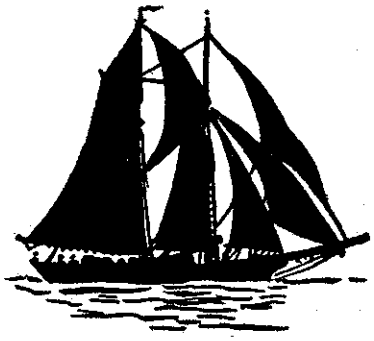
The Handicrafter



APRIL :: MAY

1929

Volume I Price 40 cents Number 4

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April
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1929
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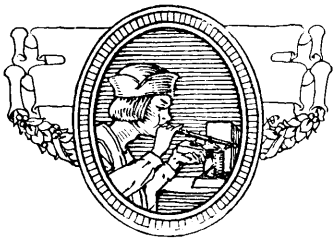
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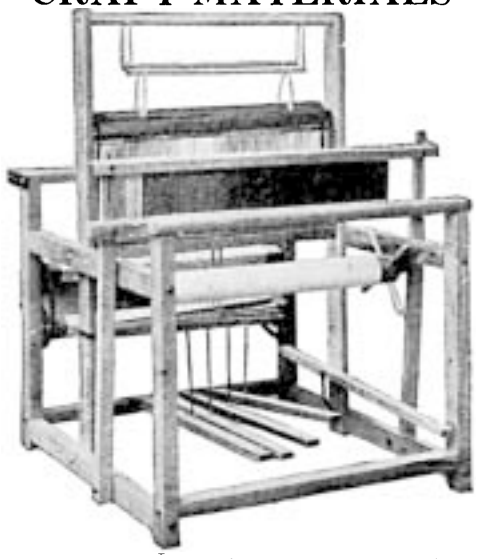
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Editorials

FAD, style, period, or age—which will Modernism be?

To understand the significance of these appellations we must delve into our cultural history in order to ascertain how the terms have been used and what has been classified under them.

First, let us regard "fads"—a recent one was the use of artificial boutonnieres, fashioned of colored worsteds, as a decoration on dresses and coats. The flowers were an ornamental accessory, usually unartistic, and the rage for them passed within a few months. They have affected our social consciousness in no degree and will soon be forgotten except as one of the crudities of the past.

Second, there is "style"—to secure an example in this category it is wisest to go backwards in history. An excellent example is Chinoiserie as used in speaking of many eighteenth century things and in this group can be included Chippendale's Chinese style, lacquer furniture of the Queen Anne period, tapestry of the Louis XV epoch, and so on. There is one fact noticeable in all these groupings —the addition of another name that is the appellation of the "period" involved. Throughout the eighteenth century, Europe was influenced by the importations from China. Their novelty and beauty impressed European designers, who were quick to take advantage and incorporated a Chinese influence in the main trend of their work. The prevalence of the style was intermittent, in no sense dominating, and consequently Chinoiserie cannot be classified as one of the powerful influences in our history.

Third, there is the classification "period" which signified a trend that is more vital and more apt to permeate the general cultural structure of the time that is labelled by it. The very word presupposes the lapse of a considerable number of years, makes us think of a growth and flowering, and a general unity in the cultural structure. We speak of the period of Louis XIV and rightly, for this period is vastly different in its distinguishing marks than a style like Chinoiserie. All the arts struck a lighter, yet more glorious vein during the reign of Louis XIV. Decorative lines were changed, design became freer, new materials and methods were employed in furniture; literature took a new note, and all of Europe imitated the glories of the Versailles court. The period stretches over fifty years or so and drifted of itself into the Regence and Louis XV epochs which are but projections on an inferior scale of the brilliance and grandeur in the reign of Louis XIV.

Last, we come to the classification "age." The word itself brings to mind images that cover centuries in their scope, that are replete with major upheavals, covered with cross movements, and reaching down in to the fundamentals of our lives. Few "ages" exist in history; amongst them are included "The Machine Age" and the Renaissance. Both of these have encompassed centuries, spread their influence throughout the world, and have reached down in to the very roots of man's existence. To illustrate further the significance of an "age" the Renaissance can be used. Its first glimmerings were evinced during the 12th century in the Sicilian court of Frederick II, the most famous of the Hohenstaufen line and one of history's outstanding characters.Throughout his life he fostered the arts, always possessed an open, experimentive mind, and he shines out as a beacon midst the superstition and blackness of his era. The veil again covered Europe with his death but was lifted anew in the late 13th and 14th centuries through the efforts of a great group of Italian Humanists and artists including amongst the number, Petrarch, Dante, Boccaccio, and Giotto. These men are the forerunners of the Renaissance —they were great in every respect and they set the pace which culminated in the glories of the late 15th and early 16th centuries and retained suffi-

Continued on page 30

A Modern Presentation of Hand-Weaving

By Katherine Woods

A NOTABLY beautiful exhibition of hand-weaving held in New York recently was especially interesting in showing the enduring place of hand-work in what is universally known as the "machine age." This was the exhibition arranged by the Snow Looms, of which Miss Edith Huntington Snow is Director, at the Art Center in the month of January. It was an exhibition which the visitor, struck upon entering by the array of lovely color and the variety of beautiful design, could not leave without a thoughtful sense of the *value* of this exquisite hand-work — hand-weaving for the most part, but also hand-dyeing. and even hand-spinning, along with which, too, was shown handmade pottery and furniture and hand-wrought silver table-ware. The room was picturesquely and attractively set forth with lovely things, and the eye went first to one piece of hand-work and then to another, and soon through all the varied collection till one could not fail to realize the *unique* quality of such work.

It is customary to speak of the advantages of hand-weaving from the point of view of the weaver, to attest the satisfaction which lies in the creation of a beautiful fabric with one's own hands and according to one's own ideas and taste; and that is a valid argument, of course. It is especially forceful in a machine age, too, just because the invention of one labor-saving device after another has relieved the woman in the household of the drudgery of old household tasks and set her free, as one weaver has said, to use her hands not to clean kerosene lamps, but to satisfy the timeless urge for the individual creation of beauty. But it is possible, by dwelling subjectively upon these satisfactions of hand-work, to slight, and thus to minimize, the importance of the handmade article itself; unwittingly, therefore, to give force to the assumption that in an era when machines have been so perfected as to produce a well-nigh perfect output, the value of hand-woven fabrics is



SPINNING FLAX FOR HAND-WEAVING
Courtesy The Snow Looms
Photograph by Ira Wright Martin

outmoded and only the value of the "joy of the working" remains. In laying the ghost of this mistaken assumption, the exhibition of the Snow Looms was of importance to everyone interested in any kind of handcraft. In spite of, and alongside, and in many instances together with, most noteworthy improvements in the product of the machine in this day when the machine seems to be both servant and master of our civilization, handwork remains unique. . . . The most significant implication of the present broad and growing interest in hand-weaving is the fact that there is, and will continue to be, a distinct place for beautiful, fine, and individual hand-work with the public which prizes the qualities of beauty, fineness and individuality.

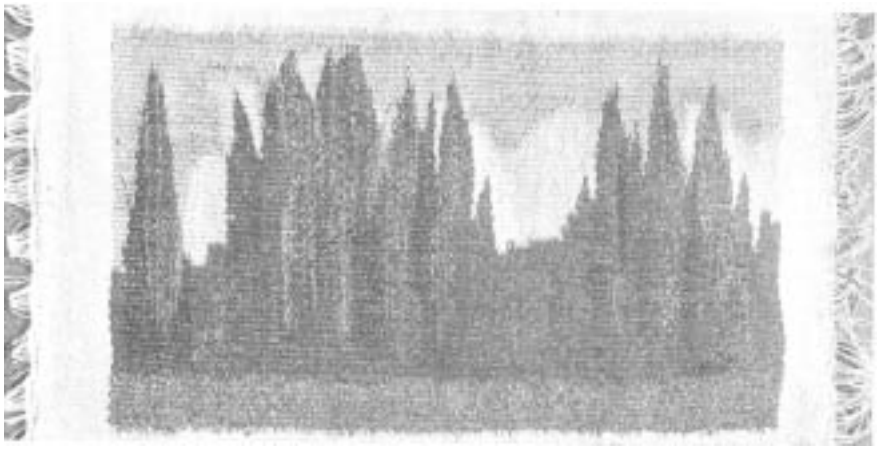
It was evident in the first place, at this exhibition in the Art Center, that these exquisite fabrics of silk, wool, linen, and cotton had a texture quite different from the texture of machine-woven things This is not to pose the question of whether one is better than the other: it is simply to state the fact of an existing difference which gives the hand-woven fabric a distinct character of its own. Then, too, the materials for the hand-woven articles are usually hand-dyed, sometimes hand-spun, points which have a part in the achievement of texture.

Several beautiful examples of modern tapestry weaving had their part in this exhibition. And one has only to look at machine tapestry and then at the "real" kind to be assured of the inherent distinction of the hand-work. Just as there is never any question of recognizing the difference between a rug knotted and woven by hand and a machine-made product (though the machines be set down in the Orient itself!), so there is no question of the difference between hand-woven and machine-woven tapestry. It is interesting to note, in this connection, that Miss Snow has personally studied the work of the great tapestry centers of France, visiting the Gobelin *ateliers*, the Government workshops at Beauvais, and the private hand-loom "manufactories" at Aubusson, and watching the processes of the looms in the work now being done at all these places and also in smaller modern studios in Paris.

Another significant little point in the showing of the place of hand-weaving among us was evident in the presence of a number of charming, "smart," and much admired hand-bags, semi-circular purses made of wool and finished with solid frames. These are among the articles which can be made only by hand. They are woven on looms of cardboard, thread by thread. They cannot be made in any other way.

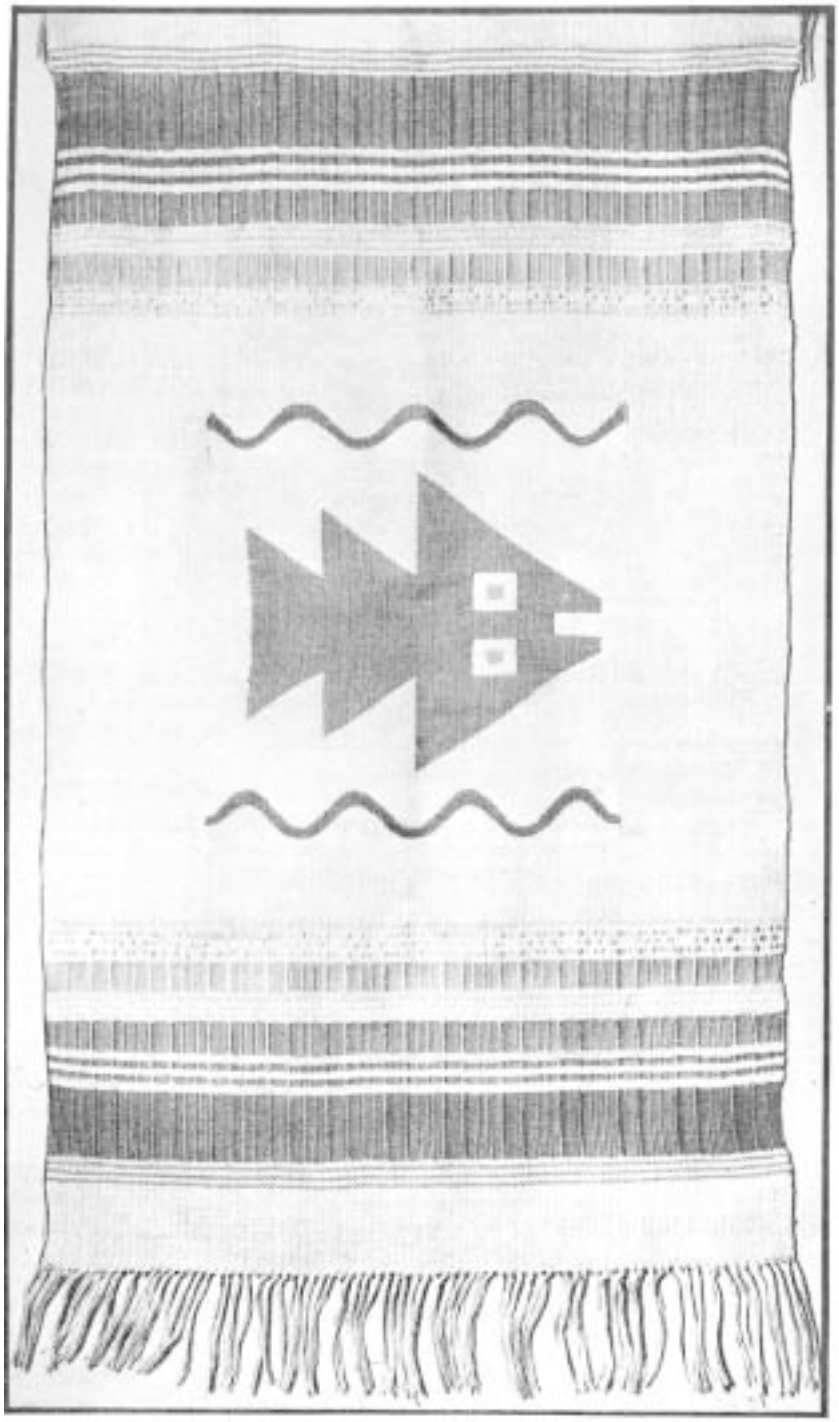
But perhaps the most generally appealing "count" in the case for the continued popularity of hand-woven fabrics lies in the simple, abiding, and all-inclusive fact of the *individuality* of hand-work. And in witnesses to this individuality the Art Center exhibition was rich. It is most unlikely that any visitor who saw this varied array of beautiful things will ever have to be reminded of the preponderant importance of "exactly the right thing for the right place," the thing that could not be turned out by the thousand in "quantity production," the thing that is irresistibly charming because it is *just so*, and, thus, just as it should be.

The *variety* evidenced in this achievement of individuality through hand-work was, naturally enough, one of the interesting features of the exhibition, and it showed itself in two ways—in the collection of finished articles and fabrics found in the exhibition room, and in the work which could be seen in process in the Snow Looms' own studio upstairs. All kinds and types of hand-woven things were on display, from the primitive and colonial work on through to modern treatments in line color, and arrangement. Fifteen other craftsmen added their handiwork to that of the Snow Looms for the exhibition, and the result was a vigorous showing of different ways in which hand-weaving is worked out by individual weavers.



TAPESTRY TREES
by Mrs. M. B. Streeter under the direction of The Snow Looms
Courtesy of Woman's Home Companion

In the Snow Looms' studio many visitors took advantage of the opportunity to see what really amounted to an annex to the main exhibition. For here on the looms the processes of work



PERUVIAN DESIGN. MODERN IN FEELING AND COLORING
Woven by Dorothy Cook Hambridge
Courtesy of Woman's Home Companion



TABLE SET WITH HAND WOVEN LINEN MADE BY THE SNOW LOOMS AND ARRANGED WITH HAND-WROUGHT SILVER AND POTTERY by Miss Margaret Thompson of the Metropolitan Museum of Art. *Courtesy of the Art Center Bulletin*

could be examined most illuminatingly. On an eight-harness loom an interesting pattern, more complicated than that seen on the table downstairs, was being developed in linen in three tones. A pattern of "Summer and Winter" weave in silk had its place on a six-harness loom. Work was being done on four-harness and two-harness equipment and also on the simpler appliances that included a plain wooden frame on which a primitive form of tapestry was being woven, and cardboard looms for square and semi-circular bags.

While this broader variety of fabrics-in-the-making was to be seen in the studio, the exhibition itself included demonstrations of processes of unusual interest. On a modern four-harness loom a weaver was at work during each afternoon of the exhibition, in the production of a modern piece of hand-woven linen. In another corner of the exhibition room an expert in the almost forgotten craft of spinning (Miss Catharine Ames of Foxcroft, Virginia, who may bear the official title of "registered spinster" in recognition of her skill in this time-honored hand-work) was busy with her flax on a Colonial spinning-wheel, an antique flax-basket at her side. Although the actual work of hand-dyeing could not practicably be shown at such an exhibition, a display of hand-dyed materials—silk, wool and cotton—added its own rich note of color to the colorful beauty of the room as a whole.

As a critic of the decorative arts has pointed out in an article on this exhibition and its significance (Walter Rendell Storey, in the *New York Times*, January 20, 1929), one realized upon looking at these many fabrics that weaving was "not a simple process but one that has many forms." Here, again, variety was an outstanding feature of the display. In a sense, the articles shown were grouped about the table laid with the Snow Looms' linen which had been set with hand-made pottery and hand-wrought silver by Miss Margaret Thompson of the Metropolitan Museum of Art. And the far reach, so to speak, of hand-work in general and hand-weaving in particular, was suggested at once in the wall piece which formed the table's background. This was a wide woven coverlet, of hand-dyed spun silk in which pale yellow was the prevailing color, intended to serve as the cover for a day-bed, and of uncommon and beautiful texture and design; it was one of the "Pippa silks" woven under the direction of Mrs. John Beach in Asolo, Italy. A number of these soft and lovely silk fabrics were displayed at the Snow Looms' exhibition; they are designed by an American after old Venetian and Moorish motives, and include curtains, furniture coverings, and hangings in different sizes. The table, set with the hand-woven linen and showing the wall-piece behind it, appears in one of our illustrations.

Five wall panels designed and woven by Mrs. Dorothy Cook Hambridge were especially noticed for their originality as well as for the charm of their modern work. One of the illustrations shows one of the most arresting of these hangings, a fish motif which is of primitive Peruvian origin but is quite modern in its color treatment.

The silk tapestry piece illustrated, a group of trees against a sunset sky, was designed by Miss Snow and woven by Mrs. M. B. Streeter on a 20-inch four-harness table loom. In this piece of weav-

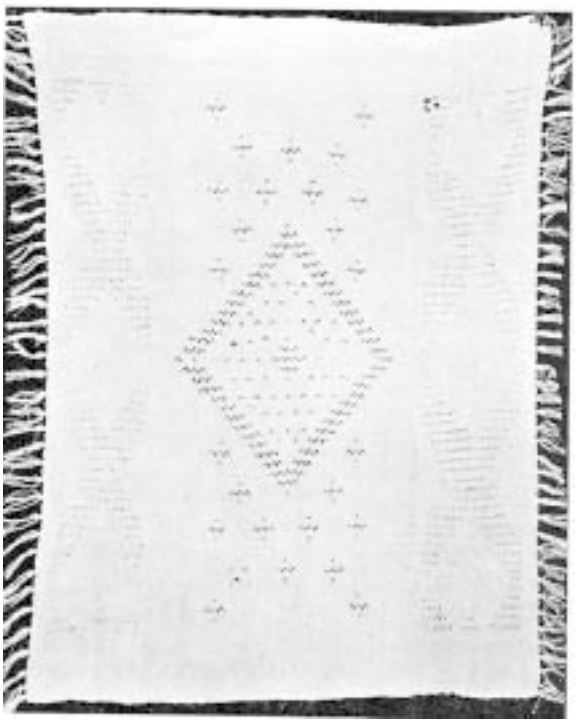
ing the weft threads were carried over and under two warp threads after the manner of Coptic weaving. Another charming silk tapestry piece was the design, in soft colors, of birds over water, the work of Miss Mabel Garrett.

The loom flung its threads far over time and space, again, in the piece of weaving done by Mrs. Gertrude Howells, which, as shown in the exhibition, is pictured in another one of our illustrations. This was a piece of heavy white linen woven according to a method used in Spain, Greece, and the islands of the Mediterranean 250 years ago, and still practised in the Greek islands; it is quite unlike any weaving generally known here, and has the appearance of being perforated. The work was Mrs. Howells' own adaptation.

A very different type of weaving, also shown in one of the photographs, was to be seen in the antique colonial bed-spread which formed a picturesque and fitting background for the spinning-wheel. This was a good example of "double weaving," with the pattern developed in black wool, relieved by occasional blue stripes, on a white ground. It was an unusually well-preserved piece, from the North Carolina mountains, and is a noteworthy illustration of the older types shown.

In marked contrast to this example of Colonial handicraft was a thoroughly modern design for a tapestry rug, the work of Miss Helen Phelps and Miss Mina Meyers. The rug was planned to be woven in sections, one of which was exhibited, while a cartoon of the entire floor-covering showed the arrangement of the sections making up the whole. The colors were soft—greys, tans and mauves—with interesting lines of white and black, and the effect of the whole was striking and exceedingly attractive. A quite different kind of rug and a new note in the American rug crafts was introduced in the collection of tufted rugs from the Tenafly Weavers, knotted and woven after the manner of Norwegian floor-coverings, but in a new adaptation of which this was the first showing.

Another interesting piece of work shown by a group of weavers was the long table-cloth of heavy linen, with a colored border in flat tapestry, contributed to the exhibition by the Elizabeth Fiske Guild. This organization carries on the traditional type of weaving begun and perfected by Mrs. Fiske many years ago in a little town in Vermont.



A Linen in Old Spanish Embroidery Weave
by Mrs. Gertrude Howells
Photograph by Ira Wright Martin

The temptation, naturally, is to go on and on with an enumeration of the charming, individual, and representative pieces of hand-weaving displayed. One must, of course, content onself with just those few examples which serve to make clear something of the exhibition's variety, and thus to show the wide range of creative accomplishment and the individuality of the product offered by hand-weaving today. It is interesting to note, too, that on the walls of the Snow Looms' studio upstairs were hung panels of Norwegian weaving and of French tapestry, lent for the occasion of the exhibition by craftsmen who had imported them. One ran the scale of hand-weaving at this exhibition, in time through centuries of weaving history, in distance across three continents, in what tradition and modernity alike have to give us in variety of color and design. And one knew the place of hand-weaving to be secure.

The Story of a Potter

By Arthur E. Baggs

In 1925, Mr. Arthur E. Baggs, received the Medal of the Society of Arts and Crafts, Boston. During the winter of 1926 and '27, Mr. Baggs assisted Mr. R. Guy Cowan, of the Cowan Pottery, Rocky River, Ohio, in making experiments out of which grew the pieces of Egyptian blue and Persian green as seen in the "Adoring Peacocks". Mr. R. Guy Cowan is best known in the field of pottery sculpture and is responsible for the "Madonna" which won the first prize at the annual Spring show of the Chicago Art Institute. This is of terra cotta with a creamy, translucent glaze giving a soft neutral pink. At the present time, Mr. Baggs is full professor of Ceramics at the University of Ohio, Columbus, Ohio, where he installed the department which was a new venture at the University.

We have received the illustrations through the courtesy of the Society of Arts and Crafts, Boston, where the pottery described may always be seen.

I FEAR there is nothing very startling about me or my work. I don't have a habit of burning the family antiques to give the last touch of fire-magic to the kiln. Nor do I compound glazes from the dust of moth's wings dissolved in a brew of autumn tinted sumac plumes and dew. I read a good story once in Harper's about an old Japanese potter who used just about that sort of glaze composition. It was perfectly impossible from a scientific point of view but very satisfying as a tale. It seemed as if that was the way beautiful glazes ought to be made.

As a matter of fact what luck one has with glazes comes from an endless number of experiments with very prosaic materials, tried out in varying combinations under different heat treatments with an eye constantly alert for even a hint of unusually good color or quality of surface. Perhaps one test in fifty shows a result that seems worth following up. But there is always something in a bunch of tests that leads on. There is no game more fascinating, I believe, than playing with glazes and fire! Once bitten by the experimental bug it is very difficult not to give all one's time to exploring the different fields that open out. And that is not the way to develop the more or less standard quantity production which seems to be the only way it is possible to make a living these days even in craft work. Experimenting is a luxury with me. I do more of it than I should, perhaps, but it is my chief fun and once in a while something interesting turns up to brighten the monotony of routine production.

I am not a potter through heredity but through environment. I happened to live in the little college town of Alford, New York, when New York State established in 1900 a school of ceramics in connection with Alford University. I was interested in drawing and design. The best instruction along those lines to be had in Alford was in the Ceramic School. So I entered to study art without any thought of becoming a potter. In the general course of things I made a few pots and got the bug which has been spreading its infection through my system ever since. Prof. Charles F. Binns who has been at the head of the Alford Ceramic School since its foundation has the faculty of inspiring his artistically inclined students with a real respect for and desire to make good pottery. It is interesting to note that a large proportion of the workers in artistic pottery in America today have been at some time under Prof. Binns' sound instruction and criticism.

At the end of my sophomore year in Alford, Prof. Binns sent me to Marblehead on a vacation job. I was to help Dr. H. J. Hall of Marblehead in establishing a pottery department in his Handicraft Shops. Dr. Hall was, as you doubtless know, one of the pioneers in occupational therapy. In his workshops nervous individuals gained health through carefully supervised work at several crafts. I was to develop pottery making. There was not much equipment, the kiln was a small china painter's furnace. I didn't know very much. We did not get any very startling results that first summer. In fact I felt that so far I had failed to demonstrate any claim to being anything resembling a potter. I didn't want to leave my first job in that state of mind so I proposed to give up returning to college and keep at it till I could show some decent results. Dr. Hall, being the kindest and most encouraging of men, decided to let the kid stay. And he has stayed ever since. By that I mean that I have had continuous work at Marble-



PLATE BY ARTHUR E. BAGGS

head giving at least a part of each year to resident work here, although I spent many winters away from Marblehead in studying and teaching. I returned to Alford for a year and a half and also studied in New York at the Art Student's League and in the Museums. For six years I was connected with the Ethical Culture School of New York City doing glazing and firing and some teaching in elementary pottery during a part of each winter.

Experimental work at Marblehead developed a line of pottery which seemed interesting enough to pursue on a regular production basis and after the first few years Dr. Hall allowed me to give all my time to its development unhampered by the complication of teaching pottery in the medical workshops. In 1915 Dr. Hall sold the pottery to me but it was always a child of his and he continued his hearty and helpful interest in it until his death. While I have been in charge of the technical and artistic direction of the work from the beginning, it is to Dr. Hall that Marblehead Pottery owes its existence. He founded it, believed in it, financed it through lean experimental years and was ever its firm friend, and mine.

The type of ware by which Marblehead Pottery is best known is of course the matt glazed pottery. In developing it we have tried to keep to simple good forms and quiet colors. There is nothing striking about it but as receptacles for flowers the pieces seem to be very satisfactory—the sort of pottery one can live with without tiring of it. Simple decoration in flat colors has been used on some pieces but most is in plain colors depending on form and texture of glaze for its charm.

In addition to the standard matt glazed ware we have from time to time turned out a few experimental pieces in many different styles. In this way I have had the fun of playing with the technique of the tin-enameled majolica of the early Italian potters and of attempting the most interesting process of applying lustre as used by them as well as by the Persians and the Moors of Spain. Like all modern potters I have had a fling at the beautiful blues obtained from copper in an alkaline glaze as the Egyptians and Persians did it. Bright reds have always been a goal for potters. Recently a few good pieces of an exceptionally brilliant red have rewarded my experiments with selenium as a coloring agent.

An interesting line of experiment sometime ago was in the working out of a very thin translucent clay body at a low temperature. It looks like porcelain but instead of being fired at the very high heat required for porcelain this body becomes translucent at a comparatively low heat. The way this came to be worked out is perhaps interesting as an illustration of the way ideas come from unlooked for sources. I was trying to make a white clay coating or engobe with which to cover the surface of a dark colored clay body before applying a light colored glaze. I made a mixture which I thought might work and applied a thin coat of clay. When the piece was burned the engobe failed to stick to the clay at all but peeled off in great pieces. But the pieces were white and translucent like porcelain. All right, if it was a failure as an engobe why not try it as a body by itself? So I cast some thin bowls of the mixture and after some changes



PLATE AND BOWL
Designed and executed by Arthur E. Baggs
On exhibition at Society of Arts and Crafts, Boston.

developed a body which made possible some quite charming eggshell thin bowls into some of which I introduced perforations filled with glaze something like the rice pattern china of the Chinese. This of course was not pottery exactly, nor porcelain either. But it was rather fun to do, just as a stunt.

Recently I have been greatly interested in working along somewhat different lines than I have attempted before. I have become fascinated by

"the mark of the potter's thumb." By that I mean not literally thumb marks, although they can be used effectively as a decoration but the live, vigorous, plastic appearance given by the hand to the surface of a piece as it is formed on the wheel in the wet clay, left as it stands without subsequent turning and finishing. Pieces of this sort must be more skilfully made than those in which later turning may be relied on to correct faulty line or too heavy construction. It seems to me that the wheel is the potter's best tool. I want to learn how to make the most of its possibilities. What I am trying to do now in my experimental work is to bring out and emphasize two things; clay's fundamental characteristic, plasticity, and the beautiful qualities of surface texture which the wheel and the hand alone can produce.

I am trying to finish my pieces completely on the wheel with no after turning except perhaps on the bottom. In decoration I have been trying simple patterns scratched or indented in the wet clay, applied as directly, freely and quickly as possible. By the subsequent application of slips and glazes these incised patterns may be interestingly brought out in contrasting colors by the process called "Mishima" by the Japanese.

I am just feeling my way in decorative treatment. I don't know yet just what sort of design is best. I shall probably have to make several hundred pieces before I get one or two really satisfactory ones. But I have a feeling that the method is a sound one which ought to be capable of bringing out the real pottery qualities I want to get—plasticity, vigor and directness of attack and a certain structural unity of form and decoration. Of course the matter of color treatment for this ware has many possibilities too. So far I have used mostly warm grays and browns breaking through a soft ivory. I have been most concerned with the handling and decoration of the clay itself. Glaze treatment of various sorts will be another interesting study.

In brief, the design is wiped into the clay while still very soft, the slip often applied just as the pot is removed from the wheel.

When partly dry we add another color over the entire surface which sinks into the lines of the incised pattern. Then wipe the whole surface, taking off much or little as I prefer to get a sharply outlined pattern, or one that will be delicate and shadow-like.

To sum up we have a red clay body, a white slip and a semi-transparent glaze. I like the simple directness of soft clay in which the decoration becomes part of the piece, a simple, almost crude incised scratching, slip filled or not, scrafito, and slip painting like old Thomas Taft.



ADORING PEACOCKS. By Arthur E. Baggs
MADONNA AND CHILD. By R. Guy Cowan,
winner of First Prize at Annual Spring Show of Chicago Art Institute.
On exhibition at Society of Arts and Crafts, Boston.

An Adaptation of the Honeysuckle Pattern

By Florence D. Bratten

ALTHOUGH a very large number of patterns have been made from this old draft there are still possibilities in it as the accompanying design will show.

This pattern consists of two elements; the first of four harness changes is to be repeated several times, using a dark green at first, and changing to a lighter tone at each repeat, in all four or five tones: this is to be followed by the flower motif which consists of three harness changes, one and three being alike.

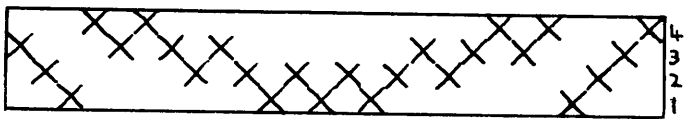
The result as seen from the photograph of a bag is a very tasteful floral pattern that is delicate enough for many uses.

Use the regular tie-up. Treadling
Harness 2 & 1—3 times
Harness 4 & 1—3 times
Harness 3 & 4—3 times
Harness 2 & 3—once

Repeat using four or five shades of green, darkest first.

Flower
Harness 2 & 1—2 times
Harness 4 & 1—4 times
Harness 2 & 1—2 times





Linen

By Mary M. Atwater

IN collections of ancient household equipment—I am thinking particularly of the interesting and complete collection of Colonial relics in the Pennsylvania Museum at Philadelphia—one finds, naturally enough, many implements used in the important household craft of cloth-making. Looms of all sizes—from huge affairs as big as a modern bungalow down to little garter looms or lap-looms—spinning wheels large and small, click reels for skeining, niddy-noddies, bobbin winders, warping frames, shuttles—all these things are more or less familiar. One may, however, be doubtful as to the use of some other pieces of equipment—a stout table, for instance, made of a very thick plank or slab of wood with a long slot through the center, the whole mounted on short legs and furnished with a heavy wooden beater that is hinged to the table at one end. This is a "scutch" or breaking table for flax. Also used in the preparation of flax-fibres are certain heavy blocks of wood thickly set with long iron spikes. These are the heckles or hackles through which the bunches of fibre were combed to free them of straw and of the broken fibres called "tow."

The processes of preparing flax in Colonial times were probably not very different—except for the use of metal hackles—from the processes used for the same purpose by the Lake-Dwellers of Switzerland who lived and wove at a very remote period, toward the end of the stone age. Among the relics of this far distant human life have been found hanks of prepared flax fibre and pieces of coarse linen cloth—probably the oldest fragments of textile fabric in the world. But it seems likely that the use of linen goes centuries further back than the lake-dwellers, to still more remote weavers whose art has perished. Probably flax has been cultivated, retted, hackled, spun and woven for six thousand years, and how much longer, who can say.

The "lint" or flax plant has been cultivated so long and so widely that it is impossible to say to what country it is native. It is an annual plant with a straight stem, delicate leaves and a small flower, growing about three feet high—an insignificant little plant of incalculable importance in the life of the human race.

The plant requires very careful husbandry. After the seeds come up and the shoots are an inch or two high, a flax field must be very carefully weeded by hand, and every vestige of weed growth must be removed. The crop requires a good deal of moisture, and it must be harvested at just the right moment—when the stems are yellow for three quarters of their length. When harvested it is not mowed like hay but is plucked, root and all, and tied in bundles, care being taken to have all the stalks in one bundle of approximately the same length. Removing the seed-pods—a process called "rippling"—is ordinarily performed by hand, as no very effective way of doing it by machinery has been found. The seeds—the well-known linseed—is valuable for its oil and its medicinal properties as well as for planting, and must be carefully gathered.

But the most trying process in the preparation of flax-fibre is the maceration, or "retting" of the stalks. This is usually carried on in the open air, in shallow ponds or in gently flowing streams, and sometimes on the open ground in a shady place where dew and rain fall plentifully. The water for the retting of flax must be very pure and soft—entirely free of minerals such as iron, and also free of lime. A trace of iron in the water stains and spoils the flax, and lime is highly injurious.

The flax-plants, tied in small bundles, are immersed in the water and weighted so that they will not float away, and are allowed to remain till fermentation is set up and until maceration has proceeded just far enough. This may take from three days to a month, depending on the temperature and constitution of the water, and there is no way of determining it except constant attention and the taking of frequent samples. If macerated too long, the fibres will be weakened, and if not

allowed to ferment long enough it will later be impossible to free the fibres completely from the straw and pith of the stems, and the resulting flax will be of poor quality. A few hours of carelessness, or a lack of experience, may result in the loss of an entire crop.

Modern industry has experimented with a number of methods of conducting this process in a more positive manner, but so far nothing has been found as good as the ancient method, and the finest flax of today is still prepared in the old way.

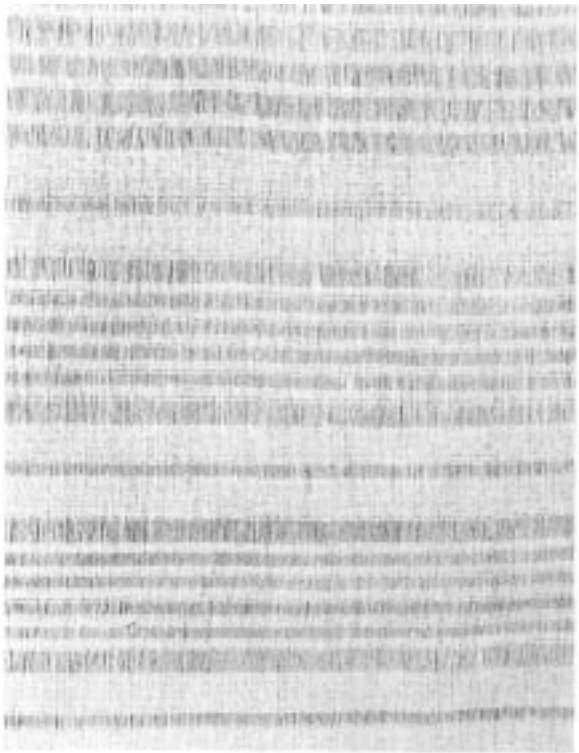


ILLUSTRATION 1

It is easy to see one reason why linen is more expensive than cotton—which lends itself readily to machine methods of treatment and handling.

After retting, the flax must be thoroughly and evenly dried, and is then ready for the breaking table. Scutching breaks up the pith and straw, much of which is immediately removed by blowing. Short fibres, broken fibres, and what remains of the straw is removed by the hackling process. On care and thoroughness in the hackling depends much of the beauty of the future linen fabric.

Hackling by hand in the ancient manner is heavy labor. When we think of this, and examine the fine linens woven by our Colonial forebears we must admire the conscientious craftsmanship. No wonder our great grandmothers loved and treasured their lovely linens, and laid them carefully away in lavender! They knew the life-history of every shining thread, from the flat, round seed scattered in spring across the plowed field, through all the processes of retting, hackling, spinning and weaving, up to the smooth and lustrous product. The modern housekeeper spends her money for what her chosen shop chooses to sell her, and knows as a rule very little about what she is buying.

There are a number of fibrous plants whose fibres are prepared much as flax is prepared and that are more or less used in the textile arts. Of these hemp is perhaps the oldest and the most widely grown. "Hemp" is a rather general name, used for a whole tribe of plants that differ a good deal among themselves. The hemp fibre is coarser and harsher than flax, though some qualities approach in fineness the coarser grades of flax. In ancient Egypt, hemp and flax were sometimes mixed in the same fabric, and to distinguish one from the other is not always easy.

Hemp and jute are not the same thing, though many people confuse them because both are now used chiefly for the making of rope and cords. Jute, very widely used today, is a plant requiring special conditions of soil and climate, and is grown almost exclusively in India. Besides its use in the making of ropes, it is woven into burlap sacking and is even used for the backing of cheap floor-coverings and sometimes in handicraft. It is a lustrous fibre, takes dye readily, but is stiff and quite coarse.

The fibre that most closely approaches flax in beauty is ramie. The plant comes originally from China and is sometimes called China Grass; it can, however, be grown in many climates and has been introduced into the United States with success. A good deal of ramie is now grown in California. The fibre is very soft and silky, rather more lustrous than flax but not perhaps quite as strong. Though it has been known and used from very ancient times, it is still in its infancy as far as the industrial arts are concerned. This is because it is even more difficult to prepare than flax, and no special process has yet been devised that seems satisfactory.

The spinning of flax is now rarely done by hand, though spinning is an agreeable occupation for the fingers, and the handspun threads are delightful to use in weaving.

The linen threads available to a modern weaver come in a wide variety of kinds, qualities and "grists." Not long ago linens for weaving were to be had only in very large, troublesome skeins, but most linens in common use can now be had spooled. This is a great convenience.

Linen threads are reckoned on an ancient scale entirely different from the scale for cotton or wool. A "cut" of linen is three hundred yards, and the grist of the yarn is reckoned from the number of

cuts to the pound. A "twenties" linen is a thread that runs twenty cuts—or 6000 yards—to the pound. A "40/2" linen is a two-ply thread made of two forties threads twisted together, and will have the same yardage as a twenties single. With the grist of the thread indicated it is therefore easy to figure the yardage to the pound of any particular thread. To know this is useful when calculating the amount of material required for a piece of weaving.

What thread to choose for a particular purpose is largely a matter of taste. Some people prefer coarse linens, that are certainly very handsome by

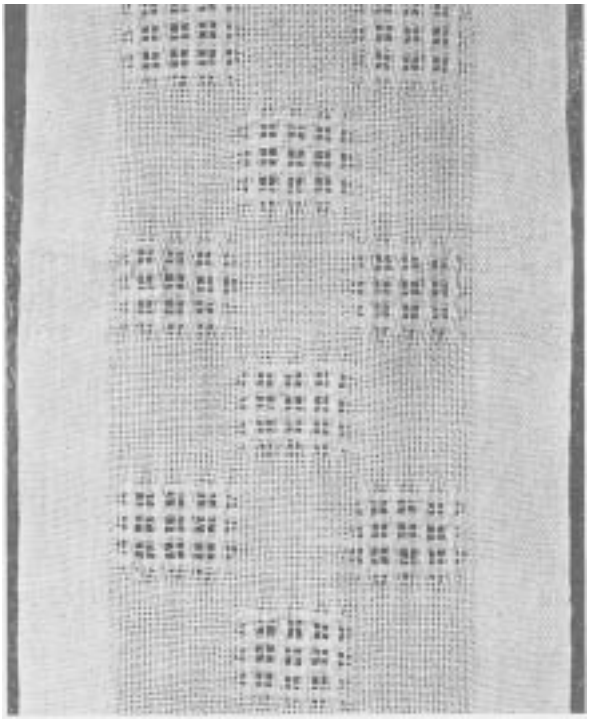


ILLUSTRATION 2

their weight and sturdiness, while others prefer fine and delicate effects, that are very lovely too. The success or failure of a particular piece of weaving in linen depends very much on the spacing of the warp and on the balance between warp and weft materials. There is no rule. The thing is a matter of experience, experiment, or rule-of-thumb directions.

There are two main kinds of linen thread,—flat or "line" linen and round linen. Round linen is smoother and stronger than flat linen, but if used both as warp and weft produces a wiry fabric, for many purposes not so beautiful as the more supple fabric made of line linen. And too, the slight irregularities of line linen add a great deal to the character of the fabric.

There is a very great difference in price, and also in strength, between what are sold as warp linens and what are sold as weft linens. No one should be tempted by the lower price to try warping with weft linen. Such an attempt will result in failure—much loss of time, many broken threads, and an unsatisfactory result. One may, however, use warp linen as weft, and in fact it is usually advisable to do so in hand-weaving, as the result is a handsomer and stronger fabric. The ordinary weft linen, however, makes very attractive and inexpensive towels when woven on a fine white cotton warp, and is good enough for the purpose.

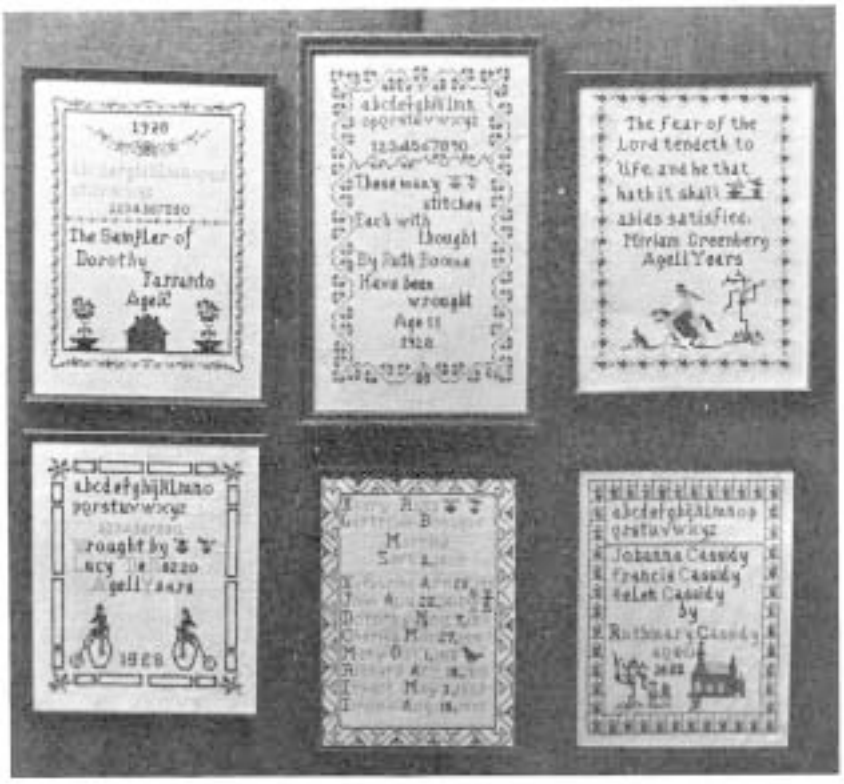
Colored linens are very much more expensive than natural or bleached linens, and for good reason. Linen is extremely refractory to dye-stuffs, absorbing an enormous quantity of dye—as much as pound for pound for some strong colors—and requiring more time and trouble in the handling than wool or cotton. People who have not tried their hand at dyeing linen rarely know this, and the cost of colored linen sometimes seems to them excessive.

No doubt it is to the difficulty in dyeing that we owe some of the beautiful weaves evolved for the decoration of linen. A rude and simple weave will be interesting and beautiful if woven of carefully arranged colors, but to produce patterns without color, simply by subtle differences in weave, is a much more difficult type of art. Weaving in linen requires a special technique, as different from the technique of weaving in wool and cotton as drawing in pen and ink differs from oil painting.

The ordinary four-harness overshot weave, so handsome when woven in wool or silk, often looks stringy and "poor" in linen,—especially if the pattern selected has any very long skips. Linen threads do not fluff up and cling together like wool; they have no elasticity.

The most beautiful weave for linen is undoubtedly the damask weave. This is a weave in which the pattern consists of figures in sateen on a satin ground, the difference in texture being depended on to produce the decorative effect. The lowest terms of the satin tie is the four-harness tie, and the five-harness tie is much handsomer. This means that on an ordinary loom four or five harnesses will be required for each block of the pattern. The effect can be produced on a smaller number of harnesses by using two sets of harnesses, one set with ordinary heddles and the other with long-eyed heddles, and drawing each warp-thread through a heddle of each set. The looms on which the earliest weaves of this sort were made in this country were looms of a large number of harnesses, as many as forty having been used. Most damask is, however, woven on Jacquard looms. And all of this is beyond the reach of most modern handlooms and hand-weavers.

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SAMPLERS MADE BY SCHOOL CHILDREN

The A B C of the Coverlet

By Roger Millen

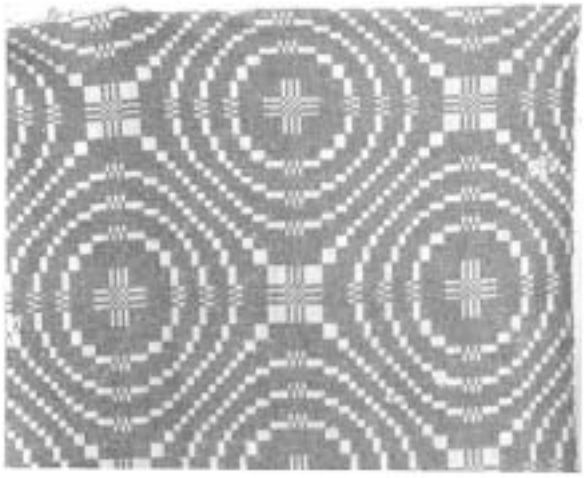
OUR American coverlets may, for purposes of identification, be separated into five classes: the "Four-harness Overshot," the "Double-woven," the "Reverse Twill," the "Summer and Winter," and the "Jacquard." The patterns are, to some extent, common to at least four of these, but the weaving technic is so distinctive in each case that no confusion need exist. The classification is my own and is based on examples which I have found to be most typical in New Jersey and Eastern Pennsylvania. No claim is made that it is all-inclusive. The territory covered in research is limited, and it is quite possible that coverlets developed in weaves wholly unknown therein are well known elsewhere. If such there be, go, mark them well—and tell us about it.

Everyone, it would seem, in this "antique conscious" day, knows his Phyfes, Stiegles, and Reveres, but the coverlets remain, for very many of us—just coverlets. That they differ from each other in inspiration, period, and technic quite as sharply as a Tudor chair differs from one typical of the Fifteenth Louis, is a fact not generally observed.

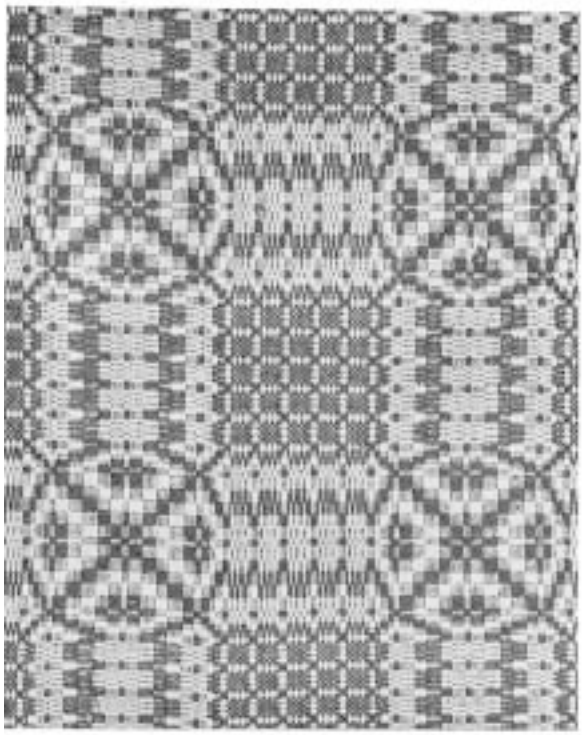
We have always had cabinet-makers, potters, silversmiths and other craftsmen who were able to carry on the traditions of the great creative masters. The coming of the machine age played havoc in their ranks, to be sure, but the weavers—where were they? With the introduction of the steam-driven loom, the craft of hand loom weaving was swiftly reduced to little more than a tradition in the United States. The housewife found herself relieved of a task which must often have been arduous and exacting, and able to replace her slowly wrought fabrics with the novel factory-made goods. For the professional weavers, whose livelihood depended upon a knowledge and dexterity gained through a long apprenticeship, the change was disastrous, indeed. Forced into other occupations, their skill died with them, and the working knowledge of the craft as practiced in their day was virtually lost.

While a knowledge of the history of the craft is very essential to the modern weaver, it must remain a dead language to most of us. Today, if one aspired to the competence in the preparation of cotton, linen, and wool, which was common knowledge a century ago, a very considerable amount of research and years spent in experimenting would be necessary. In this time-driven age we shall do well indeed, if we strive at our looms to achieve a craftsmanship worthy of our heritage. And what resources at our command! Yarns in cotton, linen, silk, and wool, of the highest grade and in a range of colors undreamed of in Colonial days. Looms ranging in size from tiny table models to the most complicated types equipped with many harnesses and embodying the best working principles. Three or four of these of varying capacity may easily be housed in the space required by one of the ponderous Colonial looms with its accessories.

Of the old weaving, little remains save the coverlets, but what a rich store of these! Always an object of pride to the weaver or original owner, most of them that survived the reign of terror in home decoration and furnishing, did so because of sentiment. "We've never used it but kept it laid away because Grandma was always so choice of it. No, I guess we wouldn't care to sell it," and then, with a genuine, but quite mistaken, tribute to



SUMMER AND WINTER WEAVE
Courtesy The Newark Museum, Newark, N. J.



1. FOUR-HARNESS OVERSHOT

Grandma's foresight, "But they do say they fetch a good price nowadays."

Anyone who has followed the lure of the coverlet must have heard this almost word for word, again and again. So here we are with the loom of our choice, an almost bewildering variety of materials, and the weaving traditions of the entire world at our command. Quite naturally and properly, the resources of our own land will be the first to claim our attention, and here it is that colonial weaving ceases to be a dead language, and the old coverlets become an inexhaustible mine of example and suggestion.

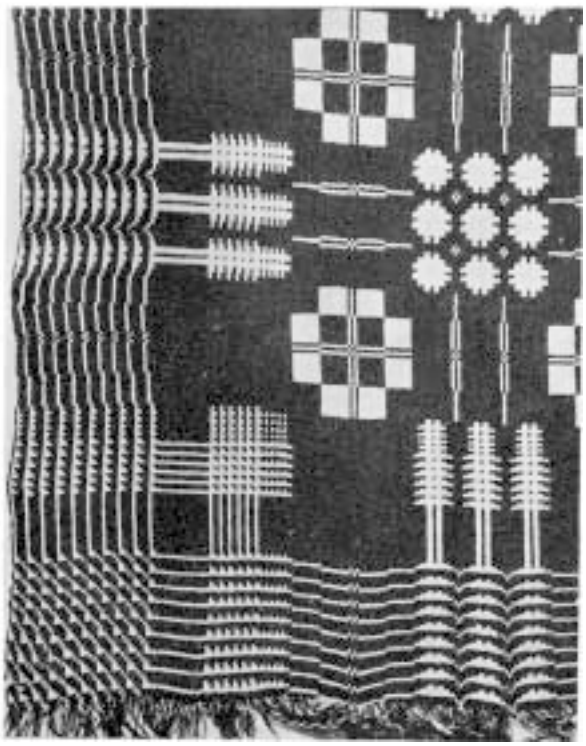
We must cultivate a really knowing eye; we must learn to read a piece of weaving as a musician reads his music; and we must, above all, be able to visualize, and transpose, and adapt, so that a scrap of an old coverlet rescued from a corner of a woodshed may, perhaps, resolve into a sumptuous winter coat, a handsome rug, a pair of portieres, or a hand bag! This, as perhaps most of us know, is not at all difficult, yet there are weavers who are accepting all of their patterns "second hand," and missing altogether this thrill of discovery, the delight at finding and applying something which comes to one like a fraternal gesture from the original weaver. "There ye have it! 'Twas my own notion!"

Before weaving analysis and draught writing are attempted, one should be prepared to distinguish almost at a glance the nature of any coverlet examined. Otherwise we may find in the course of our earlier adventures that we have "bitten off more than we can chew"—an unnecessarily discouraging experience. Let us look, then, in order at the "Four-harness Overshot," the "Double-woven," the "Reverse Twill," the "Summer and Winter," and the "Jacquard."

The "Four-harness Overshot," shown in Figure 1, vastly out-numbers all of the other weaves. This is readily explained by the fact that, as the name implies, a loom of only four harnesses is required to produce any one of the several hundred known patterns. These looms, which were also used for weaving every other fabric required in the early American household, were as typical as the great fireplaces, and quite as indispensible as they together provided the three prime necessities—heat, food, and clothing.

The weaving of the overshot patterns is extremely simple, and the old threading draughts were handed down from mother to daughter and copied and circulated among the neighbors. No doubt, too, the number and variety of blue and white "kivers" which a housewife could display was a matter of pardonable pride to her, and the source of considerable prestige in her own neck of the woods. As coverlets of this type were typically "home made," they were the first to be produced in the colonies, and the last to succumb to the invasion of the power looms.

The indigo plant from which the deathless and

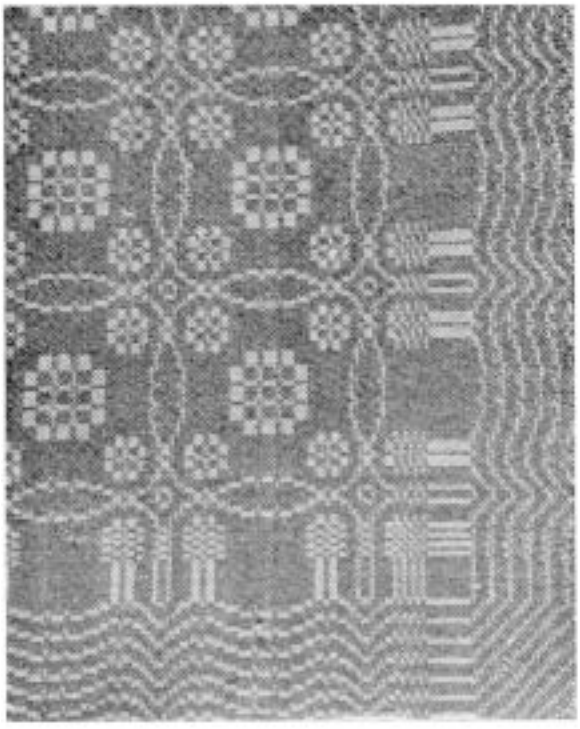


2. DOUBLE-WOVEN

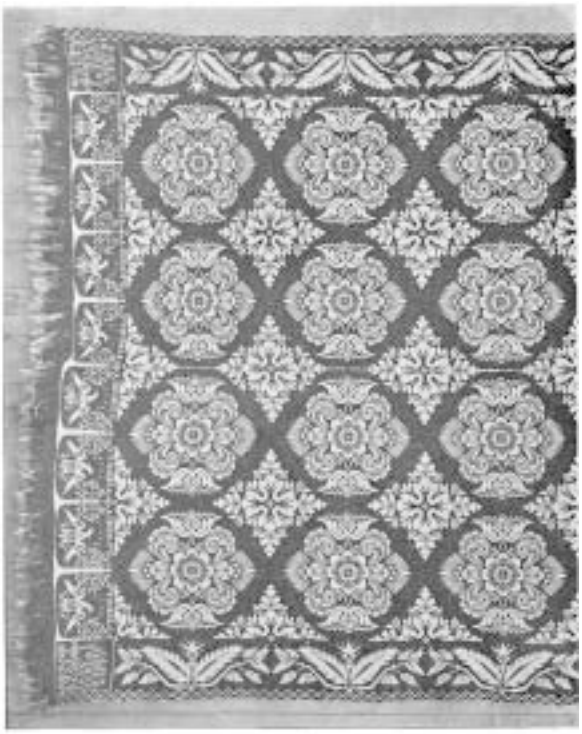
unmistakable "coverlet blue" dye was made, was plentiful everywhere, and its use so simplified by means of the perennial dye pot, that the majority of the coverlets were made in this color. Red, green, brown, and some yellow were also used, and combinations of two or more shades are frequently found, some very lovely, and some very deplorable! White cotton or linen was used for the warp and "tabby" or "binder."

These features of material and color apply somewhat to all classes of coverlets, but the unique feature which sets apart the group here considered appears in the name, "overshot." The pattern threads, wherever they appear, are raised over the white foundation in "skips" or "floats." The wool pattern is "overshot" above the cotton or linen base. This is most noticeable in the largest of the "blocks" which compose the design, as the pattern threads skip over eight, ten, or even twelve, of the warp threads. The whole design is slightly raised above the white base, and this feature, while very striking and attractive, also spelled the doom of the coverlets that met with continuous use. These overshot pattern threads had to take the brunt of the wear and tear, and how the moths loved them! I know a very old and finely woven example so worn that the pattern is indistinguishable.

Overshot patterns were sometimes developed with more than four harnesses, but these are very rare and not particularly desirable; just the old weave trying to be high hat.



3 Reverse Twill



4 Jacquard
Collection of Dr. G. Wyckoff Cummins

"Double-woven" is a name no less descriptive than "Four-harness Overshot." The coverlets in this class are precisely that. Two warp beams were used, one for the white cotton base or background and one for the wool pattern, and two interlacing fabrics were woven. Coverlets of this type may be identified very readily. The pattern and background appear in fields of pure color without any of the half-tone effect characteristic of the overshot weave. A typical example is shown in Figure 2. They are usually much heavier than the other types, and if one selects a large pattern block, it will be found that the fabric composing it may be separated from the white block on the reverse side. Red was frequently combined with the blue and white with fine effect.

With the "Double-woven" coverlet, and the more complicated looms involved, we leave the scene of the pioneer cabin and enter the realm of the more pretentious colonial home, or the field of the journey-man weaver who sometimes travelled about with his loom mounted upon an ox-drawn cart, weaving from yarns prepared in anticipation of his coming. There is about these double-woven coverlets an air of dignity and solid well-being which bespeaks a day of comparative security and prosperity—less of hardship and more of ease. They enjoyed their greatest popularity during the last half of the eighteenth century.

The "Reverse Twill" coverlet was contemporary with the double-woven, and the patterns employed are very closely related, but there the resemblance ceases. Wool was used, as a rule, for both warp and weft. The single exception known to the writer is developed in linen and wool and appears to be very old. A detail of this coverlet is used for Figure 3, and serves the purpose in illustrating the weave much better than the color combinations more commonly found.

Beautiful shades of madder red seem to have been favored for the warp; a deep blue for the weft. The distinguishing feature of the weave is the "twill," which runs in one diagonal through the pattern and the opposite way through the background. As no tabby thread is used, the fabric is delightfully soft and yielding. A fine specimen recently examined showed a variation of rather light blue stripes running through the rose warp. The effect, with the dark blue weft, was very unusual and handsome.

The "Summer and Winter" coverlet appears almost as a "sport" among the better known varieties, but it is difficult to understand why this should be. The technic is simplicity itself and requires a loom only slightly more elaborate than the overshot weaving. The fabric is distinctive, very durable, economical in the material required, and strikingly handsome. Examples of it are very rarely found in the territory known to the writer. The Museum of the City of Newark, New Jersey, has a fine coverlet in this weave, a detail of which is illustrated. A careful study of this cut will prove a better aid to identification than any suggestions that I may offer. The fabric is smooth and closely woven, somewhat lighter in weight than the other types described. The pattern thread is "tied in" by every fourth warp thread, the whole surface presents a subtle blend of color. A little white appears in the blue pattern, a little blue in the white ground. As in the other weaves discussed, a white linen or cotton warp was used with a blue wool pattern yarn.

The "Jacquard" coverlets have their name from the loom upon which they were woven. This loom differed radically from every type previously used. It was exceedingly complicated, but permitted a freedom in design which was altogether new, and human nature being what it is, the results, in many instances, betray an amusing lack of restraint. Spread eagles were a favorite motif, with "E Pluribus Unum" inscribed on the streamers which they flaunted, as eagles will. Fruits and flowers in elaborate profusion were characteristic, as well as public buildings and public men.

The colors were often atrocious. Riotous shades of red, green and blue were thrown together with no apparent thought of keeping the peace. Very often the weaver's name, town and the date of weaving appeared on a corner, with the customer's name opposite. This was a nice touch as it adds greatly to the value of such coverlets today. Occasionally, however, an intelligent effort was made toward restraint in design and color, and some of these coverlets are really magnificent. As the first Jacquard loom was brought to America in 1825, most of the coverlets in this class were produced during the thirties and forties.

In addition to the foregoing classes, many isolated examples may be found which refuse to be classified. Odd star-shaped patterns made with a perfect swarm of harnesses; more curious ribbed patterns with a Scandinavian air; others in red and blue squares which surely do not justify the labor expended upon them; all these and many more have come to light, but very few have proved either attractive in themselves or adaptable to modern uses.

How regrettable that anything need be said about cheap, machine-made imitations of the hand-woven coverlet! The weaving of honest reproductions, to be treasured or marketed for what they are, merits every encouragement; but to offer machine-made coverlets as reproductions is a palpable fraud, and this is being done in at least one widely advertised instance. The old patterns are copied with diabolical accuracy, and the coverlets turned out on power looms at prices with which the hand-loom weaver cannot hope to compete. A cleverly composed catalog is sent to the inquiring, and while the statement is nowhere made that the material is hand-woven, this impression is adroitly built up. We are assured, however, that the coverlets are made without a seam, and here we have a sure means of detection! The Jacquard coverlets are the only type which were sometimes made without a seam through the center. This was due, of course, to the limitation of a weaver's "reach" in passing the shuttle to and fro. The coverlets were therefore made in two strips and sewn together. Since the machine-made article may be produced more cheaply in one piece, this "improvement" is offered as a mark of superiority!

"MOUNTAIN LIFE & WORK"

At Berea, Kentucky, and under the sponsorship of Berea College is published a quarterly magazine "Mountain Life and Work" which is of great value to anybody interested in the problems of the Southern Mountain region. It contains articles on the social, economic, and educational phases of life in those sections, is well illustrated, and excellent reading.

The Art of Quilting and Patchwork

By Eleanor Hagan

AFTER all the blocks of a quilt are made the next step is setting them together. The manner in which this is done requires careful thought and consideration as the effect produced in the completed quilt depends largely upon the way it is put together. The use of plain blocks to alternate with pieced ones is the commonest and perhaps most popular arrangement. Bands of white or plain color are also combined with the pieced blocks and produce a nice contrast and pleasing effect. The larger blocks having an applique design are usually placed together without any additional pieces, the corners supplying the white that is needed. Experiments may be made, and the desired effect arrived at by arranging the finished blocks in a square, on the floor or any large surface in various ways. This will show the effect of the blocks in different settings, and will help in selecting the most effective way of putting a quilt together.

After all the blocks are made and evenly joined, the quilt top is ready for the lining and interlining. This interlining is usually of outing flannel, sheet wadding or cotton batting, the latter being preferred by the experienced quilter. Its soft texture brings out the lines of the quilting and the fine stitches of which every quilter is justly proud. The muslin which forms the lining of the quilt is cut larger than the top, about one and one-half inches being allowed on all four sides for a finish. This margin is then turned over to the top and hemmed down, making a neat finish resembling a narrow binding.

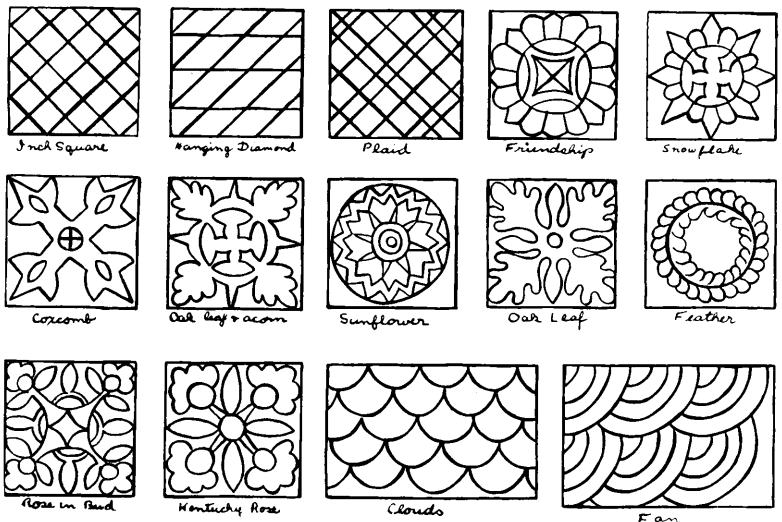
Next, the top, lining and interlining are placed one on top of the other, perfectly smooth and without a pucker or wrinkle. They are then basted together and are ready to be placed in the quilting frames. Now the design is marked on, either free-hand using a hard pencil, or by means of a perforated pattern, and the actual quilting takes place. On fine quilts this is always done entirely by small, running stitches.

Hand-quilting, while one of the oldest and most useful arts has never been seriously affected by modern machinery, and most of the finer work is still done by hand. Its possibilities are endless and it is here that the artistic side of the quilter has free range. Many individual ideas can be carried out and drawn with rule and compass. Small, continuous designs are very effective; rows of scallops, geometric figures and lines crossing each other diagonally, forming tiny squares or diamonds are all favorites with the old-time quilter.

One may have an ancestral piece which is treasured, from which one may learn about quilting. The fine, old patterns are always there: the Hanging Diamond, the Feather, the Fan, Inch-Square, Wreath of Roses, Sunflower, Pineapple and scores of others known by name to few but the quilters themselves. Some of these, especially the Double Feather, will be found again and again on the old-time quilts and pure white counterpanes. Indeed, one is rare that does not display this pattern of Feather stitchery.

From time immemorial there have been quilters in many parts of the world,—China, Japan, Holland, Italy and Spain, but the art was raised to a high degree in our own country and is regarded as a truly American handicraft. Fine quilters are still quite common in our country districts and hamlets, especially in Iowa, Kentucky, Ohio and Connecticut. Among these are many skilled workers with taste, zeal and art ability, who make each quilt a real work of art. These masterpieces may be found anywhere, in city or country, as well as in museums and private collections.

One wonderful old quilt is the Orange Tree pattern. The design motif consists of one large orange tree laden with fruit and in full leaf. This motif occupies the greater surface of the quilt. The remaining space is quilted in small diamonds. The work is carried out in very brilliant colors and makes a rare and attractive piece which is of English origin.



QUILTING PATTERNS *Arranged by Eleanor Hagan*

An exquisite example of the American quilt at its best is one with a basket of roses, said to have been made in New Jersey long ago. Its roses are still fair, though their lovely companions which were the inspiration are faded and gone. It is made of fine white cotton cloth and lined with a coarse linen. No layer of padding was used between, but the design was raised by bits of cotton stuffed under the colored figures from the back. The quilting on this piece was a fine backstitch, so close and small that it resembles on the right side very fine machine stitching. Its pleasing design, harmonious colors and exquisite workmanship reveal to us the quilter's art in its greatest perfection.

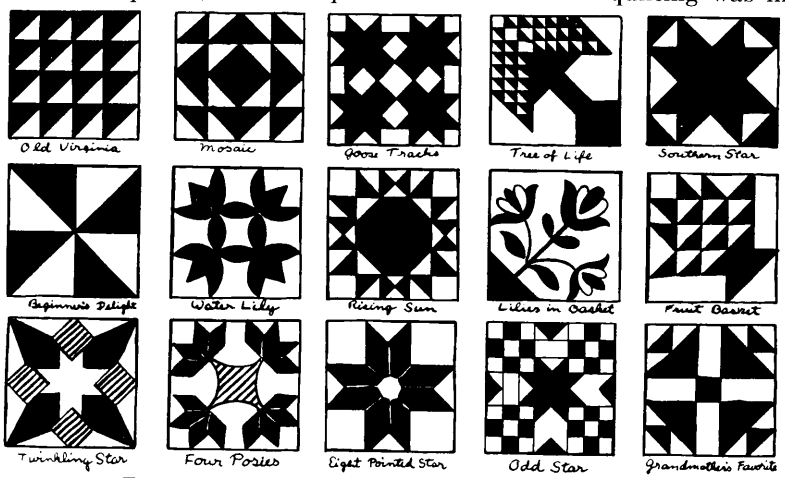
Another type of work, very different from the rose basket quilt, is a counterpane of glazed chintz, sometimes seen in old-rose, sometimes in lemon yellow. Such work belongs to the eighteenth century quilting and was a favorite at that time. The patterns used on glazed chintz were larger and bolder, and because of the homespun linen lining and cotton interlining, the stitching was necessarily of a coarser quality.

In the last of the eighteenth and the beginning of the nineteenth centuries came a vogue for the pure white counterpanes, whose only adornment was the quilted design. The few of these beautiful quilts which remain are treasured as relics of past industry by their fortunate owners and deserve special mention. The foundation of such a quilt is fine white muslin or longcloth, with a very thin interlining. The design is drawn upon the surface and quilted with the finest stitches possible. One of these exquisite, all-white quilts has the favorite Double Feather worked in waving lines, and these comprise the whole design. This gives a striped effect which is most unusual in quilting. In another all-white one the waving line of Double Feather is used as a border. Both counterpanes are said to have been made in Kentucky, and both depend for their beauty upon the design and fine stitches with which the quilting is done. The background is so closely quilted as to resemble a woven fabric, and this smooth, even surface throws the design into low relief which is accentuated by shadows cast upon the lower surfaces.

Another very old variety of quilting was that done in yellow silk thread on fine white linen, and afterward embroidered very tastefully with yellow silk floss. This had great popularity in England in the seventeenth century. Still others were those very lavishly quilted with gold and silver thread. Rare specimens of these are carefully guarded in the museums of England.

At one time, many centuries ago, European quilting was influenced by rich floral designs of the Persians. Hunting scenes, battles, ships at sea and pastoral subjects were also used as quilting patterns. These early specimens of the art were truly marvelous and it is doubtful if they will ever be equaled in excellence.

The grape vine, basket and quaint sprays of flowers are reminiscent of late Colonial days and were carried out in the corded quilting which was characteristic of that period. For this work the design was stamped upon the goods that was to serve as lining of the quilt. Around this



DESIGNS FOR QUILT BLOCKS *by Eleanor Hagan*

Continued on Page 31

Ships in Miniature

By Margaret Whittemore

CHARLES G. Davis, naval architect, has said, "Ships seem to be inborn into the minds of Americans, and let us hope the love for them and the love for the little ship models will never die out; for ships breed tough, hardy, resourceful men that a nation can depend upon."



VIKING BOAT of the type belonging to Lief Ericsson

A ship model is a form of ornament that appeals to the love of romance and adventure in the heart of almost every person. Most of us have read and heard enough about the mystery of the sea to have a curiosity and inward longing to know more about ships; and those who have been to sea love to sit of an evening and dream of days gone by while studying the little ships on the mantel piece.

The earliest types of ship models were made some 2000 or 3000 B.C. by the Egyptians and have been found in tombs,—one in King Tut's tomb. These were buried with the body in order to provide the departed with a means of transportation across the river separating them from the next world. Many pottery and clay ships have been unearthed in various parts of the world. These may have served as toys in olden days.

It was customary for builders of large ships to hand to the king or Board of Admiralty models of ships which they planned to build. These took the place of drawings and plans such as are used today. Samuel Pepys, English diarist and Secretary of the navy during the seventeenth century, wrote of the use of such prototypes for construction purposes. The process was far from being accurate, and it was left for a small ship-builder of Newburyport, Massachusetts, in 1774 to revolutionize the art of ship-building by sawing his model into horizontal templates and taking off a linear tracing of each one. Detailed plans on paper were not in general use until about 1841, the period of clipper ships.

About the time of the War of 1812 captains and crews of vessels which were defeated in naval encounters were court-martialed and put into prison. Under these circumstances, officers and especially the ship's carpenters utilized their time in making miniature ships. When their food was brought to them they would keep the bones and carve them into appropriate shapes. Human hair was used for rigging. With the lack of tools for this work

available in the prison, it is remarkable that such perfection of workmanship could have been achieved. These are generally known as "bone models." There are several of them in the collection in the Metropolitan Museum in New York City, loaned by Colonel H. H. Rogers of the Standard Oil Company.

Another type of miniature ship consists of the church or votive models, made in imitation of large vessels that had weathered the storms and returned from successful voyages to foreign shores. These little ships were hung by their masts, so that they could turn round and round, in the



"HALF MOON" modeled after ship in which Henry Hudson sailed

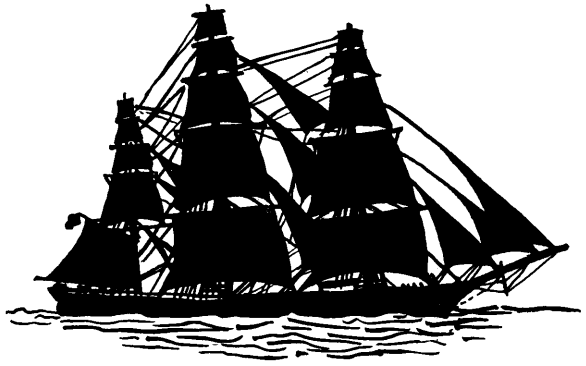
seamen's bethels or chapels. Such votive models have been found in England, France, and Brittany. They are, however, becoming more and more scarce, due to the ravages of curio-seekers, who have transplanted them to homes and museums in this and other countries.

For many years men have been building little vessels for recreation or as a hobby. Bankers, lawyers, and business men of all kinds find in the study and construction of ship models an alluring pastime. Men, who thought they knew ships, often discover, when they come right down to making accurate models, that there is much they do not know. Many books have been written on the subject, and a magazine is now being published called "The Shipmodeler," the official journal of the Ship Model Makers' Club. This club is still quite young, but already includes members from every state in the Union and countries abroad. Gordon Grant is the president, and E. Armitage McCann is Secretary-Treasurer. The members of this organization were given an opportunity to exhibit as a unit at the Marine Exhibition in February. This was held at the Half Moon Hotel, Coney Island, N. Y., for the benefit of the "Save Old Ironsides Fund." The navy showed thirty-eight models and there were others from various steamship companies. A large mural painting by Griffith Baily Coale was on display, and Gordon Grant lent his collection of sixty-two original drawings of historic ships.

Because ships are so foreign to many parts of the United States where models are made, the builders often find it necessary to establish contacts with various sources of information relative to this subject. Data may be secured through the Marine Research Society of Salem, Massachusetts, which issues from time to time reference books and documents along this line. By carefully watching the lists of old book dealers, one may accumulate quite a library on ships and their construction. The Free Public Library in Trenton, New Jersey has on display an excellent model of the famous clipper ship "Sovereign of the Seas," one of the fastest clippers ever built. This library reports a continuous interest in ship modeling as shown by the calls for books on the subject.

For one who is interested primarily in the study of hulls and the shape of the ship there are available collections of models such as those of the New York Yacht Club, the collection at the Smithsonian Institute at Washington, the Webb Academy at Fordham Heights, and many other places. Here the development of ships' hulls can be traced from the little three hundred tonner to the two thousand ton clippers. George B. Douglas of Upper Montclair, New Jersey, has published from one hundred to one hundred and fifty plans for the use of those who make small models.

Aside from making them, many find the collecting of models a fascinating hobby. Booth Tarkington has a choice collection. One well-known attorney has gathered about him a fleet of miniature ships and placed them in the large living room of his home. The room is faced with rock and is open up to the high pointed roof, with a balcony running all around. On the pillars supporting the balcony he has fastened the little ships by brackets,

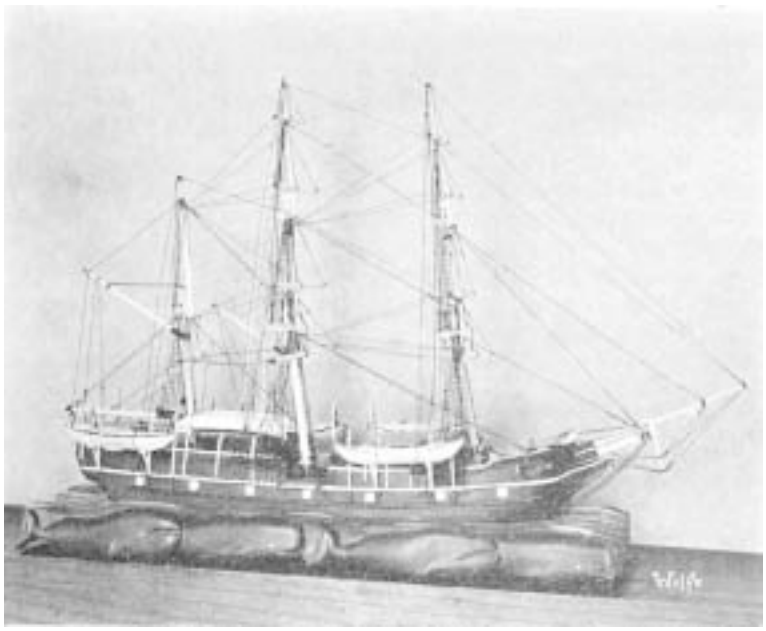


A CLIPPER SHIP

so that the fleet seems to be gayly sailing around the room. In one corner of the balcony is a workshop where a man is busily engaged in making new models.

American Museums of Fine Arts are now including models of ships in their list of treasures, thus following the example of important European museums. In this way an era of courage and romance is kept alive, and memories of the splendid sailing vessels which brought renown and riches to our coast-line states are being awakened.

The Boston Museum of Arts has recently opened a new wing and included there is a room entirely given over to ship models from the collections of prominent Bostonians. There are thirty-two models, all of excellent workmanship, and most of them historic. They are a permanent loan to the museum from Mr. J. Templeman Coolidge. There is a big hull of a seventeenth century French vessel, one of a Dutch East Indian-man of the same period, a naval board model of H.M. "Royal George," the "Flying Cloud" built by Boucher, a British landing barge, and some fine small pieces and models. It is interesting to have examples of early British and French vessels to compare with the American specimens. The foreign models frequently belonged to the reigning sovereign and possess sturdy beauty and perfection of workmanship. The European Admiralties and Dock Yards produced models as early as the middle of the seventeenth century, and employed men whose sole occupation was the making of them. These models were prototypes of the vessels which took their actual shape from them, being built from the model. Several specimens show open sections in order that measurements might be made and enlarged to scale in the actual construction of the ship itself.



MODEL OF A WHALER
Made by Dr. Arthur D. Gray, Topeka, Kansas

Rock-carvings dating back to at least 500 B.C. have been found giving some idea of the kind of vessels used by the Vikings in that very remote age. They represent long rowboats with very high carved prows or sternposts, and were steered, not by a rudder behind, but by an oar at the side; and from this practice is derived our word "starboard" or "steerboard," being the right-hand side of the vessel. The Vikings used a square sail, which could be hoisted when required. The travellers among the fjords of Norway may to this day see those heavy boats with high prows and square sails, contrasting quaintly with more modern-built craft. Among the coronation gifts to Hirohito, Emperor of Japan, was a silver table model on a black marble base, representing the Gokstad Viking ship which was buried in the ninth century and is now on view in Oslo.

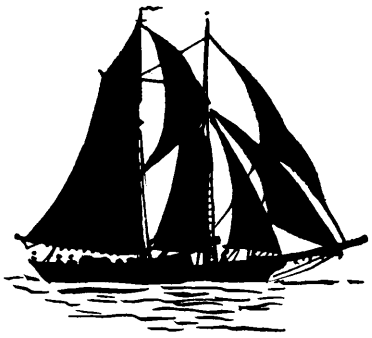
The type of boat used by Lief Ericsson in sailing the uncharted seas toward America has been a favorite pattern for ship model makers. One cannot fail to admire the beauty and grace of this little ship, built for buffeting heavy seas, but so small in comparison to the mammoth vessels which cross the ocean today. The men at the oars or sweeps sat behind large round shields, somewhat like those the Roman soldiers used to carry.

As far as is now known there is only one perfect model of the "Constitution," immortalized in Oliver Wendell Holmes' poem, "Old Ironsides." It was made several years ago by a United States naval officer. It is a three-masted, square-rigged vessel, and the original ship was built in Boston about 1796. In the war of 1812 it showed its possibilities in the way of speed and later in helping to clear the Atlantic of pirates. There is considerable uncertainty about the early figure-heads on this ship. It is supposed that when launched she had a figure-head of Hercules, which was knocked off in her engagement before Tripoli. Later she may have had one representing Neptune, then a billet-head, then for a short while a full length figure of President Jackson, and finally a billet-head again.

There are the ships of Columbus, the Santa

Maria, the Pinta, and the Nina. The Santa Maria, Columbus' flagship, was the largest and finest of the three which set sail under the flag of Spain in 1492 to try to discover a route to India by sailing westward. These ships were of a type developed by the Spaniards, called "caravel." The Santa Maria had three masts and a bowsprit. The original was only 128 feet long and weighed 100 tons.

Other favorites are the Bon Homme Richard that belonged to John Paul Jones; the Claremont, the first steamboat, and the one in which Robert Fulton sailed up the Hudson; the Vittorio, belonging to Ferdinand Magellan, and the first ship to circle the globe; and the Half Moon in which Hudson discovered the island which is now New York City. There are the sturdy Mayflower of the Pilgrims, Spanish galleons of the type used by the Spaniards in the sixteenth century in carrying treasures from America, and Rose Mahoney, a five-masted schooner which was once the pride of the United States merchant marine.



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Continued from page 2

cient life to influence work into the 17th century in countries like Holland and Spain. At its height there was a galaxy of brilliant minds pervading every phase of life—men like Michel Angelo and Leonardo da Vinci were on the topmost rung in the arts; Leon Baptista Alberti, Pico de Mirandella, Filfelfo, Machiavelli, Poliziano, and Guiccardini were leading the van in humanism, literature, the development of historical study, sciences, and so on. Europe acquired a new spirit through the work and writings of these men; there was a substantial scientific interest; history was viewed in a correct light, the arts progressed, life in general was on raised standards; and the outlook was completely different from that prevailing in the Dark and Middle Ages. Many of man's greatest geniuses were contemporaneous with the Renaissance; in painting and sculpture, their achievements have not been surpassed to this day; in science, Da Vinci was working out theories that have only been broached anew or indicated within the last few decades; in fact no matter from which angle we look at the Renaissance we must admire its greatness and we can only be impressed with its tremendous influence on history and man.

In those four groupings do we place man's progress in his cultural life; there is always change of greater or less duration and once again the wheels are turning. The significance of the turn will some day be encompassed in the term used to catalogue our efforts. We call it "Modernism" —whether posterity will classify it as a fad, style, period, or age remains to be seen. But when we look back and see the years and centuries consumed in erecting the structure of the Renaissance we should not fret at the course pursued by Modernism. There are radical departures, new materials, new methods, strange vistas and we must be given time to accustom ourselves to them, and to search out the fundamental principles governing modernism's unique character.

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Continued from page 25

outline a cord was run in the same manner as our present day braiding is done. The upper material was laid over this and quilted down by rows of stitches run on each side of the cord. The background was quilted in diagonal lines a half-inch apart, which, together with the corded outline, caused the design of grapes and leaves or flowers to stand out handsomely.

With few exceptions our ancestors undoubtedly occupied much of their time in piecing and quilting counterpanes and quilts, but there are other quilted things, equally quaint and beautiful, for household use as well as wearing apparel, to lure the collector and reward his quest. Among these are cushions, window draperies, baby quilts, bureau covers, chair covers and testers for the four post beds. Articles for personal wear which were often quilted in the old days were gowns, bonnets, petticoats, carriage boots, waistcoats, as well as various things for children.

The quilting artists seem to have created their own designs for some of their work, and in other cases to have used suggestions from any available source. This great variety in design and coloring makes these rare old bed coverings suitable for any style of room, and satisfies those who like just the right type of counterpane for their beds.

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Such specimens as those mentioned here are quaint and beautiful indeed, and make one feel that the art of quilting and quilt making, if not lost, is nearly degenerate in these days. But it is encouraging to note that quite a revival of the old art is taking place in various parts of the country, especially in the Southern and Eastern states. The standard set for this work is usually very high, sometimes rivaling the old-time pieces which had twenty stitches to the inch, and in many places competent teachers are employed. This is all very heartening to those interested in the arts and crafts, who can only hope for a steady movement forward and upward, which will enable us sometime to equal the exquisite work of an earlier day.

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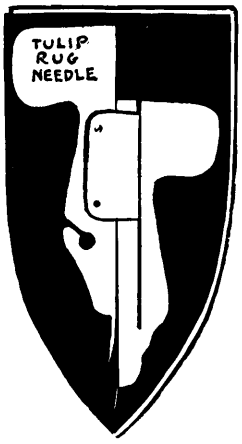
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Editorials

A STUDY of art museums as designed and arranged a few decades ago and now, fortifies us in our belief that the contemporary era is acquiring a truer sense of values and is coming to realize the aesthetic implications in art.

Museums of twenty years ago were more akin to storage vaults than repositories for art objects, destined primarily to create an atmosphere that would be a help to the student and a medium of appreciation for the casual visitor. Galleries were big, badly lighted and ventilated, dingy, and anything but artistic in their decoration or arrangement. Paintings were hung tier on tier to the ceilings in dark rooms. Decorative arts were grouped in such profusion that visitors paled before the arrays crowded in cases or lined against walls and, consequently, hurried through the galleries, getting little pleasure or knowledge from their inspection. To a person unversed in the technical processes of art and unfamiliar with the distinguishing marks of periods and type classifications, case on case of pottery, chair after chair or shelves and shelves of jars can mean little. Cities may have taken pride in the wealth of their collections, curators in the galaxy of objects in their care, and donors in the munificent generosity they displayed, but neither the student nor the museum visitor gained commensurately as more and more museums were opened or collections enlarged.

Today a reversal of attitude is appearing and museums have come to think of quality as much as quantity and lay as much stress on the arrangement and display of their collections as on the objects comprising them. The "Period Room" is coming into being and these are a delight to the visitor and student. From the architecture on, these rooms are true to their epoch, decoratively they are good, and never are they overcrowded. Most museums treat them as rooms with no regard to the objects themselves, so something is lost, but in both the American wing of the Metropolitan Museum and the new decorative arts wing of the Boston Museum the visitor can go into every corner and examine each piece individually. Most advanced amongst them all is the Isabelle Steuart Gardner Museum of Boston which is arranged as an Italian Palace with practically nothing in cases or roped off.

Galleries for pictures and sculptures are well ventilated and lighted and are no longer overcrowded. Repetitious cramming of rooms benefits nobody and is especially deplorable when one stops to think that the price of but one picture displayed might be sufficient to defray the cost of a most up-to-date and beautiful gallery. Donors may think of this some day and either give museums discretion in the dispersing of some objects or permit interchanges of art objects. In one museum there are twelve or more magnificent so-called Ispahen carpets on display; they are replicates in color and design and one or two would be ample for even the student; most museums lack this type of rug for they are scarce and expensive. When the time comes that a situation of this sort is solved by loaning the excess to other museums or in a conoisseur divesting his pride in his city or his possessions and scattering them, there will be another signal step in advance.

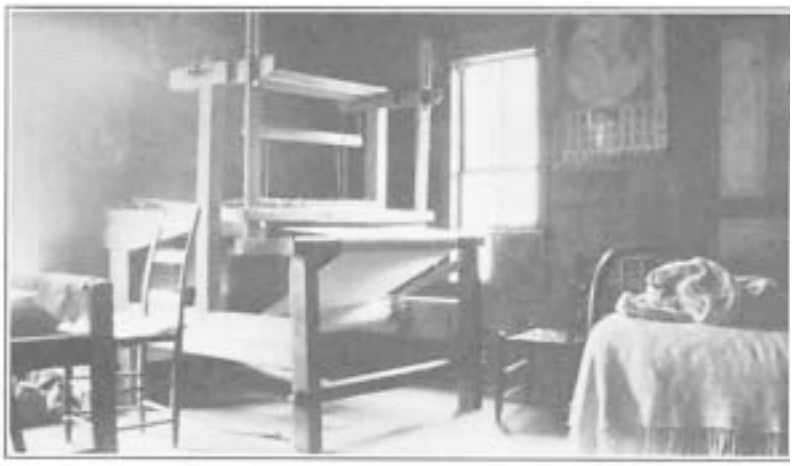
Discussions of this sort may seem out of place in a magazine devoted to crafts, but maturer consideration reveals the connection. Museums are changing their attitude because they feel that aesthetic values are shifting and that people not only want art but also artistic surroundings; that they want their museums not only to be vaults for the depositing of a city's collections but also a beautiful building that is decoratively arranged. Just as we ask this in our museums so do we ask it in our public buildings of all sorts, in our treatment of the terrain, in our homes, and in our dress. We are coming to realize the place of the machine and the hand in our lives and asking that both the arts, like painting and sculpture, and also the crafts give us beauty and joy. Beautiful things fashioned by hand are sought after and the crafts are advancing through popular support and a greater realization by the craftsman of his capabilities.

The editor has written the above while in California. This state is making rapid strides ahead; its architecture is beautiful, gardens are gorgeous, houses are well furnished, stores display a profusion of artistic things, and the field of crafts is growing luxuriously through the demand for its products. People here are not binding themselves with the fetters that tighten as one puts his life in a rut; they go forward and are asking for beauty in both their lives and their surroundings, as they realize beauty and individuality are attributes of a happy life and a prevailing need in our era.

An Old Art Modernized

BY WINOGENE B. REDDING

THE revival of weaving in Gatlinburg is at an interesting stage in its development. In this mountain section of East Tennessee, where a large part of the population still lives according to age-old customs, the weaving strikes a modern note that is curiously different and a little out of keeping with the fast disappearing log cabin days. It seems as if we should expect the woman who still lives in a picturesque log cabin to be weaving coverlets made of her own homespun, indigo-dyed wool on an old heavy beamed sled loom; instead we find her weaving bright colored scarfs or modernistic towels of fine linen on a small, modern home-made loom whose only claim, as far as looks are concerned, with the old loom long relegated to the loft, is the string heddles.



An Old Loom with a Blanket Warp on It

About twenty-five years ago the home industry of weaving went out of style around here, so to the younger mothers it is a new and strange art. It is to their grandmothers we go for stories of weaving in the romantic age, for it seems like romance to those of us who can only gaze at the gloriously colored pieces of weaving that are brought out of an old trunk for us to admire.

It became much more simple to buy a few yards of dress material at the new store than to spend the many months of hard labor that it took to raise a small patch of cotton or flax, or to prepare wool from the time it was sheared from the sheep until it was finally woven into cloth for the family use.



A Modern Home-Made Loom

How strange we think the tales of these grandmothers. One tells me with pride that when she was young she used to weave seven yards of blankets or four to five yards of jean in a day; another how she would gather walnut roots to dye wool for suiting for her man, and how it would grow darker in color the longer it was worn; the next one, how her mother would raise a patch of flax and how much beating it took to separate the fibers, and then the tow was used to fill bed quilts; and another, how long it took to prepare a blue pot and how difficult it was to know when it was just at the right stage to dip the wool. One woman told me recently of seeing, years ago, her grandmother's and grandfather's church clothes that her grandmother had woven. The dress was made of very fine, dark brown homespun wool and fashioned with a series of ruffles, short and full, down the entire length of the skirt. The man's suit was much more gay, as the trousers were woven of colored striped

homespun and the woven cotton shirt was made with a ruffle around the vest-like front. They were beautifully sewed with tiny, wee stitches, the happy result of months of work. The weaving days must have been strenuous ones, too, for one woman told me how she used to dread to have her mother sit down at her loom, for then two of the children had to sit under the loom, one on each side, to catch the shuttle when it went flying to the floor. Thus was weaving when our country was young and the family clothing and bedding depended upon the ingenuity and art of the women folks. This is the way it was preserved in the homes until our day and for our appreciation in these remote mountain regions.

Now these grandmothers watch their daughters weave with an ease that they never imagined possible — even their weaving language is not the same. The "chain" of their time is now a warp. The "gears" are harnesses, "quills" are bobbins; sleys are no longer numbered from 400 to 700 sley-eyes to each one, according to the way the cane pieces were fastened in, but are steel affairs, uniformly made and numbered by the inch.

The reason for weaving has changed as completely as the times, for now it is done from choice and not from necessity. It is true that we use the same old patterns — none lovelier could be found — but our adaptations, color schemes and the uses to which they are put are so different that they hardly seem the same designs.



Typical Gatlinburg Scenery

Once more weaving is the thing to do in the homes; in fact one might call it the chief indoor sport of Gatlinburg and the surrounding country. There are at least seventy-five women steadily employed at their looms, and one can hardly pass a house for miles around without hearing the thump, thump of the beater. Economically it has distinct advantages, for the money earned is put to good use. Several women have helped to build and furnish new homes; children are being sent to school; three young girls are earning enough this summer to go to high school again in the fall. It helps to pay for the family car, and Victrolas and pianos are invested in, because the mountain people are lovers of music. Artistically it is equally important. Every woman takes pleasure in watching a fabric grow thread by thread. That is perhaps the greatest reason why weaving has such a human appeal. It is a joy to discover a woman who lives way up a creek develop a keen sense of color, and see her eyes shine when she is given a basket of different colored yarn and told to weave it up into things she thinks are pretty. In this way her love for color is satisfied the year round, for every mountain home is surrounded by flowers in the summer, and it is the women who care for them patiently and carefully, so the gayly colored skeins of yarn hanging against the dark weathered plank wall transform a dark winter day into one of brightness and cheer. Some women take special pride in making new designs out of old threadings, a thing which is encouraged. And so it goes, each woman giving her weaving an individual touch, for no matter how many are making the same kind of towels or runners each one is different from the other.



One of Our Best Basket Makers with His Family

When the weaving was first encouraged and taught by the Pi Beta Phi Settlement School, which selected Gatlinburg for its location seventeen years ago, the industrial department had a small and humble beginning. Now the department reaches nearly one hundred homes through the weaving, baskets and furniture making. The people are taught individually and entirely in the homes, with the exception of a



A Mountain Cabin and Farm

few girls each year who study weaving in the school. We reach some of the homes by automobile, when they are situated on the new state highway that goes by our very door, for we are fortunate to be located at the entrance to the proposed Smoky Mountain National Park. Other homes, in picturesque settings which we find up this creek or in that hollow, can only be reached by horseback or walking over steep, rocky roads that are still very rough, as good roads come slowly to us. Gift shops have been opened to sell our wares to the tourists who come to view the splendid scenery. One is sponsored by the school, others by energetic mountain women who learned weaving in the school in the early days.

The women are once more weaving dresses for themselves of bright colored yarns that were not possible to make in a home dye pot, and their own linens and curtains for the home, for the new houses have many windows in place of the one little window the old time cabin had. These young women are eager to learn, responsive to suggestions and give their whole-hearted coöperation. They know that without these things no project can be a success. They realize, too, that the articles they weave have to meet a different need in their homes as well as in the homes of others, and so it is necessary to give up the splendid but hard ways of their grandmothers and adopt new styles and methods that are in keeping with our modes of living in this generation.

Now we find ourselves plunged into the rapid revival of an old art which is done easier and quicker and is already taking on modern aspects that, unfortunately, cannot duplicate the quaint old-fashioned charm of the laborious products of our ancestors, but do have charm of their own.

Richter "Ancient Furniture"

A STUDY of the turnings in Roman chairs and couch legs and a comparison with their Greek prototypes is very instructive, for it brings out clearly the different approach of the two craftsmen. The Greek designer created a few forms and tried to perfect these until he arrived at a completely harmonious, dignified design, whereupon he used this with but slight variations until the period of decline, when fussier motives found favor. The Roman artist took over the later motives and still further elaborated them, constantly varying his combination, producing continually new forms, but none of them really successful compositions. As they approach nearer to or further from their originals they are either more or less pleasing. There is thus no question of tracing any development — only an occurrence of similar forms.

TABLES with the Greeks had much fewer uses than they have with us. Today almost every room contains a number of tables for the support and display of our multitudinous possessions. The Greeks had hardly any such possessions — very few books, no magazines or newspapers, little bric-a-brac not in actual use, and small lamps which stood on individual stands. And when a mirror, or drinking cup, or flute case was put away it was generally hung up on the wall, as countless representations on walls teach us. The chief use, therefore, of a table was during meals for the support of the dishes and the food; and as such a use was merely temporary, it was desirable that the tables should be light so that they could be removed without difficulty when not needed.

The tables we find represented on Greek monuments correspond to these conditions. Almost all the examples occur in banquet scenes by the side of the couches on which dinner guests are reclining. They are plain and light, and generally low enough to be pushed under the couch when not in use. Each person has his own individual table.

Christmas Cards! Make Your Own!

BY EDITH P. FETTEROLF

CHRISTMAS already! Hasn't it seemed to you that Christmas has the dreadful habit of just rushing toward one no matter how far in advance our plans may be made? It may seem a trifle early to be considering things for Christmas, but advance preparations mean plenty of time and to all Handicrafters this is necessary for those hours of thought and labor given to produce that lovely individual thing for the friend "who has everything," as well as for these dear ones who haven't so much in the matter of worldly goods. But then, Christmas was not founded on matters of "worldly goods": it is sweet rather with things for the individual spirit. Our greetings to each other at this joyous season should be our own individual expression of love and good will.

In this day of countless greeting cards, it is indeed a task to select the most lovely, and often, look as we may, we fail to find something unique — just the thing we want. Each Christmas we search for that something which is just a little different, yet distinctive and still within the limits of our purses. To that end many people select a pleasing card and have the name engraved thereon in the prevailing style. This method, it seems to me, is more lacking in the personal touch than any other way of sending greetings. Since Christ came to earth to be a personal Saviour to each and every one, anything done in His name should possess that intimate something which travels the wide or narrow spaces between us and our friends and which carries to them a live message that no other greeting but ours can call forth.

Hence the really, truly personal greeting card is the one made by ourselves for our friends. These cards may be simple or elaborate as one wishes or as one's abilities permit. Many will say, "Oh! I couldn't make a Christmas card! I can't draw a straight line!" Any one can draw a straight line with the aid of a straight edge or ruler, and the other lines can be traced or copied, if a card is planned with lines. Some lovely cards may be made without any lines or drawing at all. The thing to do is, get the idea for your card first and then develop it by means of the many methods possible.

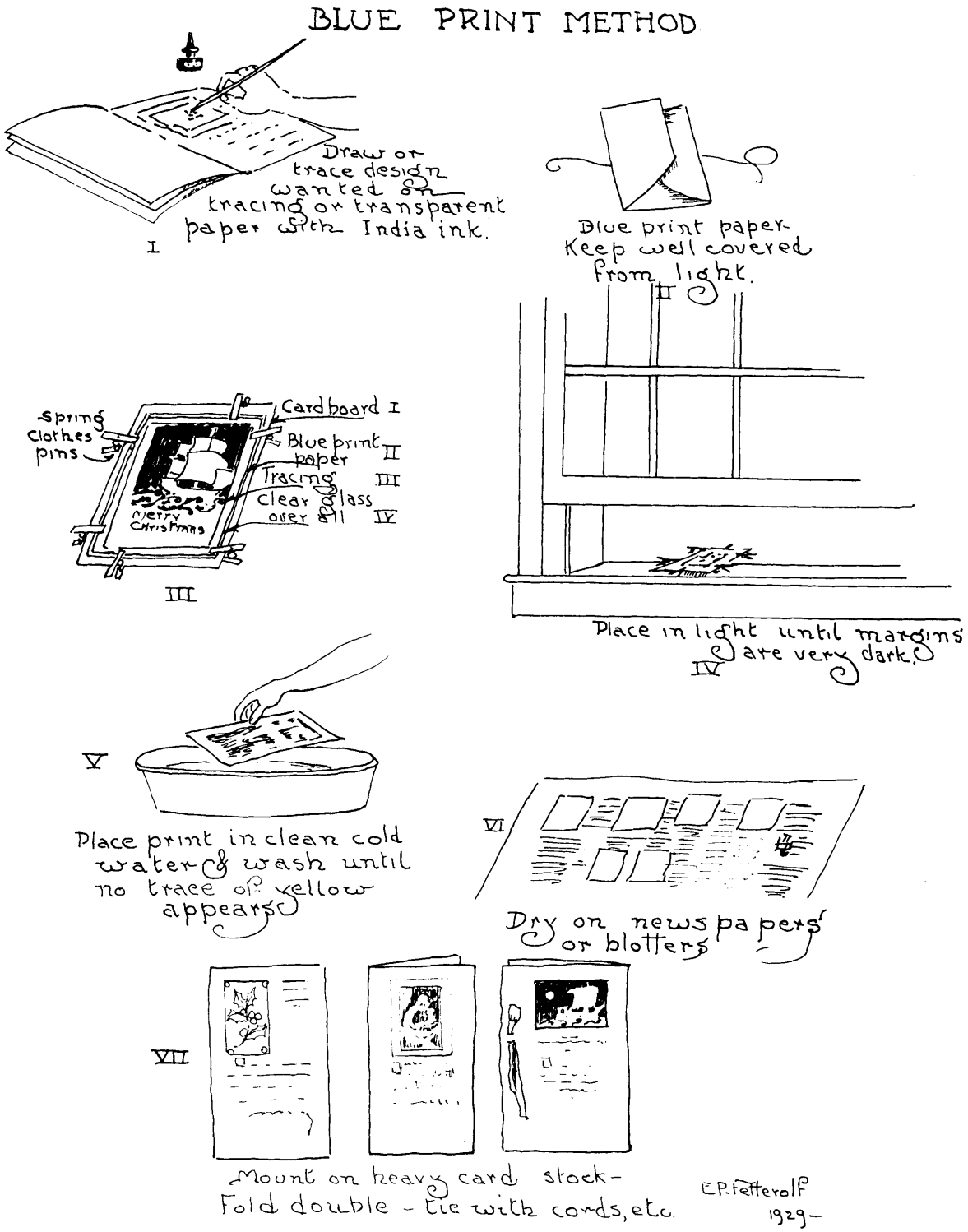
One easy and lovely way to make greeting cards is by the blue print method. The beautiful blue and white of the print is a change from the perennial red and green of the so-called "Christmas colors," and is really symbolic of the Holy season. Blue for truth, white for purity; blue for the midnight sky and white for the sheep which shepherds watched —a bit of gold added suggests the glory of the Christmas star, the gifts of the wise men or the nimbus of the Christ-child. So much for symbolism of color.

If we decide on the blue print method we may get our envelopes of pure white paper and create our own exquisite linings, such as are found only in the most expensive of envelopes; ours, however, will be handmade and even more individual. Of course we may use the undecorated blue tissue, but it is so easy to spatter it with gilt with a knife held against an old toothbrush charged with the paint (just dip the toothbrush into some thin gilt paint, hold the knife over the paper to be spattered and push the brush bristles over the knife edge). You will have little spots and big spots which will suggest stars especially if you add a few rays with fine brush or pen to some of the larger blots. Block-printed tissues with designs of snowflakes, candlesticks, or Christmas trees; thin papers of any kind marbelized with blue, gold or any color which harmonizes with the card to be used, will create an ensemble with each element in perfect keeping which will be very satisfying. Many people who are religiously inclined and who know the history of the decorative elements used at the Yuletide season object to the use of holly and mistletoe in connection with Christmas because of their former use in pagan worship. There are so many beautiful elements of design which are rich in meaning to the observer of Christmas that there need be no quarrel as to what the design shall consist of. Each may have exactly what he pleases when he makes his own.

Of course, to the person who can draw, the production of cards is a simple matter. To him who says he cannot draw, the processes described will prove both interesting and enlightening, and if this person will only try and follow the directions given, he will discover that card making is not so difficult as it seems, and that the time and effort involved are well worth while.

To make a card by the blue print method one needs the following materials:

1. Blue print paper, any size you wish.



(This may be secured from some photographers, architects, engineers, or may be gotten from firms mentioned at the end of this article.) Be sure the paper is fresh as it deteriorates with age.

2. Tracing paper, architects tracing linen, Japanese rice paper or any transparent or semi-transparent paper which will take ink without blotting. The clear cellophane paper used for wrapping candy boxes may be used if handled carefully.

3. Opaque black ink, such as waterproof India

ink, which is procurable at any good stationery or artist supply store.

4. Some card stock in the colors you wish or white to mount your prints on.

It is best to secure the envelopes to be used before deciding on the size of the card to be made, for it surely is exasperating to get one's cards made and then be unable to find envelopes to fit.

Then, having the size in mind it is a good plan to make several dummies or blanks in white paper a trifle smaller than the envelope, as a card that fits its envelope too tightly is a vexation to its recipient. Plan some as booklets, some as double folders, and some as single cards. Try every scheme you can think of. Much fun lies in experimentation, and the spice is still fresh in variety. The whole cover of a booklet may be of the blue paper, with the decoration on the front cover only. The inside pages may be white, with a hand-written message, rhyme or jingle of one's own composition, and the whole fastened together with ribbon, silk or gilt cord, etc. The single card style may be of heavy cardboard with a print mounted upon it. This print may be pasted down entirely or it may be "tipped" on, that is pasted only at the top, allowing the print to hang free below. This is the more desirable method for most cards. The mounting stock may be heavy water-color paper, either cut with straight true edges or carefully torn, producing an irregular edge similar to the deckle edge of all handmade papers, or it may be of card stock of any kind, but should be, to carry that feeling of beauty and quality, the best that can be afforded.

Now take the transparent paper, and cut it to the size desired for the card. About the edges plan the border. This may be a straight line set in a trifle from the edges. As a rule the bottom margin looks better if made a trifle wider than the sides and top. Inside of this space plan your design. If you look over old copies of the November and December numbers of almost any kind of magazine, you will find Christmas scenes and designs, such as the wise men with their camels, the little town of Bethlehem, tall candlesticks, wreaths at snow-drifted windows, Christmas trees, etc. Select what you like, lay upon it the transparent paper and trace over the lines. This may be done first with pencil and afterward gone over with ink, or it may be done directly with ink. (See illustration No. 1.) Any ordinary pen will do, although a fine pen for the fine lines will give better results. Be sure to use India ink.

This must be remembered: whatever is black in the tracing will be white on the print made from it. Whatever is transparent on the tracing will be blue on the print. If you wish to letter your message you may trace the lettering found on some old card, or any lettering found in book or paper may be used. Move the tracing about letter after letter until what you want has been placed on the thin paper. Just your own characteristic hand writing, if it isn't too much of a "hen scratch," is singularly *You* and carries a more thoughtful, personal touch than ten thousand machine-printed or engraved cards.

After the ink on the transparent paper is dry it is ready to be used as a plate or film in photography. Either secure a photographic printing frame or get a sheet of clear glass a little larger than your card is to be, a few spring clothespins, and a sheet of heavy cardboard, also the blue print paper. As the blue print paper is sensitive to the light, take from the package but one sheet at a time and keep the wrapping closed on the package. (See illustration No. 2.) If the sensitive paper is not the size you wish, cut it to fit, and upon its yellow green surface lay the tracing with the right side up. Put this on the cardboard and over all place the pane of glass. Clip all together with the clothespins. (See illustration No. 3.) Place in the light at the window. Allow the light to strike unshadowed upon it. (See illustration No. 4.) The light penetrates where the paper is transparent, but is retarded by the black lines.

When the margins look dark, remove the blue paper and wash in clear cold water, until all trace of yellow is gone and the whites are clear and clean. (See illustration No. 5.) The design stands out in white on a blue ground. Any lettering put on is white. Dry the print on newspapers or blotting paper (see illustration No. 6), trim if any trimming is necessary and then paste the picture upon the mount you have provided for it. (See illustration No. 7.) A bit of gilt or silver paint may now be added — a border, a star, or what you wish — but, use it sparingly. Too much cheapens the effect.

The whole folder may be made from the blue paper if desired. See the illustration marked "Doubled Paper." In this, two tracings were made; one for the cover design and one for the greeting used inside. If this mode is followed it is better to make a dummy first to see how the parts will be placed, and fold the paper for the card, then open it out before placing it under the glass. This helps one to locate the spot where the tracings are to be placed.

Any leaf, plant or twig, such as a twig of pine or balsam fir, a spray of holly, a bit of ivy — a geranium leaf from your plant in the window may be laid upon the tracing paper with the printed message, and a white silhouette of the plant form will show on the print. One can get dried flowers from the Holy Land — these if used as suggested would be especially appropriate for Christmas cards. Little symbols may be cut from paper and placed where desired on the tracing. They leave a white shape on the blue print paper. Thus it may be seen that all one needs is a little ingenuity to create a wholly

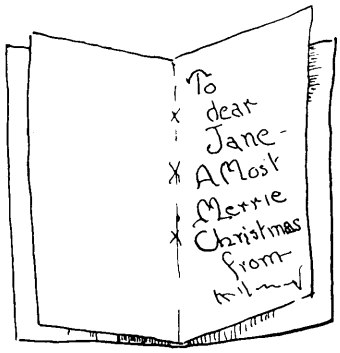
Suggestions for Cards.



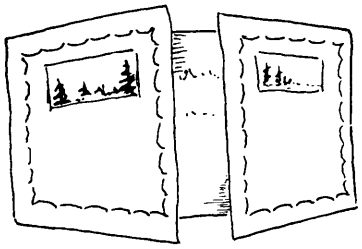
SINGLE CARD
WITH BLUE PRINT

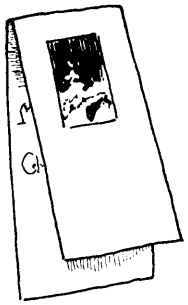


FOLDER
WITH Silhouette

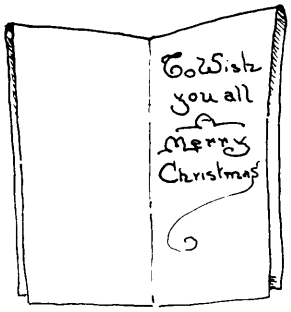


BOOKLET

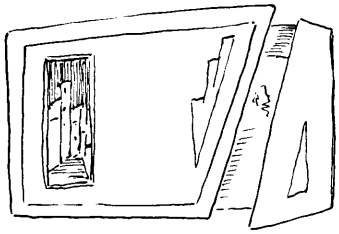




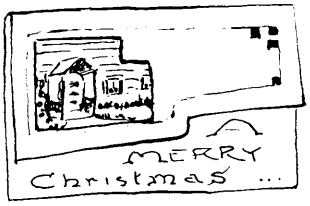
VARIATIONS
OF
Folder Idea



Doubled Paper

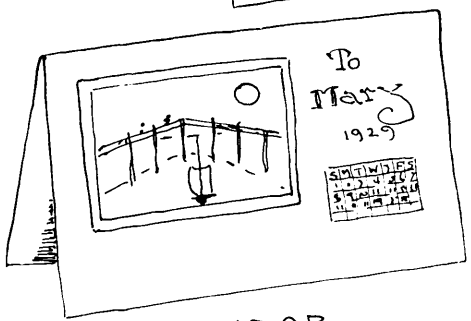




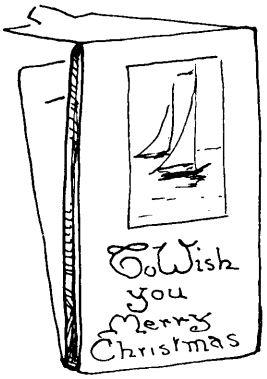




BookMark
Card.



CALENDAR
CADD



HANDKERCHIEF
FOLDER

EPF
'29

original card which carries much charm and individuality with it.

To those who have cameras the field of photography offers charming possibilities for Christmas cards. A silhouette head of the sender on blue print paper, cut out medallion-like and mounted on beautiful white card, is personal and lovely. A picture of one's front door, fireplace, children, bringing home the Christmas tree, etc., etc., may be used as a decoration instead of a traced picture. Here in the photographic field, one is not restricted to the use of the blue print. There are so many lovely printing out papers that produce beautiful effects in tones of gray, sepia or even green; these one may make themselves or have made at the local finishers. If these are touched up with a bit of realistic hand coloring, they become prized possessions to the recipient, are often given a frame and are enjoyed long after the usual card has served its purpose. Truly the handmade card becomes almost a gift, but it is always a little more than "just a card."

There are on the market very beautiful but inexpensive miniature reproductions in color of the world's most famous paintings. Of these the madonnas seem most appropriate at Christmas. Any of these mounted on a card of exquisite quality with a personal message, either hand-written or printed, is lovely and in good taste. Tiny Japanese prints similarly treated, and tipped on to Japanese stock are out of the ordinary and very charming. They have an Oriental flavor which is "different." A tiny calendar added or a ribbon slipped into slits for a bookmark made a greeting last longer than Twelfthnight. The tiny Japanese prints are so utterly lovely in color and in composition and are so inexpensive that it is a mystery to me why they have not more often been used for such purposes. Small Japanese stencils may be used on the blue print paper and make interesting cards.

Block printing offers many possibilities, and distinctive cards may be made by this method. To produce these one needs a design. This may be original or traced. A bold design, strong in pattern of black and white, should be selected, rather than a dainty or delicate design. This should be reversed as it is placed on the block which may be of wood or heavy linoleum. The latter is easier to cut. Sandpaper the block well with fine sandpaper, use carbon paper between and trace the design. Remove the carbon and cut out the pattern with a knife or carving tools. Leave such parts as are desired for printing. Use a mixture of oil paint and turpentine or printer's ink as a medium. One color is enough for a beginner. Paint over the surface with a brush, or daub paint on with a dauber made of a bunch of cotton tied up in a piece of silk rag.

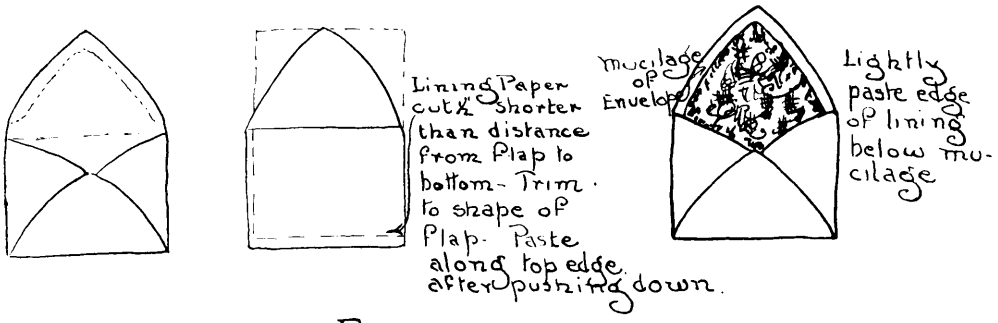
Have the paper for the card placed smoothly upon a few newspapers. (This makes a resilient surface which makes the block print better.) Place the block face down and give it a blow with the fist, a hammer or a mallet. Parts of the design may be touched in with color-tempera; water color or crayon may be used. Thin Japanese papers of brilliant color have been much used with block prints by artists and others desiring something very bright and gay. Sometimes the thin paper is folded double at the top as well as the back, to give it body enough. Often the envelope is made by hand from the same gaudy paper, or may be sprinkled with gilt to add to the brilliant effect. To my way of thinking, however, a Christmas card should be exquisite, chaste, beautiful, rather than smart, gorgeous or striking. It should not be over-elaborate, nor should it lean to the ridiculous.

Some of the large paper houses put out very beautiful Christmas seals. One firm in particular has presented, in embossed gilt, scenes from the Christmas story. One year the author used these as the sole decoration on a folder of handmade paper of pure white. The edges were serrated from being torn carefully. Inside of the folder was a hand-lettered message made individual by the mention of the recipient's name in the greeting. Dull gilt paper was used as a lining for the handmade envelopes. Another year marbleized paper was used as a booklet cover: thin paper treated the same way was used for envelope linings. This lining is easily put in (see illustrations) and adds so much to the whole. One card, liked by my friends, was made by the process described on blue print paper and was a sketch of the view from my workshop window. Some of these were touched with color to suggest the red of the tiles of roof and tower and the green of the plants in the window. In all of these the personal element entered strongly. The cards were unique, distinctive and not difficult to make. The quality was of the best, yet they were not expensive. The saving in time and energy in eliminating that eleventh-hour rush amidst the hordes bent on the same mission was a saving indeed.

It is a good plan to write to paper manufacturers for samples of papers useful for cards and envelopes. One can often get something suitable from the local stationer or printer. The heavy drawing papers to be had at the art stores may be used, and serve beautifully. Heavy quality writing papers may be employed, and correspondence cards of fine quality can be used with the embossed seals which resemble metal. The two last mentioned have the envelopes to match, which makes the enclosure easy.

