the lesson. All of the projects, and the text itself, have been painstakingly worked out by

the author through years of experience in the conducting of summer craft and regular school courses in weaving.

CONTENTS OF THE BOOK

1. The Story of Thread
2. Threads From Animal Fibers
3. Threads From Plant Fibers
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The Game of Weaving—
A Play; The Princess Who Could Keep a Secret—*A Play*
120 pages, 7 x 9, cloth, \$1.34

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