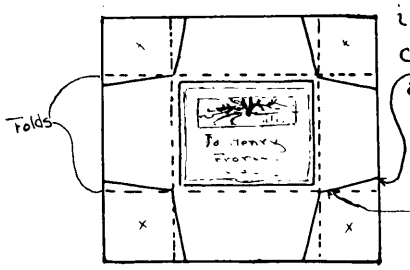
Blue print paper may be gotten from Eugene Dietzgen & Company, 218 East 23d Street, New York City. They will send any amount cut any size, and the quality is superb in the best grade. They make several qualities. One can get a large package for fifty cents.

LININGS



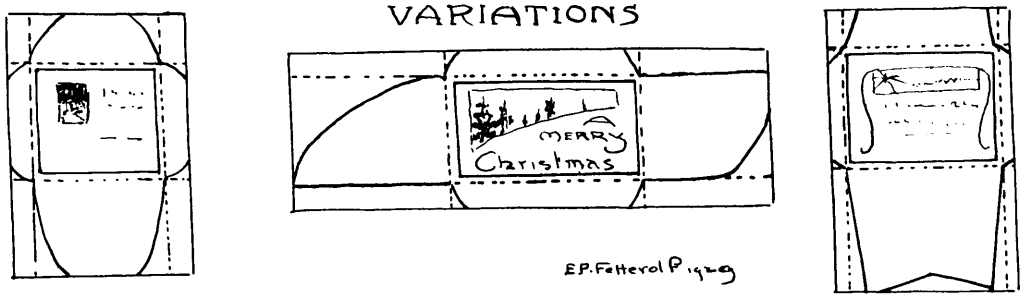
ENVELOPES

For envelope take paper over twice as long and wider than the card to be enclosed. Place card in center. Fold up paper nearly to card. Measure in from fold ½ on edge as marked. - Draw to corner where folds meet - Cut out the corners marked x. Fold up, - paste & line as desired.



If preferred, a commercial envelope may be opened - spread flat, and used as a pattern.

VARIATIONS



Miniature pictures in color, reproductions of the old masters, may be had from Brown Robertson Co. of 8 East 49th Street, New York City. The Art Extension Society of 415 Madison Avenue, New York City, publish the Art Text Junior prints which are also suitable for the purpose. (*See adv. on Cover* 2.)

E. T. Shima, 562 Fifth Avenue, New York City, sells the tiny Japanese prints spoken of. Small stencils may also be found here.

Samples of paper suitable for this work may be had from Strathmore Paper Co., Mittineague, Mass., and from the Japan Paper Company, 109 East 31st Street, New York City.

Rolls of lovely papers of several colors and weights, all of exquisite quality and put up with the Christmas card idea in mind, may be had of the Industrial Arts Coöperative Service, 519 West 121st Street, New York City. A splendid catalog is issued. These people also supply linoleum for block printing as well as tools, and many other supplies.

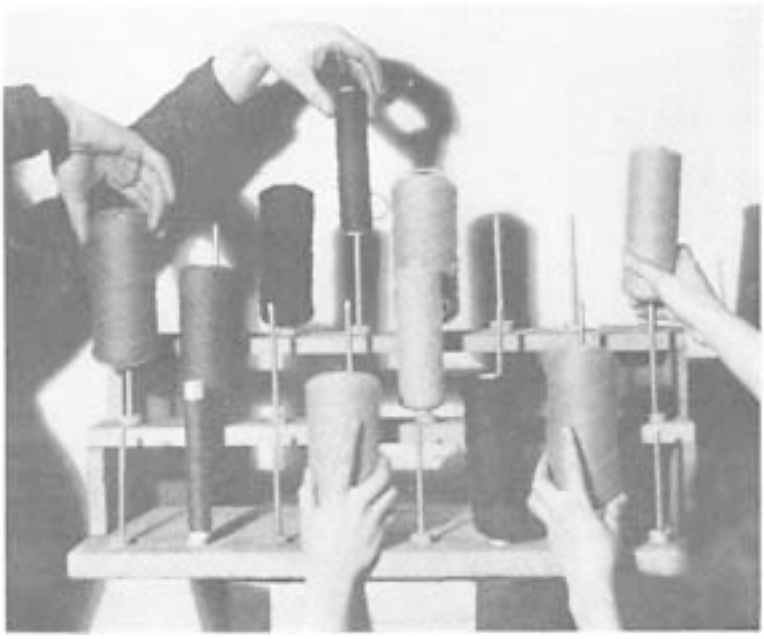
All of these firms will be glad to send samples and prices, and with a little material and the idea set forth, Handicrafters should have no trouble in making their own cards, and any trying the stunts will surely have a lot of fun.

Laboratory Notes of a Dancer Loomer

BY JOHN BOVINGDON

Composition One HANDS DESIGNING THE WARP By using this warp scaffold twenty-four spools may be designed according to the arrangement wanted in that particular twenty-four of the total warp it can be seen readily that it is made of three stories of spool-impaling spikes they are set far enough apart for the large three-inch spools to turn without putting the brakes upon each other after the spike-spires are all filled as the loomer wishes it is set before the loom and starting from one end the loose ends on the spools are tied to the waiting old warp ends at the comb this is repeated twenty-five times for example to install a six-hundred thread warp it allows the designing of the warp to be a constantly thrilling step toward the final emerging of a startlingly-warped fabric

Composition Two WARP SCAFFOLD FULL OF YARN SPOOLS IN ACTION The ends of the threads that are off the picture are tied to the old warp ends at the comb it awaits being grasped as in composition three and carried backwards the distance which is the length of the warp wanted if one undertakes this method a difficult problem to be encountered is that of making each twenty-four equal in length to the other twenty-fours the most promising way found is the following: first measure twenty-five warp threads in colors you want in the warp then each time use one of them in the scaffold as one of the twenty-four when that guide thread is ended then you know you have pulled off the desired distance incidentally this contraption makes a very beautiful picture resting between usings, the threads converging and taut a variety of suggestive pictures one can invent in his own loom-room by having it at various heights and angles in relation to the loom and the writer believes it is essential to the most lovely development of looming that the arrangement of one's tools in significant and vital composition be attended to



Composition 1

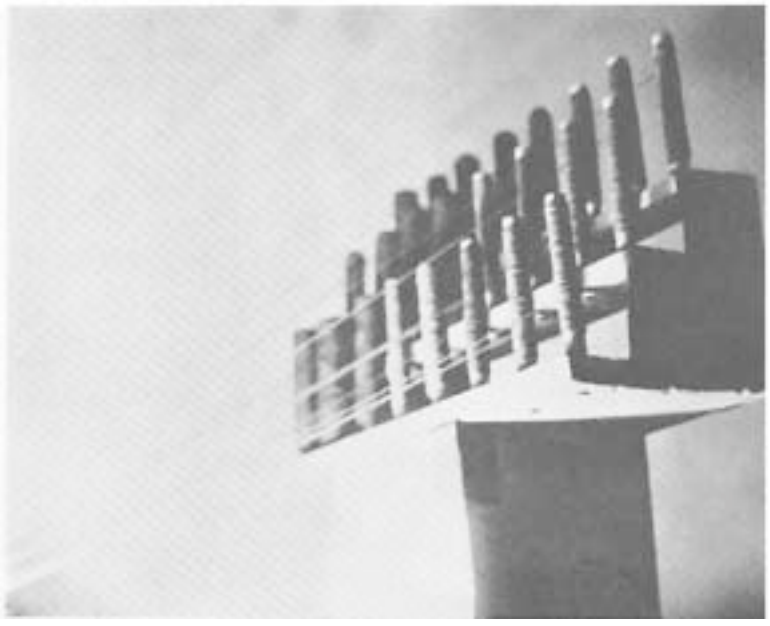
Composition Three THE DANCE OF TWO WARPERS One can see the scaffold-bearer and the drawer-of-yarns perhaps almost hear the rumble-rustle of the twenty-four spools each doing its racing dervish-dance on its own spike their music swells and dies down with the forward and backward swaying of the warpers both lean way forward she grasp-ing the close-lying strands near-up to the spools he at the same time holding the frame near her then she pulls back with her as in the picture the unwinding feet of yarn becoming warp The process for the sake of ones who may perhaps experiment with this is as follows: the woman dancing in the picture as she pulls it out and off the spools, en-chains it beside her until the entire say sixty yards is drawn off the twenty-four ends are then cut and she then starts with

the just cut ends and re-en-chains the entire length at the same time of course de-chaining what she has just chained the reason for this will be easily understood by one who has done similar chaining since one wants the portion near the loom to be the unravellable part one must be approaching that area in the enchaining in a long warp one will build one enchaining on top of another doing it as many as three times so as to have compact easily handle-able masses such as one can see hanging against the loom in this picture What one may not see nor hear as easily as the soft shouting of the whirling spools, is the rhythm of sandled feet upon the floor feet advancing receding and the throat-songs exploded in playful utterance during the on-swinging of the warp pageant



Composition 3

Composition Four MASSES OF YARN PREPARING TO PASS THE COMB EN ROUTE TO THE WARP SPOOL this is a later stage of the warpers' dance note the possibility of practising stillness (the figure nearest the gong) of practising musical movement (the figure in the foreground) and of intensifying a sense of the glorious body (the one farthest from the loom) it will be evident to close examination of this picture that rhythmic play is waiting to be invented at many stages of the textilling process to be sure technical mastery is essential, for basking can only be indulged in when one is an expert workman leisureliness doesn't spring from carelessness perhaps it may from a superb control at any rate it is found in this laboratory-of-looming that the body-mind naturally gravitates into exhilarating postures and sequences of postures



Composition 2



Composition 4

into sound exclamations purrings and elementary utterances into the "dance" in other words, when it is free of worry, and feels great stretches of time floating unhurriedly by in short when it is in the mood of being on vacation with the most thrilling thing to do and a very thrilling solitude or companion to do it with
To learn to dance one's productive living it is not necessary to seek out classes in "aesthetic dancing" wisdom is at hand within every living body and waiting to be tapped by lazing lolling loafing being sort of drunk with expectation right in the doing of the pulling the turning and the lifting in the doing of the whatever-you-will of the art by watching one's own impulses toward muscle and postural animation

Composition Five ANOTHER MOMENT IN THE ON-SWINGING OF THE WARPERS
fingers are being used as comb-teeth to ease the entering and passing thru the comb of the loom pulled by the turning of the warp spool by the un-seen comrade the singing and un-seen comrade behind the loom the air is still filled with echoes of the gong which has just been struck by the one bending close to the loom and if a photograph could record sound one would hear the humming of voices the sweater worn by the author of this article and the dress worn by Miss Jeanya Marling associated with him in the looming both came from the loom now being re-warped by using a magnifying glass one may perhaps see the results of using the warp-scaffold of "compositions one" and "two" in creating utterly original arrangement of threads

When one is designing the warp if the width of the piece is thot of as a portion of the length of a gigantic piece whose width is the length of the piece one is actually handling and then the possibility of designing succeeding warps with similar colors in such a way that pieces could be laced together edge to edge each one say four yards long then with four thirty inch pieces so joined one would have created a wall a movable wall like a great hanging screen a frescoed creation





Composition 5

Composition Six THE PLAIN AND THE NAPPED SIDES SIDE BY SIDE Again using a magnifying glass the mesh of napped fibers comes clear heavy craft wool was used a wool yarn of short fibers much heavier than the warp which was in this case shetland this is desirable to allow a vigorous stirring up of the weft fiber leaving the warp unweakened enormous care is required in using the wire file-cleaning brush for this purpose in no process is sensitiveness which comes with rhythmic movement so urgently demanded on an experimental piece it was found that the least period of strong muscular action with a flagging attention to what was happening resulted in sad spots in the material it is a great courage-developer this napping for without going ahead nothing happens and *with* going ahead much too much may happen This end in the picture is part of one of a pair which were joined end to end and exhibited recently in the San Francisco Decorative Arts Exhibition it hung high up five yards from its height to the floor and in the architectural arrangement of the entire twenty-six pieces shown and arranged by the writer and Miss Marling, was an outstanding and baffling display it is gold green and some slight red, astounding in the way the napping called out the craft yarn colors allowing the warp stream to sink deep into the background but not erased or submerged napraising is one of the directions of alluring adventure which one comes upon in the dance of the loom



Composition 6

A Dozen New England Caps

BY MABEL FOSTER BAINBRIDGE

IN THIS age of education, even the shorn locks of the flapper must be trained; or at least kept in place, so the night caps of our ancestors are being sought out, and put to use. I have picked up in New England these dozen caps, all different, but all exquisitely wrought and handmade to the last stitch. Since quantity production and standardization were unknown in our isolated districts, each housewife cut and made her families' caps according to her fancy, or more likely according to her cloth.

Many of these are babies' caps, but will prove more the less useful to the grown-up who wants a dainty, becoming cap; so for the sake of your coiffeur, and with the aid of our drawings, fashion for yourself intriguing little caps.

Even as the baby caps may prove desirable for grown-ups, so any of these designs are equally good for babies' bonnets.

No. 1 — Cross-barred muslin is the fabric used for this night cap, and a little crochet lace finishes the edge. It is cut in two pieces with a seam from the forehead to the neck. Both sides of the back are slit horizontally and the top fullness is gathered into the neck section; which makes the bonnet fit perfectly.

No. 2 — This cap is made of figured cotton mull. That the woven design was planned for such a use is proved by the border pattern around the face, and the circular design in the crown. It is cut in two pieces, a straight front and a shaped back. A fine darned net flouncing finishes the edge.

No. 3 — Good thick cross-barred muslin makes this a practical cap; and the strip of beautifully wrought hand embroidery extending from the forehead to the back of the neck makes it also charming. The body of the cap is joined to this strip of embroidery by fagoting; and the edge, embroidered in the same design, is rolled on. Old-fashioned fancy woven tape, which reminds one of the "passements" of the Louies', is used for the strings. The dignity of this little cap typifies the Colonist as we in New England love to picture him.

No. 4 — Some patient woman covered this cap fabric with seed-stitching, which gives the impression of a woven dotted muslin. The same courage induced her to join the two sections of the cap with an infinitesimal cord, and to use the same cord in attaching the scalloped edge. The back section is cut on the bias, and gathered to the front; but that the fit may be irreproachable, the back is drawn together with strings which tie in a little bow. I'm sure this was grandmother's Sunday-go-to-meeting cap.

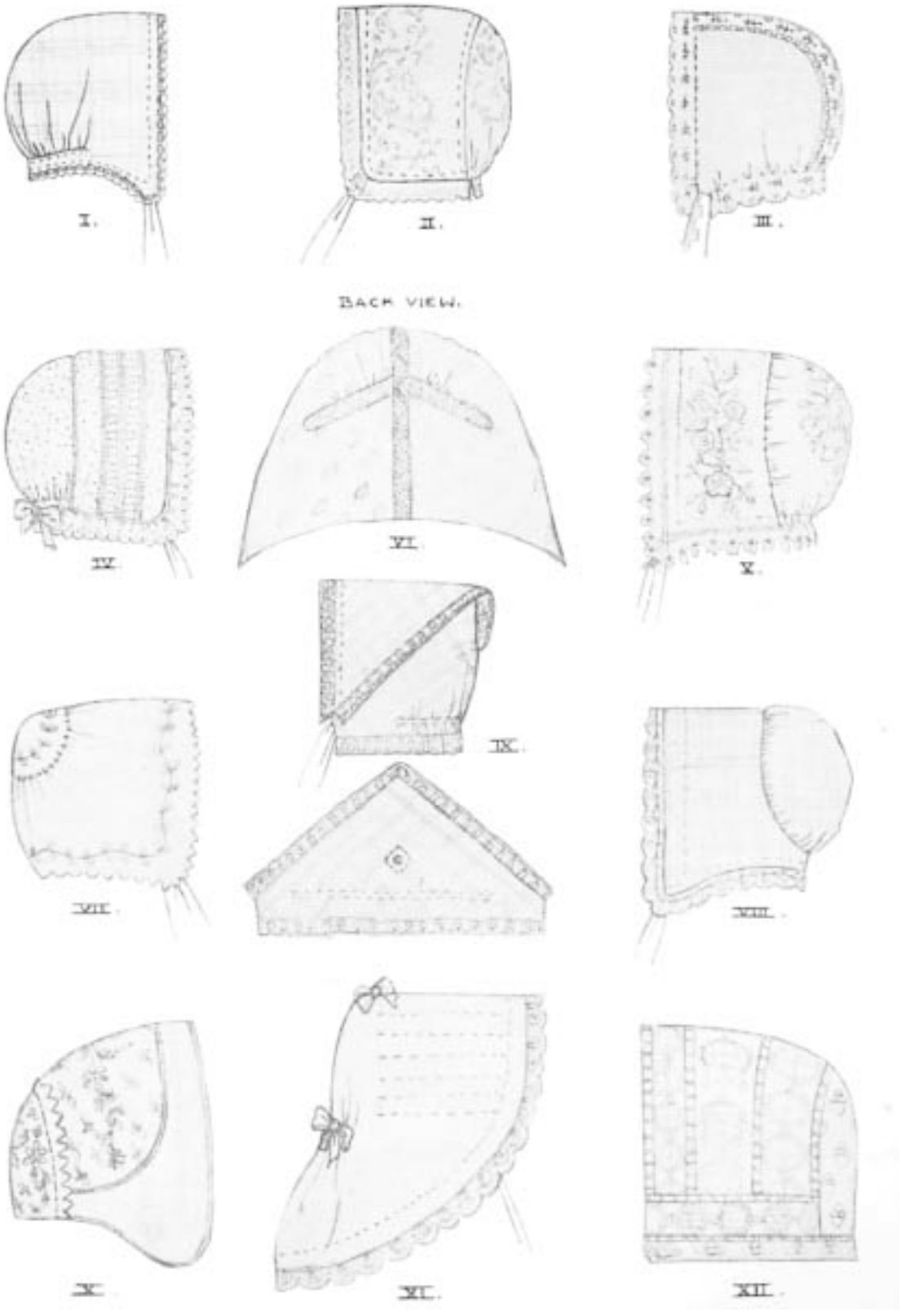
No. 5 — This stitchery is done in backstitch with a coarse thread on fine lawn. Two sprays of roses with leaves and buds adorn the front, and there is a lovely wreath of the same design in the center of the crown. The cap is cut in two pieces. The edge is of fine lawn, hand-embroidered. A tiny bobbin (fine linen tape) is run through the hem at the back of the neck to insure a good fit. The strings have a three-eighths-inch hem which is backstitched in the same manner as the cap itself.

No. 6 — This is the most original cut that we have found, and the cap fits perfectly. It is composed of two sections joined by a band of lace which extends from the face to the back of the neck. To take care of the extra fullness on the crown of the head, two strips of lace are inserted and the extra fullness gathered to this lace. The material is muslin woven with a little lozenge pattern.

No. 7 — A prosperous settler's baby wore this cap, which is made of fine handkerchief linen. The serrated edge is exquisitely scalloped, and a little vine, worked in outline stitch with tiny bullion stitch leaves, meanders around the edge. A circlet of the vine pattern ornaments the crown and the tie ends. The cap is nicely shaped; the fullness is gathered to the edge of the round crown; a seam extends from this crown to the neck.

No. 8 — Grandmother slipped on this cap when she stepped out into the garden on cool days. It is made of a firm cross-barred muslin, which is

A DOZEN NEW ENGLAND CAPS



CHRISTINE LANE.

trimmed with a lovely fine hand-embroidered muslin edging. Cut in two pieces, the full crown took care of her hair. Ladies with bobs need not copy!

No. 9 — Almost nouveau art style is this cap made of two three-cornered pieces of cross-barred muslin. The back section is cut a little longer than the front, and has a band attached on the wrong side, through which is run the bobbin or tape which draws it up, and forms the ruffle. A button is sewed to the center back, and a loop fastens the point to this button; otherwise the point would stand up. I believe the ease with which this cap could be ironed inspired its form.

No. 10 — This is our daintiest embroidered cap, made of fine India lawn with an elaborate pattern of leaves and flowers done in solid and eyelet embroidery. The shaped crown has a serrated edge and fits over the front, which is finished with a tiny line of buttonholing.

No. 11 — From the sublime to the ridiculous. A veritable sunbonnet is made of one piece with a seam down the back. The fullness is drawn together by a bow of blue ribbon. Another flat blue bow ornaments the top. The front part is lined, and quilted into barrel-stave-shaped segments, into each of which a strip of blotting paper is inserted. The paper is washable and gives the cap a fine firm brim. Bobbin lace trims the edge.

No. 12 — This lace cap was made in Ipswich, Massachusetts. The earliest settlers brought the craft of bobbin lace to Ipswich, and, as the cap came from a rummage sale in a nearby town, we feel justified in calling it an American product. It is made on a pillow with bobbins, the finest linen thread being employed. The crown is woven in one piece on a pattern designed especially for this shape. It is exquisite in design, technique, and execution.

Thompson's History of Tapestry

RAPHAEL'S cartoons for the tapestry series, "Acts of the Apostles," have passed through strange vicissitudes, but in this they were surpassed by the tapestries themselves. One would imagine that in the sacred precinct of the Vatican they would have been secure and been handed down unimpaired as a sacred legacy through all time. Only two years after their enthusiastic reception in Rome Pope Leo died, and the Raphael tapestries were pawned. Then injury followed insult; some of them were stolen in the sack of Rome in 1527 and badly mutilated. Carried away from Rome, these pieces of the Arazzi next appeared in Constantinople, where they were seen by the Constable de Montmorency, who was the means of restoring them to the Vatican. There they remained until the entry of the French troops into Rome in the end of the eighteenth century. Bought by a syndicate of dealers, the next exhibition of the tapestries was in the Louvre. At length Pope Pius VII succeeded in purchasing them, and they were reinstalled in the Vatican about 1808.

DESIGNS furnished the Gobelins looms by the leading artists of the eighteenth century had a marked influence upon the technique of weaving. Hitherto the craftsmen had used a color scheme of their own, partly traditional and partly formed. The new models were full of subtle color and delicate gray tones, and the application of the fine, bold color schemes of Le Brun and his school when applied to the new designs resulted in utter failure. The painter and the manager were indignant. Audry bitterly complained in 1748 of this "work of pure routine which represented neither the tone nor the correctness of the pictures supplied for execution," and upbraided the craftsmen for using merely "tapestry colors." The struggle between the workmen and painters became acute, but ended some years later in the submission of the weavers. Then it was that the tapestries of the Gobelins became merely woven pictures, exact and lifeless copies of the originals. The number of tints, thanks to the able chemist Maquer, became multitudinous, but were far from permanent.

Tooled Leather Purses and Bags

BY MARY ANGOOD

HAND-MADE articles of leather seem to have a general appeal and if these objects can be attractively made by the amateur, their charm is doubly enhanced. One of the simplest and at the same time one of the most practical problems requiring a minimum amount of time for a satisfactory result is that of the suede underarm purse. It may be made in an unusual shape with no other decoration than the lacing in a contrasting color or it may be simple in form with a more or less elaborate cut out design in addition to the lacing.



Suede Purse Designed by Mary Angood

Any motif may be used for the design, a flower, a bird, a monogram or a geometric form but all must be kept simple in form and mass. The spaces of the design must be carefully planned so that they will not be too large and have too few and too narrow connecting links. The units may be arranged to fill either the upper or lower corners (not both), or may be built upon the center at either the top or the bottom. The illustrations indicate the relative size of the decoration for the flap. In a purse with this type of design it is better to conceal the snap fasteners so these need not be considered in planning the motif.

The design may be planned upon any plain paper and after it is completed, should be traced upon a thin tough paper; some of the thinner wrapping papers are good as they do not tear easily.

As the lining shows through the cut shapes, the colors chosen are very important. Suede or velvet finished lambskin comes in a wide range of colors and in both dark and light shades so that very attractive combinations are possible. The following are especially good; dark blue and light gray, dark brown and tan, taupe and pale yellow green, or two tones of the same color, dark brown and tan, or dark blue and pale blue. The purses are more practical with the lighter color used as a lining but the opposite combination gives a pleasing effect.

The size of the finished purse should be determined (10½″ x 7½″ for the large and 8″ x 5½″ for the small are good sizes) and a paper pattern of the back and flap should be cut in one piece, the inside pocket is then cut to fit from another piece of paper. Heavy-wrapping paper should be used for these patterns which must be fitted together carefully, making the proper allowance for the thickness of the leather which will be much greater than that of the paper. At least a half inch should be left at the top between the fold of the flap and the upper edge of the inner flap. The straight strip for the gusset must be accurately measured as it should fit perfectly in order to keep the purse flat when closed. No allowance need be made for the folds at the corners as they do not decrease the length of the gusset.

The patterns and the design are now traced upon the thinner paper before transferring to the leather. The design is traced upon the suede with carbon paper, using the dark blue or black for the light colored suede and the yellow carbon for the darker skins. There should be sufficient margin on both the leather and the paper pattern for the thumb tacks as these must not be put in the leather of the purse.

After the design has been traced with a hard pencil, the paper is removed and the cut portions are taken out with a sharp knife or a razor blade. The edges are smoother if the blade is held at an angle away from the part of the design that is to remain. The cutting may be done upon a piece of glass or a smooth hard board.

The leather is now ready for the lining. The lining pieces are cut with a margin of at least half an inch all around. If pockets are desired, they must be stitched in the lining before any pasting is done. The diagram shows a good arrangement



Steer Purse Designed by Helen Johnson

altho this may be varied to suit individual requirements. The pockets are cut from the lining leather with an allowance of half an inch at the top for a hem. The half inch is pared down on the wrong side until it is quite thin and is then pasted. This hem prevents the pocket stretching and also makes a neat finish. The stitching may be done on any sewing machine if a long stitch and a loose tension are used. The corners are stronger if they are stitched as in the diagram. Cotton thread is better than silk as there is no tendency to cut the suede.

If desired a separate change purse may be made from the lining leather. It is cut and stitched and does not require a lining altho one may be used; chamois, kid or any very soft leather is suitable.

Before the lining and outside are pasted together, an interlining of heavy tough building paper which will not wrinkle easily is put between them to give the required stiffness. This is cut the exact size of the outside so that the lacing will pass thru the three thicknesses. The design shape is cut out of this interlining, allowing a quarter of an inch all around so that none of the reinforcing will show at the edges of the design. None of the lining pieces are trimmed until after the lining and outside have been pasted together and allowed to dry thoroughly as the leather has a slight tendency to shrink from the moisture of the paste. The gusset strip must be folded as shown in the diagram and creased firmly before the paste has dried. Of course this piece is not reinforced as it must be flexible. In folding, the distance across the bottom of the bag must be measured accurately as this length can not be changed after the creases are made. The folded strip should be placed under a weight for an hour or more and then removed and allowed to dry.

The upper edge of the inside of the purse may be laced before the pieces are basted together. For the bag illustrated, a punch making a hole ½″ in diameter was used, the holes being placed on 9/16″ centers. A line should be drawn a quarter of an inch from the edge of the leather and the holes measured upon this so that the centers are all the same distance from the edge. It is better to measure and punch all the holes on one side before beginning the lacing of that side so that if the spacing will not divide evenly the difference may be taken up gradually.

A half inch black lace was used in the purse illustrated. The stitch is very simple, being an over and over, but in order to provide a means of concealing the ends and holding them securely, the work must be done from left to right and the lace put in the eyelet from the back. The diagram shows this and also the method of splicing and lacing around corners.

After the lacing of the top has been completed, the bag is ready for basting; this should be done with strong thread or soft string tied at all the corners, in the center between the ends and as many other places as seem necessary to prevent the pieces slipping as the lacing is done. The lacing should be smooth and firm with all the joinings concealed (the diagram shows how this is done). Before the two upper corners of the outside flap are pasted and laced the button fasteners should be put in the lining only if they are to be concealed fasteners. The tools for setting them are inexpensive and simple to use, so that if many pieces are to be made,

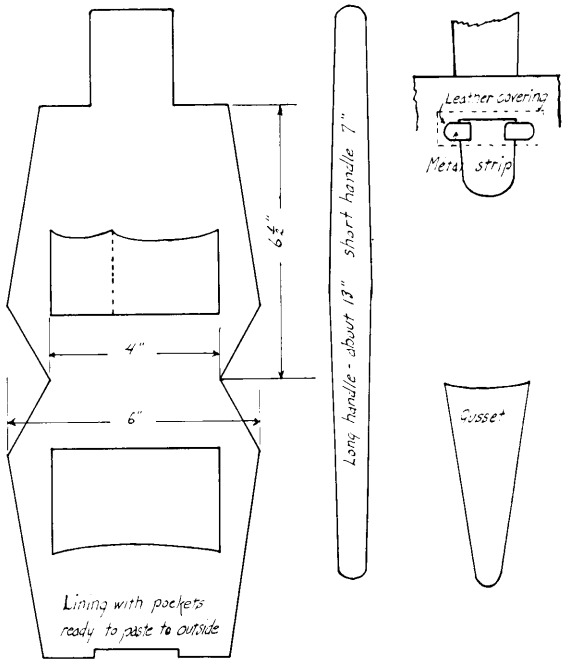


Steer Bag Designed by Donald Polear

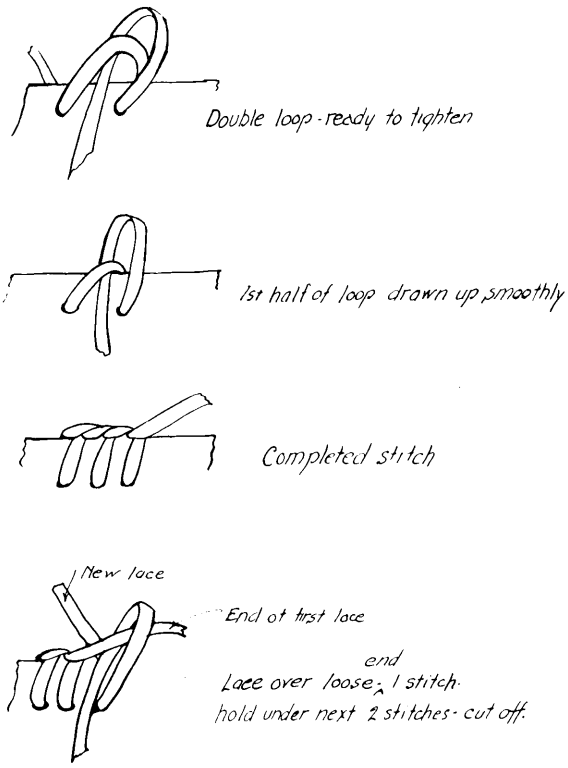


Steer Bag Designed by Marie Sobata

a set should be purchased. If this is not advisable, the snap may be set at any leather goods store or in the glove department of a large store. The under piece of the fastener may be set after the purse is finished as it may go thru both the lining and outside and at the same time be invisible when the purse is closed. Suede leather needs no finish and the purse is completed with the lacing and snap.



Steer Bag



A Steerhide Bag with Handles

AS IN the previous purse paper patterns of each piece, including the handles should be cut and carefully fitted together. The diagrams give suggestions as to the size and shape of these pieces. Of course the pockets in the lining and the coin purse are optional but each piece of steer hide, including the handles should be lined.

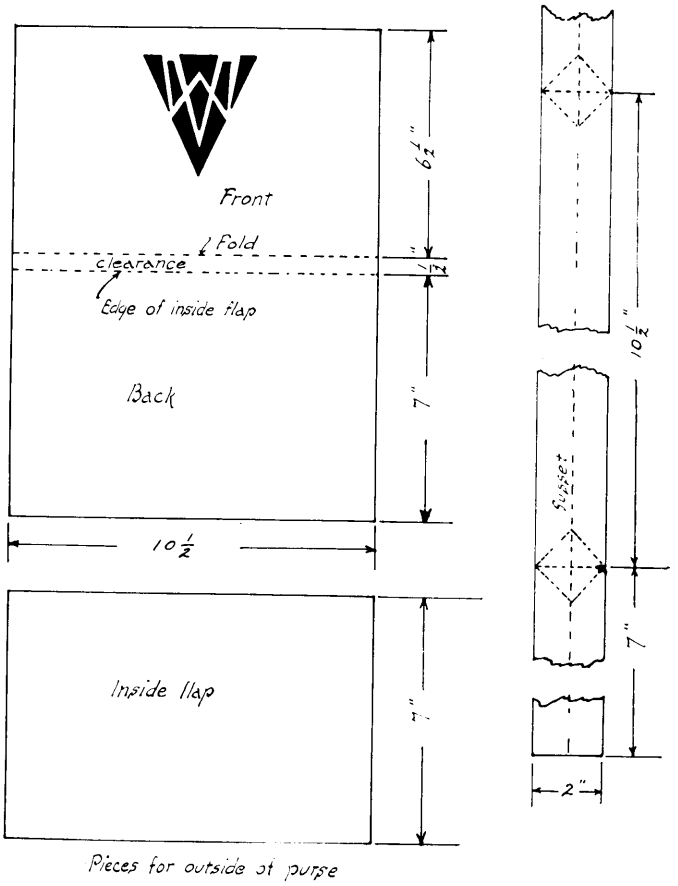
After the patterns are cut, the shape of the bag is traced upon plain white drawing paper and the design drawn upon this. If the design is bisymmetric, one side should be drawn and the other traced from the first.

As the leather has a pleasing grain which in itself is quite decorative, the design may be simple consisting mainly of graceful curves and well balanced spaces. A leather design should never depend to any extent upon its color as the medium is not adapted to a complicated color arrangement, but is best developed with line and form. If a monogram is used it should be made a definite part of the entire design and should be an important element

harmonizing in character with the other motifs in the decoration. The tab which forms the fastening may be used as a feature in the design. Allowance for the lacing and also for the proper margin between the lace and the edge of the design should be made so that the units will not appear crowded.

The next step is the tracing of both pattern and design on to thin tough paper, (architect's transparent tracing paper is good as it is quite tough). The leather, steer and lining, either suede or skiver, is cut slightly larger than the pattern to allow a place for the thumb tacks outside the bag. This transparent tracing is placed upon the leather, which has been evenly dampened, and fastened securely with thumb tacks. The tracing becomes damp and has a tendency to slip and should be fastened every few inches or the design will not be accurately traced upon the leather.

The tracing is done with a pointed tool, not too sharp, a nut pick filed to a smooth round point is good as well as the regular tracing tools. Since the slightest mark shows upon the damp leather and is also permanent, especial care must be used in this tracing and only those lines which are a part of the design are to be traced, not the center lines or the folding guides. The pattern is removed after the tracing is finished and the piece is ready for the tooling.



Pieces for outside of purse

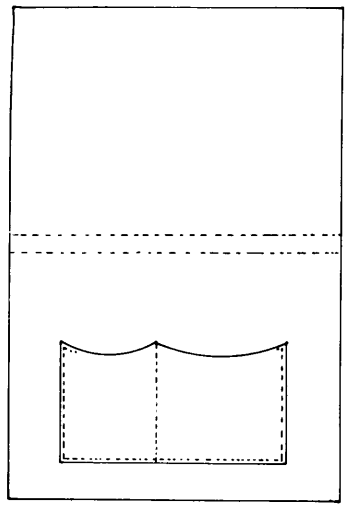
There are several methods of decorating leather, known as outlining, embossing, tooling and carving; all with the exception of the last are commonly referred to as tooling. As a general rule, the more decorative the grain of the leather, the less elaborately should the design be treated, for example, a smooth calf skin may have an allover pattern with some embossing and if the design is good, the piece will be a real work of art. The same design on a rather rough steer hide would not only ruin the natural grain of the leather but would cheapen the whole piece.

If the outline method is chosen, the leather is dampened, a small spot at a time, and the outline carefully retraced with especial attention to the corners and the long lines. Any lines which are straight may be tooled by holding a ruler at the side of the line and drawing the tool against the edge.

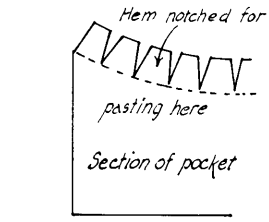
The parts of the design which are to be lowered are always made lower at the edge of the raised sections and are allowed to slant gradually away from the outline. The tooling should be continued until all tool marks have disappeared and the surface appears smooth. Some leathers require more pressure than others and all must be kept damp as the work is done. If the leather is too dry, the piece will have a shiny appearance and will resist the dye, if the work is too damp the water will ooze out as the tool is pressed down on the line. If this happens, it should be laid aside until partially dry.

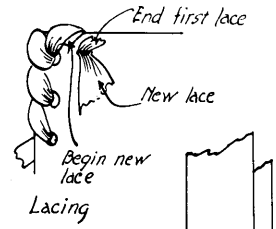
After the tooling has been completed, the piece is ready for the staining. There are several different kinds of stains suitable for the craftsman working with comparatively small pieces of leather. The water dyes have greater permanence than the oil although the oil have a certain quality of color which it is almost impossible to obtain in the former.

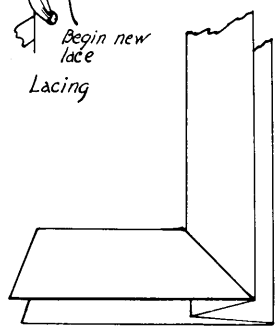
The solution is made from any good commercial dye, using those which are for silk and wool rather than those for cottons. A strong solution, about a quart of water to a package of dye may be made and the mixture allowed to boil for a few minutes. The dye powder should be mixed with a little cold water until dissolved and then the hot water added. Use the mordant suggested on the package and add it to the entire mixture. This dye may be put in a cool place and will keep for months. The colors which are needed for almost any desired



Pieces for lining of purse







Method of folding gusset at corners.

combination are a medium brown, not the darkest, a bright yellow, bright orange, a deep rich red and a blue of the cobalt quality. Blues are the least satisfactory as the color of the leather seems to affect them more in the water dyes altho blues in the oils are very satisfactory. A bright green may be purchased or the color can be made from the blue and yellow.

The dye mixture must be considerably diluted for use on the leather as numerous coats, often as many as fifteen or twenty, give far better tones than two or three of a stronger solution. The piece should have the appearance of handwork even in the dyeing of the leather and should not have a flat even look of the commercially dyed leathers. A teaspoonful of the dye to a half pint of water makes a solution sufficiently strong. All tones of brown, orange and green are improved with an undercoat of yellow.

The leather is moistened with a brush and clear water before the dye is applied and if all the coats are not put on at the same time, it must be moistened again before the dye is used; color should never be applied to dry leather as it will simply soak into the part touched first and make a dark spot. When applying the stain, it must be remembered that any moisture on leather darkens it, and a piece which appears very dark before the dye is dry, may be very light after drying. All the parts of the bag should be dyed at the same time as it is almost impossible to match different pieces unless a complete count of each color and the number of coats used is kept.

While the outside is drying, the pockets may be hemmed and stitched on the lining as explained in the directions for the purse.

The handles, shaped as in the illustration, are lined and laced before the bag is lined so that the fastenings may be concealed by the lining. The diagram shows the method of doing this. Soft copper or brass in a thin gauge is used for the little strip the ends are rounded and the edges filed smooth. The piece of leather used to cover the metal should be very thin so that the fastening will be as flat as possible. It is glued to the outside piece and then to the lining as the lining is pasted in the bag. The longer handle is put on the front of the bag and the shorter on the back so that the right side of the handle will show after the shorter is slipped through the longer.

The stitch used is somewhat more complicated than the over and over and is called a double button hole as it has no wrong side. Narrow lace, not over an eighth inch in width and sometimes narrower is used. The work is done from left to right, the lace being put thru the eyelet from the back of the piece. As in the previous purse, the eyelets are made on a guide line, in this case about an eighth inch from the edge of the leather. Instead of a punch, a sharp awl having blades, such as a harness maker uses, makes the eyelets. The distance between them is about the width of the lace. The diagram shows the method of taking the stitch; the first loop is drawn up smoothly and held with the finger, then the last loop is drawn up, not tightly but firmly. There should be no space between the lace and the edge of the bag, either because the lace is too tightly drawn or is too loosely finished. In estimating the amount required, allow a yard of lace for six or seven inches of finished work. The next step after lacing the handles and fastening them in the bag, is the basting of the gussets and the lacing of the bag. All corners should have two stitches, using the same hole so that the lace will not draw as it passes from one side of the work to the other. If the lacing is started on one of the inside left corners and continued around the gussets and across the front, it will be more convenient to hold. Splicing must be managed so that there are no joinings visible, this is illustrated with the stitch. The bag is now complete, except for the button fasteners and the polishing. Ordinary tan shoe polish is used for the polishing and the finish is kept dull.

Pink or Blue!

BY MARY M. ATWATER

PINK or blue? That is the first question to decide when coming to the great problem of making a baby blanket. Usually the answer will be "pink." There is something particularly babyish about pink and white, and then, too, to be practical, pink seems to wash better than pale blue.

Some people hold that pink is for a girl baby and blue for a boy, while others hold that the exact opposite is correct, so on this count one may do as one prefers.

But no matter which color is chosen, the materials for the proposed blanket must be carefully selected and combined, for the fabric must be as soft and light and warm as possible. Usually all-wool yarns of the highest grade give the best results, but some combinations of wool and silk, wool and rayon, wool and mercerized cotton, etc., are attractive.

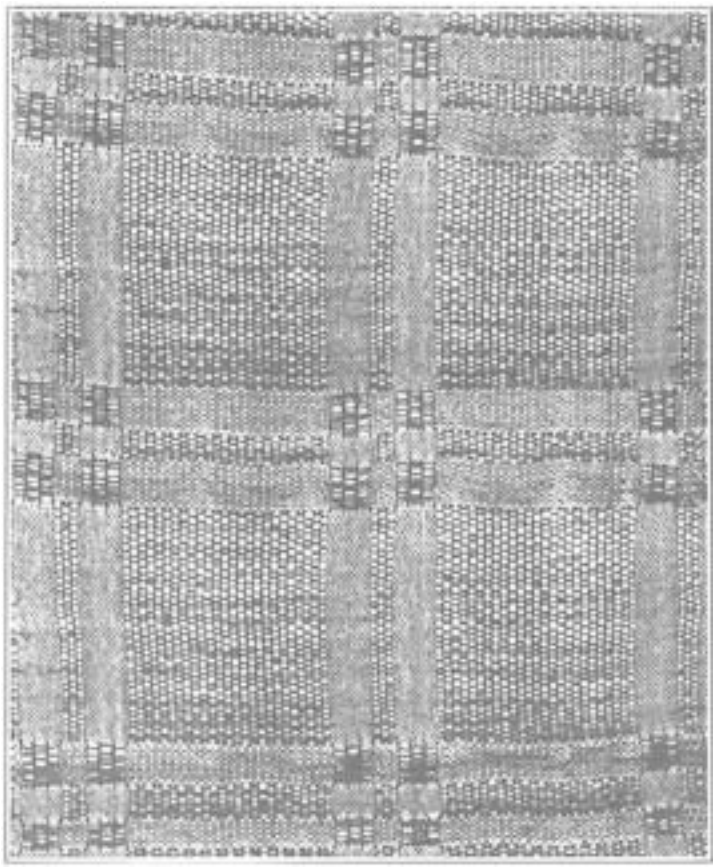


Illustration No. 1

The blanket for a very new baby should, however, always be all-wool, and should be very lightly woven to give the softest possible fabric. Perhaps the nicest of these blankets are the filmy, shawl-like ones made in the plain tabby weave. The yarn for these may be the fine "Afghan" yarn, set at 30 threads to the inch, warped about 42 inches wide and woven a little more than square. Suggestions for border arrangements for three such blankets follow:

Blanket No. 1 — Warp 1260 ends of Afghan yarn, arranged as follows: 120 ends in color; 4, white; 4, colored; 4, white; 4, colored; 4, white; 4, colored; 4, white; 4, colored; 4, white; 4, colored; 4, white; 4, colored; 4, white; 4, colored; 908 white; 4, colored; 4, white; 4, colored; 4, white; 4, colored; 4, white; 4, colored; 4, white; 4, colored; 4, white; 4, colored; 4, white; 4, colored; 4, white; 4, colored; 4, white; 120, colored. Sley 30 ends to the inch.

Weave in the plain tabby weave, beating lightly, using the same arrangement of colored and white threads as was used for warping. It is advisable to weave the top and bottom plain-colored part somewhat wider than the corresponding side borders to allow for tiny hems by way of finish. (A blanket of this sort should not be bound with ribbon, as that makes it less light and soft.)

After weaving, the blanket should be shaken out in warm, mild soapsuds, rinsed, and laid on towels on a flat surface to dry. When almost dry it should be lightly pressed with a flatiron that is warm rather than hot. This washing "finishes" the fabric and gives it a much softer texture than when taken from the loom.

Blanket No. 2 — Warp Afghan yarn at 30 ends to the inch for the greatest width of the loom — at least 46″, and 50″ is better. Set 10″ — or 300

threads — on each side in color and the rest in white. Weave lightly as above. When woven make a broad hem all around. Wash and press. This is a particularly charming blanket.

Blanket No. 3 — Afghan yarn at 30 ends to the inch, warp all in white, about 42″ wide in the reed. Weave lightly as above, first a six-inch stripe in blue, then a six-inch stripe in white, six inches pink, six inches white, and repeat as required for length. Wash and press as above.

Of course many other arrangements of border are possible — for instance, cross-bars in color may be used. The variations are many, but the above will serve as suggestions which the weaver will have no difficulty in elaborating as desired.

A HEAVIER blanket for a new baby can be charmingly made of Germantown quality yarn — either the fine Saxony or the heavier four-fold yarn. Draft (a) of the threading drafts on the accompanying diagram gives a threading very useful for such a blanket. It will be noted that the warp is of white and a color alternately for 20 ends and then reversed — colored and white — for the next 20. Weaving should be done in white and a color following the same order as the warping. The effect is a charming little pattern though the weave is plain tabby.

Blanket No. 4 — Warp Saxony yarn, 630 ends arranged as follows: 65 threads in color; 12 repeats of the threading as given on draft (a); 20 threads like the first part of the draft; 65 threads in color. Sley at 15 ends to the inch.

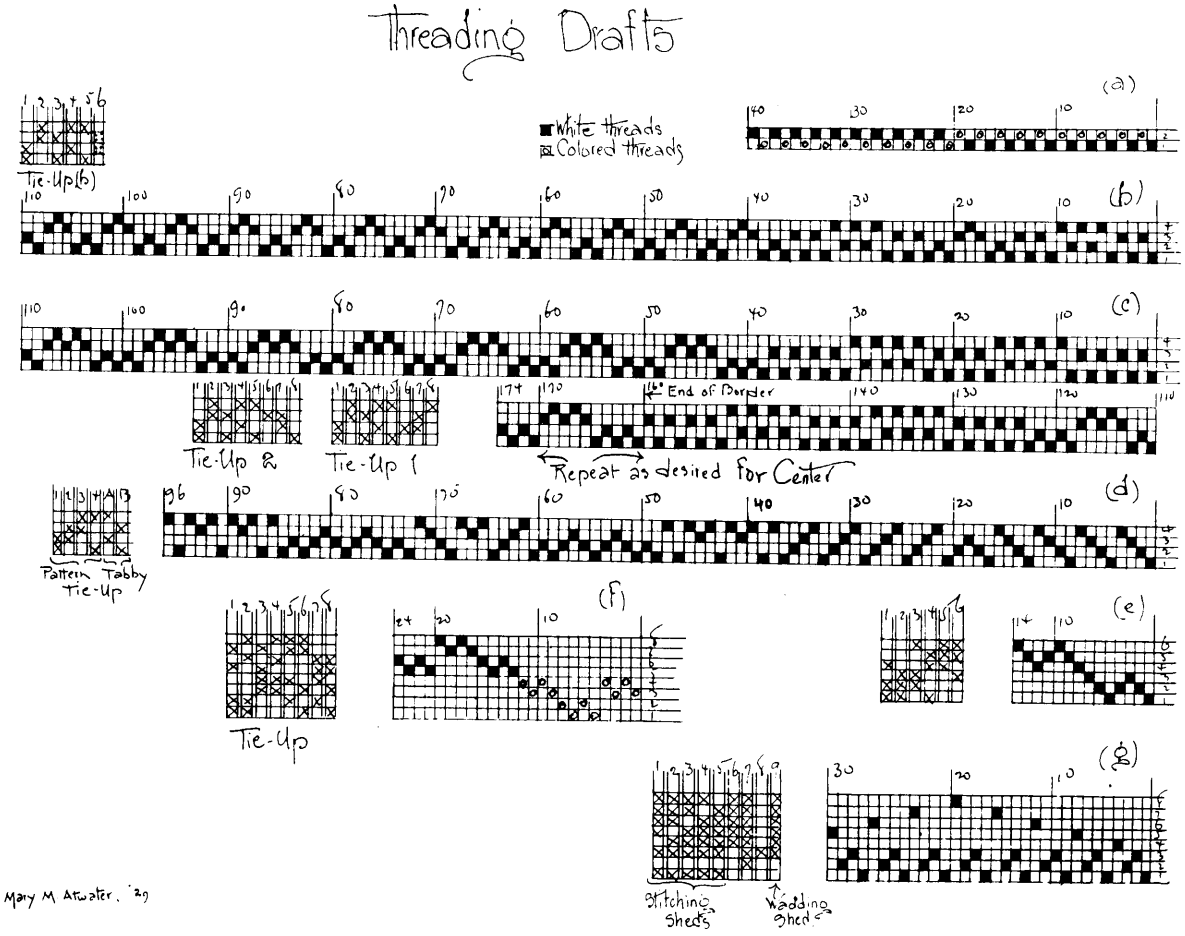
Weave lightly in the same order of color and white as used in the warping.

This blanket should be washed and pressed as suggested for blanket No. 1, and may then be bound with ribbon if desired. Fringes should not be made.

Blanket No. 5 — Warp 336 ends of fourfold Germantown yarn arranged as follows: 38 ends in color; six repeats of the threading as given on the draft; 20 ends like the first 20 of the draft; 38 in color. Sley at 8 ends to the inch.

Weave lightly, wash and press as above. Bind with ribbon if desired. No fringes.

SEVERAL of the drafts given in the article on linen weaving that appeared in the June–July number of the HANDICRAFTER are suitable for



blanket weaving. In fact almost all of the linen weaves are lovely in wool. For instance:

Blanket No. 6 — Warp 638 ends of Saxony yarn, 67 ends on each side in color and the rest white. Thread draft (c) from the diagram accompanying the article on linen. Use the "Goose-Eye" treadeling — the first 67 shots in color and the rest in white. A similar blanket can be made of fourfold Germantown yarn set at 8 or 10 ends to the inch. In each case warp and weft should be the same yarn.

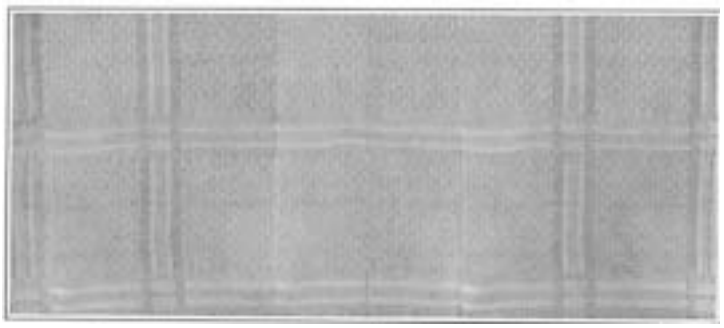


Illustration No. 3

Blanket No. 7 — Warp in white art silk and weave in white fourfold Germantown yarn with stripes in color at either end, using draft (c) as above. (This blanket, of course, would not be suitable for a very new baby, but would be handsome in the coach of an older infant.)

Blanket No. 8 — A very successful baby blanket of the heavier type, woven many times, is of fourfold Germantown yarn set at 8 ends to the inch, — 336 ends of warp, the first 56 and the last 56 being in color and the rest white. The threading used was the little "Ms and Os" threading as given at (e) of the linen weaves. This should be lightly woven, washed and pressed, and should be finished either with a tiny hem top and bottom or with a binding of ribbon.

Draft (L) of the linen weaves could also be used very beautifully for a baby blanket. In this case warp and weft might be different materials, — the warp, say, in fine art silk and weft in Shetland yarn, or in one of the wool and rayon mixtures of similar "grist." It would be very attractive if made all in white, or with a white warp and tabby and a colored pattern weft, or in white with colored borders at the top and bottom.

ILLUSTRATION No. 1 with this article shows a light-weight shawl-like blanket that is highly attractive. It is an arrangement specially designed for this number of the HANDICRAFTER.

Blanket No. 9 — Warp, "Weaving-Special" in white, set at 15 ends to the inch, 603 ends. Thread the first eight threads, 1, 2, 3, 4 and repeat for selvage; then put in five repeats of draft (b) on the accompanying diagram; thread from the beginning of the draft to thread 37; put in eight threads of selvage.

Use weaving-special yarn, in color, for the weft and treadle as follows: First a narrow heading made on treadles 5 and 6, — this is for a narrow hem; then, treadles 3 and 4 alternately for 15 shots; treadles 1 and 2 alternately for 9 shots; treadles 3 and 4 alternately for 15 shots; treadles 1 and 2 alternately for 75 shots, and repeat from the beginning.

The beat should be very light, and the blanket should be finished by washing and pressing as described for blanket No. 1.

Blanket No. 10 — This is also a blanket specially designed for the HANDICRAFTER. It might be worked out in fine or coarse yarns as desired. Illustration No. 2 shows a firm, close weave made by warping weaving-special yarn at 30 to the inch, the weft being the same yarn, fairly well beaten up. Threading as at (c) of the accompanying diagram. In weaving the piece illustrated, the warp was all white except the nine threads of the first block, and threads 30–39, 123–131, 153–161, which were in color. This blanket should be set about 38″ wide in the reed, with a selvage of eight threads on each margin.

Treadle as follows, using tie-up No. 1 as given on the diagram: First a heading on treadles 5 and 7; then treadles 1 and 2 alternately for 9 shots, using colored weft; 3 and 4 alternately for 7 shots, colored; 1 and 2 alternately for 7 shots, white; 3 and 4 alternately for 7 shots, colored; 1 and 2 alternately for 9 shots, colored, — this completes the stripe. For the square treadle: 5, 6, 5, 6, 5, 7, 8, 7, 8, 7 and repeat, one shot on each shed, all shots being in colored yarn. Weave eight repeats of the above and end: 5, 6, 5, 6, 5. Repeat the stripe. Then weave the center of the blanket in the treadling as given for the square. Weave the center a little longer than square. Then repeat the border: stripe, small square, stripe, and heading.

This blanket should be finished with a hem, washed and pressed as above.

Blanket No. 11 — Illustration 3 — is of Saxony yarn set at 15 ends to the inch, the threading being the same as for blanket No. 10 above, the same threads being in color with the main part of the warp in white.

Treadle, using tie-up No. 2, as follows: treadles 3 and 4 alternately for 9 shots, in color; treadles 1 and 2 alternately for 7 shots, in white; treadles 3 and 4 alternately for 7 shots, colored; treadles 1

and 2 alternately for 7 shots, white; treadles 3 and 4 alternately for 9 shots, colored. This completes the stripe. Weave the square: treadles 5, 6, 5, 6, 5, 7, 8, 7, 8, 7, one shot each, colored. Repeat eight times. End: 5, 6, 5, 6, 5. Repeat the stripe. Weave the center of the blanket in the treadeling given for the square.

If desired the threading may be used to give a series of small squares and cross-stripes instead of a border as shown. In this case the first 160 threads of the draft should be used as a repeat.

Blanket No. 12 — Warp 665 ends of Saxony, 8 white (for selvage), 9 colored, 21 white, 9 colored, 83 white, repeated five times, omitting selvage on repeats; then 9 colored, 21 white, 9 colored, 8 white (selvage). Sleyed at 15 ends to the inch, this will make a blanket 44⅓″ wide in the reed. Weave as for blanket No. 10, treadling: heading stripe, square, stripe, square, stripe, square, stripe, square, stripe heading.

MANY of the familiar four-harness overshot patterns lend themselves to the making of baby blankets, especially the heavier blankets to use as coverlets on cribs or as carriage robes. The pattern selected should be a small and delicate one.

Draft (d) of the accompanying diagram shows a threading for four-harness overshot weaving especially designed for this number of the HANDICRAFTER. It may be worked out in many different materials. Warp and tabby may be fine wool, such as Fabri yarn, and pattern weft in a heavier, fluffier yarn — or warp may be fine art silk with tabby the same and pattern weft in Germantown — or warp may be "perle" cotton with weft in wool — or warp may be wool and pattern weft in heavy art silk. The Miro, Laurel and Slovine yarns may also be used.

The pattern when woven "as-drawn-in" gives star-shaped figures on one side and on the other the attractive circle of roses illustrated. Either side may be considered the right side of the fabric, though the little roses — illustration No. 4 — are perhaps daintier than the stars.

Blanket No. 14 — The six-harness draft at (e) of the accompanying diagram gives the threading for an attractive basket-weave, one of the very best to use for baby blankets in the heavier yarns. Saxony at 15 to the inch or fourfold at 8 to the inch are suggested as particularly good. Warp and weft should be the same material. These blankets may be all in white, or may be white with colored borders, or white with a series of colored stripes both in warp and weft. Colored stripes if used should be of 21 threads, or 35 threads, etc., and should be arranged to begin with the beginning of a repeat of the threading. The weaving should follow the warping plan so that the arrangement will be

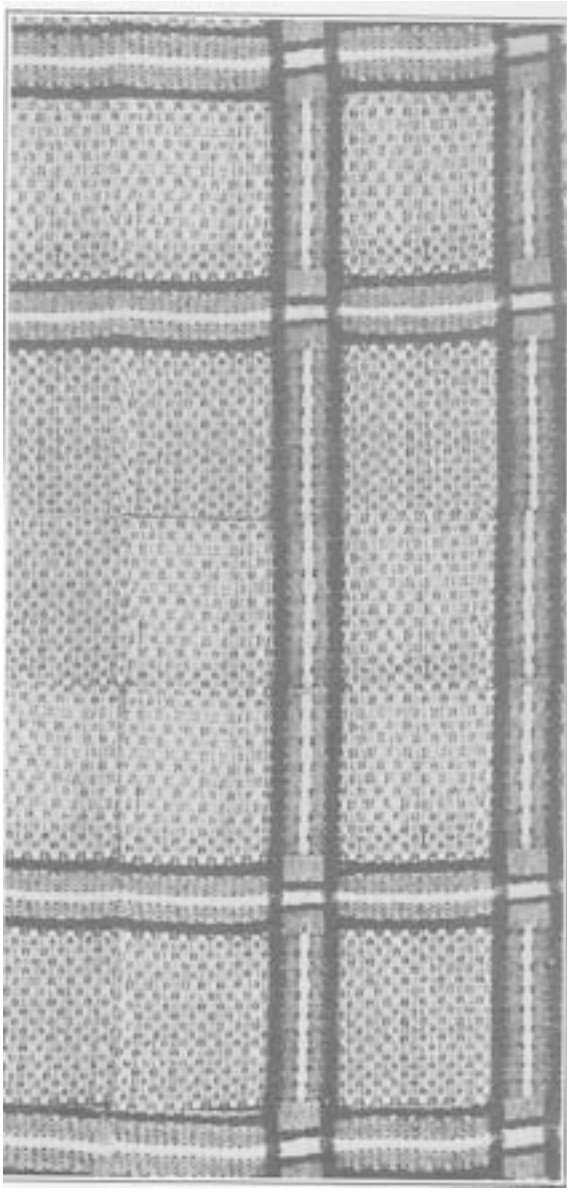
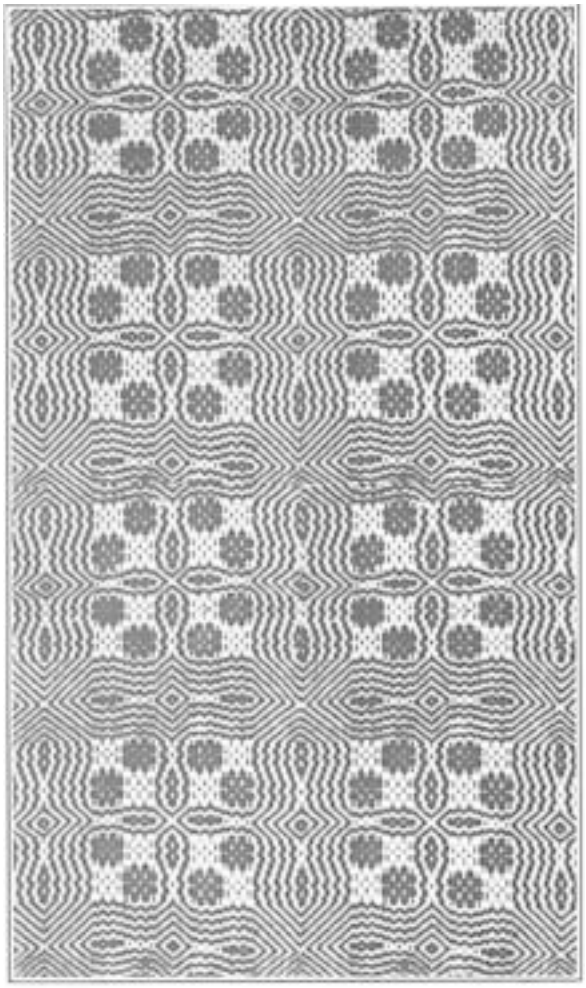


Illustration No. 2

symmetrical. Treadle as follows (on the tie-up as given with the draft): Treadles 1, 2, 3, 2, 1, 2, 3, 4, 5, 6, 5, 4, 5, 6, and repeat, one shot on each treadle.

Blanket No. 15 — The eight-harness threading at (f) of the accompanying diagram is an excellent one for blanket weaving. A variety of yarns may be used in making it, either fine or heavy, but warp and weft should be similar in grist. The warp, as indicated on the draft, should be of white and a color, 12 threads of each, alternately. In weaving, the same arrangement of color should be used. Treadling is as follows (on the tie-up as illustrated): Treadles 3, 4, 3, 4, 1, 2, 1, 2, 3, 4, 3, 4, 5, 6, 5, 6, 7, 8, 7, 8, 5, 6, 5, 6 and repeat, one shot on each treadle.



Blanket No. 15 — Draft (g) on the accompanying diagram gives the threading for quilted weaving. The two front harnesses carry the threads for the face of the fabric, and the other six harnesses carry the backing material. These may be different in kind and in color if desired; for instance, the front may be white wool and the backing pink wool of the same kind, or the front may be in silk and the back in wool. The fabric both of front and back will be in plain tabby weave with wadding between, the two fabrics "stitched" together in a pattern. The effect is delightful and unusual. This is a form of "double" weaving.

Three shuttles are used, one carrying the backing material, one the weft for the face, and one a very heavy material for wadding. Two shots of face and two shots of backing are put in between the wadding shots. Treadling is as follows: Treadle 7, face; treadle 8, backing; 1, face; 6, backing; 9, wadding; 7, face; 8, backing; 2, face; 6, backing; 9, wadding; 7, face; 8, backing; 3, face; 6, backing; 9, wadding; and so on.

A FEW words about wool warp may not be amiss. Wool — especially the light, fluffy wools used for baby blankets — should never be allowed to remain long at the stretch, as this destroys their elasticity and much of their beauty. A wool warp should not be spooled till just before warping. And, too, a long warp is a mistake unless one works rapidly and intends to make a number of blankets one after the other. The warp should be woven off as rapidly as possible, and at night or when the loom is not in use the tension should be let down.

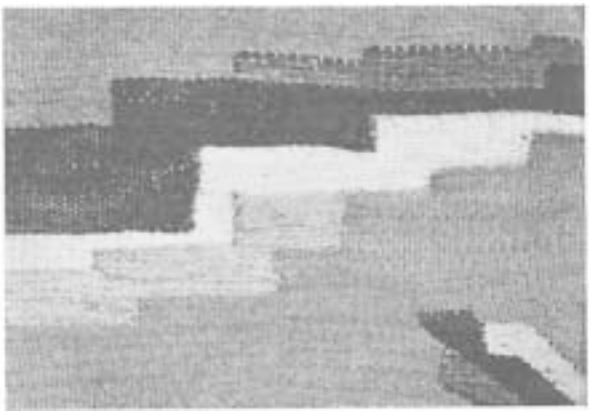
As a rule any all-wool fabric is greatly improved by washing. This is not the case with the rayons or with fabrics composed of wool and cotton, wool and art silk and so on. The washing should, of course, be carefully done. The fabrics, especially the filmy and loosely woven ones, should never be wrung out, and a very hot iron should never be used in the pressing.

Modern Treatments of Tapestry and Embroidery Weaves

BY EDITH HUNTINGTON SNOW

PERIGUEUX, FRANCE, June 30, 1929.

IN THE June number of the HANDICRAFTER embroidery weaves of various kinds were discussed. In the present article I take up briefly the "laid in" embroidery weave and some of the more modern aspects of tapestry weaving. Near me, in this marvellous land of France, just over a range of hills and beyond a few river valleys, is Aubusson, which we visited last year, with its private factories for both machine- and hand-made tapestries and rugs in the "traditional" manner; and we have come again this year through Angers, where that glowing marvel of the 14th century, a whole series of tapestries, with scenes from the Apocalypse, is hanging in the Cathedral for which it was originally made. But in this article I am not dealing with such magnificent great tapestries as these of the Gothic and Renaissance periods, that still adorn the cathedrals and the very châteaux of the 15th and 16th centuries for which they were woven; but, instead, it is of smaller and simpler and more intimate examples of embroidery weaving and modern tapestry that I write — of work done on looms small enough for our own use in this crowded 20th century, where space has to be considered in the choosing and setting up of a loom, and where few of us have unlimited time for handwork though we have the taste to appreciate its merits and the urge to fashion some particular bit of hand-woven fabric for ourselves or our homes.



Photograph by Ira Wright Martin

I — *Sampler. Lesson in beginning tapestry and embroidery weaving. Woven under the direction of the Snow Looms*

The illustrations I am using are from examples worked out in our studio in New York, and either woven there or in the homes of pupils, none of them woven on looms over a yard in width, and several woven on tiny looms only eight inches across. It is not with tapestry as an exhibit that we are concerned in this article, but with modern tapestry in the laboratory. . . .

The up-to-date weaver has familiarized himself with the diversified methods used in other days and other lands, and adapts his weaving to the problem of decoration he has in mind for his immediate work, choosing the method best calculated to give him the effect of decoration and texture he wishes to produce.

Our first illustration (No. 1) shows a *sampler*, which was made by a "beginning pupil" and was her first experience with tapestry and the "laid in" embroidery weave. Its faults are obvious, and it shows not only what to do, but what *to try not* to do, as well.

In spite of faults it was sufficiently colorful and attractive in texture to warrant making up into a purse, the part shown in the picture, only, making the front flap. With this problem an écru linen warp 40/2 was used, with fifteen threads to the inch. The weft threads were of hand-dyed spun silk, some threads finer than others, which accounts for the ease with which the warp was — or was not — entirely covered. The background weft was of dull tan, wound two threads together, of a fine soft spun silk floss. The tension of the linen warp was kept tight, and the fine weft threads covered or "*packed*" *down* over the warp threads easily. A small iron comb was used instead of the beater, as more effective than the beater for pushing the weft threads into place. . . .

The word *tapestry* has come to indicate a method as well as a product. We think of tapestry as a method by which the warp threads are entirely covered with the weft, and by which each color of

weft denotes a different end (or bobbin, or small shuttle of wound thread) continuing back and forth across the warp threads, only as far as each color is needed in the design. The top side of the warp, or the side toward the weaver, is the wrong side when finished: it is easier in this way to dispose of the ends of weft left as the work progresses.

In our sampler (illustration No. I) the colors were soft tan of several tones made irregular by re-dipping (when hand-dyeing) for the background, then orchid, American beauty red, soft yellow, a medium green, used in the design in this order from bottom to top, where the green, red, and orchid were repeated in a small triangle of color. A very simple design, this, chosen so that it should not offer too many problems for a beginner.

The main points to be kept in mind were, first, keeping an even tension of warp threads; second, watching the *sheds*, so that in changing from one color to another all the warp threads should be "covered"; and, third, to see whether or not, on the vertical lines between the colors, the threads should be interlocked. The tension (point 1), you will notice, was good at the start, but later was not kept taut, which accounts for the curving lines in the weaving toward the top. Point 3: between the first color of the design, orchid, and the background, the threads have not been interlocked and an open slit has been left. With the majority of the old French and Flemish tapestries, vertical lines between colors were not interlocked, but were left as slits, and, unless the design made use of these slits to enhance the value of the outline, as was often the case, these slits, especially when long, were sewed up on the wrong side after the tapestry was taken off the loom. Between the dark red and the background of our sampler, on the vertical line at the right, the weft threads were interlocked around a single warp thread, and on the vertical lines between the yellow (the lightest color) and the colors next it, the weft threads *themselves* were interlocked, as were also the vertical lines in the small design near the top.

Here, too, at the left top, we took up another problem. Up to that time we had been weaving from side to side, back and forth in regular order, changing the colors as the design demanded. But on the top left the background was carried up to a point, before the red and green of the design were introduced. This demonstrates one of the most interesting characteristics of tapestry weaving. Tapestry is not usually woven on straight lines, but as the design demands one can build up the work in pyramids — that is, work up to a *point* — leaving another part of the design to be filled in later, always remembering that *it is not possible to fill in any form under another form*. So, with attention in watching sheds, and the design, the weaver can feel freed from the necessity of straight-line working. A design made up entirely of angles weaves very quickly, for no interlocking is needed on a diagonal line.



Photograph by Ira Wright Martin

II — *Tapestry woven on linen warp from an old Russian design. Adapted by the Snow Looms. Woven by Dorothy Cooke Hambridge*

In our sampler, at the beginning, the background thread was woven continuously for an inch or so. Having finished this inch, the design was begun; that is, an orchid thread was introduced. Our background thread, which at this point came over from right to left on shed A, stopped short about an inch before reaching the left side, and an orchid thread was inserted, here, in shed A, also from right to left. The new orchid thread began where the tan left

off, and its short end was caught around the right-hand *lower* warp thread, in this section of the design to be woven entirely by the orchid thread. Then the shed was changed to the B shed, and the orchid thread was brought back from left to right for the limit of its space in the design, and the tan thread was carried back on the B shed to the right edge. This was repeated from right to left and left to right until, on the vertical line between the two colors — since they had been woven quite independently of each other — the open slit appeared which we have mentioned above.

Where a weaver has interlocked his threads at all vertical lines in the design, the interlocking has usually not been done on both sheds. Interlocking is customarily done on every other shed, that is, not on both the A and B sheds, but on the B shed preferably, or when coming from left to right. Or perhaps, as often happens, the design will demand a long vertical line: here the interlocking may be done at regular intervals only, if desired — every fourth or sixth thread, for instance — according to the fineness of the weft threads.

You will notice a change in the texture of our sampler when the yellow (or lightest color in the design) was introduced. Two warp threads were pulled down together, instead of one, alternating with two threads on the opposite shed. This was the method used in much of the old Coptic tapestry. In our illustration No. II, of a swan sailing before a turreted castle, on a waving sea, the fine silk threads of the weft cover each pair of linen warp threads, the warp being threaded with thirty threads to the inch. This gives a different rib to the finished weaving. The diagonal lines in the curve of the swan's neck were more easily accomplished because just one thread could be dropped, or added, at a time, to keep the curved line from becoming too angular, or uneven, as it would have been if only fifteen threads to the inch had been used and the weft threads had passed over and under each single thread.

Now, to go back to our sampler: you will notice a still different texture in the green, or upper, color in the design, for here we have woven the green thread of the design, not as a tapestry weave, but as the embroidery weave known as the "laid in" pattern. Now here was no problem of interlocking threads, as the background weft thread of tan was carried back and forth across under the green thread of the design, at first from the edge where the green touched the yellow part of the design, at the right center, to the left edge, and, finally, after the yellow thread was discontinued on the completion of its part of the design, the tan background thread was carried from side to side of the sampler. The green spun silk weft thread was inserted *over* the tan background thread, and carried



Photograph by Ira Wright Martin

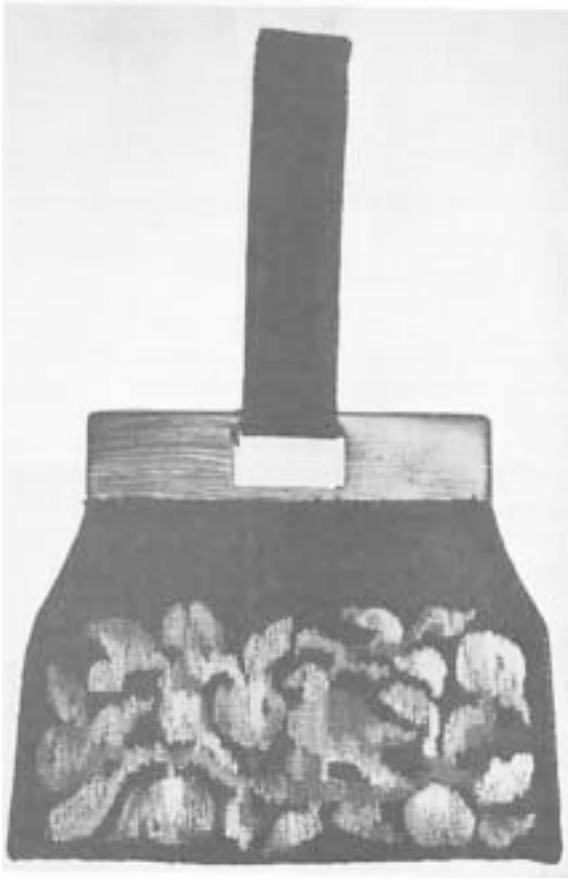
III — *"Laid in" embroidery wall hanging. Woven by the Snow Looms*

back and forth to the limits of its part in the design, always in the same shed as the tan weft thread — that is, on the A shed from the right and the B shed from the left. It is because of the possible similarity in appearance of much modern tapestry and the "laid in" embroidery weaving, that I have chosen to write in the same article of these two ways of weaving in a design.

Illustration No. III shows a design made for a wall hanging, which is woven with the "laid in" embroidery method. All the pattern threads *lie over* a continuous background thread. No interlocking of end threads is necessary when two colors in the embroidery weft threads come together, as there can be no slit between colors when the background weft thread is woven continuously underneath. All the embroidery colors could be cut away and leave a *web* of plain weaving. The ends at the beginning and ending of each colored thread of the embroidery weaving are finished in the usual way — either turned around the end warp thread and laid into the open shed for the distance of several warp threads, and cut off after the shed is changed; or else left long enough to be threaded into an embroidery needle, later, and darned in, when the weaving is taken off the loom.

This "laid in" embroidery weaving is quicker than tapestry weaving, obviously, and allows of much flexibility, both of design and of materials used. It is in this way that irregular bits of color can be effectively inserted, where the fabric desired depends for its beauty more upon its texture and beautiful coloring than upon its design. Our illustration of the "laid in" pattern was woven entirely of hand-dyed spun silk, in several shades and colors, blues, greens, and violets predominating. It will be easily seen that many things may be taken into account to change the effect of, and give wide

variations in, the final result of embroidery weaving such as this "laid in" method." The weights of warp and weft, for instance, are important. A fine warp and a heavier pattern thread will give a result quite different from the reverse. The firmness or looseness of beating may greatly vary the effect again; and a crêpe-y weft will blur and tone down



Photograph by Ira Wright Martin

IV — *Silk and wool tapestry bag. Designed by Edith Huntington Snow. Woven by Mrs. M. B. Streeter*

the colors of the warp more effectively than a smooth or twisted thread. Also, either the top side or the lower side may be used as the right side of the finished material, according to the effect desired, as the design on the top side, on which the threads are kept uppermost, has a little heavier outline and greater irregularity on its edges where the threads are carried back and forth around the warp threads as the work proceeds.

We will go back again, now, to illustration No. I, of our sampler, for we left it at the point where our pupil had finished putting in the green threads, which were "laid in." This represented the final color in the broader part of the motive which served as a design. Up to that time our pupil had been weaving across from side to side, and the green embroidery weft thread had been finished off at the right side on the B shed. Now the tan background threads were brought from right to left on shed A to the point where the red thread was introduced, also on shed A, and at the left side of the tan design a new tan background thread was started also, which, as we said before, was carried up to its completion in a point before any other weaving was done, dropping a warp thread every other row to make the exact slant required. Next, the red pattern thread was woven back and forth on the same slant for six rows until it was time to introduce a green thread, care being used to see that the new green thread was introduced into the same shed that brought over a parallel line of red thread. Here as long as the vertical line continued between green and red the design was built up with the two threads interlocking on the vertical line between them, the red thread dropping a warp thread on its right side every other row and the green thread adding a warp thread on every other row. When the vertical line was finished the two colors, red and green, were continued on the same slant to the top of the design on the left edge.

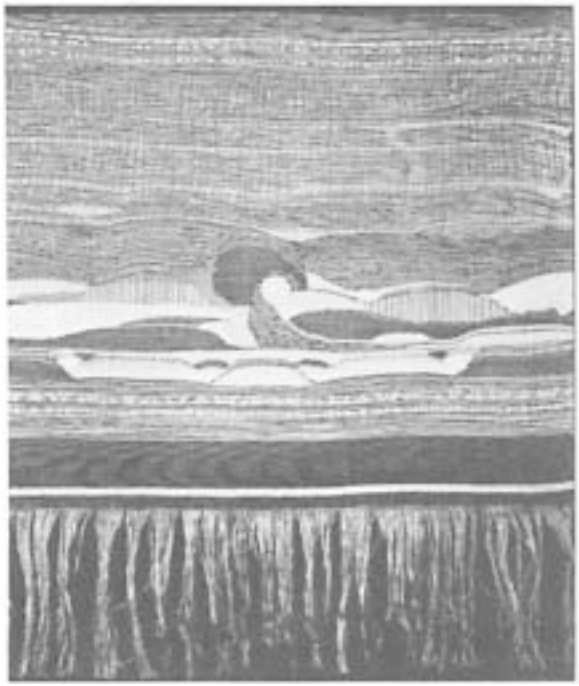
Next the tan background threads were filled in from right to left up to the point where the last color in the triangle began, which was orchid. The orchid thread was inserted here on a point. When this is done the end of the weft thread is tied around one warp thread, and when the shed is changed two warp threads will be involved. The orchid spot increased over one extra warp thread on the left with every other row, and was interlocked with the tan as far as the line between tan and orchid continued vertical. Then the last diagonal part of the orchid design was woven, and not until this was finished was the final tan of the background filled in. After such a simple piece of weaving one is ready to attempt a more complicated design.

Both the swan and the material for the bag (illustration No. IV), as well as the sampler, were woven on a small four-harness "Structo" loom weaving only eight inches across. Contrary to usual thought, any loom on which an even and taut tension can be maintained, making two — or more — sheds, is suitable for modern tapestry. The great "traditional" tapestries of France and Flanders required a heavy frame on which strong twisted warp could be stretched and held at high tension, for in this was it possible to pack down the weft to cover the warp threads absolutely. The frames of the horizontal looms used at Beauvais are of iron, and at Aubusson one sees huge wooden beams on which the warp is stretched horizontally. Often in modern tapestry we use a fine twisted silk thread for the warp, as in illustration No. V, in which the orange color of the warp is allowed to show slightly, and to play an important part in the effect both of color

and texture in that piece, which was designed as a wall hanging.

Even with the material chosen for the bag (illustration No. IV), the warp, which was of a deep jade green, gave a glint of color through the duller bluegreen of the hand-dyed lustrone used as the background. This bag material was woven with the design developed from its side, and with the end of the design on one side of the material, nearest the weaver. That is, the design was woven across its narrow side rather than from the bottom up. Thus it was possible to weave this particular shape of bag on the little eight-inch loom with larger dimensions than if the design had been woven across from side to side. In this connection it may be noted that it was customary in "traditional" tapestry to weave all designs across from side to side of the cartoon. The ribs of the warp, in traditional tapestry, which was always firmly beaten, caught the light better when the design was woven in this way, and an intricate pattern could be seen to better advantage. You will notice that the ribs of our little bag-piece run horizontally. The design for this piece, which had been drawn first, the exact size wanted, and colored, was pinned under the warp threads to the first inch or two of plain weaving, and the design could be plainly seen through the threads. The warp had thirty threads of fine twisted silk to the inch, and, since the loom had four harnesses, it was easy enough to pull down two threads at a time across the warp instead of alternating by single threads. Here, as in the design of the swan, the weft threads were of soft hand-dyed silk. In weaving the bag the threads were interlocked on all vertical edges. But in the case of the swan the design was built up entirely from plane to plane, working without interlocking from a broader base to a point, even though the changes of color were so frequent that only a few threads of a single color could be put in at a time.

With the illustration No. V, an abstract design for a modern tapestry wall hanging, there was much more freedom, both in method and in material used. Into a brilliant orange warp, which only shows clearly in the fringe but gives a cast to the whole piece, several different weights and kinds of material have been woven. There are no ribs to be seen here. The beating has been lighter and the curves have been made by building up from a base to a narrower level and then carrying a line in some darker or lighter color around the entire bit thus woven, so that curved lines flow with the rhythm of the design. A large part of the background weft thread in this piece was dyed with broken spots of color, which explains the unevenness of effect. The colors in the pattern were greens, blues, and yellows, and black. Where little perpendicular lines appear in two light spaces in the design, a stiffer yarn has been used, which has the effect of drawing the soft warp threads together in irregular groups. The lightest and most solid-looking spots, like the circle in the center, for instance, were woven with pale yellow chenille, which covers a finer warp thread completely. Care was used in this free handling of tapestry to manage the different sheds so that no warp threads were left exposed for any appreciable distance, as nothing makes a piece of tapestry so slipshod as the careless exposure of long warp threads here and there. On the other hand, we often weave tapestry nowadays, showing quite frankly the warp threads, either as a planned effect of texture or to make use of a specific color in the warp. Even in modern wool tapestries for upholstery or wall hangings, one often finds a colored warp showing through the threads of the weft. And what one considers modern today, either in method or effect, can almost always be paralleled in the past in some phase or other of achievement, if one looks long enough into what has always been done by so many people and in so many manners.



Photograph by Ira Wright Martin

V — *Wall hanging of fine silk tapestry, modern design. Designed and woven by the Snow Looms*

The simple design used in our sampler was drawn on a piece of squared paper and colored. Each two threads of warp represented one square, and there were from two to six weft threads in each square, according to the fineness or thickness of the colored threads.

(Continued on page 36)

Costume Jewelry

BY VIRGINIA S. DOAN

EVERY occupational therapist knows the task of finding new, interesting, and clean (for the nurse's sake) projects for the bed patients, and especially for that group who have been hospitalized for several years. They have exhausted the usual crafts and yearn for something new or different to hold their attention. Likewise every therapist in the Veteran Bureau Hospitals knows of the innumerable quantities of beads donated annually for which due thanks are sent and the beads shelved indefinitely. With the advent of the present fad for "Costume Jewelry" and a knowledge of "Unsoldered Jewelry," many problems may be solved at once. From a therapeutic standpoint it is an excellent project for tubercular and cardiac cases; it is, again, clean and light work, requiring little muscular effort, and yet is beneficial to orthopedic and medicinal cases, but I would not recommend it for nervous or mental patients, as it is rather small, delicate work.

The equipment is small; simply a pair of jeweler's round nose pliers (Swedish make are usually very good and cost around a dollar) and a pair of cutting pliers. The round nose pliers must taper to a very small point. Different gauges of round sterling silver wire No. 22 to No. 26 is best, although for very large marble-like beads a heavy square wire may give a very stunning, craftlike effect.

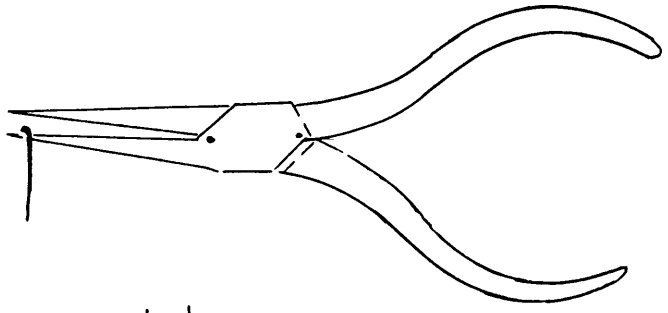
Choker necklaces which were recently the vogue may be lengthened to a surprising length or will even make two necklaces if combined with silver spirals or other beads, or a few beads may be slipped from an already long necklace and, with the return of earrings to favor, a pair made to match that favorite strand of beads. I had a strand of corals and one of pearls given me when a child. I could not wear them, yet I was sentimental and hated to part with them. Using both I was amazed to find that I had a long necklace, a bracelet, and a pair of earrings. My summer costume jewelry! Then the ordinary seed beads (there are millions!) may be grouped in threes and linked together, combined with larger beads in any desired arrangement and to very good advantage. The lamp cords "go" very well from a commercial standpoint and are also an interesting project for "bettering the home."

The ear screws and fasteners for bracelets and necklaces may be purchased from jewelry supply concerns, the silver wire by the ounce, or earrings from a five-and-ten-cent store might be purchased and only the ear screws used.

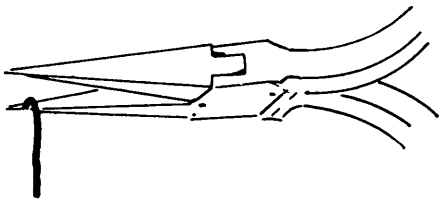
Method — Anneal the sterling silver wire, making small packages of three or four loops in each, over a gas flame or on an electric plate, and immerse immediately in cold water. This keeps the wire from breaking. Polish with powdered pumice. Grasp one end of a piece of wire at the tip of the pliers and turn the pliers away from you, making an almost complete circle of the wire. Remove from the pliers and replace in the pliers about one-eighth of an inch from their tip, with the end of the loop toward the left hand. Make a complete circle of the wire, turning away from you again with the same movement as before. Now pull the end of wire marked "B" on the diagram around the pliers and through the first loop of the silver link. Pinch the first loop down so the end will not catch on the clothing when the necklace is worn. Slip bead on over end "B" and, allowing enough for the same two loops, cut off the wire with your cutting pliers. Make this end of link exactly like the first. A little experimenting will soon teach you how much wire to allow so that there is no slack between the bead and the ends of link. It will depend upon the size and gauge of the wire, size of the nose of the pliers, and the size of the first half of the link. To join another link to the first in order to make a chain, complete the second circle, then slip the first link on the second, incomplete one, replace in pliers and pull the end "B" of second link through the first loop, the same as when making the first link. Sort of a figure eight may be made by not putting a bead on the link at all, but simply making the two halves of a link meet at the center.

To make a spiral: Grasp end of wire near the end of pliers and make a complete circle. Place the wire circle thus formed between the two noses of the pliers in a flat or horizontal position and make another larger circle around the first one. Repeat this as many times as desired, turning the pliers toward you at the same time the wire is being pulled with the left hand. Keep these rows flat. Now make the same thing at the other end of wire but in the opposite direction according to the illustration.

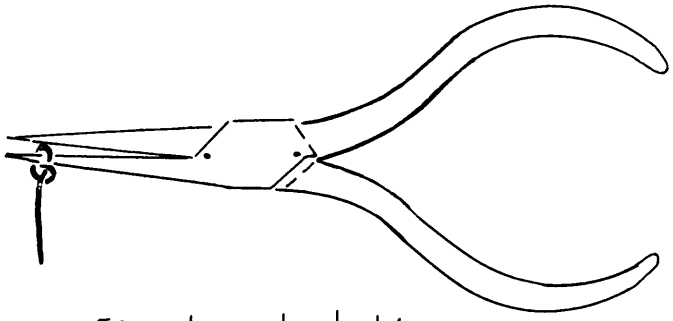
The accompanying sketches will give an idea of a few of the many arrangements possible when doing this kind of work.



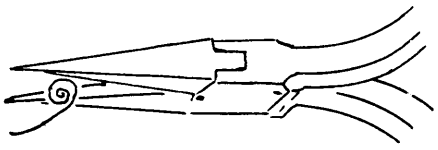
1st Loop



2nd Loop



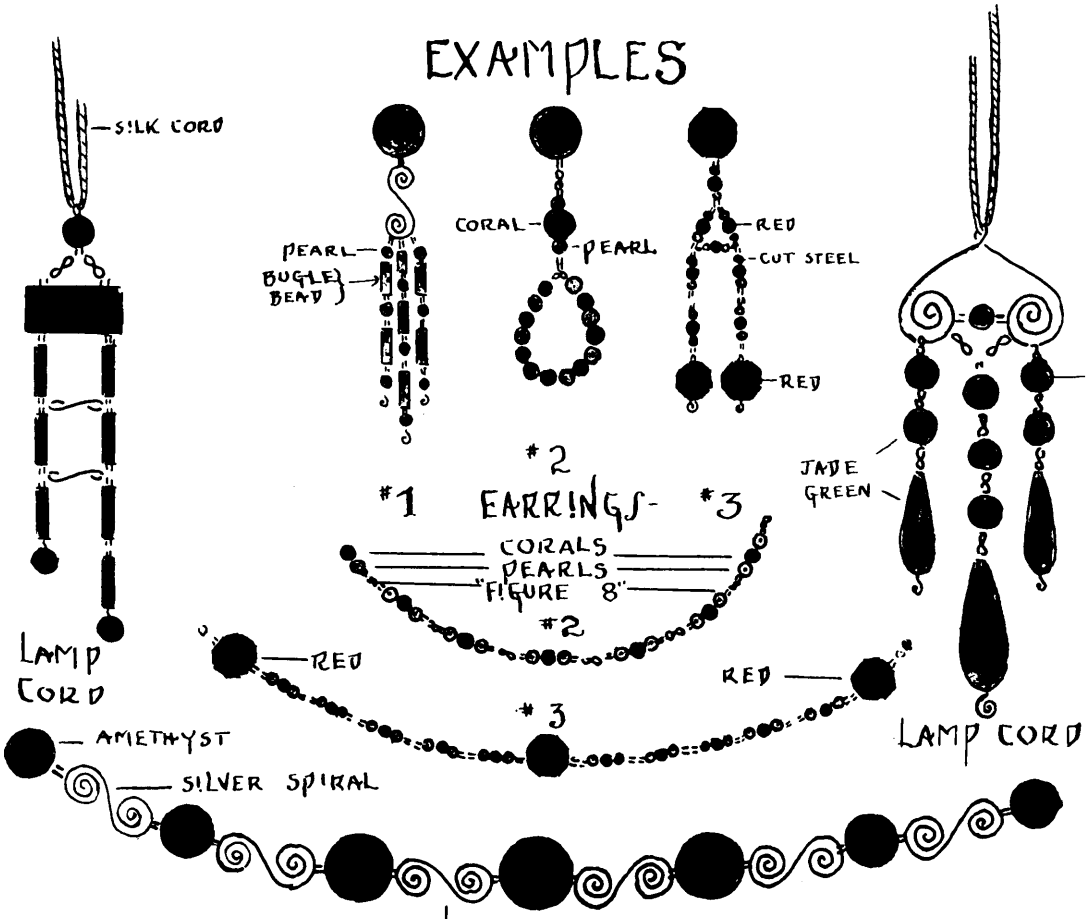
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MODERN TREATMENTS OF TAPESTRY AND EMBROIDERY WEAVES

(*Continued from page 33*)

With the wall hanging (illustration No. V) the design was sketched briefly on a small piece of paper and pinned to the loom for reference in getting the correct proportions. With the swan and the bag project, both designs were made to scale and used constantly as a guide, pinned below the warp threads.

I might add that we use for tapestry the *upright*, and also the ordinary horizontal looms, and the primitive tapestry looms as well. The upright loom has some points of advantage, but so has the horizontal loom, and both kinds are easier to work on than the simpler tapestry frame. The usual modern weaver finds it easy to adapt himself to the use of either a two- or four-harness horizontal loom, especially if the loom is firmly built and has a fair-sized lap, so that the design can be visualized as the work proceeds. On any such loom both the embroidery and the tapestry weaving we have been considering can move swiftly enough for entire enjoyment.

Crane "The Bases of Design'

IT IS difficult, of course, to disentangle the strictly racial characteristics in art entirely from those other strong influences which, in fact, may be said to have helped in their formation — the influence of climate, habit, and local materials. Yet the purely human element appears to come in, and the final form which the art takes among a people must bear the stamp of individual choice as well as collective sentiment and climatic influence.

In primitive communities, however, the individual is less apparent than the collective racial influence. The forms of art are typical and symbolical rather than imitative and graphic. The great Asiatic races of antiquity, to judge from the remains of their monuments, the palaces of their kings, and their temples and tombs, adopted certain typical methods of representation which in the case of the ancient Egyptians became, in association with a strictly ordered and carefully organized social existence under an elaborate religious system and ritual, actual forms of language and record in the hieroglphic. These consisted of certain abstract representations of familiar forms and figures inclosed in a kind of cartouche, incised upon stone walls or stamped upon plaster and filled with color.

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PARTIAL VIEW *of the 1928 exhibit of the Thread and Needleworkers Guild at The Society of Arts and Crafts, Boston. A number of these pieces were designed by or worked under the direction of Mrs. Louise A. Chrimes.*

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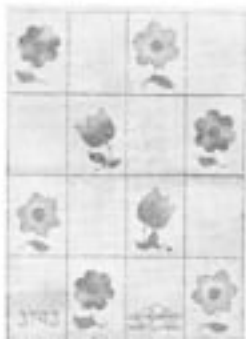


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Thompson's History of Tapestry

A DISTINCT change of style in tapestry begins in the second half of the fifteenth century. The composition becomes more orderly and consists of groups of figures separated more or less by foliage or landscape. The groups are generally arranged so as to be read in two horizontal series, one above the other, as in the tapestry of the "Seven Deadly Sins" at Hampton Court. These groups are of nearly equal importance, although in some cases the upper figures are smaller. The foliage has changed in character, outline is more in use, and the individual leaves are shaded more or less. The treatment of flesh has lost its painter like method and is of browner tint throughout. The flowery meadows of the earlier period have developed into beds of exquisite flowers, rendered with unexampled freedom, truth to natural growth, and delicacy. A new decorative feature makes its appearance; this is a surrounding band or border, generally of naturally disposed flowers with little difference between them and those of the foreground.

Solon "Italian Majolica"

IN SUCH parturient times as the sixteenth century, when so much had to be built upon the ruins of what had been, every cultural man, feeling that the part he had to play was that of a leader, was apt to assert the gist of his inborn or acquired beliefs with exaggerated emphasis. People were then either frivolous to the point of being dissolute, or religious to the extent of blind superstition. The majolica painter was always ready with a vase or dish, the subject of which would be in accordance with the personal tendencies of his patron. For the faithful lover or the libertine he had the lovely profile of the inamorata, suitably inscribed, or recondite conceits of cupids piercing bleeding hearts with their arrows. For the holy and sanctimonious, he kept figures of patron saints or scriptural and evangelical pictures fit to adorn a shrine or a convent. Finally for the learned and antiquary — who at this epoch formed a not inconsiderable group — he reserved the classical scenes borrowed from Greek mythology and Roman history. In every case the idealistic interpretation of the subject was still further enhanced in the mind of the admirer by the aesthetic charm of treatment. No limits were imposed on the advance of the art or the aspiration of the majolist. He worked under the patronage of Maecenas, to whom no scheme he could propose was sufficiently costly or magnificent. Happy times for the artist.

Books for the Craftsmen

A Course of Lessons in Weaving *by Edith H. Snow and Laura L. Peasley*

THIS course aims to give the beginner practical instruction in acquiring the art of weavings on two and four harness looms. It is brief, concise, and yet adequate enough to enable the student to grasp the fundamentals of weaving. The structure of the loom is explained, all accessories discussed, threading directions given, and the processes of weaving clarified. Diagrams are included where necessary.

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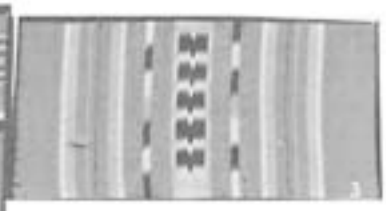
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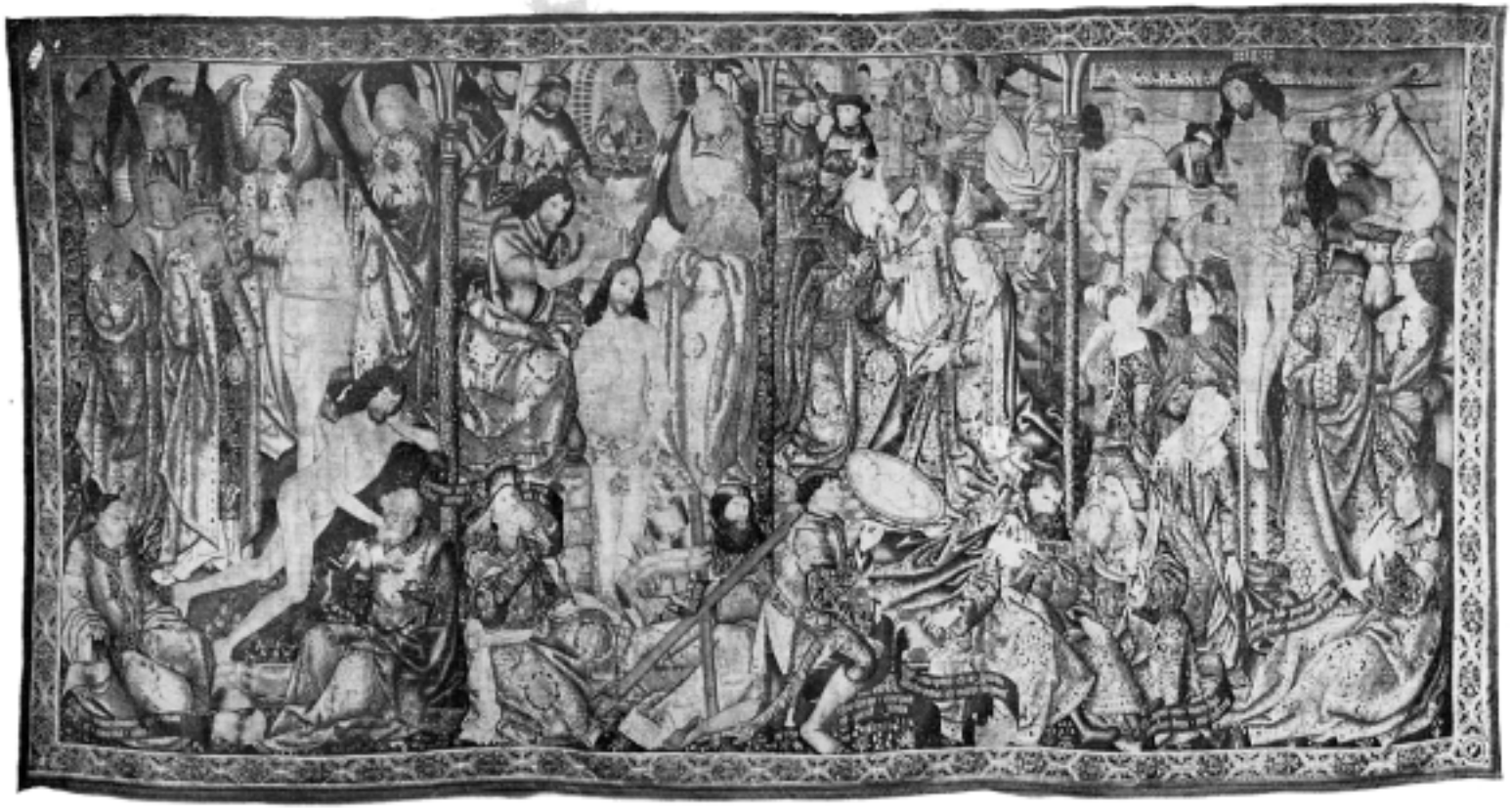
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THE HANDICRAFTER

Volume 1. FEBRUARY, 1928 Number 1.

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Editorial

The well being of a craft depends on spontaneousness of ideas and the constant effort to improve and originate. Concurrently the craftsmen should create things that have a place in modern life, that will fit into prevalent modes of decoration or dress, and that possess an element of beauty. It is not enough that the craftsmen's products bear the impress of hand labor; they must have utility and artistic feeling. Japan for many centuries was almost an idyllic country so far as crafts are concerned. The most matter of fact things were made in delightful design and given loving treatment. Their foremost craftsmen were producing swordguards, belt pouches, perfume bottles, ornaments for dress, and so on. Today these things repose in the collections of museums and connoisseurs, are highly prized, and rank with the masterpieces of the minor arts. In their day the craftsmen who made them were highly honored. To us it seems that the whole nation must have been imbued with a strong artistic sense for everything the Japanese made and used was beautiful, of exquisite design and fancy, and of original conception.

More so than ever before the craftsmen should strive for this artistry. We have the machine to take care of our drudgery, to give us stereotyped things by the thousands. The craftsmen should be bending their effort towards originality and beauty whether the product be for a market or for one's own pleasure. Little extra effort is needed; just discrimination and firm convictions. We should not be copying because that is the thing to do; we should be absorbing with an open mind what the past affords, what the world now offers, and besides we should always be creating for ourselves.

As an aid in this, we commence with this bulletin the publication of "The Handicrafter." We shall devote it primarily to textile arts and shall issue copies every few months. In it we shall offer articles and ideas of craftsmen, something of the work being done in this country and abroad, and also whatever of interest that comes from us. We want to make it co-operative and shall appreciate any material or suggestions that are offered for its pages. Our impression of what others want may be wrong, our tastes not theirs, so we need the aid of all craftsmen if we are to make the bulletin of value to them.

EMILE BERNAT & SONS CO.

BARGELLO NET WORK

This craft is simplicity itself, full of artistic possibilities, an absorbing medium for study and practise in color. It can be classed as a form of embroidery worked in two commonly known stitches—the "Vertical Overcast" and the "Step"; the base on which the wools are worked is a cotton net of coarse mesh. Bargello work on this net has been virtually confined to the making of bags and underarm purses. Its real scope is broader. The collection of designs we illustrate will make tasteful furniture and cushion coverings, little hangings, couch and table throws, book covers, gift odds, and countless other things. Bold patterns with a modicum of detail, jewelled color schemes—those are the keynotes.

The Bargello work of the 16th and 17th centuries was an art depending on sweeps of color handled in repeat designs. The stitch used was the long and was worked on a linen canvas. The length of the stitch varied at the whim of the worker but always was a quarter inch or more. So it is now with the coarse mesh and the jump of one to three holes to complete the stitch. Both the young and the inexpert can learn this craft easily; it is of such simplicity that beautiful things can be produced in little time and with the satisfaction of having a good piece of craftsmanship. There is none of the finesse in technique which requires time and patience to master—just an understanding of the stitches, the ability to make an even surface and one can go ahead. The figure outline worked, colors mounting step on step, a joyous riot or a subdued harmony—whatever is your choice.

The design selection is very cosmopolitan in its origin, not difficult to follow, fit for any type of product, capable of entering any color or decorative scheme. One design comes from an embroidered book cover worked in 17th century India, several are inspired by the little touches of embroidery found on silk samplers of English origin; a few are derived from the patterns used by the Hungarians for many centuries and derived from the luxurious civilization of the Byzantine; still others come from the gorgeous velvets and brocades made in Medieval Italy, and last of all is the Bargello itself, used throughout Italy, in fact all Europe, to make the most delightful of hangings, draperies, furniture coverings, book ends, pillow tops, and what not. Their value lies in the simplicity of their construction; and but two elements go into them—an outline which acts as a frame or background and the inner body of the figure. To realize the beauty, it is needful to make the outline boldly contrast with the inside of the figure; the outline should be of one color so as to hold the finished piece together; the inner field can be hit or miss. The most practical method of working is to fill in the outline first, and after a good stretch is completed the shadings can be put inside the figures. In handling the outline great care should be taken to put in the correct number of stitches for the repeats join one another or are a distinct unit, the outline of one figure making parts of outlines for other figures. Inside the outlines one can place colors as wanted.

The color schemes suggested can be used or the worker can develop original ones. The important point to remember is that the outline must be a strong contrast whether it be much lighter or much darker than the colors inside the figure and especially with relation to the color adjoining it. Unless this is done the colors will melt into each other and the design prove formless. Also care should be taken not to violate color rules or use shades together that will gray or be unharmonious.

The character of the finished piece in this as in all other types of repeat design depends on the handling of colors. A change in values, the reducing of the space between the light and dark shades, the way the various color groups are lined up, the number of color groups and their location in one piece—all these factors will have a hand in governing the appearance of the piece. As it happens there are three major ways to use color and they give altogether different effects.

First is the "Motley"—a bit of black satin with jewels scattered pell-mell on it, blues and reds, and greens rioting, glittering, and dancing on the shadowed background. That describes the "Motley." It is easy to carry out for it only depends on the use of two or more, preferably three, color groups in one piece. These color groups are used in progressive order in individual figures both across the piece and up and down. If the Color Groups are given numbers it would work out as the following arrangement:

1	2	3	1	2	3
2	3	1	2	3	1
3	1	2	3	1	2
1	2	3	1	2	3
2	3	1	2	3	1
3	1	2	3	1	2

Second is the "Stripe." In this arrangement the design is broken into two or more rows of figures, the color scheme of any one row being the same throughout its length. The rows then alternate in steady order. The working of this is very simple and in the right design beautiful effects can be attained. Especially adaptable for this method are the "Madras Triple Diamond" and the "Floral Bands."

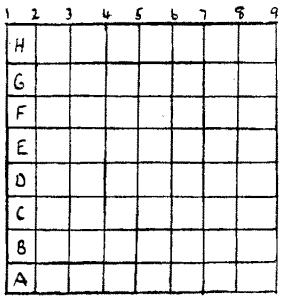
Third is the "All-over." Simplicity of construction is its keynote; in color it can be subdued or lively and brilliant. In working this all figures are treated alike so far as their color content. If wanted the colors can be transposed about in their order in the design or slight variations in the number and places of stitches in any one color. This will give variety to the piece. If a design has two or more figures like the "Pear and Tear Drop" each of these figures will have its own color group but this color group will always be repeated in a similar figure.

With each design is presented a few color scheme suggestions. If more than two color groups enter into a scheme whether it be to make a "Motley" or "Stripe" or whether to give the grouping for various figure types, the groups in one scheme will be distinguished by an alphabetical sequence. In addition in one figure or so in a design we show the approximate locations of the various colors entering in it—these color locations will be drawn in and with a numerical sequence the various colors will be distinguished. In the description of the color groups against each shade will be given the numbers of the sequence so that the worker will have no trouble in placing them within the design. All colors for brevity will be given in color numbers and not in color names—from our Zephyr sample card one can get an idea of what the colors are.

Two wools are eminently satisfactory for Bargello net work. These are the Craft, a heavy rug wool, and the Zephyr, a wool similar to that used in needlepoint and tapestry. The Zephyr is a very soft wool, with an unusual luster, and it comes in a beautiful, rich color line. As the strands of Zephyr are not heavy enough to fill the width of one mesh in the canvas, either two stitches must be made in each mesh or two strands of the wool used at one time. To make two stitches means a little more work but the effect is smoother than that obtained when two strands are put in the needle to make one stitch. The Zephyr wool gives a very satisfactory finished weight of embroidery—one very suitable for upholstery and such things; the appearance is very close to that of the antique Bargello and much like that of Gros Point.

The Craft wool is heavy enough to use as one strand. It does not possess the tapestry like appearance of Zephyr but in many cases its effect is more desirable. As the wool is very round, it gives the finished embroidery a firm body which is essential for purses or bags. From tests it is found that the minimum yarn basis to make a square foot is 144 yards. This means that 144 yards or about 5½ ounces of Craft wool are needed for a square foot—figuring the yarn at a cost of $1.80 a pound this works out to 60c for a square foot. For a square foot in Zephyr wool about 288 yards would be needed; this means almost four ounces at a cost of near 75c—figuring Zephyr at $3.20 a pound. The mesh though bought in less than five yard lots would only come to 10c a square foot at the most. As these figures show, this craft is one occasioning moderate expense; no elaborate equipment is needed, the instruction and practise need not go to any lengths, and with just a small amount of canvas and wool much that is beautiful can be made.

INSTRUCTIONS



Stitches

The Vertical Overcast: bring the yarn up through Hole A in row 1-2, carry it over B, and then

bring down in Hole C; this completes one stitch and in Craft is sufficient to cover space, with Zephyr two of these stitches are needed. To continue, work in a horizontal line, or with design, going to 2-3, 3-4, etc. In starting a new row, bring yarn up thru C, carry over D, and bring down in E.

The Step: bring wool up thru A, go over B, and bring down in C—with Zephyr duplicate stitch to cover space. In next stitch bring thread up thru Hole B or C, depending on design, in row 2-3 and then bring down thru Hole D or E, continuing in this manner with the design. Below we give a rough sketch of a simple Bargello pattern worked in this "Step" stitch.

Designs

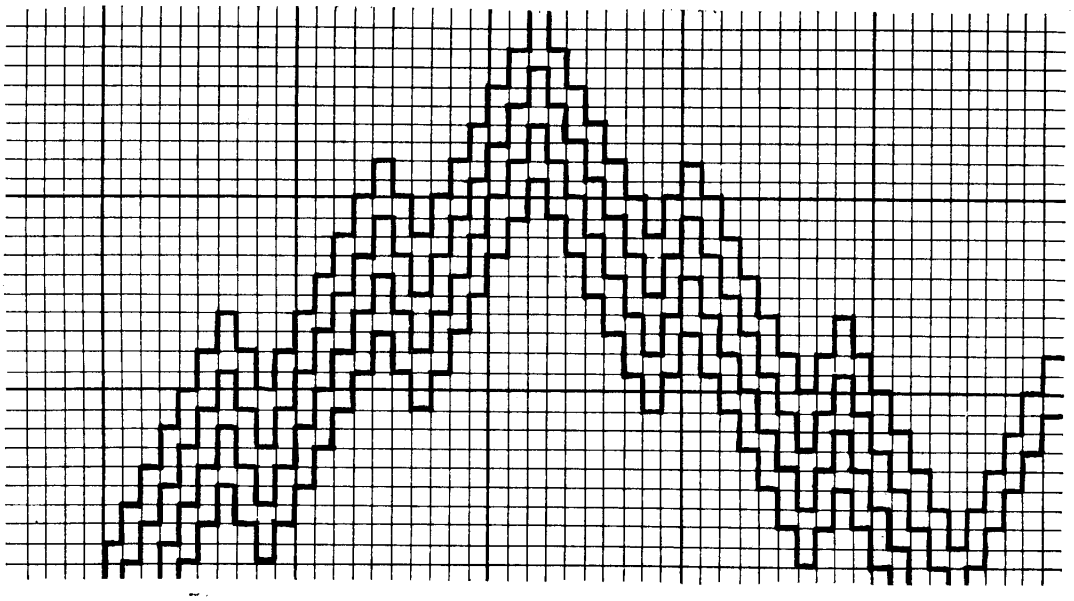
The designs we offer are worked out on squares and each of these squares represents one mesh in the canvas. Careful count should be kept in working the outlines and errors should be avoided; when the outlines are finished, however, colors can be placed haphazardly. For convenience we supply the designs on small cards and these can be purchased in any quantity—with the designs we also give the suggested color schemes.

Materials

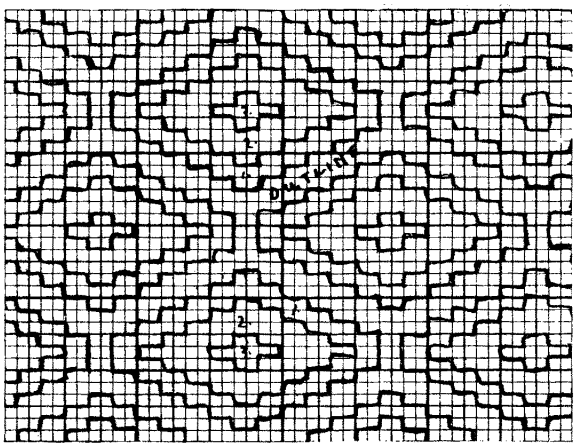
The net is supplied by the running yard of 40 inch width; it should be cut to the size of the piece that is to be made, with some extra on the edges for turning in if necessary. Both the Zephyr and Craft wools are supplied in skeins of four ounces; the Zephyr is 80c a skein and the Craft is 45c. All color numbers given are in Zephyr but Craft wool can be purchased in many of these shades. For ordering, it is best to look at our cards and then choose the schemes wanted. As all designs take about an equal quantity in the colors, all orders should be based on one skein of a color, taking two and three and more in all shades if greater amounts of the net work are going to be done. In the outlines about double the quantity is needed.

Price List

Design cards.....each 5c; dozen.....50c
(Set of all nine patterns at 40c)
Craft Wool—four ounce skein 45c
Zephyr—four ounce skein 80c
Bargello Net—yard of 40 inch width 1.00



Step Bargello can be worked in same color schemes as Bargello.



DIAMOND

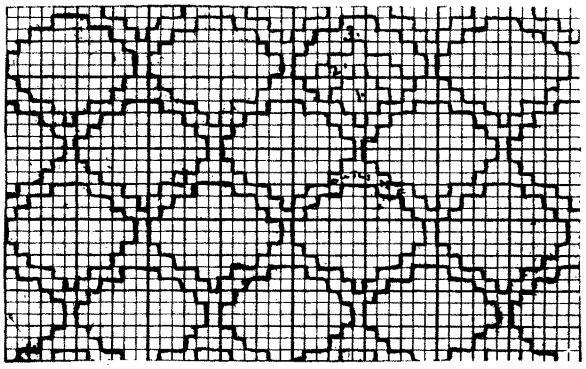
A simple pattern derived from the peasant embroidery of Hungary. It is especially good for purses and small furniture coverings.

"Motley"

Outline		527
Color Group A	1.	753
	2.	854
	3.	624
Color Group B	1.	564
	2.	16
	3.	624

"Allover"

Outline	524	856	757	527
1.	757	713	818	884
2.	753	715	825	886
3.	112	113	808	808



HECTAGON—derived from an 18th century English sampler. It is very delicate in conception, easy to handle, and lends itself to much play in color.

"Motley" or *"Stripe"* in three color groups.

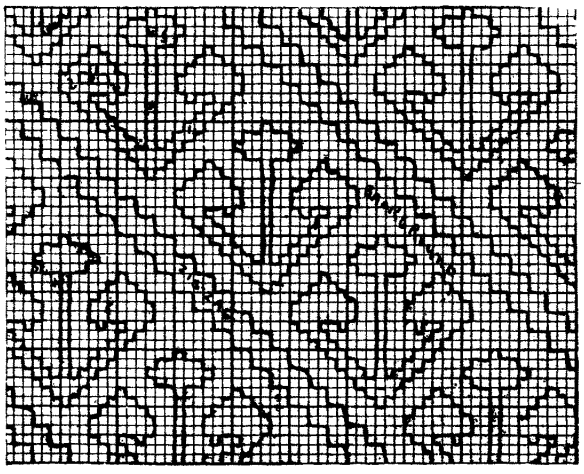
Outline			135	136	527	856
Color Group	A	1.	616	856	753	13
		2.	614	854	757	14
		3.	612	564	592	136
	B	1.	566	715	562	614
		2.	564	713	566	616
		3.	808	137	112	562
	C	1.	596	15	594	733
		2.	594	14	856	735
		3.	592	614	612	808

"Motley" or *"Stripe"* in two color groups.

Outline			856	807	835	135
Color Group	A	1.	753	614	13	616
		2.	755	616	15	614
	B	1.	884	562	713	596
		2.	886	564	715	594

"All-over"

Outline	135	807	835	807	807
Color Group 1.	616	566	753	854	13
2.	614	564	757	856	15
3.	854	808	854	612	715

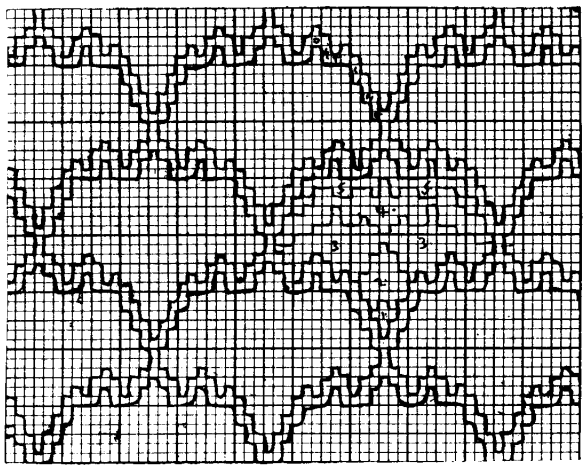


FLORAL BANDS

This is a copy of a beautiful design developed in Hungary. To work it properly the zig zag stripes separating the bands should be worked first, then the flowers.

"Motley" or *"Stripes"*—the zig zag stripes to alternate in combinations of 854 with 856 and 136 with 524. Just one group can be used if preferred. The background inside the floral bands to be color 527.

Color Group A	1.	612	B	592
	2.	755		594
	3.	757		596
	4.	854		614
	5.	562		713
	6.	564		715
Group A	1.	624	B	614
	2.	112		612
	3.	14		616
	4.	614		624
	5.	713		886
	6.	715		882



HEART

This pattern is one contained in an 18th century English sampler. It is suitable for any sort of color treatment and will work up beautifully for upholstery and such things.

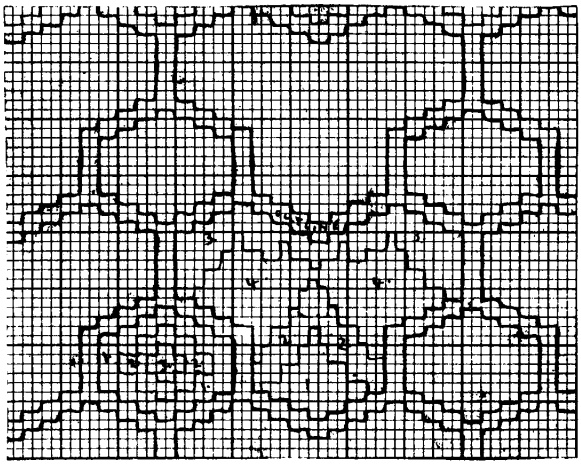
"Motley" or *"Stripes"*

Outline 807

Color Group A	1.	596
	2.	594
	3.	112
	4.	113
	5.	13
Color Group B	1.	616
	2.	614
	3.	808
	4.	884
	5.	886

"Allover"

Outline	807	527	807	597
	1. 715	854	14	564
	2. 717	856	16	566
	3. 136	112	112	136
	4. 753	14	594	614
	5. 755	13	856	616

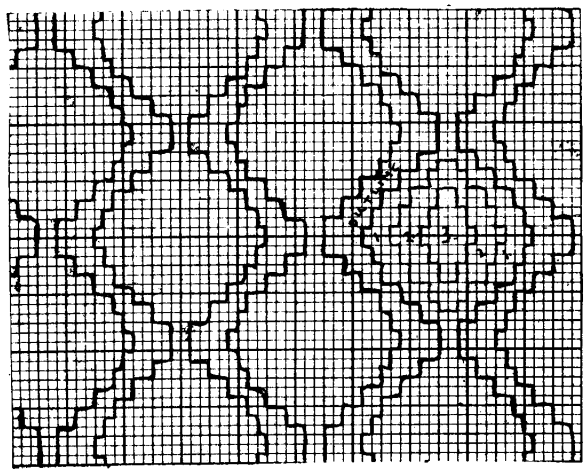


PEAR AND TEAR DROP

Inspired by a piece of old silk, suitable for any purpose.

"Allover"

Outline	757	835	527
Pear	1. 112	854	594
	2. 624	856	596
	3. 592	111	112
	4. 596	13	113
Tear	1. 715	733	614
Drop	2. 713	735	616
	3. 702	113	136



OGIVE POLE

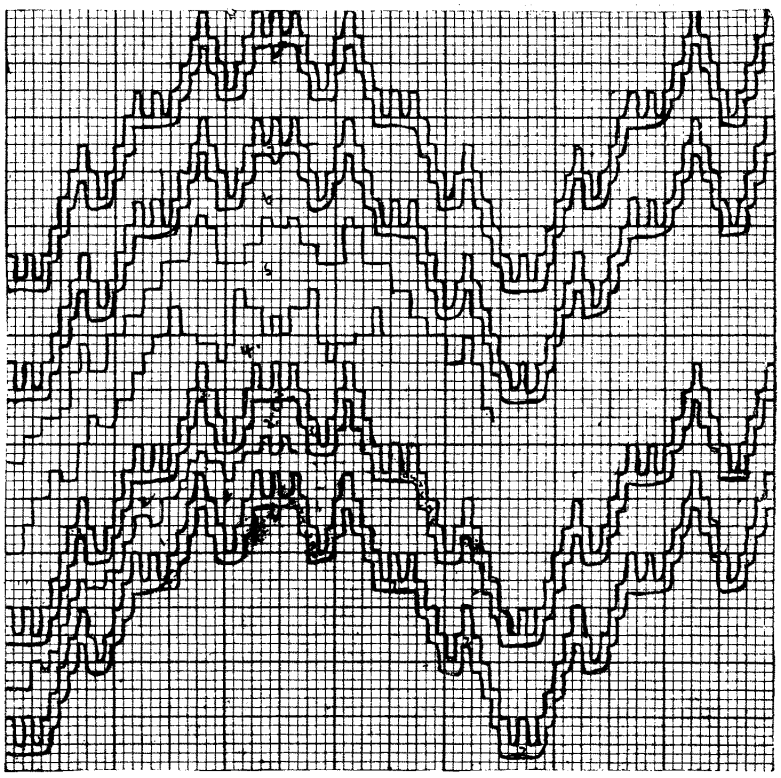
Derived from a type of silk design used in Europe for countless centuries and also in Turkey and Persia. The ogives join together in long poles so the design should be carried out in "Stripe" or "Allover."

"Stripe"

Outline		597	527
Color Group A	1.	614	594
	2.	886	596
	3.	562	753
Color Group B	1.	884	753
	2.	757	755
	3.	753	592

"Allover"

Outline	112	856	627
	1. 616	562	594
	2. 614	566	596
	3. 702	112	702

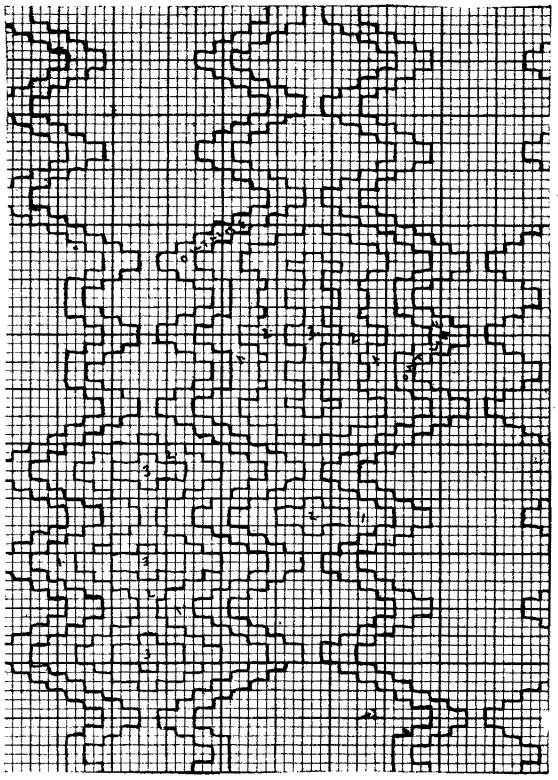


BARGELLO

This pattern has been used throughout Europe in all sorts of variations. The version here is copied from a piece of Italian 17th century embroidery and is exceptionally fine in its structure. It consists of a series of mounts varying in their tops, sharpness, and so on. To work correctly get in the two outline shades at the crest of the mounts and then work at will. The outline shades must be an extreme contrast with the nearest colors—preferably black and cream.

"Allover" color schemes

1.	612	564	854
2.	755	16	757
3. Outline	835	135	112
4.	592	616	884
5.	854	753	566
6.	856	612	16
7. Outline	135	807	807
1.	612	715	16
2.	755	717	14
3. Outline	835	135	527
4.	592	614	594
5.	854	616	597
6.	856	856	757
7. Outline	135	807	112



MADRAS TREFOIL DIAMOND

This design was taken from a beautiful Indian book cover of the 17th century. Its figures develop one another and worked are fairly large. As there are several distinct figures and it is essentially a repeat, the design should be used for large pieces only. It can be worked as an "All-over" or "Stripes."

"Stripes"

Outline 807

Groups for		1st row	2nd row	1st row	2nd row
Triple Diamond	1.	886	616	136	753
	2.	564	614	524	755
	3.	562	612	527	757
Small Diamond	1.	596	715	713	111
	2.	594	713	715	13

"Allover"

Outline in 807

Triple Diamond	1.	808	753	112
	2.	564	854	594
	3.	886	597	596
Small Diamond	1.	854	564	713
	2.	597	808	715

AN OPEN-WORK WEAVE

MARY MEIGS ATWATER

A very valuable weave of Scandinavian origin—useful for many special purposes, and apparently little known among American weavers—is the open-work or lace-work weave illustrated herewith. A study of the draft will make the structure of the weave clear, and many adaptations besides the ones suggested will occur to any weaver. The two uses illustrated, however, have proved particularly good.

The curtain fabric illustrated was made of linen floss in natural, the same material being used for both warp and weft. The tabby borders were set at 15 threads to the inch and the open-work portion at 7½ threads to the inch—one warp-thread through every other dent of a 15 dent reed. Plain parts of the fabric, it will be noted, are threaded 1, 4, 1, 4, etc. These plain portions may be increased or decreased as desired, and the figures may thus be set further apart or may be brought corner to corner, as preferred. In using the draft as written omit the tabby edge when repeating the figure for the body of the curtain, repeating from "X" to the end of the draft on each repeat.

During the weaving the pattern does not appear plainly, but is brought out when the fabric is taken from the loom and washed in the finishing process. In heavy weaving such as the suggested curtain material it is helpful to push the threads together with the fingers or a small instrument of some sort as the figures are woven. Otherwise it is quite possible to make ugly mistakes.

The width to make for curtains depends, of course, on taste and on the width of windows for which the weaving is planned. Material a yard wide is quite generally satisfactory.

The threading may be woven in a number of ways; when treadled as indicated on the diagram the effect is of "staggered" openwork squares, as shown on the sketch. An effect of openwork stripes, running lengthwise, may be produced by using the treadling for one figure or the other of the pattern, without alternating the figures.

A curtain with a middle part of plain tabby weaving and an openwork border along the sides and across the ends may be made as follows: After threading 45 or 60 threads 1, 4, 1, 4, etc., for a plain edge, thread the side border as wide as desired by repeating as many times as necessary the six-thread unit of Figure (a). Thread the entire middle section using the six-thread unit of Figure (b). Repeat the side border and the plain edge. In weaving treadle Figure (b) for as deep a border as desired, and weave the main part of the curtain in the treadling for Figure (a).

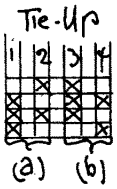
For a very wide curtain, to cover a large plate glass window, thread: Figure (a), Figure (b), Figure (a), omitting the six 1.4, threads that on the draft separate the figures. Then thread twenty or thirty threads 1, 4, 1, 4, etc. Either repeat the openwork figure as just given or else thread it thus: Figure (b), Figure (a), Figure (b), and follow with thirty 1, 4, threads. This latter arrangement produces a fabric flowered with alternate stars and diamonds in openwork. These are only a few of the possibilities.

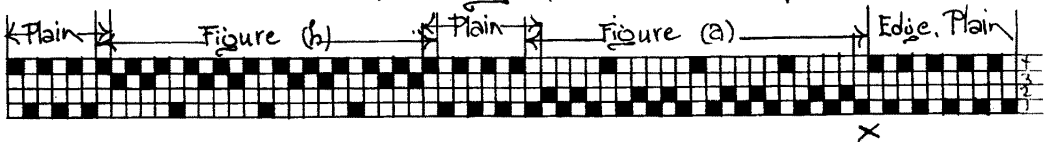
This weave in the heavy linen makes a particularly handsome and striking effect. If openwork curtains of fine material are desired, however, the same threadings may be used and the figures made as large as desired by increasing the number of six-thread units in each figure. A "round" linen should not be used either for warp or weft. A fine linen warp usually set at 30 to the inch should be sleyed 15 to the inch for the openwork weave, except that the edges may be set at 30 as explained above.

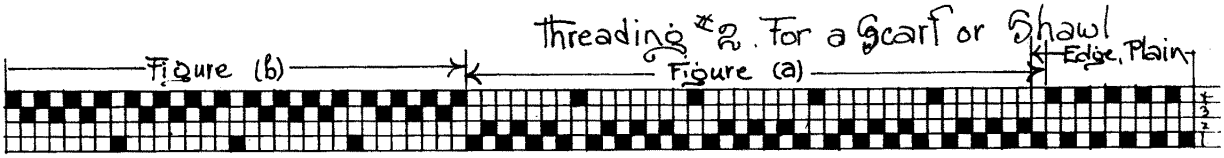
The openwork weave is charming for scarves, for light-weight all-wool dress fabrics, for shawls and for filmy baby-blankets such as people love to use for a tiny baby. For dress-material Fabri yarn set at 20 threads to the inch works satisfactorily. The dress may be woven with a deep border in openwork and plain tabby above, or the openwork figures may be arranged in any of a number of ways. An all-white dress of this sort is lovely, and too a dress warped in one color and woven in another is very attractive. Black on a white warp gives a striking effect; peach-color over white, or tan and sand are delicate and lovely.

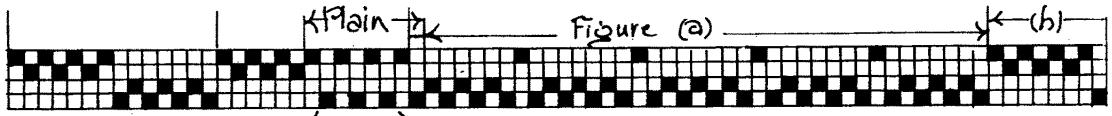
The material should be warped a good deal wider than the finished fabric is to be, as the shrinkage is very great. The woven material should, of course, be thoroughly washed and lightly pressed while still damp in order to give it a finish.

An Open-Work Weave









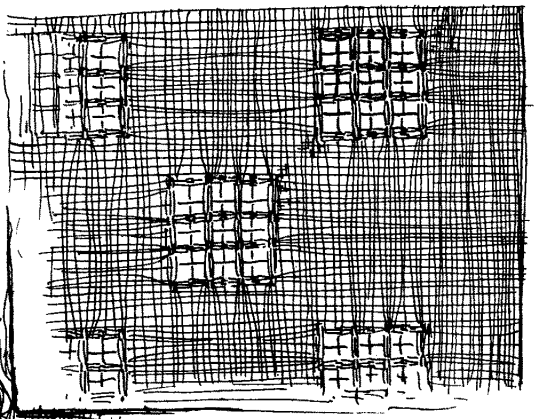
Repeat as desired for center

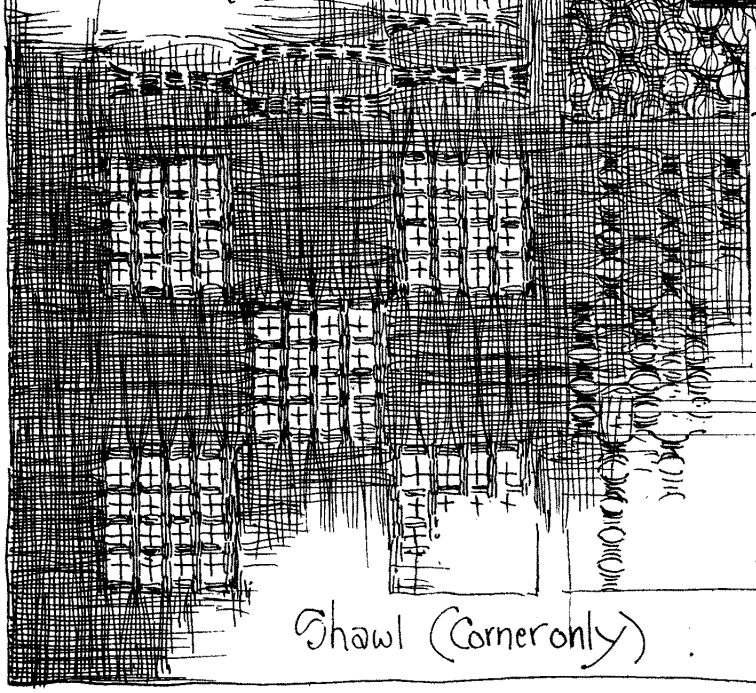
As desired

Treadle, Curtain:

Edge. plain tabby, 2, 4, 2, 4, etc. etc.
Figure (a) 2, 1, 2, 1, 2, 4.
Repeat four times
Tabby, 2, 4, 2, 4, 2.
Figure (b) 4, 3, 4, 3, 4, 2,
Repeat four times
Tabby, 4, 2, 4, 2, 4,
Repeat from the beginning
Figure (a), tabby, Figure (b) etc.

#1, Curtain





Shawl (Corner only)

Treadle Shawl:

Edge, plain tabby, ~ 2, 4, 2, 4
Figure (a) 2, 1, 2, 1, 2, 1, 2, 4
Five times
Figure (b) 3, 4, 3, 4, 3, 4, 2, 4,
Four times
3, 4, 3, 4, 3, 4
Figure (a) as above
Tabby, 2, 4, 2, 4, etc

* Center, 4, 3, 4, 3, 4, 3, 4
2, 1, 2, 1, 2, 1, 2

Repeat as desired.
For top border treadle
from * back to the
beginning.

Mary M. Atwater

For scarves and shawls such as the one sketched, Afghan yarn is better than Fabri. It should be set at 15 threads to the inch for warp and woven the same. In order to get a very open effect it is wise to increase the number of threads in each unit of the pattern from six to eight, as shown on the draft.

Shawls or wide scarves of this light fabric are very attractive and useful, especially for summer wraps. For the one illustrated warp 718 threads. Thread the first 60 threads 1, 4, 1, 4 for a plain edge and sley these threads at 30 to the inch. Thread Figure (a), Figure (b), Figure (a) as shown on the draft—118 threads—and sley at 15 to the inch. Thread 30 threads 1, 4, 1, 4, etc., and sley these at 30. This completes the border arrangement and should be repeated in inverse order for the other side of the shawl. Thread the entire center by repeating 21 times the 14 threads of the small figure as indicated on the draft, and sley at 15 to the inch. When woven "as drawn in" the effect, as indicated on the sketch, is of a shawl in a very soft, wavy weave with a border all around, and with corners in a large openwork figure.

This same threading is used for the light-weight baby blankets already referred to. These are usually best made all white, though if desired the tabby part of the borders may be in pink or blue.

For narrow scarves the threadings as given for curtain material are excellent,—the pattern unit, however, should be increased from six to eight threads if a very open effect is desired. As the fabric is very soft and light an extremely narrow scarf would be rather useless. Due allowance must be made for shrinkage, too. In the opinion of the writer a scarf of this sort should not be set less than 24 inches wide in the reed. It should be woven two yards or two and a quarter yards long.

An interesting color effect in scarves may be produced by setting certain threads in the warp of a color different from the body of the warp. For instance in a light colored scarf the four "4s" in Figure (a) and the four "1s" in Figure (b) may be warped in a darker shade or a contrasting color. When warped in this way the contrast color should also be used for the last shot of each unit in the weaving.

The treadlings, be it noted, are written as for the tie-up shown on the diagram. When weaving on a loom tied up "direct"—that is each of the four treadles tied to a single harness—the treadlings must be transposed.

For "1," read 1 and 2 and 3
For "2," read 2 and 4
For "3," read 2 and 3 and 4
For "4," read 1 and 3

Table loom weavers should transpose differently.

For "1," read 4, alone
For "2," read 1 and 3
For "3," read 1, alone
For "4," read 2 and 4

However, as the fabric is the same on both sides except that on one side the effect is predominantly warp while it is predominantly weft on the other, treadle loom weavers may use the table loom directions or table loom weavers can use treadle loom directions without inconvenience.

A tie-up of six treadles,—four as shown on the diagram and in addition "5," tied to bring down harness 4 alone and "6" tied to bring down harness 1 alone—gives an interesting variation in the treadling. For the curtain material treadle Figure (a) exactly as indicated on the draft but treadle Figure (b) as follows treadles 2, 6, 2, 6, 2, 4, repeated four times. Or treadle figure (a) as follows: 4, 5, 4, 5, 4, 2, repeated four times, and treadle Figure (b) as indicated on the draft. This weaves one figure in warp-effect and one in weft-effect and makes both sides of the fabric the same. It is especially good when two colors are used, one for warp and one for weft.

Still another treadling is possible. Change the tie-up so that treadle 1 brings down harnesses 1 and 2, treadle 2 as on the draft, treadle 3 to bring down harnesses 3 and 4 and treadle 4 as on the draft. Treadle Figure (a) as follows: 2, 1, 2, 1, 2, 4 repeated four times. Figure (b), treadle: 3, 4, 3, 4, 2, 4. This method weaves both figures of the pattern at the same time, one in warp-effect

and one in weft-effect. It looks best if the pattern has been threaded with a generous tabby space between the figures. It is not advised for the shawl-pattern but is attractive in dress-fabrics or scarves for which the warp is set closer than indicated for the shawl.

The openwork weave is usually made with warp and weft of the same or similar materials. It may, however, be used in the following way for a drapery material: Warp in fine, strong linen, setting seven threads to the inch. In threading use the 14-thread repeat indicated as for the center of the shawl. Sley the seven threads of each unit of the threading through two or three dents of the reed, leaving empty the remaining dents in one inch. The particular reed to use does not matter greatly, but each group of seven threads must be set close together with a space between it and the next group. Use Art Silk or a heavy strand of real silk for weft and treadle as indicated on the draft for the central part of the shawl. The effect is a rather curious criss-cross effect, the weft threads being drawn together in a group in one place and separated in the next. The fabric is loose and open and suitable chiefly for curtains. It is possible that in modified form—the warp groups set closer, a fine silk warp used and a soft strand of silk for weft—it might be interesting for scarves. The warp used must be exceptionally strong as otherwise it will give way and the fabric be ruined.

There are, of course, many other possibilities in this weave,—for instance any simple two-block pattern such as "Monk's Belt" or "Sugar-Loaf" can be set in this open-work weave; and, too, a shawl almost entirely of lace-work may be made by threading (a) and (b) alternately for four figures and then threading the entire center like the (a) block; repeating (b), (a), (b), (a) for the other border. This if woven as drawn in gives a large square of open-work weaving surrounded by alternate bands of tabby and openwork. And so on, and so on.

"RAISED" WEAVING

GRACE CORBETT REED

A new and very unusual way of handling Colonial overshot patterns is to weave them after the Italian manner to give a "Raised" effect, treadling the pattern treadles in order 1, 2, 3, 4, with no tabby between and using a different shade for each different treadle and arranging the shades in order from light to dark or the reverse. This produces a softly shaded perpendicular stripe with a very pure color quality as the warp is practically covered. The overlapping of adjacent pattern blocks causes the different shades to melt into one another in a subtle way unlike any other striped effect in weaving and with a surface texture that is akin to that produced in long stitch embroidery.

The interest and variety of the stripes depend upon the pattern used. Rosengang and the other "Diamond" weaves give regular and rather monotonously shaded stripes. A pattern with a large "table" will give a very wide two-toned stripe that might overpower or weaken the rest of the striping in the design. Patterns written on opposites like "Monks Belt" are not adaptable.

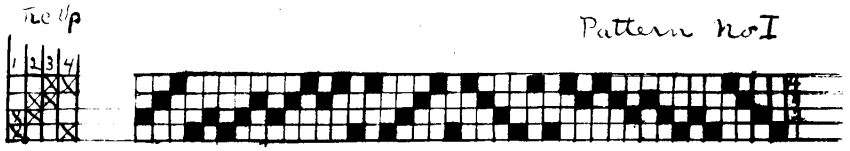
The best patterns to use are the smaller patterns with 26 to 50 threads in each repeat with various sized pattern blocks. Patterns with blocks of more than six or seven threads should not be chosen.

In order to have the warp covered without making too hard a fabric it shouldn't be set too closely in the reed. The finer warps—20/2 cotton and Afghan—should be sleyed no closer than 22 or 24 to the inch. Fabri can be sleyed 20 to the inch and woven with Fabri or set 15 to the inch and woven with Shetland Floss. Heavier warps should be set 8, 10, or 12 to the inch and woven with double or single Zephyr or Shetland according to the spacing of the warp.

If a light or closely harmonious set of colors are chosen for the stripes a pattern border in a dark or strongly contrasting color can be woven across the stripes. This is done by substituting the dark color for first one and then another of the shading shuttles in the same order that an overshot border would be woven in that pattern.

The three patterns selected to illustrate this weave were chosen both for their interesting striped effect and the effective pattern borders that can be woven from them.

PATTERN NO. 1



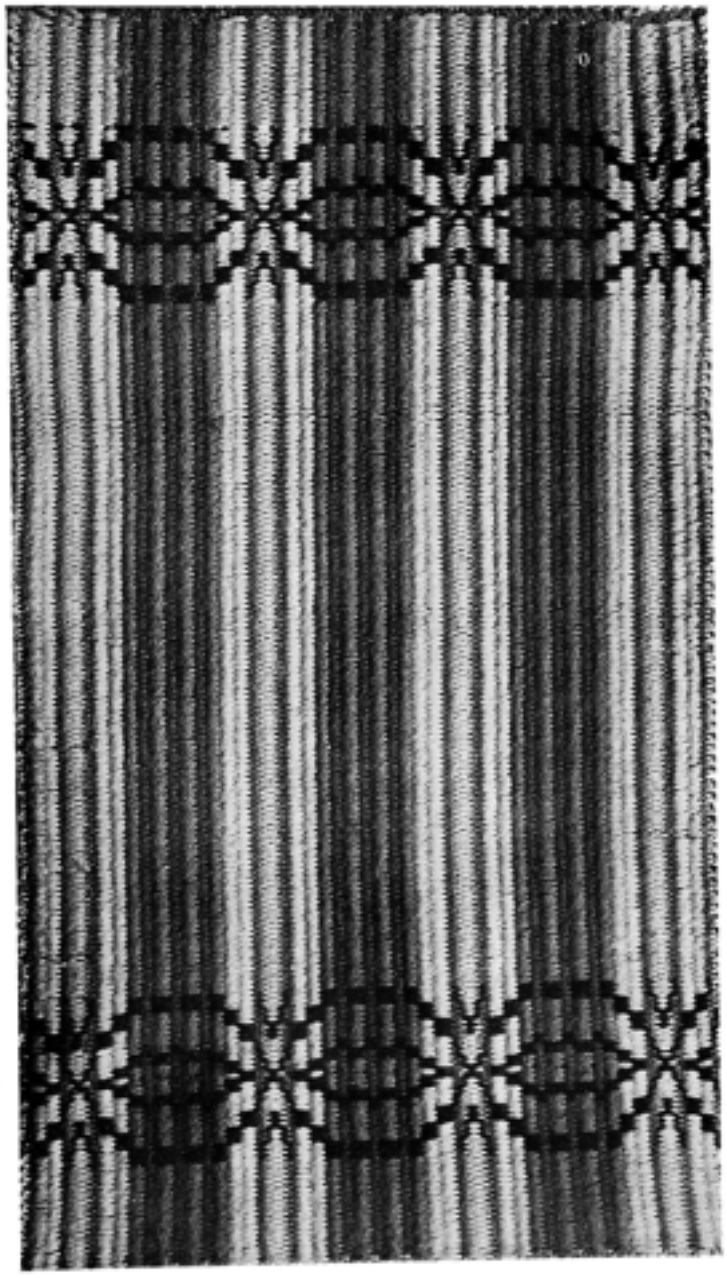
No tabby.

This threading handled in the "Raised" weave gives very handsome shaded stripes of great variety in form. It makes very lovely and unusual striped upholstery or drapery fabrics.

Fabri sleyed 20 threads to the inch and woven with either Fabri or Weaving Special gives a fabric of the right weight for upholstery material.

Use four shuttles, each having four shades of one color, and number each shuttle 1-2-3-4 from light to dark. No. 1—lightest shade; No. 2—second shade; No. 3—third shade; No. 4—darkest shade. Arrange the shuttles in order with the darkest—No. 4—nearest you. Treadle 1—throw shuttle 1; Treadle 2—throw shuttle 2; Treadle 3—throw shuttle 3; Treadle 4—throw shuttle 4. Place each shuttle in front of the previous one and they will be in order on the other side as at the start. This regular arrangement of shuttles is necessary for speed.

Continue to treadle 1, 2, 3, 4, 1, 2, 3, 4, etc., throughout the work, using on each treadle the corresponding number of shuttle and *no other*.

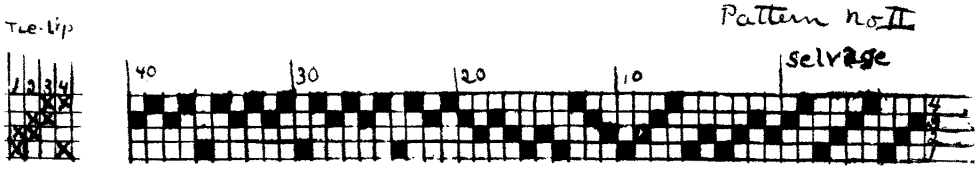


FLOOR MAT IN "RAISED" WEAVE

About the same number of threads are woven per inch as in overshot weaving including both tabby and pattern, so it weaves just as rapidly as overshot patterns or even more so as there is no counting of threads and change of pattern: just a regular treadling 1, 2, 3, 4 in order and a rhythmic throwing of four shuttles in rotation. It takes only a few minutes to get the knack of it and the speed increases rapidly.

A Fabri warp set 15 threads to the inch and woven in Shetland with a light beat would make a very attractive lounge throw in this threading. Plain horizontal stripes of varying widths could be put in both at the top and bottom or other location to relieve the monotony of vertical shaded stripes in such a large piece. The horizontal stripes can be woven in the darkest shade or a contrasting color by using the same shuttle and treadle 1-2-3-4-1-2-3-4 until a stripe of sufficient width is woven in the plain color.

PATTERN NO. 2



No tabby.

This is the threading for the piece illustrated and was chosen not only because it gave an interesting striped effect but because it gave a chance to weave an effective border in pattern across each end.

It was warped with tan mercerized cotton No. 5; threaded 2 threads through each heddle and sleyed 15 threads to the inch. The weft was double Zephyr in four shades of green and greenish blue. Beaten moderately hard it would be heavy enough for floor mats of a better quality. Beaten lightly it could be used for runners or wall hangings where a bold heavy effect is desired. It also makes a wonderfully heavy and rich looking automobile or steamer robe.

In this piece Shuttle 1 was Light Green No. 612
Shuttle 2 was Green No. 753
Shuttle 3 was Green No. 755
Shuttle 4 was Blue Green No. 854
Pattern Shuttle Dark Green No. 757

Treadling 1, 2, 3, 4, 1, 2, 3, 4, etc., using for each treadle its corresponding number of shuttle gave the plain shaded stripe as in the previous pattern.

The pattern border was obtained by substituting Dark Green for first one and then another of the shading shuttles but the order of treadling never varies except as it reverses at the center of the pattern. (See note.)

DIRECTIONS FOR PATTERN BORDER

Shaded Background of Border	Dark Green
Treadle 1-2	Tr. 3
Treadle 4-1-2	Tr. 3
Treadle 4-1-2	Tr. 3
Treadle 4-1	Tr. 2
Treadle 3-4-1	Tr. 2
Treadle 3-4-1	Tr. 2
Treadle 3-4	Tr. 1
Treadle 2-3-4	Tr. 1
Treadle 2-3-4	Tr. 1
Treadle 2-3	Tr. 4
Treadle 1-2-3	Tr. 4
Treadle 1-2	Tr. 3

Treadle 4-1-2 .....Tr. 3
Treadle 4-1 .....Tr. 2
Treadle 3-4-1 .....Tr. 2
Treadle 3-4 .....Tr. 1
*Treadle 3-4-2 .....Tr. 1
Treadle 4-3 .....Tr. 2
Treadle 1-4-3 .....Tr. 2
Treadle 1-4 .....Tr. 3
Treadle 2-1-4 .....Tr. 3
Treadle 2-1 .....Tr. 4
Treadle 3-2-1 .....Tr. 4
Treadle 3-2 .....Tr. 1
Treadle 4-3-2 .....Tr. 1
Treadle 4-3-2 .....Tr. 1
Treadle 4-3 .....Tr. 2
Treadle 1-4-3 .....Tr. 2
Treadle 1-4-3 .....Tr. 2
Treadle 1-4 .....Tr. 3
Treadle 2-1-4 .....Tr. 3
Treadle 2-1-4 .....Tr. 3
*Order of shuttles changes and reverses at this point.

The order of the plain shaded stripe continues 4-3-2-1 through the center of the piece until the first block of the second border then it changes to 1-2-3-4 reversing again at the center as in the first border.

PATTERN 3—"HONEYSUCKLE"

As this familiar pattern was given in the first number of "The Weaver" the threading will not be repeated here.

This pattern was chosen because only three colors are necessary to make an effective stripe.

For Baby Blankets

Warp-Fabri, sleyed 15 to the inch.
Weft Shetland Floss—White, Baby Blue—792.
Pattern border in Art Silk No. 240.
Although only three colors are used it is best to have four shuttles for speed in rotation.

Shuttle 1—White.
Shuttle 2—Light Blue.
Shuttle 3—Medium Blue.
Shuttle 4—White.

A heading of plain tabby may be woven for a hem. Then start the shaded stripe treadling 1-2-3-4, 1-2-3-4 with Shuttles 1-2-3-4, etc., for 3 inches.

Then weave a horizontal line in Art Silk by treadling 1-2-3-4 once and weaving all four in the silk.

Then weave one-half inch shaded stripe and start the pattern border as follows:

Striped Background	Pattern Blue Silk
Treadle 1 Shuttle 1	Treadle 2
Treadle 3-4	Treadle 1
Treadle 2-3	Treadle 4
Treadle 1-2	Treadle 3
Treadle 4-1-2	Treadle 3
Treadle 4-1	Treadle 2
Treadle 3-4-1	Treadle 2
Treadle 3-4	Treadle 1

Treadle 2-3-4	Treadle 1
*Treadle 2-4-3	Treadle 1
Treadle 4-3-2	Treadle 1
Treadle 4-3	Treadle 2
Treadle 1-4-3	Treadle 2
Treadle 1-4	Treadle 3
Treadle 2-1-4	Treadle 3
Treadle 2-1	Treadle 4
Treadle 3-2	Treadle 1
Treadle 4-3	Treadle 2

*Note: In center of pattern the order of treadling reverses with the reversal of the pattern.

Weave one-half inch shaded stripe treadled 4-3-2-1. Then 4 shots Blue silk 4-3-2-1.

Remainder of blanket shaded stripe 4-3-2-1.

This pattern can be worked out in any yarn quality or color scheme to make all sorts of other things.

* * * * * *

Any sort of color scheme can be worked out in raised weaving so long as it does not exceed four shades in the stripes. Harmonious groups of one tonal quality are easy to handle; but the weaver can easily develop schemes of a brilliant Roman striping. The following series of color schemes are useful in any work.

Baby Blankets

Group A. Stripes in Shetland, Colors Baby Blue, 792, and white. Pattern in Art Silk, Color Baby Blue.

Group B. Stripes in Shetland, Colors Baby Pink, 733, and white. Pattern in Art Silk, Color Baby Pink.

Weaving in General

For upholstery goods, hangings, table or floor mats, couch covers, robes, wearing apparel, etc.

Color Group	A	B	C	D	E	F
	Blue	Green	Brown	Orange	Rose	Purple
Stripes	592	612	135	111	808	713
	594	753	624	13	884	773
	596	755	835	14	566	715
	597	854	627	15	886	717
Pattern	16	757	854	527	856	614

SOME BASKET WEAVES IN LINEN FLOSS

Grace Corbett Reed

Two-Harness Basket Weaves



The new Linen Floss makes most effective basket weaves possessing a great deal of character and sheen.

No. 1—a 2-thread basket weave, sleyed 20 threads to the inch, gives a fabric with a "Studio" effect that is firm enough for upholstery work and excellent where a rough texture is wanted.

No. 2 is a basket weave of very varied texture. It looks best when sleyed 15 threads to the inch and woven quite loosely. It is a very attractive material for bags, pillow tops, and draperies.

WEAVING DIRECTIONS

For No. 1 treadle 1, 2, 1, 2, etc., and throw the shuttle twice in each shed. Catch up the outer thread with the shuttle before throwing the second shot in order to make a good edge. Also beat the first thread into place before throwing the second.

No. 2

Treadling	*No. of Threads*
1	1
2	1
1	3
2	1
1	3
1	1
2	3

Repeat.

Beat lightly between each of the three threads. Also catch up the outer thread between each shot in the same shed.

The charm of these weaves rests largely in the choice of colors for warp and weft.

A tan linen warp woven across with the Dark Rose or Dark Green or Delft Blue gives a fabric of wonderful sheen. A Light Rose warp, woven with the Dark Rose is soft and lovely. The Dark Green woven with Delft Blue gives an effect of great brilliance and iridescence. The weaver should wash and press the fabric before putting it to any use as that will soften it and close up the weave.



SPANISH DESIGNS FOR HOOKING

Spanish art is permeated and colored by Moorish influence with the effect wrought discernable in technique, design, and the type of colors used. It is probable that from the 14th to the 16th centuries craftsmen of the two races were working side by side; the Moors catering to a Spanish market and the Spaniards borrowing liberally from the wealth of Moorish and Arabic art surrounding them.

The Spanish people have always shown great powers of assimilation and about all they do is colored by the material they borrow. The impress of the Moors is unmistakable, German and French architects have had much to do with the trend of Spanish Gothic style in cathedral architecture, Flemish painters like the Van Eycks changed the course of their religious painting, and so on. But through it all the great Spanish artists have retained their individuality and clearer than all else is the mark of their genius and handiwork. In imaginative paths the Spaniard is very individual. He remains rooted to the ground and though his flights of fancy are like the blossoming tendrils of a quick growing plant, one is always left with the mundane taste. Perhaps it is because the Spaniard does not possess the ruminative, philosophical sense that guided major art periods like the Greek in the age of Pericles or the Florentines at the time of Leonardo da Vinci and Michael Angelo. In styles like these there is a chasteness of design, purity of detail, and delicacy of color as hardly found in any other period or school. With the Spanish it is a play of figures and color, haphazard in conception but always delightful. The work is dominated by a love of depicting movement and it is charged with emotion.

The group of designs illustrated here clearly show these Spanish characteristics and in every case are tinged with a Moorish touch. Though originally worked in techniques different than hooking, a coincidence makes them suitable for the American craft. The methods employed by the Spaniards produced a stitch of about one quarter inch in size and all designs had to be governed by this. Hooking gives a similar stitch so of course is suitable.

Rugs were probably introduced into Spain by the Moors who brought them from their Arabic homeland. The Moors used the Oriental knot principally and to a degree the tuft. The Spanish people took advantage of the tufted method and in addition made a great many rugs in variations of the cross-stitch. Tufting is a type of weaving sometimes called "Stick" weaving. In this craft all colors that appear in the design are carried across the full width of the piece. Wherever they appear in the design, they are raised in to a loop with a stick.

Usually for rugs, Homespun in about six strands was used and this would spread out fanwise to give the rug a close cropped appearance. Both for rugs and hangings this surface is excellent. Techniques like tufting and coarse cross stitching mean that only a few colors can be used and also that intricate detail must be omitted—these limitations are true for hooking and the problem solved by the Spanish helps the American craftsmen with hooking. The designs developed by the Spanish are exotic, gorgeous in color, and infused with a virile artistic spirit. They can be used to advantage in schemes of decoration where the Colonial pattern is unsuitable. There is nothing better for use in Spanish, Mission, and stucco architecture or in the furnishing schemes of California and Florida. If the hooked pieces are to be used as hangings, it is a good idea to finish them with a solid colored fringe of about two inch length. This acts as a delightful frame.

* * * * * *

The designs are offered on burlap with the colors stencilled in; if wanted just these burlap patterns can be purchased. Besides, we offer two qualities of wool to be used in working them and both come in a set that is sufficient for working one piece, if the height of the loop is set properly. For hangings primarily we offer the Mudejara yarn which is a six ply Homespun like that found in old Spanish rugs. This yarn comes in the brilliant colors of the original rugs and when worked for a hanging should be made in loops of about one quarter inch height. For rugs this wool can be used or our Craft wool. The Craft wool comes in a little more subdued tones and should be worked in loops of



ALCAZAR

This design is copied from a Spanish tufted rug of 16th century workmanship and it is of apparently Moorish workmanship. Its wealth of gorgeously colored detail makes it a superb hanging.

The background is a deep, palpitating blue and on it figures are interspersed in carmine, yellow and cream.



MUDEJARA

This design is copied from a tufted Spanish rug of the 16th century. It shows much Moorish influence and probably is the work of one of their craftsmen.

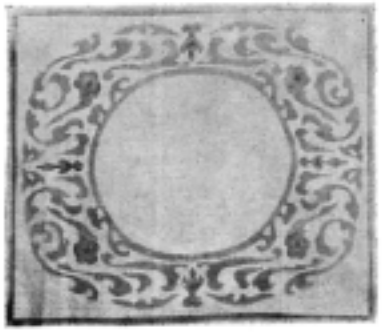
The center field is Sapphire Blue with the vase in a rich carmine; the background of the border is in carmine, the trailing motif in blue and throughout the design cream is introduced.



POMEGRANATE

This design is adapted from a magnificent knotted carpet of 16th century origin. From all appearances it is of indigenous Spanish workmanship and in design it shows the influence of the "Cave" pattern found in brocades and velvets.

The background of the center portion is a rich green; the "Caves" are traced in a delicate blue; and the pomegranates divide in rows of brilliant red and yellow. The border has a cream background on which are introduced the above shades.



GIRALDA

Akin to a delightful scrolled rug of the Renaissance period. It simply consists in a play of line (the choice of rose or greenish blue) on a cream background.



SPANISH SCROLLS

A simple pattern with much of the quality found in borders used in the more pretentious Spanish rugs. The scrolls are worked in a medley of scintillating color on a tan background.



DEER

A characteristic Spanish design with its combination of a deer imbued with realism and purely imaginative motifs. It is adapted from a grouping in an embroidered hanging of 17th century origin. The background is greenish blue in tone; the stem motifs and some of the minor details are in rose; while the deer and much outlining is in a rich sand.

three eighths to one half inch. Should the loops be made larger than suggested and more yarn is needed, we can supply it by the skein at the price of $1.80 a pound for the Craft and $2.40 for the Mudejara.

The prices for stamped patterns and yarn sets are as follows:

	Measurements	Pattern	Mudejara Yarn Set	Craft Yarn Set
Mudejara	2½ feet by 3 feet	$1.40	$5.50	$5.50
Pomegranite	3 " " 5 "	2.50	11.00	11.00
Alcazar	3 " " 5 "	2.50	11.00	11.00
Spanish Scrolls	3 " " 5 "	2.10	11.00	11.00
Deer	2½ " " 3½"	1.75	7.50	7.50
Giralda	2½ " " 3 "	1.25	5.50	5.50

Cotton Fringe in dark blue, rose, or green is supplied at 60c a yard.

The designs called Mudejara and Pomegranite are offered through the courtesy of the "Modern Priscilla."

YARN NEWS

As a number of yarn quotations have been changed and various yarns added to our lines, a new price list is appended below and this supersedes all previously issued.

We now offer two new yarns—Linen Floss and Mudejara. The Linen Floss is on the order of the Linen Weaver but much heavier; its color line is the same as that of Linen Weaver and in ordering the same color numbers can be used. The purchaser should be careful in this as in all other yarns to state that the quality Linen Floss is wanted. The colors in which it comes are

L210, 220, 205, 206, 201, 203, 217, 218, Black, 239, 223, and white.

The Mudejara is a six ply Homespun yarn that is specially designed for rug hooking and weaving in some cases. It has no regular color line and is only offered in the shades needed for the Spanish rugs but it can be purchased in any quantity.

Besides developing these two yarns, we have made changes in a few of our regular materials. The Afghan worsted is in a new twist which gives more yardage and at the same time is much fluffier than our old yarn—its strength is as great. The new Afghan combined with a Kashmir warp makes stunning dress and ensemble fabric in two color or stripe schemes. The dentage should be 24 to 30 threads to the inch. For border in this sort of fabric a heavier wool or Art Silk is good. The fabric produced is also a delightful drapery material that drapes richly and possesses the quality needed in formal decoration. We now offer the Afghan in the following shade numbers in addition to its regular line:

Colors 564, 818, 13, 15, 527, 795, 799, 735, 596, 755.

Several changes are made in Art Silk and Art Silk Warp—first the names themselves are changed and Art Silk is now "Raytone" while Art Silk Warp is "Florelle." The twist of the Raytone is considerably improved and in it are combined all the advantages formerly split between Art Silk and a floss. Its color line is the same. The Florelle is in the compact twist suitable for tabby or warp; to broaden its use we now offer it in a varied color line of shades taken from our Raytone line. The numbers are as follows: No. 202, 245, 205, 242, 217, 220, 237, 210, white, black, 249, and 251.

Chenille is now offered in a group of mixed shades consisting of white with some one color and these mixes are similar to our shade No. 2000. They are as follows: 2792 and white, 2753 and white, 2713 and white, 2627 and white, 2762 and white.

As yet no cards have been made up to cover the above new or changed materials but there will be no difficulty in ordering if the purchaser uses for an aid our already issued cards. We hope to have cards for these yarns as well as other new ones that are in preparation within a few months. At the same time the four Perles will probably be out in a line of near forty-five fast shades.

PRICE LIST FOR BERNAT "WEAVRITE" YARN, EFFECTIVE JANUARY 1, 1928

WORSTED YARNS 60 Weavrite Colors	Yardage per lb.	Size of Skein	Price per Skein	Price per lb. asstd.	Price per lb. one color
Weaving Special V	4000	2 oz.	.40	3.20	2.85
Shetland V	2000	2 oz.	.40	3.20	2.75
Zephyr V	1200	4 oz.	.80	3.20	2.75
Fabri V	4400	2 oz.	.50	4.00	3.50
Germantown (Baby colors only)	1200	4 oz.	1.00	4.00	3.50
Kashmir Special color line	10,000	2 oz.	.50	4.00	3.50
Afghan V Special color line and 13 Weavrite colors.	7000	2 oz.	.50	4.00	3.50
WOOL YARNS					
Homespun V (60 Weavrite shades)	2200	*4 oz.	.70	2.80	2.50
Craft V (Spec. color line)	450	*4 oz.	.45	1.80	1.50
Rug	275	*4 oz.	.50	2.00	1.75
Mudejara 6-strand wool (Special colors only)	400	*4 oz.	.60	2.40	2.10
TAPESTRY YARN (200 shades)—Sample books at $1.50 a set.					
English Crewel	4000	2 oz. 25 yd.	.50 8c a skein for less than 6 in a color	4.00 6c for 6 or more in a color	4.00 1.00 for a box of 20 in one color
French Tapestry	1200	4 oz. 12½ yd.	1.00 10c a skein for less than 6 in a color	4.00 7½c for 6 or more in a color	4.00 75c for a box of 12 skeins in one color
SILK					
Strand Silk	6000	4 oz. tube	(Asstd. colors only)		3.50
RAYON					
Raytone V (Art. Silk)	1450	*290 yd.	.80	4.00	3.50
Florelle V (Art. Silk Warp)	4500	*2¾ oz. tube or skein	.70	4.20	3.50
Lustrone	4000	2½ oz.	.50	3.00	2.75

LINENS

WEFT LINENS V
(Supplied only on tube of approximately ½ lb.)

		Yardage in pound	Price per pound
Tow Bleach	No. 14	5000	1.10
	No. 20	7000	1.35
Tow Natural	No. 14	4200	.90
	No. 20	6000	1.00
Superfine White	No. 14	5000	1.50
	No. 20	7000	1.75

WARP LINENS V
(Supplied only on tube of approximately ½ lb.)

		Yardage in pound	Price per pound
Special Natural	No. 14	4200	1.85
	No. 20	6000	2.10
Natural	25/2	3750	2.65
	40/2	6000	2.75
White	40/3	4000	2.75
	40/2	6000	2.85

	Yardage in pound	Size of skein or tube	Price per skein or tube	Price per lb. assorted	Price per lb. one color
Linen Weaver V	3000				
Natural		*2 oz.	.35	2.80	2.50
Fast Colors		*2 oz.	.50	4.00	3.50
Linen Floss V	1500				
Natural		*4 oz.	.60	2.40	2.15
Fast Colors		*4 oz.	.90	3.60	3.25

Linen Weaver and Linen Floss are regularly supplied on tubes; if skeins are wanted please specify.

MERCERIZED PERLE COTTONS	Yardage in pound	Size of skein	Price of skein	Price per pound in one color	Tube weight	Tube Price	Tubes box of 6 in one color
Perle No. 3 V	1350						
Natural		*450 yd.	.50	1.35	*2¾ oz.	.30	1.50
White		*450 yd.	.60	1.65	*2¾ oz.	.35	1.80
Colors		*450 yd.	.80 (2.40)	2.10	*2¾ oz.	.45 (2.60)	2.25
Perle No. 5 V	2700						
Natural		*900 yd.	.50	1.35	*2¾ oz.	.30	1.50
White		*900 yd.	.60	1.65	*2¾ oz.	.35	1.80
Colors		*900 yd.	.80 (2.40)	2.10	*2¾ oz.	.45 (2.60)	2.25
Perle No. 10 V	4200						
Natural		*1600 yd.	.50	1.35	*2¾ oz.	.30	1.50
White		*1600 yd.	.60	1.65	*2¾ oz.	.35	1.80
Colors		*1600 yd.	.80 (2.40)	2.10	*2¾ oz.	.45 (2.60)	2.25
Perle No. 20 V	8400						
Natural		*3200 yd.	.60	1.65	*2¾ oz.	.35	1.80
White		*3200 yd.	.70	1.90	*2¾ oz.	.40	2.15
Colors		*3200 yd.	.90 (2.70)	2.40	*2¾ oz.	.50 (3.00)	2.60

COTTON WARPS	Yardage in lb.	Size of small tube	Price per lb. in small tubes	Size of regular tube	Price per lb.
20/2 Cotton	8400	*2 oz.	1.15	*1 lb.	1.00
10/2 Cotton	4200			*1 lb.	.85
24/3 Egypt	6720	*2 oz.	1.65	*1 lb.	1.50
16/3 Egypt	4500	*2 oz.	1.65	*1 lb.	1.50
10/2 Mercerized Warp	4200				
Natural				*1 lb.	1.35
White				*1 lb.	1.65

SPECIAL COTTON	Yardage in lb.	Size of skein or tube	Price per lb. asst. colors	Price per lb., 1 color
Vittora Strand V	2800	4 oz. tube	2.20	2.00
Rug Filler (Roving) V	300	8 oz. skein		.55
Carpet Warp, Natural	1200	8 oz. tube		.55
Maysville Carpet Warp V	1200	8 oz. tube		.60
Colors and White				
Chenille V	450	*2½ oz. skein		
White			1.50	1.25
Colors			1.80	1.50

OTHER MATERIALS

Tinsel—Gold and Silver only 10 ounce spools Each 2.00

Bargello Net—40 inch width. Per yard 1.00 Lots of 5 yards or more, 75c a yard.

Hook Rug Burlap—40 inch width. Lots of 5 yards or more only. 20c a yard.

* Approximate weight or size of skein or tube.

() Pound price in parenthesis are those charged for shipments made up of less than a pound in one color.

V Yarns with checks against them have special sample card either ready for distribution or in preparation.

We have found that confusion sometimes exists as regards price changes and billing methods. To clear these points we give the following explanations:

Firstly—Prices are always subject to change without notice, as we need this protection against shifting market conditions or costs. If a change is made it will either be mentioned on the invoice or shown in our next price list.

Secondly—It is not always possible to have skeins or tubes in exact size as offered. Whenever they are over and under size the billing will be based on the actual weight shipped with no regard to the manner in which the yarn is offered. In this way the charge will be fair.

Thirdly—it is our custom to sell yarns with shipping charges extra. If payment is in advance, please include sufficient to cover postage; for open accounts the postage will appear on bill. It is our practise to insure all parcel post shipments ourselves; for this service there is a charge of four cents on each package and this will be included in the postage billed.

Whenever computing the amount of yarn needed to make anything it is the safest policy to figure over than under. In dyeing it is not always possible to exactly duplicate a previously made color and consequently if our stock runs out on a shade it may not be possible to secure the right color. Small amounts of yarn can always be used in bags, pillows, stripings, and so on, so there is no waste incidental to this method.

With few exceptions our colors are fast to light and washing. Very delicate shades like Baby Pink and Baby Blue cannot be made absolutely fast, however, so great care should be taken with them —in washing only a mild soap and lukewarm water should be used.

At times yarns are in some way unsatisfactory; whether it be through a wrong shade, defects, soiling, uneven color, or any other reason. If this is so, please return them immediately and we shall be more than glad to exchange them for a satisfactory lot. If claims or exchanges are to be made on shortage, under standard in any way, or damaged merchandise please do so before breaking the original yarn form or putting it to any use. Once a skein or tube is broken or yarn is made into goods, we hold ourselves no longer responsible.

We are always glad to open accounts with customers and all that we ask is suitable references. Our terms for open accounts are 2% discount for payment in ten days and net thirty. Orders paid in advance or sent C. O. D. are on net terms.

We shall always deem it a great favor if customers try to have their orders run to $2.00 or more. The shipment of as little as one skein or tube in a color is always gladly done; what we should like is the aggregate of these small items in one shipment be at least $2.00. We ask this as there are certain fixed office and shipping expenses that run so high that any order smaller than the amount mentioned is very apt to show a loss. Whatever co-operation is shown will be greatly appreciated and be of inestimable help to us in giving our customers the best of service.

We are at all times glad to help our customers in any way we can. If advice is wanted on the use of yarn, where supplies can be secured that we do not carry and so on, it is only necessary to write us.

Usually the cards sent out on a sample request are our Weavrite and Craft. In the Weavrite we show a general assembly of various materials—in many cases we have a much larger color group or more sizes and we are always glad to send cards covering these to purchasers of our materials. At times a group of yarns will have one color line—if so any card for one of the group yarns is satisfactory for the ordering of another quality in the group. This is true of the Weaving Special, Shetland, Zephyr, Homespun, and Fabri yarns—all of which come in a color line of sixty shades. The Perles No. 3, No. 5, No. 10, and No. 20 now come in an identical group and later will be in an enlarged shade line which also will be identical for the four weights.

When ordering yarn, it is advisable to give as full information as possible. We carry so many sizes and colors, that the smallest error or omission may cause us to make a mistake in shipment. The full name and number of the quality wanted, shade numbers (names if possible) and exact quantities desired should be given. In linen and cottons, always mention whether the natural or white or color is wanted, and if possible avoid asking for "gray" or "cream" when what we call "natural" is wanted.

We hope that all the above will help our customers in ordering with ease and getting the most satisfaction from our yarns. The smoother that things go the surer you will be of satisfaction and the only purpose of the above is to help towards this.

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May
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1932



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The publishers can assume no responsibility however, for the safety of either manuscripts or photographs, though due care will be exercised in their return if considered unavailable.

Willa-Craft Studios

Correspondence Course
"Adaptations of Tapestry Weaves"
(Just published, copyright 1930)

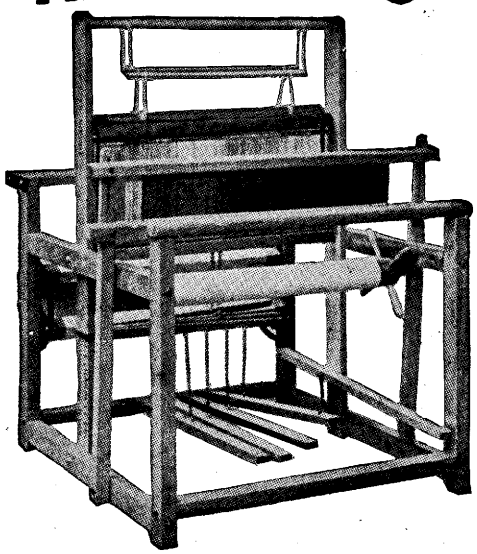
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Editorial

THE craftsman can render his community a signal service in these troublous times by inspiring and organizing craft projects for the unemployed. A service like this is valuable in many ways; for the production is usable in the maker's home, perhaps saleable, and thus the unemployed can derive a small income from pleasurable work; and in the main it is of psychological value. Craft products are not vital necessities; rather luxuries to some degree, and one is bound to derive a sense of satisfaction from producing them and having gay things for the home. Also the time spent at a cheerful task is so much subtracted from despondent introspection. Craft work to the unemployed can often be the palliative that occupational therapy is to many mentally sick patients.

In reading an article that discussed conditions in some of the much-talked-of mining sections, the writer was pleased to scan a paragraph that described a craft project undertaken shortly before last Christmas. Most of the miners in that section were penniless and depending for food on charities; Christmas approaching, they were downcast over the fact that they could not afford the cheapest of toys for their children. Someone had the happy idea of setting them to work at making wood toys, using the tools and materials, like paints and nails, that they had around. The whole community went into this with a vim, and were able to forget the weight of their troubles. No expense was involved in materials; yet these workers were able to busy themselves for weeks; and men who formerly had narrowed their lives into a shell of underground mine work were now playing with wood and gay paints. Probably it was a wonder to them to see what extraordinary things they could make.

The fact that craft products are in the way of a luxury is something to the good, paradoxical as it may seem. Gardening to save oneself from starvation is praiseworthy; yet how depressing it must be for one to feel that his work on the soil is his only barrier from starvation; and that there is no labor for him in the world of industry; no joys in the avocations of life. Making a toy for one's child, a gay colored rug for the home, means pleasure in working and enduring joy for the user. To have shelter and food for the stomach are primal instincts which must be satisfied; yet what a criticism on us if this is all that we can offer the unemployed.

One of the major faults in our industrial structure has been that most workers go from their daily, drab toil to canned recreations or amusements, like the movies, gaudy beach resorts, the radio loud speaker. Less and less do we depend on our own talents, with the exception of sports. We are bound to suffer from this failing as we lose self-reliance in ourselves and stunt the capacity to amuse ourselves. Amusing oneself requires mental effort and perhaps lots of time; the person thrown on his own resources and desponding should have this effort builder and a means to consume the plethora of time on his hands. Organized work in a cheering craft occupation is bound to be beneficial as well as a possible source of a small income.

In planning the projects, one must look for crafts that are easy to learn, that go fairly fast, and require a minimum of expense in tools or materials. Care should be taken to have the products useful so that the worker could utilize them in his own home and sell or give them to his friends. Projects in wood offer many opportunities — toys, garden furniture, flower boxes, etc., can be made. Instead of drab factory-made furniture, the worker could construct simply fashioned, but gaily painted pieces.

Little touches of design can be added by means of stencils. Many things can be made in the textile crafts by women — from old rags, braided or hooked rugs can be made; yarns can be used in knitting sweaters, garments for children, crocheted suits; dressmaking can be undertaken, or fancy embroidery combined with suitable fabrics for curtains, table pieces, and the like. Perhaps the cost of the material in some cases will be almost as much as that of some of the cheaply priced finished garments, curtains, or the like now obtainable; but if honestly worked up and based on good design, the craft products should be much more beautiful and immeasurably more lasting. Many of the store items now being sold at a price are made of shoddy materials, poorly designed, and devoid of wearing qualities; things produced in the home may cost as much from the angle of materials alone, yet prove much cheaper because they last longer.

Using up waste containers offer many interesting possibilities: flower holders can be made from well-shaped bottles; utility containers from cracker tins; gay-colored or carved cigarette boxes from old cigar boxes. Ideas for craft projects can be gleaned from dozens of sources; there are books on simple crafts, magazine articles, and craft shops like those in schools or in hospitals.

Educating the unemployed in the crafts should not be done so much from the angle of making or saving money for them as from the standpoint of mental well-being. Time that would be used in harmful despondency is shifted over to absorbing work, which means mental relaxation. Also in many communities the worker would be experiencing the joy of self-expression and the ownership of gay things made by his own hands.

Weaving Block Patterns on the Daga and Kircher Looms

BY AGNES K. NIELSEN

The weavings illustrating this article were all done at King's Park State Hospital, King's Park, L. I., N. Y.

ANY weaving which can be done on a two-harness loom can be done on the Daga and Kircher looms, including the imitation of four-harness two-block patterns. It is not in the least complicated, as it is easy to get the two sheds on both looms, and it is also an easy matter to transpose these directions from one loom to the other.

The Daga Loom

The Daga loom consists of a flat wooden base strengthened on both ends by grooved crossbars on which are fastened two metal combs with the teeth protruding about one-third of an inch. Two wedge-shaped bars are to be fitted into the grooves and held in place by wingscrews when the warp is in place. The shed is made on a piece of metal which is provided with slots and then formed into a three-cornered rack. On one side of this rack the first slot is long and the second is short, and so it is through the whole length of the rack, every other slot long and the other one short. Now to further examine the rack turn it, and it will have the appearance of being evenly riddled through the whole length. Give the rack one more turn and the slots will show up every other one long and the other one short. Then on closer examination it will be found that the slots which are long on the first side are short on the second, and vice versa.

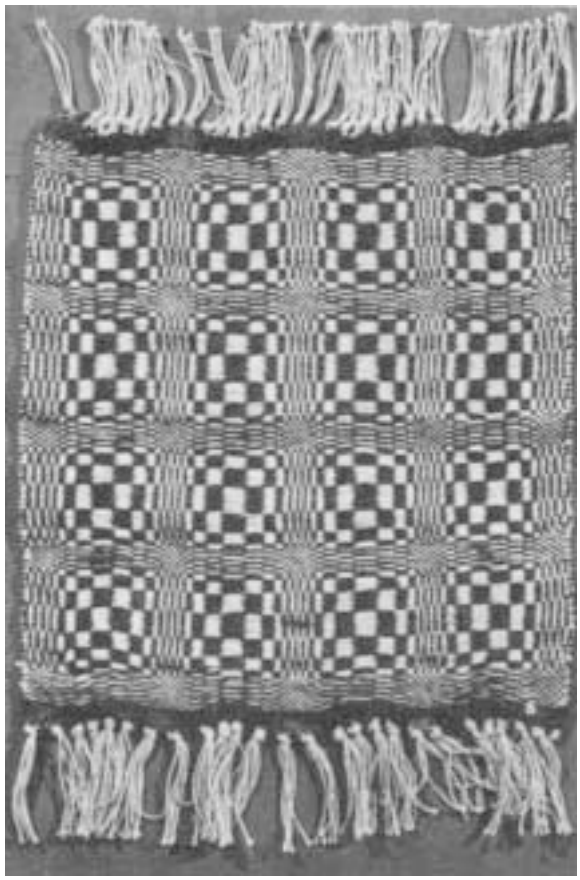


Woven Square in Lasting Beauty Pattern

To warp the loom for an ordinary plain weave or different ornamental weaves, it is necessary to place one or two threads in each slot; to produce a block pattern some of the slots must be skipped and more threads put in some of the other slots to fill up the space. In that manner patterns can be made to suit one's almost unlimited fancy.

The Daga loom comes equipped with a rack which has 13 slots to two inches.

To produce the "Lasting Beauty" pattern as illustrated, make a warp of 178 threads, spread it over about 13 inches of the front of the loom, insert the wedge-shaped bar and secure it with the wingscrews. Carry the warp over the loom to the other side, spread it over 13 inches, and secure the wedge-shaped bar after having pulled the threads tight. Now insert the rack with side No. 1 up, place two threads in a long slot and two threads in the next short slot, two threads in the next long slot and two in the next short slot until 12 slots, 6 long and 6 short, each hold two threads. These will make the twelve small blocks on the side of the weaving. To make the first large block place two threads in the next long, skip one short, two threads in next long, skip one short, and two



Woven Square in Four O'Clock Pattern

threads in next long slot. The second large block is formed by placing two threads in each of the next four short slots and skipping the three long ones between them. Then place two threads in the next long slot, two in next short, and two in next long slot. Make the next block by placing two threads in each of the next four short slots, skipping the three long ones between; and the next large block is made by placing two threads in each of the next four long slots, skipping the three short ones between. Now place two threads in each short and long slot until 27 slots are filled up and No. 27 will be a short slot. Make the group of two large, three small and two large blocks, and finish with twelve small blocks, as on the other side. The warp must now be straightened out in the teeth on the front and back of the loom to correspond with the slots in the rack, and it must be pulled very tight. If these two points are adhered to it will be easy to do the actual weaving.

Start the weaving with a dark shuttle. Place the rack in position of Shed A, push the shuttle through, beat the thread down, turn the rack over to Shed B, push the shuttle through and beat the thread down. Do this six times, twelve picks, to make a foundation. Always turn the rack over the riddled surface, or the pattern will be lost and must be rearranged. On each pick, place the thread diagonally on an agle of 20 degrees, and with an even-toothed comb push it down, beginning where the thread hangs loose and working over to the other side of the web. Thus the extra length of the weft thread will be taken up between the warp threads and the fabric will not pull in.

To start the pattern, push the dark shuttle through Shed A. Change to Shed B and push the light shuttle through. Change to A, push the dark through; change to B, push the light through. Now push the dark shuttle through the same Shed — B — and the light through Shed A, again the dark through B and the light through A. Repeat these eight shuttles eight times, 64 picks in all, making 16 small blocks. The first large block is then woven by pushing the dark shuttle through Shed A and the light through Shed B eight times. Then the second large block is woven by pushing the dark shuttle through Shed B and the light through Shed A eight times. The three small blocks are made on Shed A dark shuttle, Shed B light shuttle, A dark, B light, B dark, A light, B dark, A light, A dark, B light, A dark, B light. The next large block is then made with the dark shuttle in Shed B and the light in Shed A, eight times, and the fourth large block is made with the dark shuttle in Shed A and the light in B eight times. Next comes a number of small blocks. To make them, weave the dark shuttle in B shed and light in A shed twice, then dark in A and light in B twice, repeat those eight shuttles thirteen times and weave dark shuttle in B shed and light in A shed twice. That will make 27 small blocks in all. Now make two large blocks, 3 small, 2 large and 16 small blocks again and finish with 12 picks of the dark shuttle, and the square is completed. It may qualify as a chair seat, pillow top or table mat; or other uses may be made of it. Note that the next block is always started on the same shed on which the last one was finished.

When the web has reached a certain length it will be difficult to insert the shuttle, and the web must be readjusted. To do this, loosen the wedges at back and front of the loom, pull the web down as far as necessary, and fasten the wedges again. The warp must now be rearranged in the rack and the teeth at the back of the loom and the warp must be pulled tight and even again. It will be necessary to loosen and fasten the wedge at the back several times.

To warp the loom for "Four O'Clock," put one single thread in each of the first eight slots, 2 threads in next long, 2 in next short, skip one long, 2 threads in next short, 2 threads in each next three long, skipping the two short, 2 threads in each next

four short, skipping the three long, 2 threads in each next 3 long, skipping the two short, 2 threads in each next two short, skipping one long between them, 2 threads in next long, one thread in next 8 slots, 4 short and 4 long, 2 threads in next short, 2 threads in each next two long, skipping the one short between, 2 threads in each three short, skipping the two long between, 2 threads in each next 4 long, skipping the three short between, 2 threads in each next 3 short, skipping the 2 long between, 2 threads in each next 2 long, skipping the one short between, 2 threads in next short; repeat; and finish warping with 8 single threads in the next eight slots, 4 long and 4 short.

To weave it, start with a foundation of 12 picks of the dark shuttle and then: Shed A dark, Shed B light, B dark, A light four times; A dark, B light twice; B dark, A light four times; A dark, B light six times; B dark, A light eight times; A dark, B light six times; B dark, A light four times; A dark, B light twice; B dark, A light, A dark, B light four times; B dark, A light twice; A dark, B light four times; B dark, A light six times; A dark, B light eight times; B dark, A light six times; A dark, B light four times; B dark, A light twice. Repeat this as often as wanted and finish with A dark, B light, B dark, A light four times and twelve picks of the dark shuttle to balance.

To warp the loom for pattern No. 1, proceed as follows: One single thread in six slots, 3 long and 3 short, three threads in next long, skip one short, three in next long, one in next short, three in next long, one in next short, three in next long, skip one short, three in next long, one single thread in each of next six slots, 3 short and 3 long, three threads in next short, skip one long, three in next short, one in next long, three in next short, one in next long, three in next short, skip one long and three in next short. Repeat as often as desired and finish with the six single threads as the starting.

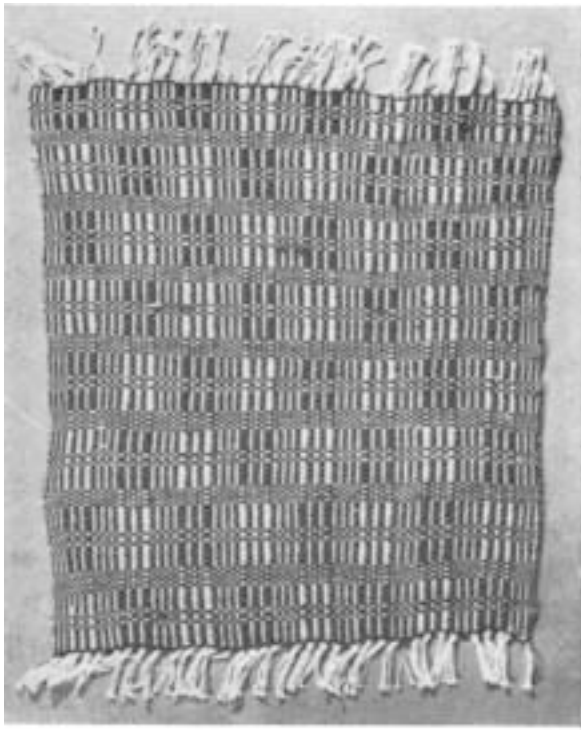
To weave it start with a few picks of the dark shuttle and then the pattern as follows: A dark, B light fifteen times; B dark, A light twice; A dark, B light four times; B dark, A light twice; A dark, B light fifteen times; B dark, A light two times; A dark, B light twice; B dark, A light twice; A dark, B light twice; B dark, A light twice; A dark, B light twice; B dark, A light fifteen times; A dark, B light twice; B dark, A light four times; A dark, B light twice; B dark, A light fifteen times; A dark, B light twice; B dark, A light twice; A dark, B light twice; B dark, A light twice; A dark, B light twice; B dark, A light twice. Repeat as often as desired.

A carpet warp was used in these pieces. "Lasting Beauty" and "Four O'Clock" were woven with a light tan perle on one shuttle and a dark red novelty yarn six strands together on the other. Pattern No. 1 was woven with a black perle on one shuttle and a blue-green rayon on the other. "Four O'Clock" was woven on the finer slotted rack.

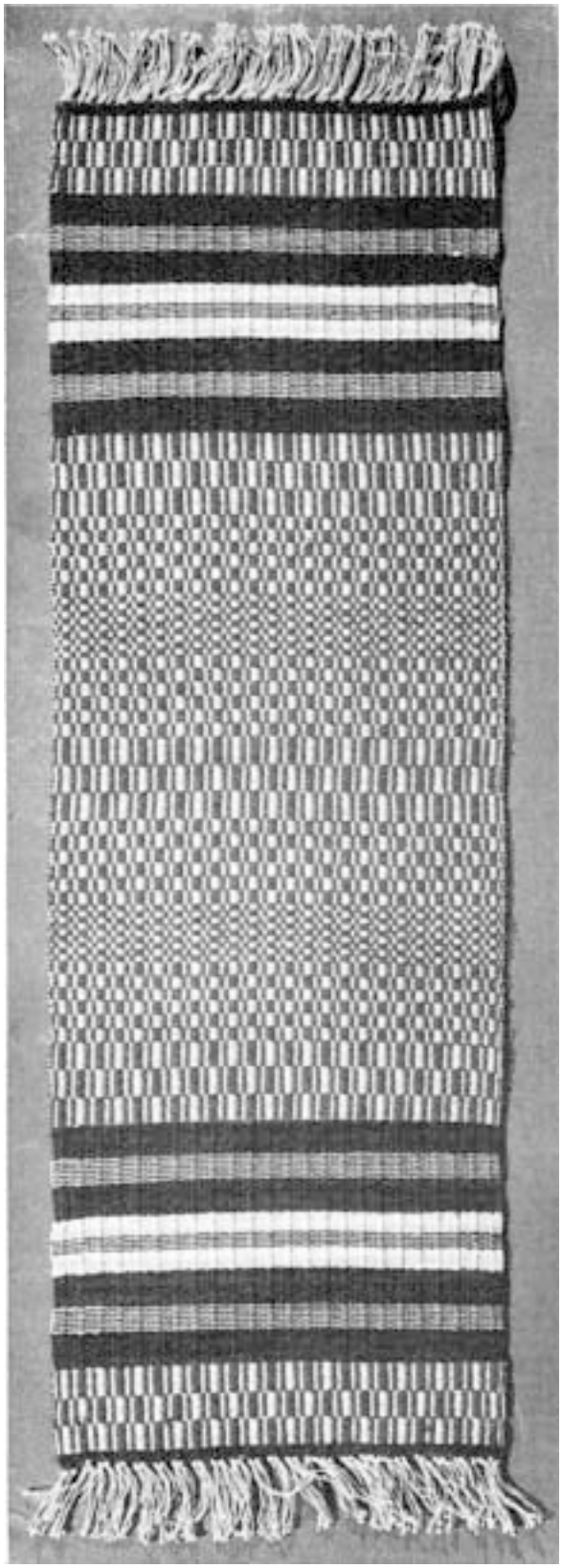
The Kircher Loom

Four wooden pieces fitted together form the frame of the Kircher loom. The front and back pieces are supplied with wooden pegs four to the inch. Two metal brackets slide on the side bars and metal pins are stuck through holes in brackets and bars to hold them in place. The reed faces the front of the loom and consists of narrow pieces of wood with a hole bored in the middle, held together with a slit between every one by two long pieces of wood, one of them protruding two and one-half inches on both sides, thereby forming two arms with which to rest on the brackets. This reed holds nine threads to the inch. Shed A is produced by resting the reed on the brackets, and Shed B by lifting it off and pressing it down. To weave a plain tabby or various ornamental weaves, the loom should be warped one or two threads in each eye and slit of the reed. When a block pattern is wanted, some of them must be skipped.

To warp the loom for pattern No. 2, place one thread in a slit, one in an eye, three in next slit, skip one eye, three threads in next slit, one in next eye, one in next slit, three in next eye, skip one slit, three threads in next eye, pull the threads from the front through the reed, tie them together in a knot and slip them over a peg on the backboard. Repeat



Woven Runner in Pattern No. 1



Woven Runner in Pattern No. 2

as often as wanted. To get three threads through one eye, a tapestry needle is a great help. When all the threads are thus placed, loosen the backboard and turn it once with an outward movement and be sure every thread goes over the same peg as it was knotted on, and pull them tight, then put the backboard in place again, take the long warp threads and with both hands pull them evenly, then holding them with one hand straighten and untangle all the snarls with the other. A short, even-toothed comb could be used to advantage. Be sure every thread is straight and even. Then loosen the backboard again and, while holding the warp with one hand, turn it once around and fasten it again, taking care that the threads are evenly distributed over the pegs. If a piece of dowel three-quarters of an inch in diameter is placed on each side of the board when the winding is done, more warp will be taken up, which will be needed later when the web is wound on the frontboard. Continue straightening out and winding the warp until enough is left to go across the loom and tie on the front bar. Now take every group of eight threads, tie them together and slip them in a straight line over the pegs on the frontbar. With the fingers try the tension, which should be even. Any loose threads must be tightened before the weaving commences.

To weave pattern No. 2, start with the dark shuttle. Push it in on Shed A. Always leave the thread hanging at an angle of about 20 degrees, beat it down with the reed, open the B shed, push the shuttle through and beat it down with the reed. Thus put in 12 picks with the dark shuttle. To form the pattern, push the light shuttle in on Shed A, beat the thread down and push the dark shuttle in on Shed B twelve times; then the light shuttle on B and the dark on A twelve times; then the light on A and dark on B twelve times. Now put in 24 picks of the dark shuttle alternately on Sheds A and B. Then two picks of the light shuttle on A and B, one on each, and two of the dark shuttle on A and B, one on each. Repeat these four picks until six light-colored lines are formed. Then again put in 24 picks of the dark shuttle. Now make the next band with 24 picks of the light shuttle, put in two picks of dark and two of light until four dark lines are made, and put in 24 more picks of the light shuttle. Make another band of 24 picks of dark, alternately two picks of light and two of dark until six light lines are visible and 24 more picks of dark. *Then one shuttle light on B shed and one of dark on A shed twelve times; then one of light on A and one of dark on B twelve times, and one light on B and one dark on A twelve times. **Thereafter one light on A and one dark on B six times, one light on B and one dark on A six times. Repeat these last two blocks three times, making six in all. Then

one light on A and one dark on B three times, one light on B and one dark on A three times. Repeat these small blocks four times and then one light on A and one dark on B three times, making nine small blocks in all. Now make another set of blocks with six light and six dark picks in each, and repeat all four sets of blocks from * to make a shaded effect in the center of the runner. Then start at ** and work back to the beginning and finish with the 12 picks of the dark shuttle. To make a firmer material the weft thread may be beaten down with a comb. The tighter the warp is stretched, the firmer weaving may be accomplished. When the web is about six inches from the reed, push the brackets down to the second hole in the sidebar and, when it approaches too closely to the reed after the brackets have been moved to the third hole, the front and backboards must be loosened and turned. First loosen both boards, then turn the backboard once to unwind the warp and fasten it again, then turn the frontboard once to roll the web on and fasten it again, move the brackets with the reed down, and the loom is ready for weaving again.

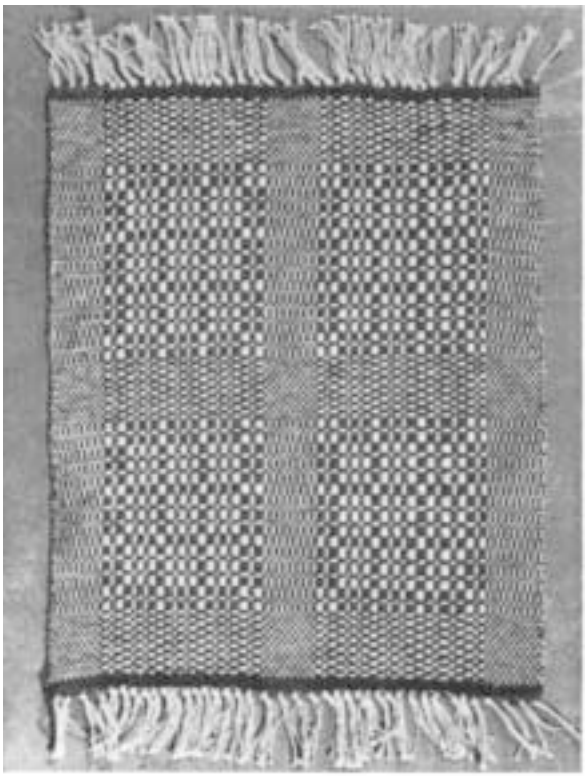
To warp the loom for "Queen's Patch," start with sixteen single threads in sixteen-slits and eyes, eight of each, then put three threads in next slit, skip one eye, three threads in next slit, one thread in next eye, * three in next slit, skip one eye, three in next slit, three in next eye, skip one slit, three in next eye, one in next slit, three in next eye, skip one slit, three in next eye, one in next slit, three in next eye, skip one slit, three in next eye; repeat from * twice, and then three in next slit, skip one eye, three in next slit, one in next eye, three in next slit, skip one eye, three in next slit. That will make fifteen large blocks in all. Repeat from the beginning and finish warping as starting, with sixteen single threads.

To weave "Queen's Patch," first put in 12 picks with the dark shuttle alternately on Shed A and B. Then one light on A, one dark on B, one light on A, one dark on B, one light on B, one dark on A, one light on B, one dark on A. Repeat these two small blocks six times and then one light on A, one dark on B, one light on A, one dark on B. That makes fifteen small blocks on all. Then one light on B and one dark on A five times; one light on A, one dark on B twice; ** one light on B, one dark on A five times; one light on A, one dark on B five times; one light on B, one dark on A twice; one light on A, one dark on B five times; one light on B, one dark on A twice; one light on A, one dark on B five times. Repeat from ** twice. Then one light on B, one dark on A five times; one light on A, one dark on B twice; one light on B, one dark on A five times. This makes fifteen large blocks. Repeat from the beginning as often as wanted. Finish with fifteen small blocks and twelve picks of dark thread as started.

To warp the loom for "Sugar Loaf" or "Window Sash," begin about three inches inside the reed as follows: * three threads in one eye, one thread in one slit four times; then three threads in one eye. ** Then three threads in one slit, skip one eye, three threads in next slit, one thread in next eye four times; then three threads in next slit, skip one eye, three threads in next slit. Repeat from the beginning three times. Then finish with the first unit of the pattern from * to **.

To weave this pattern, first make a foundation of twelve picks of the dark shuttle alternately on Shed A and B. Then one light on B, one dark on A, one light on B, one dark on A, one light on A, one dark on B five times; then one light on B, one dark on A, one light on B, one dark on A. This will make six small blocks. Now *** one light on A, one dark on B five times; one light on B, one dark on A twice. *** From *** to *** four times. Then one light on A, one dark on B five times — five large blocks in all. Repeat from the beginning as often as wanted and finish with the six small blocks and twelve dark picks as in the beginning.

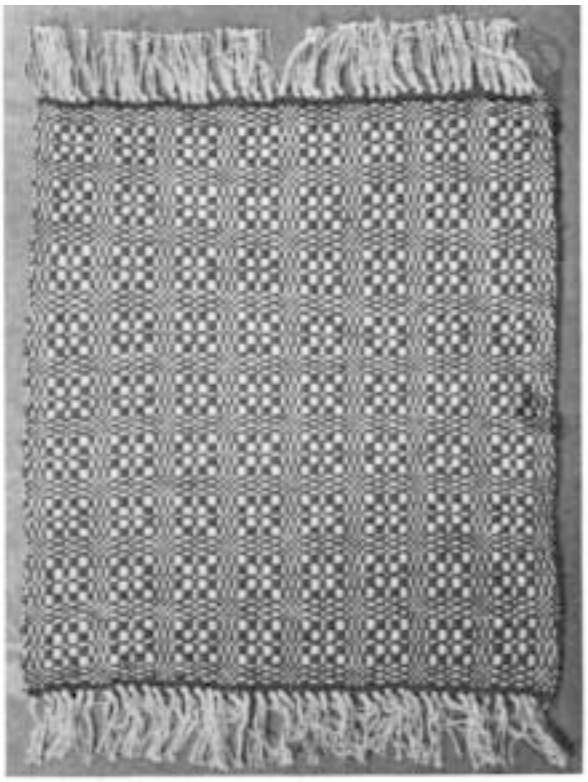
To warp the loom for "Monk's Belt," begin



Woven Square in Queen's Patch



Woven Square in Sugar Loaf Pattern



Runner in Monk's Belt Pattern

about two inches inside the reed with five single threads in three eyes and two slits, then three threads in next slit, skip one eye, three threads in next slit, three threads in next eye, skip one slit, three threads in next eye, one thread in next slit, three threads in next eye, skip one slit, three threads in next eye, three threads in next slit, skip one eye, three threads in next slit. Repeat as often as wanted and finish with five single threads as the beginning.

To weave "Monk's Belt," begin with twelve picks of dark alternately on A and B, then one light on B and one dark on A twice; one light on A, one dark on B twice; one light on B, one dark on A twice; one light on A, one dark on B twice; one light on B, one dark on A twice. This makes five small blocks. Then one light on A, one dark on B five times; one light on B, one dark on A five times; one light on A, one dark on B twice; one light on B, one dark on A five times; one light on A, one dark on B five times. Repeat from the beginning to get the desired length and finish with the five small blocks and twelve dark picks as in the beginning.

A carpet warp was used. The light shuttle was a tan perle and the dark shuttle a dark red novelty yarn, six strands together.

* * *

The above sets forth only one way in which to weave these block patterns. When a pattern is being woven, new ways of weaving the same threading always suggest themselves, and in weaving colored or striped pieces with borders woven square, one may go on indefinitely and not tire of these patterns, and by doing plain weaving with colors in stripes or plaids or the various tapestry weaves which are possible on these looms, one may weave a lifetime on these looms and turn out beautiful work without going to the expense of getting a large loom, and as these small looms may easily be tucked out of sight when not in use, they are welcome where space is limited.

Camp Girls Response to Card Weaving

BY GRACE WHITTIER FERRIS

OUR camp this past summer, as always, aimed to prepare girls for an art course, and the majority registered had either been accepted in well-known art schools or were expecting, while in college, to major in art.

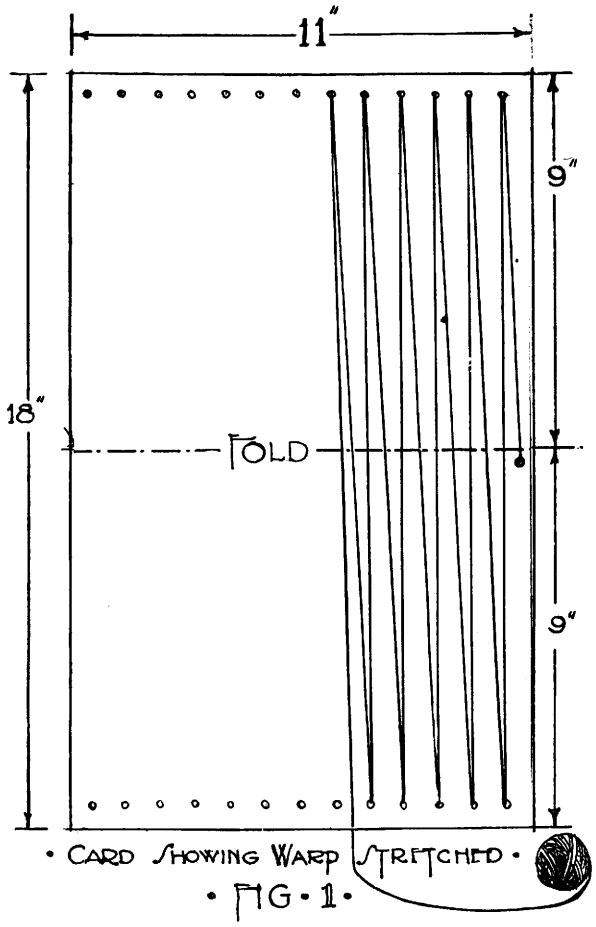
They were a live-wire set and, having a special objective, they were particularly enthusiastic over those subjects which are required in art schools, drawing design and color. A previous year they had responded gleefully in my craft classes to block printing and tied and dyed work. Here both subjects called for the practical application of design and color theory in well worked-out drawings and in the actual mixing and making of color. This experience was profitable to them in future school work, and also there were the thrills in the surprises and quick results of the tying and dyeing.



Last spring I asked myself if I should be able to hold the girls' interest and enthusiasm if I should introduce a third subject during the coming summer, i.e., weaving. "Will this charming craft be well received by them? To be sure, design and color are part of it, but it is further from graphic art and then, too, the process is slow and the results less gaily striking."

We had no looms, therefore I decided that the weaving must be done on cardboard or on the loose-warp loom. For this latter method I refer you to "Weaving for the Cottage Porch and Summer Camp," in the HANDICRAFTER, June and July issue, 1929. I chose the former method, knowing that I could expedite the work by using a very heavy wool. Looking over my collection of sample cards, always a pleasant and interesting task, I selected the one showing Rug Wools, and was delighted with the beauty and variety of the scales of color. "For rug weaving the material may be," I thought, "but wool of such soft, silky quality would make a most delightful utility bag as well." In planning such a bag the sense of touch is an important consideration in the completed artistic work. I frequently carry an ample utility bag, and I have noticed that there is almost as much satisfaction in its rich softness as in its design. In other words, that a utility bag demands as much respect in its planning as a dainty, more elegant and formal conceit.

In selecting my wools I found it difficult to draw the line, but I decided on a range of colors which the girls would find as irresistible as the pigments on their palettes. I hoped, too, as they wove that they would be hypnotically enthused to feel that they were brushing glowing pigments, and were thus producing a craft allied to painting.



• FIG. 1 •

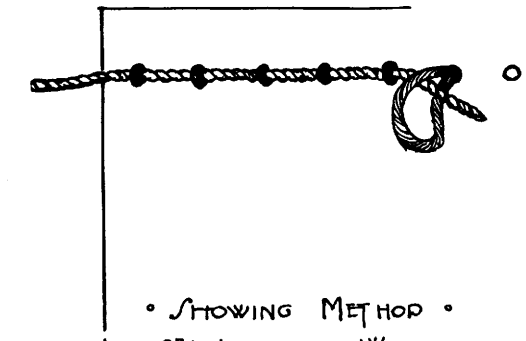
My theory evidently had the desired effect, for when camp days arrived, and I spread before the class the wools and outlined the work, the girls responded with a zeal that would have delighted any teacher. They selected colors in harmony with summer, blue for skies and white for clouds; for blossoms, pink and yellow. There were the greens of the foliage and the grays and mauves of the tree trunks, and the rich browns and oranges for the earth. The girls most often sought the ivory white wool for background or pattern, so like in color to the many white birches among which our camp was located. I do thoroughly believe that surroundings influence color in craft work as well as in painting. By some the white was combined with a very beautiful shade of bright red, a combination which was striking in the rather gray atmosphere of the woods. Of course we used the other colors, but the white and red and white and blue of gleaming lake through white birches, were the most popular.

Weaving was the first subject I gave my class, for, with method in my madness, I hoped against hope that if they did respond, weaving might appeal during recreation on rainy days, which hope was realized. Our problem was bags, and bags there were, many of them. For some another after the class one was completed, and one ambitious maiden designed an oblong folded purse with tapestry monogram. Perseverance she possessed in full measure, for, wishing to surprise teacher, she quietly worked on this problem without her aid, but confessed when showing the finished product that on turning the purse the monogram was wrong way round. Nothing daunted; she pulled out and rewove. Virtue hath its reward, for the final result was a charming piece which will make her happy for many a day, both for its interest and usefulness.

To describe my practical application of this simple method of weaving may be helpful to many; for instance, I have known novices to use a flimsy board, which soon warped and retarded, swimming ahead. Whereas we progressed smoothly with our good stout cardboard, twenty-two by thirty-six inches and one sixteenth of an inch thick. Too expensive for craft work, the considerate salesman at the printer's shop informed me. However, I did not begrudge fifteen cents a sheet, not only because no substitute could be found in the small town, but because it proved most satisfactory. It neither warped nor broke easily, and may be used many times. Also it had a good paper surface and thus received readily the drawings of the well worked-out designs over which the warp was stretched. These boards we cut in half, making two eighteen by eleven inches, very convenient dimensions for a medium size utility bag. In cutting the cards a triangle as well as a ruler is very useful, as accuracy is necessary.

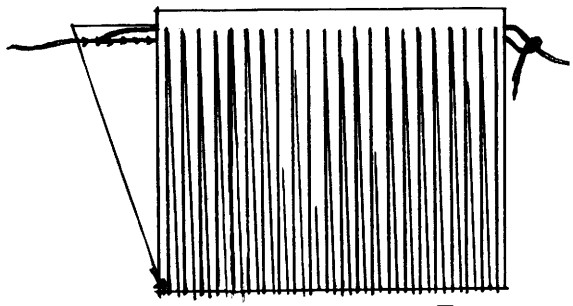
On each board we first drew three parallel lines, one and one-half inches below the edge of the two narrower sides, and another through the center (Fig. 1). Along the latter, a knife cut lightly the surface paper, to make it possible to fold the board after warping without breaking it in half, or making a ragged fold. At the right, one-eighth inch





• Showing Method •
• of Looping Warp •
• Over String on Under •
• Side of Card •

• FIG. 2 •



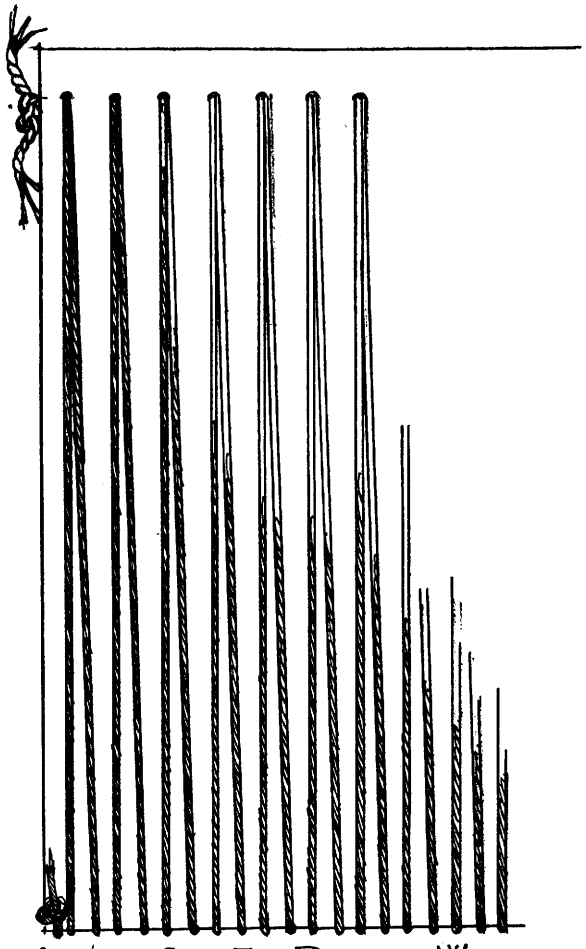
Method of Folding & Tying

• FIG. 3 •

from the edge and just below the center line, we punched a hole through the cardboard, and for such a purpose an embroidery bodkin is useful, or perhaps at camp a more available nail will answer. On the top line, one-fourth inch from the right edge, another puncture was made, and then others at intervals of one-half inch all across the line, and likewise on the line at the other end of the board. Then from our equipment box we next selected a ball of three-ply mason's white twine, and from this each girl cut two nineteen-inch lengths. The cards were now ready for warping.

For warp we used handspun yarn, natural color, Item seventeen, or Peasant wool, Camel one-sixty-seven. A good neutral warp is Taupe one-ninety-eight. With this broad spacing of the warp, equal to about four sleys to an inch, the warp shows very little, yet enough to choose the natural for white and light colors, and the Camel and Taupe for medium and dark bags. I think that one may get very pleasing results from these three for the somewhat limited camp work. Of course if cottons are preferred, Perle Number five would give the interesting result of the warp being entirely covered, which is the true tapestry weave.

In beginning to warp we first tied the yarn, after winding it into a ball, to the perforation below the center line, then carried the yarn up across the line to the first hole above and hooked it through with an invisible hairpin, running one piece of cord through the loop. The yarn is pulled taut over the cord, carried down to the first hole at the other end, pulled through as before, and the second piece of twine run into the loop. The process is continued back and forth until the loom is warped. Then it is well for the weaver to go over the warp as carfeully as did the eager young workers, pulling quite taut, but not too tight, each warp to assure an even tension. After that we doubled the board, seeing that it closed with no irregularities along the center line and that the edges came together evenly, tied the cord ends, adjusted into even spacing the warp along the fold, and our card loom was ready for weaving (Figs. 2, 3, 4). Counting the warp strands we found an uneven number and, that being correct, the real working of the bag began. With a long celluloid crochet hook the weft of rug wool was



Showing Card Tied Ready to Weave

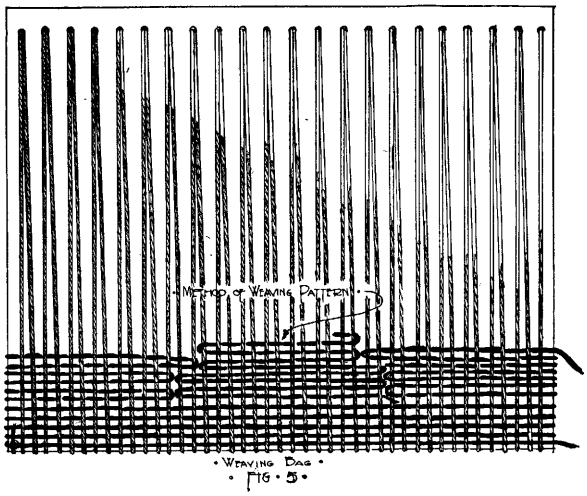
• FIG. 4 •

drawn under and over the warp around at the fold of the card and pressed down with a coarse comb. It is possible to use a flat shuttle to carry the weft, if before each throw a shed is first made with a narrow flat stick. Nearing the top of the bag one must resort to the crochet hook, and at the top a tape bodkin or blunt embroidery needle is necessary to work the weft through.

After the first four or five rows were woven, came the excitement of planning designs and colors. The girls created naturally geometric patterns. I had talked of technique and had referred to a few principles of design such as consider use, material and construction. This rug wool lends itself to simple motives suggesting Indian blankets, and the class, being somewhat familiar with the history of design, gave expression happily to the primitive influence naturally expressed, as did primitive man when he followed the shape of his tool and created beauty.

Our patterns were easily drawn between the warp on the card. It may seem more logical to design before warping and to then trace the pattern, but the reverse for beginners, with an explanation of





weaving, created greater interest, proved by eager faces bent over intelligently worked-out patterns.

To choose the color scheme, no more incentive to the girls was needed than to bring out the bundle of wools and spread them on our long work table. I might say that the girls scrambled for them, and perhaps they did, and that I was more pleased than critical of their temporary disorder. Were they not responding to my own enthusiasm? For, when planning the work at home, I took from my selection of sample cards the one displaying Rug Wools, did I not find the colors irresistible and so had selected most of the lovely scales, averaging a skein to a bag and more, anticipating just such psychology to justify my extravagance. Nor was it extravagance, for with the left-over wools I am promising myself a charming little woven rug.

Tapestry weave seems the most natural technique in primitive textiles as well as the technique of the most beautiful tapestries. The open or slit pattern weave is, I think, the simplest of the three kinds, the other two being the locked and the closed or interlaced. The first we used, and I think it was the best for the novice. Here the weft is woven to meet the pattern, the pattern weft is picked up, woven as far as required, and then the next background weft is carried on. Obviously where two colors meet, there are slits in the fabric (Fig. 5).

The weaver of the bag in illustration number one was not only successful in her design but fortunate in her selection of colors which are: warp, Peasant Wool Camel one-sixty-seven; weft, background Rug Wool dark brown number four-fifty-nine; pattern, yellow four-fifty-one, dark orange four-fifty-three, and white four-seventy-five.

Illustration number two has rather a unique weave in the lower geometric border. A weave which I should not advise one to attempt who is not used to free-hand pattern weaving. The back-

(*Continued on page 32*)

A Fascinating Handicraft

BY FLORENCE C. DRAKE

THE marionette illustrated is very easy to make as well as to operate. Even a child should be able to make one from the following directions. It is made of dowels. They are round sticks of wood about twice as thick as pencils; you can get them at the hardware store, and they cost five cents apiece. They are 36 inches long, so two will make several dolls. Ask for half-inch ones.

The body and head and feet pieces are cut of soft kindling wood; the hands and forearms are made of paper spoons cut like diagram.

The boys can whittle the head, feet and body pieces while the girls are making the arms and legs. Cut from the dowel four pieces, 2 inches long, and two pieces, 2½ inches. The latter are for the lower legs, the other pieces for thighs and arms.



Florence C. Drake, Carmel, California

From unbleached or any soft muslin, cut six pieces about 2 by 3 inches. These are to be glued around dowels, as shown by drawing. A space of half an inch is left between thigh and leg so that legs will move easily; the muslin covers this space, forming a hinge. The muslin on thigh at top is drawn together and tacked with small brads to under part of hip pieces. The arms in same manner are tacked to shoulders.

Let the glue dry thoroughly before attaching to body. Be very careful to have legs exactly the same length before nailing and gluing feet on. Your puppet must walk and walk fairly well; it would not if legs were uneven.

The boys, from sugar pine or bits of kindling wood, can, with an ordinary penknife, whittle the two pieces for shoulder and body, the head piece and the feet. The sizes are shown in drawing. Tack pieces of lead to soles of feet and on back of hip piece to weight them. The head need not alarm you. Begin with a bit of wood about the right size, 2½ x 1½ x 1½. First cut off the upper corners, then cut away under chin and around back to form neck. Keep on cutting till you have an egg-shaped piece (point down to chin) on a round throat. It makes no difference if it is a bit rough, the hair will cover most of it. Halfway down the face, cut out two depressions for eye sockets; this also helps form the nose, the end of which should be halfway between eyes and chin. At this point cut back and down to chin.

Painting it flesh color with shadows around eyes, red lips and cheeks, will give all the expression necessary.

A screw eye is to be put in neck, a piece of copper wire is looped through this, twisted twice and passed through a hole bored in shoulder part, then wire is turned, one end right, one left and tacked in place.

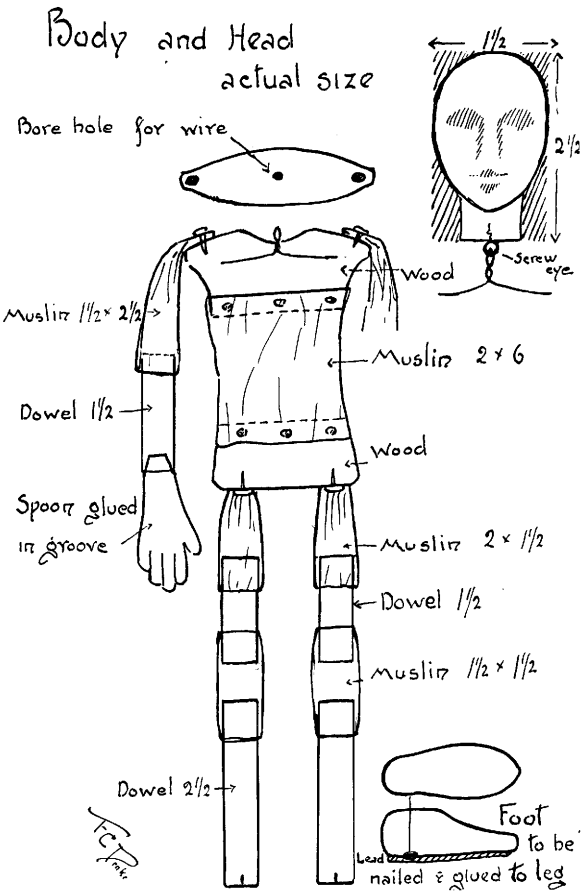
Perhaps the girls had better arrange the hair. This may be of fur, yarn floss, or cotton wadding as you wish, or as the character of your puppet requires.

Children's figures are made a trifle smaller than the drawing. Omit the dowel in the arm and attach the hand to muslin, which should be weighted with a piece of lead or some shot; sew this in firmly at wrist.

The upper leg dowel may also be left out. This will shorten the figure to about 9 inches. If girls prefer to make heads of stockings stuffed with wool and then colored with crayon with hair sewed on, this may be done, and is very good.

Each marionette requires two controllers. These can be made from an old yardstick, cut in 9-inch lengths. Pierce holes or cut notches in both sticks one-half inch from each end. On one also notch 3 inches from each end. The other one, notch in the exact center. The strings from the head are tied to each end of this stick, the leg strings being tied to the end notches of the other stick, the hand strings to the inside notches. (See drawing.)

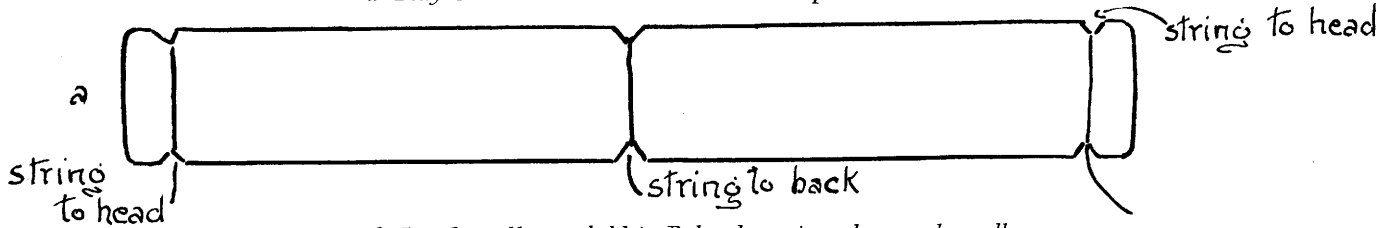
Clothing must be of soft materials, and made loosely so doll will move easily. If lower body is weighted at back, it will sit better. These puppets have seven strings. One from each side of head, and one from middle of back. By this it can be made to bend, bow and sit. One on each hand and one on each leg. Use linen carpet thread, each string being about thirty inches long. Take a stitch at side of head, knot end and pull tight. Do same on opposite side, also in middle of back. Tie head strings on end notches of controller, and back strings on center



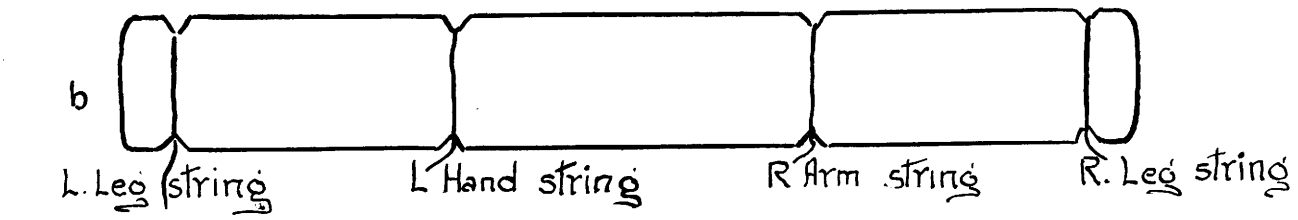
notch. Be sure they are the same length. Cut off extra thread. Leg strings are sewed on back of knee, and then brought through to front, and attached to end notches of second controller. Pierce the hands above thumb, draw thread through, tying strings to two inside notches. Strings should be about twice the height of puppet.

With a card table, some material for curtains, and an electric light a very satisfactory theatre can be arranged in any doorway. A packing box also makes a very good theatre.

a Body Controller — hold in L hand — tip ends to turn head



b Leg Controller — hold in R hand — tip ends to make walk

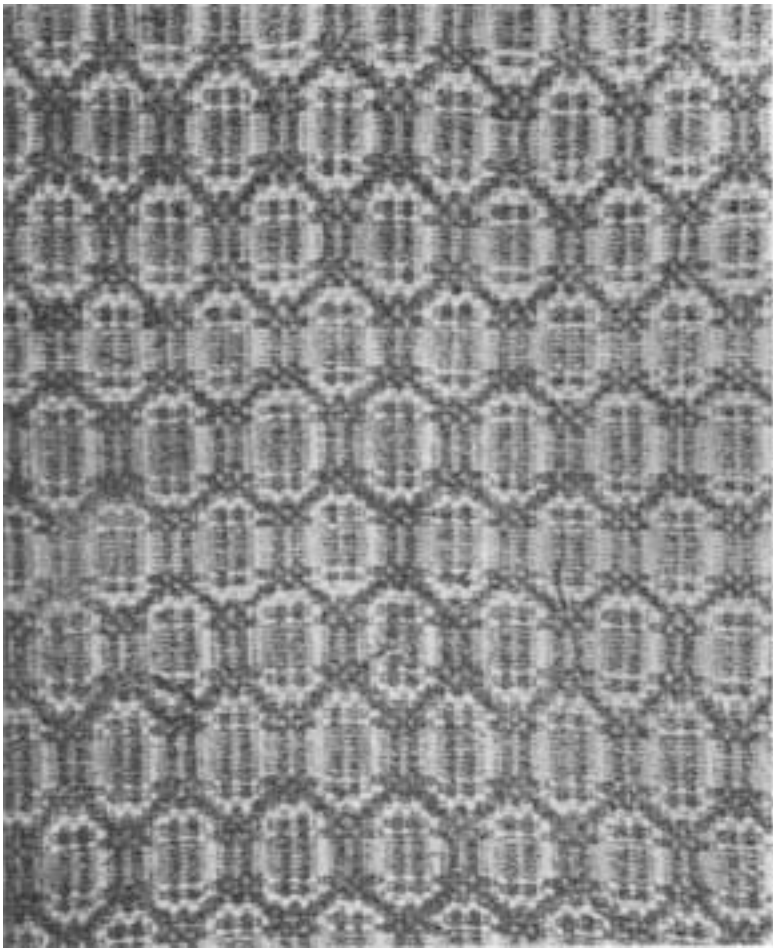


A Sixteenth-Century Spanish Linen

BY R. F. HEARTZ

THERE have been many attempts to trace and establish the origin of weaving, but as it is one of the most primitive crafts, and also almost universal in its distribution, it is quite difficult to definitely place a piece unless something is known of its history or of that of some similar pieces with which it can be compared. While certain weaves have been most popular in some localities, there has also been a most universal knowledge of the fundamental weaves and their variations as well as of weaving.

There are at present several historical societies and interested individuals who are trying to trace and establish the origin of the different types of weaves. I have seen and analyzed pieces from Russia, Finland, Norway, Sweden, England and our own American Coverlets, as well as some of the American Indian braids and blankets, and pieces from other parts of the world. The principles of construction of most of them fall into several general classifications, the outstanding differences being in the designs, color and of the materials that have been available to the weavers.



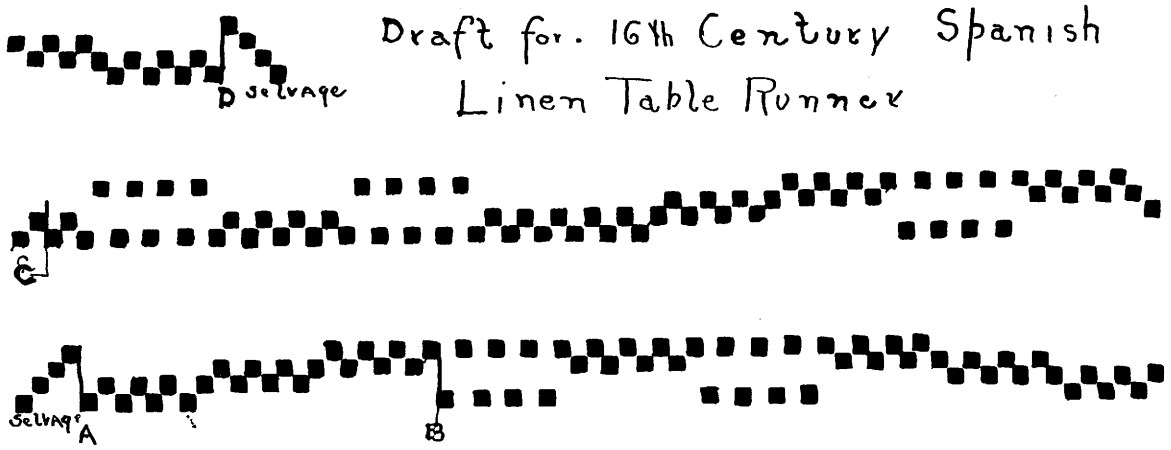
A Sixteenth-Century Spanish Linen

I have recently had forwarded to me a most interesting table runner to be copied and analyzed. The collector from whom it was obtained advanced the information that it was sixteenth-century Spanish and quite rare, as overshot weaving, although well known in Spain, was not so common as the "confite, Red de Telar, Alpujarras, Brocades and figured velvets." Mildred (Stapley) Byne, in her book, "Popular Weaving and Embroidery in Spain," makes the following statements that might be of particular interest to those interested in tracing the history of different weaves:

"In the way of fancy linen weaving there were the usual oriental diapers of lozenges, checks, *peoil-nuit*, and *hueso de melocation*, diagonal and straight cords, etc. . . . Supposed to have been brought in by Arabs, combinations of line and geometric shapes capable of infinite repetition were paramount in Mussulman Art."

Included were several illustrations of overshot patterns similar to the illustration in this article.

It is interesting to note that what she calls "Oriental Diaper," we in America classify as Colonial Overshot, and in Scandinavian countries is known as Simple Damask, and in Russia as Russian Diaper.



Strictly speaking, they are all irregular twills developed from one of the three fundamental or primary weaves, the three fundamental weaves being the plain weave, the twill weave and the pile weave. In some quarters the satin weave is given a separate classification, but it should be included in the twill class, as it is a broken crow or twill weave. All other weaves and pattern effects are developed from innumerable variations and combinations of these three fundamental weaves.

The piece illustrated is of the familiar overshot weave, but it is woven in a slightly different manner than is noted in the treadling draft, and also the pattern weft has been loosely plied, a favorite method with some of the Spanish and Italian peasant weavers. In plying the yarn several strands are wound together, with no more twist than occurs in the process of winding the strands from separate balls to one shuttle; in this case three strands are wound together.

The warp is of a single twist linen set 30 threads to the inch, and the ground weft is also of a fine single twist linen. The pattern wefts are both of a coarser single loosely twisted linen and plied as above noted. Referring to Bernat's Linen Sample Card, the nearest approach to these yarns, both in weight and color, is here listed. Warp — Special natural No. 20. Ground weft — Tow bleach No. 20. For the pattern wefts the Linen Special LS250 may be used for the tan color and the Linen Special LS206 may be plied for the blue pattern weft, or the tan Linen Floss LF250 and the blue Linen Floss FL206 may be used "as is" without being plied.

The pattern is a small all-over figure without any border on the ends or sides. The drawing in draft for one repeat plus the two edges is given and there are seven and one-quarter patterns in the width of the runner. Draw from A to B once, then from B to C seven or any desired number of times for the center, finishing with C to D for the opposite edge.

THE TREADLING DRAFT

Pattern Weft	*Pattern Weft*
1 and 2–4 times blue	3 and 4–4 times blue
2 " 3–4 " blue	2 " 3–4 " blue
3 " 4–4 " blue	1 " 2–4 " blue
1 " 4–4 " blue	1 " 4–4 " blue
3 " 4–4 " blue	1 " 2–4 " blue
1 " 2–1 " tan	3 " 4–1 " tan
1 " 4–1 " blue	1 " 4–1 " blue
1 " 2–1 " tan	3 " 4–1 " tan
1 " 4–1 " blue	1 " 4–1 " blue
1 " 2–1 " tan	3 " 4–1 " tan
1 " 4–1 " blue	1 " 4–1 " blue
1 " 2–1 " tan	3 " 4–1 " tan
1 " 4–1 " blue	1 " 4–1 " blue
1 " 2–1 " tan	3 " 4–1 " tan
1 " 4–1 " blue	1 " 4–1 " blue
1 " 2–1 " tan	3 " 4–1 " tan
3 " 4–4 " blue	1 " 2–4 " blue
1 " 4–4 " blue	1 " 4–4 " blue

The blue and the tan weft shots are inserted in pairs with no ground weft between them, i.e., after the tan pattern weft has been inserted on the 1 and 2 shed the blue is inserted on the 1 and 4 shed without using the ground shed and weft at all. The omitting of the ground weft between the pairs allows the blue and tan to be beaten up more closely and makes the pattern much more interesting than if the ground weft were inserted.

Taking the Hazards out of Leather Tinting

BY ALINE LEUTERT

NOTHING is more disheartening than to spend days creating a charming piece of leather tooling only to ruin it in a moment with an unsatisfactory coloring process. Repeated dyeing mishaps had begun to impress this fact upon me too strongly for comfort when I had the good fortune to discover a new "old" process that saved the day.

It should be understood at once that I am not dealing with the matter of all-over color, antique effects and similar tinting projects that are washed over the whole piece, tooled and untooled areas alike. Regulation leather dyes, household dyes and the like usually prove satisfactory for this work. It is the matter of tinting small areas of the high and low elements in blind tooling or of attempting to achieve some semblance of the pictorial on a tooled piece that presents dyeing difficulties.



Marine scene mentioned is in the upper right-hand corner. Object to the left of it is only other tinted one on picture

I have called my recently discovered color a new "old" one because, while it has been used for years both in this country and in Japan in the tinting of paper objects, I do not think its use on leather is very widespread. The pigment is known as transparent water color and comes in the form of paper sheets the concentration of which is such that a small corner of a sheet will dye a large area of leather.

To apply the tint one simply moistens the leather as for blind tooling, places a small piece of the color sheet in a very little water (half a teaspoonful is often enough) and paints directly on the leather from the resulting solution. However, success or failure depends upon the observance or the ignorance of one caution. The artist must have her color scheme worked out in every detail before beginning to paint and must follow it to the letter because, once the Japanese paint has touched the leather, it is there to stay and neither time nor the strongest cleaning agent will dim it one shade. For this reason, too, exceptional care must be used in following the outline of the space to be tinted. This is especially true in cases where the color is being used flat in strong concentration over sharply defined areas.

When you first undertake leather tinting by this process you may be inclined to smile at this caution and to decide that the craftsman who set it down as so paramount was making a mountain out of a mole hill. The pale little piece of paper in its tiny puddle of water does look quite harmless. However, a few experiments will show you that my warning is not foolish. The most dangerous deception of this process lies in the fact that a water-mixed pigment used on a damp leather gives no indication of the intensity it may reveal when water and leather have both dried.

In spite of this uncertainty, though, leather tinting with Japanese water colors is not hard and usually gives most artistic results. A few trials on scrap leather will show just how much water is required to dissolve the paint properly and which tints lend themselves best to use on leather.

There is a fascination in this matter of the reaction of paint on leather that makes the whole effort worth while. For instance, my own experience has been that a rather "sad" looking sheet labeled "flesh" produced such a charming tint that half of the sheet had been used in a short time, while enchanting looking pages labeled "turquoise," "gold" and "emerald green" are still almost whole since they give the leather only a dull, dirty look.

Successful use of these paints in producing a pictorial effect is not so simple. To accomplish it the craftsman must have a talent for producing a pattern that is at once a picture, a design and a unit adaptable to leather and for floating dripping colors onto a surface that gives no indication of its final appearance until long after the work on it is finished. Given this talent, however, a clean, beautifully blended picture can be produced with these colors on leather. The color must be used considerably thinner than it is in tinting flat surfaces and the artist must work quickly and surely because, as has been pointed out before, this color cannot be removed from leather.

A black and white photograph can give only a poor idea of a color effect but the lights and shades in the accompanying one will indicate how these colors emphasize and tone down portions of the tooled design. The objects pictured show the contrast between uncolored tooling and that which is tinted. One artist had that happy talent necessary to the production of a successful pictorial effect and her marine-scene book cover may help you to decide whether or not the result is worth the effort.

Book Reviews

"JAMTLANDS OCH HARJEDALSVAVAR" — *Alexander Berger.* Supplied by the Handicrafter. Price, $1.10 postpaid.

FROM time to time the HANDICRAFTER has offered Swedish books on weaving and many of the readers have found them delightful additions to the craft library as well as sources for new pattern and technique ideas.

The latest offering, a book by Alexander Berger, is a small paper bound volume that is comprehensive in scope and full of excellent weaves. There is a chapter on the tie up of the loom and sections devoted to four and six harness weaves. Included in the patterns are small figures for upholstery and linens as well as large figures for coverlets or rugs. In all cases the drafts and treadling directions are given. In addition to the simpler patterns there are several unusual ones that are based on the use of the four harness loom but call for overlay work or pick up. Much of the material in the book is new.

GARDEN STUDIO NOTEBOOK OF ELEMENTARY HANDWEAVING — *Myra L. Davis and Kate Van Cleve.*

MISS Davis and Miss Van Cleve have planned a weaving notebook and have built up the text from the mechanism of the loom, through warping, to various types of everyday weaves.

In treating the weaves, the notebook is divided in lessons that discuss various types such as linen, rug, and wool weaving. In each case there are serviceable drafts and actual pieces of weaving to show what the textures are like.

All subscribers for the Notebook can correspond with the Garden Studio while studying it and get the benefit of advice. Besides treating of draft weaves, it has sections on Swedish Embroidery and French Tapestry Weaves; also valuable pointers on the use of yarns and the handling of color.

Further information on the Notebook can be had from The Garden Studio, 14 A Marshall St., Brookline, Mass.

The Batik

BY HILDA L. FROST

THE making of a batik is one of the most difficult and delightful projects that I know. Yet the gradual unfolding of bewilderingly beautiful effects through the cracking wax is incentive enough for any real craftsman. Once one has mastered the process, and taken care to be guided by rules for color and good design, the path of adventure is open. The beginner may experiment on something as simple as a handkerchief, but once he has caught the wonder of color he will be ready for bigger things. Contrary to general conception, it is easiest for anyone to work large. My first batik was three feet by five. It took months to complete it. I toiled over the original sketch, enlarged and painted it on beaver board, whence I traced it on the silk that became the final result. I moved in a daze through wax-scented rooms with hands that I thought would be stained for life. But when it was finished and I dropped it in a pan of gasoline to remove the stiff wax, I felt as if I had moved a mountain. And when it was dry I wanted to assemble multitudes to witness my triumph.



A batik is made by dipping a piece of cloth in successive dye baths from light colors to dark. The wax for "resist" is painted on with a brush and used to preserve any part of the design desired in a particular color before it is plunged in a darker hue. During the process the wax cracks, allowing darker dyes to thread their way over the lighter parts, giving a "crackled" or marble effect. Color harmony is secured by choosing a few adjacent colors on the chart. The first hue used naturally affects all the others, giving a saturated harmony. The drawing should be prepared not only with a thought of its pictorial value, or its prospective position in a room, but with a thorough understanding of its design. A batik is a decoration and should be planned accordingly. The creator should think in masses and values rather than line. As one of my former instructors said, "To make a good design, touch on all four sides and leave a rest space."

For materials you will need a pair of rubber gloves, half a dozen large round baking pans, ordinary paraffin wax with a pan to heat it in, brushes, and some silk with a body to it; a large frame or old stretcher minus the canvas is helpful but not absolutely necessary. My dyes (in powder form) came from Eagle Batik Dye Co., 25 Broadway, New York City. The *School Arts Magazine* advertises for Batik Dyes, Bachmeir and Co., 436 West 37th Street, New York City. I used an inexpensive dye, "ALJO," for camp work which I obtained at B. L. Makepeace Co., Boston. A small quantity of the dye goes a long way, so you need not buy large amounts.

Perhaps it will be simplest and clearest if I take one of my batiks, that of the castle sketched in color, and tell step by step how it was made. From my original sketch in color I make an enlargement on a piece of white wrapping paper in a heavy ink line. Placing the silk on this I traced it in pencil heavy enough to show up after several dippings. All the parts that were to be kept white, stars,



domes, border lines, were painted with melted wax. The wax spreads freely when it is steaming hot, so it must be spread on swiftly. If the cloth is tacked on a frame it facilitates matters considerably and keeps the silk away from any surface that would soak up the hot wax. Since I wanted my sky blue, I outlined the castle with wax next and painted that in yellow, as well as some of the grass and cliff in the foreground. I also painted in the red and orange parts, since these came only in small quantities. Wherever dye is painted on in this fashion a wax outline must be put on first to keep the liquid from running out into the rest of the design. Once the yellow was dry I waxed over the whole castle; the towers I wanted to keep red, orange and yellow, the red in the border and the red and orange parts of doors and windows. I wet the whole cloth, folded it cautiously to keep the wax from cracking too much and dipped it in blue dye. That gave me a blue sky, blue cliff, green grass, green shadows on my domes and in the recesses of the windows, and wherever I had left the yellow dye exposed a green surface. The next step consisted of covering all the blue and green parts I wished to save with wax, which I did before dipping the whole cloth in purple dye.

After each dipping I dried my batik by shaking it gently so I would not lose time nor loosen the wax too much. At the end I squeezed it out in gasoline which loosened the wax which made it stiff as a board after the last coating.

I used ordinary paraffin because I like the cracks it gives, but if you prefer to eliminate these the beeswax is said to be firmer. Often a lining of a different color silk will set off your finished product to advantage, though you may create a border as you work by planning it ahead of time.

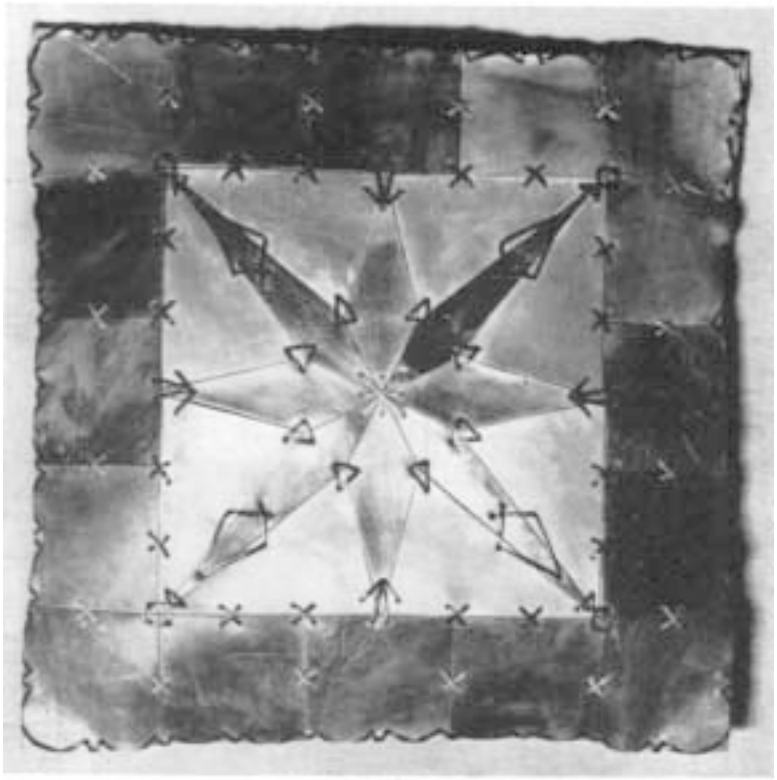
If you grow discouraged after your first attempt to make a batik, remember that Rome wasn't built in a day. I have learned something new from every batik I have made. If you only do one you will have a new decoration to dominate a particular room. Today, when tapestries and hangings are coming back to their own, you will find a batik will turn a bare wall into an area of rest and lasting beauty.



Cushion Made From Scrap Leather

BY MARION DRURY

ANYONE who does even a moderate amount of leather work must find that he has many odd pieces in his scrap box. These, of course, may be used for small articles, but sometimes it is a satisfaction to make something larger which will utilize a good number of pieces. Moreover, in an article such as is to be described here, leather which is wrinkled or which is either too stiff or too soft for ordinary uses may still be employed with good effect; in fact a few pieces of slightly wrinkled leather add to the attractiveness of the article. It is a good chance, too, to use up odd bits of skiver and short pieces of leather lacings, which will stay in place if the ends are well pasted down on the under side.



Cushion made from scrap leather

Such was our problem: To use an accumulation of leather scraps; to make something worth while that would consume quite a bit of material; to have as a result some article that would be as attractive as if made of new leather bought for the purpose.

Various books and magazines suggested patchwork, but there seemed to be nothing available to use without further adaptation. Therefore we decided to work out some patterns of our own and to arrange them so that they would be readily usable.

With the hope that our experience may benefit someone else, here are the directions for one article which we made: a leather cushion.

Leather Cushion

This cushion when finished measures 15″ x 15″.

The material used was odds and ends of natural cowhide, although this pattern could be used with any leather strong enough not to tear when laced together.

A piece of skiver 9½″ x 9½″ was used; also many small strips of skiver about 1″ x ¼″.

The lacing throughout was 3/32″ wide. About 8 yards of black goatskin was used and about one yard of orange calfskin.

The coloring was planned, and, in order to prevent shrinking, the leather was dyed before the pieces were cut.

Of course many attractive color schemes may be worked out. Figures II and III show the colors used in this particular cushion, and the result was pleasing. Dyes used were either indelible inks, or leather dyes, or oil paints thinned with turpentine. An effort was made not to get the colors on too evenly, and most pieces after being dyed one color were touched here and there with other colors to give a more bronze or antique effect. All pieces after being colored were waxed and polished.

When leather pieces of a given shape are to be cut in any quantity it is worth while to cut a zinc pattern. This is easily done by pasting the paper pattern on zinc and cutting around it with tin snips. Where holes are to be punched the zinc pattern can

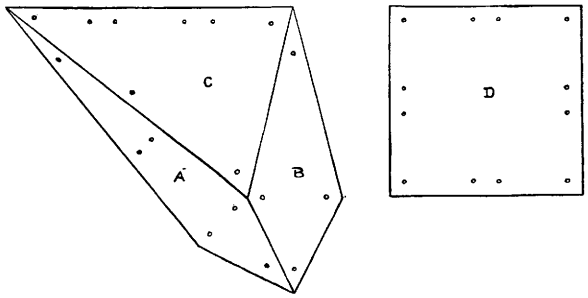


FIGURE I

Patterns (actual size) for the four shapes used in this cushion, with holes marked for lacing

be pierced with an awl (and, by the way, a steel victrola needle makes a very good point for an adjustable awl). Such a pattern insures pieces of identical size and is far superior to one of cardboard.

After the pieces were cut the holes were punched with a No. 0 punch.

Directions:

Figure I gives the four shapes used for this cushion.

Using Pattern A, cut four pieces.

Using Pattern B, cut four pieces.

Using Pattern C, cut four pieces.

Using Pattern C (reversed), cut four pieces.

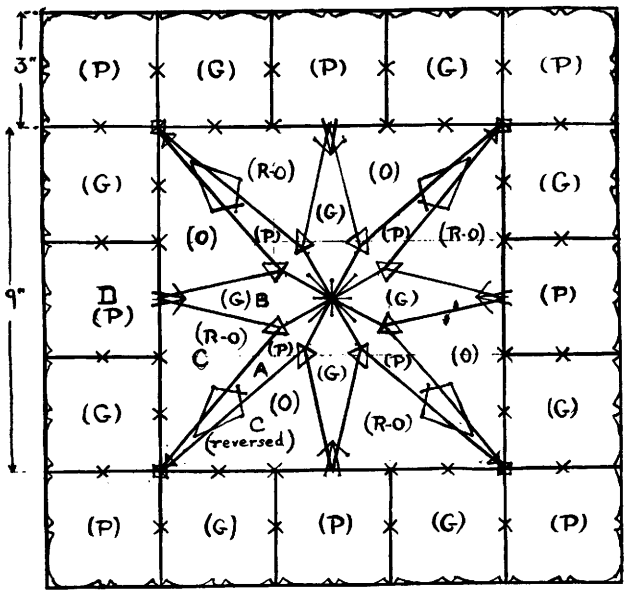


FIGURE II

This diagram shows the position of the different shaped pieces indicated by letters A, B, C, C reversed, and D. The colors used are shown by the following letters in parentheses: (p) purple: antique effect; (g) green: bronze tones; (n) natural: waxed until a warm tan; (ro) orange: with red rubbed into it; (o) orange: with yellow and brown tones. This diagram also gives an idea of the pattern made by the leather lacings as they connect the various pieces

Using Pattern D, cut 41 pieces (16 for the front, 25 for the back).

Arrange pieces A, B, C and C (reversed) as shown in Figure II, pasting them onto the $9\frac{1}{2}''$ square of skiver. Punch holes through the skiver with an awl

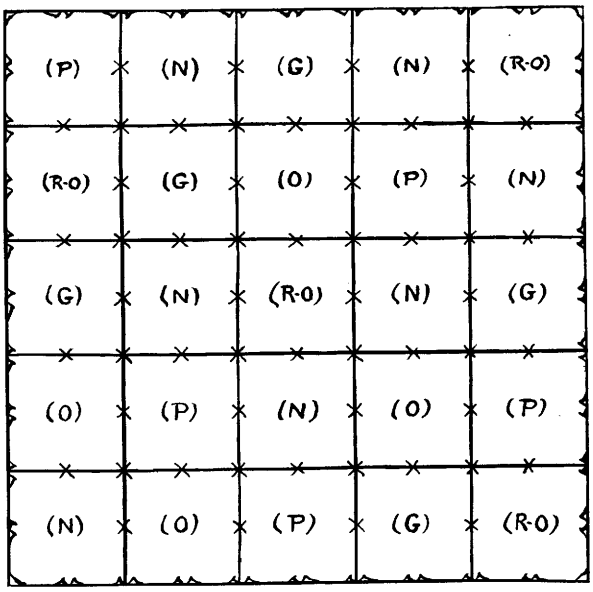


FIGURE III

This diagram shows the back of the cushion with color arrangement indicated by letters in parentheses. (See Fig. II for color chart)

and lace together as shown in Figure II, using black goatskin except in the center, where orange lacing was used.

(Continued on page 32)

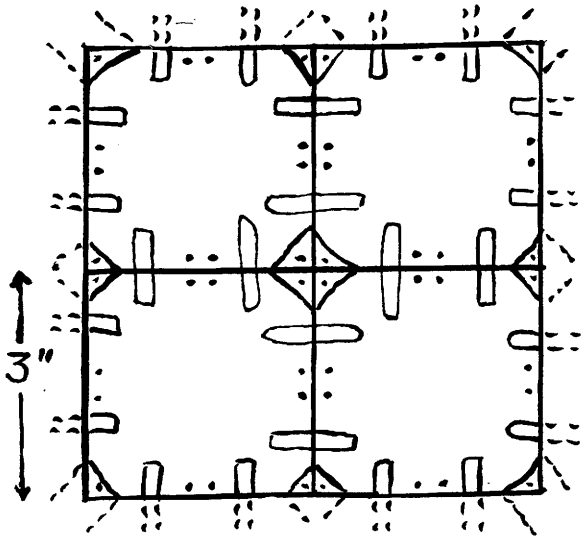


FIGURE IV

Detail showing the way the three-inch squares are connected by pieces of skiver on the under side

Preparing the Clay

BY SUSAN TYNG HOMANS

CLAY already cleansed from impurities and ready for use by the potter may be procured from many sources throughout the country. Perhaps, however, the true craftsman will not be entirely satisfied if he does not prepare his clay at least once, to learn how it is obtained and prepared, even if this knowledge is gained at the expense of loss of time and many failures.

There are many places where clay is abundant in its natural state. Oftentimes potteries will be established in the vicinity of these beds of clay to take advantage of the material so readily procured and so easily prepared; and it is a poor rule which does not work both ways, where a pottery is established we may be fairly certain of finding that clay is not far distant.

Even where there is no available bank, or large deposit, it is possible to find clay 6 feet below the surface of the ground, although it is likely to be much contaminated with gravel, sand and other impurities.

It does not follow, however, that all the sub-soil 6 feet below the surface is clay, the deposit may quite possibly be only loam. One way to tell with some degree of certainty the character of the soil thus dug up is to moisten a portion slightly, then grasp a handful, closing the fingers tightly upon it. If the mass remains intact, showing the marks from the pressure of the fingers, it is clay. If, on the contrary, it falls apart and disintegrates, it is loam. This is a pretty sure test.



First of all grasp a handful



Strainer and double thickness of cheesecloth

Unless it has been taken from a very pure vein, the clay will always have incorporated with it a certain amount of gravel and sand, and if taken from the ordinary soil 6 feet below the surface the proportion of foreign substance will be very great.

If only a small amount of clay has been obtained, simply for an experiment, we can pick out the stones and other foreign matters before mixing the whole with water.

Let us suppose, therefore, that we have taken a half pailful of earth from 6 feet or more below the surface. First of all, let us grasp a handful to be sure that we have not made a mistake. In this case, the mass coheres and the marks of the fingers are in evidence, so we are sure of some degree of clay.

This earth must now be thoroughly mixed with water, and it would be well if we had two pails, for we want to wash the moistened mass through two sieves to remove any smaller substances which may have evaded our fingers.

We can make our sieves by nailing wire netting across a wooden box from which the bottom has been removed. The sieves should be of different degrees of fineness, one made of netting as fine as that used for window screens, the other much finer, of the copper mesh cloth. We will pour through the coarsest mesh first, from one pail into another and then back into the first pail through the finest mesh. This should remove all of the sizable impurities. Keep adding water until all the mass has been washed through.

As we have obtained only a small amount of earth, just for an experiment, we can use simpler and more easily obtained articles than even our homemade sieves. In every kitchen, or at all events in every ten-cent store, are strainers with handles used as flour sifters or for straining sauces. These can be used for the first straining, and a double thickness of fine cheesecloth put inside the strainer will hold all the finer alien substances.

It would be well if we repeated this process of straining a number of times, particularly through the double thickness of cloth. The pail should now be full of water, which is of a cloudy appearance, and the bottom of the pail should have several inches of deposit, depending upon the size of our original lump of clay. This cloudy water, above the heavy material which has settled at the bottom, is the clay in suspension and should be poured off into a clean pail or bowl and be allowed to settle. When it has settled and the water above is quite clear, this water must be poured off leaving the deposit in the bottom, which is the clay. This deposit of clay must now be put where it will dry off sufficiently to handle, when we can proceed as we did in the making of our first bowl, that is, wedging it most carefully and thoroughly to eliminate any air spaces.

Even with the greatest care, this clay derived from the common soil contains a very large proportion of sand, which is so fine that it goes through even the double thickness of cheese cloth and, while Professor Binns states that a certain proportion of sand is necessary to prevent cracking in the fire, too much renders the clay coarse and difficult to roll out, or to use for any effective design of bowl or jar.

If instead of the earth we substitute clay taken from some local bed, the process of cleansing will be the same, except that there will not be the same amount of impurities to eliminate and the resulting material will be easier to handle.

Even if we are fortunate enough to find a bed of pure clay, it may not be adapted for every kind of work. Most common bed clays which fire a red color would be difficult to use in any special color scheme. This clay, which fires red, is generally of a dark yellow or gray color in the natural state. The lighter clays, however, white and light yellow, are also frequently found, and as a rule keep their light color when fired.



Keep adding water until clay is all washed through



The deposit, which is the clay

Book Reviews

THE SPANISH STITCH — *Gertrude W. Howells*, State College, New Mexico. Price, $3.00.

A FEW years ago Mrs. Howells wrote several interesting articles for the HANDICRAFTER. In these articles she described the Spanish stitch, which was so little known in this country, and many readers of the HANDICRAFTER evinced a great interest in this fascinating technique. In a continuation of her research, Mrs. Howells has gathered together a goodly number of patterns both of the Spanish and X stitch types, embodying them in a convenient portfolio.

This portfolio is valuable to the weaver and embroiderer, as it has so many interesting designs developed in the "X." The first section of the manual is devoted to a short description of the Spanish stitch as employed in weaving; there is an added section on the symbolism of patterns; and the bulk of the portfolio consists of designs. These designs are developed in the conventionalized X, and date back centuries in their origin.

In recent years there has been a steadily increasing interest in these old Spanish and Italian patterns,

(*Continued on page 26*)

Using Envelope Linings

BY EVELYN HORN

THERE are many places in the home for gay accessories. Often they require little expense and give a large reward for the ingenuity and time used in their development.

The bright and festive linings found in the envelopes of Christmas cards offer many possibilities along this line. Remove the linings carefully from the envelopes and then try covering such things as telephone book covers, trays, scrapbook covers, waste paper baskets and boxes. You will find them attractive and worth your time and thought.

Directions for the telephone book cover and tray follow.

The necessary equipment consists of envelope linings, pencil, ruler, cardboard, scissors, glue, shellac (clear white) and brush for the shellac.

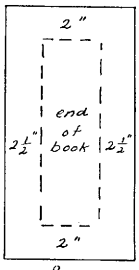


fig 1

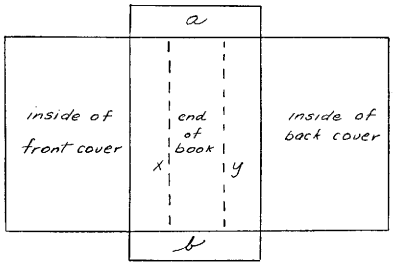


fig 2

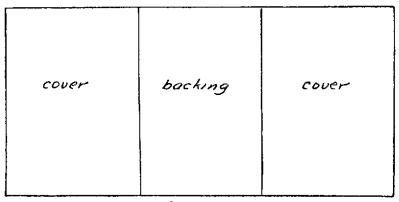


fig 3

Let us make a cover for the telephone book first. Take two pieces of stiff cardboard and cut them to fit your book, allowing the cardboard to extend about one inch beyond the edges of the book. These two pieces will form the foundation of your cover on which the linings will be pasted.

Now take your envelope linings and cut them into various interesting shapes. Have these pieces irregular in size and shape. Place the pieces in position on the cardboards. They will be moved slightly in the pasting process, but you can balance sizes and colors better before pasting, thereby making a more artistic composition. When the arrangement is satisfactory, commence pasting.

Use either a thin paste or glue. Cover each piece entirely with a thin coating to prevent the thin paper bulging in spots. Do not lap edges more than necessary, as the two thicknesses sometimes make a darker color. Both sides of the back and both sides of the front cardboards should be covered with the papers. There should be one row of papers overlapping the edges of the cardboards to give a smooth finish. When both pieces are covered with the colored linings, press with a heavy object until thoroughly dry.

A dull-finished black oilcloth was used for this particular cover as a backing, but gummed linen can also be used.

Cut a strip of oilcloth as wide as the thickness of the book plus five inches; as long as the end of the book plus four inches (Figure 1). Crease the oilcloth to the size of the book (dotted lines in Figure 1). Lay the cardboards along lines *x* and *y* (Figure 2), and glue. Fold the sections *a* and *b* (Figure 2) down onto the wrong sides of the covers, and glue. Cut another piece of oilcloth the size of the inside of the finished end, and glue. This gives a strong double backing.

The cover is now ready for shellacking. Use a clear white shellac and soft paint brush. One coat will probably be enough.

When thoroughly dry, cut two strips of oilcloth four inches wide and as long as the cover. Place a line of glue at the top and bottom of these pieces, and glue one on the inside of the front and one on the inside of the back. These will hold the book in place in the cover (Figure 3).

Another attractive use for these gay linings is a tray. Cut a piece of cardboard in any desired size. Cover with the linings, using the same method as for the book cover. Shellac the finished piece and, when dry, cover with glass and frame with a black tray frame. These frames can be purchased in any store that sells picture frames. A piece of felt can be glued to the under side and a small handle put at each end. This tray was greatly admired by everyone.

It is just as easy to make other useful and attractive things of envelope linings in conjunction with cardboard; for envelope linings are colorful and replete with design.

ILLUSTRATING USES OF ENVELOPE LININGS



Telephone Book and Cover



Tray

BOOK REVIEWS

(Continued from page 24)

especially as utilized in embroidery; many designers turning to them from the overloaded Slavic types. The majority of them are simple in construction, forceful, yet delicate. Included are geometrics, gorgeously designed lettering, figures, and flowers; they can be carried out in colors or in a red or blue on natural linen.

HOME DECORATIVE HANDICRAFTS — *F. Jefferson Graham.* Published by Isaac Pitman & Sons Co., 2 West 45th St., N. Y. C. Price, $7.50.

THIS book is an elaborate and profusely illustrated treatise on many of the crafts that are suitable for the homeworker, school, and therapy shop. It is thorough in treatment, supplying adequate information on craft processes as well as covering the details incident to actual projects.

The book is unusual in that it encompasses many of the major crafts, though it primarily stresses surface decoration. The author adopted this tack, as it was his endeavor to cover crafts that require a minimum of equipment, and usually the underlying processes require the elaborate tools. The major divisions of the book are concentrated on parchment work, batik, metalwork in copper and pewter, leather crafts, and wood decoration. In addition there are minor subjects discussed like the decoration of glass, potato crafts, and the like.

Scattered through the volume is a profusion of valuable illustrations showing craftsmen engaged in work, finished objects, and working diagrams. The main value of the book is its wide variety of subject matter which makes it useful to the craft teacher, camp councillor, and therapy worker.

Hand Knit Sweaters

Hand knitting is becoming increasingly popular and for our readers, we have prepared instructions on four attractive sweater combinations for women as well as one for a child. The instructions call for Shetland floss and needles as well as crochet hooks are based on the standard gauge.

DIRECTIONS for knitting the sweaters shown in this article are as follows:

SPORT JACKET AND SCARF

Material — Shetland Floss. 4 ounces of white, 1195, 2 ounces of red, 1152, and 1½ ounces of blue, 1160. (Shetland Floss contains approximately 140 yards per ounce.) Bone hook size 3 for size 32 or 34; bone hook size 4 for size 36 to 38.

Back of Sweater — Make a chain of 90 st. 16 inches.

Row 1 — Make 1 s. c. in 1st st., chain *3 and 1 s. c. in 4th st.* Repeat to the end of the chain.

Row 2 — 1 s. c. in 1st st., *chain 3, 1 s. c. in s. c. of previous row*. Repeat to end of row and continue pattern as in Row 2 until work measures 5 inches, about 29 rows. Join red, work pattern for 54 rows, 10 inches. Join white, work one row of pattern, omit 2 stripes on each side for arm size. Continue 38 rows, 6½ inches.

Shoulders — Omit 8 stripes in centre of back for neck line. Work shoulders by continuing on 7 stripes of pattern on each side for about 4 inches or 18 rows.



La Belle No. 434 — Sport Jacket and Scarf

Front — Chain 12 from each shoulder front to form outline for neck. Continue for 23 rows or 5 inches. Join shoulders with a chain of 6. Continue down front, matching colors to correspond with back and adding a chain of 6 on each front at arm size next to the last row of white to correspond with back where pattern was omitted. Sew up seam and press lightly.

Sleeve — Join white at seam and work pattern around arm size. Shape sleeve by omitting 1 pattern (stripe) every 6th row until sleeve measures 6 inches in depth. Miter seam, sew and press.

Cuff — With the wrong side of sleeve toward you, join white at seam. Make 6 rows of s. c., taking up outside loop only. Finish with 2 rows of red and also of blue.

Belt — Using blue, make a chain the desired length. Make 3 rows of s. c. in same manner as on cuff and neck.

Neck — Finish neck to match cuff. Using 5 rows of white s. c., 2 of red and 2 of blue.

Buttons — Using red. Make a chain of 3, join c. 6 s. c. in ring. Continue with 4 rows of s. c. in taking outside loop only. Sew up to form a button. Chain 8 for loops and fasten to open front of sweater, as desired.

After work is finished, place damp cloth on wrong side and press lightly.

Scarf — Material: 4½ ounces. Bone hook size 3. Using blue, make a chain about 10 inches long or 72 stitches. Then use blue to correspond to sweater color scheme on one end only, continue with white for about 40 inches. The same pattern stitch as used in sweater.

This is a beautiful combination for wear in cool summer evenings or on boats. It is light weight and dressy.

Blouse and Beret

Material — Shetland Floss Henna 1178, 4½ ounces; Yellow 1177, 1½ ounces. (Shetland Floss contains approximately 140 yards per ounce.)

For size 18 or 36 — Celluloid knitting needles Nos. 3½ and 5. For size 16 or 34, use needles Nos. 3½ and 4. Steel crochet hook No. 1.

Back — With henna and 3½ needles, cast on 104 sts., K. 2, P. 2 for 3 inches with yellow 2 rows,



Ravenna No. 435 — Blouse and Beret

henna 2 rows, yellow 2 rows, henna 2 rows. With No. 5 needles and henna, follow pattern, decreasing 1 st. (103 sts.).

Pattern: Row 1 — K. 5, * yarn over twice, K. 2 together, K. 5, repeat from *, K. last 5 sts.

Row 2 — K. 2, Purl across, always dropping 1 of yarn over stitches, K. last 2 sts. (103 sts.). Repeat these 2 rows for all of blouse. When work measures 13½ inches from cast on sts., bind off 2 sts. at each end and then 1 st. at each end on next row, now decrease 1 st. at each end every 4th row 7 times, on 83 sts. work even until back measures 19½ inches. Next row K. 24 sts. Bind off 35 sts. for neck, on other 24 sts. start front.

Front — Increase at neck 1 st. every 4th row, 15 times, working even at armhole for same number of rows as at back, then increase as back was decreased, continue with front until there are 49 sts. Now continue to increase at front every other row until there are 51 sts. on needle, finishing on Purl row, work other front the same, next row K. across, add 1 st., K. other 51 sts. on same needle (103 sts.), finish front same as back, bind off by knitting the K. sts., purling the Purl sts.

Neckline — With right side of blouse towards you, using yellow yarn and No. 3½ needles, starting at centre of front pick up 47 sts. to shoulder 35 sts. across back to other shoulder, turn K. 1, row to centre front, K. back to shoulders, leave sts. on needle across back on 47 sts. K. 1 row, next row K. back on 47 sts. Also on 35 sts. across back leave sts. on needle or holder; with another needle pick up 47 sts. at left front of neck to centre, K. 4 rows, next row on wrong side, bind off all sts. at left front, across back, down right front to centre, fasten on right side of blouse, pick up 94 sts. around armhole, work same as neck. Sew up underarm seams, press on wrong side between damp cloths, stretching slightly.

Beret — With henna yarn ch. 3, join 6 s. c. in ring. Next row: 2 s. c. in each of 6 s. c. next row, *1 s. c. in first st., 2 s. c. in next, repeat from *; continue to increase sufficiently to keep work flat. When crown measures 4½ inches from centre to outer edge (9 inches across top), decrease by cr. every 30 and 31st stitch together, next every 29th and 30th st. together. Continue in this way 1 st. less between decreases until head size measures 22 inches, work even until brim is 4½ inches deep, fasten with henna, ch. 20 inches, work 3 rows of s. c., work 1 end round the other straight; with yellow make another strip, sew the strips together at straight edges, sew to centre back 2 inches above edge, turn brim up at back and fasten over strips, bring strips to front or side and tie as illustrated.

Attractive blouse and beret could be white, with trimmings of black, green or red. Two shades of gray, or orchid. Black with white. Two shades of green.

Lace Blouse and Turban

Material — Shetland Floss Yellow 1177, 6 ounces. Henna 1178, 1 ounce. (Shetland Floss contains approximately 140 yards per ounce.)

For size 36 or 18 — Celluloid knitting needles Nos. 3½ and 5. For size 34 or 16, use needles 3½ and 4. Steel crochet hook No. 1.

Back — With henna and No. 5 needles, cast on 89 sts. Knit 4 rows, change to yellow (body color), start pattern.

Row 1 — K. 2, K. 2 together 3 times, *yarn over needle K. 1, over K. 1, over K. 1, over K. 1, over K. 1 (5 times). Yarn over K. 2 together 6 times, repeat from *, ending row yarn over K. 2 together 3 times, K. last 2 sts.

Row 2 — K. 2, Purl across, K. last 2 sts.

Row 3 — K. across.

Row 4 — K. 2, Purl across, K. last 2 sts. Repeat these 4 rows for all of blouse. When work measures 13½ inches from cast on sts., bind off 6 sts. at each

end for armhole, on 77 sts. work even until back measures 19½ inches, bind off on wrong side.

Front — Cast on 106 sts., work same as back, decreasing 6 sts. each end for armhole, on 94th st. work even for 6½ inches; now on 3rd row of pattern, K. 20 sts., bind off 54 sts. on other 20 sts., work shoulder, until front measures 23½ inches from cast on sts., bind off on wrong side, work other shoulder the same. Sew 20 sts. of back from armhole to shoulders at front, sew up underarm seams.

Sleeves — With yellow cast on 72 sts. follow pattern of blouse, work 3 inches even, to shape bind off 6 sts. at each end, then decrease 1 st. at each end every other row until 34 sts. remain, bind off on wrong side. With No. 3½ needles and henna yarn, on right side of sleeve pick up the 72 cast on sts. K. 10 rows, bind off. Sew up seams. Sew carefully into armhole with centre of sleeves at shoulders, and seams at underarm seam. Finish neck with 2 rows s. c., using henna yarn.



Cluny No. 417 — Lace Blouse and Turban

To Press — Turn blouse on wrong side, place on well-padded table, stretch slightly, cover with damp cloth, dry cloth over and press with hot iron.

Use a weight — size of a quarter, cover with a crochet cap, finish with 2 in. chain, fasten to weight, sew to centre of blouse at neck front.

Turban — With henna, chain 3 join, work 6 s. c. in ring.

Row 2 — 2 s. c. in each of 6 s. c.

Row 3 — *2 s. c. in 1st st., 1 s. c. in next, repeat from * around row and, when crown measures 1½ inches from centre, change to yellow and continue to increase enough to keep work flat; when crown measures 4 inches from centre to edge (8 inches across) then decrease by crocheting every 30th and 31st stitch together, next row 29th and 30th together, continue 1 less st. between decreases until head size is 20½ inches, fasten with slip st. (do not break yarn).

Band — Row: Ch. 1 work a row of s. c. around crown, do not join, turn chain 1, follow row 1 for 13 rows; with henna work 6 rows, fasten, darn seam nicely together, roll brim in any way desirable.

Blouse — For size 40, use larger needles; for 42 add 17 sts., but follow instructions.

Attractive Combinations: White with black, blue or red trimming. Two shades of green. Tan with brown. Orchid trimmed with purple. Two shades of blue.

Size, 8 years.

Child's Sweater and Beret

Material — Shetland Floss. (Shetland Floss contains approximately 140 yards per ounce.) Green — 1184, ½ ounce; green — 1183, ½ ounce; green — 1182, 4 ounces. Two pairs celluloid needles Nos. 3½ and 5. Steel crochet hook No. 1.

Back — With No. 3½ needles and green yarn 1184, cast on 72 sts., K. 2, Purl 2 for 2 rows, 2 rows 1183, 2 rows 1182, 2 rows 1184, 4 rows 1183, 2 rows 1182, then repeat the first 6 rows, change to No. 5 needles, continue with 1182 yarn, K. 1 row.

Pattern — Row 1 — K. 3. Purl 3, to end of row.

Row 2 — Knit, repeat these 2 rows for all work; when back measures 12½ inches, bind off 5 sts. at each end for armhole, decrease 1 st. at each end every other row 4 times, on 54th st. work 12 rows of pattern, then knit plain for 8 ribs (16 rows), finish on wrong side, next row K. 18 sts., bind off 18 sts. for back of neck, K. other 18 sts.

Front — Work 4 rows even, next row increase 1 st. at neck, knit to armhole, increase in this way at neck every other row 5 times more, on 24 sts. on right side work pattern same as back, increasing at neck on every 4th row 5 times, work even at armhole for the next 10 rows, next row increase 1 st. at armhole and then every other row 3 times more, cast on 5 sts. at armhole, work 3 rows on 38 sts., finish on wrong side at centre front, work other front the same, finish on wrong side at armholes, next row follow pattern across, decrease 1 st. front by knitting 1 st. of each needle together at centre front on 75 sts. Finish front to correspond with back, finish last row on right side of pattern, K. 1 row increasing 1 st., 76 sts. for ribbing, change to 3½ needles, work ribbing same as back.

Neck — On right side of sweater with 3½ needles,

1183 yarn, pick up 31 sts. from centre front to shoulder, K. 1 row, with 1184 K. 1 row, bind off, pick up 31 sts., on other front from shoulder work the same, pick up 26 sts. across back of neck, wools same as down front, darn little seams neatly together. Sew up underarm seams.

Sleeve Caps — With No. 5 needles and 1182 yarn, cast on 42 sts. K. plain, increasing 1 st. each end every other row four times, K. 1 row, even cast on 5 sts. at each end, on 60 sts. follow pattern of Slip-



Playgirl No. 403 — Child's Sweater and Beret

over — decrease 1 st. at each end every other row until there are 48 sts. Work even; when seam measures 3 inches finish on right side, change to 3½ needles, K. 1 row; now on right side follow border of sweater, sew up seams, sew caps to armholes, seams to underarm seams and *centre* of *top* to *centre* of *shoulders*.

Beret — With 1182, chain 3 join, 6 s. c. in ring, 2 s. c. in each of 6 s. c., 2 s. c. in each of 6 s. c.

Next row — *1 s. c. in first st., 2 s. c. in next s. c., repeat from *. Continue to increase sufficiently to keep crown flat; when work measures 2½ inches from centre, with 1183 work 2 rows, 1184 — 2 rows, 2 rows more each 1182, 1183, 1184. Continue with 1182 when crown measures 9 inches from edge to edge, cr. 1 row, even then decrease by cr. every 29th and 30th st. together. Next row every 28th and 29th together. Continue in this way, every row 1 less st. between decreases until head size measures 20 inches, work 4 rows even, then 1 row each of 1183, 1184, fasten.

Cord for Tie — Twist 3 strands of yarn 58 inches long very tight, double to make cord, draw through front of sweater, tie and knot ends. With two shades of blue, red, or green would make a very attractive set.

Cardigan Outfit

Material — Shetland Floss Rust, Color 1179 (Shetland Floss contains approximately 140 yards per ounce.)

For Cardigan Sweater — 9½ ounces. Scarf — 2½ ounces. Hat — 2 ounces.

For sizes No. 18 or 36, use two pairs celluloid knitting needles Nos. 5 and 3½; for sizes No. 16 or 34, use needles 3½ and 4, also 1 steel crochet hook No. 1. Six buttons.

Back — With No. 5 needles cast on 9 sts., K. plain for 12 rows (6 ribs), now work in pattern, of K. 1 row, Purl 1 row (knitting first 2 and last 2 sts. on every Purl row); when back measures 17 inches from cast on sts. bind off 4 sts. at each end for armhole, then decrease 1 st. at each end every other row 4 times, on 74 sts. Work even until armhole measures 7½ inches, finish on knitted row, next row K. 2, P. 20, bind off 30 sts. for back of neck, on remaining 22 sts. start right shoulder, work 11 rows, on 12th row start front.

Front — Making all increases on knitted rows. Row 1 — Knit across, increase on 2nd st. at front, cast on 10 sts. for band (*these band sts.* always to be knitted).

Row 2 — K. 10 sts., Purl across, K. last 2 sts. Repeat these 2 rows, for 19 more increases, always at front, on 2nd st. before band sts.; now increase 1 st. at armhole every other row, and 1 st. at front every 4th row, 4 times; when there are 4 increases at armhole, work 1 row, on next cast on 4 sts. at armhole, continue until there have been 4 increases at front, on 64 sts. (which includes the 10 band sts.). Work even until front at underarm measures 11 inches, last row on Purl row, next row K. 24, bind off 21 sts. opening for pocket, K. 19 sts., next row K., Border 10 sts., Purl 9, Cast on 21, Purl 22, K. last 2 sts. Now work even until front is same as back at underarm seam, bind off on wrong side, work other front the same.

Pocket — With 3½ needle on right side at upper edge of opening, pick up 21 sts., change to No. 5 needles.

Row 1 — K. 2, Purl 17, K. 2.

Row 2 — Knit repeat these 2 rows for 4½ inches, on lower edge of opening with 3½ needles, pick up 23 sts. on row below cast on sts., change to No. 5 needle. Knit 6 rows (3 ribs), bind off. Slip the 4½

inches through opening and sew neatly to wrong side of front, on right side turn up ribbed rows and sew neatly at each end.

Sleeves — With No. 3½ needles, starting at cuffs, cast on 40 sts. Knit in ribs for 2 inches, change to No. 5 needles, K. 1 row, Purl 1 row, for 7 rows, then increase 1 st. at each end every 8th row, until there are 66 sts.; work even until sleeves measure 18½ inches at seam including cuff, bind off 4 sts. at each end to shape for armhole, then decrease 1 st. at each end every row until 16 sts. remain. Bind off, sew up seams, sew sleeves to armhole, with seam even at underarm seams, and centre of top at centre of shoulder.

Band for Back of Neck — On right front pick up the 10 band stitches, knit in ribs long enough to fit on shoulder across back on other shoulder, sew neatly around neck and end to the 10 band stitches of left front. Press sweater on well-padded table, between wet cloths, stretching slightly, sew on 6 buttons 3 inches apart, as illustrated, making small *loops* to slip over *buttons*.

Scarf — With No. 5 needles cast on 40 sts. K. 6 ribs (12 rows).

Pattern: Row 1 — K. 2*, yarn over needle K. 2, together repeat 1 row*, K. last 2 sts.

Row 2 — Purl, knitting first 2, and last 2 sts. (being careful to always have 40 sts. on needle). Repeat these 2 rows until scarf measures 52 inches, K. 6 ribs (12 rows), bind off. The pattern shapes scarf — in pressing, scarf increases a couple of inches.

Hat — Chain 3 join, 6 s. c. in ring, Row 1 — 2 s. c. in each of 6 s. c.

Row 2 — *1 s. c. in first st. 2 s. c. in next repeat from *. Continue to increase in this way sufficiently to keep work flat, when crown measures 4½ inches from centre (9 inches across top), decrease by cr. every 30th and 31st sts. together, next row 29th and 30th together, continue in this way, 1 st. less between decreases until head size measures 22 inches. Work even until band is 2½ inches from first decreases.

Brim — With 2 threads of yarn, work 2 rows, fasten, turn, work 2 rows, turn, work 4 rows, fasten, make pom pom of ⅓ ball of yarn, tie through centre, cut even, flatten and sew to back of hat, turning brim up and fasten, turn brim all around, allowing about 3 rows of cr. for roll.

The Cardigan set is most attractive in plain colors, black, white, cardinal, green or blue.



Surrey No. 419 — Cardigan Outfit

CAMP GIRLS RESPONSE TO CARD WEAVING

(Continued from page 12)

ground weft is carried over the pattern and, as the latter is thus hidden, it is rather difficult to follow its outline, but in this design it gives a pleasing raised effect which supports the flowerpot motif. Of course in tapestry weaving the wrong side is uppermost, too. In fact practically all free-hand pattern weaving is less complicated if so treated.

In this bag the combination of colors is rather unusual in arrangement. The dark band across the bottom is gray; the broad one tan; the base of the vase is dark brown and tan; the mass simulating flowers and stalk is of rose and medium green. The raised pieces are: right angles rose, and the vertical ones dark green. The narrow stripes are dark brown, excepting the lighter one at the top, which is rose outlined with medium green. It is the raised effect and the weight of the gray value at the bottom which make this bag distinctive. When selected these colors did not hang together well, but are now a pleasing tonal combination. To be out with the secret of drawing them together is to confess that the wools were placed in a kettle of cold water and boiled. An excellent test this for the Rug Wools, as it was a considerable period before the water showed any discoloration, and even then a longer time elapsed before the objective was accomplished, i.e., the echoing of the colors. Over the gray came subtle flecks of rose green, tan or yellow, and brown, while each of the other wools glinted with neighboring tints. This process gives a "saddening" to the colors which was much prized by old-time dyers, though no doubt their process of saddening was often acquired by a dye bath which had been stained by the dipping of yarns of different colors. A more even tone would be the result, a graying without the flecks of color.

When a bag was woven, the untying and the clipping of the cords at the back of the card brought the weaver to the most exciting period in its creation. It was a small matter to slip the bag off the card and turn it right side out. What a work of joy it was and how eagerly was discussed the matter of lining, which we thought quite necessary, even though the slits and ends of wool were carefully sewed. Sateen was suggested as suitable but, when pongee or rajah silk was compared, they weighed in the balance and the former was found wanting. This one limited experience in fabric making had created a keener sensitiveness to artistic combination.

Sateen we used for interlining, though canton or outing flannel is very good for a utility bag. Interlining a bag holds its shape better, and the lining proper is protected by the added softness to the inside. After the linings were placed and chain-stitched at the top with Peasant Wool, rope-like cords made of Rug Wool were attached to the inside about one-half inch below the top and sewed over and over with the contrasting color of the chain stitching.

Happy the girls were and attractive the bags with their gay sport clothes. Utility bags may be as much an accessory of one's dress as the dressier handbag. It may lend itself decoratively to the ensemble, as no less a painter than F. Zurburan appreciated, and doubtless so did the saintly lady (Illustration number three). How charming it is, a Spanish saddlebag, which hangs so kindly on St. Margaret's arm. So modern, too, for fortunate is that traveler who may find an antique or modern one and turn it to like use, or better still to use such a find as an inspiration for a motif embroidered or woven on card or harness loom.

I would write more of a different type of card weaving, and would show you bags winsome and dainty, but space forbids until another chapter.

CUSHION MADE FROM SCRAP LEATHER

(Continued from page 22)

Then paste 16 of the square pieces onto the ¼" edge of skiver around the central pattern. Turn the whole thing upside down and paste small strips of skiver across the joints between the squares. When these are dry the lacing may be completed, using black to join the small squares to the 9" square, and orange for the crosses that connect them with each other.

The 25 squares that form the back can now be arranged in their desired positions, and can be pasted together on the underside with strips of skiver across the joints as described above, and also with a patch of skiver at each point where four squares come together. (See Fig. IV.) This is more economical than using a solid backing and is perfectly satisfactory. Lace together with black. (See Fig. III.)

The two sides, each 15" square, are now ready to lace together. Holding the edges together, back to back, sew over and over with black lacing, through the holes as they come. Sew one side across from left to right; then reverse, sewing back again from right to left. The effect will be that shown in Figures II and III.

Before the last side is quite laced together, fill the cushion with scraps of waste from weaving, or with goat's-hair, or any other filler which may happen to be on hand.

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State of Massachusetts, County of Suffolk, ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Paul Bernat, who, having been duly sworn according to law, deposes and says that he is the Editor of THE HANDICRAFTER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, to wit: 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Emile Bernat & Sons Co., Jamaica Plain, Mass.; Editor, Paul Bernat, Jamaica Plain, Mass.; Managing Editor, Paul Bernat; Business Manager, Paul Bernat. 2. That the owners are: Emile Bernat, Jamaica Plain, Mass.; Paul Bernat, Jamaica Plain, Mass.; Eugene Bernat, Jamaica Plain, Mass. 3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None. 4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

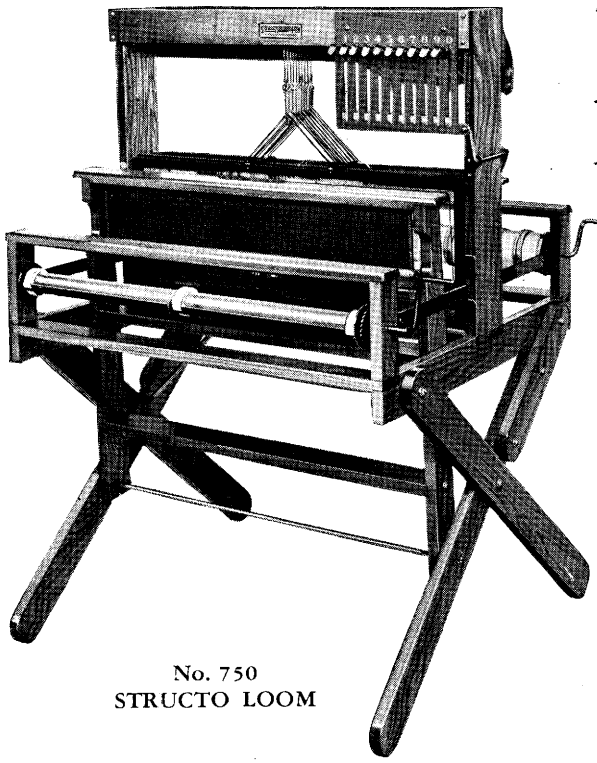
PAUL BERNAT, *Editor.*

Sworn to and subscribed before me this 25th day of March, 1932.

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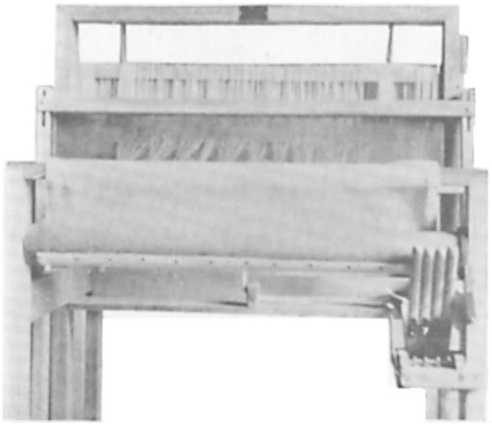
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Editorials

A FIFTEENTH-CENTURY Book of Hours, made for a king, resplendent with jewelled tones of red, purple, blue, and green, trailing around the design are intricate traceries like threadings of gold — it is a masterpiece of art and a worthy commentary on the monarch at whose behest it was illuminated.

But what are the illustrations? There are scenes of peasants tilling their farm plots beneath the forbidding walls of a fortified city, a rural dance in the village green, grapes being crushed in the wine press with country men at their work and a gorgeous autumn landscape for the background. To us these illuminated pictures are charming depictions of late medieval life; to the king at whose behest this book was made they were reminders in fascinating tones and story pictures of the everyday life in his thriving land. Many of our histories have pictured the medieval monarch as an autocrat who looked at his peasantry as so much scum of the earth; yet these very men had magnificent art creations like Books of Hours and Gothic Tapestries ornamented with depictions of their underlings and considered the commonplace happenings of contemporary life worthy of being perpetuated in art objects, which were often the greatest of their treasures.

Throughout the ages art in all its branches has been using contemporary life and costuming for design material. Japanese prints form a wonderfully composite picture of Nippon; there are Gothic tapestries which have as their composition woodcutters at work, the donning of armor by knights for a tournament, the excitements of the chase; Veronese painted the Supper at Emmæus as a Venetian State Feast; Persians wove gorgeous-cut velvets with scenes from the hunt and garden parties as the patterns; French Grandes Dames of the Louis XVI period had their boudoir tapestries designed in rural fantasies; New England women in the Colonial period worked needlework pictures that show their families, homes, and daily pursuits. This desire to depict the present has spread to every art and was only governed by the restrictions that result from the technical structure and flexibility of the medium. Such arts as painting, sculpture, tapestry, embroidery, and pottery are more amenable to variability in design than metal work, harness weaving, or furniture making which are confined to line and geometrics.

We admire these creations for they are so charming and so full of interest; also we find them valuable historical and sociological documents, for we have learned a great deal about the modes of life in various periods through these picturings. Our knowledge of Greek furniture is virtually based on the representations found on pottery; we have derived our knowledge of medieval costuming from illuminated manuscripts, tapestries, and enamels. In all of these designs we find an element of strangeness, for styles have changed in the passing of centuries; but to the artists who made them they were representations of the commonplace. He found beauty in his everyday surroundings and handled it so artistically that his compeers as well as ourselves gained æsthetic enjoyment from viewing it.

We can do the same. Our civilization, urban life, sports, and the industries present enough of interest to transfer to the stitched designs in embroidery, imprint in the glowing tones of porcelain, or etch in figured glass. Surely if we consider ourselves the artistic and creative equals of a Brussels tapestry weaver or an Athenian potter and if we deem our civilization on a par with Sung China or Renaissance Italy, then we should be just as willing as they were to place ourselves in our arts and create beauty at the same time.

We are casting aspersions on ourselves when we persist in harking back hundreds of years for a design fount. It would be interesting to know what our descendants some centuries from now will think of this era with its dependence on the past for art. We should gain more assurance in ourselves and a confidence that we can translate the commonplace about us into the design of beautiful art objects.

Let us forget the past and see ourselves. In the sampler we can insert the aeroplane, an automobile with sleek lines, the towering cubes in a skyscraper, and the games of a modern child; the figurings in pottery can be conceived in the brown adobe houses and red cliff backgrounds that greet the eye in New Mexico; etched glass can depict the sinuous lines of modern femininity bending with the convolutions of the shaped glass; and in tapestry or embroidery, we can show the teeming city, the color and sparkle in sports. In handling this sort of design we must not lose sight of the exigencies of art and we must not sacrifice beauty for faultless renderings. The camera takes care of exact reproduction and the craft worker should not attempt to make his representations of landscapes or human figures so realistic that the joy in design is sacri-

(Continued on page 47)

Marionettes

A HANDICRAFTER'S THEATER

BY MARGARET MONRAD

MARIONETTES are puppets or small jointed figures which are moved from above by strings or from below by means of slender rods. Closely related to them are the hand puppets.

When and where was the first marionette made? No one knows. They have come to us out of the dim ages of the prehistoric past. When was the first drama enacted? When the cave man came home from his hunt and, while relating his adventures to his family, wielded his stone hatchet or climbed a tree to show how he had escaped the wild boar. So the marionette play came into existence when child or man first fashioned a miniature figure or doll and made it move and talk, imitating those about him.



Fig. IV — Scene from Marionette Play, Beauty and the Beast

Marionettes have been unearthed in age-old Egyptian tombs. They are often alluded to in the writings of ancient Grecian philosophers. The oldest traces of marionettes have been found in India, where they were used, as elsewhere among ancient peoples, in religious ceremonies. There is a legend that the wife of the god Siva made a marionette so beautiful that he fell in love with it and endowed it with life. Many are the quaint old tales about them and their puppeteers in China and Japan, where they still flourish.* Very grotesque but marvellously intricate and delicate in design are the flat Javanese marionettes moved by rods below, used from time immemorial in shadow plays in connection with religious festivals, a play lasting sometimes a day and night. Shadows are a very common form of marionette play in the Orient. From Persia and over Greece the marionettes arrived in Rome along with other captives of the Roman Empire, where they became very popular.

They taught biblical tales to the illiterate populace in the early church until as late as 1550, when they were driven out from there to the market place, to keep company with Pulchinella, who later became Punch and Judy in England. In the Philosophy Building at Columbia University, there is a marionette which was used in a Christmas crib 200 years ago in Provence.

From Italy, the European home of the marionettes, they travelled all over Europe — to Germany and up through France to England. They were seen by Don Quixote in Spain. Frowned upon by our early puritanical ancestry, it is only of late that these quaint little people have dared take up their

* A collection of Chinese marionettes may be seen at the Natural History Museum of New York City.







Figs. I–III — Scenes from Marionette Play, Beauty and the Beast

abode with us in this country except at times in some out-of-the-way street in the Italian quarter of New York City. However, out West — unknown to most of us — marionettes representing the mystic corn maidens, who gave mankind the seed wherewith to sow, have ground corn between miniature stones for hundreds of years at the great religious festivals of the Hopi Indians. Marionette birds and an evil snake also take part in the ceremony.

Probably the great English artist and scenic designer, Gordon Craig, has done more than any one else to bring the marionette into its own in the English-speaking world. Here and there it has gripped the imaginations of American artists like Tony Sarg, Remus Bufano, Perry Dilly in the West, and others whose travelling troupes are the delight of all childlike souls.

More and more their educational value as a school project is being recognized. The production of such a miniature play requires all the activities of the real stage where the spacial and literary arts are to be welded into a whole. It opens up to the creative imagination visions of unlimited beauty. Libraries are setting up permanent marionette stages in their children's departments.

Perhaps the following may be of help to those who are grappling with the problem of how to make a marionette.

The simplest for small children to make is the rag doll marionette. Sew a small longish bag, rounded at the closed end, of cloth, dyed a flesh color, about 4″ long when stuffed. Stuff about a third of its length with cotton for the head; tie a string tightly several times around it for the neck; finish stuffing and before closing insert a weight — for instance, a small hinge, a stone, or some shot in lower end. (See Fig. I.)

Draw a pattern of the leg a little longer than the length of head and trunk together. Sew and only stuff half way up, inserting a small weight in the heel. Sew a seam at knees crosswise to keep stuffing in. Attach the open end of the cloth which is left without stuffing (the thigh) to the hip, making it about equal in length to the lower leg.

Make the arms in the same way, slightly weighting the hands (which should reach to the middle of the thigh). For the lower arm, sew and stuff only half way up and sew a seam crosswise at the elbow.

Sew worsted on for hair; paint or sew the features with colored thread. Then dress the marionette. Directions for stringing are given below.

A larger marionette may be made in the same way out of a stocking. A small stick or cotton may be inserted in the upper arms and thighs; but be sure to leave at least ½″ pliable cloth without stuffing at all of the joints.

But a "real" marionette such as may act in more complicated plays given by older children or professionals — how is it made? There are just as many ways as there are people of ingenuity.

A clay preparation such as PERMODELLO, which hardens, has been used for modelling head, lower arms and legs; but, with the exception of very small marionettes, it is too heavy and will not stand much hard usage.

Almost all European marionettes are carved out of wood. This is a delightful and durable medium, but it requires quite a little skill. Plastic wood has been suggested, but—besides being heavy—it hardens so quickly that it is difficult to manipulate.

Nothing can equal papier-mâché in lightness, durability and ease of handling. Besides it costs almost nothing.



Fig. V — Scene from Marionette Play, Beauty and the Beast



Fig. VI — Jim, the Juggler

Materials for a marionette:

Paper towels or newspapers.
Paste (flour and water boiled).
Wire (stove pipe size).
Screw-eyes (smallest size and some about ½" diameter).
Soft pine, white wood or basswood, 1¾" x 2", 1" x 1" and 1" x ¼".
Black linen thread or fine fish line.

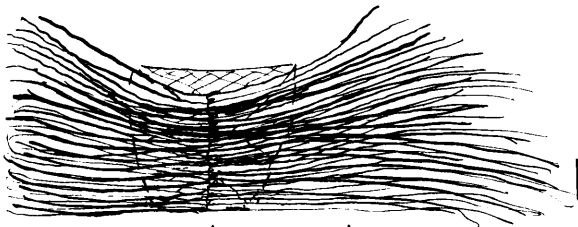
The play has been decided upon or, better still, written. You know just what each little actor is to do and say and what he is to look like. You have decided upon the size of your actors — somewhere between 15 and 24 inches.

Then make one as the standard, measuring the sizes of the rest in the right relation to it. Suppose it is a villainous pirate and the tallest of the troupe. Make a drawing of him as large as he is actually to be, with as correct proportions as possible, unless you wish a grotesque. If it is a child, make the head larger in inverse ratio to age. (See Fig. II.)

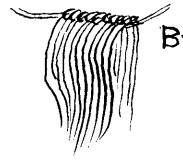
Head — Cut a piece of copper wire and bend it at middle, forming a loop; twist it above loop and measure on drawing the actual size, placing loop on B and bending ends of wire at A; cut ends off as in Figure II. Cut another piece; make a small loop at each end the length of C D; fasten this at right angles to A B at Z, about one-third below A, with a piece of wire. Twist strips of newspaper around the wires at Z until you have a paper ball somewhat smaller than the size of head; around this core paste strips of newspaper or paper toweling to keep it in shape. Then cover several sheets of paper on both sides with paste; tear them up in small pieces and knead to a plastic mass. A little powdered clay or plaster of Paris may be added, but is not necessary. If a smooth surface is desired, soak the paper over night. Then tear into tiny bits and crumble it in the water, strain and knead with paste. With this build up your head just as you would if working with clay. Be sure to make the depression under the brow for the eyes, below the cheek bones and from the chin to the neck. Add on to the brow and to the cheek bones. Continually see to it that the loop B comes out just below the neck and the side loops just above where the ears



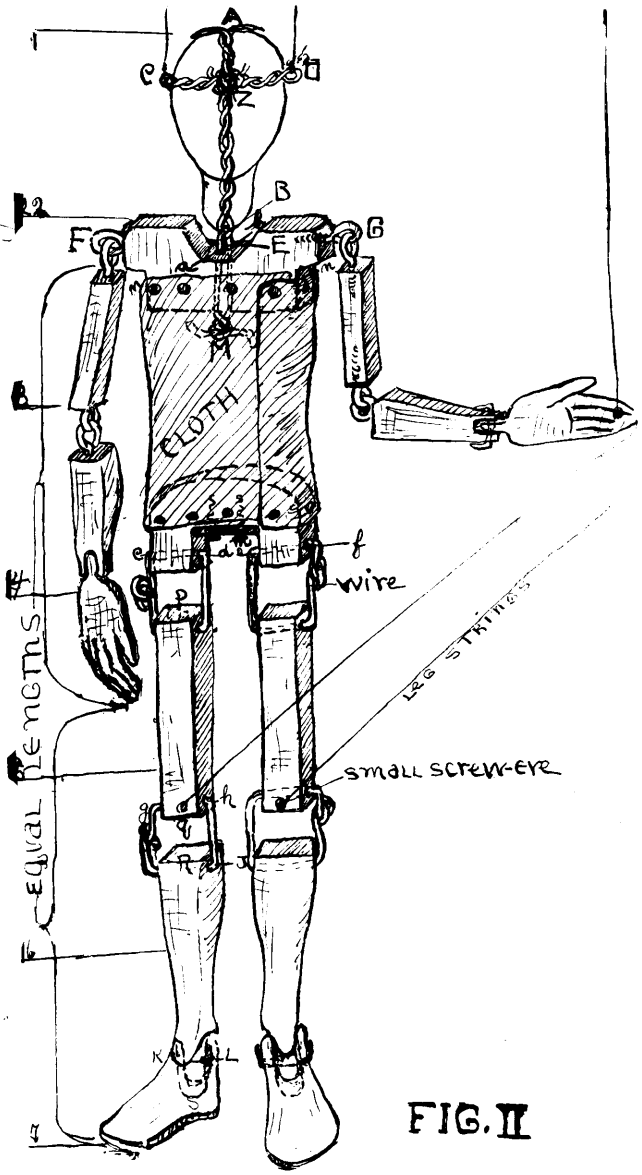
Fig. VII — Jim, the Juggler

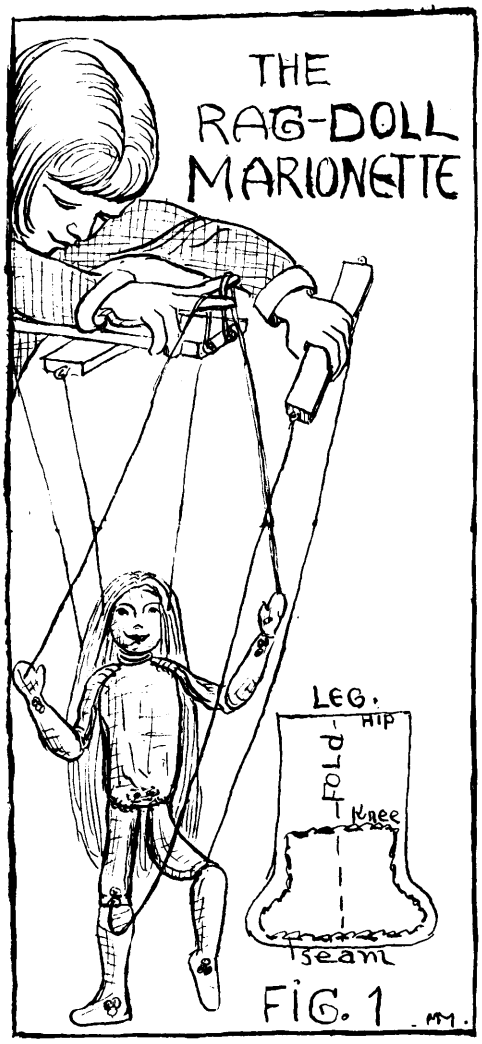


Yarn stitched to cloth for wig.



Beard. FIG. III





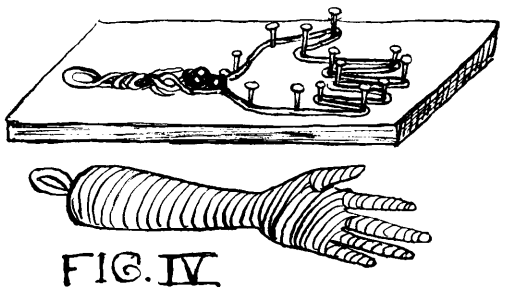
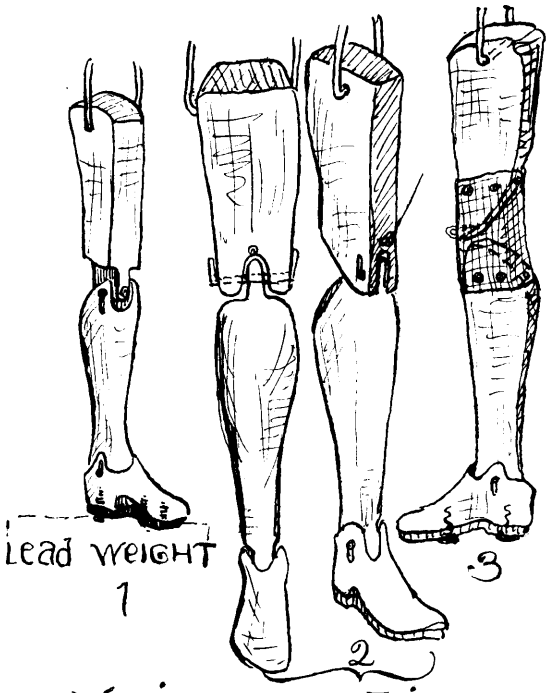


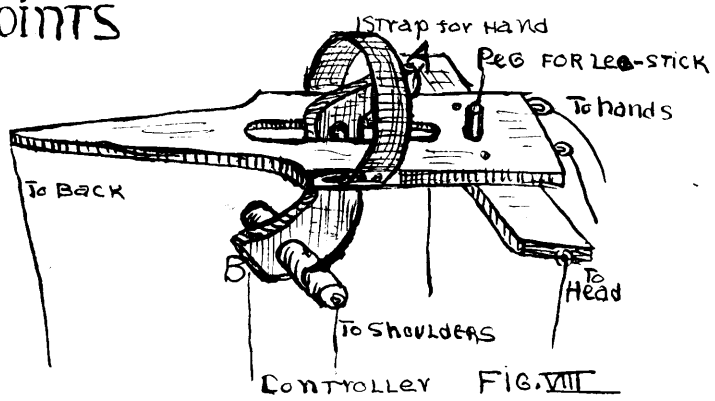
FIG. IV

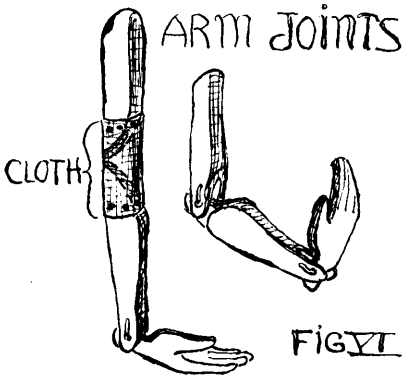


Various Leg Joints

Fig. V









should be. Build on to the nose with bits of paper and paste, pinching and pulling it into the desired shape. Is he a villain? Add on to it until it is big and crooked. Is he an ogre? Add still more paper and paste till it is enormous! Is she a sweet maiden? Let it remain small. Is she saucy? Give it a tilt upwards! When you get used to the "feel" of your material, your fingers will deftly fashion fat matrons, thin spinsters, heroic knights, kings and queens, Mongolians and Africans, greatly to your own surprise and delight. Remember that they are to be seen at a distance, and always exaggerate the characteristic qualities, leaving out all unnecessary or unmeaning details.

When the head is finished, put it on a radiator, stove shelf, or in the sun a few days. When dry, fill in depressions with the finer mass of papier mâché or plastic wood. If it can be improved upon, cut away with a knife and add on where needed. When dry, paint with poster paints and varnish, or, if with oil paints, size it first with whiting and glue. To get a still smoother surface, give it also a coat of zinc white before painting it with oil paints.



Fig. VIII — Lot and Abraham for a Biblical Play

For a wig, use theatrical hair, silk, cotton or woolen yarn dyed the color wished for, unravelled hemp rope, or real hair,* according to the character portrayed. Lay out the yarn or hair flat on a strip of cloth and sew a seam at the middle, using a sewing machine (Fig. III). Glue the cloth with the hair to the head, shaping it to fit it.

To make the body, saw off a piece of wood F G about ¾″ x 2″ for the shoulder piece as long as the width in the drawing of actual size. Round slightly at ends. Saw out a V-shaped piece at the center E for the neck and a small piece at n from under each shoulder. Then bore two holes a and b in the center. Through these pass a wire, first putting it through the loop at the neck and twisting the ends together underneath the wood at M.

Cut out a second piece for the hips somewhat narrower than the shoulders, rounding it at the top. Saw out a piece in the center below at m, where a hinge or a piece of lead should be screwed to weight the trunk. Bore holes for wire through c d and e f. Measure the length of the trunk and nail a piece of muslin from the shoulder piece to the hip piece all around the wood so as to make the trunk the length in your drawing.

For limbs, cut two pieces of wood about 1″ x 1″ as long as p q. Bore holes for wire at each end. Pass wires from these through c d and e f, fastening the ends together as in Figure II. This makes a very flexible joint. Cut out the lengths of the upper arm and fasten with screw-eyes to the ends of the shoulder-piece.

The lower arms and legs may be made in various ways. The simplest way is to model them out of papier mâché, the length of your drawing, weighting them with a little shot. Drill a hole at the elbow and knee when dry, and attach them to upper limbs by means of a wire joint as described above.

If you wish to be able to change the pose of the hands and fingers, they should be made as follows: Draw the hand the desired size on a board; hammer small nails in the outline wherever the direction is changed. Pass a wire around these nails (Fig. IV). Lift the wire off. Twist the ends for arms, measuring on your drawing, leaving a loop at the elbows; wind the arms with cotton or tape, inserting a small weight at the wrist; then wind the fingers and arms with woolen yarn. Unless flesh-colored yarn has been used, size with glue and whiting and paint. This hand may be bent into any position desired and may hold and carry objects.

In case the limbs are to be seen above the elbow and knee joints, wood is the best medium making a joint as in Figure V (2). Cloth may also be nailed around the wood as in (3) for the joint. The principle is the same for the elbow (Fig. VI).

The foot may be made flexible by boring a hole

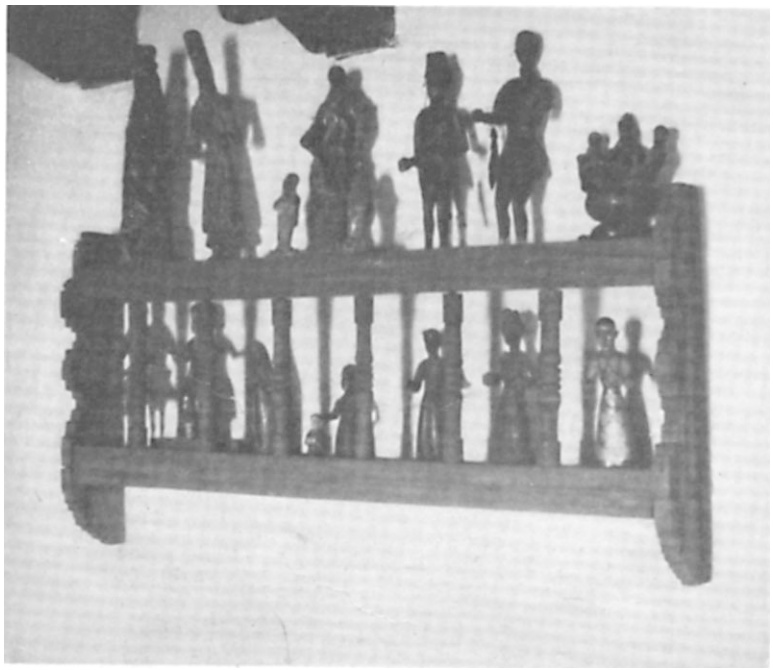
(*Continued on page 46*)

* Obtained at the ten-cent store.

Southwestern Arts

PAUL BERNAT

A REGION of arid plains tilted upwards to merge in the violent crinklings of the surrounding mountains; wide spaces vanishing in the sky line, hills and obtrusions resting in a misty green and tan spotted sea of the mesquite, rabbit bush, greasewood, and cactus with colored trailings of the golden yellow palo verde and the rosy bloom ocotillo — that is the Southwest, a land of distances and rioting color. In this region two artistic cultures have fructified; the art of the Pueblo Indians has been "discovered," while Spanish Colonial is just going through the throes of a reawakening.



Courtesy of Frank G. Applegate

"Santos" Figurines — Spanish Colonial

The desire for artistic expression is apparently universal; man has possessed, since prehistoric epochs, a fair abundance of leisure time; he has experienced the lulling palliative of security; and he is familiar with the play of introspection and thought's outward thrustings. Not only does man want to depict the sun as it registers on the retina of the eye but also in keeping with his socio-religious psychology. As Mary R. Coolidge says in her recent book, "The Rain-makers," — "to the inarticulate human spirit design and decoration seem to be as necessary as food and drink are to the human body. We can but suppose this need of beauty was stimulated by the marvelously, fiercely colored landscape of the Southwest. Just as the solitary mountain sheep often stand on rocky rim or promotory to gaze, so the wild Indian must have come to find pleasure in far, broken horizon, in the play of light and color." The animal world has not been able to reach further than evolutionary modifications in itself to create beauty; though we cannot comprehend the processes and connecting thoughts, we must conclude that the only explanation of brilliant colored feathers on a male bird contrasted with the sombre shades of the female (she must think of inconspicuousness in protecting her young) signifies that birds have had the thought problems of security and beauty to contend with. The human being, however, has taught himself how to mould worldly materials to his imaginative and impressioned convictions.

Cultural history reveals that geography, climate, and the resulting environment exert an influence on the shaping of a culture. In the Southwest there are tremendous contrasts and nature is apt to be violent in her moods. The ever-pressing need is rain so that the crops will be bountiful and food abundant. The whole landscape shows the effect of the dearth of rains and the direness of the storms when they do come. The Pueblo Indians developed an indigenous culture and in speaking of this Henry Smith says that the Indians have found the secret of the adjustment to Southwestern environment. Journeying through New Mexico one catches glimpses of the adobe houses in earth brown color and in severe squatting lines. Man's handiwork melts into nature's and one feels a sense of appropriateness. The Spanish who entered

New Mexico during the sixteenth century in a quest for gold, settling there permanently from the end of the century onwards, built their culture on more or less the same lines as the Pueblos and though they retained many of their European refinements, the groundings of their arts are pervaded with a foundation in the Southwest peculiarities. In the article "New Mexico Backgrounds," Mr. Frank G. Applegate says of these cultures — "Of the two, the Pueblo Indian culture is the less comprehensible to us for there is little in our own background to aid us in appreciating it. The art of the Pueblo Indian shows an undisturbed cultural development through long ages as though it were finished and the last word had been said. The Spanish Colonial art, while it was executed by a people of supposedly higher civilization, seems in contrast both culturally and technically primitive and unfinished." Considering the handicaps that the Spanish labored under, however, their achievement is remarkable. The Indian started with nothing and developed a restricted but perfect culture; the Spanish were thrown into a new environment and obliged to reconstruct their culture to fit the surroundings about them.



Courtesy of Frank G. Applegate

Cabinet — Spanish Colonial

The Pueblo Indians do not look on art as one phase in the life circle; it represents an all-pervading part to them and consequently is of serious import in the religious ceremony and in the general conduct of their lives. One duty of the women is the grinding of the corn; this is a laborious task and to relieve the tedium a man stands by the door of the room in which the grinding is in process, playing a fife or singing while the women move the stones in time to the music and sing together. Not only do they carry their art thusly into their daily tasks but also they do not dissociate it from the technical process as we are accustomed to do. Natalie Curtis relates that when she asked a young Hopi composer which came first in his song, words or music, he replied in bewilderment, "I make a song, a song is words and music — all comes together."

We are accustomed to look at art from its aesthetic standpoint; rhythm in line, harmony in color, and beauty of composition are our criterions; and we have paid little regard to esoteric significance. The art of the Indians, however, is fundamentally esoteric and based on the belief that everything in nature has a spiritual counterpart or "Katchina" which determines its form and relation to other things. In maintaining relations with these spirits the Pueblos created their dramatic and other art forms. The formulation of elaborate systems of symbolism has been a concomitant.

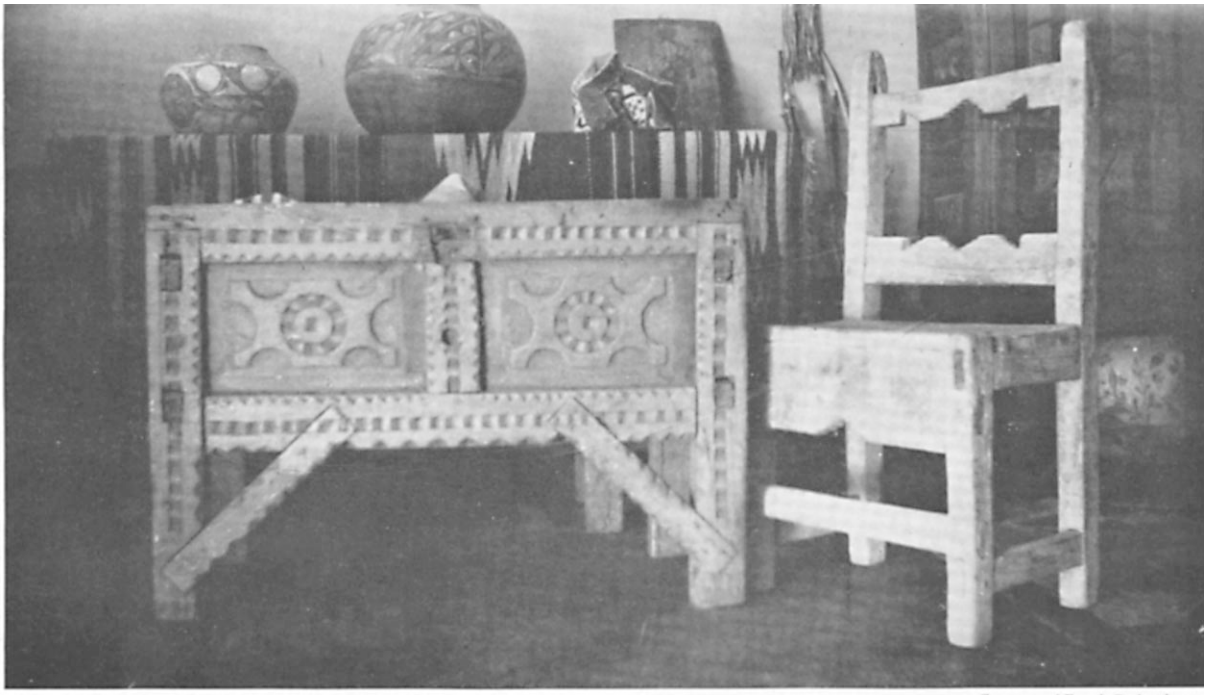
All forms in Indian art have been worked and reworked in the projection of symbolism — numbered amongst these are the Eagle or Thunder-bird, butterfly, cloud forms, rain, lightning, whirlwind, and water animals. As the Indian strives to depict the spirit or Katchina, his efforts are directed towards conveying impressions of moving and completed actions rather than realistic portrayals of a figment in the march of reality. The Hopi have been greatly impressed by the bird's power of flight. To represent this the wing and the feather were adopted as the best symbol of flight. Indians impart their concept of spirit not only to the animate but also to the inanimate and even place it in their own handiwork. Nanpeyo, a famous Hopi potter, while firing her wares talks to the spirits that are dwelling in the shell of the pot and beseeches them to be complaisant so that the pot may not be destroyed in their attempt to escape.

Mrs. Stevenson observed in Zuni Pueblos that small pieces of wafer bread were deposited in bowls "so that the spirit of the vase might be fed with the spiritual essence of the bread."

Our lack of comprehension of the spiritual content in Indian art is the reason why it is so alien to us and also why we are not able to appreciate the perfection in their arts. We judge Indian art, dance, and drama by our standards; they do not conform in many particulars and consequently we look at them in a disparaging manner. In his book on the primitive mind, Levy Bruhl devotes attention to this important problem. The West must come to realize that its scheme of philosophy, its art, and its cultures, though great, are not necessarily superior to those of other races and perhaps are unfit for any other peoples but the white man. Psychological differences can be so great that almost no grounds of meeting exist. A willingness to look at things the way another person does would remove a lot of the grief that exists in life and enable us to appreciate the universe in its true light. The fact that Indians conceive of everything as possessing a Katchina, or spirit, means that a tree, bird, or the sun has not the same set of components in their eyes as in ours; as a result they handle these motifs contrary to our practice and if we are to appreciate or understand their art, we must delve into its psychology.

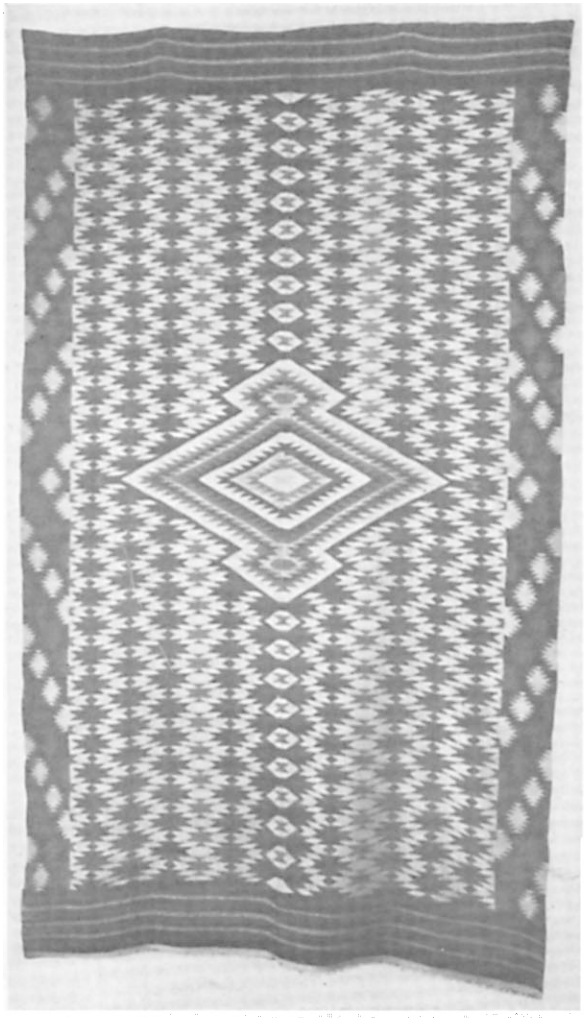
Indian art is symbolic and geometric; yet it displayed few signs of staleness till the inroads of commercialism, and has remained as vitalizing as our arts which are postured in realism. The necessity of keeping within the bounds of natural figuration, of selecting realistic color schemes and line compositions, though offering worlds of design possibilities, has been just as hampering as confinement to symbolic representation on the Indian's part. The Indians have been successful in symbolism, for they are allowed an interplay of motif and were not subjected to positive forms. Though the Thunder-bird is conceived within certain general lines, every representation of it shows variations; also in the complicated symbolical compositions, details could be shifted about to some degree (except in ceremonies like the sand painting in the Kiva). If one's language of signs is voluminous enough, there is as much play for the artist in symbolism as in realistic borrowings. In either art mode, discrimination and innate sense of decorativeness can counterbalance the limitations of style technique.

The interplay of the material world, symbolism, and a strong decorative impulse have given their arts a superb character and great sustaining force. The world of nature has joined with man's spiritual context to create the art form. Strangely enough Indian art dwells on symmetry, proportioning, and harmony of line and color. The uncertainties inherent in Southwestern climate, the overpowering juggling of nature apparently reacted on the Indian and made him crave exactitude



Courtesy of Frank G. Applegate

Furniture, Spanish Colonial — Blanket and Pottery, Indian



Courtesy of Frank G. Applegate

Blanket of vegetable dyed handspun wools — Spanish Colonial

in his arts. Indian symbolism is constructed like the blazed trail of the woodsman; in blazing a trail one always makes certain that the oncoming blaze is within the line of vision at any one mark. Ignorant of this fact, the tenderfoot may find himself lost in a maze but the experienced woodsman can move onwards without hesitating. So with Indian art, to the inexperienced it may seem strange and devoid of thought structure, to the Indian, however, every line has its meaning and he follows it through from motif to motif, reconstructing the story as portrayed in the symbolism.

Through the interplay of various factors, the Pueblo Indians developed extensively but a few arts. The Southwest is poor in many natural resources, the Indians were virtually on the bare subsistence level as a consequence. Because of the lack of metals and wood, their civilization could not advance to any great heights and also they were precluded from the practice of many arts. The incursions of wandering and fiercely depredating tribes, like the Apache and Comanche, proved great handicaps for their flocks of sheep and crops were often taken in raids and the resulting insecurity prevented them from improving their lot in a more permanent way.

In the manual arts, the Indians were proficient in home building, developing what may be called "adobe architecture" which not only in style but also in construction method is the cheapest and most satisfactory for Southwestern conditions; weaving, basketry, and pottery. Besides these manual arts they have displayed ability in music, the dance, ceremonial arrangement, the drama, and correlated arts like sand painting. Since the advent of the Spanish and the permeation of American culture, various other arts have come to the front — included amongst these are silver work, gesso painting, and wood working. The Pueblo Indians evince a receptive mind and, though fostering few arts for their own needs, they have shown remarkable ingenuity in assimilating the ideas of others and have been responsive towards suggestion. Mary R. Roberts relates a story that reveals their propensities for improvement; it is as follows — "Dr. Edgar L. Hewett, of the American School of Research, while excavating the Pajarito Plateau



Courtesy of Frank G. Applegate

Colored Wool Embroidery on Handspun Wool Colcha — Spanish Colonial

at Puye, employed the Indians of San Ildefonso. They became greatly interested in the artifacts found in the ruins, discussing them with the scientists and comparing them with their own products. Dr. Hewett suggested to the women that they try to make pottery as fine as the ancient pieces they had discovered. In spite of the lack at that time of a profitable market for better wares, they gradually perfected the polychrome and black styles which they were making."

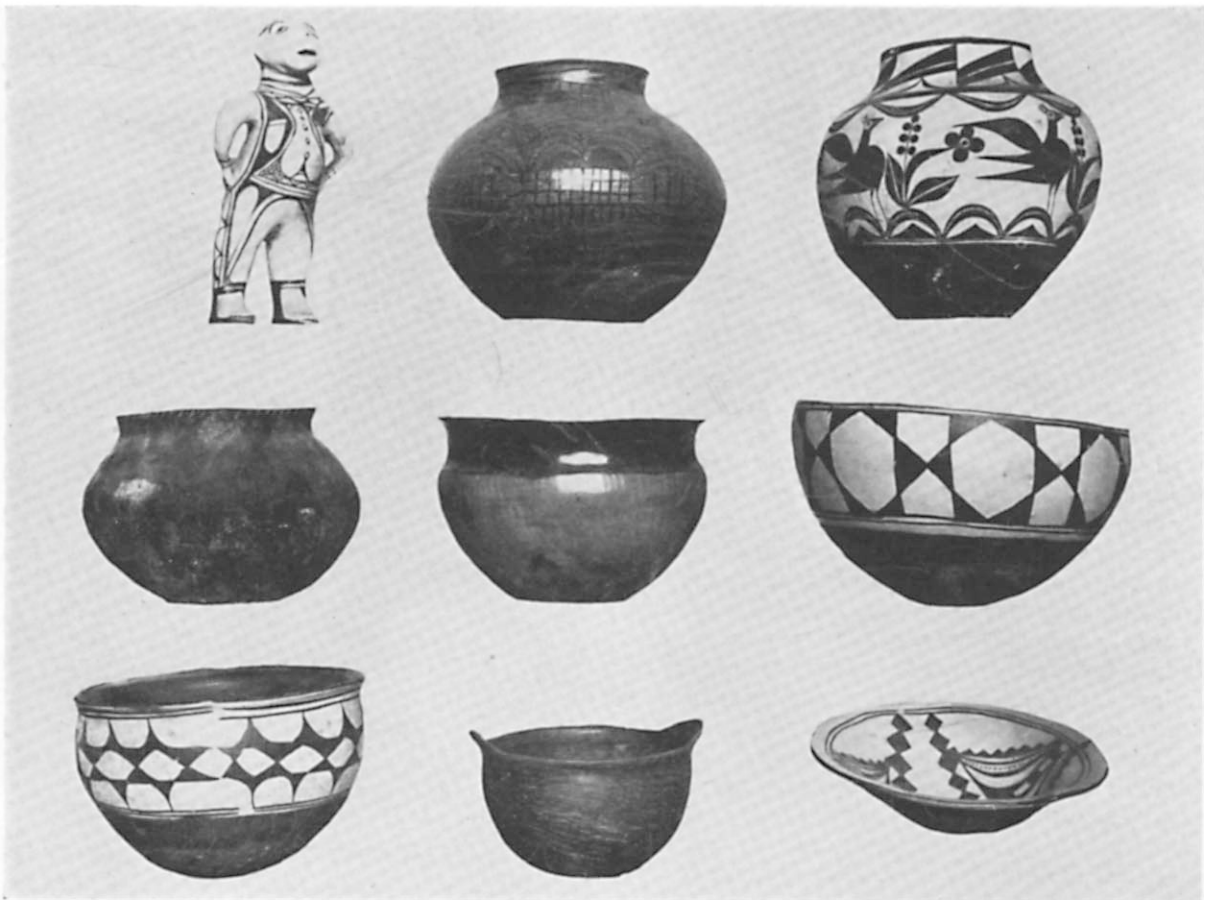


Courtesy of The American Heye Foundation

Indian Baskets

The Pueblos have always shown great originality in design; it is common knowledge that most Indian craftsmen will not repeat any pattern no matter what inducements are offered by the trader or collector. Though working without drafts and though arranging motifs through memory or imagination, they are able to execute complicated designs, carry out the details perfectly, and improvise perpetually. It is this trait which enables the Indian to live his art. Every piece is a new problem and neither his hand nor his brain are mechanized.

(*To be continued in next issue*)



Courtesy of The American India Heye Foundation

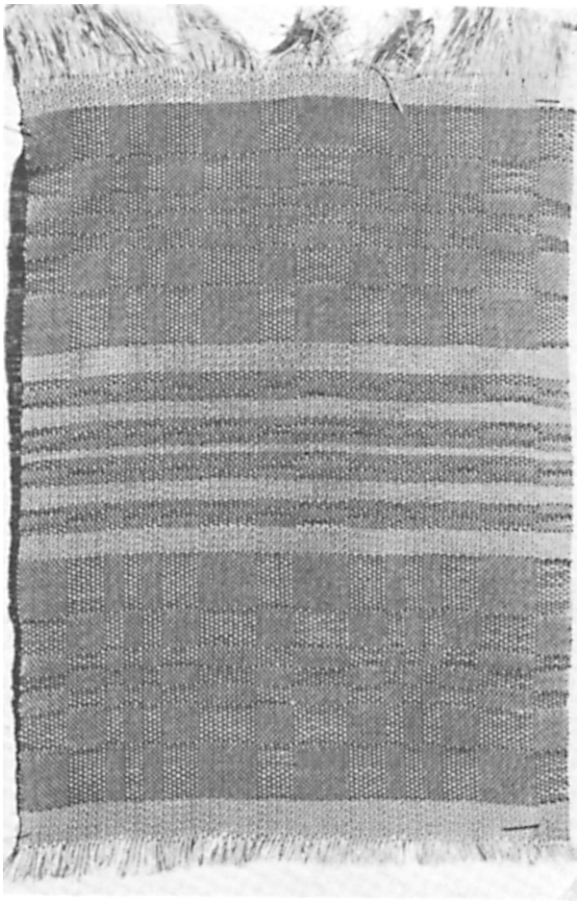
Indian Pottery

Some Weaves for Upholstery and Curtain Fabrics

BY MYRA L. DAVIS

THE weaver who is anxious to make fabrics of quality usually finds that upholstery and curtain materials present difficulties that are hard to overcome. In both of these types it is not sufficient that the fabric be pleasing in color and graceful in design; the fabrics must meet other qualifications which are governed by the uses to which they are put.

Upholstery goods undergo hard usage, yet long wear is expected of them. More particularly they must be woven so firmly that the threads will not pull as the fabric is stretched over the furniture frame, and also the weave must be close enough to prevent the horsehair used in upholstering from pushing itself through. Any experienced decorator experiments with his fabrics to assure himself that they meet these qualifications before he puts them to use. He pulls on the fabric to see if the weave holds its stability; then he will look at it through light to see if it is porous.



Sample No. 2

Curtain materials present another set of problems. They must be able to break the intensity of light rather than prevent it from filtering through; and in their use for decoration graceful draping is often essential. As sunlight is powerful enough to fade colors, fast dyeing in the yarns is another essential that must not be forgotten.

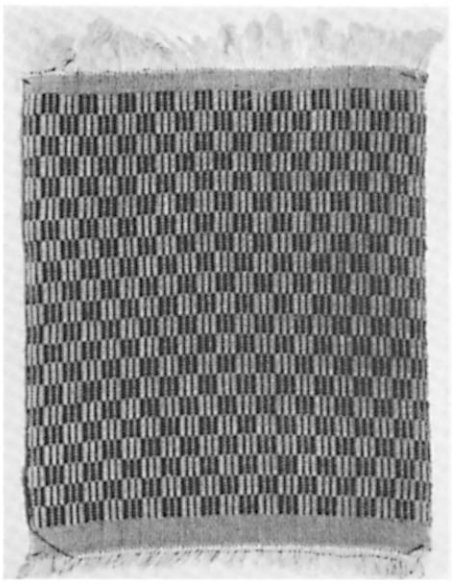
Many weavers, both in this country and abroad, experiment in these fabrics, and often with successful results. The collection offered here is based on some Danish fabrics woven in the last few years. A friend of the writer was in Denmark recently and gathered a group of weavings that she thought would be of interest to the American hand weaver. From the group six were selected for reproduction. As there were no drafts it was necessary to work out the weaves through experiment; some had the appearance of double weaving or six-harness work, but good duplicates were made on the four-harness loom, and they are presented here. The yarns, especially the warps, are a little different than in the originals. The Danish weavers use finer counts than we do, and consequently their warps are set much closer, running up to sixty and eighty threads to the inch. Not only is this unnecessary but, as a matter of fact, from the opinion of many people we can say that the results are more happy with our coarser warps spaced further apart. The patterns come out stronger, yet the fabrics themselves meet all requirements of their classes.

Sample No. 1 — This is a pattern for upholstery fabrics and possesses an unusually simple motif. As the little squares would become monotonous in large areas, this fabric should only be used for footstools, seats of small chairs, and benches. The sample shown here was worked out with

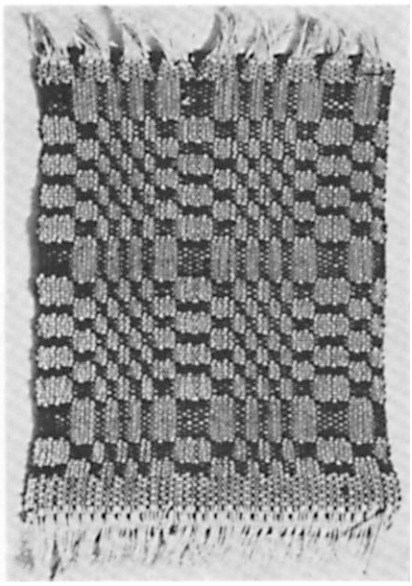
Perle No. 20 in gold as warp, set thirty-six threads to the inch. The binder thread is black Perle No. 20, and the pattern thread is black Perle No. 10. In carrying out this pattern, color combinations of two or three shades can be used; but should there be three it is advisable to have two of them close in hue.

Tabby: 1–4, 2–3. This is not a perfect tabby, but is quite all right for a binder.

Treadling: 12 (1–2), 12 (3–4).



Sample No. 1



Sample No. 3

Sample No. 2 — This is a curtain material with a delightful pattern and simple but effective border. The weave is sufficiently open for light to filter through, yet there is enough body in the fabric so that it will drape in graceful folds. The sample was carried out with a warp of Perle No. 20 in gold and weft of Perle No. 20 in black, and gold for the borders. The warp is set thirty threads to the inch. Any color combination can be used in this pattern.

Treadling:

1–3, 2–4, 1–2, 3–4 for 3/8 inch with gold.

12 (1–2, 3–4), 8 (1–3, 2–4), 4 (1–2, 3–4), 4 (1–3, 2–4), 4 (1–2, 3–4), 8 (1–3, 2–4), 12 (1–2, 3–4) with black.

1–3, 2–4, 1–2, 3–4 for 3/8 inch with gold.

2 (1–3, 2–4), 2 (1–2, 3–4), 2 (1–3, 2–4) with black.

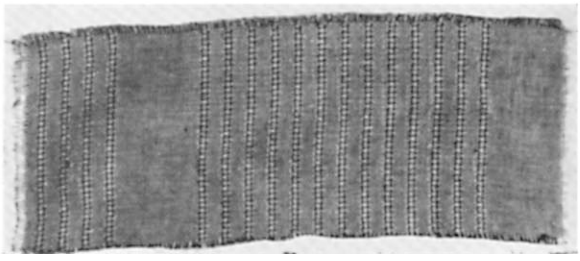
1–2, 3–4, 1–3, 2–4 for ¼ inch with gold.

2 (1–3, 2–4), 2 (1–2, 3–4), 2 (1–3, 2–4) with black.

1–2, 3–4, 1–3, 2–4 with gold. This is the center of the broad band.



Sample No. 4



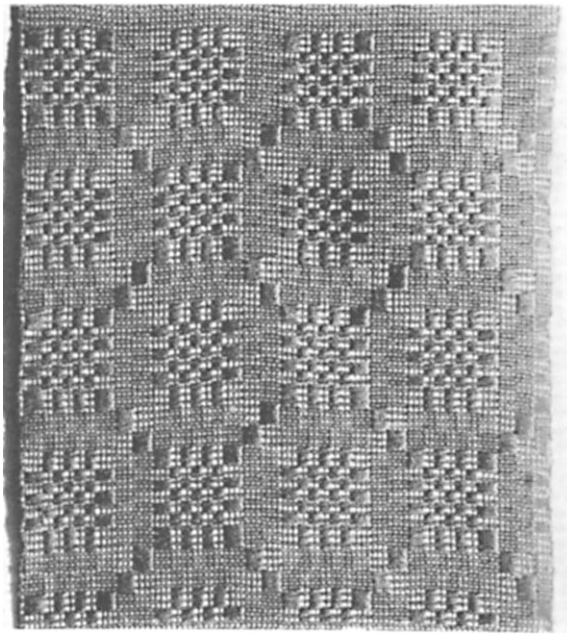
Sample No. 5

Sample No. 3 — Many people have a preference for upholstery material that has wool yarn in it. Wools denote luxuriousness and also are soft. To meet this demand many upholstery fabrics, especially those of today, are worked out in cottons as warp with wool as the weft. Of such a type is Sample No. 3.

The design in this fabric breaks up into large squares with ziz-zaggy lines of small blocks enclosed. There is sufficient variety in the composition of the pattern to make it suitable for all sorts of upholstery work. The warp is set thirty-six threads to the inch and consists of Perle No. 20 in gold. The weft is Fabri wool in black.

Treadling: 8 (3–4, 2–1), 4 (2–4, 3–1), 3 (3–4, 2–1), 3 (2–4, 3–1), 3 (3–4, 2–1), 3 (2–4, 3–1), 3 (3–4, 2–1), 4 (2–4, 3–1).

Sample No. 4 — This piece was woven on the tie-up for sample No. 6, and consists of a plain tabby weave. The fabric has a firm body and is suitable for covering small areas where conspicuous or large expanses that are of secondary importance — like the sides and backs of chairs. It is so substantial that it will wear indefinitely. The warp is alternate threads of Perle No. 3 in black and Perle No. 20 in gold. The tabby thread is Perle No. 20 in black. In appearance the fabric is a sweep of black with the gold spottings through it.



Sample No. 6

Sample No. 5 — This sample shows an attractive curtain material that is easy to weave and of interesting enough character to make it a desirable hand-loom product. It can be worked out in mercerized or plain cottons of any color combination. The sample shown here was woven in a 20/2 cotton warp of gold color set thirty threads to the inch; while the weft is 20/2 cotton in red. The plain areas are in a tabby weave; for the open stripes the treadling is as follows:

After a 1–3 tabby shot, weave 1–2, then another 1–3 tabby shot. Beat these three shots closely — leave ⅛ inch space and 2–4, 3–4, 2–4, beat closely, then continue the plain weaving.

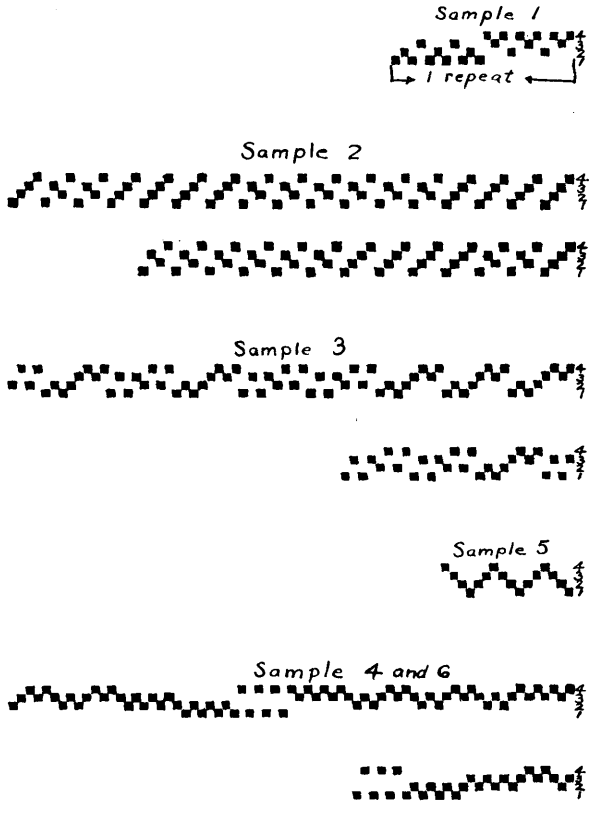
Sample No. 6 — This fabric is the most interesting of the group in design and structure. The pattern is pleasing and has a motif so characterful that it is suitable for any type of furniture; in Colonial spirit. The photograph shows some of its charm; in one light it breaks up into stars and squares; in another there are angular circling forms enclosing rectangular motifs; throughout are lights and shadows.

In weaving this piece mercerized threads were used, and the warp was set thirty-six threads to the inch. The warp consists of alternating threads of Perle No. 3 in black and Perle No. 20 in gold, with the first and last thread being Perle No. 3. For the binder a single end of black Perle No. 20 was used, and for the pattern two ends of Perle No. 20 were used. To make one repeat, the following treadling is used; to continue go back to the first treadling direction and thus keep on. The treadling is as follows: 6 (3–4), 3 (2–3), 3 (3–4), 3 (2–3), 3 (3–4), 6 (3–4), 6 (1–4), 6 (1–2), 6 (2–3), 3 (3–4), 3 (2–3), 3 (3–4), 3 (2–3), 3 (3–4), 6 (2–3), 6 (1–2), 6 (1–4).

For many reasons Sample No. 3 is worthy of special attention. As was mentioned in the opening words of this article, upholstery fabrics must be sturdy and non-porous; the texture should be firm enough not to pull under ordinary strains. In all of these respects this fabric holds up admirably. Severe tests were made with it, and it held up under all of them.

The secret of its quality lies in the makeup of the warp. A very heavy thread that is unelastic is alternated with a fine thread possessing the same lack of elasticity. The heavy thread supplies adequate body to the fabric, while the fine one closes up the pores that would result from two threads of equal weight being laid side by side. To achieve this it is necessary to set the warp very close, considering the yarn used; any weaver realizes that thirty-six threads to the inch in Perle No. 3 and Perle No. 20 combined is close. This idea can be utilized with any draft that is suitable for upholstery, and it is a good working basis for making such fabrics.

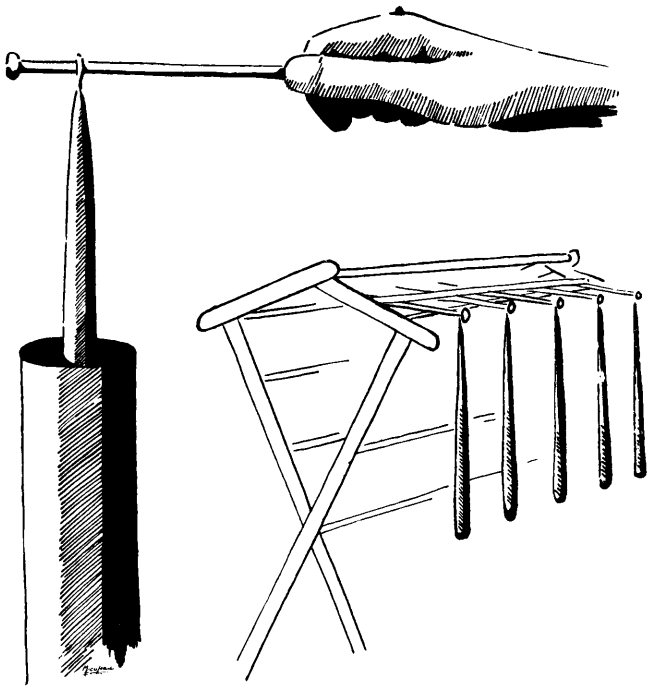
Though this piece was worked out in mercerized cottons, other yarns such as linens, silks, and plain cottons are suitable. Any choice of color combinations is all right.



Candle Making

BY ELIZABETH J. MICOLEAU

IT was an interesting discovery to find, one day, that by melting up odds and ends of dirty, faded, broken candles, fresh ones could be made of every variety of lovely shade. It was attempted first in connection with a Salvage Shop "Renovating Party," and it certainly was pure salvage — no new materials were used, and the equipment was all found in the house. It was a very simple process to start with, although after numerous rather exciting experiences, it evolved somewhat and *did* go as far as occasionally requiring a new candle for color and later a special kind of braided wicking. There we stopped, as we felt that going into it more scientifically would add expense and spoil the fun.



As to the materials — first collect all your own old candle ends, and those of your friends (who will never use them all for waxing flatirons). Then find a suitable can. It must be as deep as the candle is to be long, and it must be as small around as possible so that too much wax will not be needed. A "Famous Ginger Wafers" can will make an 8-inch candle; a Peak Treau "Golden Puffs" can will make a 10½-inch candle; a can marked "Tensvelt Nicola, Den Haag, Holland," containing rusks, will make a 12½-inch candle.

Next you need some sort of a small stick on which to tie the wick. Wooden knitting needles have an advantage on account of the knot at the end. If you wish a large quantity for a possible party, green bamboo garden sticks are cheap and attractive. For the wick, you can start by using that which comes for candlewick embroidery, braiding it tightly to make a candle that will burn better. Eventually you will feel that you need a regular braided candle wicking, which is, unfortunately, difficult to find.

Now in planning for your color — you can mix your colored candle ends just as you would paints, so that if you have pieces of red, blue and yellow candles you can get any color of the rainbow; and this is the most fascinating part of it all. You will find that you can match absolutely anything — a flower, a vase, the hangings — so that you can get very artistic effects in your house, and change these effects at will. It is, however, the shades that you get unexpectedly that are often the loveliest and the most interesting.

After you have decided what color to start with, begin by melting the wax. It is to be melted directly in the can, put the can in a deep saucepan of water; this saves the can and keeps the wax from getting too hot — if it gets to the smoking point, it is apt to lose its color. The wax will melt quicker directly in a saucepan and may then be poured into the can. You will be glad to find that the dirt and old wicks all sink to the bottom, leaving the wax fresh and clean.

While the wax is melting, tie an end of wicking to one of your sticks, measuring the wick by the can before you cut it off, and allowing about an inch for the candle to grow as you dip it. If you want a number of candles exactly alike, start them at the same time, using a separate stick for each.

When the wax is entirely melted, start dipping your wick. After the first dipping, when the wick has hardened a little, pull it out straight, and

smooth it with your fingers — if the candle starts straight and smooth, it will usually continue so without much shaping. Now dip again; and keep on dipping. When the candle is as large as you want it, it is finished — and here is another advantage of home candle making, any odd size of candlestick can be fitted.

Practice will show you the manner of clipping and shaping your candles. You must dip quickly — or rather, take the wick out of the wax quickly — or the candle will grow smaller instead of larger, particularly at the bottom. Wait long enough between dips — the cooler the candle is the more wax it will take up. Six is a very good number of candles to make at once, because by the time the sixth is dipped, the first will be ready again. Let the candle thoroughly harden before you take it off the stick; and if you like the soft, dull finish, do not handle it any more.

The level of the wax in the can must be about the same all the time so that the whole of the candle will be covered at each dipping. A saucepan of hot wax ready for refilling the can saves time. If there is not wax enough of the shade you are using, pour hot water into the can — hot, but not boiling. Adding boiling water once caused an eruption that lasted until the can was empty and all the wax was on the floor. As a side experiment, add water to white wax in a glass jar. It is very interesting to see what happens. You will see *why* you can add water without spoiling the candle. You will also see why you have to start with cleaner wax when planning to add water later.

Be careful to keep the wax entirely melted all the time; it will spoil the candle if it gets too cool. If the can sets in a saucepan of hot water while off the stove, the wax will keep hot longer.

If the color isn't what you want, change it as you make your candle; it is the last three or four coats only that give the final color. This is really the best way to get the right shade. If you have plenty of wax and a number of cans, keep the colors separate and dip from one can to another. You get the same effect as if the colors were mixed in the beginning and you do not lose your original shades.

It seems a shame to give too many directions for candle dipping because the fun is in experimenting one's self. Just try it!

Adjustments

BY C. J. BURCHARD

ONE of the many necessary details that go to make a perfect piece of cloth, the product of Hand Weaving, is the proper adjustment of the "tie-up."

Slipshod methods and inaccuracy in adjusting the lamms and treadles result in imperfect harmony of the working parts, which makes for poor shed of the warp, making "Overshots and Undershots," and I need not stress on what that means to the cloth.

One of the best methods so far discovered by the writer to obtain the same tension on each treadle and each tie from the lamms, is to place a rigid support across the loom underneath the treadles which will hold them firmly in place at the proper height and in proper alignment with each other and at the height they should be left at when the tying has been completed; do the same thing with the lamms, using a clamp or rod, but secure them firmly in line and at the proper height.

Now we are ready to tie; first see that the cords from the lamms to the heddle frames are all even, then proceed to tie the lamms to the treadles in accordance with "tie-up" called for in your pattern.

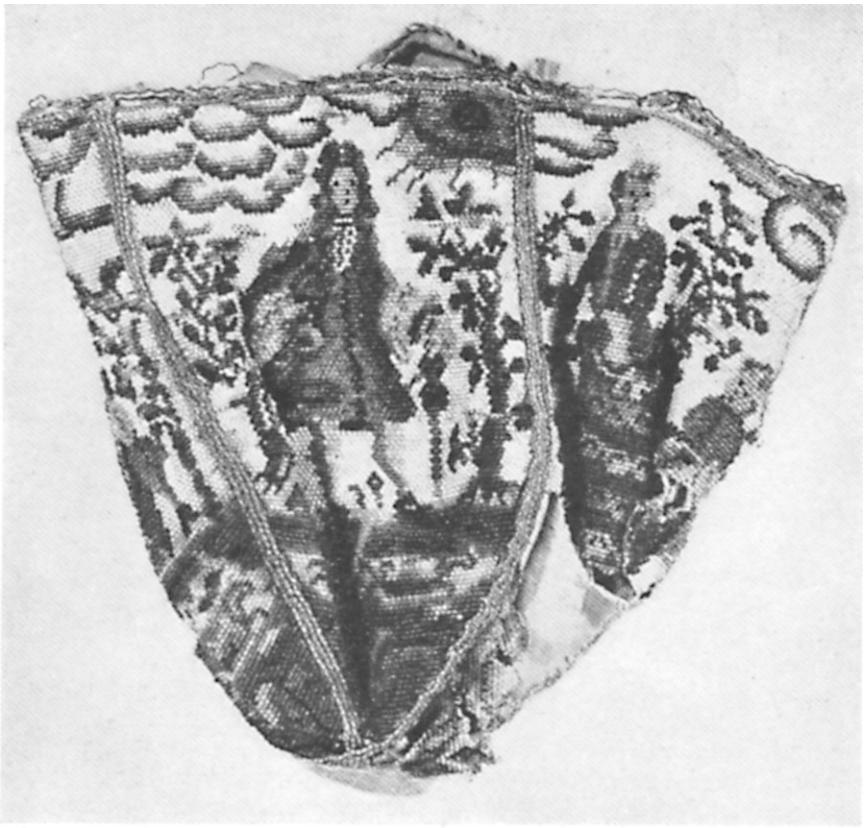
Commence this operation by tying the cord farthest back first; tie this so that when you put your weight on the treadle it will come down firmly on the support but still be tight enough so that this pressure will put a good firm tension on the drop cord you are tying. Remember your lamms are rigid and the tension is to be on the cord between the lamm and the treadle. Proceed in this manner with each drop that is to be tied to a treadle and repeat until the drops are all disposed of in their proper place.

The result of this, when the supports are removed from the lamms and the treadles, will be very apparent in that the treadles when in a normal position will hang in perfect alignment, will be adjusted high enough from the floor to give good clearance for the shed and, best of all, the heddle frames which are connected with each treadle will move to their respective position in perfect order, with the result that the warp threads thus brought into action will be in perfect alignment.

Bead Technique

BY MARJORIE M. FLASHMAN

IT is but a step from the actual manufacture of beads to a consideration of their structural use in fabric and their decorative application to the surface of material. In reviewing the historic processes of ornamental beadwork it would again appear that "there is nothing new under the sun!" For, as before stated at the begining of this paper, the ancient Egyptians appear not only to have sewn beads upon their clothes but also to have used them structurally to make netted overtunics of gorgeous blue and green faïence beads, to enhance their white robes and to embellish their coffins in death. Ladies of the Italian Renaissance beaded their netted caps and yokes with the same technique in similar diamond-mesh pattern.



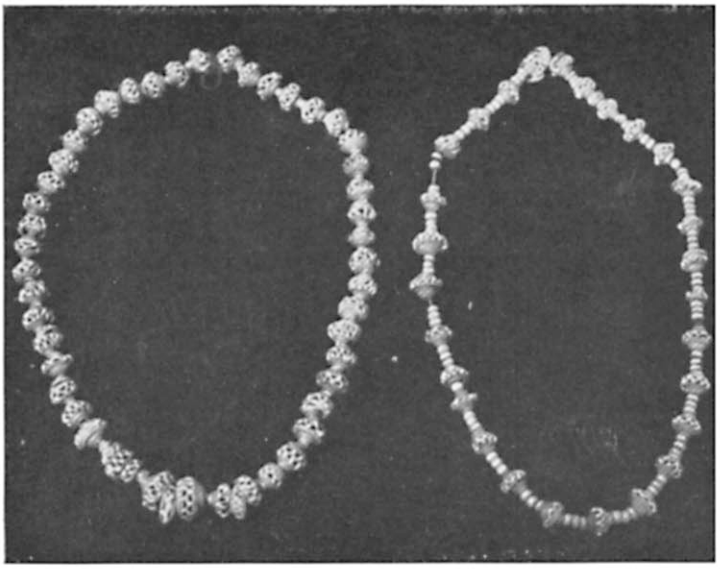
From Pazaurek — Glasperlin- und Perlen-Arbeiten

Beaded Workbasket, Beginning of 18th Century. Munich Museum

To return to an earlier style again, it is evident from the mosaic wall decorations, such as the procession of female saints pictured at S. Apollinare Nuovo in Ravenna, that in the late Eastern-Roman (Byzantine) period real stones or beads were sewn to the garments in ornamental border patterns. These were no doubt inspired by the mosaic patterns and by the Champlevé and Cloisonné enamels which echoed the same splendor of color used in the architectural ornament as well as in personal jewels. An example of such use of stones or beads is shown in the beautiful robes upon the figure of Saint Agnes which decorates the apse of the church of her name outside the walls of Rome.

The beauty and richness of this Byzantine color flowers again in the jewels and is reflected in the sewed-on ornaments of the centuries of the renaissance in Italy, France and England. A fifteenth-century portrait by Piero della Francesco shows an exquisite cap patterned with sewed-on seed pearls, from which depends a charming veil edged with clusters of beads in trefoil points.

English custom of the Tudor and Elizabethan period employed quantities of jewels, such as amethysts, sapphires, pearls, diamonds, rubies and semi-precious bead ornaments, and sewed them to every part of the costume, at the neck line, the belt line, on the sleeves, at the wrist, down the front of the skirt, and even on the hats of the men. Such abundant bead decoration points to their obvious manufacture in and importation



From Pazaurek — Glasperlin- und Perlen-Arbeiten

Necklace of Carved Beads, Renaissance. Vienna Museum

from the ancient bead centers of Southern Europe, notably Rome, Constantinople and finally Venice. Where, at Murano, flourishing glass factories were established and produced these beads which came to be so plentifully sprinkled over the garments of milord and lady, replacing the real jewels used earlier.

Until the Stuart period in England no extensive use of tiny beads occurs. This type of beadwork is contemporary with the curious stump-work embroidery of the same period, and was sometimes combined with it to introduce small details. They were also used to embellish embroidered panels, caskets, and mirror frames. Bead baskets were made by stringing beads on wire and then twisting these wires around vertical ones that had been fastened in a base at regular intervals. The shape of the basket depended upon the shape of the vase and the number of beads between the vertical wires.[1]

Purses were knitted from silk on which the beads had been strung to form a pattern. White satin purses patterned with beads were very much the vogue. These designs were sometimes padded to raise the beads. In the sewn bags the beads were put on one by one with a half cross-stitch, or were laid on four and five at a time and caught down. This was apt to give a ribbed effect and looked not unlike couching.

Beads were little used in the first three quarters of the eighteenth century. In the latter part, however, of the eighteenth and the beginning of the nineteenth century we find knitted, crocheted, and sewn bags very much the mode. Patterns were jealously guarded particularly in the American Colonies. If a lady had an exceptionally fine bag pattern she shared it with her very best friend only.

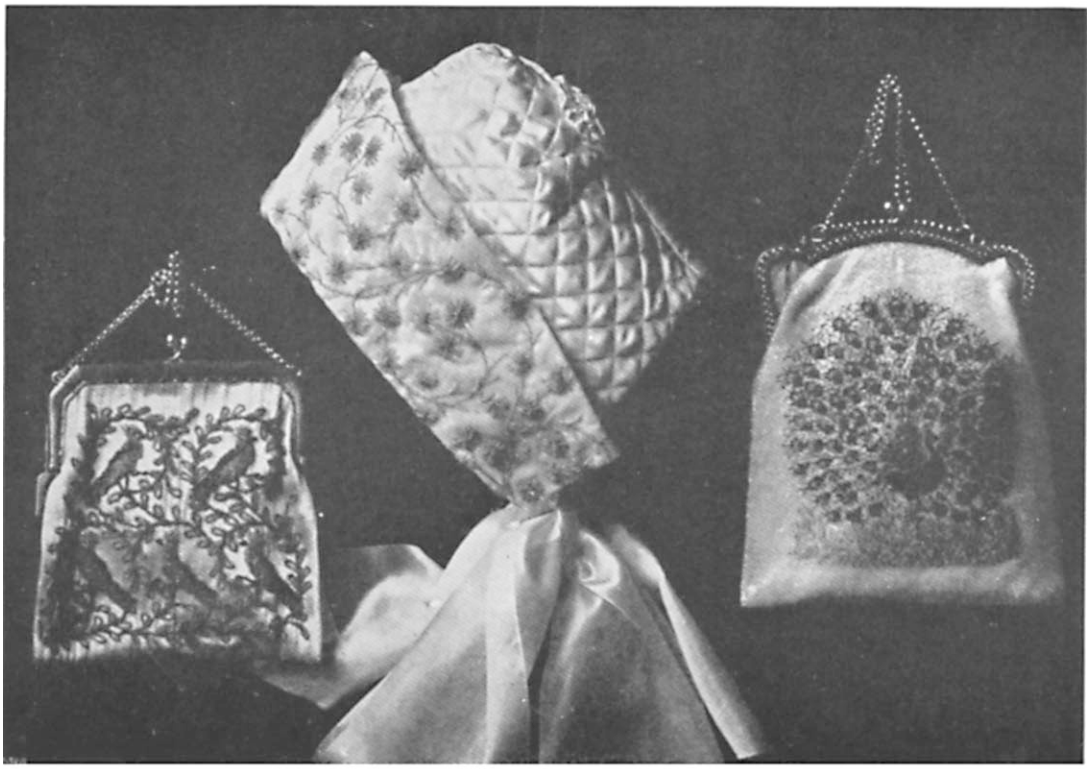
An extremely amusing incident of this kind is told of Matilda Emerson and Ann Green, both very fine needlewomen, also rival candidates for the affections of the minister of the town in which they lived. Matilda had a very beautiful bag pattern which consisted of a funeral willow tree with an urn beneath it, near a grass-grown grave. This was to be worked in grays, purples and white on a black ground. Matilda, in order to have a "friend at court," gave this very appropriate pattern to the minister's sister, who kept house for him. She began to work the bag and presently found that the beads, strung according to the directions, did not give the desired effect although she had followed Matilda's directions with care. She was naturally quite put out and so provoked that she told her brother of the incident, which inevitably prejudiced him against Matilda. Ann, the other fine needlewoman, did not prosper from



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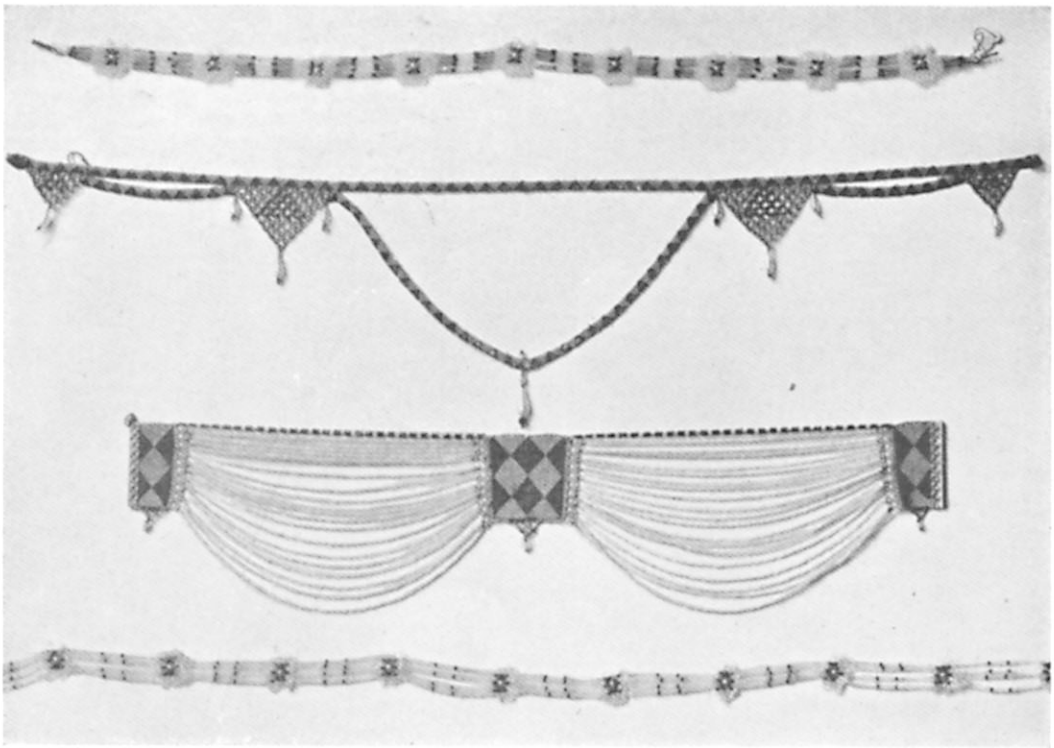
Tray in Beadwork, about 1750. Stuttgart Museum

[1] Lourdain, "English Embroidery."



From Pazaurek — Glasperlin- und Perlen-Arbeiten

Cap and Two Bags — Modern German Work



From Pazaurek — Glasperlin- und Perlen-Arbeiten

Bead Necklaces — Modern German Work

this as might have been expected. She, being a good New Englander with the proverbial New England conscience, finally confessed to the minister that she had mixed Matilda's directions for the bag, so that the lack of pattern would reflect discredit upon Matilda's skill and spoil her chance of winning his affections. The minister being a canny parson scorned both for stooping to such unworthy ruses and selected another girl for his wife.[1]

Many bags of this period are quite beautiful, although the majority are inclined to be realistic in their design. Two of the bag designs to come are from this period (pages 25 and 28). These are good examples of the two principle techniques — knitting and crocheting—employed at this time.

Most of the modern commercial bead bags are made in France and Germany. The French bags are woven by hand on a loom the size of the bag, and the German ones are made by crocheting the beads onto a net foundation on which a pattern is drawn. These bags are very fragile. The German ones rip very easily, and the warp threads of the French ones break from the weight of the beads. The most satisfactory ones are those knitted or crocheted by hand, as our grandmothers made them.



From Pazaurek — Glasperlin- und Perlen-Arbeiten

Writing Portfolio, about 1800. Private Collection

Cross-Stitch on Canvas

Five methods of making bead bags are in use at the present time. No matter what the weak point is in each of these techniques, the designs to be shown in later articles can be executed in all of the following ways.

The first method consists in sewing beads onto a piece of cloth or canvas upon which a pattern has been drawn. This method does not require any particular skill, and is by far the simplest of all, each bead being sewn on individually to the cloth with a very fine needle, No. 11 or 12 preferably. Buttonhole or lampshade twist is the best thread to use. Ordinary sewing silk is too weak and purse silk is too heavy to give a nice effect. Knotting of the thread is to be avoided, as it tends to pull through the cloth and spoil the design. Each bead is sewn on with what is known as the tent-stitch or half of a cross-stitch. (See plate No. 3.) Care must be taken to keep the rows straight if an all-over pattern is being done on cloth. If working on cross-stitch canvas, its mesh will keep the work in even rows. On this canvas a bead is sewn over each group of four threads that form a small square. (See plate No. 3.) The canvas should count from eight to ten meshes to the inch; of course, the size of the bead governs the size of the canvas used. If the beads are large the canvas mesh must be correspondingly large. Sometimes backgrounds are not filled in one bead at a time, but with two to six beads strung on the needle and fastened down at one time. This does not give as smooth and even a background as when they are sewn down one by one. Any of the patterns can be carried out in this way by using a canvas ground and counting the squares in the pattern, each square standing for a bead and a corresponding mesh of the canvas.

The next method explained is in use in most of the commercial bags as well as for the bead passementerie that comes by the yard. In this method the pattern is printed on the fabric to be beaded. Most of the bags are made on black net if the general effect of color is to be dark, and on white net if it is to be light. The design is not limited by the angular form of material which was true of canvas. This permits freer the rendering of forms in outline. Stems, for example, may meander spirally throughout the design without regard to the horizontal and vertical character of the background.

Chain-Stitch on a Net Foundation

The net is stretched in a small frame a little larger than the bag and fastened securely to the

[1] Earle, Alice Morse, "Two Centuries of Costume in America."

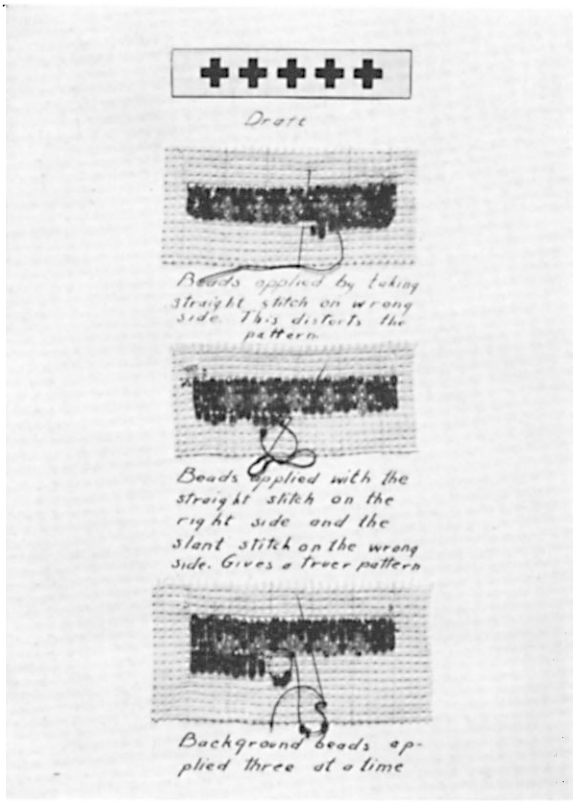


Plate 3

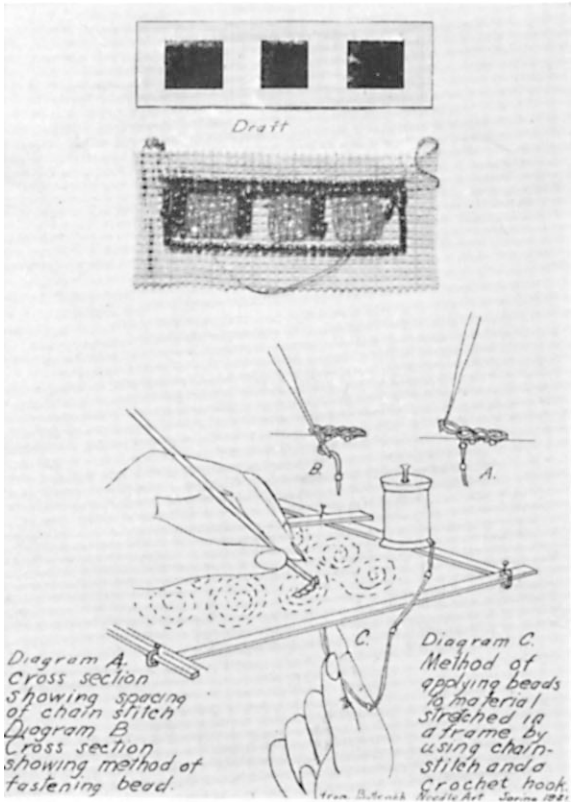


Plate 4

edge. Then the beads that have been strung on linen thread and wound around a spool are ready to be applied, each color to be used in the bag being strung separately. The beads are held in the left hand underneath the frame, always working from the wrong side. Select the spot that is to be filled in with a certain color bead and push a crochet hook (No. 11) through the material on the edge of the spot of color and catch the thread that the beads are strung on with the crochet hook, pull it through the cloth and fasten it securely. A bead is now held up close to the cloth and the hook is again pushed through it a bead length from the end, a loop of the thread being then pulled up through the cloth. Keep the loop on the needle; again holding a bead close to the fabric, push the hook through the cloth, pick up the thread, pulling it through both the material and the loop which is on the needle. This operation is continued until the design is completely outlined. Then the center is filled in — the beads may follow the outline until the whole space is filled, or they may cross the space in straight rows. The first method is the best it be followed. After all the spots of color are in place, the background may be filled in in any way the worker desires. (See plate No. 4.)

In beading a simple running pattern the line of beads follows the outline of the pattern, filling in the background with beads in rows after the pattern beads are in place. In the case of a design where two or more colors are used, the thread is fastened securely at the beginning and end of each color. One of the disadvantages of this method is that the work must be done from the wrong side and without seeing what is being done. Then, too, the beads are apt to rip off easily if one thread is broken, since this stitch is nothing more nor less than the old-fashioned chain-stitch worked through the cloth instead of into a long string. The following patterns can be executed in this manner by transferring them from the paper to the cloth. This can be done by placing an ordinary transfer carbon paper under the pattern, between it and the material and tracing over the pattern with a sharp pointed stick or pencil. The transfer carbon paper comes in several different colors, green, blue, red, yellow or white, and may be purchased at a good stationery store.

Method by Single Crochet

The third method of making bead bags is by crocheting without any foundation material. For a simple plain bag with no pattern in it, the beads should be strung on purse silk that matches them. Sometimes an interesting variation can be secured by stringing a dark bead on a light thread or a light bead on a dark thread. The color of the thread sparkles through in quite a delightful manner.

To String the Beads

More than two bunches of beads should not be strung at one time, as they are very awkward to handle in any larger quantity. The stringing of these beads need not be a laborious task. They can be done very easily and simply in the following way: Remove the end of one strand of beads from a bunch, hold the strand in the left hand; take the end of the purse silk in the right hand and tie the two ends together so that the purse silk makes a loop over the end of the thread that the beads are strung on. (See plate No. 5A.) Then slide the beads down over this very simple knot onto the purse silk. If a bead is reached that will not slip over the knot, break the thread, discard the bead, and tie another knot. Any bead that will not go over this knot cannot be strung with a needle.

To Begin the Bag

When the beads are strung, the bag is started. Next crochet a chain, any number from 50 to 75, depending on the size of bag that you wish. This chain will be the actual width of the bag when finished, forming the central rib of the bottom of the bag from which the work is to be done continuously in one direction, round and round this central rib, growing from the bottom up the sides in tubular form without seams. Use a No. 9 steel crochet hook, keeping the chain very loose. The average beginner crochets too tightly, and may have to rip out the work several times before it is loose enough. So bear in mind that all work is to be loose and pliable. Now for the first row of beads, chain one, insert the hook into the last stitch from the hook, pull through a loop, then push down a bead close to it, throw the thread over the hook and pull it through the two loops that are on it. (See plate No. 6.) This stitch is commonly known as single crochet or half stitch. This operation is continued into the next stitch, pulling up a loop through the chain, pushing down a bead, then pulling a loop through the two stitches that are on the hook. Repeat this the full length of the chain. Put three stitches, with a bead in each stitch, into the last stitch of the chain, then turn the work so that the beads are away from you, and continue down the other side of the chain. (See plates Nos. 5B and 6.)

The Second Row

Continue the work in the top of the last row of single crochet and beads, picking up only one side if one is broken. Continue around and around the bag in this way until the desired depth is reached. Fasten the thread by weaving it back and forth into the fabric. (See plate No. 6.)

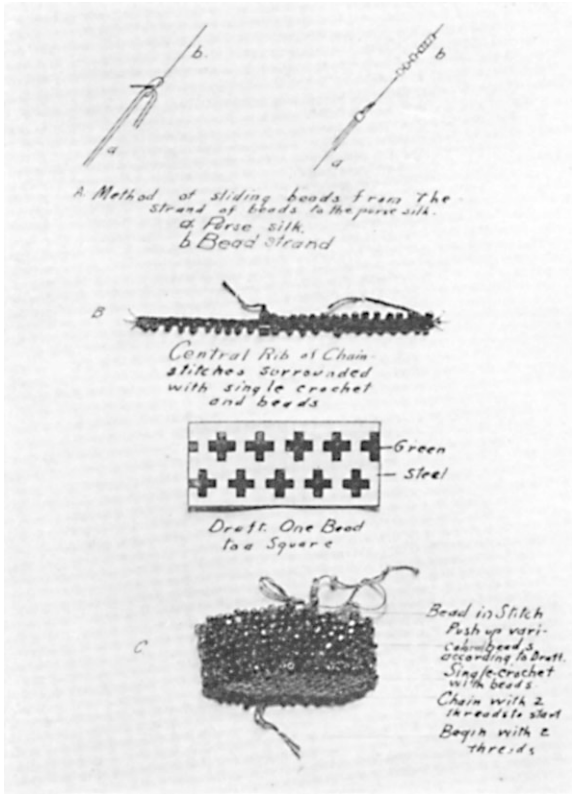


Plate 5

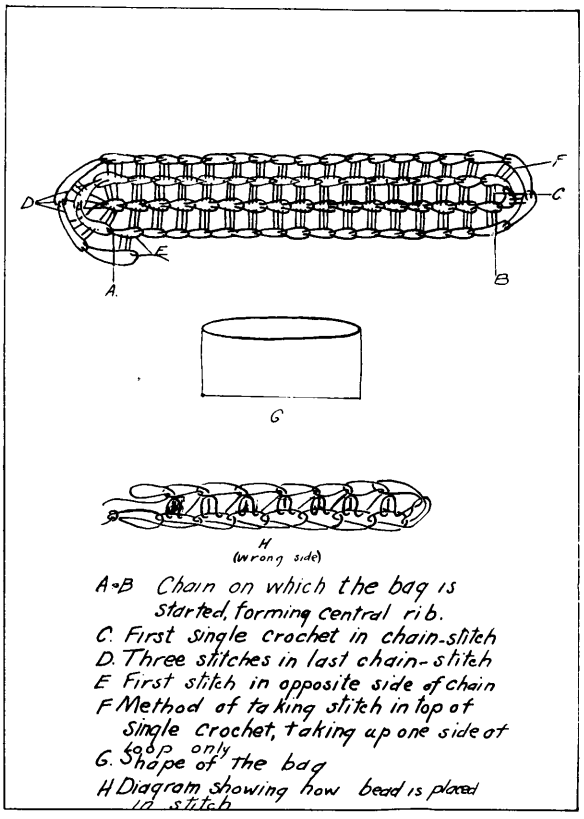


Plate 6

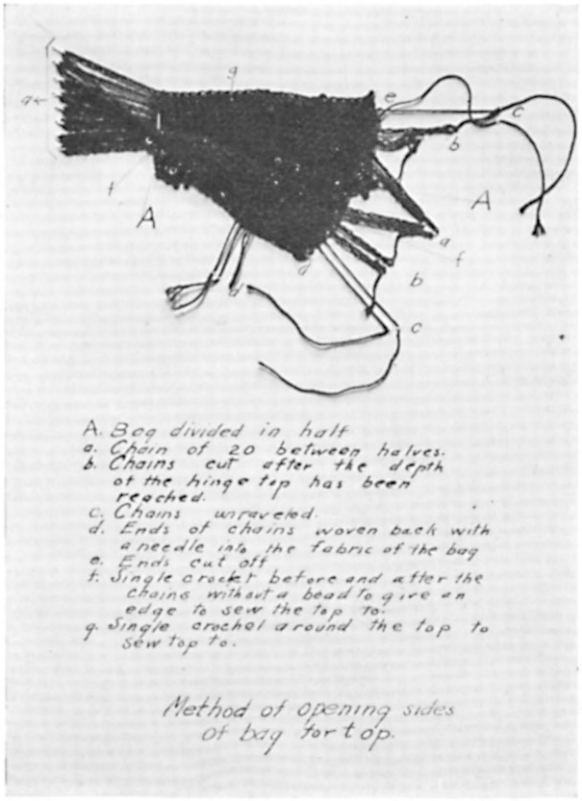


Plate 7

To String More Beads

This bag will undoubtedly require more than two bunches of beads, so when the end of the beads already strung is reached, break the thread and add more. Join the ends with a hard knot close to the hook and work them in under the next stitches. Never trim them close, as that weakens the fabric of the bag, since silk knots slip loose easily if cut too short. These plain-colored crochet bags can be varied in texture and pattern by omitting beads to form checks or stripes if desired.

To Slit the Bag for a Mounting

If the bag is to be mounted with a metal top that opens from a hinge, a different procedure must be followed. The bag is started and worked, as stated before, up to the bottom of the hinge of the bag top. The problem is now to form openings at the sides into which the hinge will fit as into finished sockets. (See plates Nos. 7 and 8.) Without discontinuing the crocheting round and round, which keeps the beads on one side of the bag (the inside so far), turn the bag right side out; locate the two ends of the original central rib chain, and from these end beads follow up every row till the top is reached. This should divide the bag into two equal parts. Mark these points with a contrasting colored thread. Start from one thread; work across in the same way, placing one bead in every stitch until the thread is reached that marks the halfway point. Chain 20 stitches loosely, very loosely. Now take the next stitch in the same way as before, a single crochet with a bead in the stitch. This forms a long loop of chain stitches between two stitches at one edge of the bag. Continue across the other side of the bag until the other marker is reached, and chain 20 in the same way as was done at the opposite edge between the two stitches. Work across the next side with single crochet and beads until the stitch before the chain is reached. Put one single crochet in this stitch with a bead, and another single crochet in the same stitch without a bead. This will form an edge to which you can sew the top when your bag is finished. (See plate No. 8.) Now chain 20 after this stitch. Skip the chain of the row below entirely. Nothing is to be done with any of the chains that occur in each row until the bag is entirely finished. Put one single crochet without a bead into the next stitch at the end of the chain of the row below. Into the same stitch put another single crochet with a bead, and continue across the side with a bead in each single crochet. Repeat this at the other edge. These two chains are made in every row until the depth of the slit is equal to the depth of the top. Finish off with a row of single crochet and fasten the thread. To open up the side

(*Continued on page 44*)

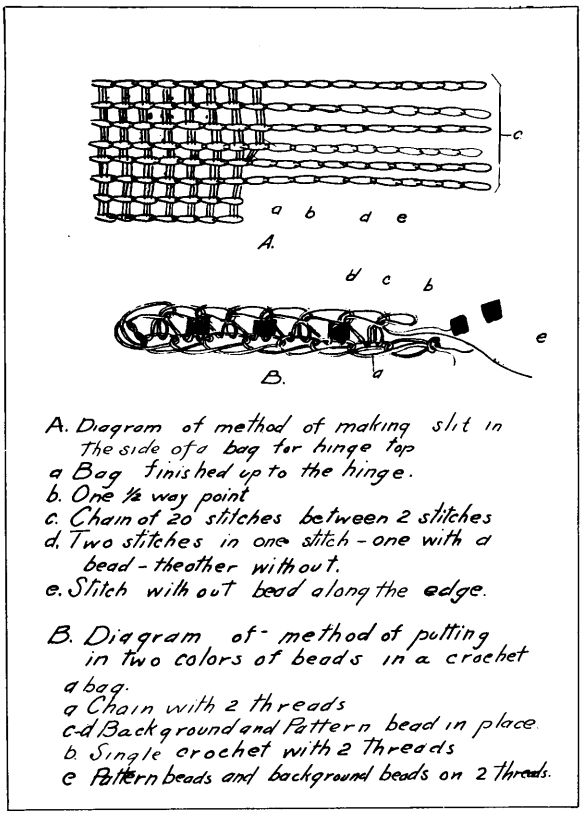


Plate 8

Gauze Weaving

BY ROBERT F. HEARTZ

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WE have read much in recent magazine articles about the use of the "lowly dish cloth" to beautify our homes. We, who have looms, may also weave it, as it is a plain gauze weave, and can be woven on a four-harness loom. To do this, one need not make any great outlay for additional changes and equipment, as only a bar, known as a slackener, and some doup heddles are needed. These can easily be made at home.

The gauze weave is a plain type of weave, and the hand-woven product has this advantage over the "dish cloth material" in that it can be much more firmly woven and has more body to it. It is the strongest and most durable weave known. Gauze weaving was known to the primitive races, and there are several of their crude looms in existence today that are threaded for this weave. It forms an important class of modern commercial fabrics, some of the most common ones being marquisette, cable net, Madras muslin, mosquito netting, grenadine, bolting cloth, etc., and, because of its durability, foundation fabric for automobile tires.

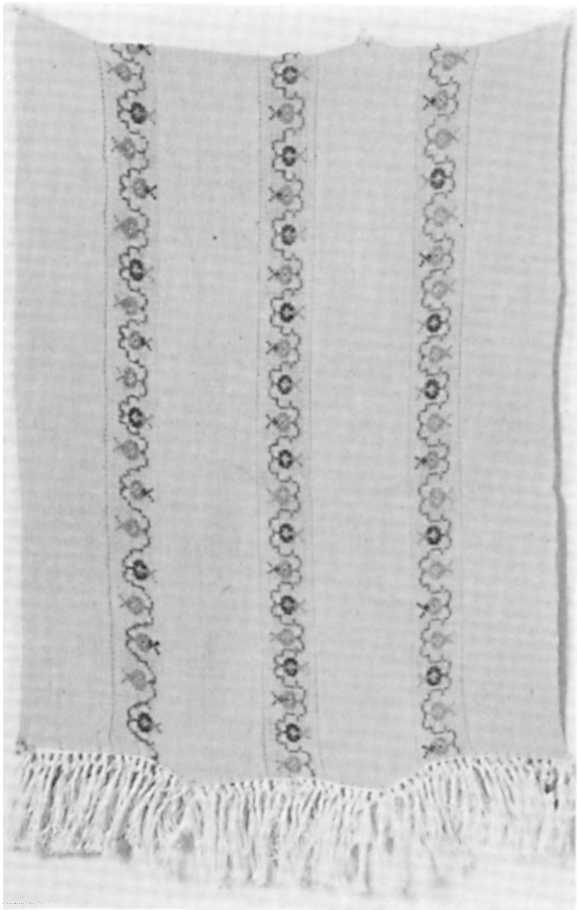


Fig. 1 — Table runner with cross-stitch embroidery. Gauze weave

The first project in this weave should be simple. After the basic principles are understood, many other possibilities offer themselves.

The gauze can be woven on a four-harness loom using (2) treadles. It is so drawn in the heddles that, on one shed, every other end is raised, as in plain weaving. On the next shed, those ends that were raised are again raised, but, on the other side of the ends in the down shed. This twisting is controlled by the two front harnesses, called "the doup" and "standard" heddle frames, and in the movement of these heddle frames is the secret of gauze weaving. The type of loom equipped with rollers can be used, but one equipped with jacks or levers will prove so much more satisfactory that it would be worth while to make the change if one is planning to weave much of the material.

Doups and Standard

A doup heddle is a string heddle, one half the length of the ordinary heddle, which should be of wire or flat steel. The doup heddle should be made long enough so that, when fastened to the lower bar of the first or doup harness frame, the loop will be long enough to go through the eye of the standard heddle, on the second frame, when both frames are level (Figs. 2 and 3). The doup should be made of hard, twisted or braided fishing line, but must also be very flexible.

Setting Up

For weaving coarse materials, regular carpet warp may be used; set (12) ends to the inch. The weft should be slightly heavier than the warp. The end of the warp should then be drawn

Robert F. Heartz

Fig. I.

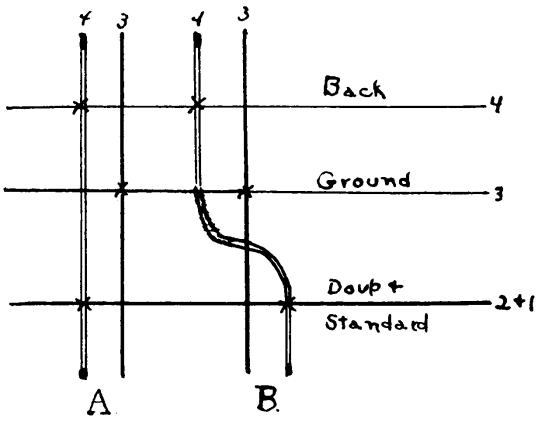


Fig. II.

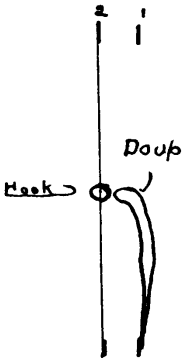


Fig. III

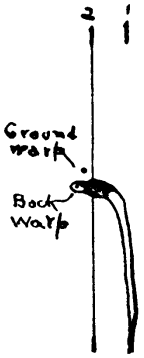


Fig. IV.

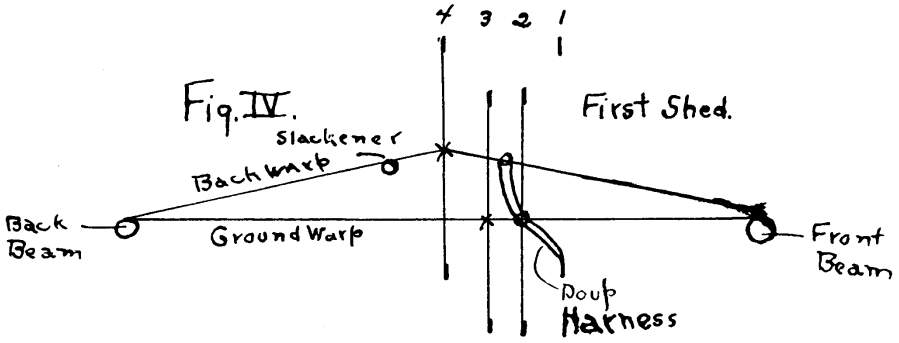


Fig. V.

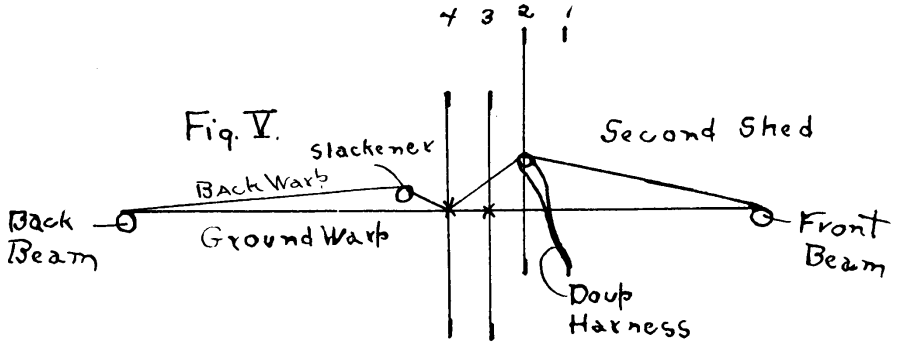




Fig. 2 — Table runner stencilled in color and outlines stitched. Gauze weave

through the two back harnesses in regular order for plain weaving, that is, 4; 3; 4; 3, etc. The harness frames are here called "back" (4); "ground" (s); "standard" (2); "doup" (1).

The second or standard frame should be equipped with the same number of heddles, as the back frame and the first or doup frame should have an equal number of doups.

After all of the ends have been drawn through the two back frames, beginning again at the left, we are ready to draw in on the standard and the doup heddles. A doup heddle is put on the doup frame and the loop is carried through the eye of the standard heddle, being drawn through to the left. The fourth or back end is drawn through the loop thus made, and the third or ground end is drawn to the left of the standard heddle and above the back and douping end (Figs. 2 and 3). The two ends are drawn together through the same dent in the reed. The next two ends (4 and 3) are drawn through in like manner and so on, for the remainder of the warp. Every other dent of the reed is skipped, otherwise all the warp should be crowded to one side of the loom. There should be a selvage of about six ends on either edge of fabric and these should be drawn 4–2; 4–2; 4–2.

Tie Up and Slackener

Frames 1 and 4 should be tied to the left or No. 1 treadle and frames 1 and 2 should be tied to No. 2 treadle.

Before tying up the warp, an appliance called a slackener must be put in place. It consists of a round rod or lease stick. (A broomstick will do.) It is used to take up the slack caused by the irregular shed of this type of weaving. To insert, the fourth frame is raised and the rod passed through the shed thus made at the rear of the harnesses (selvage ends excepted). A cord is tied to the center of the rod and is passed through a pulley fastened in the center of the top beam of the loom. The loose end of the cord is dropped straight down and tied to No. 1 treadle. The adjustment of the slackener is governed by the individual loom, but, at the beginning, may be set about six inches above the center line of the warp.

The slackener should be balanced at the center, otherwise it will move unevenly and cause an uneven shed. A loose cord may be attached to either end of the slackener and tied to the back

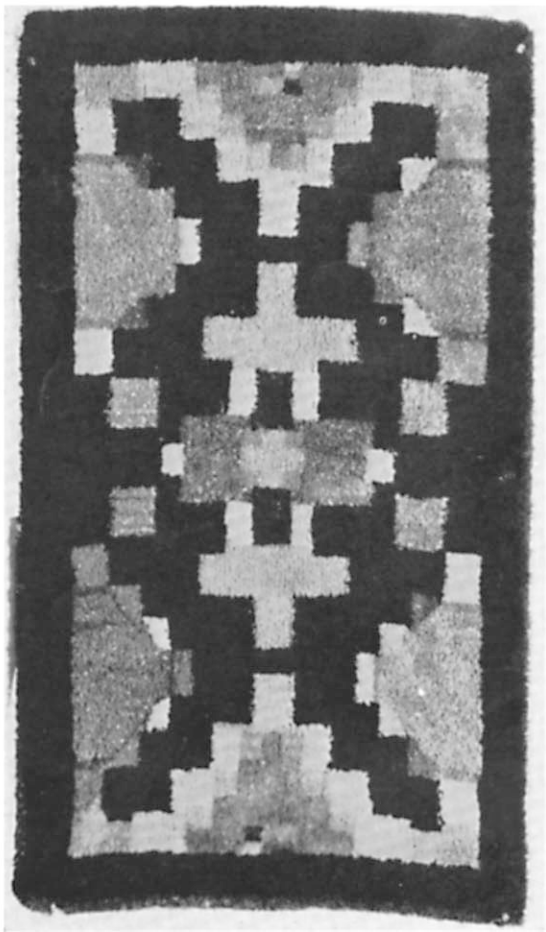


Fig. 3 — Rug, worked in yarns on gauze weave base

beam, drawing the slackener back about five inches. They should not, however, interfere with the raising and lowering of the rod itself.

After the warp is drawn, the harnesses tied up, and the slackener in place, the warp tieup should be made, but not before. Treadle No. 1 is held down and the warp tied to the front apron, completing the preparations for weaving.

The Weaving

In the harness tieup, it will be noticed that the third harness is not tied up at all, and it follows that the ground ends are always down. The fourth harness is tied to both treadles, and it follows that the back ends are always raised. Since this is so, some method must be devised of twisting the ends by raising the back ends first on the left and then on the right of the ground ends.

So we come to the principles of gauze weaving. On the first shed of the gauze weave, frames 1 and 4 are raised, causing the back ends to be raised on the left of the ground ends (Figs. 4 and 1A). On the second shed, frames 1 and 2 are raised, and the doup heddle pulls the back ends under the ground ends, and the two frames working together raise the back ends to the right of ground ends (Figs. 5 and 1B). This makes the twist that holds the filler in place.

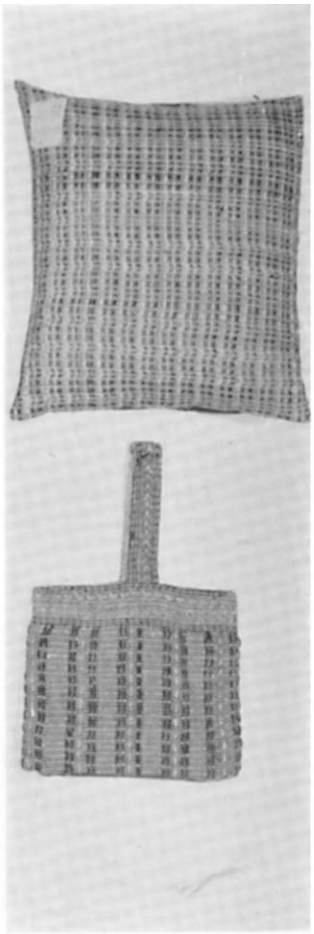


Fig. 6 — Bag and Pillow Top — worked in yarns on gauze weave base

It should also be noted that on the second shed the slackener is lowered and allows the extra play necessary for the back ends to be drawn under and up, without causing any undue strain on the warp.

Since the third frame is always down, it is well to fasten it so, making certain of an excellent shed.

Care must be exercised in weaving not to pull in on the tabby or filling thread, as there is considerable takeup of filling in beating, which will tend to pull in the selvage edges. After the shuttle has passed through the open shed, the filling should be loosened and laid at a diagonal position from the fell of the woven cloth to the reed. Then, in beating up, this slack works toward the tight edge, and does not cause it to pull in.

If the materials suggested are used, a fabric similar to dish cloth will result. The weave may be varied by weaving about two inches plain; 4–2; 4–2; then two inches of gauze, and so on. The striped fabric resulting is suitable for table runners with small figures or border designs. Another novelty effect may be had by drawing some of the doups through to the

(Continued on page 44)

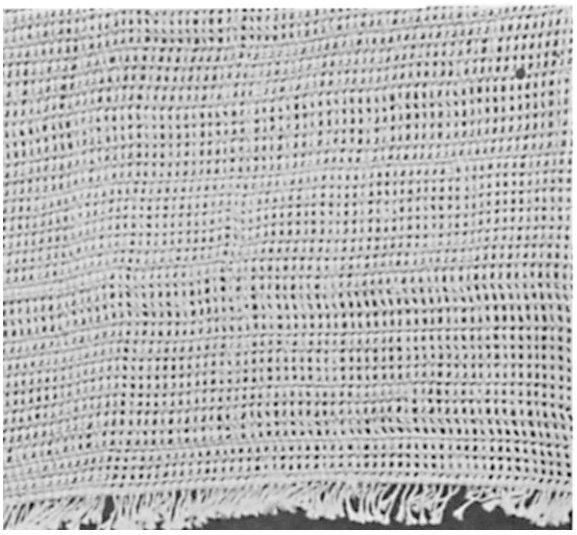


Fig. 4 — Specimen of plain gauze weave

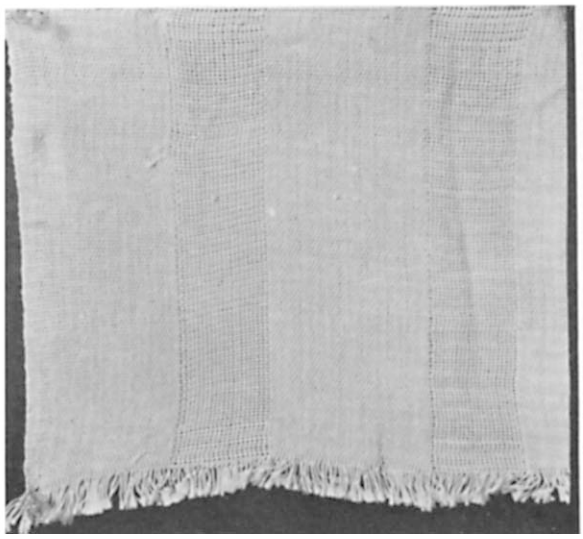


Fig. 5 — Specimen of figured gauze weave

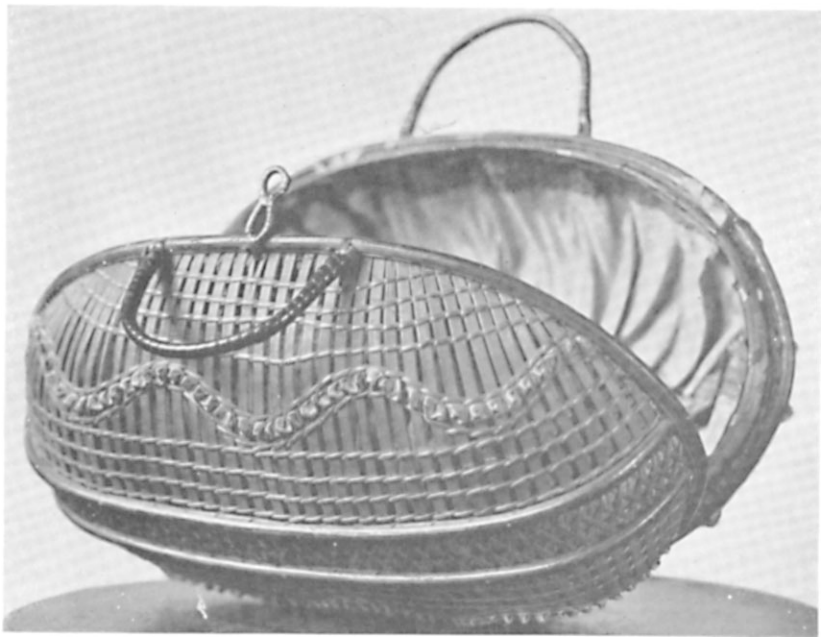
Stories of Old Baskets

BY ELLA SHANNON BOWLES

"Chairs to mend, and delf to sell!
He clashes the basins like a bell;
Tea-trays, baskets ranged in order,
Plates with the alphabet round the border!"
— WILLIAM BRIGHTY RANDS

TUCKED away under the eves of old garrets, redolent with the ghostly fragrance of bunches of dried tansy, sage, thyme, marjoram, pennyroyal and savory, baskets used in the many activities of early American home life are awaiting the hands of the arts and crafts worker and the antiquarian, for the collecting of examples of old-time baskets is quite an unexplored field.

Such a garret in a New Hampshire homestead, to which a daughter of the family has fallen heir, is a gold mine for collectors who are interested in the customs of the past and who wish to begin the study of the historical and artistic significance of the homely handicrafts practised by our forefathers.



Miss Anne Grant's Cap-Basket

"I have one of those rare houses now that has not been vandalized by antique-hunters," the owner of the homestead, who knew of my interest in baskets, whimsically told me, "and it is filled with antiques. I should presume that I have more than fifty old baskets in my possession, all the way from knitting-baskets to those holding cheese curd."

Basketry is one of the earliest forms of handicraft and even antedates that of pottery-making. According to H. H. Roberts, Jr., of the Bureau of American Ethnology, the basket-makers who wove baskets and textiles, but made no pottery, were the first of the cultures preceding the Pueblo people, whose great apartment-cities stand as a permanent memorial to their complicated civilization.

You will recall the fact, too, that the Israelites were commanded to offer unto the Lord as soon as they came into the Land of Canaan the first fruits of the earth in a basket, though there is evidence that this basket may have been made of beaten gold. Baskets over six thousand years old have been unearthed in middle Egypt, and the ancient Britons were expert in the art of making them. In fact, baskets were produced by all peoples in all centuries. Some shapes like the melon or saddle-basket woven by our southern mountaineers from designs brought from Africa by the Negroes have become international. As for weaves, one expert tells us that there is not a weave of any kind, no matter how intricate, that has not been handed down in perfect form in their basketry by our savage ancestry.

The average person usually thinks of Indian baskets when the word is mentioned. In 1635, William Wood wrote of the baskets made by the squaws in the New World.

"In summer they gather flags of which they make mats for the houses," he said, "and hemp and rushes with dyeing stuff of which they make



Basket Decorated with Berlin Work

curious baskets with intermixed colors and portraitures of antique imagery. The baskets be of all sizes from a quart to a quarter, in which they carry their luggage."

But the baskets of interest to us are those which were made on farms by our own American ancestors or which were sold by itinerant basket-makers who traveled about from hamlet to hamlet, peddling the news of the day with their wares. Their fathers had learned the art of basket-making in rural England, for you will recall that Dyer, the poet of the country-side, speaks in "The Fleece" of rude baskets woven from the flexible willow.

The basket is a useful article and usefulness was the predominant note in the handicrafts of early America. First, there were the various types brought into being by the needs of the heavy farm work, the baskets for gathering the harvests, for carrying grain to the stock, for bearing the seeds to the planting. Sometimes baskets were used as sifters or for winnowing the chaff from the seed. Not long ago, a collector found, in an old barn in the White Mountains, forms of basketry, crudely woven in huge sheets, which must have been used to sift grains.

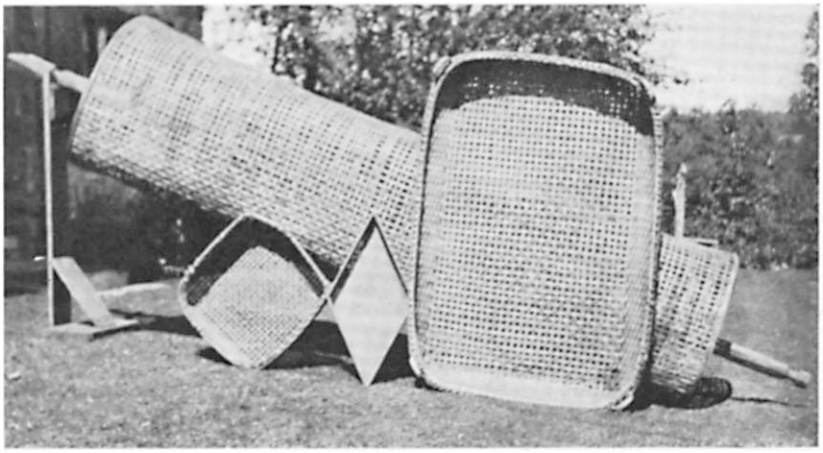
Cider, that great drink of early New England, was compounded by pounding apples by hand in wooden mortars, and the pomace thus formed was pressed through baskets.

Yes, baskets are associated in our minds with apples, but they are even more closely identified with the history of Indian corn! At apple-bees and corn-huskings the basket played an important part.

Did you ever, by any chance, attend a corn-husking, held in the great cobwebbed barn, overflowing with provender for sleek cattle? The corn-husking is nearly a social gathering of the past, yet the custom is kept up in remote parts of New England. During the nineteenth century a corn-husking was as much a part of the autumn activities as the cider-making.

Stacks of corn stalks heaped in corners faintly lighted from candles set in tin lanterns, laughter and chaffing from the groups of neighbors assembled to help break the ears from the stalks and strip the husks from the ears, the row of round-bellied pumpkins scooped out for Jack o'Lanterns and set outside the barn to welcome the guests, such were a few of the ingredients of an old-time husking-bee! How the fingers flew, with tongues keeping to the tempo! Hither and thither hurried strong-armed boys bearing baskets to the huge granary, "full to overflowing" with golden ears of corn! The white husks piled up. A red ear, signal for snatched kisses, was found. Now the last basket was sent out, the work was over, and the host announced the event of the evening, the bountiful supper, spread out in the long kitchen of the farmhouse.

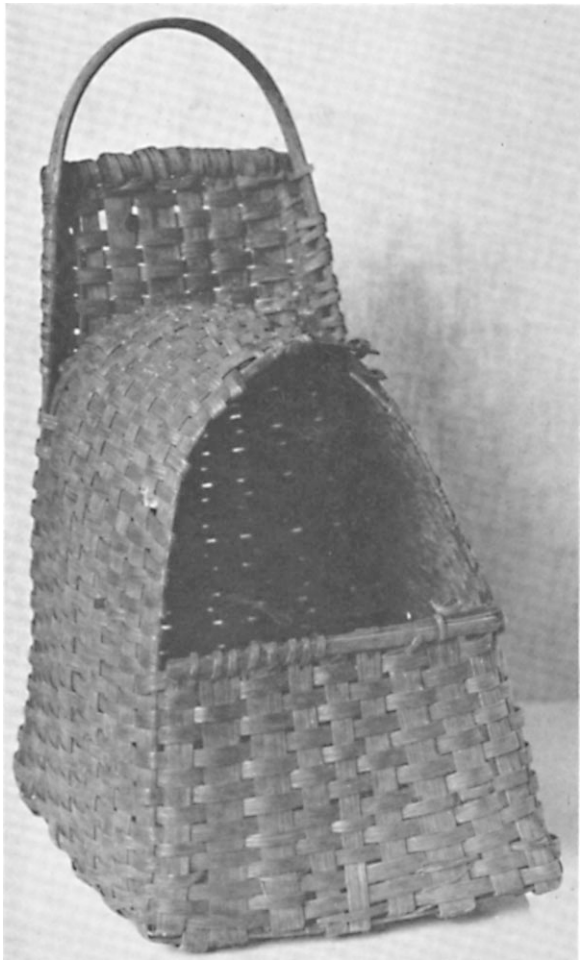
In the manner of the Indian basket-maker, the farm craftsman made use of the materials at hand, and so the native hickory, willow and ash were gathered for the weaving of the baskets. Black ash was especially suitable, for it could be easily split into weavers of workable thickness, after



Basketry Found in Old Barn at Sugar Hill, New Hampshire

they were hammered out with a wooden beetle. In the South, workers are still making hickory baskets by the same designs and methods as did their fathers and their fathers' fathers before them.

The long pine needles of the South also gave material to the basket-makers. But the products were purely dainty, feminine objects. We are told that one of the first American women to take up the work of weaving needles into baskets was a Mrs. McAfee of West Point, Georgia. She first used the needles for this purpose during the Civil War when the lack of raw materials compelled the Southerners to rack their wits to find suitable substitutes for their handicrafts. And do you know what was the first piece of basketry she made? Just a hat for her father, and she sewed it with the last spool of thread the family owned! So, after that, she was obliged to spin her own thread when she wished to sew baskets!



Weaver's basket to hang on loom to hold shuttle-spools

Now that we are speaking of hat-weaving, we might mention the fact that in this country straw-braiding was commenced in Providence, Rhode Island, in 1798, by Mrs. Betsey Baker. Each strand of her first bonnet was woven of seven straws with bobbin set in the openwork, and the dainty piece of headgear was lined with pink satin. Wide field hats were woven from rye straws in New England, and fast flew the fingers of the daughters of large families to provide head-coverings to protect their "men-folks" from the hot sun of the great hayfields.

This craft of hat-weaving also brought in a small bit of spending money for the girls and women, in a day when even a well-to-do farmer's daughter would "hire out" for a dollar a week to earn the money to buy her wedding "chiny." The traveling traders who dickered at the farms purchased palm-leaf in bales, and brought it to the women, who slit and braided it into hats. Then the completed hats were collected, but the makers received but a mere pittance for their work.

Added to the many duties of the girls of colonial days was that of basket-making. Listen to this extract from Abigail Foote's diary, and you will get a slight idea of the occupations which engaged that young lady's attention:

"I fixed a gown for Prue — mended Mother's riding-hood — spun thread — Fixed two gowns for the Welch girls — spun linen — Worked on cheese basket — Hatchel'd flax with Hannah — we did fifty-one pounds apiece — Pleated and ironed — Read a sermon of Dodridge's — spooled a piece — Milked the cows — Spun Linen, did fifty knots — Made a broom of guinea wheatstraw — Spun thread to whiten — Set a Red Dye — Had two scholars from Mrs. Taylor's — Carded two pounds of whole wool — Spun harness twine — Scoured the pewter."

The cheese baskets mentioned by Mistress Foote were important household utensils. They were frequently constructed of hickory splits, woven in open simple weaving, that the curd might pass through. Usually they were round, but sometimes larger square baskets were made.

The method of using the basket and "slicing the curd" has been carefully described by Eliza Nelson Blair in "'Lisbeth Wilson":

"A wooden tub sat in the entry; and across it were four thin slats, mortised together, each two crossing the other at right angles, the whole named 'cheese-tongs.' Upon them sat a square, shallow cheese-basket, lined with a sheer strainer that held the amber curd. She took a thin, sharp knife, and drew it gently through the soft mass, time after time, streams of whey following each



Basket Containing Two Bottles

delicately drawn seam, until the curd was in blocks half an inch square."

You, of my generation, who remember your grandmothers, may think of them as I do, in connection with their work-baskets and knitting-baskets. They were of great importance to the busy housewife when she had a few minutes to spare from the routine of her heavy work. Some of the covered knitting baskets were woven from flattened ash weavers, but work-baskets were more often made from the best of willow saplings.

In Pennsylvania, straw withes were used in the construction of utensils designed for dry purposes. One characteristic type was the bread basket to hold the brown loaves when they were drawn from the old bake-oven.

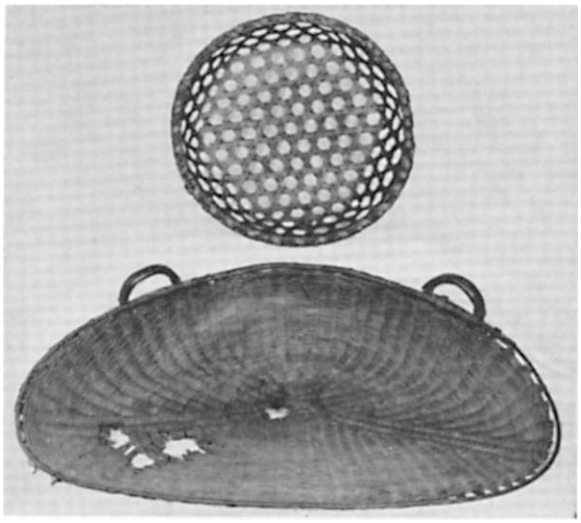
Speaking of Pennsylvania, I must not forget to mention a type of basket that is still being made in Lumberville by a very old man. I shall quote the words of the collector who first told me about this basket-maker and his products:

"It seems that some itinerant 'basketeer' from New England came into that vicinity, many years ago, and introduced the method which, I believe, is still in vogue there. And the present 'artist' is much enamored of his peculiar means of occupation and takes great pride in displaying it. The baskets have been used for about a hundred years on the Lehigh Canal, for feeding mules — they are fed, you know, as they walk along the tow-paths, with the baskets tied under their noses — and are generally used by the residents in that locality. They are also bought by tourists and collectors, not only on account of their curiousness, but because they are exceptionally serviceable, as well as decorative."

Sometimes in old-time basket-making, as well as in all arts and crafts, a name of a craftsman who did his work well lingers. A New Hampshire town history tells of one, Nathan Hunt of Boscawen, who earned his living making baskets and bottoming chairs. And the historian assures us that no better baskets were ever made, for they were strong, evenly woven, and of symmetrical form. What more could be asked of a basket?

I have talked so much about the serviceable basket, may I tell you something concerning the more delicate and ornamental types, so perishable that but few of them remain? A woman who loves and cherishes all the products of the handicrafts of homespun days, a Virginian, born in "The Valley," owns a dainty basket made by her great-aunt, an invalid, who designed a quilt and a basket for each one of her nephews and nieces. This basket is constructed of white oak splits, trimmed down to less than an eighth of an inch in width. It is about five inches in diameter and is kidney-shaped. It was the owner of this basket who first introduced me to the charming little baskets made of honeysuckle vines. Virginia is the only home I have so far found for them.

By-products of basketry are the woven cases found on certain old jugs and flasks. Let me describe one unique example owned by a Massachusetts collector. First, there are two lovely glass bottles, each ten and one-half inches high and of a delightful aquamarine coloring. And



Old Cheese Basket. Winnowing Basket, about 1690. From the Essex Institute Collection

each bottle, by the way, bears the greatly desired pontil mark! The basket which contains them has two compartments, but the reed separating them does not divide the basket all the way. It is lined with straw, not crammed in, but woven. The basket is sixteen inches high and twelve inches wide.

The spread of Berlin work in America set its seal upon basket decoration. Imported baskets were used for the work, and gay garlands and nosegays of flowers were picked out in gaily colored wools. During the early Victorian period the art was as popular as that of beading bags. Just where the baskets were purchased we do not know, but the following advertisement from *The Boston Almanac* of 1846 may throw some light upon the subject:

"S. Herman, 166 Washington Street, keeps constantly on hand a good assortment of Tin, Wooden, Iron and Shaker Wares, Japan, Canton, French and Common Baskets, Fancy Goods and Toys. Also Manufacturers of Willow Carriages, Cradles and Baskets."

It was during this period, too, that bead baskets and alum baskets were made for household decorations. Alum baskets did I say? Certainly! Look in Godey's Lady's Book for 1859 and you will find that their success depended somewhat upon chance for "crystals will sometimes form irregularly."

"Dissolve alum in a little more than twice as much water as will be necessary for depth of basket," the directions for the popular handicraft of our grandmothers continue, "Put in as much alum as the water will dissolve, using an earthern jar. Boil solution until half evaporated. Suspend the basket from a little stick laid across the top of the jar in such a manner that both basket and handle will be covered by the solution. Set in a cool place where not the slightest motion will disturb the formations of the crystals."

The basket-frame was made of wire or of willow and every portion of it was wound with worsted. The modern craftsworker will find interest in the suggestion for coloring the basket by boiling gamboge, saffron or turmeric in the solution to produce yellow, and logwood for purple.

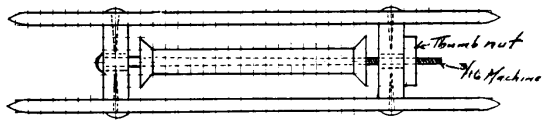
We must not leave the subject of baskets without speaking of the lovely little cap-baskets in which my lady carried her dainty trifle of silk and lace when "she a-visiting did go." And when she arrived at her destination off came her street bonnet and on went the cap which she had preserved so carefully in her little basket.

A friend of mine recently came into possession of the prettiest cap-basket I have ever seen. It consists of two hollow ovals, each about twelve inches long and nine inches wide, and made of narrow oak splints, interlaced with brown reeds and curving decorations of pale blue. Each section is lined with blue-gray watered silk, banded with purple. When the oval sections are closed together they make a safe nest for a fragile and expensive cap. And this particular cap-basket belonged, if you please, to a certain Miss Anne Grant, who was a famous belle and one of the great ladies of the South. She lived "next door" to Mrs. Jefferson Davis, and was, my informant assured me, her most intimate friend.

A Suggestion for Using a Rag Shuttle as a Spool Shuttle

BY RALPH A. HALL

TAKE some one-half (½) inch dowels and cut them in pieces to fit between the sides of the rag shuttles; bore one-quarter (¼) inch hole in the center of each piece.





Fit them in the rag shuttle the proper distance apart to fit your shuttle spools with the holes in line.

Obtain some three-sixteenth (3/16) inch machine bolts with thumb nuts to fit and use them to hold the spools in place.

Bore a one-quarter (¼) inch hole in the center of the side of the shuttle to lead the thread through.

Use a roll of adding machine paper and lay your color scheme out on a strip of it as long as your weaving is going to be (border and center). Attach one end of it to your weaving where it starts and let it roll up with your work. Both ends will be similar and equal.

Enamelling

BY GERTRUDE S. TWICHELL

A SECOND method which was much in use with the early workers is called champlevé, from a French word indicating that the ground or field has been cut away. This was used on large objects of cast bronze, brass or other metals, such as helmets, shields, horse-trappings, altar-pieces and articles of like nature, as well as on the more delicate pieces of jewelry. As a rule, opaque enamels were used for the larger work, as its quality of "carrying" at a distance far exceeds that of transparent enamels. This method is somewhat similar to that of cloisonné, in that cells are made in which the colors are laid. Unlike the first method, however, these cells are cut or dug out of the solid metal, the lines of metal which are left then forming the boundaries of the design. This method gives much more scope for the worker, as he has perfect freedom to vary the width of the dividing lines as much as he wishes to carry out his design. In the older work, quite often delicate patterns were traced on the surface of these wider flat spaces, adding to the richness of the effect.



No. 260 — Silver Jewel Casket. Modern enamel. By Gertrude S. Twichell. Flower design in softly glowing colors on turquoise ground. Gold and black outline. Metalwork by Milan G. Twichell. Exhibited at Society of Arts and Crafts, Boston

As the design is cut out from the solid metal, some knowledge of modelling, chasing and engraving is required of the enameler in order that the foundation may be perfected before the color is put on. Sharp engraving tools are required for this work, and they must be kept sharp in order to preserve the clean-cut lines of the design. The bottoms of the cells thus cut out are usually roughened

* This is a second article of a series on "Enamelling" by Gertrude S. Twichell.

in some way for use with opaque enamel, or traced with delicate patterns when transparent enamels are to be used. This breaking up of the surface helps hold the enamel so it does not have so great a tendency to fly off. The whole is a very slow and difficult process, requiring much practice and patience before efficiency is attained. After the design has been cut out of the metal, the enamelling is done just as in the cloisonné process, the hollows being filled with enamel. Some examples of old champlevé enamels in the Celtic room at the British Museum show unusual beauty in their intricate interlacing patterns. The Indian Gallery at the South Kensington Museum also showed



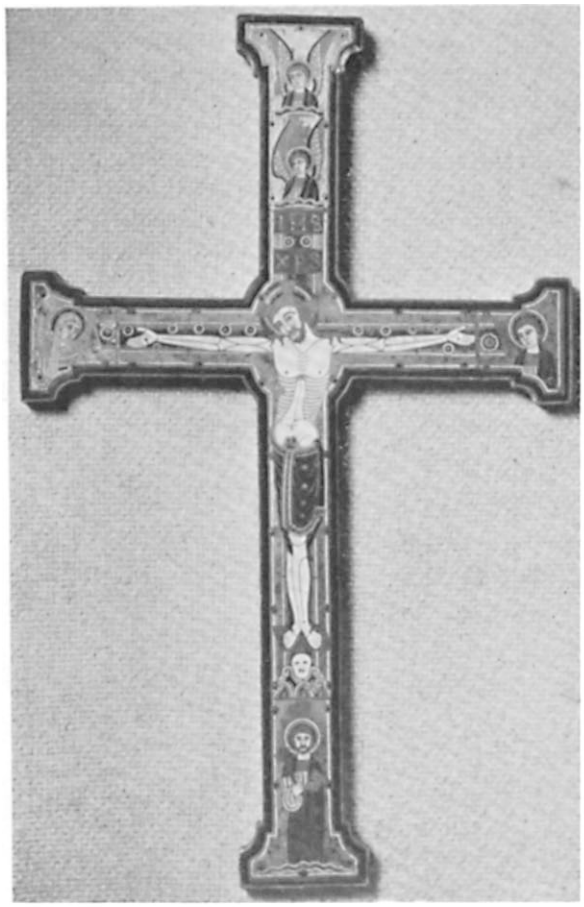
No. 141 — Jewel Box. "Garden O' Dreams." Modern enamel. By Gertrude S. Twichell. Exhibited at the Society of Arts and Crafts, Boston

some very beautiful champlevé enamels of a quite different style from that of other peoples.

Another very similar method is called basse-taille — derived from two old French words meaning low-cut. It differs from the champlevé in having the design carved in low relief below the general surface of the metal, rather than having the pattern brought out by merely lowering the surface evenly. One of the most beautiful examples of this method, one called "lovely in every respect," is the St. Agnes Cup, or Kings Cup, at the British Museum. There seems to be no definite knowledge of where or when it was made, although it has a history of much wandering since its discovery.

One of the most interesting processes of enamelling is that called plique-a-jour, and was supposed to be one of the great secrets of the art. Described simply, it is cloisonné without any metal backing; a piece held to the light will look like a tiny stained glass window, with the daylight showing through the enamel. This is one of the most difficult of processes, and it is said that for every perfect piece, at least ten are spoiled. This accounts for the seemingly high prices which are asked for articles on which plique-a-jour is used. Contrary to general belief, a backing is not necessarily used in making these, but the enamel is fused in the spaces between the wires and fired and re-fired until the spaces are filled. Of course, in some cases the metal backing may be used and afterward be removed with acids, but this seems hardly to be the true method; the resulting surfaces are not clear and the metalwork cannot be successfully polished to the degree of finish which should be required. Sometimes plique-a-jour enamels are very beautiful indeed, but often the infinite labor required to overcome the technical difficulties does not seem to be justified by the results. Perhaps the best example of this work is a beautiful gold cup, supposed to be Burgundian early fifteenth-century work, which is in the South Kensington Museum. Some beautiful work has also been done by modern workers in France.

It was probably at Limoges in the sixteenth century that the French glass painters discovered a new process, and much of the enamel from that time on was done in this way. It consisted of covering a copper plate on the back with a waste, or counter-enamel for purposes of protection, and putting on the front a white enamel. On this white



Courtesy of the Cleveland Museum of Art

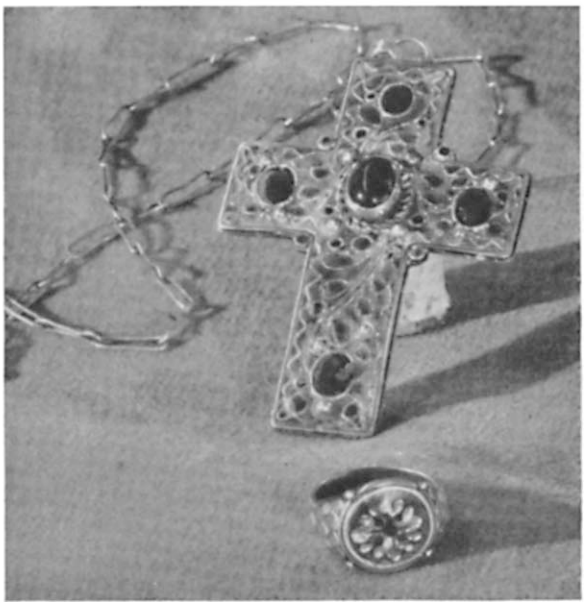
Champlevé Cross (Enamel) — French. About 1200 A.D. Gift of J. H. Wade.

surface could be drawn or painted any design or scene desired. After being fired it looked like a black and white print. Then this drawing was covered with colored enamels and fired, the result being similar to a colored print. Another method used was that of painting in white on a brown background. Sometimes this latter was left in monochrome and sometimes it was brightly colored. Gold "paillons" were placed under parts of the enamel to heighten the brilliancy, gold lines were added to the draperies and architecture, and gold stars studded the skies. This type of "painted enamel" covered a wide scale, from very elaborate religious scenes, through a range of intricate mythological representations, to portraits both large and small. These painted enamels, because of their minuteness of detail, do not seem to be true enamels — they are more like china painting, and might as well have been done in that medium, or in oil paints. The workers appear to have lost the sense of the jewel-like qualities of enamel, which would seem to demand its being used in a more restrained way, with more regard to the "preciousness" before mentioned. One of the best known of the painted enamels is a beautiful casket at South Kensington, covered with large placques signed by Jean Limousin. This was made for Anne of Austria in the seventeenth century.

Some exceptional pieces of "Limoges" enamels have been left by Mr. Morgan and Mr. Altman to the Metropolitan Museum in New York. The Morgan collection also shows some Byzantine cloisonné and Limoges champlevé of the twelfth to fourteenth centuries. The Altman collection has some of the earliest painted enamels, dating from the second half of the fifteenth century. The Cleveland Museum has what is said to be one of the finest pieces of Limoges in existence, a twelfth to thirteenth century cross.

As a really fine art, enamelling at Limoges began to decline about 1610, until it was used mostly for snuff-boxes and other trinkets. The Battersea enamels, well made as they are, and very dainty and charming, can scarcely be called works of art. They belong more to the school of china painting, as they manifest too little of the characteristics of the true enamel.

Much of the modern enamel work in this country which is obviously neither cloisonné nor champlevé is called rather vaguely "Limoges," because it uses neither wires nor walls to separate the



No. 140 — Silver Cross with cloisonné enamel in greens, blues and lavenders. Amethyst in center. By Gertrude S. Twichell. Exhibited at Society of Arts and Crafts, Detroit

No. 120 — Ring in basse-taille and cloisonné enamel. By Gertrude S. Twichell. Turquoise and green on silver



Courtesy of the Metropolitan Museum of Art

No. 37677 — Shrine or Sacrament House. French, Limoges, XIIIth century. Scenes from the Life of Christ (open). Champlevé on copper

colors. It is a modification of the old way, previously described, but with this difference, that as a rule the design is a conventional one, or if a pictorial subject is chosen, it is done in a very broad way, emphasizing beauty of color, and making an appeal to the imagination through the design, rather than attempting to be a detailed realistic painting. The name "painted" is also equally incorrect because the enamels are not painted in the usual sense of the word. The colors are laid on, almost grain by grain, with a small, thin tool, usually metal, rather than with brush and paint, as might be supposed. It has been found that colors can be so carefully handled that placques of fair size may be completely covered with the various colors laid close to each other, and these will come from the firing with quite distinct and unblurred outlines. It is not necessary to give a separate firing for each color — the entire surface is covered at one time. Afterward additional shadings of color may be laid on in any places that may require them.

Many times the designs are outlined in part with fine gold lines which give an added richness to the effect and heighten the brilliancy of the colors. This is not done to give an imitation of cloisonné, as is sometimes supposed, but is a deliberate part of the color scheme. Lewis Day ("Enamelling"), in speaking of the "Kings Cup," writes: "If the artist had only left here and there so much as a line of gold amidst the color, it would have helped to connect his picture with its gold ground; it would have strengthened the work, and given force to his drawing." Although this cup is basse-taille enamel, the significance of the criticism is obvious.

An enamel in the modern process just described requires anywhere from four to ten or more firings to bring out the desired color effect. Sometimes gold

is used under the colors and sometimes silver; at other times the enamel is put directly on the copper, which, of course, has to be specially prepared with acids. These placques are for the most part mounted as panel decorations in silver and copper boxes of all kinds and sizes, from tiny silver vanities to large jewel caskets with panels on all five sides. Other pieces include book-ends and covered bowls with inset panels, while some beautiful placques are used for purely decorative purposes, being handsomely mounted in frames with black velvet ground. Also, enamels are being used in an entirely different method, small motifs of jewel-like colorings giving accent to chased or etched designs. Handblown glass in soft green or amber may be mounted on a copper base, the tones of the glass being echoed in softly-glowing color motifs amid the richly etched cover design. Again, the deep rich blue of a glass bowl may be reflected back from gleaming bits of color introduced into the soft sheen of a delicately-patterned silver cover, and repeated in a knob of matching blue. Indeed, the "unlimited variety" of enamel is bounded only by the craftsman's imagination and ability, and the laws of design.



Courtesy of the Cleveland Museum of Art

French Enamel Plaquette—"The Descent from the Cross." Early XVth Century

In an article of this kind, one can give but a brief glimpse of the history and technique of enamelling, endeavoring to answer some of the most frequently asked questions. Those wishing to look further into the subject will find some very readable books and articles in the list given below. These books give detailed descriptions of the best known of the old enamels, a few of which have been mentioned in this article.

A most interesting comment on enamels is made by Alexander Fisher, to whose book we have already referred, and who has done some of the most beautiful of modern English work. He writes, that enamels are "for the representation and embodiment of thoughts, ideas, imaginings, and for those parts of a world which exist only in our minds." He further says: "I have no doubt, in years to come, when the art is better understood by artists, critics, and the public, when their knowledge has increased — to the same extent, at least, as their knowledge of other mediums — that there will be established a standard by which these qualities will be known and appreciated — there is no doubt that taste is acquired; and from habit more than from knowledge people regard things as beautiful or not. Consequently it will take years for enamels to be regarded with right eyes and to receive intelligent criticism." The steadily growing interest in them is reassuring.

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Crane "The Bases of Design"

IN THE treatment of blue the Persians always seem to have been particularly successful, and their later tile work in the Mohammedan period is well known, and continues down to the present time.

The love of blue and its use in tile work and pottery seems to have been general all over the East; it may be because of the adaptability of the metallic oxide color to firing, but also it may be due to the pleasant relief and sense of coolness such decoration would afford to the eye in courts and interiors screened from the sun.

The old Nankin blue so famous in Chinese porcelain in the so-called Hawthorn pattern was described by one of the emperors as the blue of the sky showing through the white clouds after the south rain.

Book Reviews

INDIAN STORIES FROM THE PUEBLOS *by Frank G. Applegate* (J. B. Lippincott Co.). Price, $3.50.

TO present the Indian and his problems in a manner energetic, alive, and truthful is a knotty task. Mr. Applegate has attacked his subject not as a logician, armed with barren facts and endless statistics, but as a painter. Like the artist he presents a complete canvas — not daubings of this and that to show how the picture was conceived and each step in its execution, but a painting adequate in design, perfect in detail.

Mr. Applegate, who by the way is an artist of ability, has given us an understanding glimpse of the Pueblo Indians. Long years of study and genuine sympathy with his characters has gone into his work. Some of his sketches are historical; most are incidents drawn from his intimate contact with these Indians. Through the whole book runs a sympathetic strain. Mr. Applegate feels strongly that the Pueblos have their culture, their religion, their psychology, which, though alien to ours, are worthy of perpetuation. He has not set out to preach, yet in pointed vein and fascinating narration he reveals the Indian and the "why," and subtly makes his appeal.

The depth of study and knowledge which is the basis of this book is hidden beneath its charming and spontaneous style. From every point of view it is thoroughly enjoyable reading.

"Here is the story of the Hopi migration from Mexico hundreds of years ago as it has come down to the Indians of today, and the legend of the Little Fish of San Juan. Here is the history of Estevan the Magnificent, the negro slave who in the sixteenth century went in search of the Seven Cities of Cíbola, who was worshiped abjectly by the Apaches, later renowned for their ferocity, and who met a shameful death at the hands of the Zuñis.

In modern times there is the story of Ago Po and the white lady to whom he told legends; of Tabo Salukama, who tried to enlist the aid of the Indian Bureau in securing an eagle for a tribal ceremony; and how Ta Ah married the girl he loved in the white man's way in spite of the fact that his mother had already married him to a girl she had selected according to Indian custom."

The book itself is a delight. The illustrations are in color and are replicas of water colors by young Pueblo artists. Let us hope this is only the first of a long series of books to come from the pen of Mr. Applegate. The Southwest is now coming into its own, and there is no writer more competent to depict its galaxy of color and life.

ABOUT ANTIQUES *by Ella Shannon Bowles* (J. B. Lippincott Co.). Price, $3.50.

A TREMENDOUS subject, no doubt, but in the able hands of Mrs. Bowles it has been turned into the pivot for a group of charmingly written chapters on such subjects as "The Yale Tapestry," "Sandwich Glass," and "Old Pewter."

The author has the facility of writing easily and in a conversational manner. She is exceptionally clever in devoting in all of her books at least one chapter to a subject of which little is known or about which little has been written. We find her at her best in such chapters as the one on "Old Dolls," partly because of the clever reminiscences, and partly because the descriptions of these forgotten doll children brings a humanizing touch to the study of antiques.

Mrs. Bowles, though her work displays deep study and thorough knowledge of her subject, does not fail to infuse herself into her writing. It is this personal touch which has made her book a group of stage settings in which the various arts and their creators become a drama and its actors. Through her own love and understanding of her subject Mrs. Bowles enthuses her readers with the personality of a living past.

OLD PATCHWORK QUILTS *by Ruth E. Finley* (J. B. Lippincott Co.). Price, $5.00.

INTEREST in patchwork quilts is steadily increasing. Collectors are scouring country farmhouses and city shops for examples of this old craft. The home decorator is securing reproductions for bedroom decoration schemes, and cotton prints with quilting designs add cheer and color to many a kitchen window.

"Old Patchwork Quilts" is an authoritative book, of technical value and interestingly written. It embraces the need of the collector, the craftsman and the casual reader; and satisfies them all. There are hundreds of illustrations of old designs as well as diagrams showing the technique in planning the patches to form the completed pattern and of the quilting itself. The text describes the history of

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LOOKING *at the* CRAFTS[1]

MARJORIE B. AMES, EDITOR

THE Boston Museum of Fine Arts has rendered modern industrial arts and the crafts a service in its recent exhibition of French Textiles and Textile designs. Noteworthy in the collections were the original water color drawings from famous eighteenth century artists and also the "mises en cartes" or detail sketches elaborated for the weaver's convenience in carrying out the designs. The drawings and "mises en cartes" were shown in groupings with the textiles.

This event represents another step forward in the recognition of working crafts as live components of the great field of arts. The Boston Museum tied up this exhibit with retail stores and manufacturers, expending every effort to make it of practical value. The realization is coming to us that an artistic culture depends on the permeation of every strata in one's civilization with its touch. Periods like the eras of Louis XV and Louis XVI were artistically flourishing because as much attention and respect was given a chair or piece of porcelain as a painting. There were arts, not "The Arts" which is a nomer confined at times to painting, sculpture, and architecture. Proof enough of this is seen in the names of the artists who were the designers of the fabrics on exhibition and the lasting reputation they have. Amongst them are Jean Revel, Phillipe de La Salle, and Jean F. Bony.



Courtesy of the Museum of Fine Arts, Boston

Louis XV Brocade Style of Jean Revel

In the exhibit, though many of the fabrics were but small fragments, there were definite ascriptions to designers, for many of these men developed their own notions and possessed the same individuality and creative ability that distinguished furniture designers like the Adam Brothers, Sheraton, or Chippendale. Till the advent of Modernism how much chance would there have been of isolating creations in the spirit of any modern designer in an exhibition medley? Probably none at all and therein lies a salient reason why we have displayed so little progress. For the convenience of mass production and the improvement of technical processes; to placate our undue craving for the antique, we have submerged the individual. There have been no design types that can be labelled as new or pertaining to one man or school; just a sameness traceable as far as the vendor alone.

Of particular interest in the exhibit were the artist's sketches and "mises en cartes." In the eighteenth century, designers made water colors of their creations and submitted these to manufacturers. The sketches were meticulously done, exuberant in design, and gorgeous in coloring. The bulk of them, in consonance with prevailing fashions, were floral in type though many have animal, landscape, and Chinois motifs. When the sketch was accepted, it was turned over to another specialist who made the "Mise en Carte." This is a squared paper on which the design is so applied that every square represents a thread or group of threads in the warp and woof. The weaver needed this as his guide for most of the weaving was done in homes on the draw loom.

Though the Museum collected these artist drawings and "Mises en Cartes" independently of the fabrics that were shown, many of them evinced close connection and it was interesting to follow the various steps and changes as the fabric evolved from the germ of an idea. The artist with his brush and water colors could be more liberal in his colorings and the sweep of his lines, than the weaver

[1] On the cover is a design by Phillipe de La Salle that was shown in this exhibition. The illustration is used through courtesy of the Museum of Fine Arts, Boston.

with silks and the limitations of a loom. Now that we have had this exhibition of old textiles and their designs why doesn't some museum or enterprising group give us something similar in contemporary industrial arts? All of us will find it interesting. The Boston Museum considers itself fortunate to possess such unusual collections; the Museum that acquires modern ones will be just as happy in its possessions a few decades from now.



Courtesy of the Museum of Fine Arts, Boston

"Mise En Carte" French, 18th Century

Boston's New Studio Shop

Anybody interested in handicrafts will enjoy a visit to the studio-shop of the Craftsmen's Guild at 15 Fayette St., Boston. This shop, which is under the direction of Mrs. Chrimes, has a comfortable, homelike atmosphere which is a splendid foil for the delightful things on display.

Both the shop itself and its purposes are interesting. The sponsors were fortunate in obtaining this location for it has lent itself to an unusual decorative treatment — the walls are in cream with a deep blackish tone for high notes; in the partition separating the small office from the shop is an inside bay window that lends a charming touch to the interior. No attempt was made to emulate the policies of the ordinary run of gift shops. The endeavor is to create a pleasing atmosphere in which craft objects can be shown and the work of individuals be displayed to full advantage. Things shown are more for taking orders to be filled by the working craftsmen than for immediate sale. Also a number of the needleworks are for student needs. The Craftsmen's Guild is taking pupils in all types of needlework as well as other crafts and is also planning to supply designs for working so models are kept in the Studio.

A number of prominent craftsmen have coöperated through the submitting of their creations for display. There is leatherwork from Mrs. Cramm and Mrs. Pearce, needlework by Mrs. Stearns and Miss Mabel Cook, enamel work by Miss Twichell, weavings by Mrs. Reed, and a group of red chalk portraits by Mrs. N. I. Amsdel. Numerous other craftsmen are also represented in the things displayed.

It is to be hoped that this shop will prove a successful venture; the craftsman has so few outlets, especially in the semi-private type, that one can only hope this venture and any others of its type will meet with popular favor.

The craftsman who produces a hundred pieces in one design can find a wholesale outlet but the worker who makes individual or special order things has a task in finding a mart for his production.

In filling this gap, the Craftsmen's Guild and other shops on its pattern will be rendering a great service to crafts.

A Revival of the Art of Tapestry Weaving

THE recognition of weaving and tapestry and the interest in its revival as a fine art is shown in the new course in the Design and Weaving of Gobelins and Tapestries and Oriental Rug technique being inaugurated this season at the Master Institute of Roerich Museum, 310 Riverside Drive, New York.

This course is to be conducted by Mme. Verita de Bertalan, one of the authorities in this field. Mme. Bertalan's own tapestries, indicating the remarkable manner in which modern creative ideas may be applied to this old art, were shown with great success this summer in Woodstock.

The course will be a practical one, the students designing and executing their own designs. It is hoped in this way to combine the beauty of the ancient tapestry with something of the dynamic spirit of modern life.

In speaking of the course and of her belief in the renaissance of this great art of the ancients, Mme. Bertalan, who has taught hundreds of students in America and Europe, says:

"The past of tapestry weaving was in Europe, but the future for it is in America. Thousands of

(Continued on page 46)

The SNOW LOOMS

School of Weaving and Crafts

EDITH HUNTINGTON SNOW, *Director*
LAURA L. PEASLEY

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The CRAFTSMEN'S GUILD

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BOSTON - MASSACHUSETTS

¶ A Studio-Shop, devoted to the exhibition and sale of handicrafts. Embroideries, weavings, leather, pottery, enamels, block-printing etchings. ¶ Special orders promptly attended to. Designs for needlework, started pieces with materials, also lessons by appointment. Ensemble bags and scarfs a studio specialty.

GAUZE WEAVING

(Continued from page 30)

left of the standard heddles and others through to the right, giving strips with a right and left twist. Another suggestion is: 20 ends drawn plain 2–4; 2–4; 20 ends of gauze; 20 ends 2–4; 2–4, combining a plain weave stripe with a gauze stripe. This drawing in, when woven, as suggested for horizontal stripes, results in a checked pattern. Thus one variation suggests another, giving numerous pleasing weaving effects, not to mention those that may be obtained by varying material and color combination.

There is one point the weaver must be careful about in planning the various projects, particularly in this weave, and that is the choice of materials to be used for warps. It is necessary to use a ply yarn with a good twist; cotton linen or silk may be used but the matting propensities of wool render it unsuitable for use as a warp. It can be used as a filler as can almost any kind of yarn when one has a good warp on the loom.

After the finished cloth is cut from the loom, it can be used for the foundation for rugs and chair seats in the Persian knot or French stitch, table scarfs, pillows, unholstery materials, etc., in cross or double cross stitch, in all-over designs, or, if the material has been dyed, or is woven in colors, small designs or border can be used for decorating the various articles as they are made up.

NOTE. — The tieup above is for a loom equipped with jacks. The tieup for a loom equipped with rollers should be: Treadle No. 1, harnesses 2 and 3; treadle No. 2, harnesses 3 and 4. The slackener should still be tied to treadle No. 1.

All weavings and embroideries illustrated are products of the Occupational Therapy Department at Kings Park State Hospital.

BEAD TECHNIQUE

(Continued from page 26)

so that the top can be sewn, cut each chain of 20 in the center and ravel back to the bag, releasing sufficient length of silk to be woven back into the fabric of the bag to form a firm-finished edge, to which the hinge may be attached. Follow this process with all the chains on both sides of the bag. One side will ravel easily, and care must be taken not to ravel it too far. (See plate No. 7.)

FITTING THE BAG TOP TO THE BAG

Now the bag is ready to sew to the top selected. The top chosen should be from one-half inch to one inch smaller than the bag. A bag that is gathered to a top is always much better looking than when it is stretched to fit the top. If a bag is to be fitted to a top already chosen, be sure that the chain at the beginning is long enough to give this fullness. In sewing the bag to the top, use the

same purse silk that the bag is made of and fasten it securely.

Lining of the Bag

A word of caution about the lining of the bag may be helpful. It should always be a little smaller than the bag, so that the things carried in it will not stretch it out of shape. Never sew the lining to the bag before it is mounted. The lining always wears out before the bag, and should be so put in as to be easily replaced. If sewed to the bag it will have to be ripped off to replace the lining. Line the bag after it has been mounted so it can be replaced easily.

BOOK REVIEWS

(Continued from page 41)

quilting, the materials used, the dyeing, and supplements the illustrations in its directions for the quilter.

Miss Finley knows her subject, and from her research and experience has evolved theories on the basic characteristics of the patterns used, the possible scope of design and the nature underlying their structure and color.

No matter how remote one's interest in patchwork quilts has been, no reader can quite escape the fascination of that old time art as depicted in Miss Finley's book.

Peasant Art in Roumania *by George Opresen* (Albert & Charles Boni, Inc.). Price $3.00 paper bound.

SOME books seem to clamor to be owned — to be left where they can be picked up at leisure, to be studied carefully or admired superficially according to one's mood — books with such wealth of material and beauty of illustration that they are forever new. Such a book is "Peasant Art in Roumania." Included in the "Creative Art Supplement," this book is attractively arranged, and replete with illustrations. The art student will find the text interesting, for the author is thoroughly cognizant of his subject and presents adequate historical and descriptive material.

For the craftsman the book affords a golconda of design. The hundreds of plates, scattered through it, illustrate all types of peasant design and creation. The Roumanians are of various racial strains and have been caught in a maelstrom of divers cultural movements. Their language is of Latin derivation, and their design shows traces of the Byzantine. Countering these are the outpourings of the Slavic and Oriental strains that have permeated it. From this mixture have evolved peasant arts, attractive and living.

Any one of us would enjoy the raciness of the

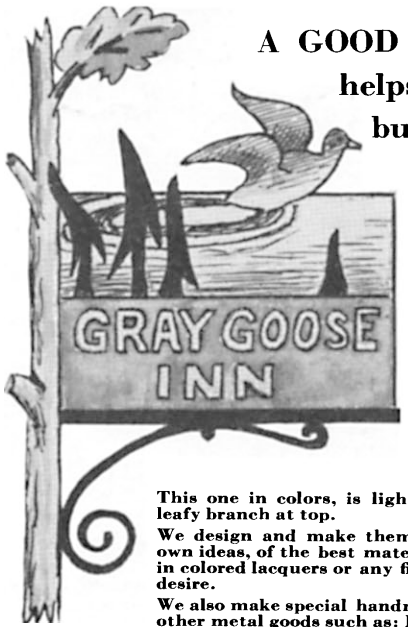


The Shuttle-Craft Guild of Hand-Weavers

ANYONE wishing to weave may become a member of the Shuttle-Craft Guild which has now spread throughout the United States and into many distant countries. No previous experience is required. Some members weave purely for pleasure others chiefly for profit. Membership includes a complete one-year course in hand-weaving; payment is scheduled over eight months. Membership also includes Guild Bulletins, special instruction by letter, criticism of work, and answers to questions. Send for our booklet describing our looms as well as our Shuttle-Craft Course in Hand-Weaving.

THE SHUTTLE-CRAFT GUILD
30 Brattle Street Cambridge, Mass.

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This one in colors, is lighted from leafy branch at top.

We design and make them to your own ideas, of the best materials and in colored lacquers or any finish you desire.

We also make special handmade and other metal goods such as: Lanterns, Hinges, Grills, Advertising novelties, Bookends, Fireplace sets, Weather vanes, Curtain hold backs, Wall lighting and Window display fixtures, Monograms, etc.

MODERN METAL WORKS
LANDOVER, MARYLAND

floral forms in their tapestry rugs or the winsome charm in the haphazard motifs of their decorated pottery. These are but two of the arts that are copiously treated and illustrated in this book; all the others are just as interesting, just as amusing and just as rich in their value as designing aids.

A REVIVAL OF THE ART OF TAPESTRY WEAVING

(*Continued from page 43*)

offices, showrooms, apartments and yachts have to be decorated. The textures of tapestries are what give them their peculiar excellence and what distinguish them above all other textiles, just as other textiles are distinguished by texture qualities that raise them above wood and stone and brick and plaster and procelain and paint and the metals. In other words, tapestry has a more interesting texture than any other material in the world and one capable of expressing more in the hands of the weaver, who understands."

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MARIONETTES

(*Continued from page 9*)

above the heel. Into this fasten the pointed end of the leg by boring and putting a wire through, bending the ends (Fig. II). It should be weighted by screwing a piece of sheet lead under the heel, or inserting shot in it if you model it out of papier mâché.

Now it is ready to dress. Do not design the costume as a thing by itself, but always as part of the larger design of the stage scenery and other puppets. Is the puppet to play a leading part? Be sure then to have the costume stand out boldly in strong contrast to background and other figures, at the same time keeping the whole in harmony. Study what color will best express the emotion of your puppets. Keep the costumes extremely simple — as a problem of spacing and color harmony. Dyeing, block printing and batiking will be of service here.

Then to the stringing! The controller must be made first. Cut a piece of wood 1" x ¼" about 10" long. Screw two tiny screw-eyes at one end for the hand strings and one at the other for the string to the back. Cut another piece 6" long and screw a screw-eye at each end, to which the strings from the wire loops at the sides of the head are to be attached. Nail a strip of cloth or leather to the ends large enough so you can slip your hand in under it; then nail it to the longer piece at right angles nearer one end and string as in Figures I and VII.

Tip the controller forward and your puppet bows. Tip the cross bar and he cocks his head sideways. Lower the controller and he seats himself.

The leg strings fastened to screw-eyes on end of thighs and passed through holes in the clothes are fastened to a "leg stick" about 6" long with a hole in the center to place it on a nail at B when not in use. To make it walk, tip it alternately, simultaneously moving the puppet forward. If the dress touches the floor, no leg strings are needed. Your lady just glides in. Figure VIII shows a more complicated controller which, by pressing the finger on A, lifts A B and causes the puppet to hang from the shoulder strings, liberating the head strings so that the head falls forward in sorrow or nods.

By experimenting in front of a mirror placed on the floor, you will be continually surprised and amused at the things these little actors can do and

the emotions they can express. If they are to do unusual stunts, your ingenuity will be taxed to provide special strings passing through unsuspected screw-eyes.

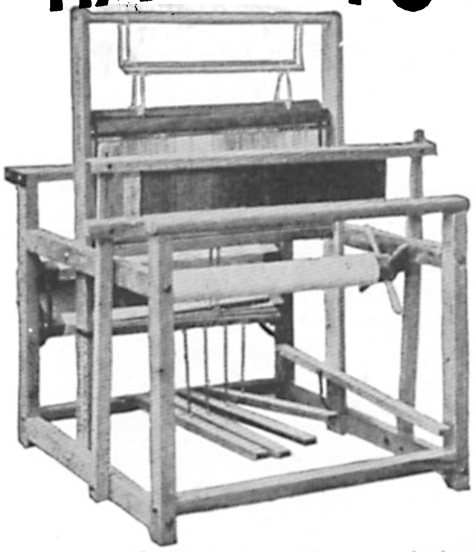
"Practice makes perfect," and at last your marionette will be ready to appear in front of the footlights, before the shining eyes and pealing laughter of hosts of children between the ages of five and seventy-five.

EDITORIALS

(Continued from page 2)

ficed. Till the advent of the Barbizon school virtually all landscape painting was done in the studio; yet who can gainsay that Meindert Hobbema or John Constable are not as great as Jules Dupré or Theodore Rousseau who were of the Barbizon fraternity and did their paintings in the open. One can — in fact should — distort, caricature, shift about details, omit, or add in the manipulation of motifs to formulate a design, whether it be the composition in a painting or the repeat of a brocade. Art depends more on the rhythm of masses and lines, on color harmony than realism for its beauty. In Persian hunting carpets, Byzantine ivories, Limoges enamels and Stuart embroideries we find the selecting hand of the discerning artist; realism has been manipulated to arrive at beauty; so must we labor in putting ourselves into design.

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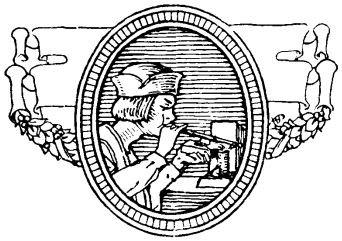
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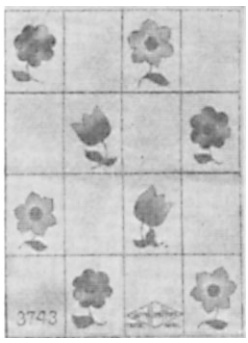


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Editorial

THE tools of the craftsmen have always evidenced great diversification and inventiveness; but the question exists as to how the tool affects the artistry of the craft. The answer is obscured, but there seem to be indications that good tools and well-prepared working materials can count for much in artistry. Innate genius and patience have often surmounted the obstacles of clumsy tools and crude materials; but more often the quality of the tool and the material have enhanced the beauty of the finished piece.

As an example of craftsmen building on patience there are the weavings of Peruvians of the Pre-Incan period. These gorgeous weaves are in yarns spun to gossamer weight, so fine that they can be hardly duplicated by the most complicated machinery of the modern spinning mill. Yet the Peruvian craftsmen probably had the crudest of hand-spinning frames. For craftsmen working with efficiency and inventiveness we have the wonderful school of metal workers that plied their craft in Medieval Germany. They carried the metal arts further than other races, had the best equipment, and produced the most gorgeous examples of the art.

Perhaps race has had much to do with the relationship between the tool and the artistry. Primitive races like the Indians compensated for their mechanical failings with extraordinary patience and a capability of creating aesthetically beautiful things in simple design conceptions. The European, with his Egypto-Greek background, tracked another path. Our ancestry has funded us with a scientific bent that reaches into our arts. Also we have leaned towards natural forms which require more finesse, delicate lines, and diverse color. Our tendency has been towards specialization, and throughout history we find that craft centers flourished, carving reputations for themselves in beauty of product coupled with greater skill in producing. Their productive ability lay as much in the quality of the materials used and the efficiency of the tools as in the power of their hands. Florence was famous for woolen



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GREECE

Spinning in the most primitive way is still a familiar sight in the interior of Greece



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U. S. A. — ARIZONA — CANYON DE SCHELLY

A Navajo girl weaving a rug. Notice the design at the bottom of the weave. Time is no object; each strand of the weave is hammered close by a curved hardwood stick. The better the weave, the closer and heavier the finished product



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CZECHOSLOVAKIA

Weaving cloth in one of the rural homes



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EGYPT — CAIRO

Natives spinning yarn

cloths, having closely guarded secrets on finishing; Nuremburg was a center for the metal craftsmen creating works in metal that made the fifteenth-century burgher wonder how human hands could produce things so delicate and beautifully finished; the Gobelin works of the eighteenth century wove tapestry that were miracles of color because they had made such rapid strides forward in the chemistry of dyeing.

At the Cheng Te Chen works in China were produced history's most exquisite porcelains. These immense works were a hive of industry and comparable to the extensive ceramic factories of today; undoubtedly they were efficient, as skilful in the cleaning of the clay, as able in the grinding of colors; science was at their elbow yet their products suffered in nowise.

The history of Navajo blanket weaving furnishes an interesting sidelight on the value of good working materials. The finest blankets are the so-called "Bayeta" type woven of yarn ravellings from Spanish broadcloth. The Indians, with their lack of skill and crude equipment, were never able to spin such soft, lustrous yarns as were contained in the Bayeta cloth, and with their home dyes could not create such exquisite colors. The inability to secure this cloth and the importation of the poor Germantown yarns gradually brought retrogression to the glorious art of blanket weaving and thwarted the artistic expression of a gifted people.

The right tools and good working materials have always been of advantage to craftsmen though they do not necessarily lead to beautiful work. The most exquisite of our ivories are Byzantine and Romanesque — ivories that were probably fashioned with clumsy tools. The artistic genius of the craftsmen, however, overcame the handicap of the tool. These early craftsmen had genius in design and confined their efforts to simple motifs that did not require fine cutting. Their simplicity of design was the happy medium for ivory, and with all the skill displayed by later craftsmen in cutting ivory there has never been an equal display of artistic genius.

The comparative importance of the tool to the craftsmen has come in the forefront with the advent of the machine age. In the past inventiveness in the crafts was accepted without question; now we pause and ask if we are not simulating the machine. Many craftsmen would have us shy away from the improved tool and revert to primitive methods. To adopt this course is to stifle progress. If the craftsmen of the past were helped by improved tools, so can we aid ourselves so long as we make our efficiency subservient to our artistic bent.

Countries like Germany and France are making tremendous forward strides in the development of crafts; much of their success has come from clever adaptation of scientific methods. In England there has been a tendency to revert to the past in design and method; but a comparison of modern English work with that of Continental craftsmen leaves England far in the background so far as enterprise and aesthetic ability are concerned. The Continental craftsmen have succeeded in making their arts a part of modern life, using invention, new materials, departures in design, to achieve this happy result. German craftsmen are producing glass that is equal to the finest of Bohemian, Chinese, or Roman productions; their success lies in the adaptation of every scientific advance to their craft. In France, Rodier is creating fabrics that are equal to the gorgeous brocades and velvets of the seventeenth and eighteenth centuries.

These craftsmen have found that they can adhere to craft standards and yet utilize invention and technical aids. So can we, for our goal should be the development of flourishing crafts with no thought of comparison in a past. We cannot live a double life that would enable us on one side to be a citizen of this hurrying, scientific world and on the other be steeped in the centuries gone by. Just as the Continental craftsmen are utilizing a modern age and remain great craftsmen, so can our workers attain a similar goal if our mood is receptive and our ideals right.

Editorial Note. — The tapestry illustrated on cover page is the "Flight into Egypt," woven by the famous Swedish weaver, Sara Mattsson.

Before the Potter's Wheel

BY MARIE DIDELOT

MANY, many years ago, perhaps thousands, maybe more and perhaps fewer years ago, a tribe of pottery-making Indians lived in the Mimbres Valley in the southern part of New Mexico. They made their bowls so beautiful that even today nothing in the southwest, ancient or modern, surpasses them, and it might almost be said that their pottery is more beautiful than that of any other prehistoric tribe in North America. Effigy vases, jars, ladles and dippers, pitchers and bowls — these are among the things fashioned from their clay. Some of the bowls had narrow necks, others were so shaped as to be wider at the top than at any other point. Naturalistic designs of animals, conventionalized figures of man, or geometric patterns adorn the outside of the narrow-necked bottles, and the inside of the low, wide-necked bowls.



A beautiful water pitcher used by the primitive tribe in the Mimbres Valley

Bowls of white clay decorated with red or black shading into brown, dozens of them to a household, were used by the Indian women to help them care for the wants of their savage family. Big bowls, little bowls so small that little Indian girls may have played house with them, medium-sized bowls, bowls for many different purposes, hundreds of them to a village, speak well for the industry of the primitive Indian woman.

There came a day, a circumstance, something — and the primitive man left his home, his village, left behind him all his precious pottery, his earthen jars, deserted his home and his dead. No one has ever traced him to his destination. Where he went, or why he went, remains an unsolved mystery. Century after century passed, his village became covered over with shifting desert sands, and he himself was forgotten. The weight of many tons of dirt upon it cracked his pottery, the pottery that still stands where he placed it centuries ago the morning he left his village never to return.

Nor was it disturbed until modern man discovered it. The most recent archeologist to probe into the culture of this primitive man is Dr. Albert E. Jenks, head of the Department of Anthropology at the University of Minnesota. Indian beads, home and village sites, their tools — all these things are found in limited quantities, and only his pottery is found in great abundance. Slowly the broken pieces of shard are reconstructed into complete bowls, and once more the red man's pottery is brought to the attention of mankind.

But to the white man, accustomed to flawless machine-made products, these pieces of shard fitted together into completed bowls, represent in an ineffective way, the art of this mysterious tribe. His geometric designs, his child-like reproductions of fish, deer, antelope, turkey, quail, grasshopper, and many other animals which he paints upon his bowls catch the modern's attention but do not hold it, because the modern had little to do in the making of the bowl.

It remained for Miss Gertrude Ross, instructor in crafts at the University of Minnesota, to give meaning to the ancient art, and to show the modern how he might adapt it to his own needs. The



A Student Bowl
Fishes swimming around the edge of a bowl excavated from the Mimbres Valley furnished the inspiration for this student



A Student Bowl
Just as the Mimbres people combined geometric design with animal figures, so this student uses a geometric design with a duck in the center



A Student Bowl
Same bowl as above



A Student Bowl
An adaptation of the geometric design along the outer edge of a bowl



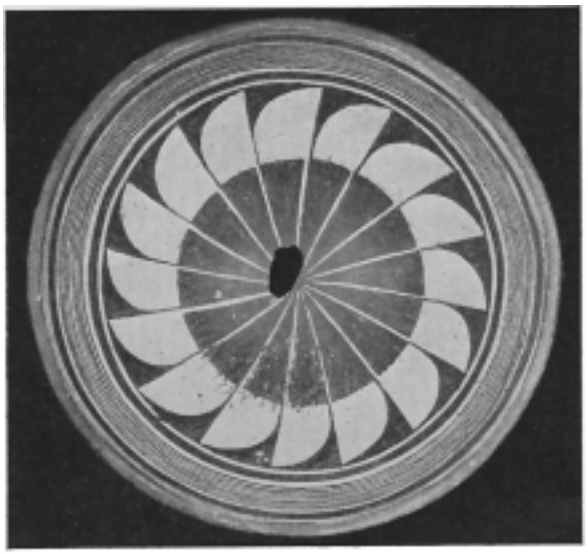
Household pot covered with a stone in position as found under floor against a room wall. Mimbres Expedition



No two bowls are exactly alike. Geometric designs, all expressing the feeling of the individual potter, were painted on the outside of bowls



A University of Minnesota student's interpretation of the Mimbres pottery



From the Jenks collection of Mimbres Valley pottery
An interesting geometric design



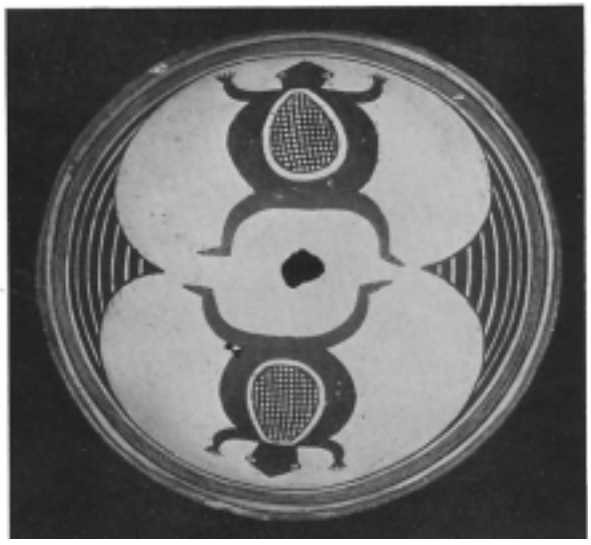
A lizard, or at least its equivalent, from the Dr. Jenks collection of Mimbres Valley pottery

A pair of frogs adorn this bowl, which is also in the Dr. Jenks collection of the Mimbres Valley pottery

problem of decorating pottery is an old one — it confronts the child and the adult. There seemed to be no type of design that would delight the potter, regardless of her age.

One day Miss Ross stopped before a collection of bowls from the Mimbres Valley and in them saw the answer to her problem. A deer with both eyes on one side of its head, a bird whose tail points skyward from its body instead of along the horizon, a frog, all arms and legs, were among the figures painted upon the pieces of pottery. There were also geometric designs of all kinds. A child-like simplicity characterized all the pieces, a simplicity which pleased children and adults. Since that day, little boys and girls in summer camps, University students, and high school teachers have thrilled at the idea of making pottery that resembled so closely the work of the early prehistoric Indian. The younger children delight in the animal figures, while the older potters prefer to work out geometric designs. As far as possible, the technique of the Indian is used in modeling, in designing, and in firing.

While the Indian had first to collect his clay and prepare it before it could be used in making his bowls, the modern potter has only to obtain the clay from a dealer and see that, in making his bowls, he keeps his clay moist. No potter's wheel helped the primitive man in the Mimbres Valley to shape his bowl, but, building coil on coil, he would see his vessel slowly take shape before him. When ears or handles were to be added, small coils of stiffened shaped clay were set in holes bored through the vessel, clinched inside, and joints smoothed over. So, too, does the modern craftsman see his bowl take shape from the coils of white or gray clay that he has rolled. After he has pinched and patted, shaped and molded to his satisfaction,



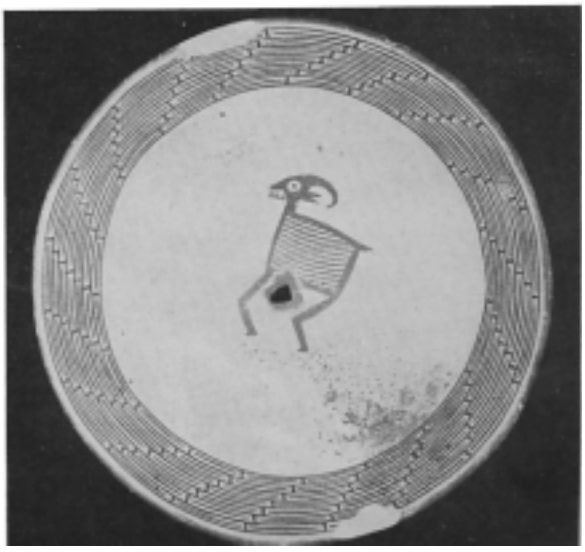


No two bowls are exactly alike, even among those with geometric designs. This is one bowl from the Jenks collection

A bird, one of the most simple bowls taken from the Mimbres Valley under the supervision of Dr. Jenks

Bowls buried with their owner were "Killed" by boring a hole in the center. With the exception of the kill hole, many of the bowls are in a state of perfect preservation. This crude animal figure is on one of the bowls excavated from the Mimbres Valley by Dr. Albert E. Jenks of the University of Minnesota





and while the clay is still damp, the decorations are painted on.

Black or red are the customary colors used, for it is these colors that were used by the primitive man whose art the modern craftsman is duplicating. While water colors, or oil paints in which some enamel has been mixed, can be used, mineral colors are the most satisfactory. The color is mixed with water to which a little gum arabic is added. Pulverized white clay may be mixed with the color oxide in order to lighten the tint. This mixture can be painted upon the damp clay.

When the design is completed, the bowl is allowed to dry in the sun or near a camp fire until the clay is leather hard, a process that takes between two and three hours. Then it is possible, by rubbing with the back of a spoon, to give the color a lustre that will not be changed by the firing. After the colored area is worked, the whole bowl should be polished with the back of the spoon or with a smooth pebble. Both the inside and the outside of the bowl were worked by the Indian potter.

A geometric design is usually painted on the outside of bowls in cases where the pottery is of the narrow-neck variety, while the animal forms are customary on the inside of bowls in which the diameter across the top is wider than at any other point, although in some cases the geometric designs were used. Since heat has the effect of changing certain colors, a color chart for the mineral dyes is valuable. The following chart indicates how to secure the most common colors:

Green:

Warm green: use red oxide of copper.

Cold green: use black oxide of copper.

Dark green: use black oxide of copper and potassium.

Brown:
Dull brown: use red oxide of iron.
Dark brown: use black oxide of iron.
Claret brown: use maroon.
Blue: Use oxide of cobalt.
Yellow: Use raw sienna.
Red: Use burnt sienna.
White: Use pipe clay.

There is still another method of decorating the piece of pottery, a method not customary among this tribe of Indians, but a method that finds favor with the modern potter. An inlay may be inserted. A square end modeling tool is used to cut out the design to the depth of one sixteenth of an inch, when the bowl is a trifle softer than leather hard, the masses being sketched in outline. A full strength underglaze is mixed with clay, usually in equal amounts of clay and underglaze, although the actual amount depends upon the tint desired. The two are mixed with water to the consistency of modeling clay and ground thoroughly with a palette knife on glass. Small portions are rolled into coils in proportion to the size of the grooves, sufficient water being first painted into the groove with a brush to moisten the clay. The design is filled to the surface level. When it is dry, the surface is scraped smooth with a straight edge steel tool.

This method may require two firings of the pottery, because after the bowl is fired a transparent glaze may be put on and fired, although if the bowl is polished, a glaze is not essential. When the design is painted on, it is not necessary to glaze the bowl, and for that reason only one fire is required.

Man's choice of design is restricted only by the bounds of nature and his own imagination. For one who loves to forget himself in a maze of geometric designs, his design is limited by his own ability.

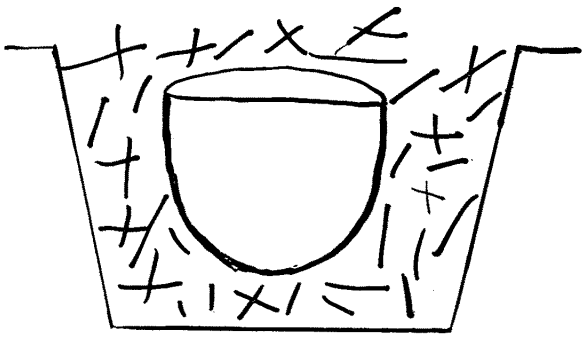
After the design is put on, and after it has dried for three hours, the clay can be polished gently with a smooth stone or the back of a spoon. Then it is once more placed in the sun or near a fire to dry out every bit of moisture that is contained in the clay. It may dry until the next day before it is fired.

When there is no kiln available, the old Indian "Bean-Hole method" is excellent. A pit is dug into the ground, and on the bottom of the pit small pieces of wood, bark, and dry grasses are strewn, and made into a bed of live coals. All the pottery pieces to be fired are placed in an iron or clay kettle, the large pieces on the bottom, the small ones on top, touching or not, as it makes no difference when the articles are not glazed. A cover is placed loosely on the pot, and the precious cargo is let down into the pit. Bark, wood and grass are placed on the top, and on all sides of the kettle, the fire is lighted and kept burning from five to eight hours. Slowly the fire is allowed to die down, and when the kettle has at last become cool the pottery is removed. That which is taken from the kettle rivals the ancient beauty of the Mimbres pottery.

There is still another simple out-door method of firing pottery that was practised by the Cherokee Indians. Their bowls were made with the same artistic care as those made by the Mimbres people, and when the bowl was about ready to be fired it was placed before the camp-fire for three hours. It was in this manner that much of the moisture was dried out gradually, while if the pottery were put right into the fire, the intense heat would force the moisture out so quickly that the bowl would crack.

At the end of that time, a small hole is dug into the ground and filled with corn cobs. The bowl is inverted over the corn-cob fire, and when it comes out after three-fourths of an hour, it has a black and glistening surface. This method is not as satisfactory as the "bean hole method" since only one piece of pottery can be fired at a time.

While the aborigine prized pottery for its utilitarian value, pottery was also his art and religion. In it he combined the three fundamental artistic principles of rhythm, balance and harmony. Among many of the tribes, the geometric designs came to have a religious significance. Modern man still finds some of his emotional needs satisfied through the creation of fine pieces of pottery.



Ground Pit. The Indian "bean hole method" for firing pottery is easily duplicated

Weaving Four-Harness Patterns on a Two-Harness Loom

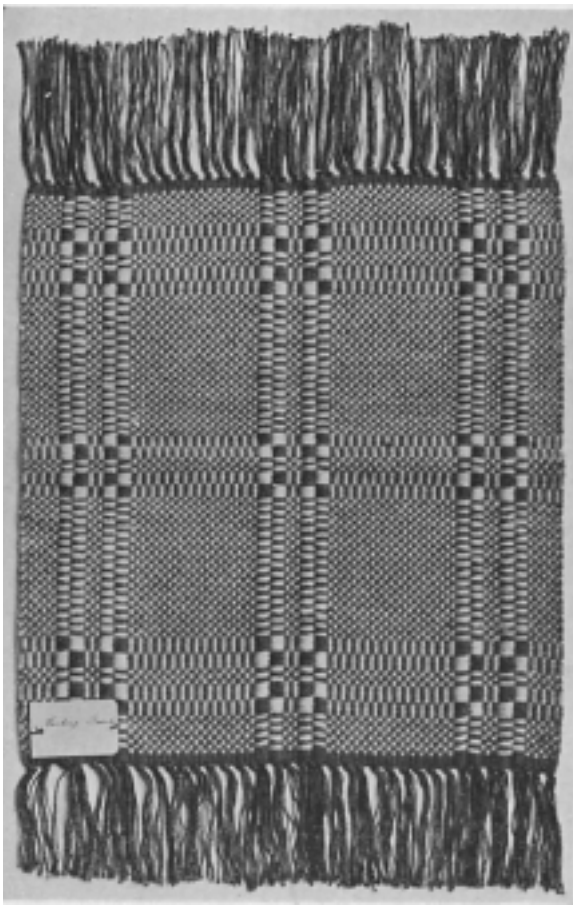
BY AGNES K. NIELSEN

The weavings illustrating this article were all done at King's Park State Hospital, King's Park, L. I., N. Y.

FOR the sake of variety, why not weave some four-harness patterns on your two-harness loom? Very goodi mitations can be made of the two-block patterns, and of course they are limited to those. This weaving is done with two differently colored shuttles simply by alternating the blocks. As there is no "tabby," the finished weaving is not as substantial as the four-harness weave, but the blocks are not very large and the material is good for most household uses.

Directions are given for threading and treadling five well-known patterns. Just as in the four-harness weave, many variations are possible in all of the patterns, and with the "Monk's Belt" the possibilities are endless. The sampler illustrates a few variations. Only the "square" weaving of the other patterns are shown.

These pieces were all woven on a carpet warp. "Lasting Beauty," "Four O'Clock," and "Queen's Patch" were set 13 threads to the inch. "Window Sash" or "Sugar Loaf" was set 16 threads to the inch. With finer warp set 20 threads to the inch, this would make a good substantial upholstery material. "Monk's Belt" is sleyed differently, as the illustration shows; if it were sleyed one thread in each dent, the result would not be anything like "Monk's Belt," as the narrow bars would not be the same width.



Lasting Beauty

To weave "Monk's Belt" with an inlaid center as illustrated, commence as follows:

With one shuttle dark red novelty yarn and the other tan perle, weave two and one-half repeats. Carry the red on as usual, draw the tan in two and one-half repeats, then substitute black perle for the center and complete the shot with tan for the last two and one-half repeats. Weave with these three colors until enough is woven for a dark center, always taking care to wrap both the black and the tan threads around the same warp thread, or the result will be a disfiguring slit on each side. Then to complete the square, weave two and one-half repeats with the red and tan shuttles.

Draperies woven in one color with two colors for borders at top and bottom would harmonize well with other furnishings, while the center woven in the two colors in a stripe effect with the borders woven "square" would be another pleasing change from the usual all-over pattern. A rearrangement of "Lasting Beauty" would make a good rug to supplement other furnishings woven in "Monk's Belt," as the first mentioned design is really the latter enlarged. A suggestion for an arrangement of this pattern for a rug is given.

When weaving any of these patterns, be sure to start the next block on the same shed on which the



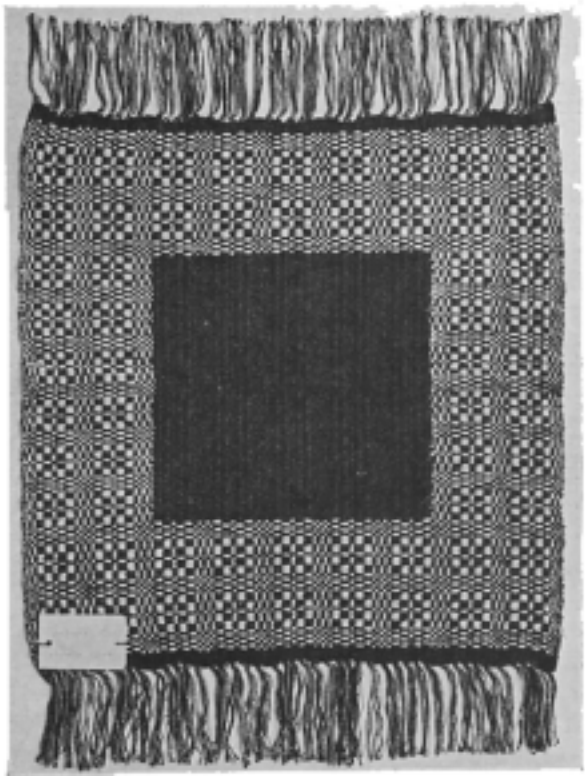
Sugar Loaf or Window Sash

last block was finished, in order to avoid a color streak in the weaving. These pieces, if woven with cotton, would make good furnishings for the bedroom, dining room, or porch; if woven with wool in suitable colors, they would be ideal for the living room or den. As a wall hanging, the "Queen's Patch" would be fine where a quiet effect is desired, while the "Four O'Clock" would give a gay impression, as it is a pattern that cannot be subdued even with somber colors.

Four-harness weaving on a two-harness loom gives beautiful results for the time spent on it, and, in the absence of facilities for weaving real four-harness designs when desired, it is found that bedspreads, couch covers and draperies can be woven quite as well and even more quickly by the methods outlined above than can be done on a four-harness loom.

QUEEN'S PATCH

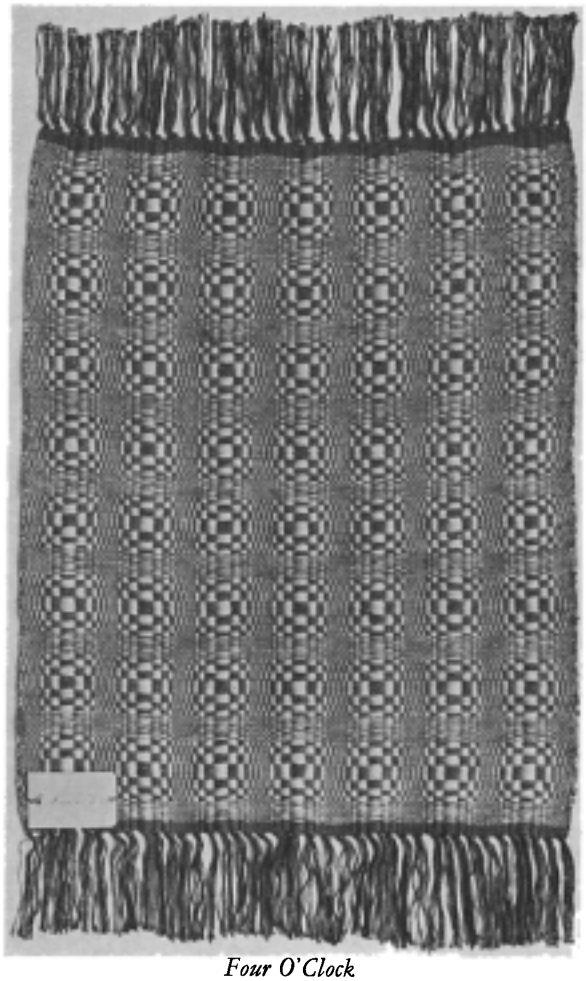
Treadle 2 d.		Treadle 1 d.	
" 1 l.	11 times	" 2 l.	
" 1 d.		" 2 d.	4 times
" 2 l.		" 1 l.	
" 2 d.		" 1 d.	
" 1 l.		" 2 l.	
" 1 d.	4 times	" 2 d.	4 times
" 2 l.		" 1 l.	
" 2 d.		" 1 d.	4 times
" 1 l.		" 2 l.	
" 1 d.	4 times	" 2 d.	4 times
" 2 l.		" 1 l.	
" 2 d.	4 times	" 1 d.	
" 1 l.		" 2 l.	
" 1 d.		" 2 d.	4 times
" 2 l.		" 1 l.	
" 2 d.	4 times	" 1 d.	
" 1 l.		" 2 l.	
" 1 d.		" 2 d.	4 times
" 2 l.		" 1 l.	
" 2 d.	4 times	" 1 d.	4 times
" 1 l.		" 2 l.	
" 1 d.	4 times	" 2 d.	
" 2 l.		" 1 l.	
" 2 d.	4 times	" 1 d.	4 times
" 1 l.		" 2 l.	



Monks Belt, Inlaid Center

Monk's Belt

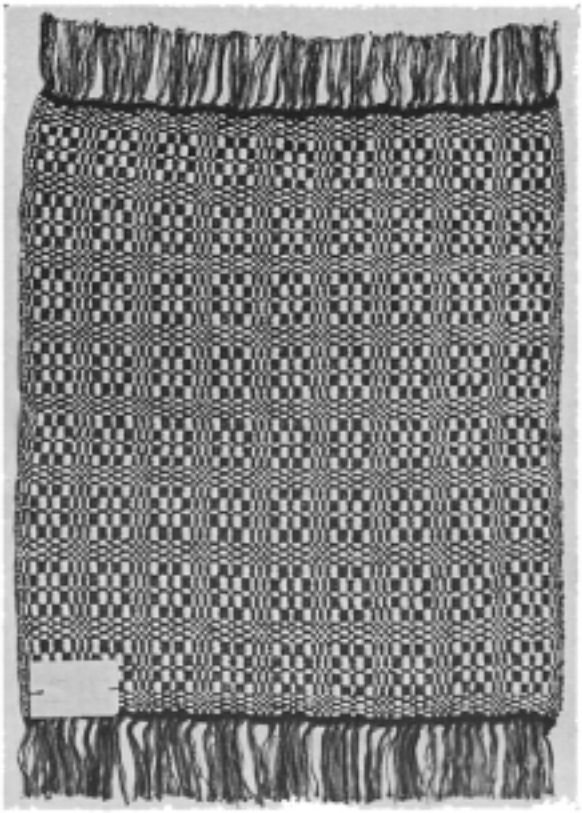
Treadle	1 d.	5 times	"	2 d.	2 times
"	2 l.		"	1 l.	
"	2 d.	5 times	"	1 d.	2 times
"	1 l.		"	2 l.	
"	1 d.	2 times	"	2 d.	2 times
"	2 l.		"	1 l.	
"	2 d.	5 times	"	1 d.	2 times
"	1 l.		"	2 l.	
"	1 d.	5 times	"	2 d.	2 times
"	2 l.		"	1 l.	



Four O'Clock

Lasting Beauty

Treadle	1 d.	8 times
"	2 l.	
"	2 d.	8 times
"	1 l.	
"	1 d.	2 times
"	2 l.	
"	2 d.	2 times
"	1 l.	
"	1 d.	2 times
"	2 l.	

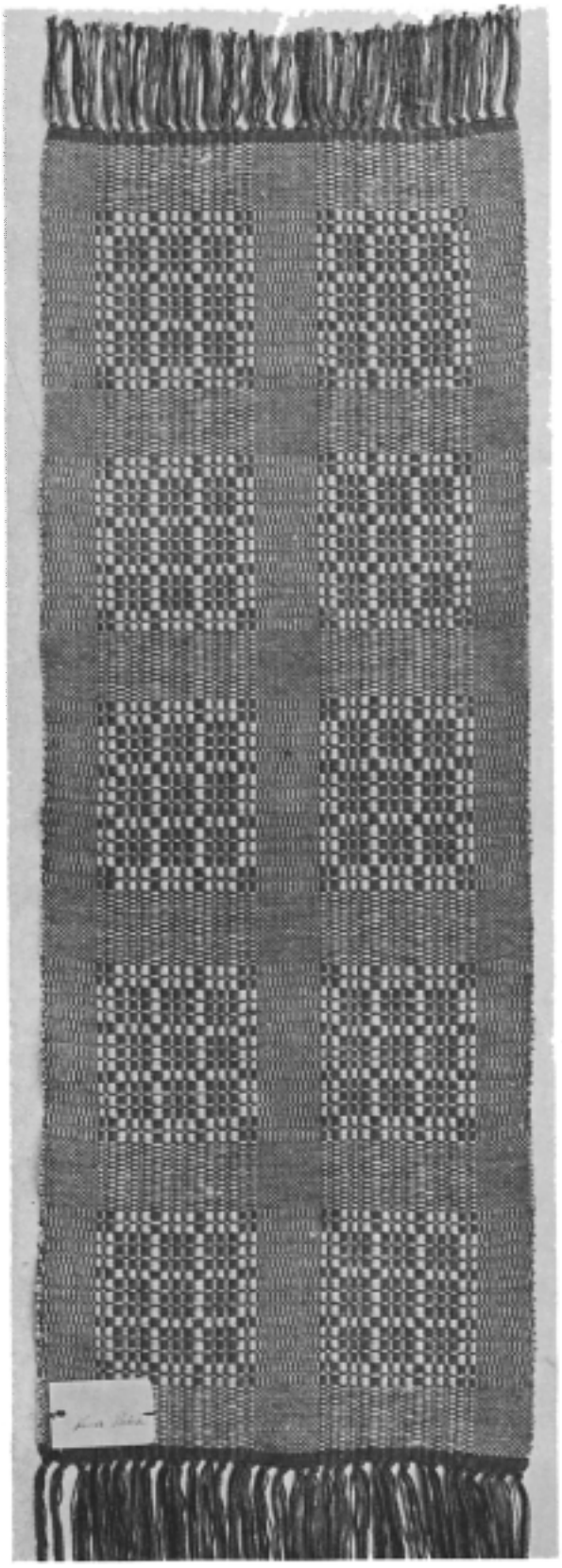


Monks Belt, Woven Square

Treadle	2 d.	8 times	
"	1 l.		
"	1 d.	8 times	
"	2 l.		
"	2 d.	2 times	13 times
"	1 l.		
"	1 d.	2 times	
"	2 l.		
"	2 d.	2 times	
"	1 l.		

Window Sash

Treadle	1 d.	5 times	4 times
"	2 l.		
"	2 d.	2 times	
"	1 l.		
"	1 d.	5 times	
"	2 l.		
"	2 d.	3 times	4 times
"	1 l.		
"	1 d.	1 time	
"	2 l.		
"	2 d.	3 times	
"	1 l.		



Queen's Patch

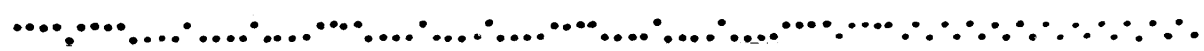


Monks Belt, Sampler

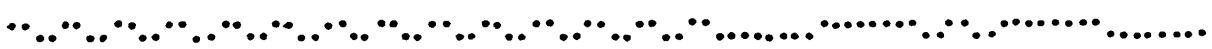
Four O'Clock

Treadle 1 l.		Treadle 2 l.	
" 2 d.	4 times	" 1 d.	4 times
" 2 l.		" 1 l.	
" 1 d.		" 2 d.	
" 1 l.	3 times	" 2 l.	3 times
" 2 d.		" 1 d.	
" 2 l.	4 times	" 1 l.	4 times
" 1 d.		" 2 d.	
" 1 l.	5 times	" 2 l.	5 times
" 2 d.		" 1 d.	
" 2 l.	8 times	" 1 l.	8 times
" 1 d.		" 2 d.	
" 1 l.	5 times	" 2 l.	5 times
" 2 d.		" 1 d.	
" 2 l.	4 times	" 1 l.	4 times
" 1 d.		" 2 d.	
" 1 l.	3 times	" 2 l.	3 times
" 2 d.		" 1 d.	

QUEEN'S PATCH



LASTING BEAUTY



FOUR O'CLOCK



SUGAR LOAF or WINDOW SASH



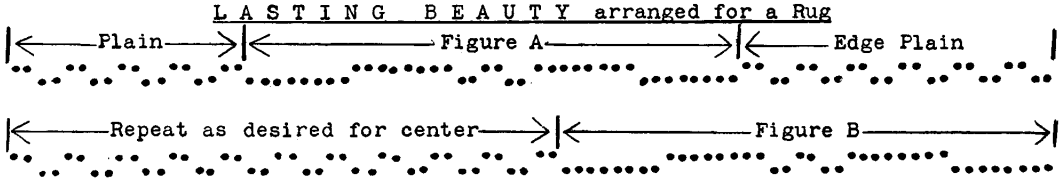
MONK'S BELT



The sleying of MONK'S BELT



LASTING BEAUTY arranged for a Rug



Repeat Border for the Other Side

Agnes K. Nielsen

Adaptation of Draft for Two-Harness loom warp

A Wood-Carver of New Mexico

BY HELEN CRAMP

IN New Mexico the footpath has become the burro trail; the burro trail, the wagon road; and the wagon road, the automobile highway. But it is not exactly a highway that leads up from Santa Fe through Chimayo and into Cordova. Only those travelers with very good cars and a taste for the roller-coaster make the trip.

They are rewarded by seeing one of the most interesting Spanish villages in New Mexico, so remote and inaccessible in the mountains that time has almost stood still since the first coming of the Spanish. Here American ways and American products have penetrated very little. To be sure, some of the more business-like among the people have sold the old doors and carved pillars from their houses to grace newer American buildings in Sante Fe; but the beautiful old flat-roofed houses still ornament rather than disfigure the landscape, and the people still follow their simple agricultural life.



José Dolores Lopez is a father and a grandfather greatly loved and honored by his family. Stimulated by his example a number of the younger members of the family have become wood-carvers, too

José Dolores Lopez is a farmer first and a wood-carver afterward, as is natural among peasant people. When he is not busy with his farm he amuses himself with whittling. For years this had been his custom. Finally he was discovered by Mary Austin and Frank Applegate and other members of the Spanish Colonial Arts Society of Santa Fe. Since then his hands have been much busier, as his carvings have sold to tourists and orders for furniture have flowed in. His patience and industry seem endless, and his humor never-failing. Nor do ideas ever seem to be lacking: he is always trying something new, adding some playful touch to things that he is repeating. This is where the creative quality comes in and makes him distinct from other workers who may be as skillful technically but who lack this impregnating genius.

While a great deal of primitive carving is heavy in its effect, everything that José Lopez does shows a light touch. Many of the birds he carves actually seem to be flying. His animals scarcely touch the ground. And no one but he can create the peculiar lace-like effect of carved spindle doors: one almost forgets that they are wood.

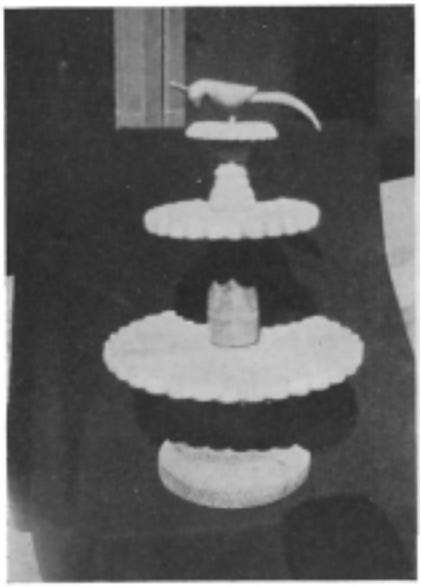
His work, like the work of all real artists, shows a steady development. The things he is doing now are much more interesting on the whole than those he did when he first began taking prizes at the Spanish Fair about five years ago. No doubt an appreciative buyer has his influence in this development, but also there is the steady advance of a master workman. The carvings in relief are deeper and firmer and the designs are simpler and more unified. Occasionally he carves an animal so simplified in outline that it suggests the work of the most modern American or European sculptor. Many artists and a number of different organizations are interested in José Dolores Lopez, and his work has been exhibited in New York, Chicago and San Francisco. These things please, but do not alter the course of an essentially simple, faithful and industrious man.





Lazy Susan carved by José Delores Lopez; table and chair of modern native design

A group of carvings from the hand of José Delores Lopez. A play spirit runs through all his work and gives it a rich variety

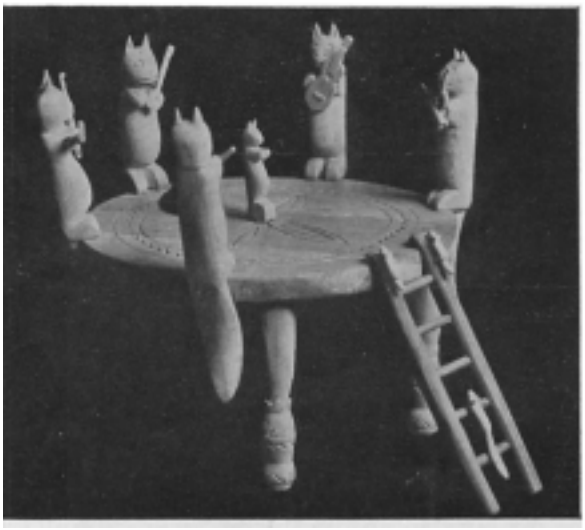




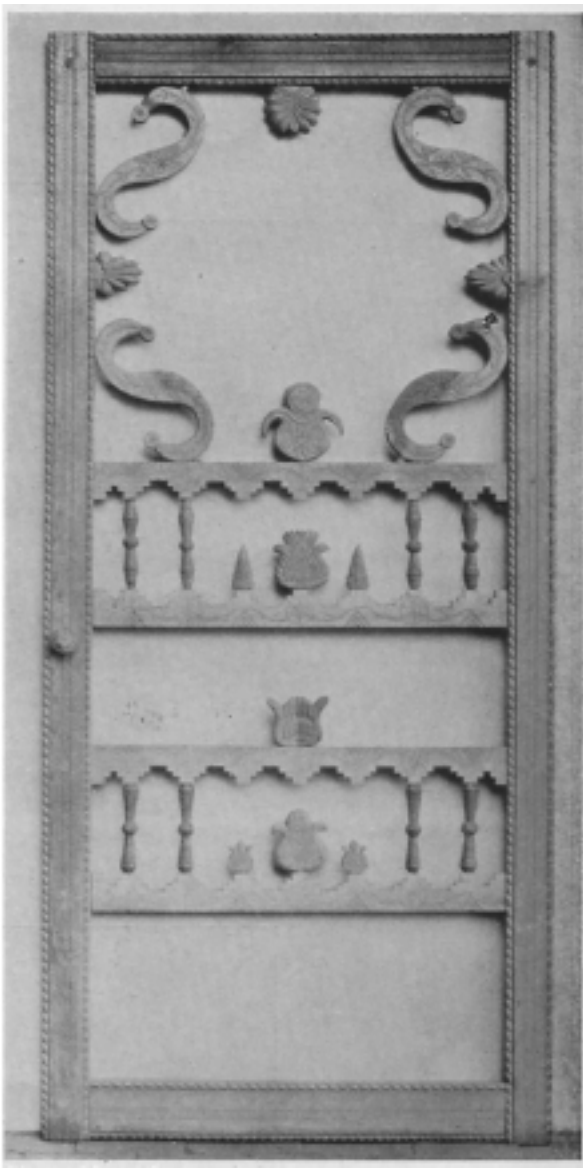
Bird carving by Jose Delores Lopez



The church at Cordova is a fine example of the old Spanish Colonial architecture. Here on Good Friday the Penitentes of whom José Delores Lopez is a leader, gather for some of their ceremonies



Wood carving by José Delores Lopez



Photograph by Ansell Adams

A wood door carved by José Delores Lopez

Tapestry Weaving: Its History and Technique

BY LUTHER HOOPER

A GREAT variety of woven materials, which are made and sold today, are called "Tapestry" by the manufacturers who make and the dealers who sell them; but they have no right to the name. They are for the most part cheap, machine-made fabrics intended for furnishing and upholstery work: they are made on machine looms more or less in imitation of real tapestry and are constructed of extremely perishable materials.

Real tapestry, on the contrary, is a solidly woven, durable, artistic, handmade textile, which has been specially known by that name ever since it was introduced from the East by the Merchant Adventurers of Italy. It soon became highly valued in all European countries in the Middle Ages, and in the workshops of the Netherlands was carried to its highest pitch of perfection, the most famous artists of the time being employed to make designs for the work.

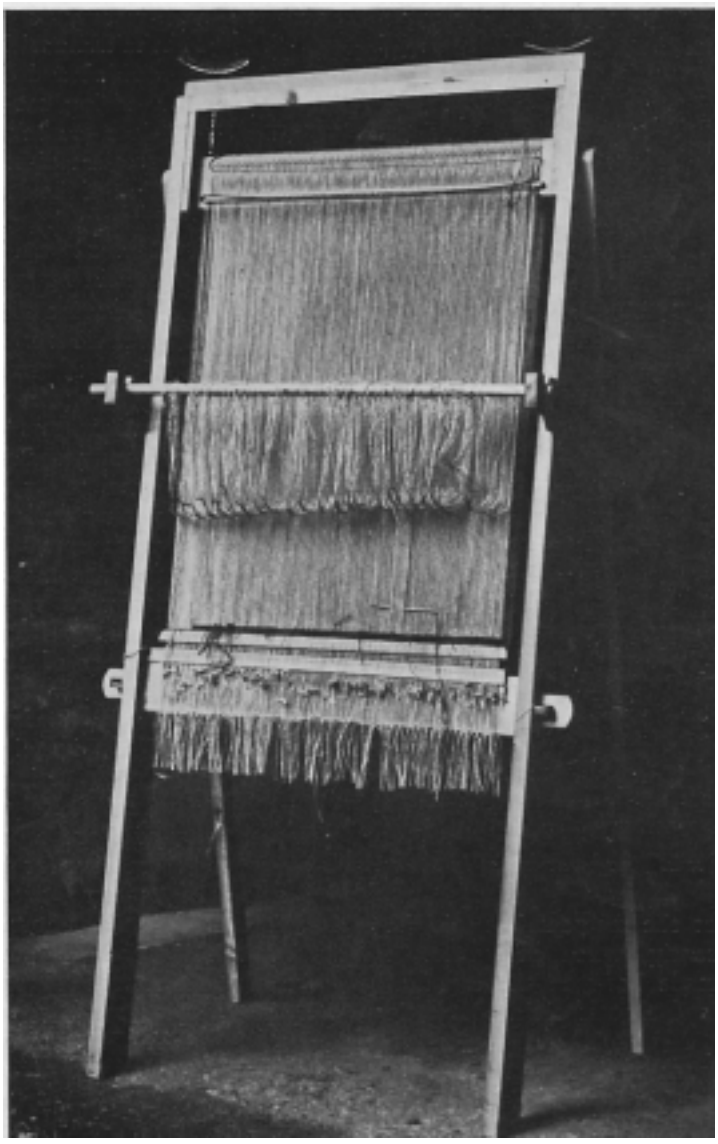


Figure 1
Tapestry loom set ready for work

The name *Tapestry* is derived from Greek, Latin, Italian, and French words, all of which signify a carpet, covering, or hanging. It was natural, therefore, that the materials used in early times for covering the inner walls of the great houses and palaces of the nobility and gentry, which were woven in the same manner as the gorgeous fabrics imported from the East, should have been called "tapestry" or "carpet work."

There is a peculiarity in the texture of tapestry weaving which has hitherto rendered it impossible to imitate it with success by means of any method but pure and simple handicraft. No shuttle or other implement, whether impelled delicately by hand or driven with great force by steam power, for carrying the weft into its place between the alternating groups of warp strings, is delicate or discriminating enough to supersede the skilful weaver's hand. This technical point must



Figure 2
The tapestry is 32" x 20" and was woven in the author's studio

be left unexplained for the moment but will be fully dealt with presently, when an important comparison will be made between the essential technique of tapestry and that of plain automatic weaving.

There is no other branch of textile art which affords so much scope and freedom of design to the artist as tapestry weaving, for there are no "repeats of design" to be considered as in more automatic weaving. The whole surface of a piece of tapestry, however large, is a kind of woven mosaic consisting of small patches of plain weaving in many colors and various shapes which are gradually built up, one above the other, and interwoven on a foundation of warp threads very tightly and evenly stretched on a simple, strong, upright frame which is the only considerable appliance necessary for the work. Moreover, however elaborate the design may be, the actual weaving is of the most primitive nature, being of the texture technically called the "plain tabby weave."

Designs for tapestry weaving have to be most carefully and exactly planned out, and the edges or contours of the shapes forming the composition have to be clearly defined and determined before the weaving can begin, as no alterations can be made, except with the greatest difficulty, after each portion of the design, beginning at the bottom edge, is gradually piled upward and finished as it will remain for good.

A great deal of the wealth both of ancient and mediaeval times consisted of precious hangings, coverings or garments, the materials of which were either woven in the tapestry manner or woven in plain, open, tabby texture and decorated with painting or needlework, the more close and durable tapestry being the most highly valued. As, however, the knowledge of automatic pattern weaving and the variety of textures to which the extremely fine silken thread naturally lends itself spread from China, its original source, to Byzantium, Persia, Arabia and, finally, through Italy or Spain to the whole of Europe, the use of tapestry weaving for garments declined, but tapestry weaving for furniture, hangings and coverings flourished more and more, both in the East and West, and reached its highest point of development in the seventeenth, eighteenth and nineteenth centuries, as witnessed by the splendid specimens of the tapestry weaver's handicraft preserved in almost their original splendor for our study and delight in the various national museums, historic houses and private collections of today.

Before proceeding to examine the few characteristic specimens of tapestry weaving, chosen for illustrations to this article, woven in very early as well as in later and quite modern times, it is necessary to define clearly the difference between appliances for, and the techniques of tapestry weaving and ordinary weaving, whether the latter be by

hand or power; and, also, to point out the contrast between the simplicity of the tapestry loom and the complexity of the fittings and appliances of even the ordinary loom actuated by foot power, with its ever-changing mechanical automatic devices for the production of different textures and repeating designs.

The loom for tapestry weaving, whatever the size and scale of the work, always remains the same in principle, and its only requirements are to stand very firmly in a more or less upright position, bear the extraordinary high tension of a multitude of strings without giving way in the least at any part, and to allow the tension to be under command of the weaver to slacken or increase at will. No automatic devices are necessary for opening the sheds, no shuttle for introducing the weft into the opened shed, and no power but the skilful hand of the weaver with its delicate, sensitive fingers is needed for producing the most elaborate designs.

The photograph of such a frame, mounted and prepared for weaving tapestry panels or small carpet work, is shown at Figure 1.

The frame is prepared for weaving a panel of tapestry 2 feet 8 inches by 1 foot 10 inches: the same size exactly as the panel or floral design, a photograph of which is reproduced in Figure 2. This piece was designed and, unfortunately, left partly finished by a late pupil of the author's; later it was completed by the author himself. This form of loom would also be perfectly adapted for weaving such a small tapestry carpet or kelein as the subject of the illustration No. 3, which is 6 feet long by 1 foot 10 inches in width.

The warp with which the loom is mounted consists of very slightly spun three-fold, flat seaming twine, which is extremely pliable and quite heavy, which is an advantage in the case of carpet weaving; it is also free from the harshness of highly twisted cord, whether of flax or cotton; it is also uninfluenced by the changes of weather. The count of the warp is 12 threads to 1 inch and it must, of course, be very evenly distributed.

As a means to the even distribution of the warp across the loom, a double row of small, smooth, wire pins (see letter K, Figure 4) driven into the movable stretcher near the top of the frame, neatly takes the place of the reed of the ordinary loom, and has the advantage of allowing different counts of warp to be mounted without changing the spacing of the ¼-inch divisions, which answer to the dents of a reed. When the warp is being arranged great care has to be taken to make sure that the same number of threads are in each space between the pins, whatever the count may be, before covering the projecting row of pins with the grooved cap shown at letter A in the working drawing of the whole loom (Figure 4). The *lease* or cross in the warp by means of which the twines of the warp are kept from overlapping each other, which is common to all looms however simple or elaborate, is shown just below the reed in Figure 1. The cross has been taken by means of a large packing needle, such as that left in the warp at the lower part where a



Figure 3
Carpet designed and executed by the author, assisted by several pupils

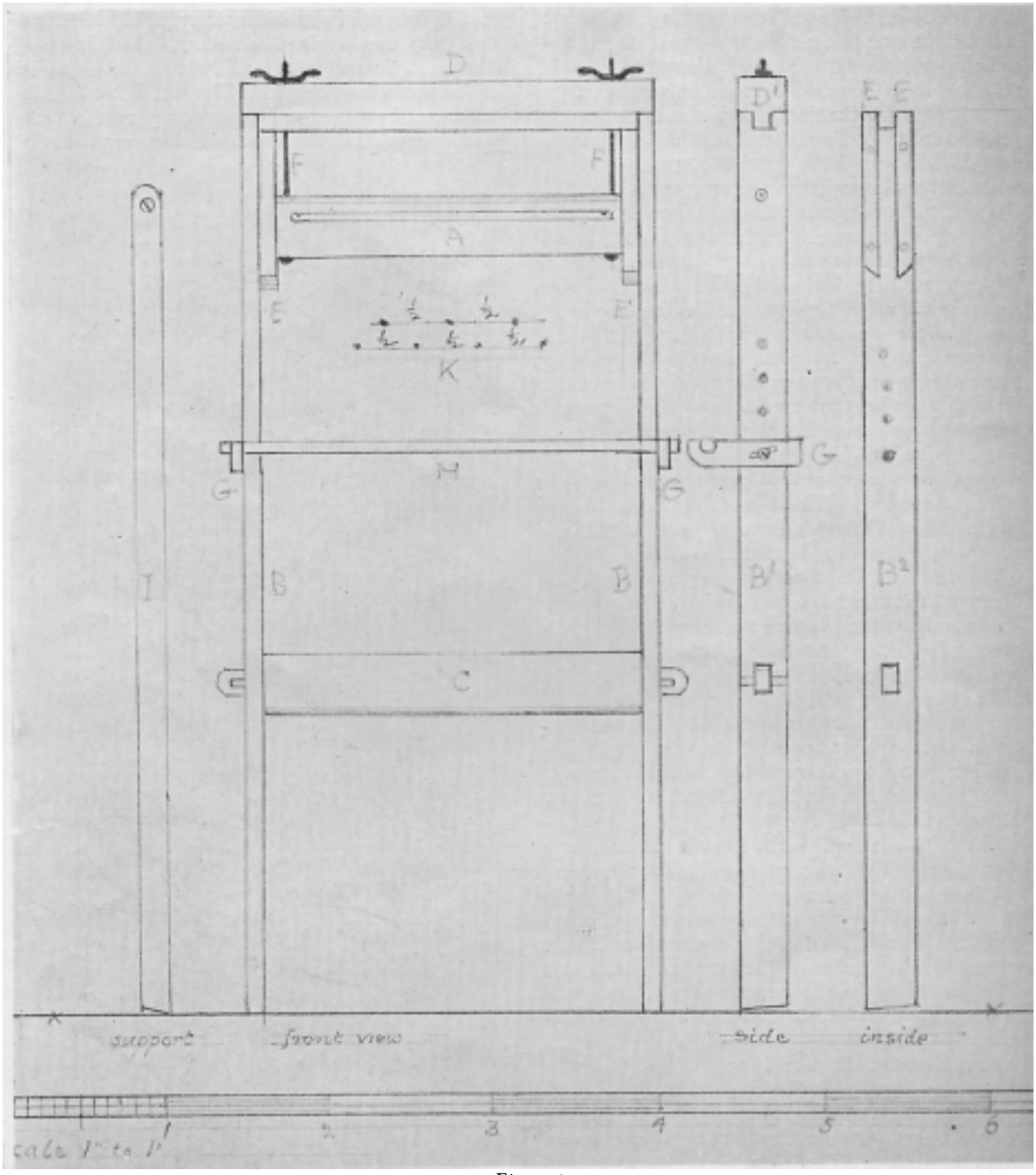


Figure 4
Working drawing of tapestry loom to scale 1" to 1'

short strip of tapestry has been woven, threaded with a strong, fine, colored cord. The passage of the needle over and under alternate warp twines from right to left and backwards from left to right has left the crossing threads of warp between the weft as in tabby weaving. In this returning shed a half-inch pointed, wooden rod has been inserted. The rod being permanently fixed in its position will keep the same shed open with sufficient clearness for the expert weaver to find it with ease and pass his needle through it in any part of the warp below that place.

Passing downwards from the cross-rod, the next thing to notice is the heald rod supporting the



Figure 5
Tapestry woven ornaments from a robe of Amenhetep II found in the tomb of Hrothing IV. Amenhetep reigned in Egypt B.C. 1500

healds, which are looped, one by one, *between each of the front twines to those at the back.* By means of these healds the second opening for a tabby shed can always be made at any local part of the warp, or right across the loom. When all the healds are in place and found quite correct they are tied in groups of 10s, or any regular number for convenience of counting. Making the healds and looping them both to the back twines of the warp and also to the heald rod will be described when the section dealing with the technique of the subject is reached.

Notwithstanding that the tapestry loom, as will have been seen from the photograph of the mounted one (Figure 1), is an appliance of the greatest simplicity, it must not be supposed that it does not need to be very carefully constructed in order to meet the special requirements of the work for which it is intended. The most obvious quality needful is that of strength in the wooden frame, so that it will bear without bending or twisting the surprisingly great and constant tension which the warp twines have to bear all the time the work is in progress. The strain on every twine is from 5 to 10 pounds weight, according to the length of warp between the top and bottom of the frame. The next very important qualification for the loom-frame is that it must be exactly rectangular: if it be in the least degree out of square, by so much the tapestry or carpet woven on it, however truly and carefully worked in all its details, cannot be correct in this particular. Many of the Eastern carpets, which are marvels of minute detail and patient labor, are conspicuous for this defect, evidently owing to the rough and careless construction of the looms on which they have been woven. Two further qualifications which affect the comfort of the weaver when at work are: that the



Figure 7
Part of the border of an old Flemish Tapestry, 16th Century

loom is so designed to firmly stand alone in an upright position, or to lean steadily against a convenient wall, and that it must be perfectly rigid and unshakeable. The loom should also be so designed that the weaver can sit in comfort at his work and have no difficulty in regulating the tension of the warp or the height of his work in the loom, as it slowly grows upward from the bottom edge.

Should the work be of such a size as to require a longer length of warp than *one and a half times* the capacity as to height of the stretching frame, a pair of strong rollers and ratchets with pawls must be added which will, of course, considerably modify the design and construction of the loom. This will be dealt with when the weaving of large and perhaps more important hangings and carpets is under consideration.

In conclusion for this section of our subject, the necessary directions for building a tapestry loom for small panels and carpets such as those of Figures 2 and 3 (see Figures 1 and 4) must be given as briefly as possible.

The drawing (Figure 4) is made exactly to scale, 1 inch to the foot, and consists of nine separate parts in all: (1) The stretcher bar A; (2) two upright posts B, B, B^1, B^2; (3) a strong tie or cross-piece C; (4) a very strong top bar D, D^1; (5) two pieces forming a slot between them E, E, E, E; (6) brackets for headle-rod G, G, G; (7) headle-rod H, and (9) back support for frame, enabling it to stand alone, slightly sloping backwards like an artist's easel.

The frame, in all its parts, must be of hard wood which must be well seasoned, and the various parts should be cut out some time before they are fitted together so as to prove that they will not bend, or twist out of shape, when the loom is finished. All the parts except the top bar D, the stretcher bar A, the cross bar C, the support I, and the brackets G, are made of wood 1 inch by 3½ inches. The bars C and A are 1 inch by 5 inches, and the top bar D, D^1, having to be very solid, must be 4 inches by 3 inches and be cut and shaped as shown at D^1, so as to fit exactly into the top of each of the side posts B, B, as in the side view of a post marked B^1.

(Continued on page 40)



Figure 8
The Harrow School Lion. Woven on a Table loom 18" x 10"

Something New in Pewter

BY ALMA W. LEWIS

PEWTER is one of the most delightful as well as the easiest of metals to work with and the present vogue for it adds to the pleasure we find in making a piece for our own or a friend's use. I know of nothing easier to work with when making gifts, and nothing more desirable, considering the beauty of the finished product.

Card table numbers, book ends, vases, plates on glass or metal forms, boxes, fruit dishes, desk sets and many other things may be made, but care must be taken that heat will not come near them as the flame of a match might burn a hole in this soft metal.



General Example of Pewter

You may buy the metal in sheets thirteen inches wide, gauge .008, known to the trade as "Britannia Metal." It looks like thin sheets of very soft tin, and can be cut with ordinary shears. You may buy plain metal book ends and use them for forms after removing any paint or enamel that may be on them, or you may have the tinsmith make them in the size and shape you wish, as well as vase and other forms, or you may make them yourself of galvanized iron if you are an adept in soldering. The fruit dish shown in the illustration is made from a cake box.

Make your tools yourself from nut picks that may be gotten in any ten-cent store. A fine file, some fine sandpaper or emery cloth, shears, a few cents' worth of hydrochloric acid, nitric acid, powdered pumice stone, some beeswax and paraffine, metal glue, and a small bottle of light lacquer such as is used on brass and in some of the clay and gesso work, are the necessary equipment. Add to these a couple of bottles — two-ounce is a good size — some soft old cloths and a piece of double-faced Canton flannel or table padding to use as a pad to work on, and you are ready to begin.

Tools. — Only two are needed beside shears and a fine file. Of course a pencil and ruler must be handy. Leave one nut pick practically as it is, just curving it a bit more, keeping the point sharp but not sharp enough to cut the pewter. The other is flattened like illustration 2b, and then curved again like the side view, 2a. Wrap the handles with adhesive to make them an easy size to handle.

For an example we will make book ends. These forms, made of galvanized iron, stand four inches high and five and one-half inches wide. Each form is made of a piece of galvanized iron five and one-half inches wide and eleven inches long, bent to leave one side of the base one inch wide and the other two inches wide. They are soldered together to make them firm, and may be made by the tinsmith. The pewter to cover them is cut six and one-half inches wide and twelve and one-half or thirteen inches long. The latter will just take a strip six and one-half inches wide off one end of a sheet of pewter.

Designs may be found among embroidery, china painting or other patterns, or may be made especially for the piece. After a little experimenting you will be able to pick the designs best suited to this work. Usually bold designs with little detail are best. A repeat motif often works out well if properly spaced. Have your pattern on tough, preferably transparent paper. We use architect's tracing paper or a tough typewriter paper. For these book ends the design must fit the space five and one-half inches wide and four inches high. It is wise to draw this size space and fit the design in it before trying to fit the design on the pewter.

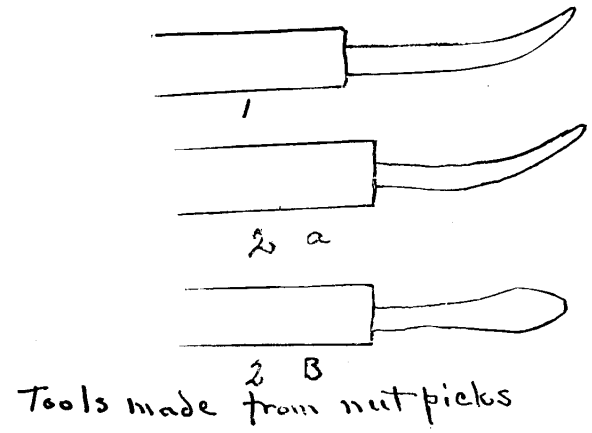


Figure 1



Figure 2
Tracing pattern on pewter

Place the design over the strip of pewter with the bottom one and one-half inches from one end of the strip of pewter, fasten with paper clips to hold it in place, lay on the cloth pad before referred to, and trace the pattern with tool No. 1, being careful to press hard enough to show the pattern, but not hard enough to press through the pewter. Remove the design and go over the lines showing on the pewter carefully. Turn the pewter over and trace the design again about one sixteenth of an inch inside the first tracing with the same tool.

With the second tool press very carefully the parts you want raised in the design. In this case it is the flowers and leaves. The pewter is so soft, care must be taken not to press holes in it. Better go over the design twice. When the reverse side looks as it should to you, it is time to fill the raised parts with the wax mixture. Unless these parts are filled in some way there is danger of depressing them. Take a tin that can be heated and place in it equal parts of beeswax and paraffine and melt. With a spoon (we use small tin ones with the sides bent up so they will pour better), fill the hollows with the melted wax. Any wax running over the edges of the pattern may be scraped off with a knife as it cools.

Prepare the acid baths as follows: to one part of hydrochloric acid add four parts water, pour in one bottle and label. To one part of nitric acid add three parts water, pour in another bottle and label. Keep both bottles corked when not in use. Tear pieces of soft old cloth in four- or five-inch squares for use with these acid baths. Pour some of the hydrochloric solution on a cloth and wipe over the pewter, also the form with it. This is to clean them of any grease or finger marks that would prevent the glue from sticking.

Place the pewter over the form, fitting it carefully in place, and glue with metal glue. There are several brands on the market, but we have found the Calle Pour Metaux from de L'Artisan Practique, Paris, the best for this purpose. Fit the back of the book end first, but bring the design into the correct position. Turn the edges of the pewter over the edges of the form and cut off carefully, after gluing. Bring the front, with the design, over into place and glue. Cut off the surplus on the edges, press down firmly with tool No. 2 and let stand until glue is set. Large paper clips will be found very helpful in holding the pewter while these processes are taking place. Turn the pewter over the edges of the base, press down with tool No. 2, and glue.

The edges of the top, which you pressed into place after cutting, may now be filed a bit, and the file marks removed with the fine sandpaper or emery cloth.

Clean again with the hydrochloric solution and apply the nitric solution with another cloth, doing one side at a time. This should turn the piece black fairly quickly. If it does not, increase the amount of nitric acid in the solution. Begin at once to polish with the powdered pumice stone on another cloth, rubbing off as much of the black as is necessary to get the desired effect. At present, the tendency is to keep the pewter light and silvery-looking with just enough dark to bring out the design. The pumice stone will polish it and give it a satiny look. Be very careful not to get any finger marks on



Figure 3
Filling with wax



Figure 4
Placing pewter over form

it, and apply the lacquer with another cloth as soon as possible, and let dry.

Your book end is ready to use as soon as you have glued a piece of felt on the bottom to protect table tops. Cut this felt a trifle larger than the bottom of the book end to allow for shrinkage when the paste is applied to it. Use any good library paste, and after it is dry, trim off any superfluous felt.

Card-table numbers may be made with either letters or numbers and backed with felt. These may be made from scraps of pewter left from larger projects. The vase illustrated is two and five-eighths by two and five-eighths and eight and one-half inches tall. A pickle bottle may be dropped inside to hold water. A smaller size vase may be made to fit a smaller bottle.

Glass plates may be used as forms for the pewter, but should first be given several coats of aluminum paint on the inside so the wax filling of the design will not show through. Be careful to keep the edges of the pewter which come over the edges of the plate evenly trimmed.

Desk sets consisting of desk pad, blotter and letter rack may be made. For women we have used rose color blotting paper with good success, while for men we found black very good.

And now, can't you think of many, many things you may make of pewter in this manner? There are so many tin cans and boxes coming into our homes today that can be used as forms with little or no alteration. The work is fascinating as it develops under our fingers. Best of all, if we want something saleable, this is it!

NOTE. — If pewter cannot be obtained locally it can be ordered from National Lead Company, 722 Chestnut Street, St. Louis, Mo.



Figure 5
Polishing with pumice stone

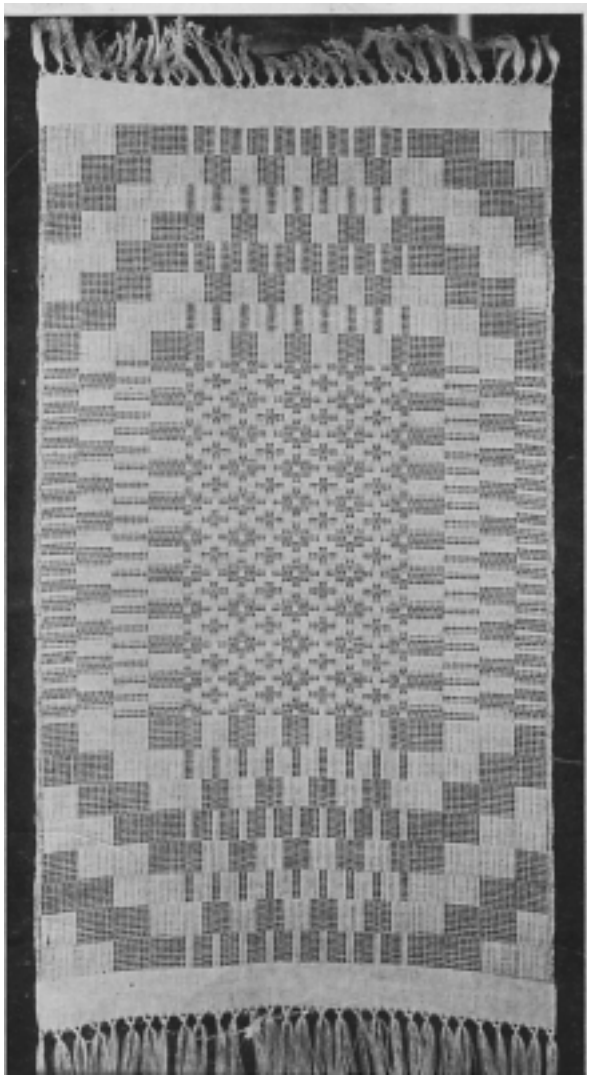


Figure 6
Lacquering finished article

An Appreciation of "Jaemtlandsväev"

BY RUBY V. HARSTINE

APPRECIATION is a factor which if properly used can become a very valuable force. It often not only acknowledges a debt for some pleasure received, but acts as a stimulus to inspire new creative attempts. For this reason, as a foreword to the technical description of several cotton runners recently woven which this article will later describe, an appreciation is extended for the "Crackle Weave" drafts which were described by Mary N. Atwater in former numbers of THE HANDICRAFTER. There is a trite but true old saying, "The proof of the pudding is in the eating." If we interpret this, in weaving language, it would read, "The proof of the draft is in the weaving." Also, it might be added that the proof of the value of a magazine is not whether it is read the month it leaves the press and is then discarded, but whether its contents are valuable enough to be preserved for future reference. Several cotton runners just woven on the "Diamond" and "Right and Left" Crackle Weave "set-ups" have been a pleasure to execute, and the finished results seem lovely enough for a written record. Since the drafts used were published in THE HANDICRAFTER some time ago, perhaps the same drafts accompanied by recent interpretations in materials, treadling, and finishes can be re-submitted with the idea that they may perhaps be useful to many of the new subscribers of THE HANDICRAFTER who are not fortunate enough to possess the old numbers which contained Mary N. Atwater's articles.



Cotton Runner No. 1
Warp, cotton No. 20/2 white; weft, red perle cotton No. 5. Pattern set up, crackle weave, diamond pattern. Draft given in "The Handicrafter," January–December, 1928

"Crackle Weave" is by no means new, but, to quote Mary N. Atwater, is a name coined to describe a weave known as Jaemtlandsväev, which we have inherited from Scandinavia. The runner (described as No. 1) woven on the "Diamond" pattern draft revealed the fact that this type of weaving has many practical advantages. It is a reversible material alike on both sides. In design it has unique, almost lace-like qualities of light and dark contrasts which are very pleasing. Its small overskips or floats make it a valuable type of weave for materials such as towels or table linen which must be frequently laundered. For rugs, coverlets, and upholstery materials it is also a very excellent type of weave.

As a suggestion to other weavers, a few of the ways (other than the cotton towels later to be described) that the Diamond Crackle Weave draft has been used in our studio might be mentioned. Upon a carpet chain warp, sleyed 15 threads to the inch, 36 inches wide, several rugs were woven. Different results were obtained by varying the weft materials. Stockings



Cotton Runner No. 2

Warp, cream colored mercerized perle No. 20; weft, No. 5 perle cotton, yellow. Pattern, left and right crackle weave. In "The Handicrafter," January–February, 1931

cut and dyed in Turkey red dye, combined with black stockings used as a border, produced an inexpensive but striking rug. Another time, several jolly plaid rugs were worked out, using tan, green, henna, and black cotton roving combined with a stripe combination of tan, brown, orange, yellow and red carpet chain warp. Following these a number of bedroom rugs and bath mats were woven of cotton chenille. It was found that possibilities for original design combinations, of treadling, materials, and color are unlimited. In addition, this weave produces rugs which are fairly heavy and durable.

Later, two couch coverlets of unusual charm were woven, using this same draft. In threading for the coverlet the border unit was repeated twice on the right-hand side and omitted on the left-hand side. Sixteen repeats of the diamond motif were set up. The coverlets were woven in two strips which were matched together. For the first coverlet, Emile Bernat's Fabri yarn, set 36 to the inch, was used for the warp. If the draft is studied the border will be found to consist of four separate units. In planning the warp for the border area, a different color combination for each area was planned and chained. As the border was repeated twice, this gave eight variations of color, which were as follows:

Alternating threads of

1. Blue, green, henna, violet.
2. Blue, green, tan, violet.
3. Blue, green, henna, tan.
4. Blue, yellow, violet, tan.
5. Blue, green, henna, yellow.
6. Blue, green, violet, tan.
7. Blue, green, yellow, tan,
8. Blue, green, tan, yellow.

Since it was the predominating color note desired, it will be noticed that blue was used with each combination of colors. The warp for the remainder or the center area of the coverlet which contained the diamond repeats was of alternating blue and green threads.

A deep maroon shade of zephyr was used for the weft or pattern sheds. This was bound in by a rich violet shade of homespun yarn used for tabby. The finished result must be seen to be appreciated, for it is hard to describe, and a photograph could not in any way do justice to this coverlet. Since the warp was of wool, closely sleyed in the reed, in the combination of colors just enumerated, the texture and color vibrations thus secured (especially in the border section), with the inter-play of soft blue, green, violet, tan, and yellow, was suggestive of a mellow needlepoint tapestry.

A second coverlet, woven upon gold-colored spun silk warp (also sleyed 36 threads to the inch), was made upon the same Crackle Weave pattern set-up. Strips of silk, sewed hit or miss, like old-fashioned rag carpet rags were utilized for weft. The close way in which this weave binds the warp and weft together enabled us to weave into a durable result, material which might otherwise have been of a very impractical nature. Aside from its quaint charm, when finished, this coverlet had a sentimental value to the person who ordered it woven, because it preserved in a useful way material which her deceased mother had sewed together years ago. The pattern, which is still threaded in one of the looms, is soon to be used for a large order of upholstery material. On another loom the modernistic little border unit of this pattern was set up alone, on a narrow set up, and used effectively for colored linen table doilies. Later, it inspired the weaving of some jaunty sport scarfs with modernistic borders worked out in the colors of the State University. All in all, therefore, after numerous tests with various textures, it might well be said the "Diamond Crackle Weave" is a most versatile pattern.

The "Right and Left" Crackle Weave pattern

was used for runners Nos. 2 and 3. This pattern has an overlapping light and dark balance very different in feeling from the Diamond pattern. The units are block-like and not quite so modernistic. There is no decided border arrangement other than can be obtained by treadling variations at the ends. Two very interesting runners, one in an all-over effect (No. 2 , the other (No. 3) in pick-up weaving, were obtained by using this draft. Cotton textures, especially those of fine, Egyptian cotton, usually have considerable charm for handweaving. This was especially true of the soft, silky, texture obtained by using fine, cream-colored mercerized cotton for these runners. Some textiles which a friend recently brought from Guatemala suggested the idea to try the "pick-up" weaving which was worked out in runner No. 3. This type of weaving affords unlimited opportunity for creative experimentation in design compositions.

On another loom a simple but unique little Swedish pattern draft taken from Sigrid Palmgren's VÄVBOK, No. II, resulted in a number of quaint runners. Although much smaller in area than the Crackle Weave units, this pattern with its small floats, delicate, lace-like texture and variety of treadling possibilities for light and dark values has similar characteristics which make it an appropriate weave for cotton or linen materials which must undergo frequent laundering. Like the "Crackle Weave" it reflects in many ways the sturdy, practical, yet beauty-loving character of those northern races who perhaps first worked out the patterns. It might here be mentioned that the more deeply interested we become in weaving as a craft, the more sensitive we become to the individual aesthetic characteristics and thought relationships which each race of people unconsciously reflects in the product of their looms.

Having thus given, in a general way, the delightful and challenging range of possibilities of these drafts, perhaps the following detailed information might be useful:

Cotton Runner No. 1

Materials used:

1. Warp — Cotton No. 20 — 2 white.
2. Weft — Pattern-Perle Cotton No. 5, *red*. (Tabby same as warp.)

Pattern set-up:

Crackle Weave.
Diamond pattern. (Given in The Handicrafter, December–January, 1928.)
18-dent reed.
Sley two threads per dent.
Set-up 16½" wide.
Length of woven runner 29".
Treadling used.

Border:

(2 and 3) 16 shots.
(1 " 2) 16 "
(1 " 4) 16 "
(3 " 4) 16 "

Weave two repeats of this treadling for border.

Center Diamond Motif:

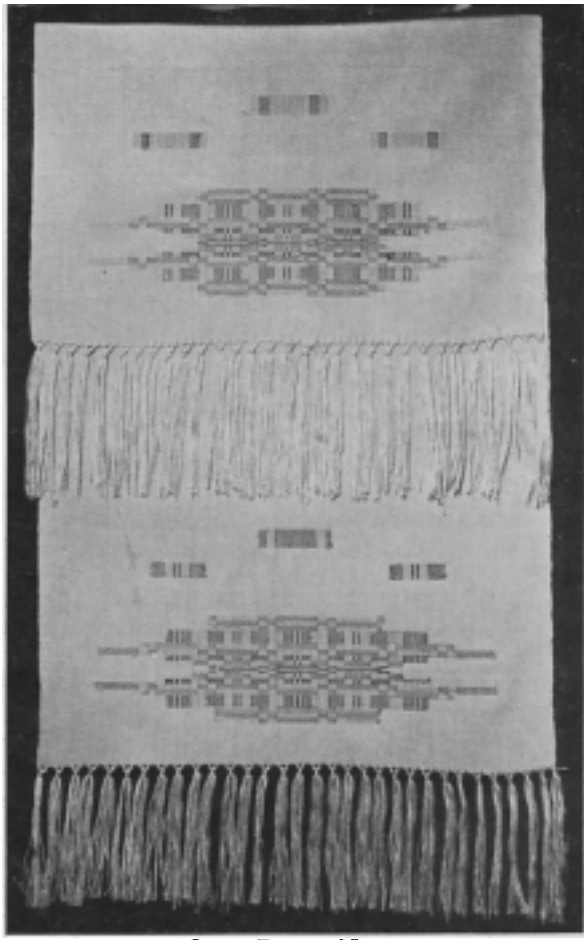
(2 and 3) 3 shots.
(3 " 4) 3 "
(1 " 4) 3 "
(1 " 2) 3 "
(1 " 4) 3 "
(3 " 4) 3 "

Repeat diamond 10 times, then border treadling in reverse order. Finish with double knotted fringe.

Cotton Runner No. 2

Materials used:

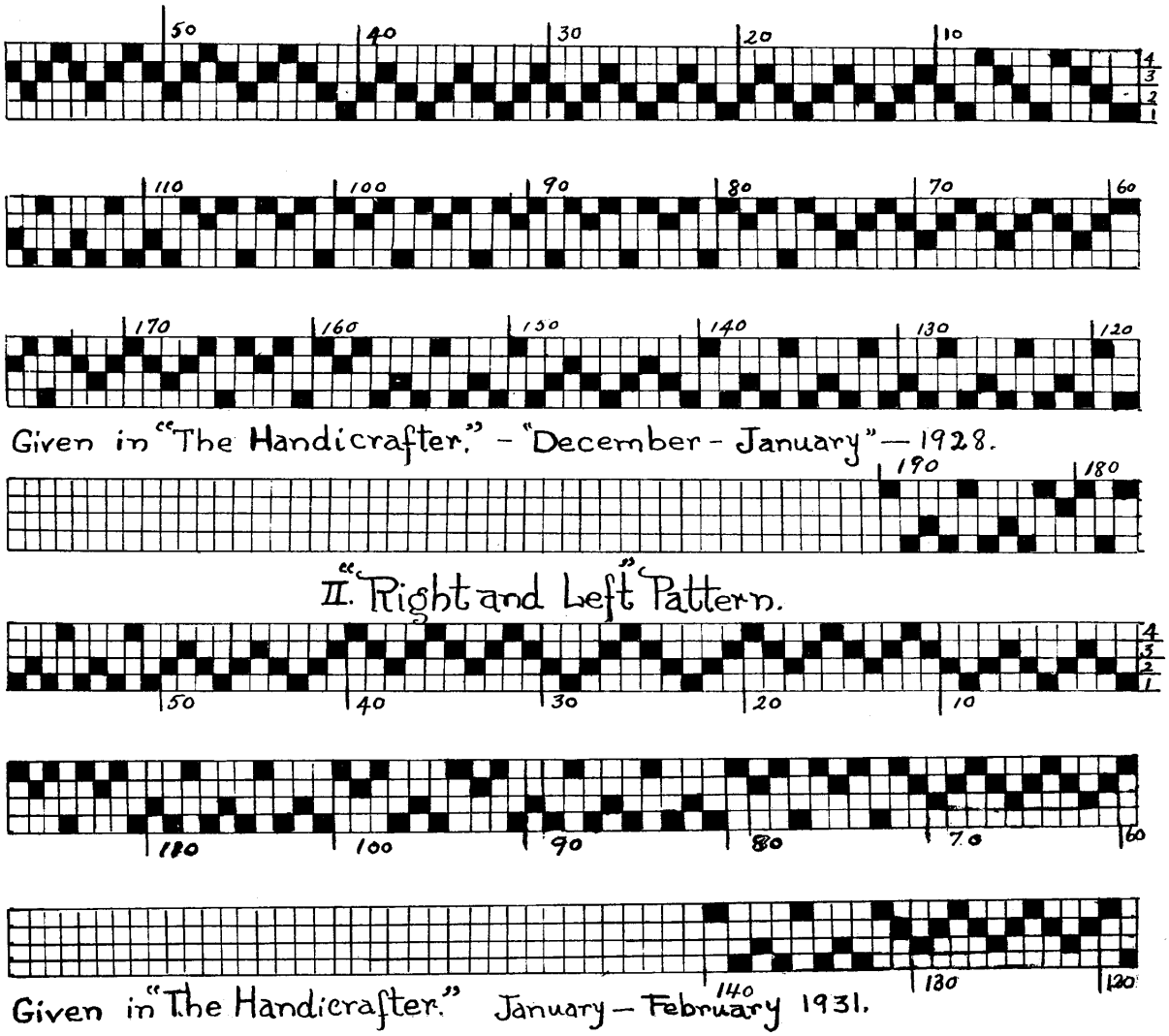
1. Warp—Cream-colored Mercerized Perle No. 20.

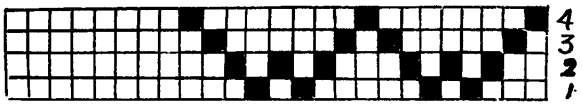


Cotton Runner No. 3

Warp, cream mercerized perle No. 20. Pick up pattern worked out in green, tan, blue, red, black, yellow, and orange linens. Pattern, crackle weave, left and right pattern. In "The Handicrafter," January–February, 1931

CRACKLE WEAVES. I. "DIAMOND PATTERN"





A Swedish pattern taken from Sigrid Palmgren's Vävbok II

2. Weft — Pattern-Perle Cotton No. 5, *yellow*. (Tabby same as warp.)

Pattern set-up.
Crackle Weave.
"Right and Left" pattern. (Given in THE HANDICRAFTER, January–February, 1931.)
18-dent reed.
Sley two threads per dent.
Set-up 17" wide.
Length of finished runner 28½".
Tabby 5" for hem.
Treadling used for pattern.

Border:
1. (2 and 3) 4 shots.
2. (1 " 4) 4 "
3. (2 " 3) 4 "
4. (1 " 4) 4 "
5. (3 " 4) 10 "
6. (1 " 4) 4 "
7. (2 " 3) 4 "
8. (1 " 4) 4 "
9. (3 " 4) 10 "
10. (1 " 4) 4 "
11. (2 " 3) 4 "
12. (1 " 4) 4 "
13. (2 " 3) 4 "

Motif:
14. (1 and 2) 52 shots.
15. (2 " 3) 4 "
16. (1 " 4) 4 "
17. (2 " 3) 4 "

18. (1 and 4) 4 shots
19. (3 " 4) 10 "
20. (1 " 4) 4 "
21. (2 " 3) 4 "
22. (1 " 4) 4 "
23. (2 " 3) 4 "

Repeat motif twice, then treadle (1 and 2) 52. Reverse border.

Finishes:

1. Hem: Hemstitch 2" hem with yellow Perle Cotton.
2. Corners: Buttonhole 24 stitches around corner with yellow Perle Cotton. Add three tiny yellow tassels on each lower corner edge.

Cotton Runner No. 3

Materials used:

1. Warp — Cream-colored Mercerized Perle No. 20.
2. Weft — Tabby same as warp.

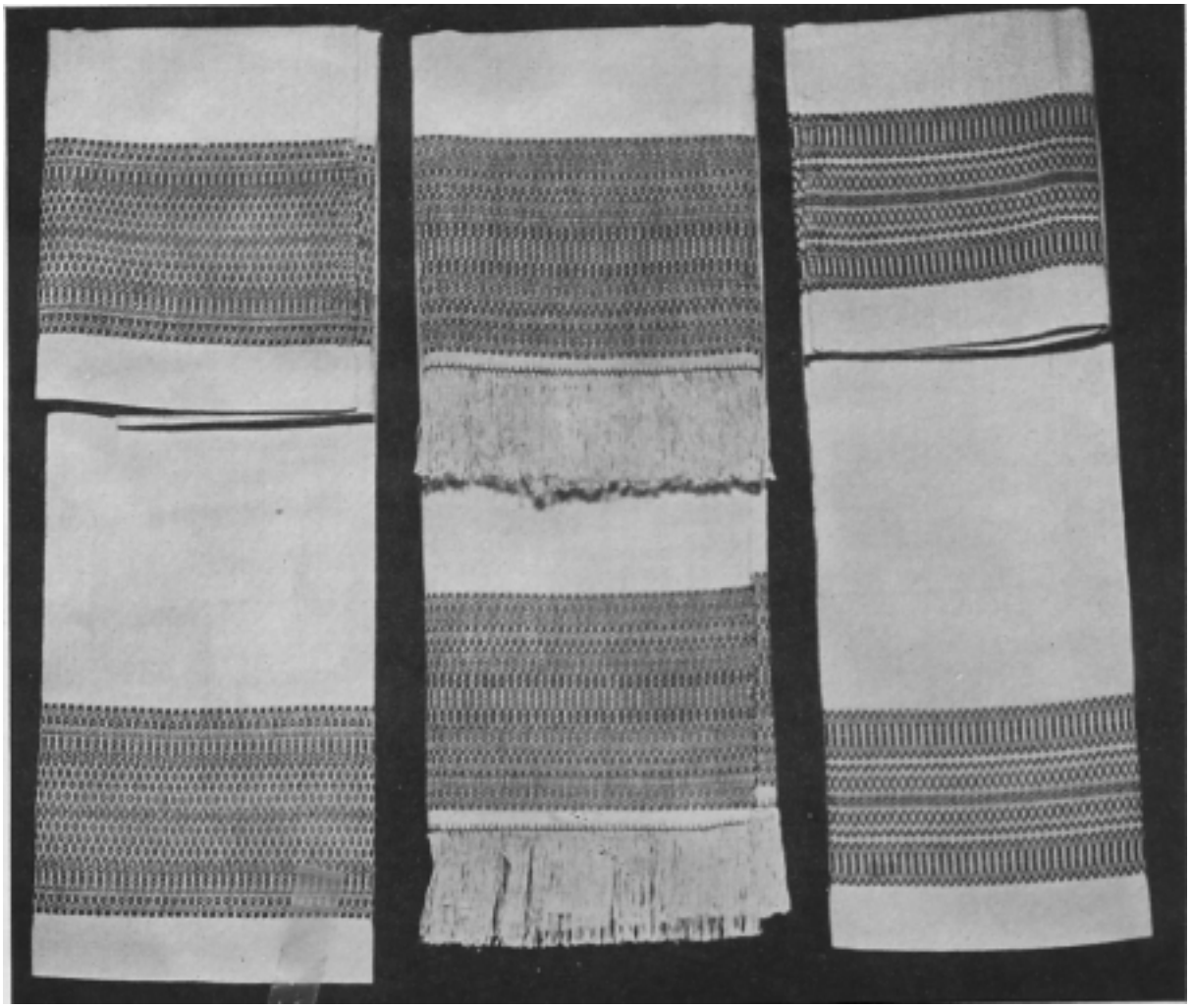
Pattern set-up used for Cotton Runner No. 2: "Right and Left" Crackle. (Pattern in The Handicrafter, January, 1931.)

18-dent reed.
Sley two threads per dent.
Set-up 17" wide.
Length of finished runner 36".
Pick up pattern in end as follows:
Tabby 36 shots.

1. (2 and 3) 4 shots
2. (1 " 4) 4 "
3. (2 " 3) 4 "

Tan linen warp No. 250 used double. Begin to pick in 5½" from selvage.

4. (3 and 4) 10 shots
   Green linen warp No. 218 used double. Begin to pick in 4" from selvage.
5. (2 and 3) 4 shots
   Yellow linen weaver No. 237 used double. Pick in 3¼" from selvage.



Cotton Runners Nos. 4, 5 and 6
Warp, Egyptian cotton 24/3. Border patterns, mercerized perle cotton No. 5. Pattern, set up. Swedish draft

6. (1 and 4) 4 shots
   Orange linen weaver No. 239 used double.
   Pick in 2″ from selvage.
7. (3 and 4) 4 shots
   Red linen weaver No. 247 used double.
   Pick in 4″ from selvage.
8. (1 and 2) 4 shots
   Blue linen weaver No. 206 used double.
   Pick in 5½″ from selvage.
9. (2 and 3) 2 shots
   Black linen weaver used double.
   Pick in 5¾″ from selvage.
10. (1 and 2) 2 shots
    Black linen weaver used double.
    Pick in 5½″ from selvage.
11. Reverse above treadling "pick-ups."
12. Tabby with Cream Cotton 36 shots.
13. Pick up two side spots 3¾″ from selvage, picking in one motif of (2 and 3) 12 shots. Using red linen weaver on one side and orange linen weaver on the balancing side.
14. Tabby 16 shots.
15. Pick in a center motif in green using (2 and 3) 14 shots.
16. Tabby center of runner, then reverse. Pick up treadling on opposite end.
17. Finish with 5″ double knotted fringe.

Towel No. 4

Materials used
1. Warp — Egyptian Cotton 24/3.
2. Weft — Same as warp.
3. Pattern for border — worked out in Perle Cotton No. 5 in rich tones of red, violet, yellow and black.
4. Pattern set-up — Swedish Draft.
5. 18-dent reed.
   Sley two threads per dent.
6. Set-up 18″ wide.
7. Finished length 27½″.
8. Width of border 4″.
9. Treadling variations for the border were intricate, diamond or twill effects worked out with a rich interplay of jewel-like colors, reminiscent of a medieval stained-glass window.
10. Finish with "linen hem."

Towel No. 5

Materials used:
1. Warp — Egyptian Cotton 24/3.
2. Weft — Same as warp.
3. Pattern for border worked out in a more vigorous peasant-like interpretation, in strong primary shades of red, blue, and yellow, of No. 5 Perle Cotton.
4. Pattern set-up — Swedish Draft same as for Towel No. 4.
5. Width of border, 4″.
6. Finished with a quaint fringe held in place by a row of red buttonhole stitches.

Cotton Runner No. 6

Materials used:
1. Warp — Egyptian Cotton 24/3.
2. Weft — Same as warp.
3. The pattern border of this runner was worked out in brilliant shades of yellow, red, and black Perle Cotton No. 5.

Pattern set-up:
Swedish Draft.
18-dent reed.
Sley two threads to dent.
Set-up 18″.
Finished length 27″.
Border pattern 3½″.

Treadling:
(a) (1 and 2) 1, (2 " 3) 1, (3 " 4) 1 — black
(b) (1 " 4) 1, (2 " 3) 1 — yellow
(c) (1 " 2) 8 — red
(d) (2 " 3) 1, (1 " 4) 1 — yellow
(e) (1 " 2), (2 " 3), (3 " 4) — black
Tabby 3 white.
Repeat (e).
(1 and 4) 1 — yellow
(f) (1 and 2) 1, (2 " 3) 1, (3 " 4) 2, (2 " 3) 1, (1 " 2) 1 — red
(1 and 4) 1 — yellow
(g) (2 and 3) 1 yellow, (1 " 4) 1 black, (2 " 3) 1 yellow, (1 " 4) 1 black, (2 " 3) 1 yellow — center
Reverse back to complete border.

Treasures from the Scrap Box

BY ALINE LEUTERT

EVERY now and then the craftsman, whether he does a great deal of work or only a little, takes a look at his scraps and wonders what to do about it. Those bits of leather, paper and cloth of a size just a little too large to be thrown away continue to accumulate in ever mounting numbers, and the day finally comes when they must be disposed of in one way or another.

Confronted by this problem in the busy holiday season I found a way to utilize my scraps in two articles, one of which proved to be a best seller in a gift sale while the other filled a long-felt need in my own studio.

From leather scraps averaging two by five inches in size and bits of heavy colored paper left from Christmas card making, I fashioned the little bookmark shown in Figure 1, and when it was slipped onto a card bearing the appropriate little verse shown in Figure 2, and placed in a holiday box of the proper size, it became the ideal "small gift."

To make the bookmark cut a cardboard pattern in the dagger shape illustrated and, using a sharp penknife or shirt cutter's knife, cut as many pieces of leather as you wish bookmarks. You will find that this shape is at once interesting, easy to cut and of a size that lends itself well to the precious little leather scraps that are usually "not quite big enough."

Make a paper pattern of the design and the pointed slit which slips over the book page and trace it onto the leather with graphite paper. With a steel straight edge and a sharp knife, carefully cut out the units shown in black in Figure 1, being sure that the knife does not slip and cut the remaining straps.

Using the cardboard pattern cut a piece from the heavy colored paper and also one from a lining leather scrap. If the leather is to be colored it should be done at this stage of the process before the parts of the bookmark are combined, both because it would be difficult to dye the leather without getting the pigment on the paper showing through the cut-out portion and because the fickleness of leather dyes makes it advisable to delay combining them with other colors until after they have been applied.



Figure 3
"Art Glass" lamp shade made from the colored scraps of envelope paper

Any coloring process that is ordinarily used on leather may be employed in decorating the bookmark, or it may be left in the natural shade. The paper in the bookmark may be of any harmonizing color, but must be brilliant. I found that the Christmas reds and greens which the holiday cards had contributed to the scrap box were very effective when used with the natural colored leather.

Coat the back of the cut-out leather piece with glue, making sure the straps in the design are thoroughly covered, but that the glue on them is not so thick that it will ooze out when the paper is applied. Stick the cut-out leather to the heavy paper piece so that the glazed side of the paper shows through the pattern, and glue the lining leather to the other side of the paper.

When the glue has set cut the slit, taking the

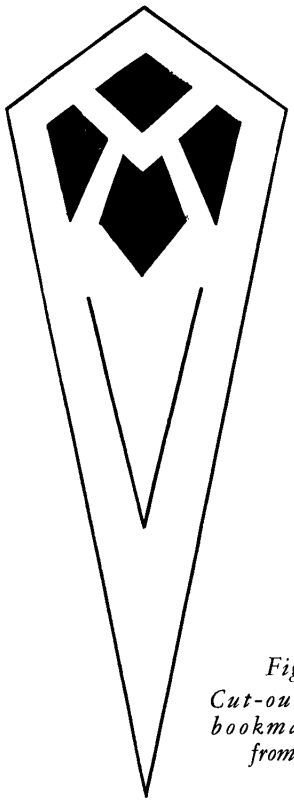


Figure 1
Cut-out leather bookmark made from scraps

greatest care to avoid mutilating the point, running into the design or producing ragged edges. The slit must be clean cut and clear through leather, paper and lining leather. Polish the bookmark, back and front, and it is ready to be boxed.

The other "scrap-user" is the lamp shade pictured in Figure 3. For some time I had been needing a large shade and I had even gone so far as to purchase a frame, but somehow the ordinary ways of decorating lamp shades did not seem to suit the particular situation. Imagine my joy, then, upon finding that the very small scraps of colored paper remaining from envelope cutting could be combined with common wrapping paper to produce just the shade I had been needing.

To make a shade like the one illustrated you will need only a large six-sided frame, some wrapping paper that is reasonably smooth, colored paper scraps of a stock that is not too heavy, library paste and a mixture consisting of one part each of linseed oil and turpentine.

Using the frame as a guide, cut three pieces of wrapping paper of a shape to fit alternate sides, making each piece three fourths of an inch larger than the frame section on all four sides. A frame which curves as the one pictured is all right, but one which curves inward either on the uprights or cross pieces cannot be used.

Now cut enough three-quarter inch squares from the colored paper to cover the three wrapping paper sections, as illustrated in Figure 4. On mine I used three colors — red, green and blue — there being twice as many red squares as either green or blue. Any harmonizing colors may be used if the one which reflects light most clearly and beautifully is allowed to predominate.

Cutting and applying so many small bits of paper is not the task it appears to be if an absolutely accurate square pattern is cut from cardboard and used in the cutting of the paper squares. When the squares are accurate they can be arranged on the wrapping paper without any guide lines simply by setting the row of light ones across the top of the section and building the others around them. It is a good idea to leave the squares along the edges untrimmed (paste them lightly on the inner corners only) until the sections are on the frame, as they then can be trimmed more evenly.

To apply the decorated paper section, slit it in to a depth of three fourths of an inch on all four sides, as shown in Figure 4, lay it face down on the work table and paste the slit edges around the uprights and onto the back of the wrapping paper itself, pasting only a few tabs at a time and making sure they are quite firmly stuck before going to the next group.

When the three alternate sections of the frame are covered with the square-decorated paper, cut three solid sections, as shown in Figure 5, from paper similar to either of the two colors used in the smaller number on the squared sections. That is, if your color scheme is like mine, with red predomi-

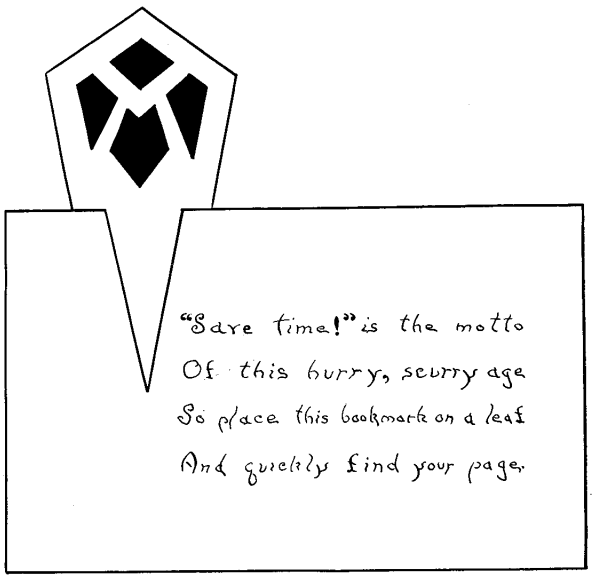


Fig. 2

Bookmark attached to card bearing verse and ready to be boxed for gift. A plain rather than a decorated card was used for the verse to avoid detracting from the bookmark itself

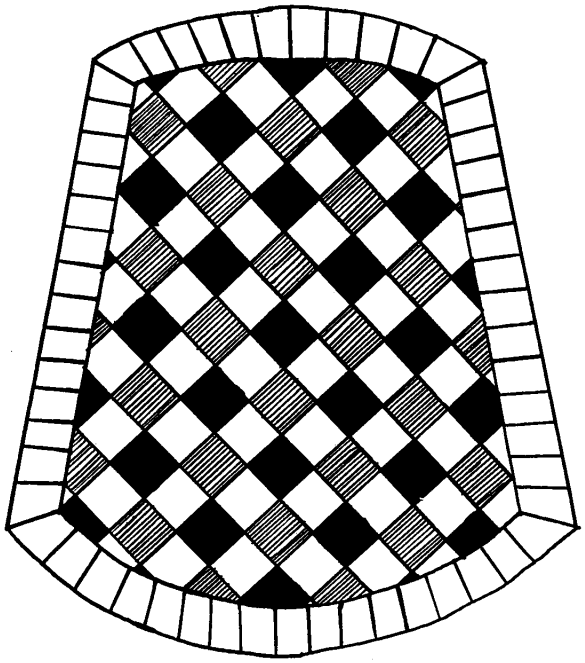


Fig. 4

□ = Red ▒ = Green ■ = Blue

Square section of lamp shade with slit marginal extension for applying to frame

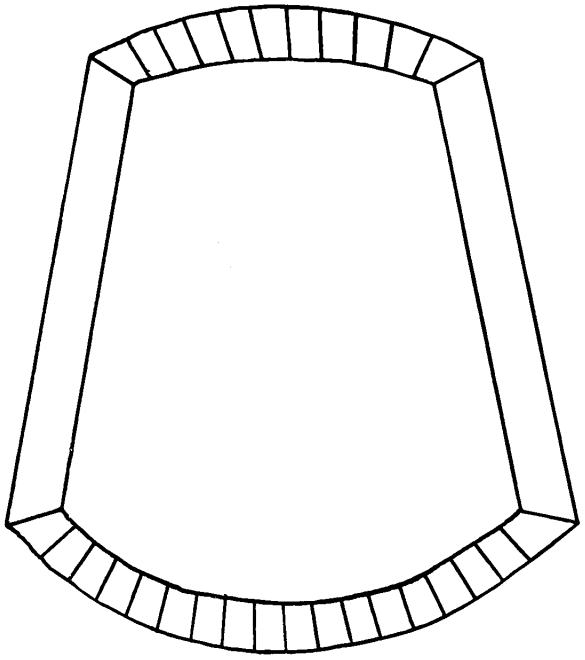


Fig. 5

Solid section of lamp with marginal extension slit at top and bottom and left in one piece on the sides

nating in the squared sections, the solid-colored sections must be either green or blue. I used green, and it proved very effective.

The solid-colored sections are a little more difficult to apply than the others, but the job can be done quite neatly if the worker is careful. Slit the three-fourths inch edge as shown in Figure 5 and, placing the frame face down on the table, place the section to be applied on the inside. Remember to work from the outside with the squared sections and from the inside with the solid ones. When the paper is in place, slip the tabs at the top and bottom under the rods of the frame one at a time, and keep the vertical unslit edges on the inside. The section is now firmly in place and can be pasted easily. Stick the uncut edges to the backs of the adjoining sections first; then paste the tabs over the rods at top and bottom as you did with the squared sections.

When the shade has been coated inside and out with the oil mixture it has a translucence that makes it look like stained glass when the light is shining through it. For this reason no finish of any kind is used around the edges or inside, the tailored simplicity of the plain edge and the quaint charm of the alternate colored and brown sections on the inside setting off the art-glass effect so that a lamp shade at once lovely and individual is the result.

A School of Tapestry Weaving in New York

THE founding of a school of tapestry in New York is a very fortunate and desirable thing for Americans, as it will aid in a national expression in handicraft.

The school being one which teaches all the age-old techniques of tapestry and applies them to modern artistic expression is particularly suited to this "new" country and this new age. Americans are not bound to past traditions and have new things to say in art, to preserve in tapestry.

The director of the school, Geza G. Foldes is a Hungarian artist weaver who founded the Royal Vienna Tapestry Factory and who has restored Gobelins in museums and palaces of central Europe.

Mr. Foldes founded his first school in 1918 at Ujpest in his native Hungary. When it was well established and running smoothly, he was called to Bratislavia by the new Czecho-Slovakian government to create and carry out an enduring symbol of the economic freedom of the new state. The tapestry was completed in five months and now hangs in ministry of industry in Bratislavia. This was in 1920. From there his reputation spread to Vienna where he was invited to take part in a state-sponsored competition. He was fortunate enough to be responsible for the winning tapestry, and so was commissioned to found the Royal Vienna Tapestry Factory in the royal palace. There he trained fifty craftsmen in the various tapestry techniques.

After firmly establishing and directing the institution, above mentioned, Mr. Foldes then turned his energies to a private atelier in Vienna which he conducted until 1926. He left Vienna to work for the museums and palaces throughout Germany.

After completing this task in Germany, he worked in Paris and Madrid during 1930. Then he came to the United States where he founded his school of tapestry weaving, the first of its kind in this country, in the Greenwich House which is affiliated with Columbia University in New York, during the summer of 1931. His sincere desire to initiate a movement which would lead to a worth-while native expression led him to introduce and teach this authentic and noble craft to a class of fifty-five students without tuition. The success of this class encouraged him to pursue this course further in new quarters at the Grand Central Palace, New York, where he has established his present school.



Fragment of a cartoon for a tapestry five and a half feet high by eight feet wide. Subject: Modern Music. Mr. Geza Gilbert Foldes, director of the school of Art Weaving in Grand Central Palace, is seen discussing details of the execution with his assistant

In Europe the study of tapestry comprises twelve different techniques. All of these are interesting and valuable to acquire and are part of the education of every weaver of tapestry. For the training of adults in America who look forward to being professional tapestry weavers or teachers as well as amateurs in the art, Mr. Foldes has prepared an intensive course of the four most important techniques. These are taught in graded sequence. In some respects they include features of other techniques not included in the course whenever they serve as a better preparation for the technique which follows.

The first technique presented to the novice is the oldest, the most primitive. It is Greek Sumak. It is carried out on a simple wooden frame which the student threads with a coarse warp of cotton

or wool a given number to the inch. The design is drawn on squared paper and mounted on cardboard. This the weaver follows line for line, counting the number of squares for each change of color. This is a very simple technique to acquire and is suitable for the carrying out of designs of large and smaller areas more abstract in character.

The Swedish technique is the next to be taken up. It is worked on a similar frame but with a finer warp. It produces a very sturdy and yet fine-looking ribbed textile. The design is traced on the warp and each motive is worked separately on the wrong side. Any form can be brought out except the fine detail and shading of figure work.

The Khilim technique is the next to be studied. The one which Mr. Foldes teaches in this course is modified to embody features which provide the best practice and preparation for the French which follows. In this modified Khilim a device is used for changing the shed. Interlocking is still adhered to.

In the French, the final technique, the goal of the weaver, there is no interlocking. By this time the work is perfectly even, and where the openings occur they are sewn up by hand afterwards. The design is traced on the warp and is carried out on the wrong side. This technique is the quintessence of the weaver's art. The finest pictures and shadings of the portraits of the old school may be executed to the last detail with great freedom in this technique.

Tapestry weaving has always been an art of expression and pictorial depiction, reaching an acme of development in many parts of the world. All of us are familiar with European tapestry, but few of us realize that variations of the tapestry weave were used in countries like Peru, Greece, and China for their grandest artistic expression in the field of textiles. The art of tapestry towers above other branches of the textile art, as it allows for untrammeled design play with the simplest of equipment. Also its technique is so flexible that any type of design is adaptable to it, whether it be the simple geometrics as found in Pre-Inca Peruvian dress bands or the gorgeous figure panoply of a Gothic religious hanging. Now that a modern style is in emergence, the art of tapestry weaving will play an important rôle.



A section of a class at work on tapestries in the School of Art Weaving at the Grand Central Palace, New York. The director, Mr. Geza Gilbert Foldes, is seen helping a student select the wools. On the wall a fragment of a large cartoon for a tapestry for a modern music room is visible

To develop tapestry weaving in this country, teachers are needed, and Mr. Foldes has unusual talents for pioneering in this field. His thorough training in various branches of tapestry and design enables him to give the student training from the ground up. In conducting the school, Mr. Foldes has in mind to train teachers who can convey the art to others as well as instil the groundings of tapestry weaving in students who will weave for themselves or for the art market.

Book Reviews

HOMESPUN HANDICRAFTS — *Ella Shannon Bowles.* (Published by Lippincott Company.) Price, $3.00.

THOSE who have enjoyed Mrs. Bowles's "About Antiques" will hail with delight her latest book, "Homespun Handicrafts." She has undoubtedly won a considerable number of converts to a love and appreciation of the days and ways of our ancestors. Through her eyes these by-gone years come again to life and we are given a glimpse of the beauty, not alone of the crafts of times past, but of the necessity and the means by which such beauty was accomplished. "Homespun Handicrafts" deals with the pioneer crafts. Readers of the HANDICRAFTER who have taken pleasure in Mrs. Bowles's articles on Basket Making and Home Rug Making, will be glad to find these articles with others in book form.

Book Reviews

THE SHUTTLECRAFT RECIPE BOOK — 25 Recipes fully illustrated and binder with index pages. Price $2.50 (orders can be sent to the Handicrafter for this book).

THE weaver has always felt a need for what is aptly called a recipe; adequate enough in text and illustration for a craftsman to carry out a specific project whether it be a set of draperies, a linen luncheon set, or a wool rug. Books on weaving that have heretofore appeared were not specific on these points — they covered the mechanics of weaving thoroughly and dilated on drafts and textures but did not delve into actual woven projects.

To overcome this, to tell the weaver how to set up the design, what warp to use, what color combination, and how to finish the piece — that is a part of the task Mrs. Atwater set herself to. In preparing the recipes she had the aid of her Guild members and this group of 25 recipes is but a forerunner of additional ones that will appear later. It is a valuable contribution to the weaving library and as it broadens in its scope, it should be of immense aid to weavers. Through it they can keep in touch with new texture developments and get a fund of ideas for their own work.

NOTE: The Handicrafter will fill orders for this first instalment of the Recipe Book — the price is $2.50.

COPING SAW WORK — *Ben W. Johnson.* Manual Arts Press, Peoria, Ill. Price, 40 cents.

THIS pamphlet gives an exhaustive résumé of coping saw work as a craft project for children in grade schools, and the craft is suitable for children in camps or in the home. Coping saw work enables the child to fashion toys, animals, and doll house furniture with ease. The tools needed are few and cheap wood is used. This pamphlet is very thorough and contains working diagrams and design illustrations.

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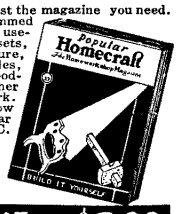
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TAPESTRY WEAVING: ITS HISTORY AND TECHNIQUE

(Continued from page 24)

The stretching bar C must fit exactly into the slots, one of which is shown at the top of the inside view of the side post B^2, and the long bolts F, F, with wing-knuts connecting the bar D and the stretching bar A together, must be very strong. The bolt, screw-worm and matrix of the wing-knut must be perfectly fitted one to the other so that the stretching bar can be moved very gradually for tightening or loosening the warp.

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EDITOR'S NOTE. — Figure 6 was the cover illustration in the December, 1931, HANDICRAFTER.

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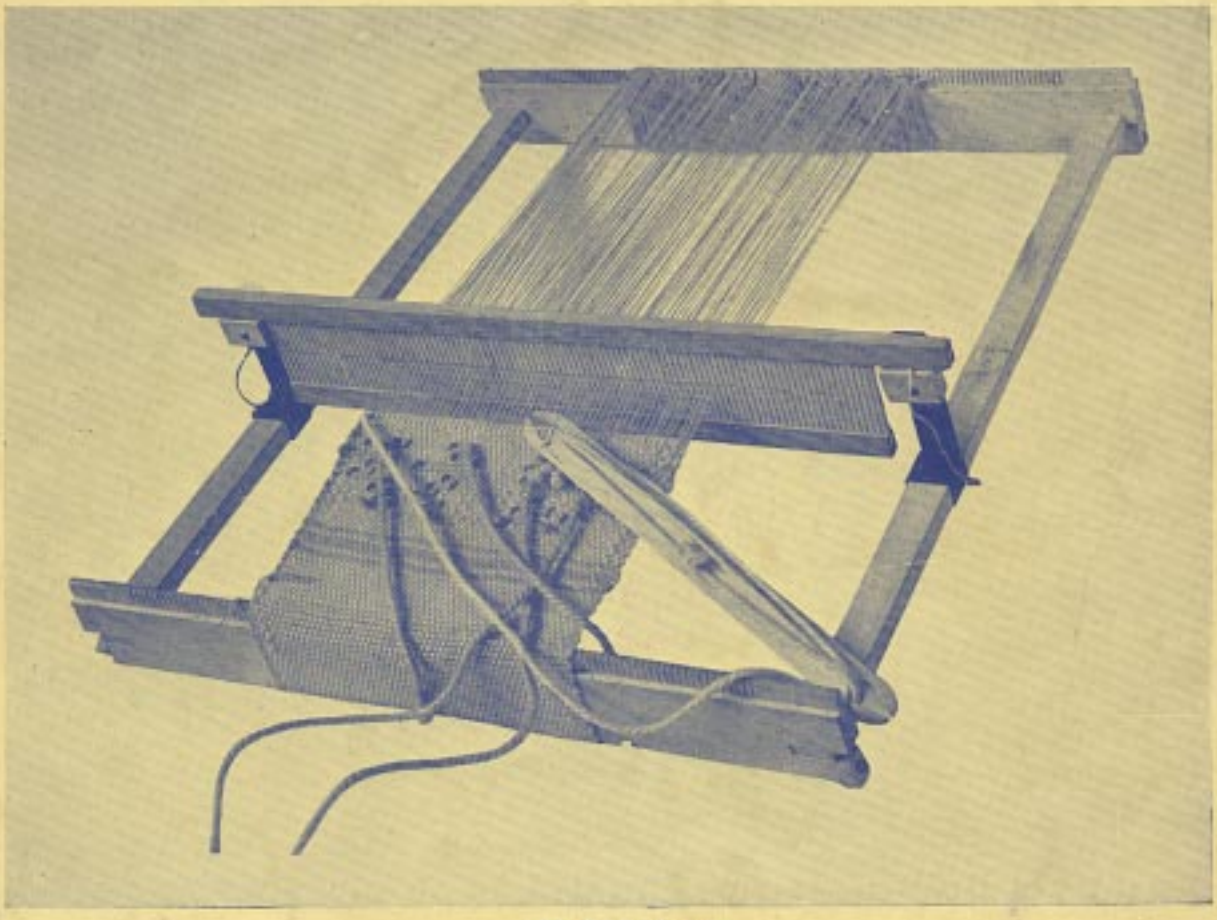
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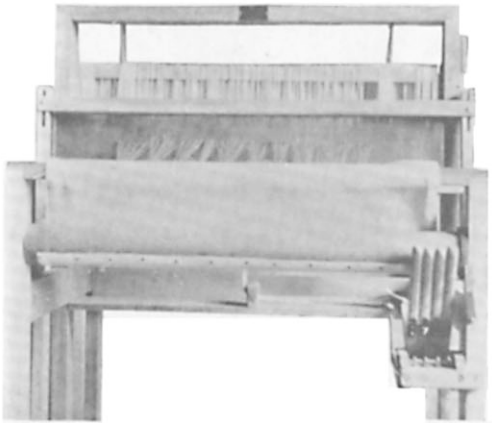
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Editorials

A FIFTEENTH-CENTURY Book of Hours, made for a king, resplendent with jewelled tones of red, purple, blue, and green, trailing around the design are intricate traceries like threadings of gold — it is a masterpiece of art and a worthy commentary on the monarch at whose behest it was illuminated.

But what are the illustrations? There are scenes of peasants tilling their farm plots beneath the forbidding walls of a fortified city, a rural dance in the village green, grapes being crushed in the wine press with country men at their work and a gorgeous autumn landscape for the background. To us these illuminated pictures are charming depictions of late medieval life; to the king at whose behest this book was made they were reminders in fascinating tones and story pictures of the everyday life in his thriving land. Many of our histories have pictured the medieval monarch as an autocrat who looked at his peasantry as so much scum of the earth; yet these very men had magnificent art creations like Books of Hours and Gothic Tapestries ornamented with depictions of their underlings and considered the commonplace happenings of contemporary life worthy of being perpetuated in art objects, which were often the greatest of their treasures.

Throughout the ages art in all its branches has been using contemporary life and costuming for design material. Japanese prints form a wonderfully composite picture of Nippon; there are Gothic tapestries which have as their composition woodcutters at work, the donning of armor by knights for a tournament, the excitements of the chase; Veronese painted the Supper at Emmæus as a Venetian State Feast; Persians wove gorgeous-cut velvets with scenes from the hunt and garden parties as the patterns; French Grandes Dames of the Louis XVI period had their boudoir tapestries designed in rural fantasies; New England women in the Colonial period worked needlework pictures that show their families, homes, and daily pursuits. This desire to depict the present has spread to every art and was only governed by the restrictions that result from the technical structure and flexibility of the medium. Such arts as painting, sculpture, tapestry, embroidery, and pottery are more amenable to variability in design than metal work, harness weaving, or furniture making which are confined to line and geometrics.

We admire these creations for they are so charming and so full of interest; also we find them valuable historical and sociological documents, for we have learned a great deal about the modes of life in various periods through these picturings. Our knowledge of Greek furniture is virtually based on the representations found on pottery; we have derived our knowledge of medieval costuming from illuminated manuscripts, tapestries, and enamels. In all of these designs we find an element of strangeness, for styles have changed in the passing of centuries; but to the artists who made them they were representations of the commonplace. He found beauty in his everyday surroundings and handled it so artistically that his compeers as well as ourselves gained æsthetic enjoyment from viewing it.

We can do the same. Our civilization, urban life, sports, and the industries present enough of interest to transfer to the stitched designs in embroidery, imprint in the glowing tones of porcelain, or etch in figured glass. Surely if we consider ourselves the artistic and creative equals of a Brussels tapestry weaver or an Athenian potter and if we deem our civilization on a par with Sung China or Renaissance Italy, then we should be just as willing as they were to place ourselves in our arts and create beauty at the same time.

We are casting aspersions on ourselves when we persist in harking back hundreds of years for a design fount. It would be interesting to know what our descendants some centuries from now will think of this era with its dependence on the past for art. We should gain more assurance in ourselves and a confidence that we can translate the commonplace about us into the design of beautiful art objects.

Let us forget the past and see ourselves. In the sampler we can insert the aeroplane, an automobile with sleek lines, the towering cubes in a skyscraper, and the games of a modern child; the figurings in pottery can be conceived in the brown adobe houses and red cliff backgrounds that greet the eye in New Mexico; etched glass can depict the sinuous lines of modern femininity bending with the convolutions of the shaped glass; and in tapestry or embroidery, we can show the teeming city, the color and sparkle in sports. In handling this sort of design we must not lose sight of the exigencies of art and we must not sacrifice beauty for faultless renderings. The camera takes care of exact reproduction and the craft worker should not attempt to make his representations of landscapes or human figures so realistic that the joy in design is sacri-

(Continued on page 47)

Marionettes

A HANDICRAFTER'S THEATER

BY MARGARET MONRAD

MARIONETTES are puppets or small jointed figures which are moved from above by strings or from below by means of slender rods. Closely related to them are the hand puppets.

When and where was the first marionette made? No one knows. They have come to us out of the dim ages of the prehistoric past. When was the first drama enacted? When the cave man came home from his hunt and, while relating his adventures to his family, wielded his stone hatchet or climbed a tree to show how he had escaped the wild boar. So the marionette play came into existence when child or man first fashioned a miniature figure or doll and made it move and talk, imitating those about him.



Fig. IV — Scene from Marionette Play, Beauty and the Beast

Marionettes have been unearthed in age-old Egyptian tombs. They are often alluded to in the writings of ancient Grecian philosophers. The oldest traces of marionettes have been found in India, where they were used, as elsewhere among ancient peoples, in religious ceremonies. There is a legend that the wife of the god Siva made a marionette so beautiful that he fell in love with it and endowed it with life. Many are the quaint old tales about them and their puppeteers in China and Japan, where they still flourish.* Very grotesque but marvellously intricate and delicate in design are the flat Javanese marionettes moved by rods below, used from time immemorial in shadow plays in connection with religious festivals, a play lasting sometimes a day and night. Shadows are a very common form of marionette play in the Orient. From Persia and over Greece the marionettes arrived in Rome along with other captives of the Roman Empire, where they became very popular.

They taught biblical tales to the illiterate populace in the early church until as late as 1550, when they were driven out from there to the market place, to keep company with Pulchinella, who later became Punch and Judy in England. In the Philosophy Building at Columbia University, there is a marionette which was used in a Christmas crib 200 years ago in Provence.

From Italy, the European home of the marionettes, they travelled all over Europe — to Germany and up through France to England. They were seen by Don Quixote in Spain. Frowned upon by our early puritanical ancestry, it is only of late that these quaint little people have dared take up their

* A collection of Chinese marionettes may be seen at the Natural History Museum of New York City.







Figs. I–III — Scenes from Marionette Play, Beauty and the Beast

abode with us in this country except at times in some out-of-the-way street in the Italian quarter of New York City. However, out West — unknown to most of us — marionettes representing the mystic corn maidens, who gave mankind the seed wherewith to sow, have ground corn between miniature stones for hundreds of years at the great religious festivals of the Hopi Indians. Marionette birds and an evil snake also take part in the ceremony.

Probably the great English artist and scenic designer, Gordon Craig, has done more than any one else to bring the marionette into its own in the English-speaking world. Here and there it has gripped the imaginations of American artists like Tony Sarg, Remus Bufano, Perry Dilly in the West, and others whose travelling troupes are the delight of all childlike souls.

More and more their educational value as a school project is being recognized. The production of such a miniature play requires all the activities of the real stage where the spacial and literary arts are to be welded into a whole. It opens up to the creative imagination visions of unlimited beauty. Libraries are setting up permanent marionette stages in their children's departments.

Perhaps the following may be of help to those who are grappling with the problem of how to make a marionette.

The simplest for small children to make is the rag doll marionette. Sew a small longish bag, rounded at the closed end, of cloth, dyed a flesh color, about 4″ long when stuffed. Stuff about a third of its length with cotton for the head; tie a string tightly several times around it for the neck; finish stuffing and before closing insert a weight — for instance, a small hinge, a stone, or some shot in lower end. (See Fig. I.)

Draw a pattern of the leg a little longer than the length of head and trunk together. Sew and only stuff half way up, inserting a small weight in the heel. Sew a seam at knees crosswise to keep stuffing in. Attach the open end of the cloth which is left without stuffing (the thigh) to the hip, making it about equal in length to the lower leg.

Make the arms in the same way, slightly weighting the hands (which should reach to the middle of the thigh). For the lower arm, sew and stuff only half way up and sew a seam crosswise at the elbow.

Sew worsted on for hair; paint or sew the features with colored thread. Then dress the marionette. Directions for stringing are given below.

A larger marionette may be made in the same way out of a stocking. A small stick or cotton may be inserted in the upper arms and thighs; but be sure to leave at least ½″ pliable cloth without stuffing at all of the joints.

But a "real" marionette such as may act in more complicated plays given by older children or professionals — how is it made? There are just as many ways as there are people of ingenuity.

A clay preparation such as PERMODELLO, which hardens, has been used for modelling head, lower arms and legs; but, with the exception of very small marionettes, it is too heavy and will not stand much hard usage.

Almost all European marionettes are carved out of wood. This is a delightful and durable medium, but it requires quite a little skill. Plastic wood has been suggested, but—besides being heavy—it hardens so quickly that it is difficult to manipulate.

Nothing can equal papier-mâché in lightness, durability and ease of handling. Besides it costs almost nothing.



Fig. V — Scene from Marionette Play, Beauty and the Beast



Fig. VI — Jim, the Juggler

Materials for a marionette:

Paper towels or newspapers.
Paste (flour and water boiled).
Wire (stove pipe size).
Screw-eyes (smallest size and some about ½" diameter).
Soft pine, white wood or basswood, 1¾" x 2", 1" x 1" and 1" x ¼".
Black linen thread or fine fish line.

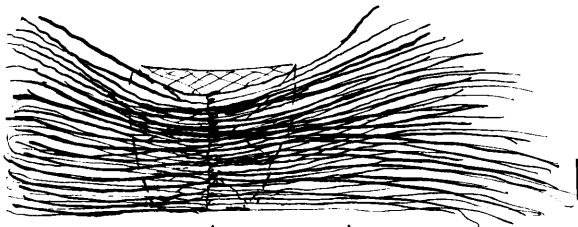
The play has been decided upon or, better still, written. You know just what each little actor is to do and say and what he is to look like. You have decided upon the size of your actors — somewhere between 15 and 24 inches.

Then make one as the standard, measuring the sizes of the rest in the right relation to it. Suppose it is a villainous pirate and the tallest of the troupe. Make a drawing of him as large as he is actually to be, with as correct proportions as possible, unless you wish a grotesque. If it is a child, make the head larger in inverse ratio to age. (See Fig. II.)

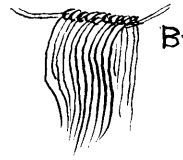
Head — Cut a piece of copper wire and bend it at middle, forming a loop; twist it above loop and measure on drawing the actual size, placing loop on B and bending ends of wire at A; cut ends off as in Figure II. Cut another piece; make a small loop at each end the length of C D; fasten this at right angles to A B at Z, about one-third below A, with a piece of wire. Twist strips of newspaper around the wires at Z until you have a paper ball somewhat smaller than the size of head; around this core paste strips of newspaper or paper toweling to keep it in shape. Then cover several sheets of paper on both sides with paste; tear them up in small pieces and knead to a plastic mass. A little powdered clay or plaster of Paris may be added, but is not necessary. If a smooth surface is desired, soak the paper over night. Then tear into tiny bits and crumble it in the water, strain and knead with paste. With this build up your head just as you would if working with clay. Be sure to make the depression under the brow for the eyes, below the cheek bones and from the chin to the neck. Add on to the brow and to the cheek bones. Continually see to it that the loop B comes out just below the neck and the side loops just above where the ears



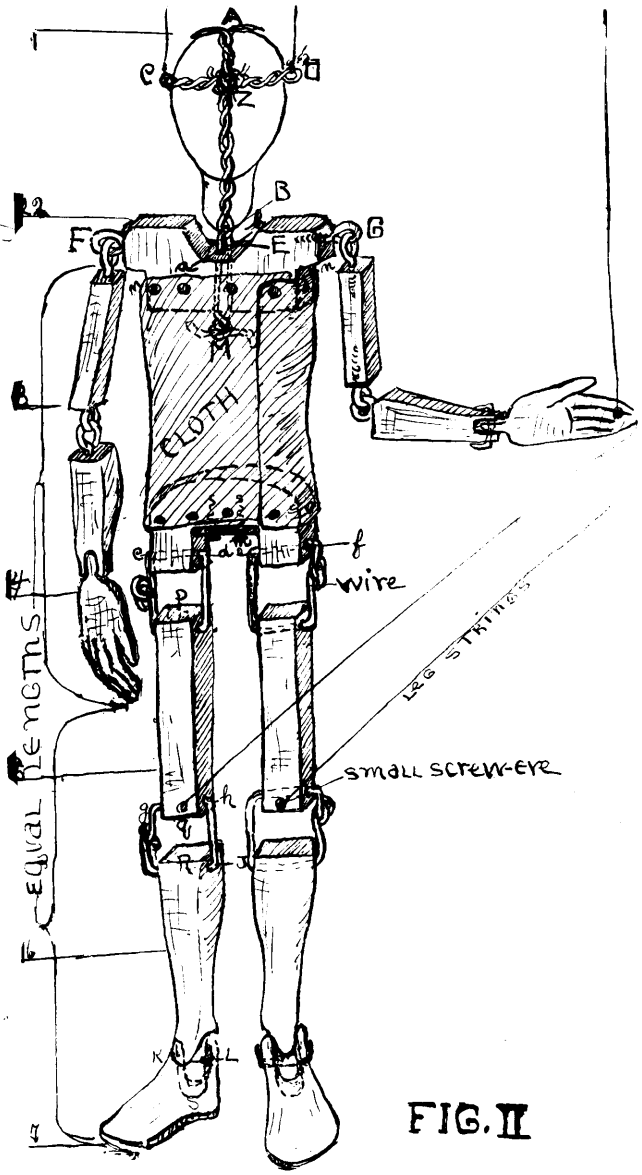
Fig. VII — Jim, the Juggler

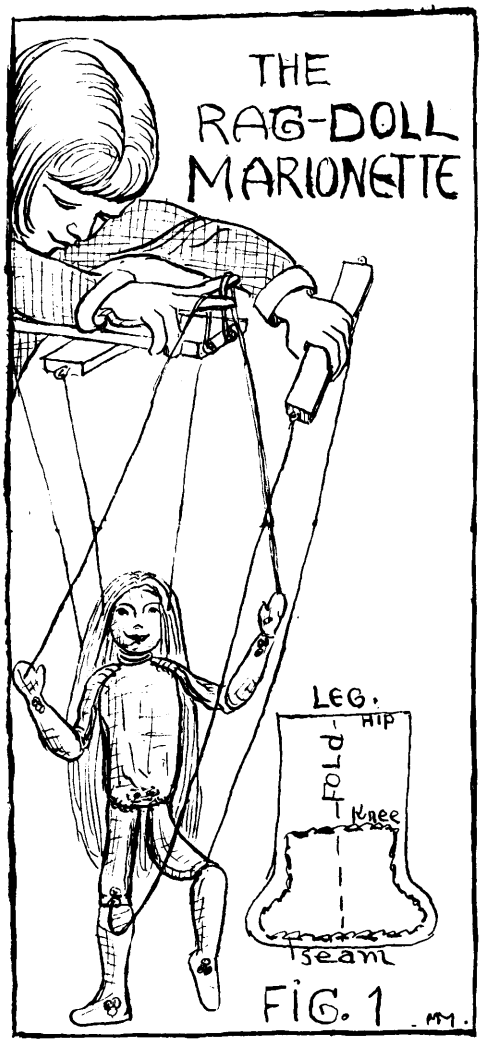


Yarn stitched to cloth for wig.



Beard. FIG. III





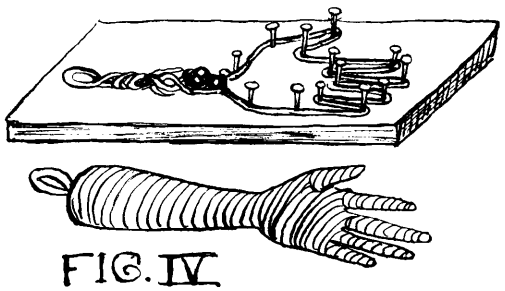
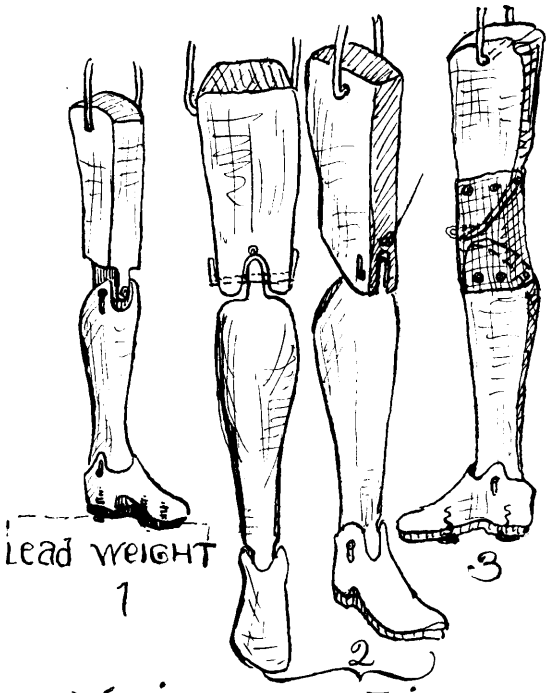


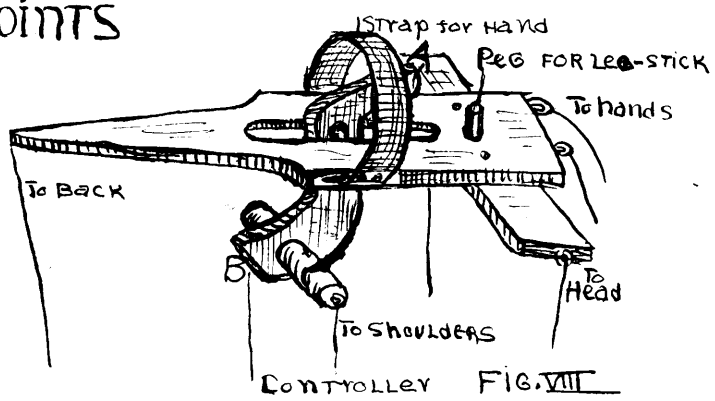
FIG. IV

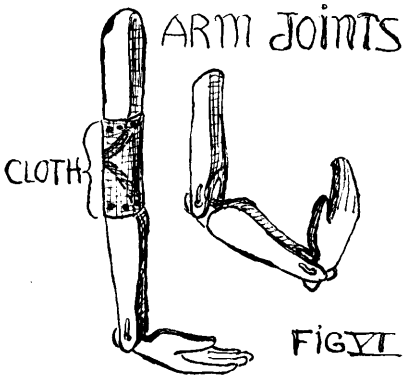


Various Leg Joints

Fig. V









should be. Build on to the nose with bits of paper and paste, pinching and pulling it into the desired shape. Is he a villain? Add on to it until it is big and crooked. Is he an ogre? Add still more paper and paste till it is enormous! Is she a sweet maiden? Let it remain small. Is she saucy? Give it a tilt upwards! When you get used to the "feel" of your material, your fingers will deftly fashion fat matrons, thin spinsters, heroic knights, kings and queens, Mongolians and Africans, greatly to your own surprise and delight. Remember that they are to be seen at a distance, and always exaggerate the characteristic qualities, leaving out all unnecessary or unmeaning details.

When the head is finished, put it on a radiator, stove shelf, or in the sun a few days. When dry, fill in depressions with the finer mass of papier mâché or plastic wood. If it can be improved upon, cut away with a knife and add on where needed. When dry, paint with poster paints and varnish, or, if with oil paints, size it first with whiting and glue. To get a still smoother surface, give it also a coat of zinc white before painting it with oil paints.



Fig. VIII — Lot and Abraham for a Biblical Play

For a wig, use theatrical hair, silk, cotton or woolen yarn dyed the color wished for, unravelled hemp rope, or real hair,* according to the character portrayed. Lay out the yarn or hair flat on a strip of cloth and sew a seam at the middle, using a sewing machine (Fig. III). Glue the cloth with the hair to the head, shaping it to fit it.

To make the body, saw off a piece of wood F G about ¾″ x 2″ for the shoulder piece as long as the width in the drawing of actual size. Round slightly at ends. Saw out a V-shaped piece at the center E for the neck and a small piece at n from under each shoulder. Then bore two holes a and b in the center. Through these pass a wire, first putting it through the loop at the neck and twisting the ends together underneath the wood at M.

Cut out a second piece for the hips somewhat narrower than the shoulders, rounding it at the top. Saw out a piece in the center below at m, where a hinge or a piece of lead should be screwed to weight the trunk. Bore holes for wire through c d and e f. Measure the length of the trunk and nail a piece of muslin from the shoulder piece to the hip piece all around the wood so as to make the trunk the length in your drawing.

For limbs, cut two pieces of wood about 1″ x 1″ as long as p q. Bore holes for wire at each end. Pass wires from these through c d and e f, fastening the ends together as in Figure II. This makes a very flexible joint. Cut out the lengths of the upper arm and fasten with screw-eyes to the ends of the shoulder-piece.

The lower arms and legs may be made in various ways. The simplest way is to model them out of papier mâché, the length of your drawing, weighting them with a little shot. Drill a hole at the elbow and knee when dry, and attach them to upper limbs by means of a wire joint as described above.

If you wish to be able to change the pose of the hands and fingers, they should be made as follows: Draw the hand the desired size on a board; hammer small nails in the outline wherever the direction is changed. Pass a wire around these nails (Fig. IV). Lift the wire off. Twist the ends for arms, measuring on your drawing, leaving a loop at the elbows; wind the arms with cotton or tape, inserting a small weight at the wrist; then wind the fingers and arms with woolen yarn. Unless flesh-colored yarn has been used, size with glue and whiting and paint. This hand may be bent into any position desired and may hold and carry objects.

In case the limbs are to be seen above the elbow and knee joints, wood is the best medium making a joint as in Figure V (2). Cloth may also be nailed around the wood as in (3) for the joint. The principle is the same for the elbow (Fig. VI).

The foot may be made flexible by boring a hole

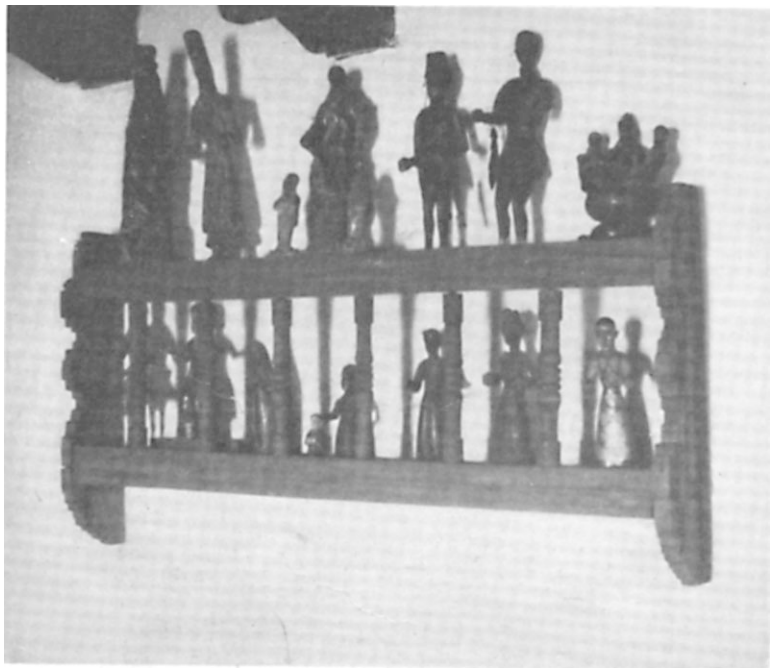
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* Obtained at the ten-cent store.

Southwestern Arts

PAUL BERNAT

A REGION of arid plains tilted upwards to merge in the violent crinklings of the surrounding mountains; wide spaces vanishing in the sky line, hills and obtrusions resting in a misty green and tan spotted sea of the mesquite, rabbit bush, greasewood, and cactus with colored trailings of the golden yellow palo verde and the rosy bloom ocotillo — that is the Southwest, a land of distances and rioting color. In this region two artistic cultures have fructified; the art of the Pueblo Indians has been "discovered," while Spanish Colonial is just going through the throes of a reawakening.



Courtesy of Frank G. Applegate

"Santos" Figurines — Spanish Colonial

The desire for artistic expression is apparently universal; man has possessed, since prehistoric epochs, a fair abundance of leisure time; he has experienced the lulling palliative of security; and he is familiar with the play of introspection and thought's outward thrustings. Not only does man want to depict the sun as it registers on the retina of the eye but also in keeping with his socio-religious psychology. As Mary R. Coolidge says in her recent book, "The Rain-makers," — "to the inarticulate human spirit design and decoration seem to be as necessary as food and drink are to the human body. We can but suppose this need of beauty was stimulated by the marvelously, fiercely colored landscape of the Southwest. Just as the solitary mountain sheep often stand on rocky rim or promotory to gaze, so the wild Indian must have come to find pleasure in far, broken horizon, in the play of light and color." The animal world has not been able to reach further than evolutionary modifications in itself to create beauty; though we cannot comprehend the processes and connecting thoughts, we must conclude that the only explanation of brilliant colored feathers on a male bird contrasted with the sombre shades of the female (she must think of inconspicuousness in protecting her young) signifies that birds have had the thought problems of security and beauty to contend with. The human being, however, has taught himself how to mould worldly materials to his imaginative and impressioned convictions.

Cultural history reveals that geography, climate, and the resulting environment exert an influence on the shaping of a culture. In the Southwest there are tremendous contrasts and nature is apt to be violent in her moods. The ever-pressing need is rain so that the crops will be bountiful and food abundant. The whole landscape shows the effect of the dearth of rains and the direness of the storms when they do come. The Pueblo Indians developed an indigenous culture and in speaking of this Henry Smith says that the Indians have found the secret of the adjustment to Southwestern environment. Journeying through New Mexico one catches glimpses of the adobe houses in earth brown color and in severe squatting lines. Man's handiwork melts into nature's and one feels a sense of appropriateness. The Spanish who entered

New Mexico during the sixteenth century in a quest for gold, settling there permanently from the end of the century onwards, built their culture on more or less the same lines as the Pueblos and though they retained many of their European refinements, the groundings of their arts are pervaded with a foundation in the Southwest peculiarities. In the article "New Mexico Backgrounds," Mr. Frank G. Applegate says of these cultures — "Of the two, the Pueblo Indian culture is the less comprehensible to us for there is little in our own background to aid us in appreciating it. The art of the Pueblo Indian shows an undisturbed cultural development through long ages as though it were finished and the last word had been said. The Spanish Colonial art, while it was executed by a people of supposedly higher civilization, seems in contrast both culturally and technically primitive and unfinished." Considering the handicaps that the Spanish labored under, however, their achievement is remarkable. The Indian started with nothing and developed a restricted but perfect culture; the Spanish were thrown into a new environment and obliged to reconstruct their culture to fit the surroundings about them.



Courtesy of Frank G. Applegate

Cabinet — Spanish Colonial

The Pueblo Indians do not look on art as one phase in the life circle; it represents an all-pervading part to them and consequently is of serious import in the religious ceremony and in the general conduct of their lives. One duty of the women is the grinding of the corn; this is a laborious task and to relieve the tedium a man stands by the door of the room in which the grinding is in process, playing a fife or singing while the women move the stones in time to the music and sing together. Not only do they carry their art thusly into their daily tasks but also they do not dissociate it from the technical process as we are accustomed to do. Natalie Curtis relates that when she asked a young Hopi composer which came first in his song, words or music, he replied in bewilderment, "I make a song, a song is words and music — all comes together."

We are accustomed to look at art from its aesthetic standpoint; rhythm in line, harmony in color, and beauty of composition are our criterions; and we have paid little regard to esoteric significance. The art of the Indians, however, is fundamentally esoteric and based on the belief that everything in nature has a spiritual counterpart or "Katchina" which determines its form and relation to other things. In maintaining relations with these spirits the Pueblos created their dramatic and other art forms. The formulation of elaborate systems of symbolism has been a concomitant.

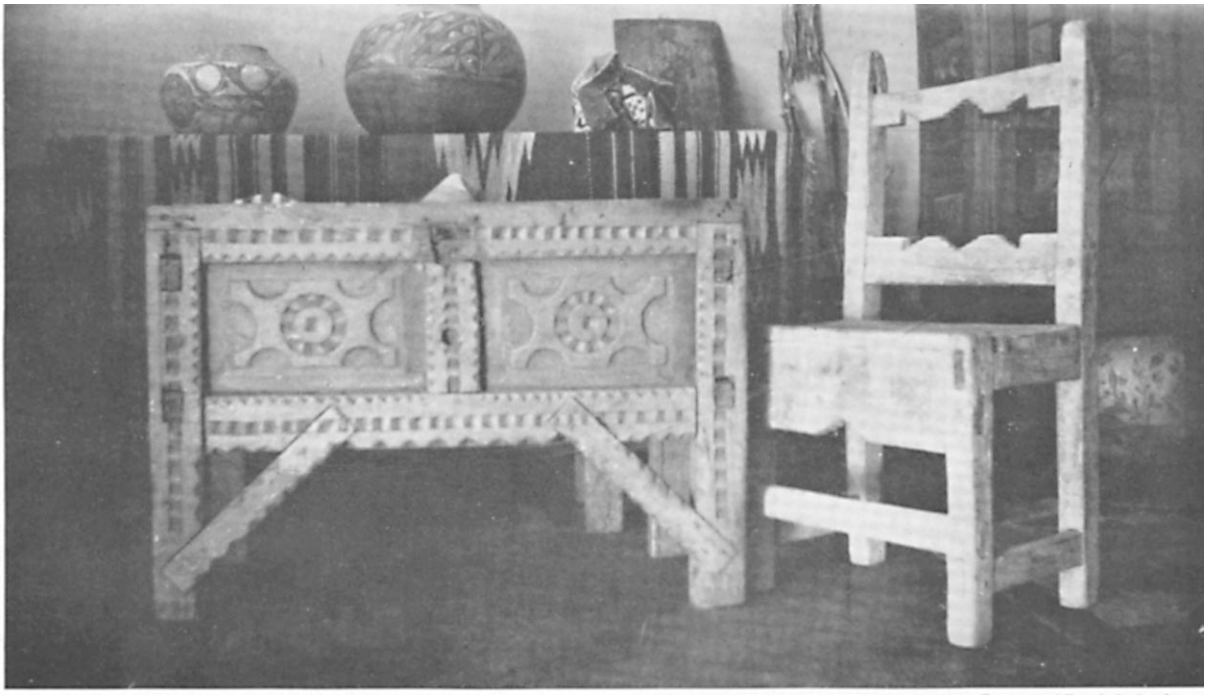
All forms in Indian art have been worked and reworked in the projection of symbolism — numbered amongst these are the Eagle or Thunder-bird, butterfly, cloud forms, rain, lightning, whirlwind, and water animals. As the Indian strives to depict the spirit or Katchina, his efforts are directed towards conveying impressions of moving and completed actions rather than realistic portrayals of a figment in the march of reality. The Hopi have been greatly impressed by the bird's power of flight. To represent this the wing and the feather were adopted as the best symbol of flight. Indians impart their concept of spirit not only to the animate but also to the inanimate and even place it in their own handiwork. Nanpeyo, a famous Hopi potter, while firing her wares talks to the spirits that are dwelling in the shell of the pot and beseeches them to be complaisant so that the pot may not be destroyed in their attempt to escape.

Mrs. Stevenson observed in Zuni Pueblos that small pieces of wafer bread were deposited in bowls "so that the spirit of the vase might be fed with the spiritual essence of the bread."

Our lack of comprehension of the spiritual content in Indian art is the reason why it is so alien to us and also why we are not able to appreciate the perfection in their arts. We judge Indian art, dance, and drama by our standards; they do not conform in many particulars and consequently we look at them in a disparaging manner. In his book on the primitive mind, Levy Bruhl devotes attention to this important problem. The West must come to realize that its scheme of philosophy, its art, and its cultures, though great, are not necessarily superior to those of other races and perhaps are unfit for any other peoples but the white man. Psychological differences can be so great that almost no grounds of meeting exist. A willingness to look at things the way another person does would remove a lot of the grief that exists in life and enable us to appreciate the universe in its true light. The fact that Indians conceive of everything as possessing a Katchina, or spirit, means that a tree, bird, or the sun has not the same set of components in their eyes as in ours; as a result they handle these motifs contrary to our practice and if we are to appreciate or understand their art, we must delve into its psychology.

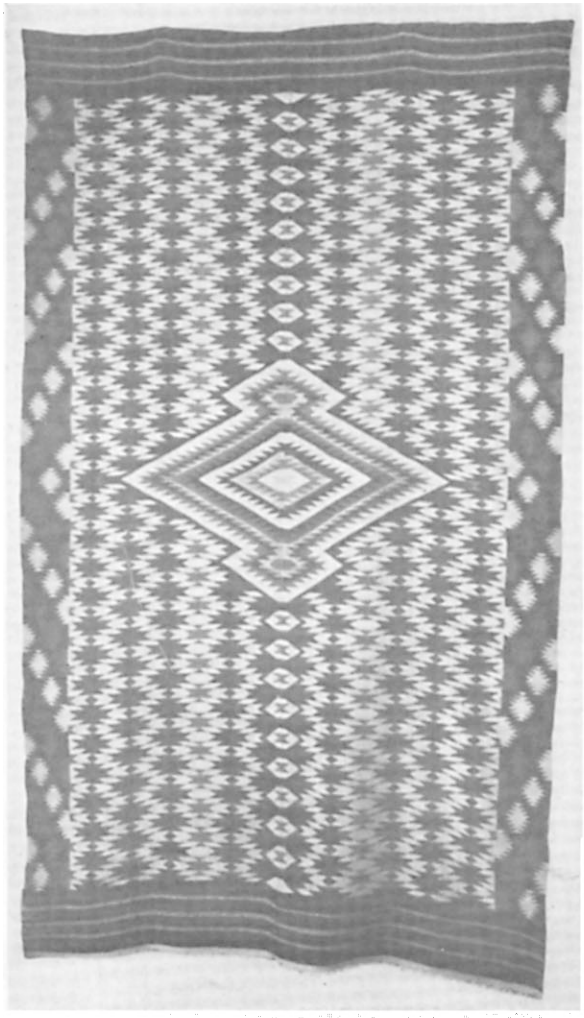
Indian art is symbolic and geometric; yet it displayed few signs of staleness till the inroads of commercialism, and has remained as vitalizing as our arts which are postured in realism. The necessity of keeping within the bounds of natural figuration, of selecting realistic color schemes and line compositions, though offering worlds of design possibilities, has been just as hampering as confinement to symbolic representation on the Indian's part. The Indians have been successful in symbolism, for they are allowed an interplay of motif and were not subjected to positive forms. Though the Thunder-bird is conceived within certain general lines, every representation of it shows variations; also in the complicated symbolical compositions, details could be shifted about to some degree (except in ceremonies like the sand painting in the Kiva). If one's language of signs is voluminous enough, there is as much play for the artist in symbolism as in realistic borrowings. In either art mode, discrimination and innate sense of decorativeness can counterbalance the limitations of style technique.

The interplay of the material world, symbolism, and a strong decorative impulse have given their arts a superb character and great sustaining force. The world of nature has joined with man's spiritual context to create the art form. Strangely enough Indian art dwells on symmetry, proportioning, and harmony of line and color. The uncertainties inherent in Southwestern climate, the overpowering juggling of nature apparently reacted on the Indian and made him crave exactitude



Courtesy of Frank G. Applegate

Furniture, Spanish Colonial — Blanket and Pottery, Indian



Courtesy of Frank G. Applegate

Blanket of vegetable dyed handspun wools — Spanish Colonial

in his arts. Indian symbolism is constructed like the blazed trail of the woodsman; in blazing a trail one always makes certain that the oncoming blaze is within the line of vision at any one mark. Ignorant of this fact, the tenderfoot may find himself lost in a maze but the experienced woodsman can move onwards without hesitating. So with Indian art, to the inexperienced it may seem strange and devoid of thought structure, to the Indian, however, every line has its meaning and he follows it through from motif to motif, reconstructing the story as portrayed in the symbolism.

Through the interplay of various factors, the Pueblo Indians developed extensively but a few arts. The Southwest is poor in many natural resources, the Indians were virtually on the bare subsistence level as a consequence. Because of the lack of metals and wood, their civilization could not advance to any great heights and also they were precluded from the practice of many arts. The incursions of wandering and fiercely depredating tribes, like the Apache and Comanche, proved great handicaps for their flocks of sheep and crops were often taken in raids and the resulting insecurity prevented them from improving their lot in a more permanent way.

In the manual arts, the Indians were proficient in home building, developing what may be called "adobe architecture" which not only in style but also in construction method is the cheapest and most satisfactory for Southwestern conditions; weaving, basketry, and pottery. Besides these manual arts they have displayed ability in music, the dance, ceremonial arrangement, the drama, and correlated arts like sand painting. Since the advent of the Spanish and the permeation of American culture, various other arts have come to the front — included amongst these are silver work, gesso painting, and wood working. The Pueblo Indians evince a receptive mind and, though fostering few arts for their own needs, they have shown remarkable ingenuity in assimilating the ideas of others and have been responsive towards suggestion. Mary R. Roberts relates a story that reveals their propensities for improvement; it is as follows — "Dr. Edgar L. Hewett, of the American School of Research, while excavating the Pajarito Plateau



Courtesy of Frank G. Applegate

Colored Wool Embroidery on Handspun Wool Colcha — Spanish Colonial

at Puye, employed the Indians of San Ildefonso. They became greatly interested in the artifacts found in the ruins, discussing them with the scientists and comparing them with their own products. Dr. Hewett suggested to the women that they try to make pottery as fine as the ancient pieces they had discovered. In spite of the lack at that time of a profitable market for better wares, they gradually perfected the polychrome and black styles which they were making."

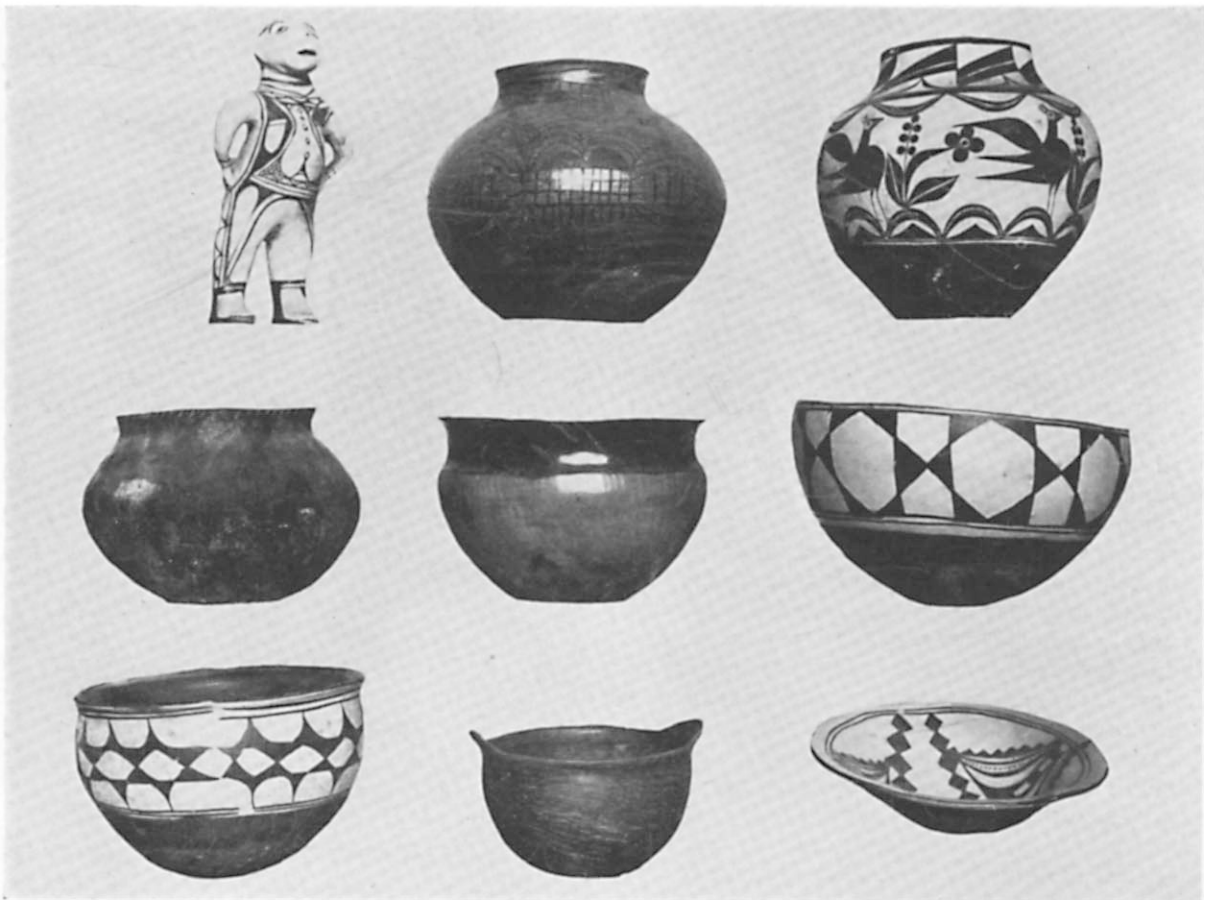


Courtesy of The American Heye Foundation

Indian Baskets

The Pueblos have always shown great originality in design; it is common knowledge that most Indian craftsmen will not repeat any pattern no matter what inducements are offered by the trader or collector. Though working without drafts and though arranging motifs through memory or imagination, they are able to execute complicated designs, carry out the details perfectly, and improvise perpetually. It is this trait which enables the Indian to live his art. Every piece is a new problem and neither his hand nor his brain are mechanized.

(*To be continued in next issue*)



Courtesy of The American India Heye Foundation

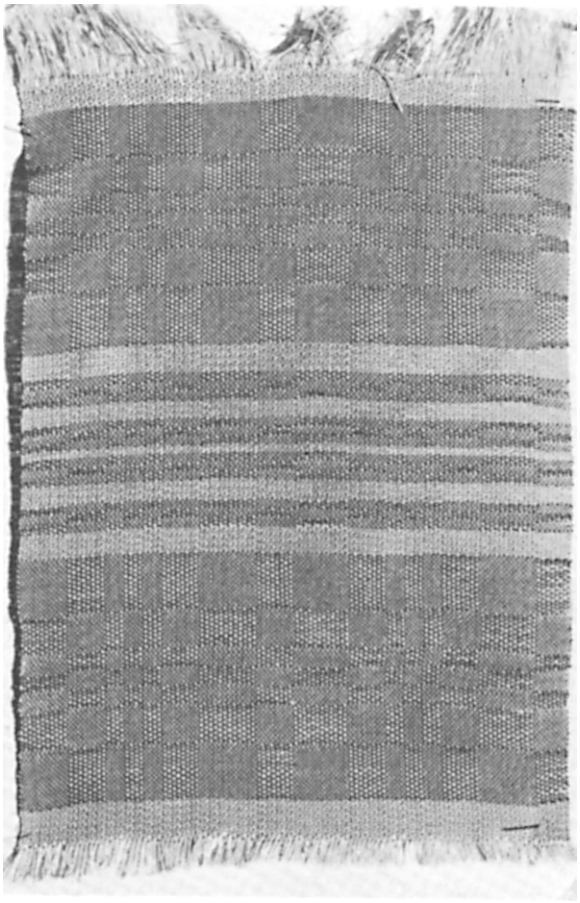
Indian Pottery

Some Weaves for Upholstery and Curtain Fabrics

BY MYRA L. DAVIS

THE weaver who is anxious to make fabrics of quality usually finds that upholstery and curtain materials present difficulties that are hard to overcome. In both of these types it is not sufficient that the fabric be pleasing in color and graceful in design; the fabrics must meet other qualifications which are governed by the uses to which they are put.

Upholstery goods undergo hard usage, yet long wear is expected of them. More particularly they must be woven so firmly that the threads will not pull as the fabric is stretched over the furniture frame, and also the weave must be close enough to prevent the horsehair used in upholstering from pushing itself through. Any experienced decorator experiments with his fabrics to assure himself that they meet these qualifications before he puts them to use. He pulls on the fabric to see if the weave holds its stability; then he will look at it through light to see if it is porous.



Sample No. 2

Curtain materials present another set of problems. They must be able to break the intensity of light rather than prevent it from filtering through; and in their use for decoration graceful draping is often essential. As sunlight is powerful enough to fade colors, fast dyeing in the yarns is another essential that must not be forgotten.

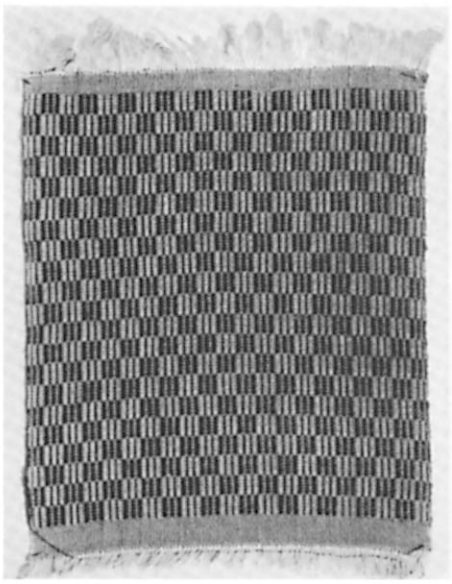
Many weavers, both in this country and abroad, experiment in these fabrics, and often with successful results. The collection offered here is based on some Danish fabrics woven in the last few years. A friend of the writer was in Denmark recently and gathered a group of weavings that she thought would be of interest to the American hand weaver. From the group six were selected for reproduction. As there were no drafts it was necessary to work out the weaves through experiment; some had the appearance of double weaving or six-harness work, but good duplicates were made on the four-harness loom, and they are presented here. The yarns, especially the warps, are a little different than in the originals. The Danish weavers use finer counts than we do, and consequently their warps are set much closer, running up to sixty and eighty threads to the inch. Not only is this unnecessary but, as a matter of fact, from the opinion of many people we can say that the results are more happy with our coarser warps spaced further apart. The patterns come out stronger, yet the fabrics themselves meet all requirements of their classes.

Sample No. 1 — This is a pattern for upholstery fabrics and possesses an unusually simple motif. As the little squares would become monotonous in large areas, this fabric should only be used for footstools, seats of small chairs, and benches. The sample shown here was worked out with

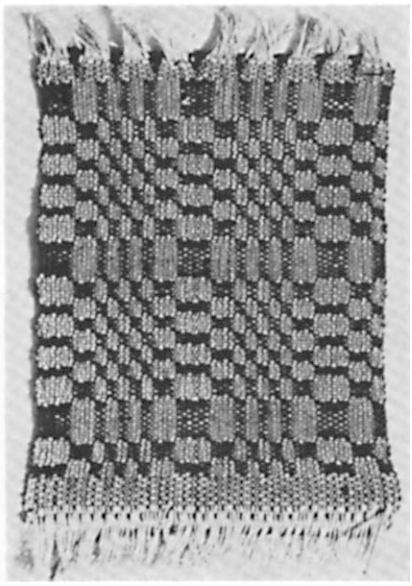
Perle No. 20 in gold as warp, set thirty-six threads to the inch. The binder thread is black Perle No. 20, and the pattern thread is black Perle No. 10. In carrying out this pattern, color combinations of two or three shades can be used; but should there be three it is advisable to have two of them close in hue.

Tabby: 1–4, 2–3. This is not a perfect tabby, but is quite all right for a binder.

Treadling: 12 (1–2), 12 (3–4).



Sample No. 1



Sample No. 3

Sample No. 2 — This is a curtain material with a delightful pattern and simple but effective border. The weave is sufficiently open for light to filter through, yet there is enough body in the fabric so that it will drape in graceful folds. The sample was carried out with a warp of Perle No. 20 in gold and weft of Perle No. 20 in black, and gold for the borders. The warp is set thirty threads to the inch. Any color combination can be used in this pattern.

Treadling:

1–3, 2–4, 1–2, 3–4 for 3/8 inch with gold.

12 (1–2, 3–4), 8 (1–3, 2–4), 4 (1–2, 3–4), 4 (1–3, 2–4), 4 (1–2, 3–4), 8 (1–3, 2–4), 12 (1–2, 3–4) with black.

1–3, 2–4, 1–2, 3–4 for 3/8 inch with gold.

2 (1–3, 2–4), 2 (1–2, 3–4), 2 (1–3, 2–4) with black.

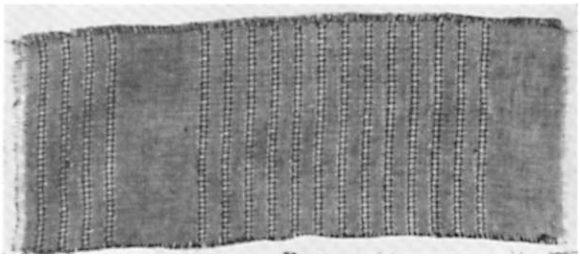
1–2, 3–4, 1–3, 2–4 for ¼ inch with gold.

2 (1–3, 2–4), 2 (1–2, 3–4), 2 (1–3, 2–4) with black.

1–2, 3–4, 1–3, 2–4 with gold. This is the center of the broad band.



Sample No. 4



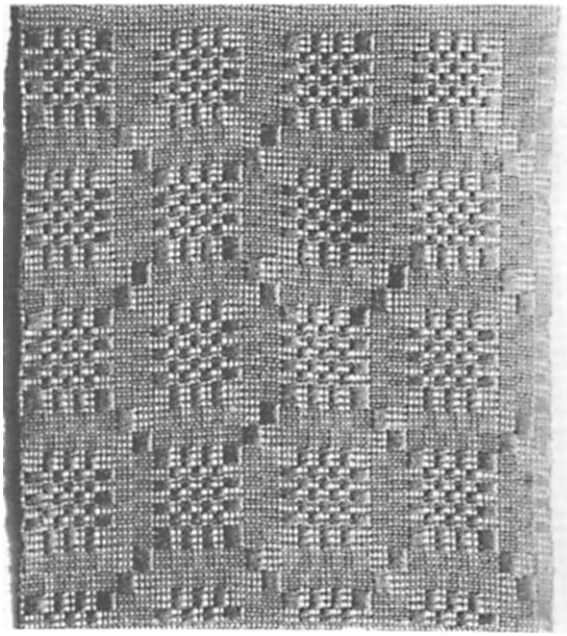
Sample No. 5

Sample No. 3 — Many people have a preference for upholstery material that has wool yarn in it. Wools denote luxuriousness and also are soft. To meet this demand many upholstery fabrics, especially those of today, are worked out in cottons as warp with wool as the weft. Of such a type is Sample No. 3.

The design in this fabric breaks up into large squares with ziz-zaggy lines of small blocks enclosed. There is sufficient variety in the composition of the pattern to make it suitable for all sorts of upholstery work. The warp is set thirty-six threads to the inch and consists of Perle No. 20 in gold. The weft is Fabri wool in black.

Treadling: 8 (3–4, 2–1), 4 (2–4, 3–1), 3 (3–4, 2–1), 3 (2–4, 3–1), 3 (3–4, 2–1), 3 (2–4, 3–1), 3 (3–4, 2–1), 4 (2–4, 3–1).

Sample No. 4 — This piece was woven on the tie-up for sample No. 6, and consists of a plain tabby weave. The fabric has a firm body and is suitable for covering small areas where conspicuous or large expanses that are of secondary importance — like the sides and backs of chairs. It is so substantial that it will wear indefinitely. The warp is alternate threads of Perle No. 3 in black and Perle No. 20 in gold. The tabby thread is Perle No. 20 in black. In appearance the fabric is a sweep of black with the gold spottings through it.



Sample No. 6

Sample No. 5 — This sample shows an attractive curtain material that is easy to weave and of interesting enough character to make it a desirable hand-loom product. It can be worked out in mercerized or plain cottons of any color combination. The sample shown here was woven in a 20/2 cotton warp of gold color set thirty threads to the inch; while the weft is 20/2 cotton in red. The plain areas are in a tabby weave; for the open stripes the treadling is as follows:

After a 1–3 tabby shot, weave 1–2, then another 1–3 tabby shot. Beat these three shots closely — leave ⅛ inch space and 2–4, 3–4, 2–4, beat closely, then continue the plain weaving.

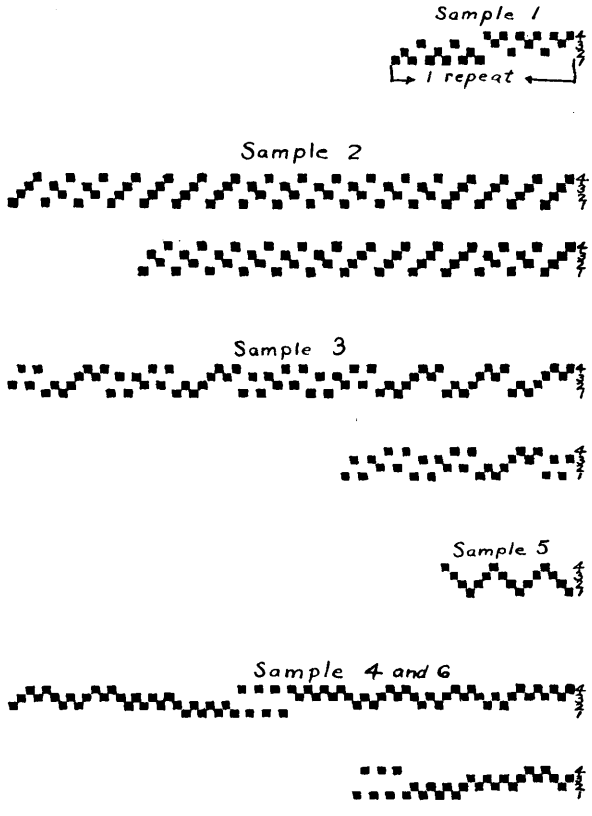
Sample No. 6 — This fabric is the most interesting of the group in design and structure. The pattern is pleasing and has a motif so characterful that it is suitable for any type of furniture; in Colonial spirit. The photograph shows some of its charm; in one light it breaks up into stars and squares; in another there are angular circling forms enclosing rectangular motifs; throughout are lights and shadows.

In weaving this piece mercerized threads were used, and the warp was set thirty-six threads to the inch. The warp consists of alternating threads of Perle No. 3 in black and Perle No. 20 in gold, with the first and last thread being Perle No. 3. For the binder a single end of black Perle No. 20 was used, and for the pattern two ends of Perle No. 20 were used. To make one repeat, the following treadling is used; to continue go back to the first treadling direction and thus keep on. The treadling is as follows: 6 (3–4), 3 (2–3), 3 (3–4), 3 (2–3), 3 (3–4), 6 (3–4), 6 (1–4), 6 (1–2), 6 (2–3), 3 (3–4), 3 (2–3), 3 (3–4), 3 (2–3), 3 (3–4), 6 (2–3), 6 (1–2), 6 (1–4).

For many reasons Sample No. 3 is worthy of special attention. As was mentioned in the opening words of this article, upholstery fabrics must be sturdy and non-porous; the texture should be firm enough not to pull under ordinary strains. In all of these respects this fabric holds up admirably. Severe tests were made with it, and it held up under all of them.

The secret of its quality lies in the makeup of the warp. A very heavy thread that is unelastic is alternated with a fine thread possessing the same lack of elasticity. The heavy thread supplies adequate body to the fabric, while the fine one closes up the pores that would result from two threads of equal weight being laid side by side. To achieve this it is necessary to set the warp very close, considering the yarn used; any weaver realizes that thirty-six threads to the inch in Perle No. 3 and Perle No. 20 combined is close. This idea can be utilized with any draft that is suitable for upholstery, and it is a good working basis for making such fabrics.

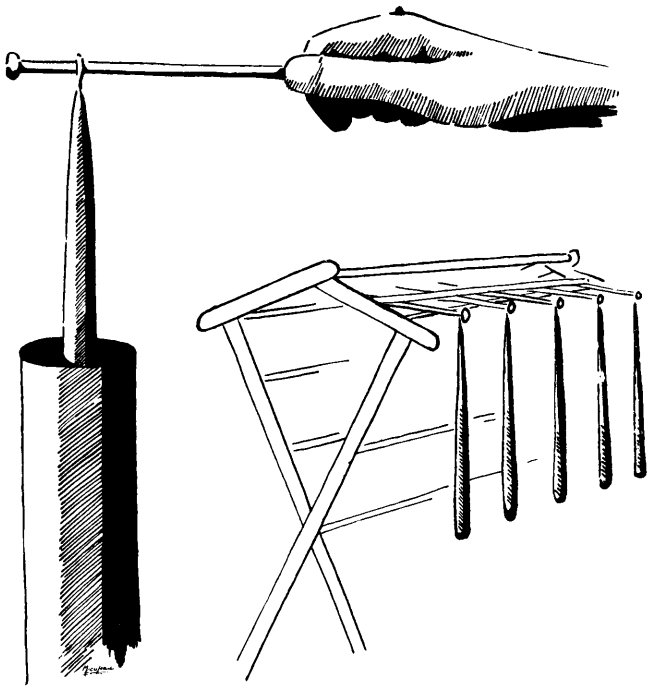
Though this piece was worked out in mercerized cottons, other yarns such as linens, silks, and plain cottons are suitable. Any choice of color combinations is all right.



Candle Making

BY ELIZABETH J. MICOLEAU

IT was an interesting discovery to find, one day, that by melting up odds and ends of dirty, faded, broken candles, fresh ones could be made of every variety of lovely shade. It was attempted first in connection with a Salvage Shop "Renovating Party," and it certainly was pure salvage — no new materials were used, and the equipment was all found in the house. It was a very simple process to start with, although after numerous rather exciting experiences, it evolved somewhat and *did* go as far as occasionally requiring a new candle for color and later a special kind of braided wicking. There we stopped, as we felt that going into it more scientifically would add expense and spoil the fun.



As to the materials — first collect all your own old candle ends, and those of your friends (who will never use them all for waxing flatirons). Then find a suitable can. It must be as deep as the candle is to be long, and it must be as small around as possible so that too much wax will not be needed. A "Famous Ginger Wafers" can will make an 8-inch candle; a Peak Treau "Golden Puffs" can will make a 10½-inch candle; a can marked "Tensvelt Nicola, Den Haag, Holland," containing rusks, will make a 12½-inch candle.

Next you need some sort of a small stick on which to tie the wick. Wooden knitting needles have an advantage on account of the knot at the end. If you wish a large quantity for a possible party, green bamboo garden sticks are cheap and attractive. For the wick, you can start by using that which comes for candlewick embroidery, braiding it tightly to make a candle that will burn better. Eventually you will feel that you need a regular braided candle wicking, which is, unfortunately, difficult to find.

Now in planning for your color — you can mix your colored candle ends just as you would paints, so that if you have pieces of red, blue and yellow candles you can get any color of the rainbow; and this is the most fascinating part of it all. You will find that you can match absolutely anything — a flower, a vase, the hangings — so that you can get very artistic effects in your house, and change these effects at will. It is, however, the shades that you get unexpectedly that are often the loveliest and the most interesting.

After you have decided what color to start with, begin by melting the wax. It is to be melted directly in the can, put the can in a deep saucepan of water; this saves the can and keeps the wax from getting too hot — if it gets to the smoking point, it is apt to lose its color. The wax will melt quicker directly in a saucepan and may then be poured into the can. You will be glad to find that the dirt and old wicks all sink to the bottom, leaving the wax fresh and clean.

While the wax is melting, tie an end of wicking to one of your sticks, measuring the wick by the can before you cut it off, and allowing about an inch for the candle to grow as you dip it. If you want a number of candles exactly alike, start them at the same time, using a separate stick for each.

When the wax is entirely melted, start dipping your wick. After the first dipping, when the wick has hardened a little, pull it out straight, and

smooth it with your fingers — if the candle starts straight and smooth, it will usually continue so without much shaping. Now dip again; and keep on dipping. When the candle is as large as you want it, it is finished — and here is another advantage of home candle making, any odd size of candlestick can be fitted.

Practice will show you the manner of clipping and shaping your candles. You must dip quickly — or rather, take the wick out of the wax quickly — or the candle will grow smaller instead of larger, particularly at the bottom. Wait long enough between dips — the cooler the candle is the more wax it will take up. Six is a very good number of candles to make at once, because by the time the sixth is dipped, the first will be ready again. Let the candle thoroughly harden before you take it off the stick; and if you like the soft, dull finish, do not handle it any more.

The level of the wax in the can must be about the same all the time so that the whole of the candle will be covered at each dipping. A saucepan of hot wax ready for refilling the can saves time. If there is not wax enough of the shade you are using, pour hot water into the can — hot, but not boiling. Adding boiling water once caused an eruption that lasted until the can was empty and all the wax was on the floor. As a side experiment, add water to white wax in a glass jar. It is very interesting to see what happens. You will see *why* you can add water without spoiling the candle. You will also see why you have to start with cleaner wax when planning to add water later.

Be careful to keep the wax entirely melted all the time; it will spoil the candle if it gets too cool. If the can sets in a saucepan of hot water while off the stove, the wax will keep hot longer.

If the color isn't what you want, change it as you make your candle; it is the last three or four coats only that give the final color. This is really the best way to get the right shade. If you have plenty of wax and a number of cans, keep the colors separate and dip from one can to another. You get the same effect as if the colors were mixed in the beginning and you do not lose your original shades.

It seems a shame to give too many directions for candle dipping because the fun is in experimenting one's self. Just try it!

Adjustments

BY C. J. BURCHARD

ONE of the many necessary details that go to make a perfect piece of cloth, the product of Hand Weaving, is the proper adjustment of the "tie-up."

Slipshod methods and inaccuracy in adjusting the lamms and treadles result in imperfect harmony of the working parts, which makes for poor shed of the warp, making "Overshots and Undershots," and I need not stress on what that means to the cloth.

One of the best methods so far discovered by the writer to obtain the same tension on each treadle and each tie from the lamms, is to place a rigid support across the loom underneath the treadles which will hold them firmly in place at the proper height and in proper alignment with each other and at the height they should be left at when the tying has been completed; do the same thing with the lamms, using a clamp or rod, but secure them firmly in line and at the proper height.

Now we are ready to tie; first see that the cords from the lamms to the heddle frames are all even, then proceed to tie the lamms to the treadles in accordance with "tie-up" called for in your pattern.

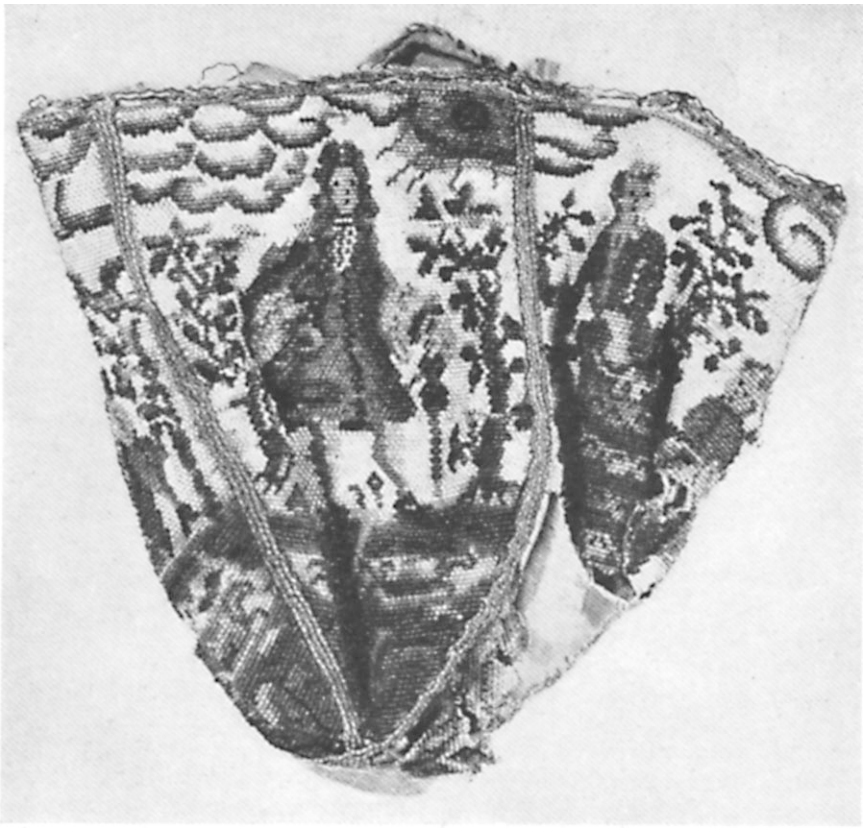
Commence this operation by tying the cord farthest back first; tie this so that when you put your weight on the treadle it will come down firmly on the support but still be tight enough so that this pressure will put a good firm tension on the drop cord you are tying. Remember your lamms are rigid and the tension is to be on the cord between the lamm and the treadle. Proceed in this manner with each drop that is to be tied to a treadle and repeat until the drops are all disposed of in their proper place.

The result of this, when the supports are removed from the lamms and the treadles, will be very apparent in that the treadles when in a normal position will hang in perfect alignment, will be adjusted high enough from the floor to give good clearance for the shed and, best of all, the heddle frames which are connected with each treadle will move to their respective position in perfect order, with the result that the warp threads thus brought into action will be in perfect alignment.

Bead Technique

BY MARJORIE M. FLASHMAN

IT is but a step from the actual manufacture of beads to a consideration of their structural use in fabric and their decorative application to the surface of material. In reviewing the historic processes of ornamental beadwork it would again appear that "there is nothing new under the sun!" For, as before stated at the begining of this paper, the ancient Egyptians appear not only to have sewn beads upon their clothes but also to have used them structurally to make netted overtunics of gorgeous blue and green faïence beads, to enhance their white robes and to embellish their coffins in death. Ladies of the Italian Renaissance beaded their netted caps and yokes with the same technique in similar diamond-mesh pattern.



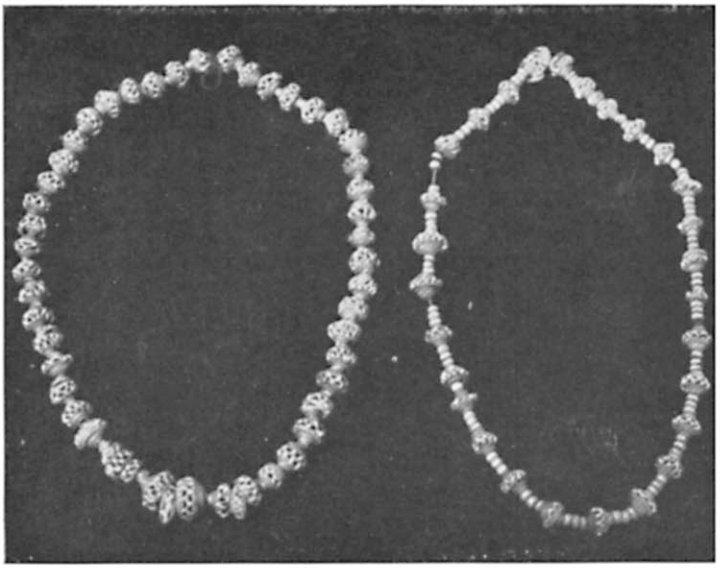
From Pazaurek — Glasperlin- und Perlen-Arbeiten

Beaded Workbasket, Beginning of 18th Century. Munich Museum

To return to an earlier style again, it is evident from the mosaic wall decorations, such as the procession of female saints pictured at S. Apollinare Nuovo in Ravenna, that in the late Eastern-Roman (Byzantine) period real stones or beads were sewn to the garments in ornamental border patterns. These were no doubt inspired by the mosaic patterns and by the Champlevé and Cloisonné enamels which echoed the same splendor of color used in the architectural ornament as well as in personal jewels. An example of such use of stones or beads is shown in the beautiful robes upon the figure of Saint Agnes which decorates the apse of the church of her name outside the walls of Rome.

The beauty and richness of this Byzantine color flowers again in the jewels and is reflected in the sewed-on ornaments of the centuries of the renaissance in Italy, France and England. A fifteenth-century portrait by Piero della Francesco shows an exquisite cap patterned with sewed-on seed pearls, from which depends a charming veil edged with clusters of beads in trefoil points.

English custom of the Tudor and Elizabethan period employed quantities of jewels, such as amethysts, sapphires, pearls, diamonds, rubies and semi-precious bead ornaments, and sewed them to every part of the costume, at the neck line, the belt line, on the sleeves, at the wrist, down the front of the skirt, and even on the hats of the men. Such abundant bead decoration points to their obvious manufacture in and importation



From Pazaurek — Glasperlin- und Perlen-Arbeiten

Necklace of Carved Beads, Renaissance. Vienna Museum

from the ancient bead centers of Southern Europe, notably Rome, Constantinople and finally Venice. Where, at Murano, flourishing glass factories were established and produced these beads which came to be so plentifully sprinkled over the garments of milord and lady, replacing the real jewels used earlier.

Until the Stuart period in England no extensive use of tiny beads occurs. This type of beadwork is contemporary with the curious stump-work embroidery of the same period, and was sometimes combined with it to introduce small details. They were also used to embellish embroidered panels, caskets, and mirror frames. Bead baskets were made by stringing beads on wire and then twisting these wires around vertical ones that had been fastened in a base at regular intervals. The shape of the basket depended upon the shape of the vase and the number of beads between the vertical wires.[1]

Purses were knitted from silk on which the beads had been strung to form a pattern. White satin purses patterned with beads were very much the vogue. These designs were sometimes padded to raise the beads. In the sewn bags the beads were put on one by one with a half cross-stitch, or were laid on four and five at a time and caught down. This was apt to give a ribbed effect and looked not unlike couching.

Beads were little used in the first three quarters of the eighteenth century. In the latter part, however, of the eighteenth and the beginning of the nineteenth century we find knitted, crocheted, and sewn bags very much the mode. Patterns were jealously guarded particularly in the American Colonies. If a lady had an exceptionally fine bag pattern she shared it with her very best friend only.

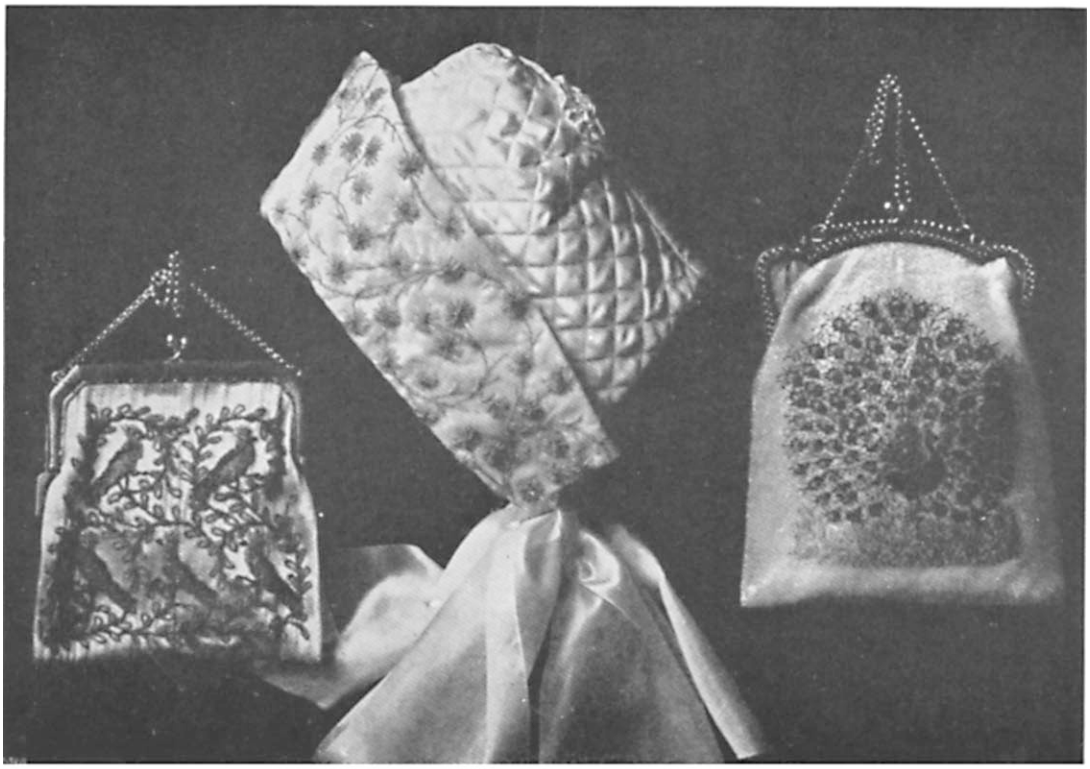
An extremely amusing incident of this kind is told of Matilda Emerson and Ann Green, both very fine needlewomen, also rival candidates for the affections of the minister of the town in which they lived. Matilda had a very beautiful bag pattern which consisted of a funeral willow tree with an urn beneath it, near a grass-grown grave. This was to be worked in grays, purples and white on a black ground. Matilda, in order to have a "friend at court," gave this very appropriate pattern to the minister's sister, who kept house for him. She began to work the bag and presently found that the beads, strung according to the directions, did not give the desired effect although she had followed Matilda's directions with care. She was naturally quite put out and so provoked that she told her brother of the incident, which inevitably prejudiced him against Matilda. Ann, the other fine needlewoman, did not prosper from



From Pazaurek — Glasperlin- und Perlen-Arbeiten

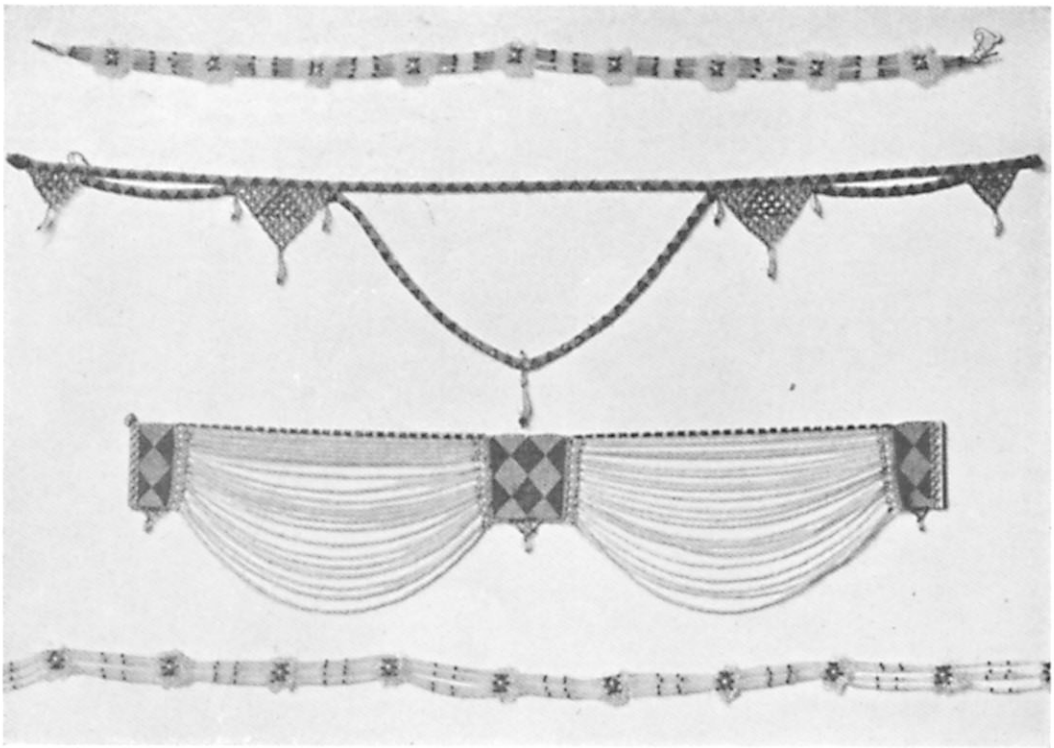
Tray in Beadwork, about 1750. Stuttgart Museum

[1] Lourdain, "English Embroidery."



From Pazaurek — Glasperlin- und Perlen-Arbeiten

Cap and Two Bags — Modern German Work



From Pazaurek — Glasperlin- und Perlen-Arbeiten

Bead Necklaces — Modern German Work

this as might have been expected. She, being a good New Englander with the proverbial New England conscience, finally confessed to the minister that she had mixed Matilda's directions for the bag, so that the lack of pattern would reflect discredit upon Matilda's skill and spoil her chance of winning his affections. The minister being a canny parson scorned both for stooping to such unworthy ruses and selected another girl for his wife.[1]

Many bags of this period are quite beautiful, although the majority are inclined to be realistic in their design. Two of the bag designs to come are from this period (pages 25 and 28). These are good examples of the two principle techniques — knitting and crocheting—employed at this time.

Most of the modern commercial bead bags are made in France and Germany. The French bags are woven by hand on a loom the size of the bag, and the German ones are made by crocheting the beads onto a net foundation on which a pattern is drawn. These bags are very fragile. The German ones rip very easily, and the warp threads of the French ones break from the weight of the beads. The most satisfactory ones are those knitted or crocheted by hand, as our grandmothers made them.



From Pazaurek — Glasperlin- und Perlen-Arbeiten

Writing Portfolio, about 1800. Private Collection

Cross-Stitch on Canvas

Five methods of making bead bags are in use at the present time. No matter what the weak point is in each of these techniques, the designs to be shown in later articles can be executed in all of the following ways.

The first method consists in sewing beads onto a piece of cloth or canvas upon which a pattern has been drawn. This method does not require any particular skill, and is by far the simplest of all, each bead being sewn on individually to the cloth with a very fine needle, No. 11 or 12 preferably. Buttonhole or lampshade twist is the best thread to use. Ordinary sewing silk is too weak and purse silk is too heavy to give a nice effect. Knotting of the thread is to be avoided, as it tends to pull through the cloth and spoil the design. Each bead is sewn on with what is known as the tent-stitch or half of a cross-stitch. (See plate No. 3.) Care must be taken to keep the rows straight if an all-over pattern is being done on cloth. If working on cross-stitch canvas, its mesh will keep the work in even rows. On this canvas a bead is sewn over each group of four threads that form a small square. (See plate No. 3.) The canvas should count from eight to ten meshes to the inch; of course, the size of the bead governs the size of the canvas used. If the beads are large the canvas mesh must be correspondingly large. Sometimes backgrounds are not filled in one bead at a time, but with two to six beads strung on the needle and fastened down at one time. This does not give as smooth and even a background as when they are sewn down one by one. Any of the patterns can be carried out in this way by using a canvas ground and counting the squares in the pattern, each square standing for a bead and a corresponding mesh of the canvas.

The next method explained is in use in most of the commercial bags as well as for the bead passementerie that comes by the yard. In this method the pattern is printed on the fabric to be beaded. Most of the bags are made on black net if the general effect of color is to be dark, and on white net if it is to be light. The design is not limited by the angular form of material which was true of canvas. This permits freer the rendering of forms in outline. Stems, for example, may meander spirally throughout the design without regard to the horizontal and vertical character of the background.

Chain-Stitch on a Net Foundation

The net is stretched in a small frame a little larger than the bag and fastened securely to the

[1] Earle, Alice Morse, "Two Centuries of Costume in America."

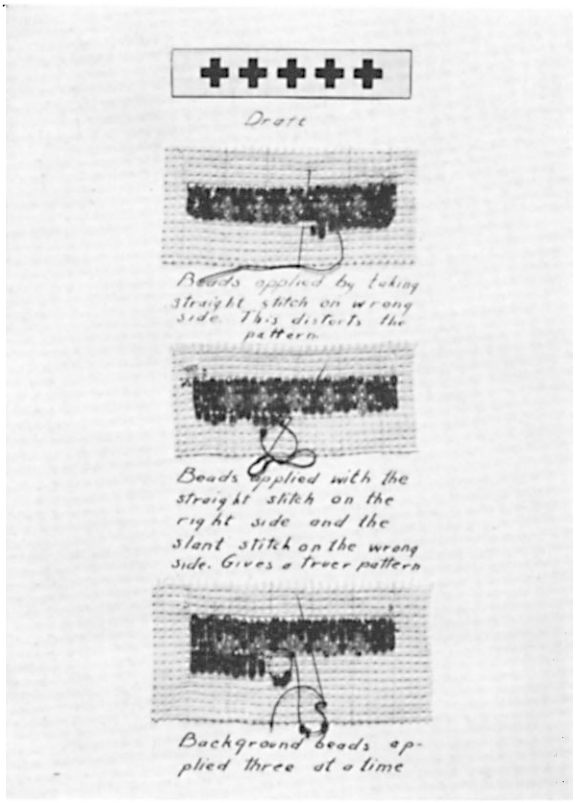


Plate 3

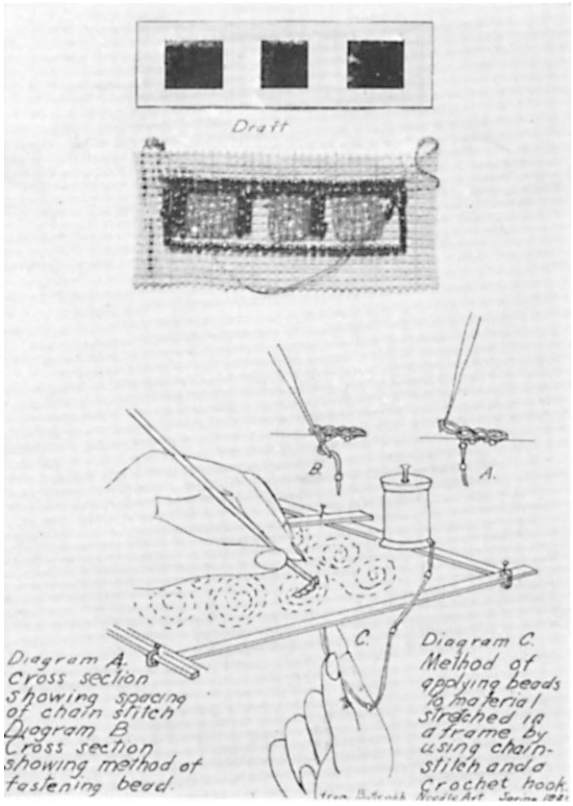


Plate 4

edge. Then the beads that have been strung on linen thread and wound around a spool are ready to be applied, each color to be used in the bag being strung separately. The beads are held in the left hand underneath the frame, always working from the wrong side. Select the spot that is to be filled in with a certain color bead and push a crochet hook (No. 11) through the material on the edge of the spot of color and catch the thread that the beads are strung on with the crochet hook, pull it through the cloth and fasten it securely. A bead is now held up close to the cloth and the hook is again pushed through it a bead length from the end, a loop of the thread being then pulled up through the cloth. Keep the loop on the needle; again holding a bead close to the fabric, push the hook through the cloth, pick up the thread, pulling it through both the material and the loop which is on the needle. This operation is continued until the design is completely outlined. Then the center is filled in — the beads may follow the outline until the whole space is filled, or they may cross the space in straight rows. The first method is the best it be followed. After all the spots of color are in place, the background may be filled in in any way the worker desires. (See plate No. 4.)

In beading a simple running pattern the line of beads follows the outline of the pattern, filling in the background with beads in rows after the pattern beads are in place. In the case of a design where two or more colors are used, the thread is fastened securely at the beginning and end of each color. One of the disadvantages of this method is that the work must be done from the wrong side and without seeing what is being done. Then, too, the beads are apt to rip off easily if one thread is broken, since this stitch is nothing more nor less than the old-fashioned chain-stitch worked through the cloth instead of into a long string. The following patterns can be executed in this manner by transferring them from the paper to the cloth. This can be done by placing an ordinary transfer carbon paper under the pattern, between it and the material and tracing over the pattern with a sharp pointed stick or pencil. The transfer carbon paper comes in several different colors, green, blue, red, yellow or white, and may be purchased at a good stationery store.

Method by Single Crochet

The third method of making bead bags is by crocheting without any foundation material. For a simple plain bag with no pattern in it, the beads should be strung on purse silk that matches them. Sometimes an interesting variation can be secured by stringing a dark bead on a light thread or a light bead on a dark thread. The color of the thread sparkles through in quite a delightful manner.

To String the Beads

More than two bunches of beads should not be strung at one time, as they are very awkward to handle in any larger quantity. The stringing of these beads need not be a laborious task. They can be done very easily and simply in the following way: Remove the end of one strand of beads from a bunch, hold the strand in the left hand; take the end of the purse silk in the right hand and tie the two ends together so that the purse silk makes a loop over the end of the thread that the beads are strung on. (See plate No. 5A.) Then slide the beads down over this very simple knot onto the purse silk. If a bead is reached that will not slip over the knot, break the thread, discard the bead, and tie another knot. Any bead that will not go over this knot cannot be strung with a needle.

To Begin the Bag

When the beads are strung, the bag is started. Next crochet a chain, any number from 50 to 75, depending on the size of bag that you wish. This chain will be the actual width of the bag when finished, forming the central rib of the bottom of the bag from which the work is to be done continuously in one direction, round and round this central rib, growing from the bottom up the sides in tubular form without seams. Use a No. 9 steel crochet hook, keeping the chain very loose. The average beginner crochets too tightly, and may have to rip out the work several times before it is loose enough. So bear in mind that all work is to be loose and pliable. Now for the first row of beads, chain one, insert the hook into the last stitch from the hook, pull through a loop, then push down a bead close to it, throw the thread over the hook and pull it through the two loops that are on it. (See plate No. 6.) This stitch is commonly known as single crochet or half stitch. This operation is continued into the next stitch, pulling up a loop through the chain, pushing down a bead, then pulling a loop through the two stitches that are on the hook. Repeat this the full length of the chain. Put three stitches, with a bead in each stitch, into the last stitch of the chain, then turn the work so that the beads are away from you, and continue down the other side of the chain. (See plates Nos. 5B and 6.)

The Second Row

Continue the work in the top of the last row of single crochet and beads, picking up only one side if one is broken. Continue around and around the bag in this way until the desired depth is reached. Fasten the thread by weaving it back and forth into the fabric. (See plate No. 6.)

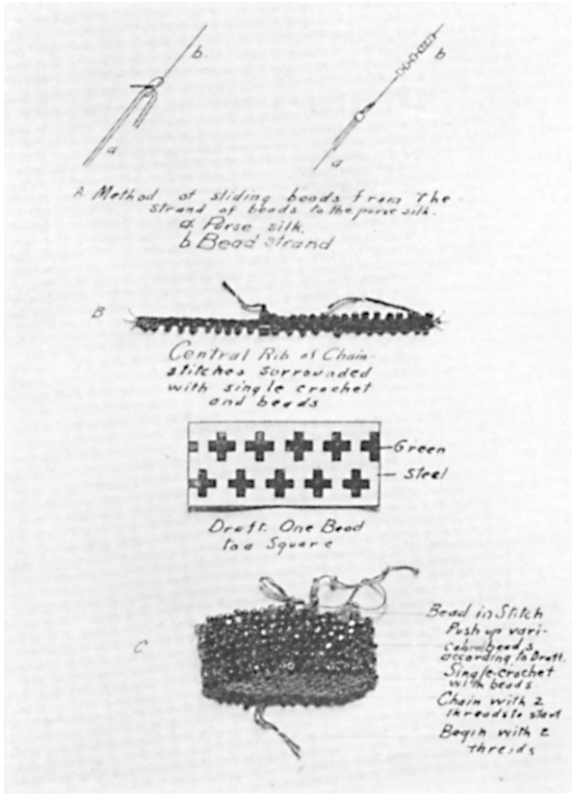


Plate 5

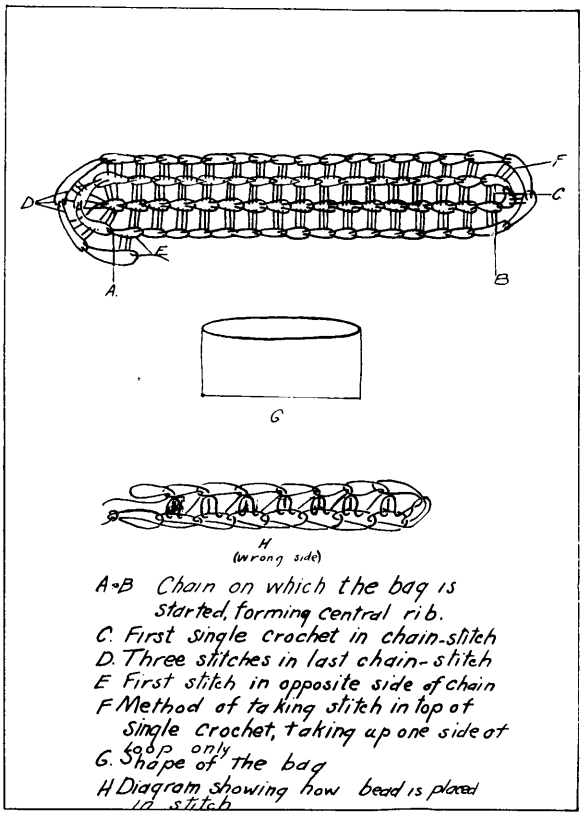


Plate 6

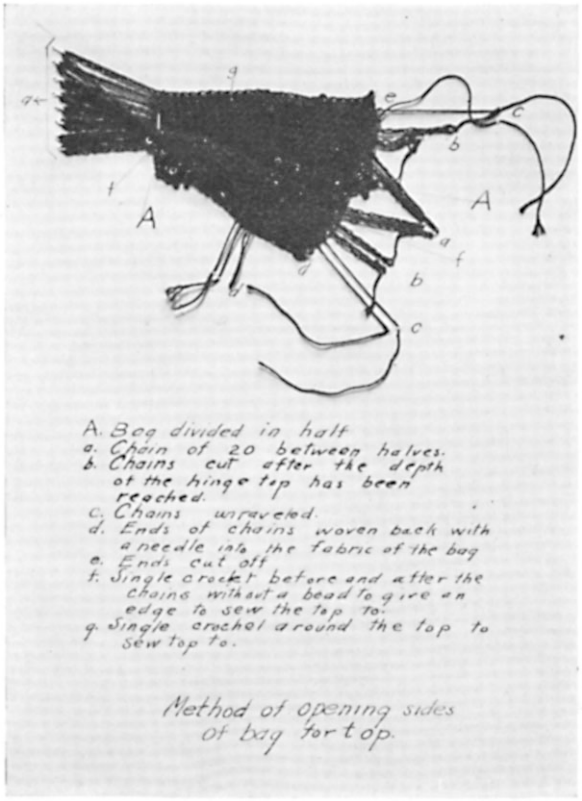


Plate 7

To String More Beads

This bag will undoubtedly require more than two bunches of beads, so when the end of the beads already strung is reached, break the thread and add more. Join the ends with a hard knot close to the hook and work them in under the next stitches. Never trim them close, as that weakens the fabric of the bag, since silk knots slip loose easily if cut too short. These plain-colored crochet bags can be varied in texture and pattern by omitting beads to form checks or stripes if desired.

To Slit the Bag for a Mounting

If the bag is to be mounted with a metal top that opens from a hinge, a different procedure must be followed. The bag is started and worked, as stated before, up to the bottom of the hinge of the bag top. The problem is now to form openings at the sides into which the hinge will fit as into finished sockets. (See plates Nos. 7 and 8.) Without discontinuing the crocheting round and round, which keeps the beads on one side of the bag (the inside so far), turn the bag right side out; locate the two ends of the original central rib chain, and from these end beads follow up every row till the top is reached. This should divide the bag into two equal parts. Mark these points with a contrasting colored thread. Start from one thread; work across in the same way, placing one bead in every stitch until the thread is reached that marks the halfway point. Chain 20 stitches loosely, very loosely. Now take the next stitch in the same way as before, a single crochet with a bead in the stitch. This forms a long loop of chain stitches between two stitches at one edge of the bag. Continue across the other side of the bag until the other marker is reached, and chain 20 in the same way as was done at the opposite edge between the two stitches. Work across the next side with single crochet and beads until the stitch before the chain is reached. Put one single crochet in this stitch with a bead, and another single crochet in the same stitch without a bead. This will form an edge to which you can sew the top when your bag is finished. (See plate No. 8.) Now chain 20 after this stitch. Skip the chain of the row below entirely. Nothing is to be done with any of the chains that occur in each row until the bag is entirely finished. Put one single crochet without a bead into the next stitch at the end of the chain of the row below. Into the same stitch put another single crochet with a bead, and continue across the side with a bead in each single crochet. Repeat this at the other edge. These two chains are made in every row until the depth of the slit is equal to the depth of the top. Finish off with a row of single crochet and fasten the thread. To open up the side

(*Continued on page 44*)

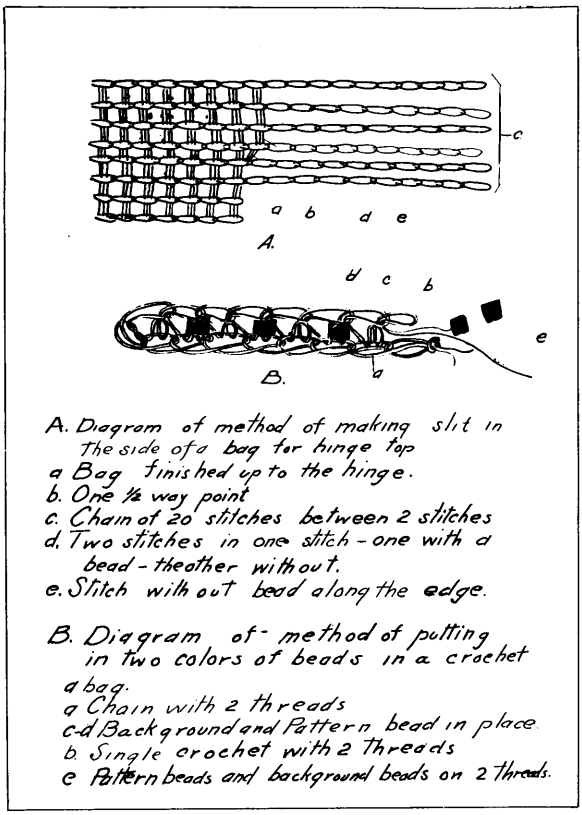


Plate 8

Gauze Weaving

BY ROBERT F. HEARTZ

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WE have read much in recent magazine articles about the use of the "lowly dish cloth" to beautify our homes. We, who have looms, may also weave it, as it is a plain gauze weave, and can be woven on a four-harness loom. To do this, one need not make any great outlay for additional changes and equipment, as only a bar, known as a slackener, and some doup heddles are needed. These can easily be made at home.

The gauze weave is a plain type of weave, and the hand-woven product has this advantage over the "dish cloth material" in that it can be much more firmly woven and has more body to it. It is the strongest and most durable weave known. Gauze weaving was known to the primitive races, and there are several of their crude looms in existence today that are threaded for this weave. It forms an important class of modern commercial fabrics, some of the most common ones being marquisette, cable net, Madras muslin, mosquito netting, grenadine, bolting cloth, etc., and, because of its durability, foundation fabric for automobile tires.

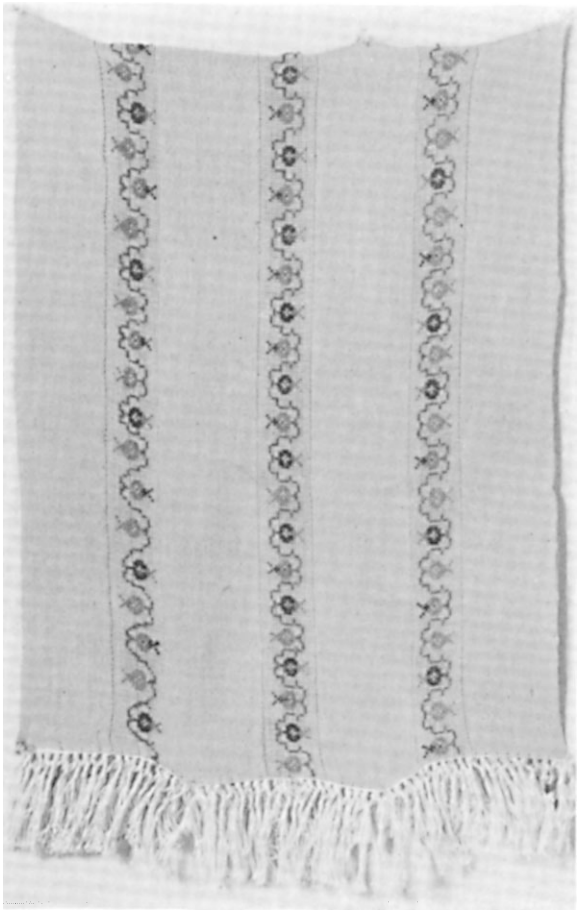


Fig. 1 — Table runner with cross-stitch embroidery. Gauze weave

The first project in this weave should be simple. After the basic principles are understood, many other possibilities offer themselves.

The gauze can be woven on a four-harness loom using (2) treadles. It is so drawn in the heddles that, on one shed, every other end is raised, as in plain weaving. On the next shed, those ends that were raised are again raised, but, on the other side of the ends in the down shed. This twisting is controlled by the two front harnesses, called "the doup" and "standard" heddle frames, and in the movement of these heddle frames is the secret of gauze weaving. The type of loom equipped with rollers can be used, but one equipped with jacks or levers will prove so much more satisfactory that it would be worth while to make the change if one is planning to weave much of the material.

Doups and Standard

A doup heddle is a string heddle, one half the length of the ordinary heddle, which should be of wire or flat steel. The doup heddle should be made long enough so that, when fastened to the lower bar of the first or doup harness frame, the loop will be long enough to go through the eye of the standard heddle, on the second frame, when both frames are level (Figs. 2 and 3). The doup should be made of hard, twisted or braided fishing line, but must also be very flexible.

Setting Up

For weaving coarse materials, regular carpet warp may be used; set (12) ends to the inch. The weft should be slightly heavier than the warp. The end of the warp should then be drawn

Robert F. Heartz

Fig. I.

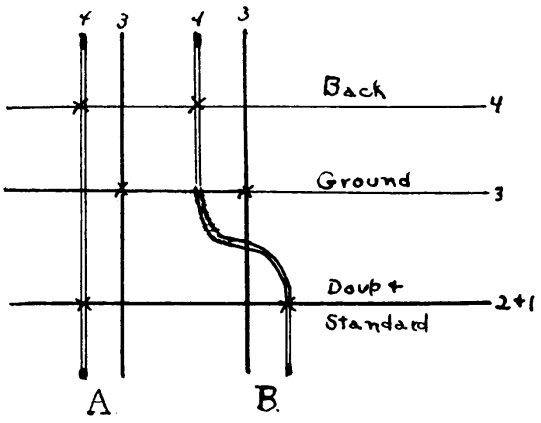


Fig. II.

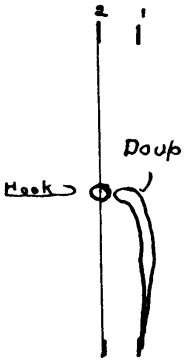


Fig. III

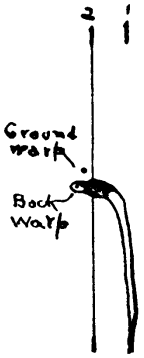


Fig. IV.

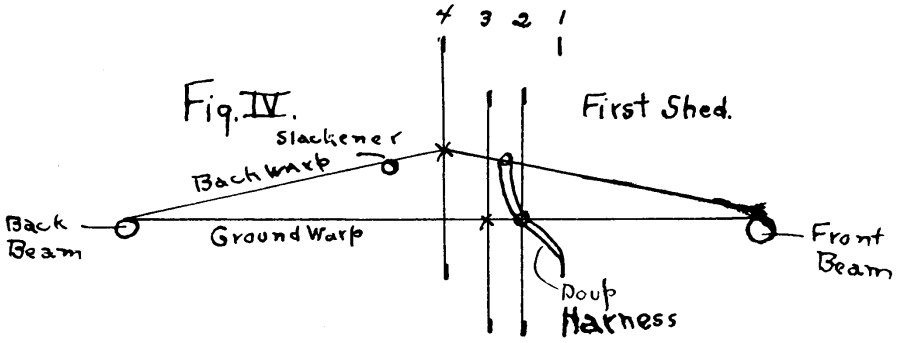


Fig. V.

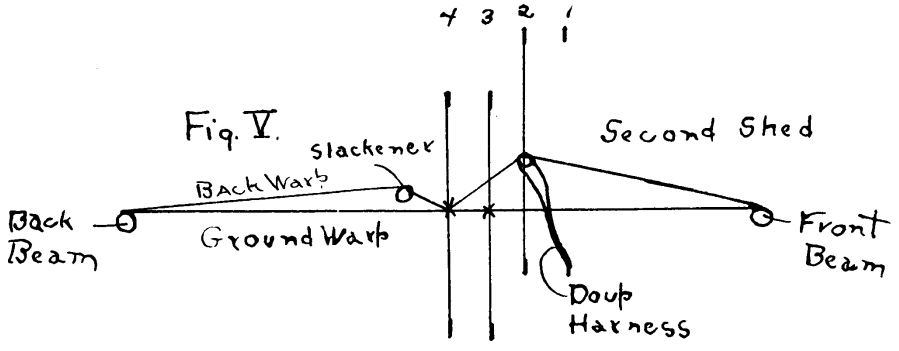




Fig. 2 — Table runner stencilled in color and outlines stitched. Gauze weave

through the two back harnesses in regular order for plain weaving, that is, 4; 3; 4; 3, etc. The harness frames are here called "back" (4); "ground" (s); "standard" (2); "doup" (1).

The second or standard frame should be equipped with the same number of heddles, as the back frame and the first or doup frame should have an equal number of doups.

After all of the ends have been drawn through the two back frames, beginning again at the left, we are ready to draw in on the standard and the doup heddles. A doup heddle is put on the doup frame and the loop is carried through the eye of the standard heddle, being drawn through to the left. The fourth or back end is drawn through the loop thus made, and the third or ground end is drawn to the left of the standard heddle and above the back and douping end (Figs. 2 and 3). The two ends are drawn together through the same dent in the reed. The next two ends (4 and 3) are drawn through in like manner and so on, for the remainder of the warp. Every other dent of the reed is skipped, otherwise all the warp should be crowded to one side of the loom. There should be a selvage of about six ends on either edge of fabric and these should be drawn 4–2; 4–2; 4–2.

Tie Up and Slackener

Frames 1 and 4 should be tied to the left or No. 1 treadle and frames 1 and 2 should be tied to No. 2 treadle.

Before tying up the warp, an appliance called a slackener must be put in place. It consists of a round rod or lease stick. (A broomstick will do.) It is used to take up the slack caused by the irregular shed of this type of weaving. To insert, the fourth frame is raised and the rod passed through the shed thus made at the rear of the harnesses (selvage ends excepted). A cord is tied to the center of the rod and is passed through a pulley fastened in the center of the top beam of the loom. The loose end of the cord is dropped straight down and tied to No. 1 treadle. The adjustment of the slackener is governed by the individual loom, but, at the beginning, may be set about six inches above the center line of the warp.

The slackener should be balanced at the center, otherwise it will move unevenly and cause an uneven shed. A loose cord may be attached to either end of the slackener and tied to the back

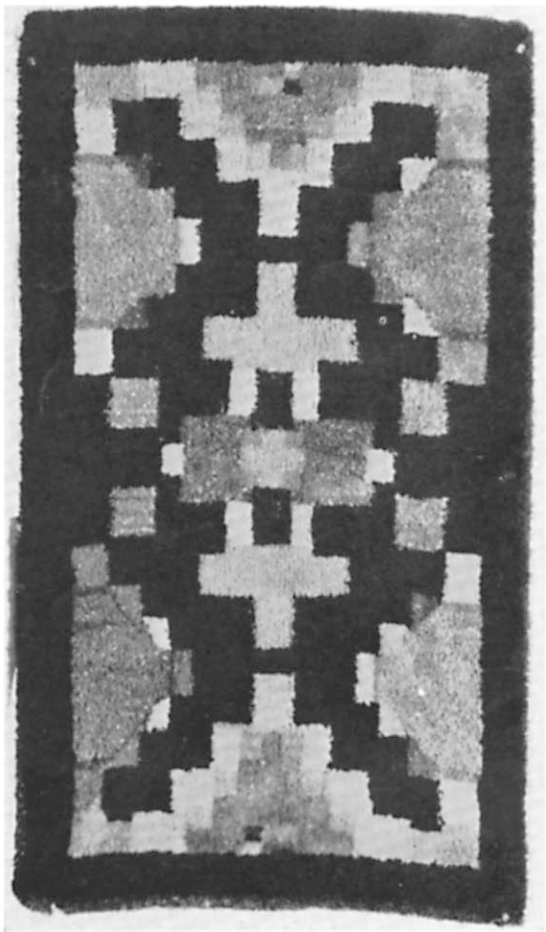


Fig. 3 — Rug, worked in yarns on gauze weave base

beam, drawing the slackener back about five inches. They should not, however, interfere with the raising and lowering of the rod itself.

After the warp is drawn, the harnesses tied up, and the slackener in place, the warp tieup should be made, but not before. Treadle No. 1 is held down and the warp tied to the front apron, completing the preparations for weaving.

The Weaving

In the harness tieup, it will be noticed that the third harness is not tied up at all, and it follows that the ground ends are always down. The fourth harness is tied to both treadles, and it follows that the back ends are always raised. Since this is so, some method must be devised of twisting the ends by raising the back ends first on the left and then on the right of the ground ends.

So we come to the principles of gauze weaving. On the first shed of the gauze weave, frames 1 and 4 are raised, causing the back ends to be raised on the left of the ground ends (Figs. 4 and 1A). On the second shed, frames 1 and 2 are raised, and the doup heddle pulls the back ends under the ground ends, and the two frames working together raise the back ends to the right of ground ends (Figs. 5 and 1B). This makes the twist that holds the filler in place.

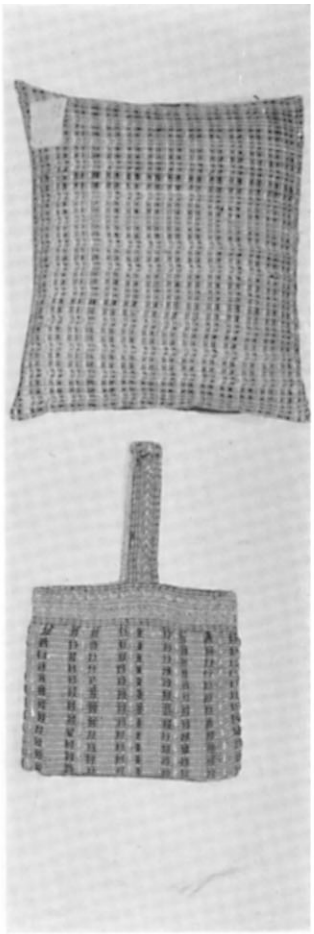


Fig. 6 — Bag and Pillow Top — worked in yarns on gauze weave base

It should also be noted that on the second shed the slackener is lowered and allows the extra play necessary for the back ends to be drawn under and up, without causing any undue strain on the warp.

Since the third frame is always down, it is well to fasten it so, making certain of an excellent shed.

Care must be exercised in weaving not to pull in on the tabby or filling thread, as there is considerable takeup of filling in beating, which will tend to pull in the selvage edges. After the shuttle has passed through the open shed, the filling should be loosened and laid at a diagonal position from the fell of the woven cloth to the reed. Then, in beating up, this slack works toward the tight edge, and does not cause it to pull in.

If the materials suggested are used, a fabric similar to dish cloth will result. The weave may be varied by weaving about two inches plain; 4–2; 4–2; then two inches of gauze, and so on. The striped fabric resulting is suitable for table runners with small figures or border designs. Another novelty effect may be had by drawing some of the doups through to the

(Continued on page 44)

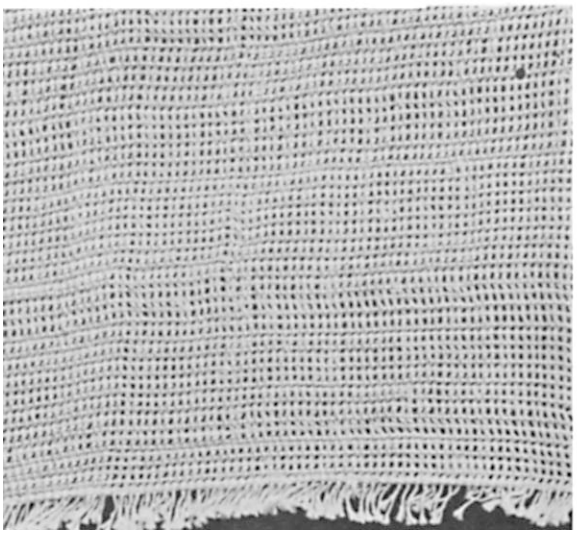


Fig. 4 — Specimen of plain gauze weave

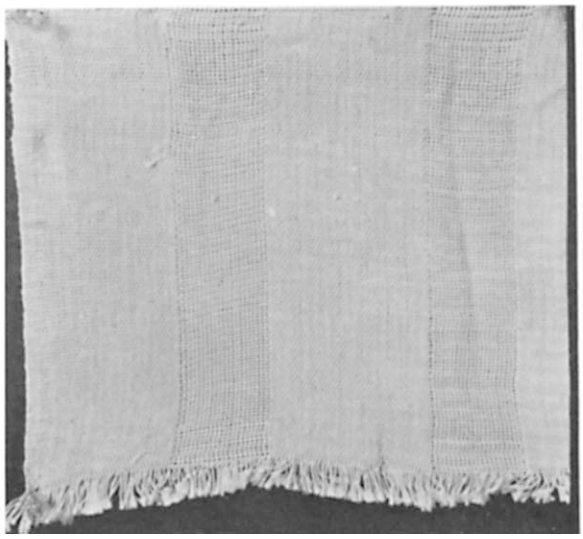


Fig. 5 — Specimen of figured gauze weave

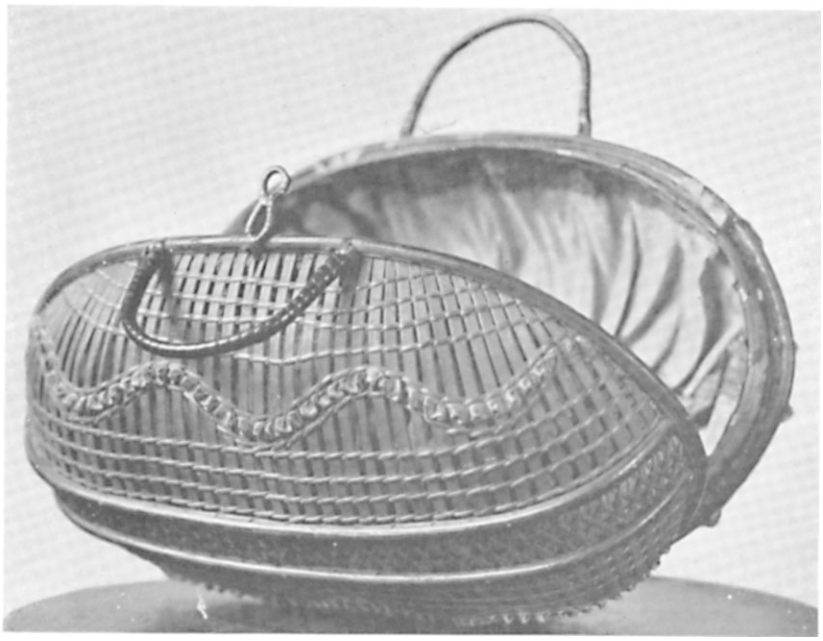
Stories of Old Baskets

BY ELLA SHANNON BOWLES

"Chairs to mend, and delf to sell!
He clashes the basins like a bell;
Tea-trays, baskets ranged in order,
Plates with the alphabet round the border!"
— WILLIAM BRIGHTY RANDS

TUCKED away under the eves of old garrets, redolent with the ghostly fragrance of bunches of dried tansy, sage, thyme, marjoram, pennyroyal and savory, baskets used in the many activities of early American home life are awaiting the hands of the arts and crafts worker and the antiquarian, for the collecting of examples of old-time baskets is quite an unexplored field.

Such a garret in a New Hampshire homestead, to which a daughter of the family has fallen heir, is a gold mine for collectors who are interested in the customs of the past and who wish to begin the study of the historical and artistic significance of the homely handicrafts practised by our forefathers.



Miss Anne Grant's Cap-Basket

"I have one of those rare houses now that has not been vandalized by antique-hunters," the owner of the homestead, who knew of my interest in baskets, whimsically told me, "and it is filled with antiques. I should presume that I have more than fifty old baskets in my possession, all the way from knitting-baskets to those holding cheese curd."

Basketry is one of the earliest forms of handicraft and even antedates that of pottery-making. According to H. H. Roberts, Jr., of the Bureau of American Ethnology, the basket-makers who wove baskets and textiles, but made no pottery, were the first of the cultures preceding the Pueblo people, whose great apartment-cities stand as a permanent memorial to their complicated civilization.

You will recall the fact, too, that the Israelites were commanded to offer unto the Lord as soon as they came into the Land of Canaan the first fruits of the earth in a basket, though there is evidence that this basket may have been made of beaten gold. Baskets over six thousand years old have been unearthed in middle Egypt, and the ancient Britons were expert in the art of making them. In fact, baskets were produced by all peoples in all centuries. Some shapes like the melon or saddle-basket woven by our southern mountaineers from designs brought from Africa by the Negroes have become international. As for weaves, one expert tells us that there is not a weave of any kind, no matter how intricate, that has not been handed down in perfect form in their basketry by our savage ancestry.

The average person usually thinks of Indian baskets when the word is mentioned. In 1635, William Wood wrote of the baskets made by the squaws in the New World.

"In summer they gather flags of which they make mats for the houses," he said, "and hemp and rushes with dyeing stuff of which they make



Basket Decorated with Berlin Work

curious baskets with intermixed colors and portraitures of antique imagery. The baskets be of all sizes from a quart to a quarter, in which they carry their luggage."

But the baskets of interest to us are those which were made on farms by our own American ancestors or which were sold by itinerant basket-makers who traveled about from hamlet to hamlet, peddling the news of the day with their wares. Their fathers had learned the art of basket-making in rural England, for you will recall that Dyer, the poet of the country-side, speaks in "The Fleece" of rude baskets woven from the flexible willow.

The basket is a useful article and usefulness was the predominant note in the handicrafts of early America. First, there were the various types brought into being by the needs of the heavy farm work, the baskets for gathering the harvests, for carrying grain to the stock, for bearing the seeds to the planting. Sometimes baskets were used as sifters or for winnowing the chaff from the seed. Not long ago, a collector found, in an old barn in the White Mountains, forms of basketry, crudely woven in huge sheets, which must have been used to sift grains.

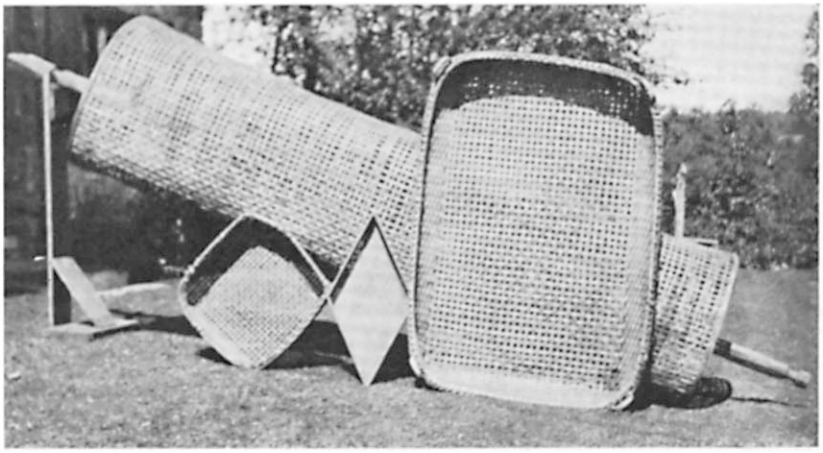
Cider, that great drink of early New England, was compounded by pounding apples by hand in wooden mortars, and the pomace thus formed was pressed through baskets.

Yes, baskets are associated in our minds with apples, but they are even more closely identified with the history of Indian corn! At apple-bees and corn-huskings the basket played an important part.

Did you ever, by any chance, attend a corn-husking, held in the great cobwebbed barn, overflowing with provender for sleek cattle? The corn-husking is nearly a social gathering of the past, yet the custom is kept up in remote parts of New England. During the nineteenth century a corn-husking was as much a part of the autumn activities as the cider-making.

Stacks of corn stalks heaped in corners faintly lighted from candles set in tin lanterns, laughter and chaffing from the groups of neighbors assembled to help break the ears from the stalks and strip the husks from the ears, the row of round-bellied pumpkins scooped out for Jack o'Lanterns and set outside the barn to welcome the guests, such were a few of the ingredients of an old-time husking-bee! How the fingers flew, with tongues keeping to the tempo! Hither and thither hurried strong-armed boys bearing baskets to the huge granary, "full to overflowing" with golden ears of corn! The white husks piled up. A red ear, signal for snatched kisses, was found. Now the last basket was sent out, the work was over, and the host announced the event of the evening, the bountiful supper, spread out in the long kitchen of the farmhouse.

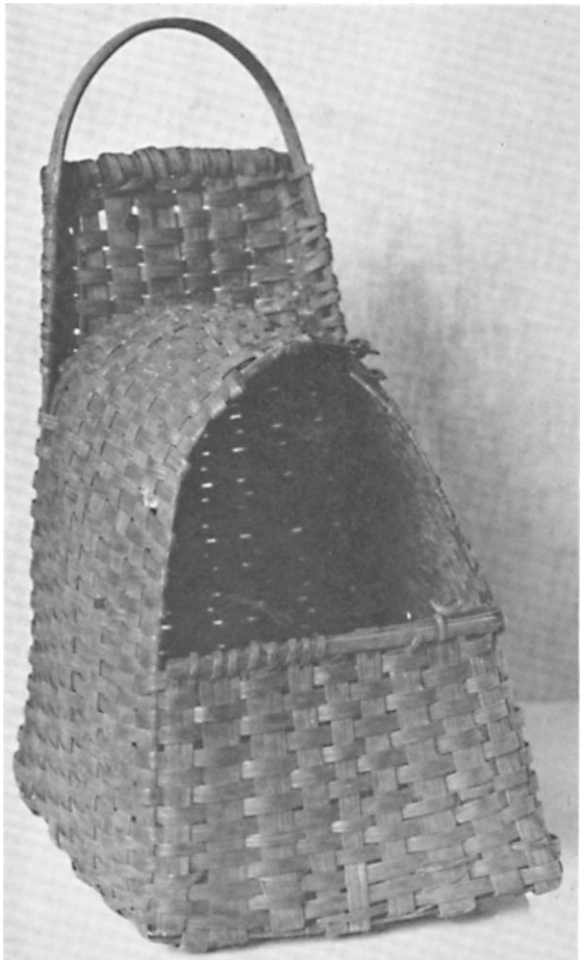
In the manner of the Indian basket-maker, the farm craftsman made use of the materials at hand, and so the native hickory, willow and ash were gathered for the weaving of the baskets. Black ash was especially suitable, for it could be easily split into weavers of workable thickness, after



Basketry Found in Old Barn at Sugar Hill, New Hampshire

they were hammered out with a wooden beetle. In the South, workers are still making hickory baskets by the same designs and methods as did their fathers and their fathers' fathers before them.

The long pine needles of the South also gave material to the basket-makers. But the products were purely dainty, feminine objects. We are told that one of the first American women to take up the work of weaving needles into baskets was a Mrs. McAfee of West Point, Georgia. She first used the needles for this purpose during the Civil War when the lack of raw materials compelled the Southerners to rack their wits to find suitable substitutes for their handicrafts. And do you know what was the first piece of basketry she made? Just a hat for her father, and she sewed it with the last spool of thread the family owned! So, after that, she was obliged to spin her own thread when she wished to sew baskets!



Weaver's basket to hang on loom to hold shuttle-spools

Now that we are speaking of hat-weaving, we might mention the fact that in this country straw-braiding was commenced in Providence, Rhode Island, in 1798, by Mrs. Betsey Baker. Each strand of her first bonnet was woven of seven straws with bobbin set in the openwork, and the dainty piece of headgear was lined with pink satin. Wide field hats were woven from rye straws in New England, and fast flew the fingers of the daughters of large families to provide head-coverings to protect their "men-folks" from the hot sun of the great hayfields.

This craft of hat-weaving also brought in a small bit of spending money for the girls and women, in a day when even a well-to-do farmer's daughter would "hire out" for a dollar a week to earn the money to buy her wedding "chiny." The traveling traders who dickered at the farms purchased palm-leaf in bales, and brought it to the women, who slit and braided it into hats. Then the completed hats were collected, but the makers received but a mere pittance for their work.

Added to the many duties of the girls of colonial days was that of basket-making. Listen to this extract from Abigail Foote's diary, and you will get a slight idea of the occupations which engaged that young lady's attention:

"I fixed a gown for Prue — mended Mother's riding-hood — spun thread — Fixed two gowns for the Welch girls — spun linen — Worked on cheese basket — Hatchel'd flax with Hannah — we did fifty-one pounds apiece — Pleated and ironed — Read a sermon of Dodridge's — spooled a piece — Milked the cows — Spun Linen, did fifty knots — Made a broom of guinea wheatstraw — Spun thread to whiten — Set a Red Dye — Had two scholars from Mrs. Taylor's — Carded two pounds of whole wool — Spun harness twine — Scoured the pewter."

The cheese baskets mentioned by Mistress Foote were important household utensils. They were frequently constructed of hickory splits, woven in open simple weaving, that the curd might pass through. Usually they were round, but sometimes larger square baskets were made.

The method of using the basket and "slicing the curd" has been carefully described by Eliza Nelson Blair in "'Lisbeth Wilson":

"A wooden tub sat in the entry; and across it were four thin slats, mortised together, each two crossing the other at right angles, the whole named 'cheese-tongs.' Upon them sat a square, shallow cheese-basket, lined with a sheer strainer that held the amber curd. She took a thin, sharp knife, and drew it gently through the soft mass, time after time, streams of whey following each



Basket Containing Two Bottles

delicately drawn seam, until the curd was in blocks half an inch square."

You, of my generation, who remember your grandmothers, may think of them as I do, in connection with their work-baskets and knitting-baskets. They were of great importance to the busy housewife when she had a few minutes to spare from the routine of her heavy work. Some of the covered knitting baskets were woven from flattened ash weavers, but work-baskets were more often made from the best of willow saplings.

In Pennsylvania, straw withes were used in the construction of utensils designed for dry purposes. One characteristic type was the bread basket to hold the brown loaves when they were drawn from the old bake-oven.

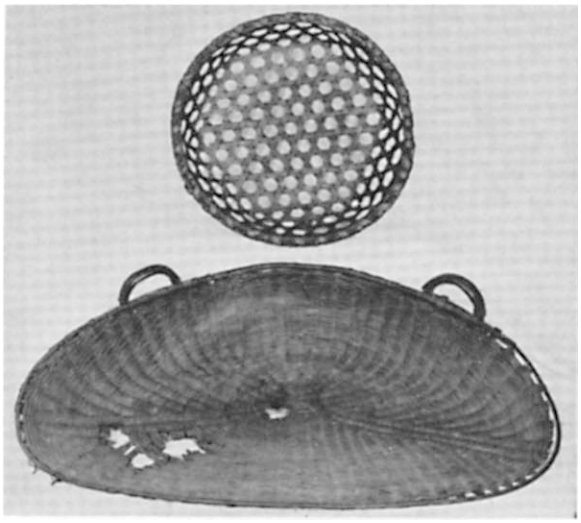
Speaking of Pennsylvania, I must not forget to mention a type of basket that is still being made in Lumberville by a very old man. I shall quote the words of the collector who first told me about this basket-maker and his products:

"It seems that some itinerant 'basketeer' from New England came into that vicinity, many years ago, and introduced the method which, I believe, is still in vogue there. And the present 'artist' is much enamored of his peculiar means of occupation and takes great pride in displaying it. The baskets have been used for about a hundred years on the Lehigh Canal, for feeding mules — they are fed, you know, as they walk along the tow-paths, with the baskets tied under their noses — and are generally used by the residents in that locality. They are also bought by tourists and collectors, not only on account of their curiousness, but because they are exceptionally serviceable, as well as decorative."

Sometimes in old-time basket-making, as well as in all arts and crafts, a name of a craftsman who did his work well lingers. A New Hampshire town history tells of one, Nathan Hunt of Boscawen, who earned his living making baskets and bottoming chairs. And the historian assures us that no better baskets were ever made, for they were strong, evenly woven, and of symmetrical form. What more could be asked of a basket?

I have talked so much about the serviceable basket, may I tell you something concerning the more delicate and ornamental types, so perishable that but few of them remain? A woman who loves and cherishes all the products of the handicrafts of homespun days, a Virginian, born in "The Valley," owns a dainty basket made by her great-aunt, an invalid, who designed a quilt and a basket for each one of her nephews and nieces. This basket is constructed of white oak splits, trimmed down to less than an eighth of an inch in width. It is about five inches in diameter and is kidney-shaped. It was the owner of this basket who first introduced me to the charming little baskets made of honeysuckle vines. Virginia is the only home I have so far found for them.

By-products of basketry are the woven cases found on certain old jugs and flasks. Let me describe one unique example owned by a Massachusetts collector. First, there are two lovely glass bottles, each ten and one-half inches high and of a delightful aquamarine coloring. And



Old Cheese Basket. Winnowing Basket, about 1690. From the Essex Institute Collection

each bottle, by the way, bears the greatly desired pontil mark! The basket which contains them has two compartments, but the reed separating them does not divide the basket all the way. It is lined with straw, not crammed in, but woven. The basket is sixteen inches high and twelve inches wide.

The spread of Berlin work in America set its seal upon basket decoration. Imported baskets were used for the work, and gay garlands and nosegays of flowers were picked out in gaily colored wools. During the early Victorian period the art was as popular as that of beading bags. Just where the baskets were purchased we do not know, but the following advertisement from *The Boston Almanac* of 1846 may throw some light upon the subject:

"S. Herman, 166 Washington Street, keeps constantly on hand a good assortment of Tin, Wooden, Iron and Shaker Wares, Japan, Canton, French and Common Baskets, Fancy Goods and Toys. Also Manufacturers of Willow Carriages, Cradles and Baskets."

It was during this period, too, that bead baskets and alum baskets were made for household decorations. Alum baskets did I say? Certainly! Look in Godey's Lady's Book for 1859 and you will find that their success depended somewhat upon chance for "crystals will sometimes form irregularly."

"Dissolve alum in a little more than twice as much water as will be necessary for depth of basket," the directions for the popular handicraft of our grandmothers continue, "Put in as much alum as the water will dissolve, using an earthern jar. Boil solution until half evaporated. Suspend the basket from a little stick laid across the top of the jar in such a manner that both basket and handle will be covered by the solution. Set in a cool place where not the slightest motion will disturb the formations of the crystals."

The basket-frame was made of wire or of willow and every portion of it was wound with worsted. The modern craftsworker will find interest in the suggestion for coloring the basket by boiling gamboge, saffron or turmeric in the solution to produce yellow, and logwood for purple.

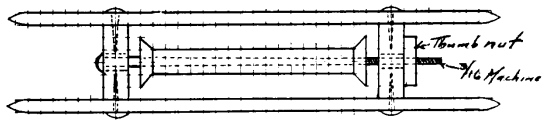
We must not leave the subject of baskets without speaking of the lovely little cap-baskets in which my lady carried her dainty trifle of silk and lace when "she a-visiting did go." And when she arrived at her destination off came her street bonnet and on went the cap which she had preserved so carefully in her little basket.

A friend of mine recently came into possession of the prettiest cap-basket I have ever seen. It consists of two hollow ovals, each about twelve inches long and nine inches wide, and made of narrow oak splints, interlaced with brown reeds and curving decorations of pale blue. Each section is lined with blue-gray watered silk, banded with purple. When the oval sections are closed together they make a safe nest for a fragile and expensive cap. And this particular cap-basket belonged, if you please, to a certain Miss Anne Grant, who was a famous belle and one of the great ladies of the South. She lived "next door" to Mrs. Jefferson Davis, and was, my informant assured me, her most intimate friend.

A Suggestion for Using a Rag Shuttle as a Spool Shuttle

BY RALPH A. HALL

TAKE some one-half (½) inch dowels and cut them in pieces to fit between the sides of the rag shuttles; bore one-quarter (¼) inch hole in the center of each piece.





Fit them in the rag shuttle the proper distance apart to fit your shuttle spools with the holes in line.

Obtain some three-sixteenth (3/16) inch machine bolts with thumb nuts to fit and use them to hold the spools in place.

Bore a one-quarter (¼) inch hole in the center of the side of the shuttle to lead the thread through.

Use a roll of adding machine paper and lay your color scheme out on a strip of it as long as your weaving is going to be (border and center). Attach one end of it to your weaving where it starts and let it roll up with your work. Both ends will be similar and equal.

Enamelling

BY GERTRUDE S. TWICHELL

A SECOND method which was much in use with the early workers is called champlevé, from a French word indicating that the ground or field has been cut away. This was used on large objects of cast bronze, brass or other metals, such as helmets, shields, horse-trappings, altar-pieces and articles of like nature, as well as on the more delicate pieces of jewelry. As a rule, opaque enamels were used for the larger work, as its quality of "carrying" at a distance far exceeds that of transparent enamels. This method is somewhat similar to that of cloisonné, in that cells are made in which the colors are laid. Unlike the first method, however, these cells are cut or dug out of the solid metal, the lines of metal which are left then forming the boundaries of the design. This method gives much more scope for the worker, as he has perfect freedom to vary the width of the dividing lines as much as he wishes to carry out his design. In the older work, quite often delicate patterns were traced on the surface of these wider flat spaces, adding to the richness of the effect.



No. 260 — Silver Jewel Casket. Modern enamel. By Gertrude S. Twichell. Flower design in softly glowing colors on turquoise ground. Gold and black outline. Metalwork by Milan G. Twichell. Exhibited at Society of Arts and Crafts, Boston

As the design is cut out from the solid metal, some knowledge of modelling, chasing and engraving is required of the enameler in order that the foundation may be perfected before the color is put on. Sharp engraving tools are required for this work, and they must be kept sharp in order to preserve the clean-cut lines of the design. The bottoms of the cells thus cut out are usually roughened

* This is a second article of a series on "Enamelling" by Gertrude S. Twichell.

in some way for use with opaque enamel, or traced with delicate patterns when transparent enamels are to be used. This breaking up of the surface helps hold the enamel so it does not have so great a tendency to fly off. The whole is a very slow and difficult process, requiring much practice and patience before efficiency is attained. After the design has been cut out of the metal, the enamelling is done just as in the cloisonné process, the hollows being filled with enamel. Some examples of old champlevé enamels in the Celtic room at the British Museum show unusual beauty in their intricate interlacing patterns. The Indian Gallery at the South Kensington Museum also showed



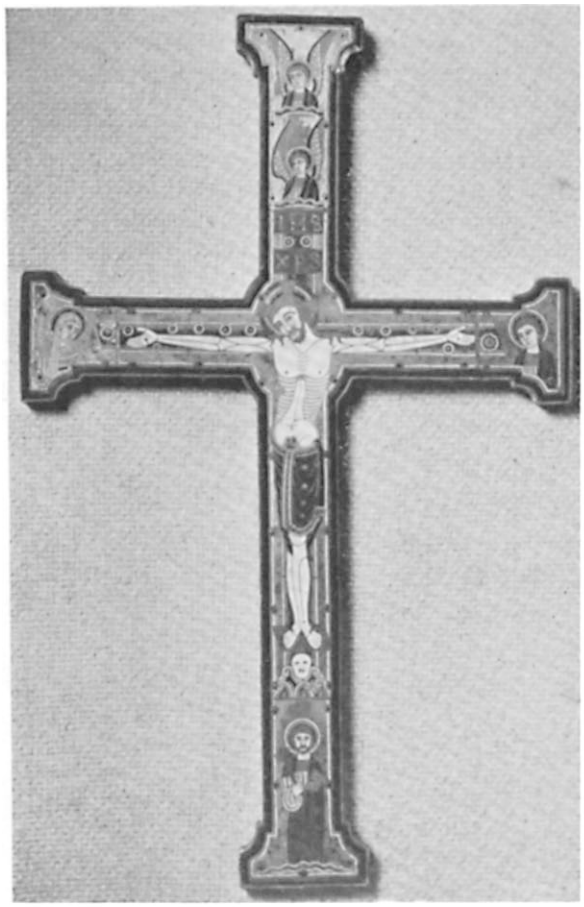
No. 141 — Jewel Box. "Garden O' Dreams." Modern enamel. By Gertrude S. Twichell. Exhibited at the Society of Arts and Crafts, Boston

some very beautiful champlevé enamels of a quite different style from that of other peoples.

Another very similar method is called basse-taille — derived from two old French words meaning low-cut. It differs from the champlevé in having the design carved in low relief below the general surface of the metal, rather than having the pattern brought out by merely lowering the surface evenly. One of the most beautiful examples of this method, one called "lovely in every respect," is the St. Agnes Cup, or Kings Cup, at the British Museum. There seems to be no definite knowledge of where or when it was made, although it has a history of much wandering since its discovery.

One of the most interesting processes of enamelling is that called plique-a-jour, and was supposed to be one of the great secrets of the art. Described simply, it is cloisonné without any metal backing; a piece held to the light will look like a tiny stained glass window, with the daylight showing through the enamel. This is one of the most difficult of processes, and it is said that for every perfect piece, at least ten are spoiled. This accounts for the seemingly high prices which are asked for articles on which plique-a-jour is used. Contrary to general belief, a backing is not necessarily used in making these, but the enamel is fused in the spaces between the wires and fired and re-fired until the spaces are filled. Of course, in some cases the metal backing may be used and afterward be removed with acids, but this seems hardly to be the true method; the resulting surfaces are not clear and the metalwork cannot be successfully polished to the degree of finish which should be required. Sometimes plique-a-jour enamels are very beautiful indeed, but often the infinite labor required to overcome the technical difficulties does not seem to be justified by the results. Perhaps the best example of this work is a beautiful gold cup, supposed to be Burgundian early fifteenth-century work, which is in the South Kensington Museum. Some beautiful work has also been done by modern workers in France.

It was probably at Limoges in the sixteenth century that the French glass painters discovered a new process, and much of the enamel from that time on was done in this way. It consisted of covering a copper plate on the back with a waste, or counter-enamel for purposes of protection, and putting on the front a white enamel. On this white



Courtesy of the Cleveland Museum of Art

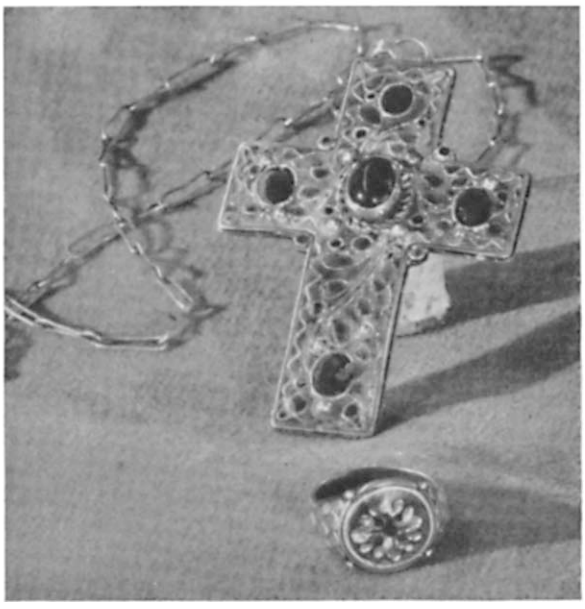
Champlevé Cross (Enamel) — French. About 1200 A.D. Gift of J. H. Wade.

surface could be drawn or painted any design or scene desired. After being fired it looked like a black and white print. Then this drawing was covered with colored enamels and fired, the result being similar to a colored print. Another method used was that of painting in white on a brown background. Sometimes this latter was left in monochrome and sometimes it was brightly colored. Gold "paillons" were placed under parts of the enamel to heighten the brilliancy, gold lines were added to the draperies and architecture, and gold stars studded the skies. This type of "painted enamel" covered a wide scale, from very elaborate religious scenes, through a range of intricate mythological representations, to portraits both large and small. These painted enamels, because of their minuteness of detail, do not seem to be true enamels — they are more like china painting, and might as well have been done in that medium, or in oil paints. The workers appear to have lost the sense of the jewel-like qualities of enamel, which would seem to demand its being used in a more restrained way, with more regard to the "preciousness" before mentioned. One of the best known of the painted enamels is a beautiful casket at South Kensington, covered with large placques signed by Jean Limousin. This was made for Anne of Austria in the seventeenth century.

Some exceptional pieces of "Limoges" enamels have been left by Mr. Morgan and Mr. Altman to the Metropolitan Museum in New York. The Morgan collection also shows some Byzantine cloisonné and Limoges champlevé of the twelfth to fourteenth centuries. The Altman collection has some of the earliest painted enamels, dating from the second half of the fifteenth century. The Cleveland Museum has what is said to be one of the finest pieces of Limoges in existence, a twelfth to thirteenth century cross.

As a really fine art, enamelling at Limoges began to decline about 1610, until it was used mostly for snuff-boxes and other trinkets. The Battersea enamels, well made as they are, and very dainty and charming, can scarcely be called works of art. They belong more to the school of china painting, as they manifest too little of the characteristics of the true enamel.

Much of the modern enamel work in this country which is obviously neither cloisonné nor champlevé is called rather vaguely "Limoges," because it uses neither wires nor walls to separate the



No. 140 — Silver Cross with cloisonné enamel in greens, blues and lavenders. Amethyst in center. By Gertrude S. Twichell. Exhibited at Society of Arts and Crafts, Detroit

No. 120 — Ring in basse-taille and cloisonné enamel. By Gertrude S. Twichell. Turquoise and green on silver



Courtesy of the Metropolitan Museum of Art

No. 37677 — Shrine or Sacrament House. French, Limoges, XIIIth century. Scenes from the Life of Christ (open). Champlevé on copper

colors. It is a modification of the old way, previously described, but with this difference, that as a rule the design is a conventional one, or if a pictorial subject is chosen, it is done in a very broad way, emphasizing beauty of color, and making an appeal to the imagination through the design, rather than attempting to be a detailed realistic painting. The name "painted" is also equally incorrect because the enamels are not painted in the usual sense of the word. The colors are laid on, almost grain by grain, with a small, thin tool, usually metal, rather than with brush and paint, as might be supposed. It has been found that colors can be so carefully handled that placques of fair size may be completely covered with the various colors laid close to each other, and these will come from the firing with quite distinct and unblurred outlines. It is not necessary to give a separate firing for each color — the entire surface is covered at one time. Afterward additional shadings of color may be laid on in any places that may require them.

Many times the designs are outlined in part with fine gold lines which give an added richness to the effect and heighten the brilliancy of the colors. This is not done to give an imitation of cloisonné, as is sometimes supposed, but is a deliberate part of the color scheme. Lewis Day ("Enamelling"), in speaking of the "Kings Cup," writes: "If the artist had only left here and there so much as a line of gold amidst the color, it would have helped to connect his picture with its gold ground; it would have strengthened the work, and given force to his drawing." Although this cup is basse-taille enamel, the significance of the criticism is obvious.

An enamel in the modern process just described requires anywhere from four to ten or more firings to bring out the desired color effect. Sometimes gold

is used under the colors and sometimes silver; at other times the enamel is put directly on the copper, which, of course, has to be specially prepared with acids. These placques are for the most part mounted as panel decorations in silver and copper boxes of all kinds and sizes, from tiny silver vanities to large jewel caskets with panels on all five sides. Other pieces include book-ends and covered bowls with inset panels, while some beautiful placques are used for purely decorative purposes, being handsomely mounted in frames with black velvet ground. Also, enamels are being used in an entirely different method, small motifs of jewel-like colorings giving accent to chased or etched designs. Handblown glass in soft green or amber may be mounted on a copper base, the tones of the glass being echoed in softly-glowing color motifs amid the richly etched cover design. Again, the deep rich blue of a glass bowl may be reflected back from gleaming bits of color introduced into the soft sheen of a delicately-patterned silver cover, and repeated in a knob of matching blue. Indeed, the "unlimited variety" of enamel is bounded only by the craftsman's imagination and ability, and the laws of design.



Courtesy of the Cleveland Museum of Art

French Enamel Plaquette—"The Descent from the Cross." Early XVth Century

In an article of this kind, one can give but a brief glimpse of the history and technique of enamelling, endeavoring to answer some of the most frequently asked questions. Those wishing to look further into the subject will find some very readable books and articles in the list given below. These books give detailed descriptions of the best known of the old enamels, a few of which have been mentioned in this article.

A most interesting comment on enamels is made by Alexander Fisher, to whose book we have already referred, and who has done some of the most beautiful of modern English work. He writes, that enamels are "for the representation and embodiment of thoughts, ideas, imaginings, and for those parts of a world which exist only in our minds." He further says: "I have no doubt, in years to come, when the art is better understood by artists, critics, and the public, when their knowledge has increased — to the same extent, at least, as their knowledge of other mediums — that there will be established a standard by which these qualities will be known and appreciated — there is no doubt that taste is acquired; and from habit more than from knowledge people regard things as beautiful or not. Consequently it will take years for enamels to be regarded with right eyes and to receive intelligent criticism." The steadily growing interest in them is reassuring.

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Crane "The Bases of Design"

IN THE treatment of blue the Persians always seem to have been particularly successful, and their later tile work in the Mohammedan period is well known, and continues down to the present time.

The love of blue and its use in tile work and pottery seems to have been general all over the East; it may be because of the adaptability of the metallic oxide color to firing, but also it may be due to the pleasant relief and sense of coolness such decoration would afford to the eye in courts and interiors screened from the sun.

The old Nankin blue so famous in Chinese porcelain in the so-called Hawthorn pattern was described by one of the emperors as the blue of the sky showing through the white clouds after the south rain.

Book Reviews

INDIAN STORIES FROM THE PUEBLOS *by Frank G. Applegate* (J. B. Lippincott Co.). Price, $3.50.

TO present the Indian and his problems in a manner energetic, alive, and truthful is a knotty task. Mr. Applegate has attacked his subject not as a logician, armed with barren facts and endless statistics, but as a painter. Like the artist he presents a complete canvas — not daubings of this and that to show how the picture was conceived and each step in its execution, but a painting adequate in design, perfect in detail.

Mr. Applegate, who by the way is an artist of ability, has given us an understanding glimpse of the Pueblo Indians. Long years of study and genuine sympathy with his characters has gone into his work. Some of his sketches are historical; most are incidents drawn from his intimate contact with these Indians. Through the whole book runs a sympathetic strain. Mr. Applegate feels strongly that the Pueblos have their culture, their religion, their psychology, which, though alien to ours, are worthy of perpetuation. He has not set out to preach, yet in pointed vein and fascinating narration he reveals the Indian and the "why," and subtly makes his appeal.

The depth of study and knowledge which is the basis of this book is hidden beneath its charming and spontaneous style. From every point of view it is thoroughly enjoyable reading.

"Here is the story of the Hopi migration from Mexico hundreds of years ago as it has come down to the Indians of today, and the legend of the Little Fish of San Juan. Here is the history of Estevan the Magnificent, the negro slave who in the sixteenth century went in search of the Seven Cities of Cíbola, who was worshiped abjectly by the Apaches, later renowned for their ferocity, and who met a shameful death at the hands of the Zuñis.

In modern times there is the story of Ago Po and the white lady to whom he told legends; of Tabo Salukama, who tried to enlist the aid of the Indian Bureau in securing an eagle for a tribal ceremony; and how Ta Ah married the girl he loved in the white man's way in spite of the fact that his mother had already married him to a girl she had selected according to Indian custom."

The book itself is a delight. The illustrations are in color and are replicas of water colors by young Pueblo artists. Let us hope this is only the first of a long series of books to come from the pen of Mr. Applegate. The Southwest is now coming into its own, and there is no writer more competent to depict its galaxy of color and life.

ABOUT ANTIQUES *by Ella Shannon Bowles* (J. B. Lippincott Co.). Price, $3.50.

A TREMENDOUS subject, no doubt, but in the able hands of Mrs. Bowles it has been turned into the pivot for a group of charmingly written chapters on such subjects as "The Yale Tapestry," "Sandwich Glass," and "Old Pewter."

The author has the facility of writing easily and in a conversational manner. She is exceptionally clever in devoting in all of her books at least one chapter to a subject of which little is known or about which little has been written. We find her at her best in such chapters as the one on "Old Dolls," partly because of the clever reminiscences, and partly because the descriptions of these forgotten doll children brings a humanizing touch to the study of antiques.

Mrs. Bowles, though her work displays deep study and thorough knowledge of her subject, does not fail to infuse herself into her writing. It is this personal touch which has made her book a group of stage settings in which the various arts and their creators become a drama and its actors. Through her own love and understanding of her subject Mrs. Bowles enthuses her readers with the personality of a living past.

OLD PATCHWORK QUILTS *by Ruth E. Finley* (J. B. Lippincott Co.). Price, $5.00.

INTEREST in patchwork quilts is steadily increasing. Collectors are scouring country farmhouses and city shops for examples of this old craft. The home decorator is securing reproductions for bedroom decoration schemes, and cotton prints with quilting designs add cheer and color to many a kitchen window.

"Old Patchwork Quilts" is an authoritative book, of technical value and interestingly written. It embraces the need of the collector, the craftsman and the casual reader; and satisfies them all. There are hundreds of illustrations of old designs as well as diagrams showing the technique in planning the patches to form the completed pattern and of the quilting itself. The text describes the history of

(Continued on page 45)

LOOKING *at the* CRAFTS[1]

MARJORIE B. AMES, EDITOR

THE Boston Museum of Fine Arts has rendered modern industrial arts and the crafts a service in its recent exhibition of French Textiles and Textile designs. Noteworthy in the collections were the original water color drawings from famous eighteenth century artists and also the "mises en cartes" or detail sketches elaborated for the weaver's convenience in carrying out the designs. The drawings and "mises en cartes" were shown in groupings with the textiles.

This event represents another step forward in the recognition of working crafts as live components of the great field of arts. The Boston Museum tied up this exhibit with retail stores and manufacturers, expending every effort to make it of practical value. The realization is coming to us that an artistic culture depends on the permeation of every strata in one's civilization with its touch. Periods like the eras of Louis XV and Louis XVI were artistically flourishing because as much attention and respect was given a chair or piece of porcelain as a painting. There were arts, not "The Arts" which is a nomer confined at times to painting, sculpture, and architecture. Proof enough of this is seen in the names of the artists who were the designers of the fabrics on exhibition and the lasting reputation they have. Amongst them are Jean Revel, Phillipe de La Salle, and Jean F. Bony.



Courtesy of the Museum of Fine Arts, Boston

Louis XV Brocade Style of Jean Revel

In the exhibit, though many of the fabrics were but small fragments, there were definite ascriptions to designers, for many of these men developed their own notions and possessed the same individuality and creative ability that distinguished furniture designers like the Adam Brothers, Sheraton, or Chippendale. Till the advent of Modernism how much chance would there have been of isolating creations in the spirit of any modern designer in an exhibition medley? Probably none at all and therein lies a salient reason why we have displayed so little progress. For the convenience of mass production and the improvement of technical processes; to placate our undue craving for the antique, we have submerged the individual. There have been no design types that can be labelled as new or pertaining to one man or school; just a sameness traceable as far as the vendor alone.

Of particular interest in the exhibit were the artist's sketches and "mises en cartes." In the eighteenth century, designers made water colors of their creations and submitted these to manufacturers. The sketches were meticulously done, exuberant in design, and gorgeous in coloring. The bulk of them, in consonance with prevailing fashions, were floral in type though many have animal, landscape, and Chinois motifs. When the sketch was accepted, it was turned over to another specialist who made the "Mise en Carte." This is a squared paper on which the design is so applied that every square represents a thread or group of threads in the warp and woof. The weaver needed this as his guide for most of the weaving was done in homes on the draw loom.

Though the Museum collected these artist drawings and "Mises en Cartes" independently of the fabrics that were shown, many of them evinced close connection and it was interesting to follow the various steps and changes as the fabric evolved from the germ of an idea. The artist with his brush and water colors could be more liberal in his colorings and the sweep of his lines, than the weaver

[1] On the cover is a design by Phillipe de La Salle that was shown in this exhibition. The illustration is used through courtesy of the Museum of Fine Arts, Boston.

with silks and the limitations of a loom. Now that we have had this exhibition of old textiles and their designs why doesn't some museum or enterprising group give us something similar in contemporary industrial arts? All of us will find it interesting. The Boston Museum considers itself fortunate to possess such unusual collections; the Museum that acquires modern ones will be just as happy in its possessions a few decades from now.



Courtesy of the Museum of Fine Arts, Boston

"Mise En Carte" French, 18th Century

Boston's New Studio Shop

Anybody interested in handicrafts will enjoy a visit to the studio-shop of the Craftsmen's Guild at 15 Fayette St., Boston. This shop, which is under the direction of Mrs. Chrimes, has a comfortable, homelike atmosphere which is a splendid foil for the delightful things on display.

Both the shop itself and its purposes are interesting. The sponsors were fortunate in obtaining this location for it has lent itself to an unusual decorative treatment — the walls are in cream with a deep blackish tone for high notes; in the partition separating the small office from the shop is an inside bay window that lends a charming touch to the interior. No attempt was made to emulate the policies of the ordinary run of gift shops. The endeavor is to create a pleasing atmosphere in which craft objects can be shown and the work of individuals be displayed to full advantage. Things shown are more for taking orders to be filled by the working craftsmen than for immediate sale. Also a number of the needleworks are for student needs. The Craftsmen's Guild is taking pupils in all types of needlework as well as other crafts and is also planning to supply designs for working so models are kept in the Studio.

A number of prominent craftsmen have coöperated through the submitting of their creations for display. There is leatherwork from Mrs. Cramm and Mrs. Pearce, needlework by Mrs. Stearns and Miss Mabel Cook, enamel work by Miss Twichell, weavings by Mrs. Reed, and a group of red chalk portraits by Mrs. N. I. Amsdel. Numerous other craftsmen are also represented in the things displayed.

It is to be hoped that this shop will prove a successful venture; the craftsman has so few outlets, especially in the semi-private type, that one can only hope this venture and any others of its type will meet with popular favor.

The craftsman who produces a hundred pieces in one design can find a wholesale outlet but the worker who makes individual or special order things has a task in finding a mart for his production.

In filling this gap, the Craftsmen's Guild and other shops on its pattern will be rendering a great service to crafts.

A Revival of the Art of Tapestry Weaving

THE recognition of weaving and tapestry and the interest in its revival as a fine art is shown in the new course in the Design and Weaving of Gobelins and Tapestries and Oriental Rug technique being inaugurated this season at the Master Institute of Roerich Museum, 310 Riverside Drive, New York.

This course is to be conducted by Mme. Verita de Bertalan, one of the authorities in this field. Mme. Bertalan's own tapestries, indicating the remarkable manner in which modern creative ideas may be applied to this old art, were shown with great success this summer in Woodstock.

The course will be a practical one, the students designing and executing their own designs. It is hoped in this way to combine the beauty of the ancient tapestry with something of the dynamic spirit of modern life.

In speaking of the course and of her belief in the renaissance of this great art of the ancients, Mme. Bertalan, who has taught hundreds of students in America and Europe, says:

"The past of tapestry weaving was in Europe, but the future for it is in America. Thousands of

(Continued on page 46)

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GAUZE WEAVING

(Continued from page 30)

left of the standard heddles and others through to the right, giving strips with a right and left twist. Another suggestion is: 20 ends drawn plain 2–4; 2–4; 20 ends of gauze; 20 ends 2–4; 2–4, combining a plain weave stripe with a gauze stripe. This drawing in, when woven, as suggested for horizontal stripes, results in a checked pattern. Thus one variation suggests another, giving numerous pleasing weaving effects, not to mention those that may be obtained by varying material and color combination.

There is one point the weaver must be careful about in planning the various projects, particularly in this weave, and that is the choice of materials to be used for warps. It is necessary to use a ply yarn with a good twist; cotton linen or silk may be used but the matting propensities of wool render it unsuitable for use as a warp. It can be used as a filler as can almost any kind of yarn when one has a good warp on the loom.

After the finished cloth is cut from the loom, it can be used for the foundation for rugs and chair seats in the Persian knot or French stitch, table scarfs, pillows, unholstery materials, etc., in cross or double cross stitch, in all-over designs, or, if the material has been dyed, or is woven in colors, small designs or border can be used for decorating the various articles as they are made up.

NOTE. — The tieup above is for a loom equipped with jacks. The tieup for a loom equipped with rollers should be: Treadle No. 1, harnesses 2 and 3; treadle No. 2, harnesses 3 and 4. The slackener should still be tied to treadle No. 1.

All weavings and embroideries illustrated are products of the Occupational Therapy Department at Kings Park State Hospital.

BEAD TECHNIQUE

(Continued from page 26)

so that the top can be sewn, cut each chain of 20 in the center and ravel back to the bag, releasing sufficient length of silk to be woven back into the fabric of the bag to form a firm-finished edge, to which the hinge may be attached. Follow this process with all the chains on both sides of the bag. One side will ravel easily, and care must be taken not to ravel it too far. (See plate No. 7.)

FITTING THE BAG TOP TO THE BAG

Now the bag is ready to sew to the top selected. The top chosen should be from one-half inch to one inch smaller than the bag. A bag that is gathered to a top is always much better looking than when it is stretched to fit the top. If a bag is to be fitted to a top already chosen, be sure that the chain at the beginning is long enough to give this fullness. In sewing the bag to the top, use the

same purse silk that the bag is made of and fasten it securely.

Lining of the Bag

A word of caution about the lining of the bag may be helpful. It should always be a little smaller than the bag, so that the things carried in it will not stretch it out of shape. Never sew the lining to the bag before it is mounted. The lining always wears out before the bag, and should be so put in as to be easily replaced. If sewed to the bag it will have to be ripped off to replace the lining. Line the bag after it has been mounted so it can be replaced easily.

BOOK REVIEWS

(Continued from page 41)

quilting, the materials used, the dyeing, and supplements the illustrations in its directions for the quilter.

Miss Finley knows her subject, and from her research and experience has evolved theories on the basic characteristics of the patterns used, the possible scope of design and the nature underlying their structure and color.

No matter how remote one's interest in patchwork quilts has been, no reader can quite escape the fascination of that old time art as depicted in Miss Finley's book.

Peasant Art in Roumania *by George Opresen* (Albert & Charles Boni, Inc.). Price $3.00 paper bound.

SOME books seem to clamor to be owned — to be left where they can be picked up at leisure, to be studied carefully or admired superficially according to one's mood — books with such wealth of material and beauty of illustration that they are forever new. Such a book is "Peasant Art in Roumania." Included in the "Creative Art Supplement," this book is attractively arranged, and replete with illustrations. The art student will find the text interesting, for the author is thoroughly cognizant of his subject and presents adequate historical and descriptive material.

For the craftsman the book affords a golconda of design. The hundreds of plates, scattered through it, illustrate all types of peasant design and creation. The Roumanians are of various racial strains and have been caught in a maelstrom of divers cultural movements. Their language is of Latin derivation, and their design shows traces of the Byzantine. Countering these are the outpourings of the Slavic and Oriental strains that have permeated it. From this mixture have evolved peasant arts, attractive and living.

Any one of us would enjoy the raciness of the

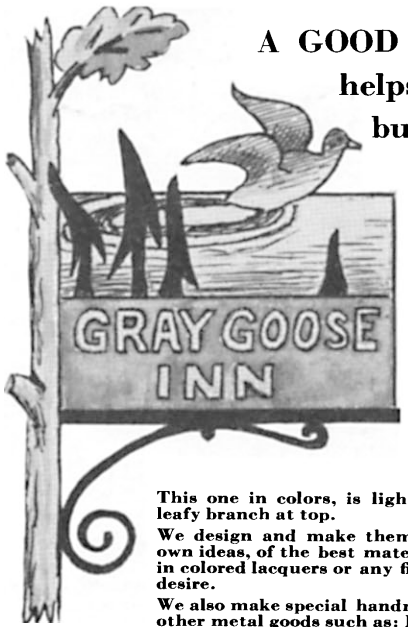


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floral forms in their tapestry rugs or the winsome charm in the haphazard motifs of their decorated pottery. These are but two of the arts that are copiously treated and illustrated in this book; all the others are just as interesting, just as amusing and just as rich in their value as designing aids.

A REVIVAL OF THE ART OF TAPESTRY WEAVING

(*Continued from page 43*)

offices, showrooms, apartments and yachts have to be decorated. The textures of tapestries are what give them their peculiar excellence and what distinguish them above all other textiles, just as other textiles are distinguished by texture qualities that raise them above wood and stone and brick and plaster and procelain and paint and the metals. In other words, tapestry has a more interesting texture than any other material in the world and one capable of expressing more in the hands of the weaver, who understands."

As the Master Institute has just entered its new home in the new twenty-four story Roerich Museum Building, splendid facilities are available for the inauguration of its work. In addition to the fine studios for its classes, there is a research library to which the students will have access in their study of designs and in gaining their historical background. An added advantage of the course will be the opportunity for the students to share in the general cultural courses and lectures, concerts and productions given to the students of the Master Institute for the purpose of developing the broad artistic appreciation of each pupil.

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MARIONETTES

(*Continued from page 9*)

above the heel. Into this fasten the pointed end of the leg by boring and putting a wire through, bending the ends (Fig. II). It should be weighted by screwing a piece of sheet lead under the heel, or inserting shot in it if you model it out of papier mâché.

Now it is ready to dress. Do not design the costume as a thing by itself, but always as part of the larger design of the stage scenery and other puppets. Is the puppet to play a leading part? Be sure then to have the costume stand out boldly in strong contrast to background and other figures, at the same time keeping the whole in harmony. Study what color will best express the emotion of your puppets. Keep the costumes extremely simple — as a problem of spacing and color harmony. Dyeing, block printing and batiking will be of service here.

Then to the stringing! The controller must be made first. Cut a piece of wood 1" x ¼" about 10" long. Screw two tiny screw-eyes at one end for the hand strings and one at the other for the string to the back. Cut another piece 6" long and screw a screw-eye at each end, to which the strings from the wire loops at the sides of the head are to be attached. Nail a strip of cloth or leather to the ends large enough so you can slip your hand in under it; then nail it to the longer piece at right angles nearer one end and string as in Figures I and VII.

Tip the controller forward and your puppet bows. Tip the cross bar and he cocks his head sideways. Lower the controller and he seats himself.

The leg strings fastened to screw-eyes on end of thighs and passed through holes in the clothes are fastened to a "leg stick" about 6" long with a hole in the center to place it on a nail at B when not in use. To make it walk, tip it alternately, simultaneously moving the puppet forward. If the dress touches the floor, no leg strings are needed. Your lady just glides in. Figure VIII shows a more complicated controller which, by pressing the finger on A, lifts A B and causes the puppet to hang from the shoulder strings, liberating the head strings so that the head falls forward in sorrow or nods.

By experimenting in front of a mirror placed on the floor, you will be continually surprised and amused at the things these little actors can do and

the emotions they can express. If they are to do unusual stunts, your ingenuity will be taxed to provide special strings passing through unsuspected screw-eyes.

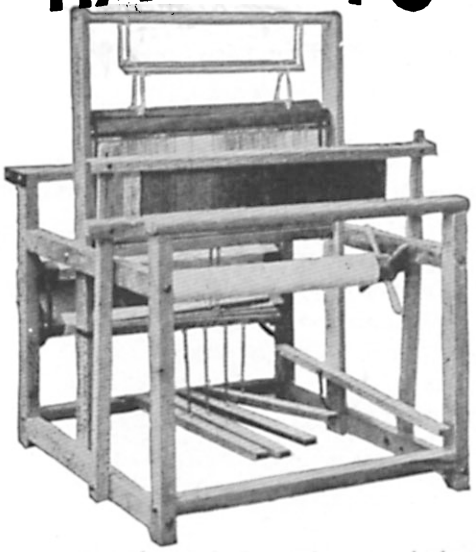
"Practice makes perfect," and at last your marionette will be ready to appear in front of the footlights, before the shining eyes and pealing laughter of hosts of children between the ages of five and seventy-five.

EDITORIALS

(Continued from page 2)

ficed. Till the advent of the Barbizon school virtually all landscape painting was done in the studio; yet who can gainsay that Meindert Hobbema or John Constable are not as great as Jules Dupré or Theodore Rousseau who were of the Barbizon fraternity and did their paintings in the open. One can — in fact should — distort, caricature, shift about details, omit, or add in the manipulation of motifs to formulate a design, whether it be the composition in a painting or the repeat of a brocade. Art depends more on the rhythm of masses and lines, on color harmony than realism for its beauty. In Persian hunting carpets, Byzantine ivories, Limoges enamels and Stuart embroideries we find the selecting hand of the discerning artist; realism has been manipulated to arrive at beauty; so must we labor in putting ourselves into design.

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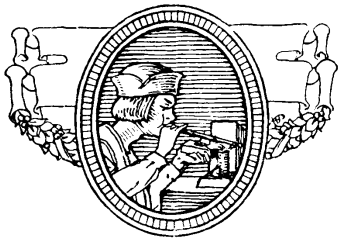
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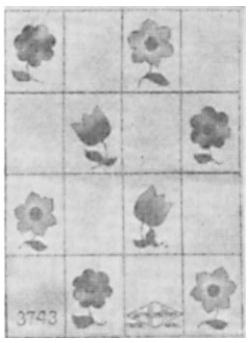


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EDITORIAL

AMERICAN craftsmen are handicapped by their tendency towards individualistic effort in place of cooperative production and marketing. In the higher arts genuis gravitates towards self-expression and the simplicity of the artist's tools is conducive to his independence; the craftsman, however, fetters himself in a tendency to excessive self-reliance.

Craftsmen must look upon themselves as producers in an artistic field; to get the utmost out of his art moderately large scale production may be advisable, price scales set in the middle and lower brackets, market tastes sensed. Some craftsmen reach the pinnacle of the guiding artist and can devote themselves to individualized work; the great majority do not, however, and consequently should look at their work in a different light. An artist creating as the mood strikes him, designing in color and line is working differently than the four harness weaver who is manipulating the threads in the limitation of a colonial pattern. The artist creates as his genius speaks; the craftsman weaver works in the design restrictions of her loom and produces for a set market that has its demands in style and type of product. The craftsman, through tools and the need of a market, takes a place in our artistic-industrial life and must work accordingly.

Foreign craftsmen have learned that cooperation of one sort or another is needed to stabilize their crafts and through their combinations in production or selling have secured tremendous outlets for themselves. A trip to a gift shop in a large store, with the bewildering arrays of woven or embroidered linens, glass and pottery, leather and other novelties, soon reveals the magnitude of their productive lines and their ability to bring prices down. Much of this production must be in the homes at shockingly low returns; yet credit must be given for the ability shown in cutting corners and the good design of much of it. The heads of these craft organizations have realized the value of mass production and large scale selling.

Now that many of us are looking at the crafts as means for regenerating home industry and as an outlet for the idle time of the countless unemployed, we should bend our efforts towards a solution of these problems incurred in production and selling. Though the tools of the craftsmen are more flexible than those of the manufacturer, there is plenty of limitation which means excessive costs unless production is on a large scale. Any weaver knows how wasteful it is to set up a loom for a single scarf; the potter runs to terrific expense if he wants to fire his kiln for a few pieces. Also when working on such a small scale, the effort put in good design is limited and consequently the work suffers. When the product is done it is difficult to find markets for the limited output and still harder to compete. The craftsman working under such handicaps is caught in a vicious circle and very few have the genuis to extricate themselves.

Several ways out of this tangle exist and they have been used successfully by a number of craftsman groups in this country. The first is for craftsmen or craft organizations to band together in so firm a manner that they present themselves as a unit to the public. A number of craft units working in the decorating and construction field, all of whom were related in their emphasis on modernistic art, banded together in New York. They have been helpful to each other and through their exhibitions focused enough attention on themselves to attract many commissions. Many of the members secured commissions in the decorating of the "Rockefeller City" now in construction in New York City. To secure these orders they had to evince an ability in good design and production; also be able to produce at competitive prices as well as handle large orders.

Another ingenious solution, modeled on that of Europeans like Rodier, is for a brilliant artist designer to organize or take an active part in a workshop. The artist creates the designs which are then fabricated by the hundreds in the workshop. Students and workmen carry out the details of the production; a selling force is an integral part of the organization; and the product goes into a price market. The artist's name is a powerful attraction; just as Rodier's is in fabrics. In attempting anything like this care must be taken to have wanted products and bring them out at reasonable price ranges.

Community groups, in which craft shops for the unemployed fall, work in a somewhat different way. The first essential is a capable organizer who can sense markets and guide production. They must look for products that can be sold in quantity, produced with relative ease, and yet are artistically good. Outlets must be secured that can dispose of a large production and every effort be made to produce so much of any one thing that each worker will have comparatively large runs. This means that materials can be bought at quantity prices, labor costs cut, and a minimum of supervision is required. In any group of this sort, the managers should have the final say on the product and price. Failure has come to many as they have not planned out their production or worked towards securing adequate outlets; and let individuals have a free hand in what they make and in prices at which things are sold.

Our present age, staggering under the load of the depression, still looks for the new, shows steady improvement in taste, though hammering at price. Craftsmen must fit themselves into the picture if they are to survive.

The History and Technique of Tapestry Weaving

ARTICLE II: MAKING A WARP

WEAVING, of whatever kind it may be, demands for its successful practice the most meticulous care and exactness, not only in the weaving itself, but in every stage of the preparations for it. The selection of yarns for the work and the raw materials of which they are composed; the beauty and fastness of the dyes with which they are treated and the character given to them by spinning; all require particular attention, as do also the looms and the various appliances by means of which the actual work of the weaver is carried on. As soon as all this is realized and attended to, the art of the weaver is perhaps more pleasurable and satisfying than any other of the artistic crafts; but, without this particular care and forethought, weaving may be, and too often is, the most bewildering and disappointing craft of them all.

Before proceeding to set up a loom for weaving a piece of tapestry, of course the selection of a suitable design must be made. On this point naturally a great deal might be written and much advice be given: but for the present we will suppose that that important matter has been settled, and that a simple, primitive design of geometric character has been chosen for a first essay in tapestry weaving on a portable frame, constructed as described in the introductory article of the present series, which the author ventures to imagine some interested readers of THE HANDICRAFTER may have had made.

The most suitable warp for such a carpet is made of the best clean, lightly spun flax or hemp *seaming twine* manufactured for use by tent or sailmakers and upholsterers. It should be free from fluff and be very strong and flexible. For such a carpet, especially for a first attempt at tapestry weaving, a medium count of warp, say of 12 threads to one inch, will be quite fine enough, and, at the same time, not too coarse, if carefully wrought, to produce work of neat artistic effect.

The size of the twine to be used for the warp is an important matter for consideration, for, if the tightly stretched warp twines stand too near together, they will not allow the weft, which has to encircle each string like the link of a chain, to be settled in its place without undue pressure or banging and beating down in order to make it completely hide the warp, both at the back and front as it should do; but, on the other hand, the twine must not be so fine as to allow the weft to be pressed down too easily into a soft, flabby material quite different from the solid texture of properly woven tapestry.

The preparation of the warp for the tapestry frame is a much easier operation than making the warp for an ordinary loom for automatic weaving, or even a long length of warp for a tapestry loom with rollers: the preparation in the present case only consists in cutting the twine into lengths long enough to reach two-and-a-half times round the frame: lengths which, when folded in the middle, passed over the top and tied at the bottom edge of the frame, will each make two strings of the complete warp. The cross in the warp, which keeps it in order, without which no kind of weaving could be begun or carried on, in this case has to be taken after the twines are all tied on the frame and exactly spaced as suggested above, 12 to the inch, or whatever the count decided on may be. Cutting all the lengths of twine to the exact size required for the frame, which is about a yard high by 2 feet 8 inches wide, is not a difficult operation if done systematically in the following manner: Two long, strong screws, nails or hooks will be needed; they must be driven into a wall or board at a convenient height 2¼ yards apart, and project from the wall far enough to be fixed very firmly and allow of a goodly quantity, say 100 yards, of twine to be evenly wound on them into a skein 2¼ yards in length when the two loose ends have been tied together.

A formal diagram of such a skein is given at the top of the page of drawings illustrating the first process of warping. At letters *A*, *B*, *C* and *D*, Figure 1, the two dark parallel lines joined by half circles at their ends represent a skein of any required number of warp twines resting on two pegs 2¼ yards apart, ready for being made into a warp or a part of one. The skein has been made by first looping an end of twine to the peg at letter *A* and carrying the twine over to the peg at letter *B*, then round the peg and back again to letter *A*. At every such round, two threads of warp will be laid so that a 12 to the inch warp will require 144 rounds of twine to be made. It is not necessary to wind the whole warp at once, but skeins of 20 or 40 rounds would be found more convenient for handling. Before removing the skein from the pegs, it must be firmly tied up at each end at the points marked *G* and *D*, Figure 1. When this is done, the skein may be safely removed and allowed to hang loose from one of the pegs, as shown at Figure 2, letter *A*.

All the twines at one end of the skein have to be cut, leaving them the required length, 4½ yards: but before this is done the compound loop of strong cord, Figure 3, must be prepared. It is drawn the full size in order that its construction may be readily seen and understood. A simple loop of strong cord has been made, and the end which is clear from the knot has been formed into a slip-knot, called by weavers a *snitch*, and through the open snitch (see diagram Figure 4) the end of the loop near to the knot *m* has been passed and the snitch drawn tight on the double cord. Through the noose thus made, letter K, Figure 3, the end of the skein, Figure 2, letter *A*, after being removed from the peg, has been passed and the noose drawn very closely around the twines near to the temporary knot, letter *c*, which knot can then be removed and the ends of the twines may all be cut with safety.

Figure 5 is a drawing of the final preparation of a skein of warp twines. They hang, held firmly by the noose, from a convenient support near the tapestry loom ready to be drawn out one by one and mounted on the frame in the manner to be presently described.

The above may seem to be a very small matter to require so much explanation, but a very short experience of the nature and behavior of a bundle of loose threads will prove the value of it, for nothing in the world can be more unmanageable and distracting than an unregulated tangle of a large number of loose threads, twines or cords.

When the operator is ready to begin the warping, he must grasp the whole bundle of twines, Figure 5, with his left hand, and at the same time with his right hand lift one of the loose loops near letter *O*, and firmly draw the double cord through and from the noose; as soon as the two ends of the twine are free from the noose, they can be drawn through the rest of the skein quite freely.

A goodly number of twines being ready for mounting on the frame, the frame itself must be prepared for receiving them by the removal of the few fittings which would prevent the operator getting freely to any part of the frame either behind or before.

Illustration No. 2, Figures 1, 2 and 3, gives a front view and the side elevation of the tapestry loom: a section, taken at the centre, of the stretching bar is also given. A photograph and working drawings of the complete loom were reproduced in the November issue of THE HANDICRAFTER.

At Figure 1, an essential though simple portion of the loom is shown without the cover called the *cap*, which protects the row of wires that answers one of the purposes of the reed in the ordinary loom. The wires divide the stretcher-bar *AA* into ¼-inch spaces, into each of which equal numbers of warp twines will be placed as the work of warping proceeds, so that, when the grooved lath called the *cap* is again fitted over them and screwed down at *ee*, the twines will be securely kept in their places.

The headle-rod, letter *H*, and its two supporting brackets *GG* have also been removed in order that the warper may find a clear course both at the back and front of the frame for placing each double thread of twine in its exact position and fixing it there. This is indicated by the dotted line at Figure 2, letters *dd*.

Before beginning to warp the twines, it will also be necessary to make sure (1) that the stretching-bar *A*, the top-bar *D*, and the cross-bar *C* are all exactly parallel. This will be best proved by means of a spirit level.

(2) The cross-bar *C* must also be very carefully and clearly marked with vertical lines one inch apart, to match the spacing of the reed on the stretching-bar.

(3) It is sometimes necessary during the progress of the tapestry weaving to slacken the tension of the warp. This must be provided for by screwing the stretching-bar *AA* into the exact position shown in the drawing: it can then be lowered at any time an inch, which will be sufficient to allow of the warp being slackened when required.

All the above directions being attended to, the work of warping can proceed at once.

The operator will find it most convenient to stand in front of the loom at the left-hand side, so that the frame, which stands on legs, will be at a convenient height for him to reach equally well both the stretching-bar at the top of the loom and the cross-bar at the bottom. One pair of twines from the skein which has been arranged to hang above a table in such a manner that their loose folds rest upon it, as shown at Illustration 1, Figure 5, must be taken at the uncut end at letter *O*, carefully drawn out, as already described, and the double-folded end must be placed by the left hand behind the stretching-bar *A*, taken over it by the right hand, and placed without twisting between the first and second wires of the reed. Before drawing the double twine down to the cross-bar, letter *C*, a finger of the left hand put between the twines and kept there while the front loop is drawn will effectually prevent their twisting as they are drawn up. The same care must be taken at the front to prevent their twisting together as the loop is brought down to the front of the cross-bar and a little below it: here a single snitch must be made and the two ends, which will reach several inches below the bar, must be put through it and the snitch drawn tight. Before finishing the snitch-joint by tying the usual single knot, the tension given to the twines must be determined on with deliberation, as the success of the whole warp depends in great measure on the first tying up being even.

When fixed on the cross-bar, the pair of twines

must be exactly parallel to the side of the frame and, if the marking of the bar has been correctly done, twine No. 1 will be exactly on the first mark, and it follows that the first mark of every inch on the bar will be covered by the first twine of every twelve.

The snitch joint in every case must be very carefully made and fixed by tying a *single knot only* of the two ends close to the snitch. This is quite enough to secure it; a double knot would spoil it because it would make it impossible to regulate the tension by it. This can be easily proved by experiment.

Instead of being both entered in the same reed, the second pair of twines will have to be entered with the second wire between them; there having to be three twines in every ¼-inch space in order to accommodate twelve twines in every inch. If all the above directions are carefully followed, there should be little difficulty in completing the whole warp in like manner.

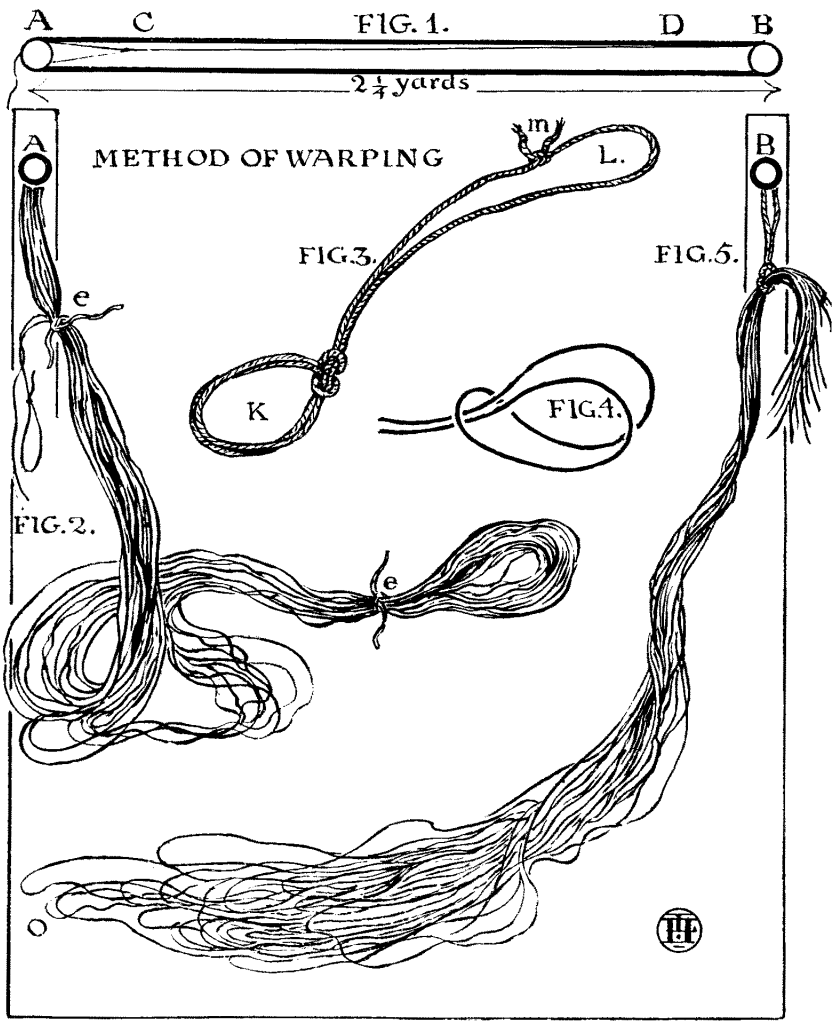
When the cap of the reed with its deep groove is fitted over the row of wires and firmly screwed in its place on the face of the stretching-bar, there will be no danger of the twines getting out of order, especially if a turn or two be given to the screws of the stretcher-bar and the tension of the warp has been increased.

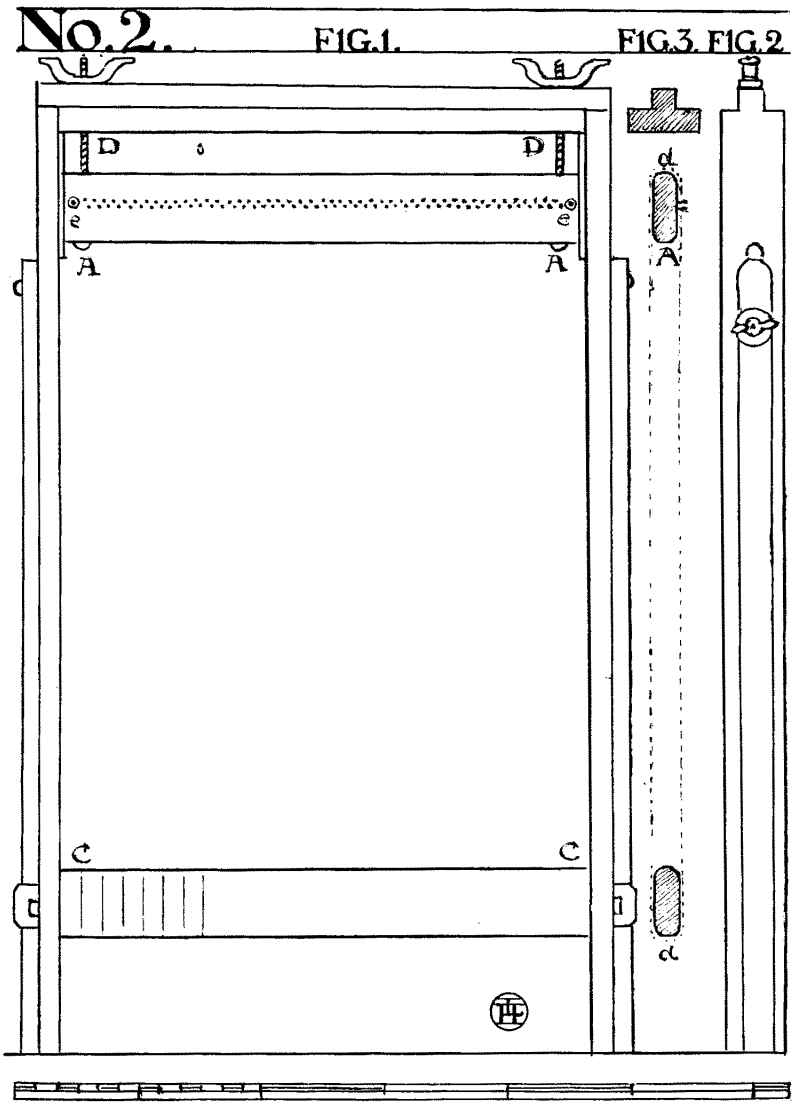
Taking the cross in the warp is the next matter which requires careful attention in order to enable the weaver to make the alternate openings necessary for tabby weaving, of which texture tapestry weaving always consists as already explained.

The best implement to use for the purpose of taking the cross is a packing needle about 4 inches long, slightly bent towards the point. It must be threaded with a strong, soft, colored cord, rather more than the width of the loom in length.

An enlarged drawing of a part of the warp will greatly assist in the understanding of this rather difficult process; which also has to be perfectly done, or it is worse than useless; in fact will have to be done over again until it is correct.

The 24 vertical, double lines of the diagram Figure 1 of the illustration No. 3 will be sufficient to represent the twines of the whole warp when stretched out on the loom. The zigzag row of black dots indicates the wires of the reed driven into the stretcher-bar at the top of the frame between the letters *A* and A^1. Below each of the letters AA^1, screw eyes, *ee*, are fixed in the bar, and at letter *A* a strong colored cord, after being tied at one end to the screw eye, and at the other threaded in the eye of the needle, the cord must be carried by the needle over twine 1 and under twine 2, over twine 3 and under twine 4, and so on over and under all the twines alternately, until it reaches the left-hand side of the loom at letter A^1. There it is drawn straight, but not too tightly, and fastened to the second screw eye *e*. This cord has to remain permanently intersecting the warp until the tapestry panel or carpet is finished. The second colored cord, which has to be twice the length of the first, after being threaded in the needle, must be carried by the needle from the left, letter A^1, over the first twine, under the second, and so on, exactly in the same manner as the first cord, but over and under alternate twines, until it goes under the first twine at letter *A* on the





right. Instead, however, of being tied close to the screw eyes *ee*, either at the right or left, the long loose ends of the second cord must be tied by their extreme ends to the screw eyes to keep them out of the way for the time being and leave the cord quite loose. The purpose of the second cord is to make an easy opening for the introduction of the pointed rod *CC* into the shed, which is easier to accomplish nearer to the centre of the warp. The rod being ready, the cord must therefore be lowered and the twines lifted and gathered up in convenient groups for passing the pointed end in the same course as the cord, from right to left, until the point emerges on the left-hand side of the warp. The stick and the cord must next be brought up to the position shown in the diagram, the stick be attached by cords to the screw loops *ee* and then the long colored cord, having served its purpose, will be left ready, as depicted in Illustration No. 3, to be untied and drawn out.

For the next step in the preparation of the loom, the headle-rod *H* and the brackets *GG* on which it rests must be refixed. The healds, by means of which the twines at the back of the rod *C* are brought forward to make the second opening for the weft, have yet to be made. The number of healds required will be just that of half the number of twines of the whole warp, one heald having to be looped to every alternate twine and to the headle-rod as well: as shown at Illustration No. 3, Figure 2; letters *aa* being part of a warp twine; letter *b* a section of the headle-rod, and *cc* a heald looped around the rod *b* at one end, and at the other end looped around the twine, *aa*.

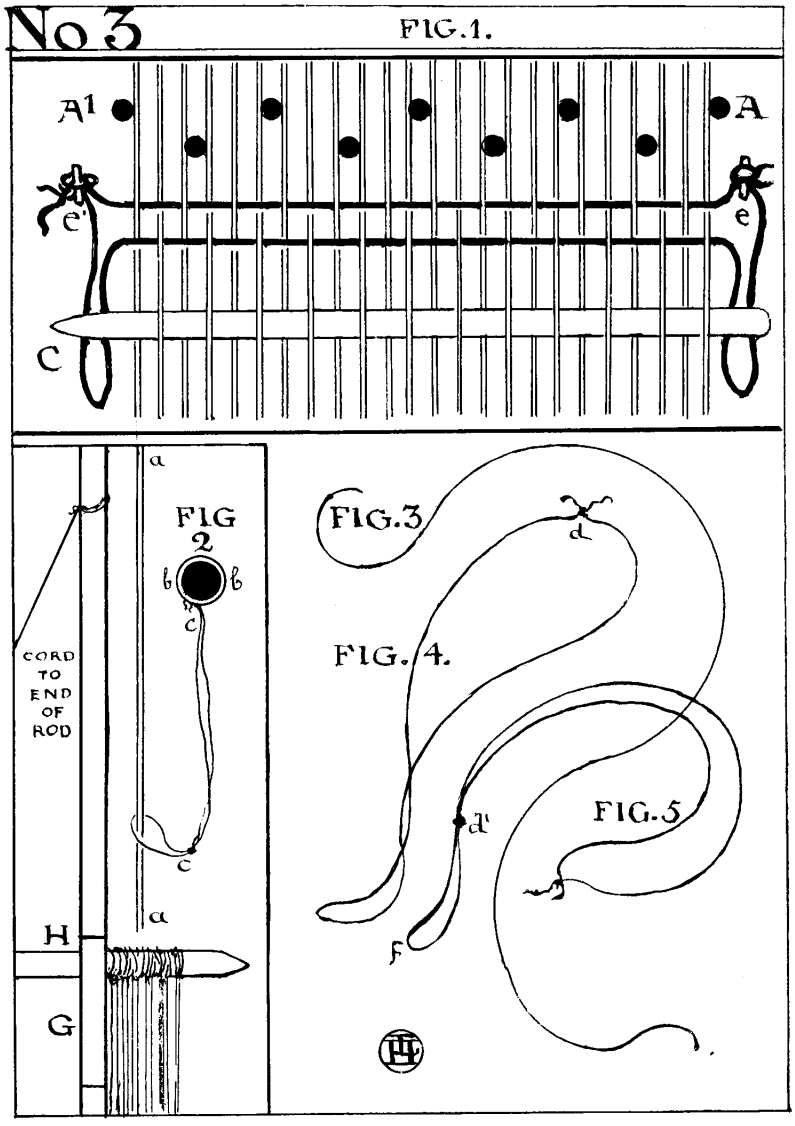
The headles must be made of quite fine, smooth, strong twine, and must be all made exactly of the same length, so that when a group of them is drawn forward, to form a shed, all the twines of the warp which they govern shall be exactly level and the opening perfect.

Figures 3, 4 and 5 of Illustration No. 3, which show the making of a heald in its three stages, will require but little description. The length of twine, Figure 3, must be 26 inches, or thereabout, according to the size of the loom and the convenience of the weaver. At Figure 4, the twine has been doubled and the ends joined as at letter *d*, which makes it into a loop. At Figure 5, the opposite end of the loop d^1, a knot has been tied 4 inches from the end. This so far completes the heald. As soon as a sufficient number of healds exactly alike have been made, they can be attached to the warp twines and hung in their places on the headle-rod *H*, in order as follows: (1) The first twine of warp which we will suppose Figure 2, *aa*, to be, is a backward one, as it goes *behind the pointed rod*, letter *C*, Figure 1, of Illustration No. 3. It is therefore a twine to which a heald is to be attached. The heald prepared as at Figure 5 must be taken to it and the twine brought well forward. (2) The end of the heald, letters fd^1, must be passed behind the warp and brought forward. (3) The loop fd^1 must be formed into a snitch, and (4) the end of the long loop *d* passed through it and drawn close, but not so close as to prevent the closed snitch from slipping down the

double thread of the loop, Figure 5, until it is stopped by the knot *d*. This will enclose the warp twine *aa* in a short loose loop as at c^1d^1, Figure 2, and the long loop will be ready to be joined to the headle-rod as shown at Figure 2, letters *bc*. The headle-rod itself must be temporarily balanced on the left-hand bracket of the loom so that, as the healds are, one after the other, looped on to it, it can be pushed along until all are in their places and the opposite bracket is reached. The rod thus balanced on the bracket in such a manner that it can be pushed gradually along to the right-hand bracket *G* is shown at Figure 6, Illustration No. 3.

The first heald being looped to the first warp twine, a single snitch must be made at *d*, Figure 5, and be put over the rod and pushed along it as far as the bracket *G* will allow. This being done; passing a *front* twine, the second *back* twine must be brought forward and furnished with its heald, which in turn must be looped by the snitch to the rod. Thus the work of passing a front warp twine, connecting a back one and the headle-rod together must be continued until the rod has reached the right-hand bracket and all the twines which are in front of the cross-rod *C*, Figure 1, Illustration No. 3, are at the front and all those that are at the back, being connected to the headle-rod can be brought forward, singly or in groups at will, by means of the healds in order to form a shed.

The above arrangements all being accomplished and found, on examination, to be correctly done, the loom may be pronounced to be quite ready to receive the foundation laths of the tapestry in the first and second sheds at the bottom of the loom.





No. 229. Tweed Sweater in Glow Crinkle

TWEED SWEATER IN GLOW YARN

No. 229 — Size 16

MATERIALS REQUIRED:

2 balls of Glow Crinkle — dark brown 2222
3 balls of Glow Crinkle — tan 2220
1 pair bone needles No. 4
1 bone crochet hook No. 4

Back

With bone needles No. 4 cast on 75 stitches. K 1 st., P 1 st. across. Repeat this row for four inches using dark yarn.

Drop the dark yarn, with light yarn, knit first 3 sts. increasing 1 st. in each st.; pick up dark yarn and continue ribbing across row to within 3 sts. of end; drop dark yarn and knit 3 sts. increasing 1 st. in each st. At end of rows when dark yarn is dropped, be careful to keep dark yarn on wrong side of sweater.

Row 2: P 6 sts. with light yarn and continue ribbing with dark yarn, P the last 6 sts. with light yarn.

Row 3: Knit 8 sts. with light yarn, work ribbing with dark yarn to within 8 sts. of end of row, knit 8 sts. with light yarn. Repeat 2nd and 3rd rows, working in stockinette stitch (P 1 row, K 1 row) 2 more light sts. each side every row and 4 sts. less in ribbing until there are 2 sts. left in ribbing. K 1 row, P 1 row in light yarn until entire work measures 12 inches.

At each end of needle bind off 3 sts. for underarm. K 1 row, P 1 row decreasing 1 stitch each end of needle every knit row for six times. Continue to K 1 row, P 1 row until work measures 7 inches from where sts. were taken off for underarm. Bind off loosely.

Front of Blouse

Cast on 75 sts. and follow the same directions for back of blouse until you reach the underarm.

Divide the sts. evenly and work 1 side at a time; K 1 row, P 1 row, decreasing 1 st. at arm size every K row for 6 times and decreasing 1 st. at neck side every 4th row.

After working about 16 rows, knit 10 sts., then knit 2 sts. together 5 times and finish the row. This will decrease the number of sts. in 1 row 5 times.

Continue narrowing at neck line until there are 24 sts. on needle. Work to same length as back. Bind off loosely and sew shoulders together.

With dark yarn, crochet single crochet around the neck two or three times.

Sleeve

With No. 4 bone needles cast on 14 sts. Increase 1 st. each end of needle every K and every P row. K 1 row, P 1 row until there are 74 sts. on needle.

Continue with light yarn for 1 inch, K 1 row, P 1 row.

Then knit 36 sts., tie on dark brown yarn. K 1 st., P 1 st. tie on light yarn and continue knitting across row.

Purl back until you reach the dark yarn and then K 1 st., P 1 st.

Pick up light yarn and continue purling across row.

Knit with light yarn to within 2 sts. of dark yarn, pick up dark yarn and do ribbing in dark for 6 sts.

Continue knitting in light yarn. Purl back ribbing the dark.

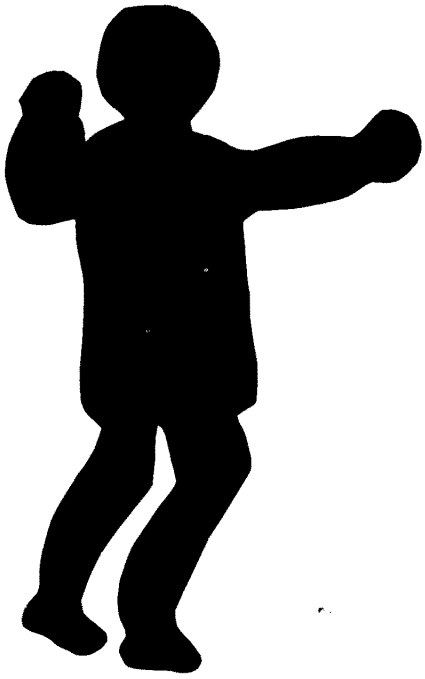
Knit to within 4 sts. of dark ribbing with light yarn, pick up dark yarn and K 1 st., P 1 st. for 14 sts. and continue across in light yarn. Purl back as before.

Knit 1 more row to within 4 sts. of dark ribbing and pick up dark yarn and continue ribbing in dark for 22 sts. Knit rest of way in light yarn. Purl back as before.

Next row do ribbing in dark all the way across and continue until dark ribbing measures 1½ inches.

Bind off loosely.





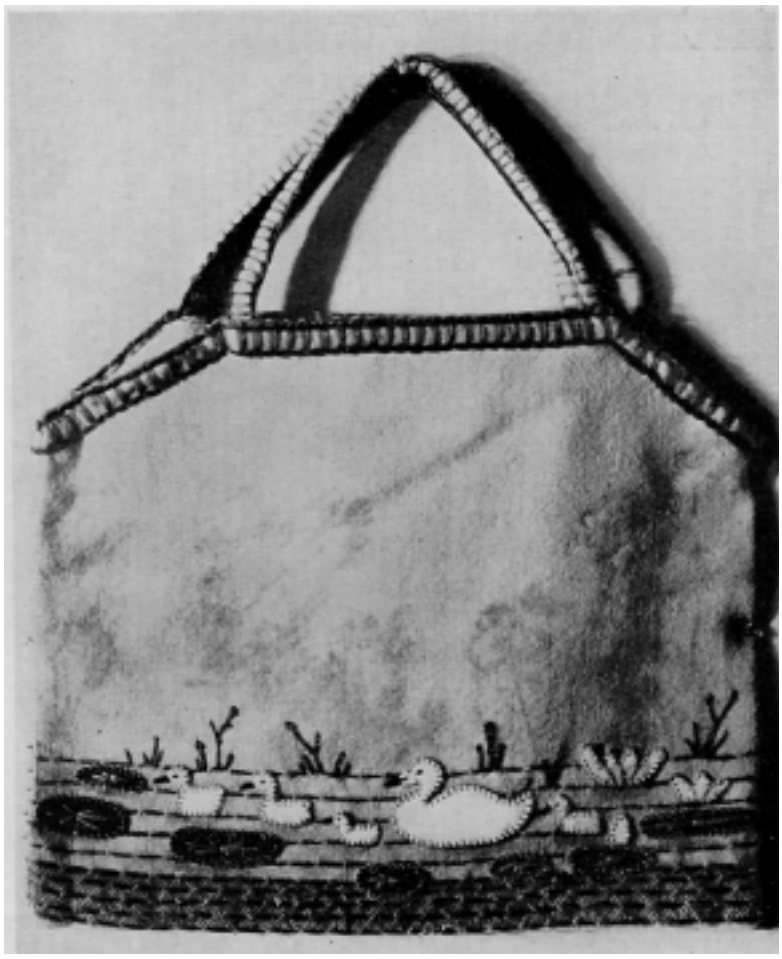
MORE BAGS

By Louise M. Taylor

FASHIONS come and fashions go, but bags go on forever, and their designs are legion; so if one comes across a new decorative idea for them, why so much to the good. Felt may not be absolutely new, but perhaps the use of it, as in No. 1, has not been seen before. The balloon boy and the balloons are cut out and pasted on a background as preferred. The illustration shows monks' cloth of neutral shade, but felt, homespun, or some of the new solid cotton goods would be equally good, if in subdued color so as to show off to best advantage the bright colors of balloons. Arrange the balloons not too closely together, and with colors harmonizing. Then buttonhole stitch round each one, and round the boys, with one thread of six-thread silk, placing stitches closely enough to prevent the felt edges from rubbing up. Then with a six-thread strand make a long stitch from boy's hand, up to each balloon, holding material very tightly so as to keep an absolutely straight line, and return down this line with small stitches to hold it in place. The ground as will be seen is simply heavy straight parallel stitches in black. This bag was lined with green silk, and stiffened at top with wood slats such as are sold for bag tops, or a talon fastener could be used instead. The handles are thick green cords crocheted or braided and sewed on at convenient distances. The bag measures 12″ x 10½″. Pattern of boy can be given. It would be found more convenient if work is placed on an embroidery frame, while doing long line stitches.

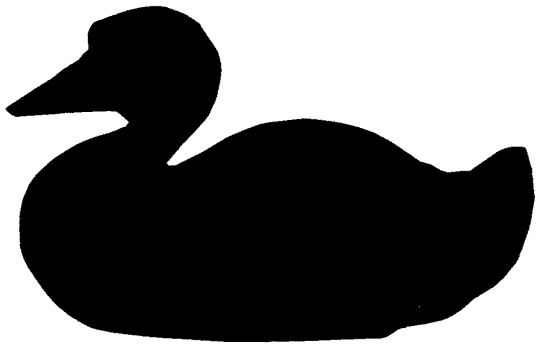
No. 2 also used felt for figures on a background of homespun natural color. (This one happened to have a selvage of brown which suggested darker water in pond.) The background is put on first, using green wax crayon, making effect of distant trees, and covering about one third of material from lower edge, also using green crayon for water. Then place material face down, on ironing board,





put damp cloth over, and iron the two together. This process sets the crayon, the wax which it contains being melted indelibly into the material. Now run in the stitches for the water lines in varied shades of green, using darkest at bottom, and keeping all parallel — the little standing water grasses are also green, or a little brown may be used. The ducks are all of white felt, buttonholed round edges, with fine green wool, their beaks and eyes stitched with black; the water lily is white felt, and its leaves of green felt, all stitched closely, with fine green wool. If the dark effect at bottom (as in illustration) is wished for, and is not attainable in material purchased, it might be imitated or suggested by using brown stitches closely together, mixed with the green, all kept quite parallel. It will give effect of depth to the water. The top of bag is buttonholed coarsely with light green wool, outlined with chain stitch in darker green. The handles are cord covered with homespun, buttonholed with the two shades of green. This bag is lined with natural linen, rather coarse, and edges between ends of handles are stiffened with wood slats. The whole effect is cool and summery and yet serviceable, and makes a pretty porch work bag.

NOTE: These two designs are quite successful used in a novel way, as in old-time samplers, now so popular, glassed and framed for wall hangings. If this is decided upon, the name of worker and the date should be cross-stitched in below design, preferably in prevailing color of picture, i.e., dark green or black, and the narrow bordered wood frame should be of same color.



HARNESS TAPESTRY

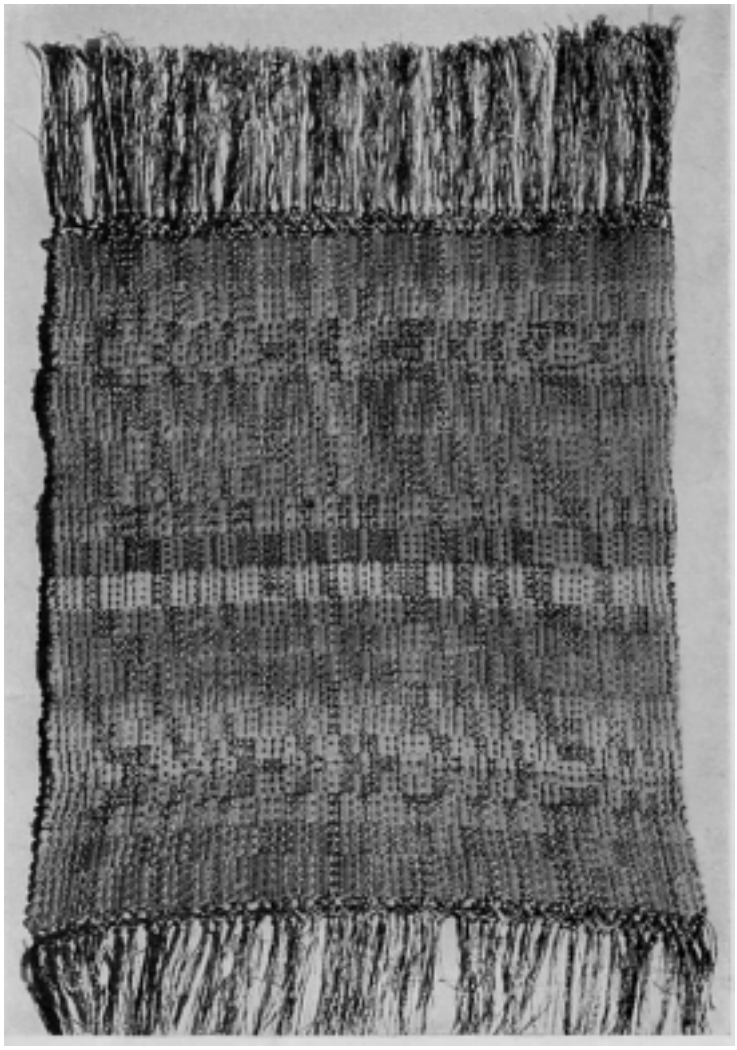
IN THE technical use of the word, tapestry is an ornamental fabric woven with a spindle instead of a shuttle. Such a fabric was once used to cover a council table. Hence comes our phrase, "on the tapis," or up for consideration.

In a looser sense, however, the term means an ornamental hanging. In this day of Modernism, why not a modernistic tapestry?

The accompanying photographs show such hangings woven on a four-harness loom. They have one of the qualities of real tapestries somewhat difficult to achieve with the limitations of harness weaving, that is, variation in color across the web. A shuttle-carried spindle must necessarily go across the whole stretch of the material. This makes it difficult to break up the surface without producing horizontal stripes.

To accomplish this end a threading was used in the technique, called by Mrs. Atwater the crackle weave. This weave is really a twill by blocks, instead of by threads. Its advantage over Colonial overshot weaves is that the blocks may be made as large as desired, as the shuttle is carried always over three threads and under one. With four harnesses to work with, it is thus possible to have four different blocks, three harnesses being depressed and one raised. These blocks overlap each other, just as each shot of twill overlaps the preceding shot.

The arrangement here used has no unit of repeat, but varies in size and order of blocks across the entire surface. It is woven, however, in a carefully pre-arranged order, which gives a firm, if not apparent skeleton, upon which to drape its changing colors. The pattern weft used in both these hangings is cut from discarded silk stockings. The shades used were variations from pale tan to deep brown, but no grey. In illustration No. 1 the warp was black silk, about the size of tens twos mercerized, set fourteen to the inch. The binder was Bernat's Peasant wool, in jade green and pure orange. Unlike most overshot weaving, the chief interest of the design is in the crossing of warp and binder. The neutral tone of the stocking weft through the pattern sheds becomes the background against which brilliant spots of color stand out.



Tapestry in silk rags and yarn, woven by J. B. Cathcart

In illustration No. 2 the warp was made of silk of various colors. Some twenty spools were used as a unit of repeat, and no two alike. Purple, blue, green, gold, brown, maroon, Persian twist, — in short, anything and everything the warp shelves had to offer. The binder was Bernat's silk floss in bitter-

sweet and electric blue, wound double on the shuttle.

The stockings are cut spirally in strips about an inch wide. Cut off the double tops and the feet. Begin at the top and, tapering gradually to the inch width desired, cut round and round. One stocking will make about six yards of weft. A more pleasing gradation of tone is obtained by cutting all the stockings needed and then winding them on the shuttle with reference to tone. Grade the shades, never using two stockings of the same shade in succession. On a hanging twenty inches wide, one stocking will weave about an inch. The tapered ends may be tied together in a square knot. This knot will weave in if a little care is taken to pull the ends out in opposite directions after the weft is laid in the shed.

A word about the management of stocking weft may be helpful. After the shuttle has been passed through the shed, the weft should be stretched slightly against the other hand, which is holding the selvedge threads about which it has just turned, and so held until the shed is closed. The elasticity of the material will then cause the weft to draw in somewhat. It is well to grasp the selvedge just formed and pull it outwards a little, to prevent narrowing the fabric. In weaving, the material should not draw in so that it is more than a few dents less in width than the width in the reed, or selvedge threads will break. Very sheer stockings should not be pulled as tight as heavier ones, or the finished hanging will be narrower at that spot. Frequent measuring of width is desirable to keep the size uniform.

The material is easier to handle if cut, graded, tied together and wound as tightly as possible into hard balls a few days before use. The tension causes the raw edges to curl inside, completely out of sight.

When off the loom, the hanging will be found to have narrowed from twenty inches in the reed to seventeen inches.

To finish, cover with a wet cloth and press.

The texture could be made heavy enough for a rug by using a heavy warp and a heavier binder and cutting the stockings two or two and a half inches wide. In planning color combinations, remember the beauty of the tapestry is in the arrangement of the color spots where the warp and binder cross.

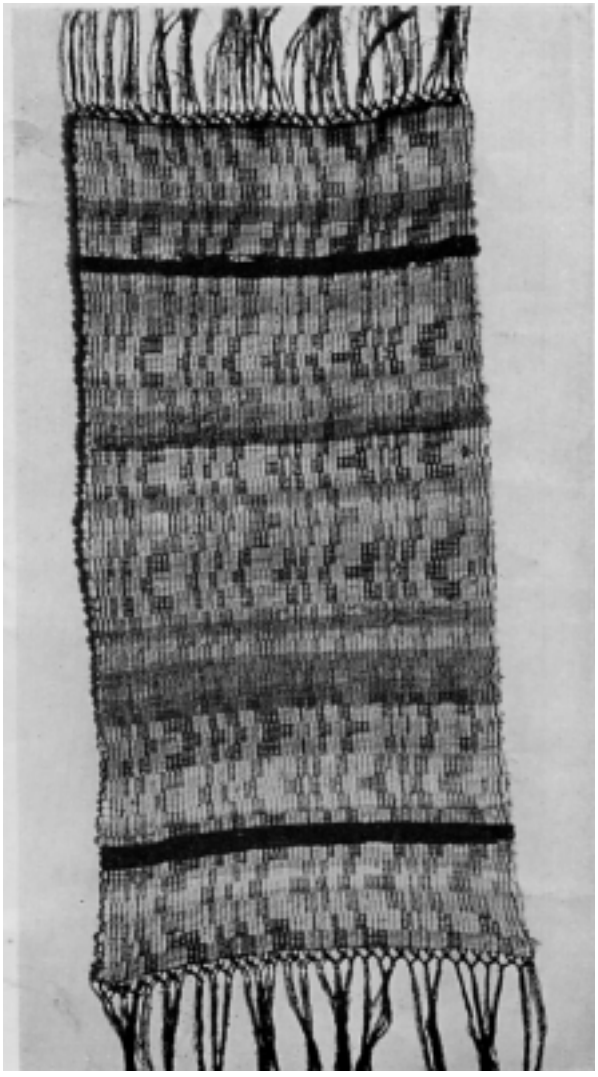
The order of treadling follows:

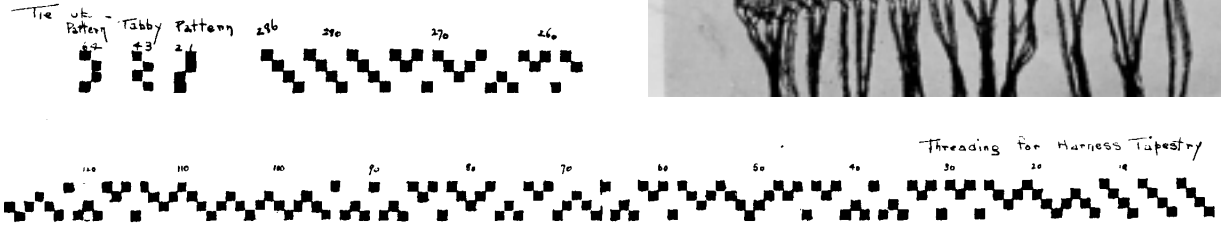
ILLUSTRATION No. 1

No. of Treadle	*Picks Pattern*	*Weft Binder*	*No. of Treadle*	*Picks Pattern*	*Weft Binder*
5	6	Orange	6	6	Green
1	6	Orange	2	6	Green
5	6	Orange			
			5	6	Orange
2	4	Green	1	6	Orange
6	4	Green	6	6	Orange
2	4	Green	2	6	Orange

(*Continued on page 30*)

Tapestry in silk rags and yarn, woven by J. B. Cathcart







No. 232. Lace Dress in Glow Crinkle

LACE DRESS WITH HAT IN GLOW CRINKLE

No. 232 — One-piece Red Dress
Lace Every Seven Rows

SIZE 16-18

MATERIALS REQUIRED:

20 balls Glow Crinkle Bandara red 2218
1 ball brush wool, white

K on 35 sts. on No. 3 bone S. P. needles.

K back, increase next to last st. K back increase next to last st.

K back increase again 38 sts. on needle. K 3 ribs.

(1) K 3, yo. K 1, yo. K 1, K 1, yo. K 1, yo. K 1, K 22, yo. K 1, yo. K 1, K 1, yo. K 1, yo. K 1, K 3.

(2) P back, K first and last 3 sts. increase (pick up front and back of st.) 3rd and 3rd from last st.

(3) K 5, yo. K 1, yo. K 1, K 3, yo. K 1, yo. K 1, K 24, yo. K 1, yo. K 1, K 3, yo. K 1, yo. K 1, K 5.

(4) P back, do not increase 3rd st. K first and last 3 sts., only increase 3rd from last st.

(5) K 7, yo. K 1, yo. K 1, K 5, yo. K 1, yo. K 1, K 26, yo. K 1, yo. K 1, K 5, yo. K 1, yo. K 1, K 7.

(6) *Row* 2.

(7) K 9, yo. K 1, yo. K 1, K 7, yo. K 1, yo. K 1, K 28, yo. K 1, yo. K 1, K 7, yo. K 1, yo. K 1, K 9.

(8) *Row* 2.

Continue now on the K rows — K 3, K 2 together, yo. 2 together, yo. until you come to beading st., yo. K 1, yo. K 1, then start 2 together, yo. 2 together, yo. until you come to next beading st., yo. K 1, yo. K 1, then start 2 together, yo. 2 together, yo. until you come to next beading st. Continue until you come to last 3 sts. and K these plain. K 6 rows plain. Then do lace again.

Close neck, on round needle, when knitting when there are 26 ribs down front of neck. Continue with lace st. and increase at sleeves every other row, until there are 70 st. on sleeve. Slip sleeve sts. on thread, K body to measure 7 inches from underarm. K on to No. 13 steel needles (3), K 3, P 3, for 1½ inches, K back on to round needle. Do lace st. every 7th row for 7 inches. Once around needle increase every 10th st. K 10 rows plain. Increase again, K 10 rows. Increase every 10th row until there are 400 sts. and K skirt to measure 27 inches. Bind off and s.c. 2 inch band.

Sleeve

Pick up 2 extra sts. each side of underarm. Slip sleeve sts. on three No. 3 d-P bone needles. K sleeve, doing lace every 7 rows. K sleeve to measure 16 inches. Bind off s.c. 2 inch band.

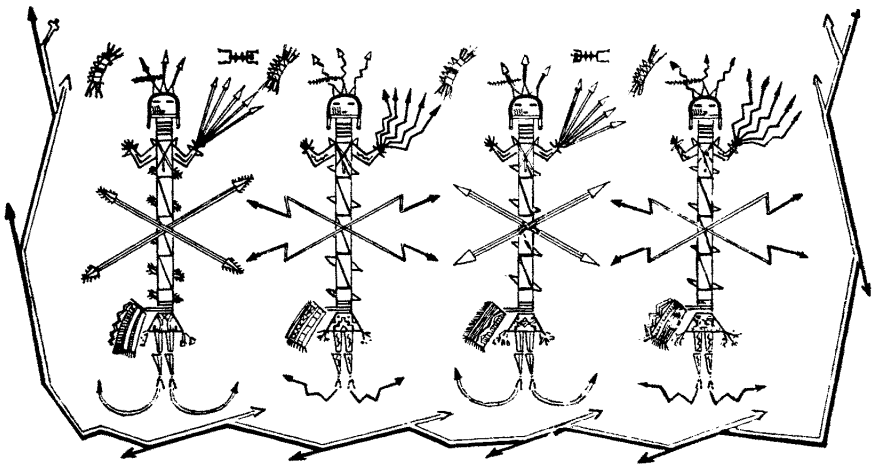
(Continued on page 23)



Hat with Brim in Glow Crinkle

A NOTE ON THE USE OF DESIGN *by the* HANDICRAFTSMAN

By Pauline G. Schindler



Nayenzgani, the Man-Who-Slew-Fear, a sand painting of the Navajos. He is the son of Tstsanatlehi, the omnipotent mother and supreme deity of the Navajo pantheon, who is immortally young. Nayenzgani commands the sun and the lightning. The sand painting shows him in four forms. The males ride on thunderbolts, the females upon barbed rainbows. A boomerang in the form of a stone knife guards each figure at the left. A barbed lightning bolt ties in the picture and guards it from intrusion of evil forces

IN THE decoration of a textile or a surface, there are two possible motives to be discerned. Either the designer has had a general idea transcending words to utter, or he wishes to communicate a specific idea, perhaps mystically, in terms of symbol.

Contemporary design has departed from the symbol, and deals primarily with abstractions. In a great work of architecture, the forms and their relationships are as much an utterance as is a Partita of Bach or a quartet by Mozart. The architectural forms of the ancient Greeks, or of great contemporaries such, for example, as Frank Lloyd Wright in America, Mies van der Rohe in Europe, make a statement whose elements include nobility and a profound sense of dignity in life, as unmistakably as many bad modern works make an utterance of triviality, futility, and emptiness, if they can be said to utter anything at all in the clatter of forms which have not been potent enough to "come alive."

The artist of our time, finding himself urgently moving toward a more and more abstract use of form, has by the same token deserted symbolism in design. We come almost to the point at which we see all design, whether of our period or another, thus abstractly. The original meaning of the ancient patterns fails to register with us, first because we are looking at form and color abstractly; second because we lack knowledge of the traditions and folkways which have given to the decorative work of ancient and primitive peoples its richness and meaning.

This Oriental rug, for example, is a seething of symbols. We walk blindly over it, deriving only a pleasant blur of soft colors, plus a flattering sense of enhancing our own personal value by stepping upon its costly pile. All that the maker of the rug hoped to communicate to posterity through this sign-language, with its rich vocabulary, — whether his forms had religious, historical, or erotic significance, — falls on deaf ears, or blind eyes, when it reaches us.

The movements of a Chinese dancer, likewise, are almost altogether in terms of a known vocabulary. When the Occidental who has not prepared himself for this intricate spectacle by a study of Chinese dance symbolism, watches such a performance, he receives perhaps as much of it as he would if listening to any foreign language unfamiliar to him, of which only the pleasing and unpleasing combinations of sound and pitch, registered upon his consciousness, and he remained quite unaware of its organization into meaningful words.

All of the design used by the American Indian is to be read as language. The aesthetics of form and color are merely incidental. The marginal design upon basket or bowl is a prayer, a song, an emotional shout, or a message.

And of all design by the Indian, the sand painting of the Navajos is most poignant. Very reluctant have the Navajos been to betray any of its sacred

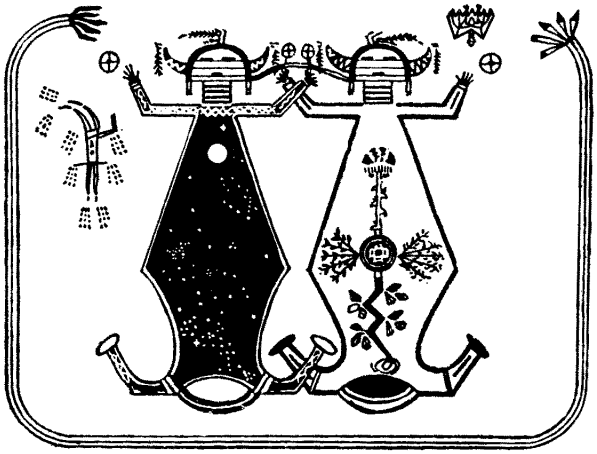
secret to the world. Its knowledge passes from generation to generation only by way of one medicine man to another.

The sand painting is a prayer. It is used in critical times of evil, or death, or to avert catastrophe, and is a part of a ritual taking from one to nine days. At such times there is a separate sand painting for each day; the painting must be completed, with all its intricate technical requirements, between sunrise and sunset, and must then be completely obliterated. The individual for whom the prayer is made is seated upon the sand painting, and the act of obliteration includes a beneficent transferring of the sacred colored sands to his person.

The painting is made upon the ground, and is drawn with the utmost delicacy and accuracy in sands of many colors, finely ground. It is usually "tied in" with a surrounding line, or frame, to keep out evil. Since less evil comes from the east, the open top of a sand painting faces that way. The surrounding line is frequently a protective thunderbolt.

An intense seriousness marks the whole ceremony of the painting. A small technical error may mean death instead of life and well-being for the individual for whose sake it is made. Critical questions in the matter of symbolism and its technique are disputed at length by medicine men brought from long distances to clarify difficult points.

In the painting of Yadilil Hastgin the Sky Man, and Nihosdzan Esdza the Earth Mother, the rainbow which symbolizes beneficent earth-moisture, ties in the picture. The medicine men place the constellations with great accuracy in the picture of the Sky Man, whose upper figure shows the stars before dawn, while the lower figure shows the stars just after midnight. His outstretched arms carry the Milky Way, his hands tell the white dawn, his feet the afterglow.



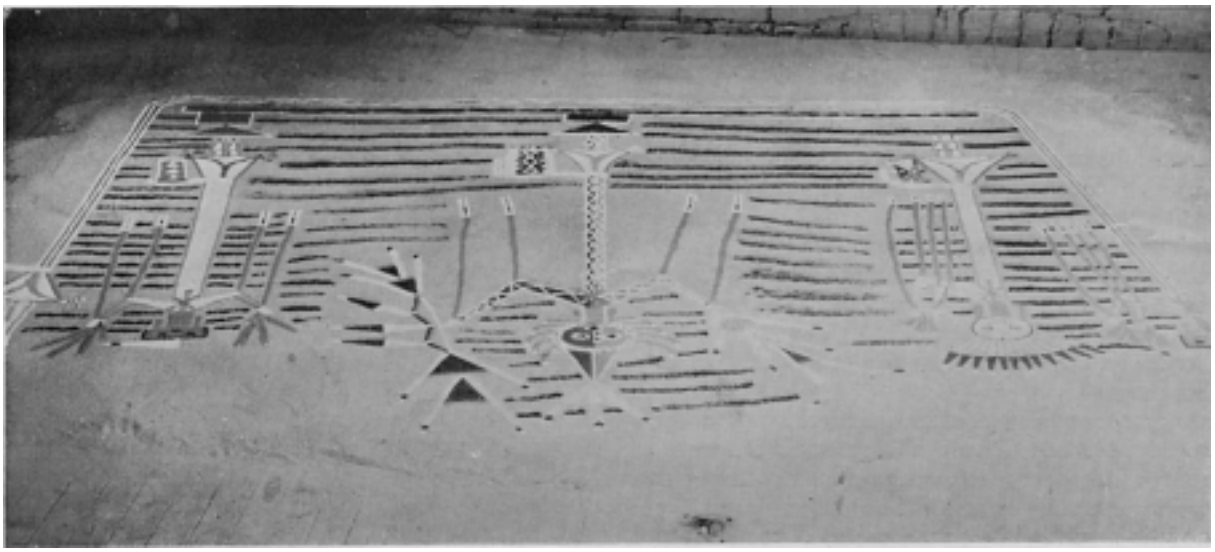
Sacred Navajo painting in sand. Yadilil Hastgin the Sky Man, and Nihostzan Esdza the Earth Mother

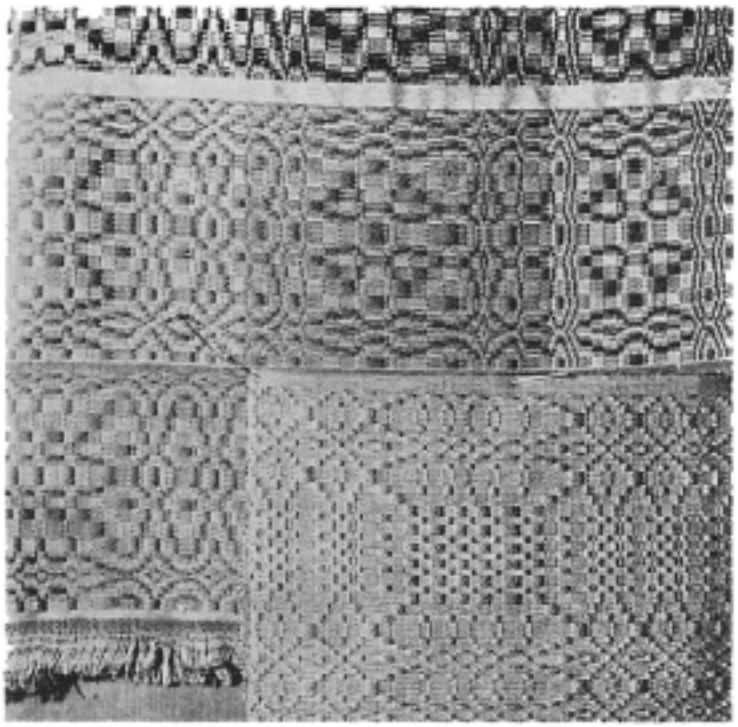
A thread of pollen binds the Earth Mother and the Sky Father to each other. Four sacred plants, — the Bean, Corn, Squash, and Tobacco, — spring fruitful from her body. There is not in all of the design one line or figure which has not its special intent.

The legends by which the Navajos have interpreted their universe serve as dramatic background from which these pictures derive their meaning. The feeling which calls them forth is comparable to that which produced the Madonnas of the early Italian primitives.

For it is out of intense feeling that significant symbolic pattern is made. And it should be only out of intensity that any design is created.

Indian sand painting, courtesy of the Museum of Spanish Arts, Santa Fe, New Mexico







LET'S DESIGN SOME NEW PATTERNS

By Fred L. Copp

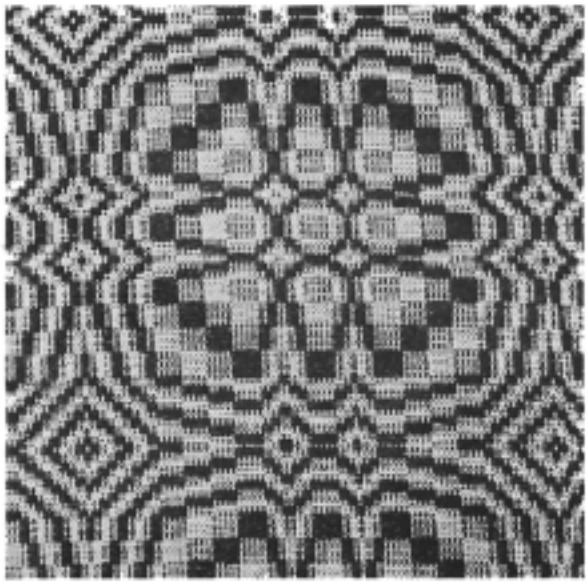
PERHAPS you would like to have some new patterns for your portfolio of samples, yet you have exhausted all the known sources of supply. Why not solve the problem by designing your own drafts? I will give here a simple method which I have often used to design four-harness overshot patterns.

The main idea is to make up a warp of a convenient size, draw in three or four patterns and then weave them in order. Thus in weaving for the first design the other two often show the germ of a new design which can be later evolved into something quite new.

Now about this experimental warp; five yards is not too long, and the width, of course, depends upon the patterns which you decide to use together. It is also a good idea to use the common twill border on one side and on the other your favorite border.

For those who are more experienced, a draft could be adapted from various sources, such as rugs, curtains, crochet patterns, or even from crossword puzzles! If you have one or more of these, now is a good time to use them, if you have not

Figure 1 (upper left)
Figure 4 (upper right)
Figure 3 (below)



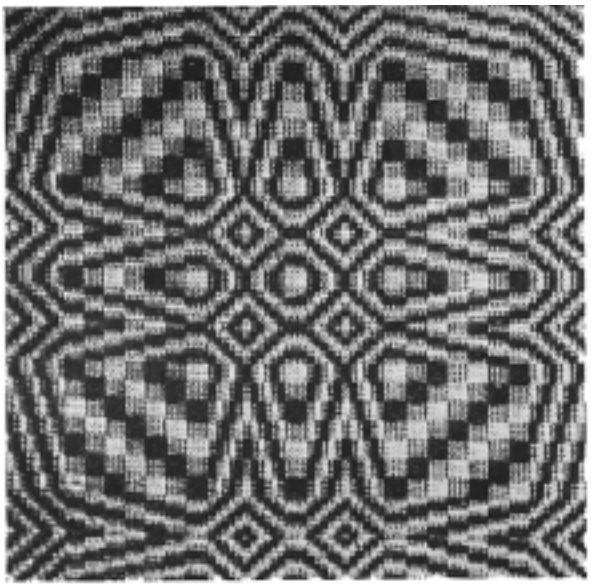


Figure 5 (above)
Figure 2 (lower left)
Figure 6 (lower right)

already done so. Try them in combination with a known pattern, or use several for the first experiment.

When you stop to think about it, various combinations will suggest themselves to you, and you don't know what the results will be until you are weaving. Therein lies the thrill of discovery.

In weaving this combination of unrelated patterns, start with the first on the left, and weave "star" fashion or "rose" fashion, as you prefer. I always weave both ways. After you have finished all the patterns, perhaps a few other methods of treadling can be used with good results. Surprisingly good "accidental" designs are often found in this way, which can be further developed in later warps. Always keep a record of all steps for later reference.

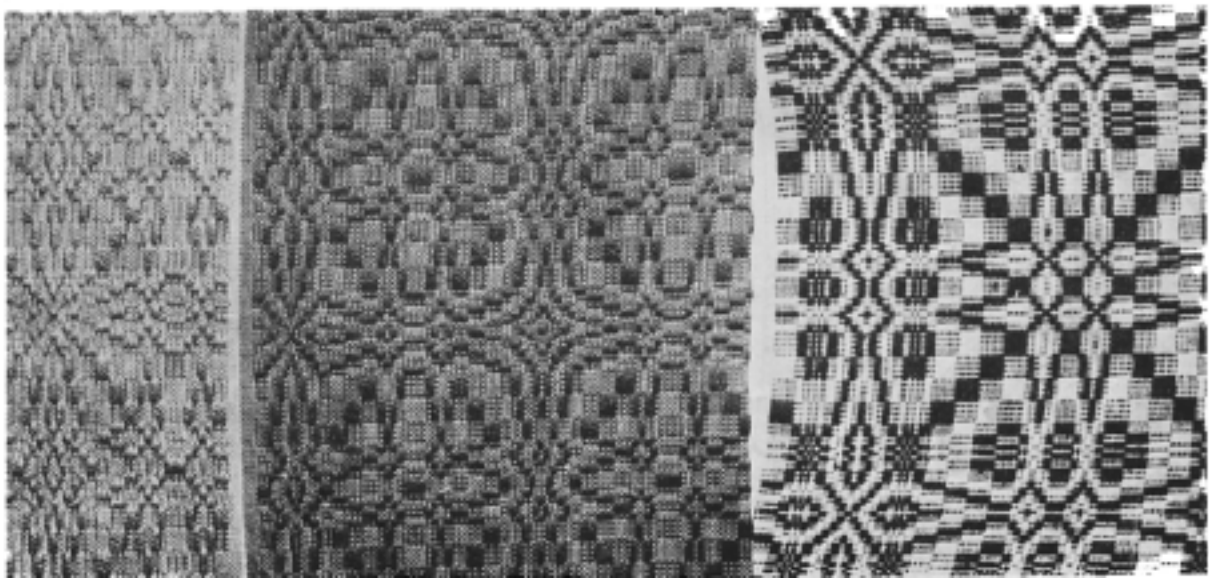
Right here I want to say a few words about colors and yarns. In weaving this experimental warp, use up whatever odds and ends you happen to have on hand. I use a different color for each pattern, and sometimes each pattern has a separate color for its section of the warp. When you have selected a small bit of the weaving to use in a later warp, plan to have the warp long enough, so that you can weave each design, in a number of color combinations. Then, if you want a larger sample for your portfolio, you can select the best of these small blocks for reproduction.

To illustrate this method of designing I will give here the results of one of my own attempts.

Figure 1 shows a part of the original piece of cloth. The patterns used are Big Pine Burr, a variation of Honeysuckle, and a portion of a design seen in a Swedish weaving book. In weaving for the Honeysuckle design, I sow in the center of this section a square block surrounded by four small figures which somewhat resembled butterfly wings, but they were unconnected. In the corresponding section of the Big Pine Burr design there were a similar set of wings, but these were connected vertically, instead of horizontally as they are in nature, by the insect's body.

Right here I cut the finished cloth from the loom, and rethreaded three new variations which I hoped would give me the butterfly design. All were woven

(Continued on page 30)





No. 231. Three-Piece Suit with Cardigan Coat in Glow Crinkle

THREE-PIECE SUIT WITH CARDIGAN COAT IN GLOW CRINKLE

No. 231 — Skirt, Sweater, Coat

SIZE 16

SKIRT

8 balls Glow Crinkle in Wine 2219

1 circular steel needle No. 4 (mill. gauge)

1 bone crochet hook No. 4

25 inches silk elastic ⅜ inch wide

Cast on 280 sts. for lower edge of skirt. Knit 3 inches. Then decrease by knitting every 27th and 28th sts. together for one round (10 decreases). Continue to decrease 10 times with decreases equal distances apart in one round every 3 inches until there are 5 decrease rounds. Skirt measures now 18 inches. Then decrease 10 times with decreases equal distances apart in one round every 2 inches until there are 5 decrease rounds. After last round of decreasing K 5 rounds. Bind off. Work 5 rounds of single crochet around bottom of skirt. Make a beading at the top of skirt, running an elastic through the required length.

SWEATER

4 balls Lady Helen in Tan

1 pair No. 5 needles (mill. gauge)

2 pairs No. 3½ double pointed needles (mill. gauge)

Back

Cast on 84 sts. on No. 3½ needles.

For Ribbing, K 1 st., P 1 st., repeat across row. Repeat until there are 30 rows.

Still using No. 3½ needles increase 7 sts. in one row by knitting twice in the first st., twice in the 13th st., then twice in every 14th st. There are now 91 sts. on needle. Change to No. 5 needles and purl across next row.

Work Stockinette Stitch (K 1 row, P 1 row) for 30 rows.

For Popcorn Stitch Yoke, (Note: Be sure there are always an uneven number of stitches on needle when working Popcorn Stitch).

1st Row, K 45 sts., P 1 st., K 45 sts.

2nd Row, P 44 sts., K 1 st., P 1 st., K 1 st., P 44 sts.

3rd Row, K 43 sts., P 1 st., K 1 st., P 1 st., K 1 st., P 1 st., K 43 sts.

Continue increasing 2 sts. every row, 1 stitch on each side of Popcorn Stitch Yoke until all 91 sts. are being worked in Popcorn Stitch.

For Armholes, Decrease 2 sts. at beginning of every row for 12 rows, thereby decreasing 12 sts. on each side of back. There are now 67 sts. on needle. Continue working Popcorn Stitch until 32 rows have been worked.



No. 231. Sweater in Lady Helen

For Shoulders, Bind off 4 sts. at beginning of every row for 16 rows, thereby decreasing 16 sts. on each side of back. Bind off remaining 35 sts. for back of neck.

Front

Cast on 94 sts. on No. 3½ needles.

For Ribbing, Work same as back.

Still using No. 3½ needles increase 7 sts. in one row by knitting twice in the first st., twice in 17th st., twice in 16th st., then knit twice in every 15th st. There are now 101 sts. on needle. Change to No. 5 needles and purl across row.

Work Stockinette Stitch for 25 rows.

For Popcorn Stitch Yoke.

1st Row, P 50 sts., K 1 st., P 50 sts.

2nd Row, K 49 sts., P 1 st., K 1 st., P 1 st., K 49 sts.

3rd Row, P 48 sts., K 1 st., P 1 st., K 1 st., P 1 st., K 1 st., P 48 sts.

Continue increasing same as back until all 101 sts. are being worked in the Popcorn Stitch.

For Armholes, Still working Popcorn Stitch, make armholes same as back.

Work Popcorn Stitch for 26 rows.

For Round Neck, Work Popcorn Stitch for 26 sts., slip on holder, bind off 25 sts., work remaining 26 sts. in Popcorn Stitch. On neck edge of work decrease 10 sts. in 10 rows by decreasing 2 sts. at beginning of each row. When 2 sts. have been decreased, start decreasing for shoulder same as back.

Work other side of front to correspond.

Sleeves

Cast on 11 sts. on No. 5 needles.

Working Popcorn Stitch, increase 2 sts. at beginning of every row for 28 rows, thereby increasing 28 sts. on each side of sleeve. There are now 67 sts. on needle.

For Popcorn Stitch Point.

1st Row, P 2 sts., work Popcorn Stitch across row, purling last 2 sts.

2nd Row, K 3 sts., work Popcorn Stitch across row, knitting last 3 sts.

Continue decreasing 1 st. on each side of point until point is completed. Change to No. 3½ needles and purl across row, purling last 2 sts. together, thereby making 66 sts. on needle.

Cuffs, K 1 st., P 1 st., repeat across row. Repeat for 22 rows. Bind off loosely. Sew up seams, and press.

For Neck Edge, Using 4 No. 3½ double pointed needles pick up 90 sts. and K 1 st., P 1 st. and repeat around row. Repeat until there are 8 complete rows. Then with a large needle bind off loosely.

CARDIGAN COAT

8 balls Glow Crinkle in Wine 2219
1 pair No. 4 needles (mill. gauge)
1 pair No. 3½ needles (mill. gauge)
10 bone buttons

Back

Cast on 90 sts. on No. 4 needles.

For Ribbing, K 1 st., P 1 st., repeat across row. Repeat for 20 rows.

Work Stockinette Stitch (K 1 row, P 1 row) for 108 rows.

For Armholes, Decrease 2 sts. at beginning of every row for 12 rows, thereby decreasing 12 sts. on each side of back.

Work Stockinette Stitch even for 40 rows.

For Shoulder, Decrease 4 sts. at beginning of every row for 16 rows, thereby decreasing 16 sts. on each side of back. Bind off remaining 34 sts. loosely.

Front

Cast on 46 sts. on No. 4 needles.

For Ribbing, Work same as back.

Work Stockinette Stitch for 108 rows.

For Armholes, Decrease 2 sts. at beginning of every row on armhole edge of work only for 12 rows, thereby decreasing 12 sts. There are now 34 sts. on needle. Work even for 34 rows.

For Neck, Decrease 2 sts. at beginning of every row on neck edge only for 10 rows. Then start decreasing for shoulder same as back on armhole edge only. At the same time continuing to decrease 2 sts. at beginning of every row on neck edge until 18 sts. have been decreased in all on neck edge.

Work other side of front to correspond.

Sleeves

Cast on 10 sts. on No. 4 needles.

Working Stockinette Stitch increase 2 sts. at beginning of each row for 28 rows, thereby increasing 28 sts. on each side of sleeve. There are now 66 sts. on needle.

Decrease 2 sts. every 8th row, 13 times, thereby decreasing 13 sts. on each side of sleeve. Work even until sleeve measures 20½ inches. There are now 40 sts. on needle.

Cuff, Change to No. 3½ needles and K 1 st., P 1 st., repeat across row. Repeat until there are 20 rows. Bind off. Sew up seams.

Neck Band

Using No. 4 needles, pick up 88 sts. around neck. K 1 st., P 1 st., repeat across row. Repeat until there are 8 rows. Bind off loosely.

Bands for Edges of Front

Cast on 11 sts. on No. 3½ needles.

Work Popcorn Stitch (K 1 st., P 1 st.) for 22½ inches. Bind off.

Work second band to correspond for other side of front. Form first buttonhole 1½ inches from end by binding off 3 sts. in center of band. Next row cast on 3 sts. Work 1 buttonhole every 2¼ inches ending with last buttonhole ¾ inch from end of band, making 10 buttonholes in all. Sew bands to front edges of sweater and sew on 10 buttons.

Lace Dress with Hat in Glow Crinkle

(Continued from page 15)

Collar

Do chain st. as long as scarf length is desired. S.C. around make 4 in. band. Sew on to neck of dress and tie ends in knot in front of waist or any other way desired.

HAT WITH BRIM IN GLOW

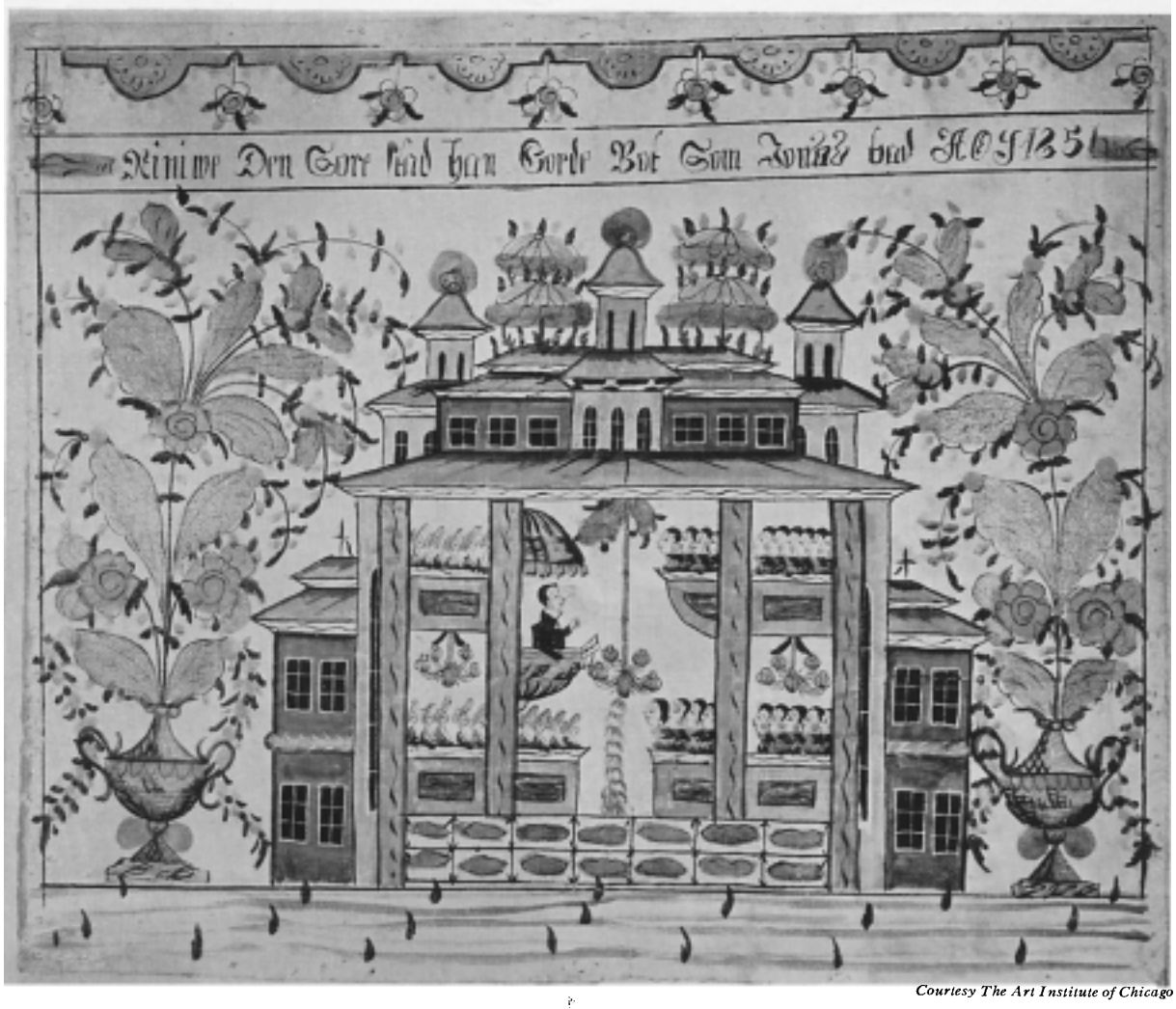
No. 2 crochet hook —

2 balls of glow-red 2218

Chain 3 and fasten, work 8 s.c. in this ring picking up only inside loop of each st. in previous row. Work 2 s.c. in each st. Work next 3 rows with 2 s.c. in 1st, 1 s.c. in next st. Next row 2 s.c. in each st. Work next 2 rows plain. 2 s.c. in every 3rd st. next row. Work next row plain. On next row increase every 3rd st. Increase every other row until work measures 7 inches in diameter. Decrease every 3rd st. on next row. Crochet 1 row plain. Decrease again. Continue to decrease until there is the desired headsize. Crochet about 14 rows plain until hat fits head. Once around hat increase every other st. Crochet plain until brim is 2 inches wide. Use medium weight hat wire and crochet in around edge of brim. Turn up in back where wires join and fasten to crown.

Bow

Crochet chain 36 inches long. Crochet round and round until work measures 1½ inches wide. Tie in flat bow and sew on hat.

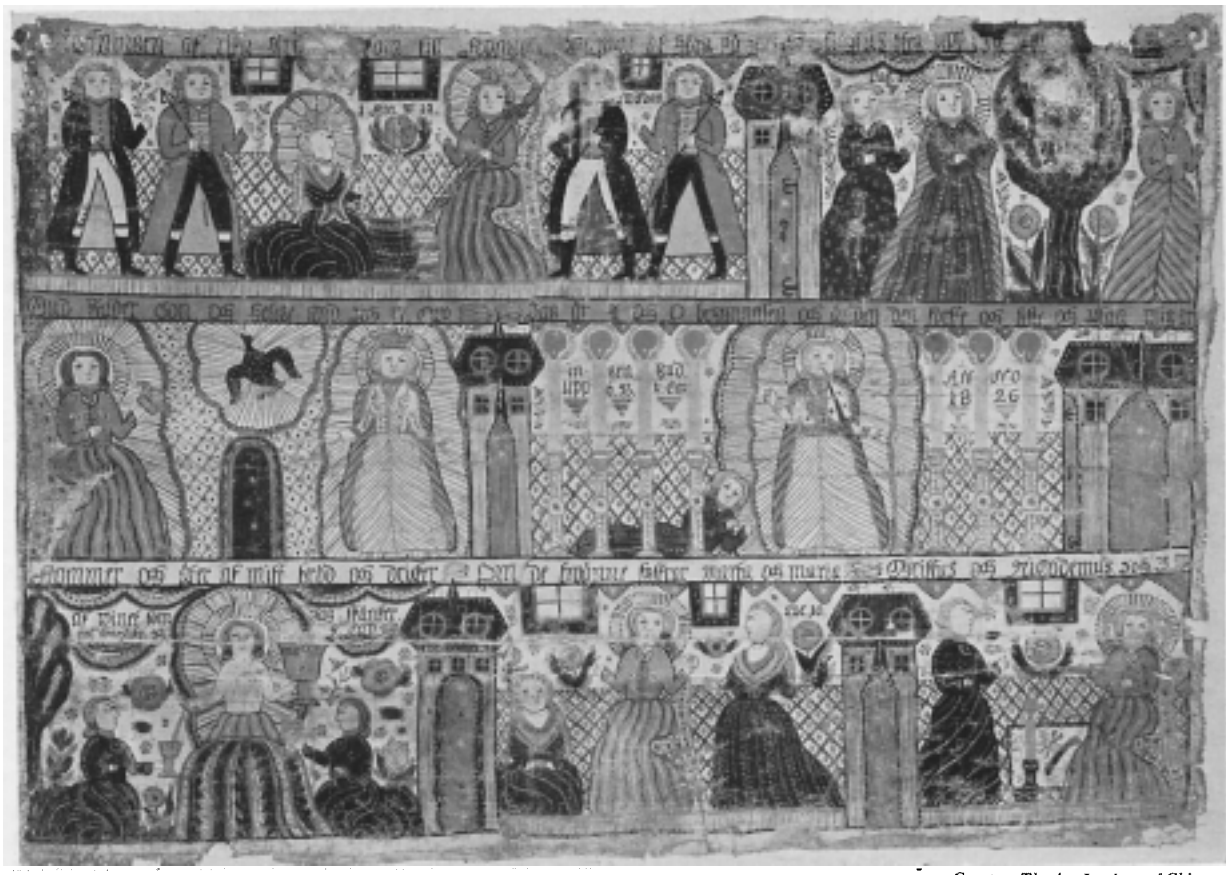


Courtesy The Art Institute of Chicago

(Above) Swedish Wall Decoration — "Jonah Preaching to the People of Nineveh." Dated 1851. Signed "A.O.S." From Florence D. Bartlett collection. (Below) Swedish Wall Decoration — "The Children of Israel Dancing before the Image of the Golden Calf." Dated 1808. From Florence D. Bartlett collection

Courtesy The Art Institute of Chicago





Courtesy The Art Institute of Chicago

Swedish Wall Decoration — "The Queen of Sheba Listening to the Wisdom of King Solomon." From Florence D. Bartlett collection

A NEW CANVAS TO PAINT

By Marie Didelot

IN THIS complex civilization of ours, where art conceptions are sophisticated, primitive art forms by contrast have an unusual attraction. We smile at the imperfect execution, we chuckle at the naïve conceptions, but at the same time they compel our attention. Swedish wall hangings, a phase of art which has been practised in Sweden since the fifteenth century, come within this primitive classification, although these same wall hangings were in favor so recently as the nineteenth century.

On festive occasions, every member of the family was an artist whose work was put on exhibition for all the world to praise and admire, and the walls of the peasant cottage, and sometimes the ceilings, were then covered with these painted canvases. Because they loved people, their most popular subjects were people, and because they were religious in nature their people were most frequently Biblical characters, although worldly subjects, allegories dealing with the church, historical episodes, as well as floral and bird studies, were also depicted. Removed from their natural environment, these hangings are still interesting. Their decorative quality has lost none of its charm, while the naïve and unconscious humor of the peasant artist gives them a quality of freshness which is absolutely irresistible. While to the modern mind, the conceptions are humorous and unconventional, there was no attempt at humor on the part of the artist. The Children of Israel are dressed in the costumes of the Swedish peasant, Joseph as governor of Egypt has a three-cornered red hat, and he smokes a meerschaum pipe, while Herod, at his palace door, is clad in jackboots, tight breeches, and a long-tailed coat.

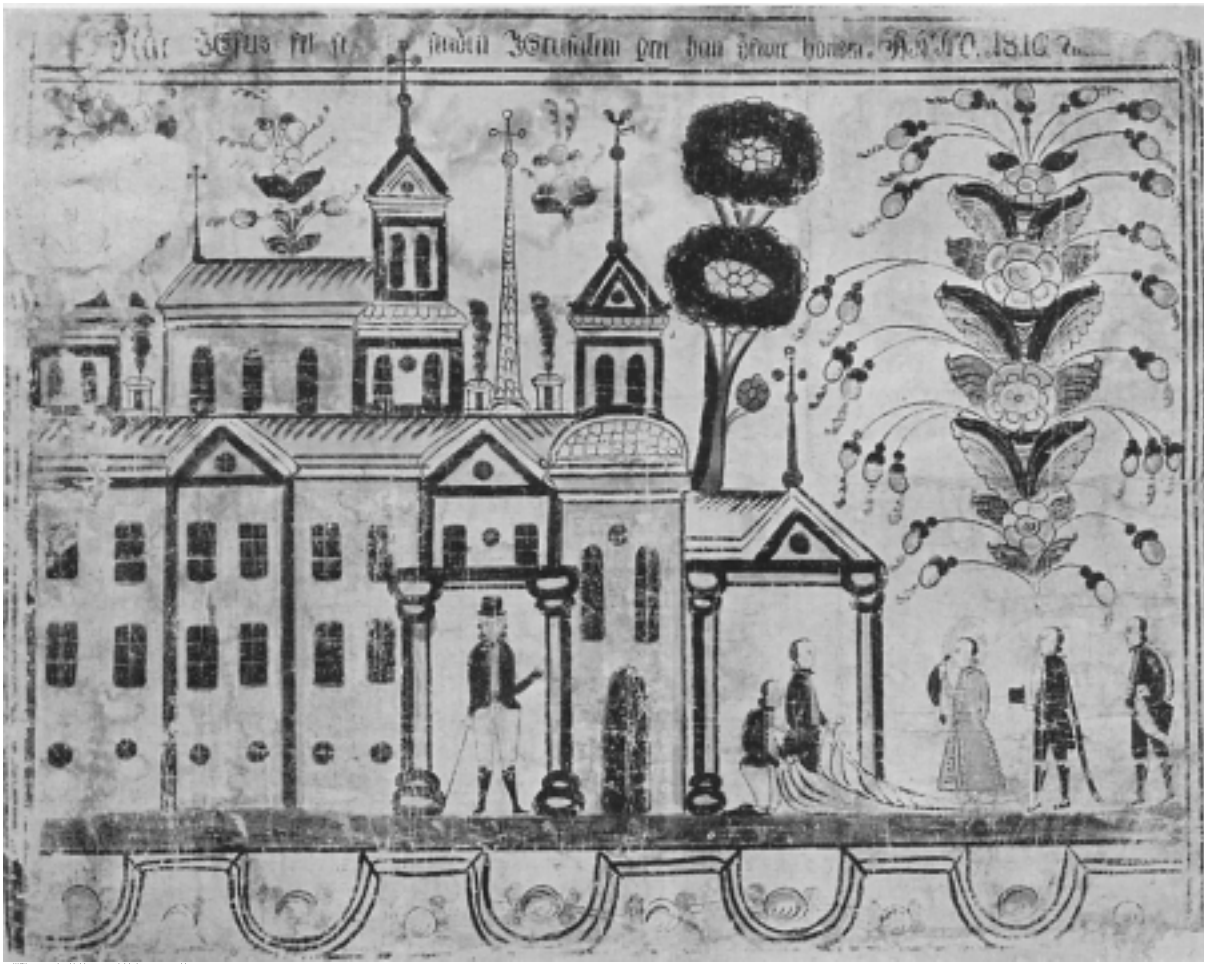
A child might have executed some of these paintings. The characters take on the angular outlines common among untrained artists. A circle, with dots in it for eyes, becomes a face, a small line represents a mouth, bushes grow into ornate, colorful trees that are taller than large houses, entire sides are removed from houses so that activities of the people within can be revealed. It is a poster art developed by vivid imaginations in brilliant colors, but there is a sincerity about it that wins the admiration and respect of art critics. Now the peasant has destroyed his wall hangings as something beneath the dignity of his household, but the world at large has discovered that these same hangings are art treasures of merit. Even in modern America there is a place for this quaint art, and since the skill is easily developed, and the technique of the peasant art is easy to follow, it can form the basis for numerous handicraft projects. While it is a new art in this country because the authorities in Stockholm have been adamant in their refusal to allow any exportation of peasant art, the only collection of any size being a gift to the Art Institute of Chicago from Florence Dibell Bartlett after the authorities in Sweden had given special permission, it is easily imitated.

When during the course of the nineteenth century, the wall hangings were produced in large numbers, the peasant artists began to use paper instead of linen which had been in vogue for many centuries. A coat of white paint is put on the background of the cloth or paper, while bright reds, blues, greens and yellows are painted on in bold strokes over the outlines of the design which have been lightly penciled or traced in some way over the material. Burlap, canvas, or coarse linen can be used, although the modern beginner who desires to reproduce a wall hanging of this kind is wise to make his first one on some sort of heavy, coarse paper which absorbs paints without smearing.

If the technique is varied, while at the same time retaining the conception of the figures on the

(Continued on page 31)

Courtesy The Art Institute of Chicago



Swedish Wall Decoration — "Jesus' Entry into the City of Jerusalem." From Florence D. Bartlett collection

SPANISH STITCHES

By Mary Louise Foster

IN THE long, slow evolution of civilization, the record written on vellum, or printed on paper, gives us only facts, or points-of-view, of comparatively recent date. Before either of these forms existed, man painted in outline the crude pictures of animals on the walls of his cave, wonderfully vivid in their simple lines, yet revealing to us the kind of animal whose habitat was in that region. These records are found in the caves of Altamira in Spain, and in the southern part of France. They fill us with admiration for that primitive man, who had so great an interest in the animal life about him that he strove to reproduce it. Then, there are the stories chiselled upon the pyramids and obelisks in Egypt. They tell us of their emperors, their dynasties, and their wars. Very interesting and illuminating concerning certain events of importance to the country, perhaps, but omitting records of the social conditions, of the influence of new racial contacts, and of the industrial life of the community. For such facts we must turn to other forms of record, quite as enduring as the chiselled stone or the written word. The embroidered cloth, the woven rug, the delicate lace tell their story vividly and truly of that remote past. They are the silent witnesses of the subtle influence of race upon race, of nation upon nation, of international relations, and of the fine imaginative quality, which necessity develops.

These evidences of the daily life of men and women of the long, long ago tell a fascinating story. From the stone arrowheads, which from time to time we dig up in the woods and fields about us, we can picture to ourselves how the Red Man hunted before our advent. And so, likewise, from scraps of linen and cotton and pottery, which have been preserved by chance in marriage-chests, in tombs, or temples, we can learn something about the domestic arts and crafts. By fitting together these scraps, as one fits in the bits of a jigsaw puzzle, one gets finally a restoration of the work, centuries old, worn, and perhaps dirty, but, nevertheless, a true example of an ancient craft. And, if one compares a similarly restored piece from some other country, one may perhaps be able to reconstruct evidence of international communication, otherwise obscure.

A personal experience will illustrate my meaning. I was sitting by chance at a luncheon next to a medical missionary, who had returned to this country after many years of service in India. I was wearing a lace scarf recently made in Granada after a pattern inherited from the time when the Moors had their splendid capital in that place. The design showed clearly on the blue background of my dress. She looked closely at the scarf, asked me where I got it and then said: "I have the duplicate of it. I will show it to you later. Mine was made for a wedding gift for me by the young girls in the village in India where I lived for years." And later she showed me her scarf. The net, the design, the needlework, all were the same! How came it to pass that the same pattern was in use in regions so far removed? It seems clear that the Arabs, when they came to Spain, brought with them the art of lace making, which they themselves had received from India and Persia.

A rich civilization was brought to Spain by the Moors. By irrigation they converted the arid waste of Estremadura, a province in western Spain, into highly productive flax fields. The spinning and weaving of the flax became a domestic industry, yielding not only enough linen of all grades for home consumption, but enough also for export. Today very few hand looms are still in use. The workers are old and feeble and not long for this world. With their death will cease this time-honored craft. Wheat is now the chief agricultural product of Estremadura, but for the most part the whole territory is given over to the huge flocks of sheep which find winter pasturage there.



Native costumes of Lagartera







A similar story can be told of Andalusia, that was the very centre of Moorish dominion. Under their initiative the silkworm culture was very extensive, and unsurpassed silk and velvet were made. These stuffs were eagerly sought by royalty and nobility for their own splendid garments and for the rich caparisoning of their horses. Cotton, also, known today by the Arabic word, "algodón," was extensively cultivated and woven into cloth. Now, none of these industries exists. Only the embroidered treasures of State and Church reveal the excellence of that handiwork and the beauty and decorative quality of the needlework.

The Arabs, although they appropriated freely from their Persian and Byzantine predecessors, did, however, possess their own individual characteristics, which developed rapidly under the favorable opportunities in Spain. Their special type of decoration was the rich combination of lines consisting of geometrical figures interlaced and spreading over the surface. It produced a highly decorative effect. The Moorish women, during the long hours of their harem life, made use of the same designs for their needlework. And the Spanish girl carried on both the art and the craft, for she was taught that she was ready to marry when she knew her catechism and her stitches. "Writers of histories make mention that, in old time, there was wont in Spain, great wagers to be laid, who would spin or weave most, and times were appointed to bring forth their work to shew it and give judgment of it. And great honor and praise was given unto them that labored most diligently." * While probably these contests no longer exist, it is true that in the villages off the main-traveled road, much time is spent on embroidery. The rolls of homespun are being taken out of the family chests and the old designs copied. The finished table scarf or cushion cover is then brought to Madrid or other large town or city by women dressed in the native costume, who give an accent of picturesqueness to the transaction. In these embroideries black, a favorite color with the Arabs, is the prevailing color. Red and blue are occasionally combined, as well as blue and raw sienna.

Figure 1 illustrates a sampler and shows what stitches the Spanish girl was taught. It is very old

* Vives' Instruction of a Woman, Court of Queen Catherine. "Vives and the Renascence Education of Women," Foster Watson, N. Y., 1912.

Figure 1 — Spanish Sampler

Figure 2 — Camels Hair Rug

Figure 4 — "Laid" Stitch

and worn and faded, but still shows vividly the type of stitch and of decoration in use. The former is what is called "laid" work, such that the same design appears on the reverse side of the cloth. A slight variation, and one gets what looks like a loop, but which is not actually. It recalls the Chinese type of embroidery. The colors in the sampler are red and blue with a very little green in some of the forms; the thread is fine; hence the lacy effect of the decoration.

Even in rugs the black and white effect is sought after. Figure 2 illustrates a modern camel's-hair rug. A form of popular decoration, copied from architectural motifs, may be seen in the wide white band, and again as a part of the central portion. It is called "the pinnacle," and is very conspicuous on Moorish buildings. A variety in size of thread produces the wavy lines. Worked in over the black and white, one often sees brilliant colors, reproducing the oriental rug in appearance.

A further development of the "laid" stitch, universally called the "Spanish stitch," is produced by the use of a heavy worsted. Black is the color invariably used. Figures 3, 4 and 5 illustrate this stitch. The design here, too, is accurately repeated on the reverse side; in fact the upper part of the scarf (Fig. 3) has been folded over so that it shows the reverse side. The design is the same on the wrong side. Occasional knots differentiate the two sides. The introduction of the strange animal-form indicates Persian influence, while the shield, placed between the two animals, connects the design with some Spanish family. Perhaps the family was in fact a "mozarabe" family, i.e. a Christian family living under the dominion of the Moors but preserving its own laws and customs. A similar treatment appears in Figure 4.

In Figures 5 and 6 we have the introduction of flower forms. These no more than the animal forms have resemblance to any product on sea or land, but reveal the exuberance of the Moorish imagination. The design, in greater simplicity, came from Persian and Byzantine sources. Figure 6 was originally a sleeve made for the fiesta frock of a girl of Toledo. It had a cuff heavily embroidered in black.

Drawn work, known as "deshilado," is used on linen. An illustration of this type is shown on the edge of the sampler, Figure 1. Appliqué was another style used especially on the altar frontals, of

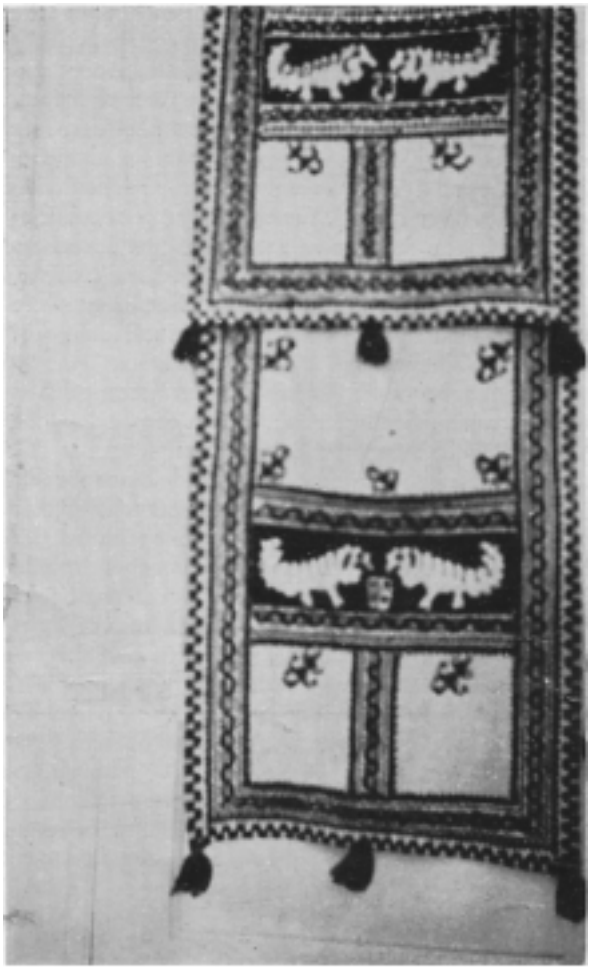


Figure 3 — "Laid" Stitch

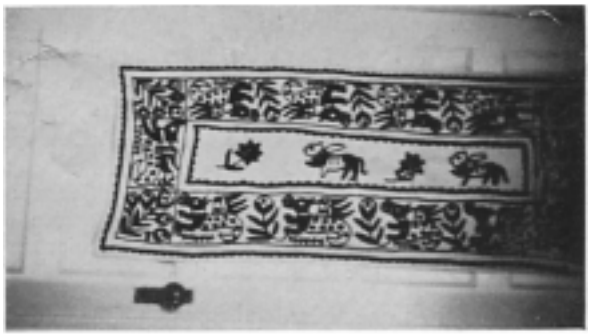


Figure 5 — "Laid" Stitch



Figure 6 — Flower Forms

which there is a magnificent collection in the monastery of Guadalupe.

Queen Isabella, much as she hated the Moors and whose banishment from Spain she accomplished, had the same love of embroidery as her foes. Her recreation from the hardships of camp and heavy governmental duties was embroidery, enriched with gold and silver thread, for the altars of the cathedrals. But the decorative arts were not Isabella's only preoccupation. She made her husband's shirts, of which we have lists telling that they were worked in the "Spanish stitch" in black and gold, or even in black alone.

The daughters of Isabella were accomplished needlewomen. Catherine of Aragon introduced the "Spanish stitch" to the English Court, and in the difficult years with Henry VIII found solace for her lonely hours in embroidery. Mary was taught this needlecraft, and during her reign she preserved the traditions of her mother and grandmother. In the Victoria and Albert Museum is a jacket-tunic said to have belonged to Queen Elizabeth. It is of linen worked entirely with black silk with the characteristic floral designs of the period.

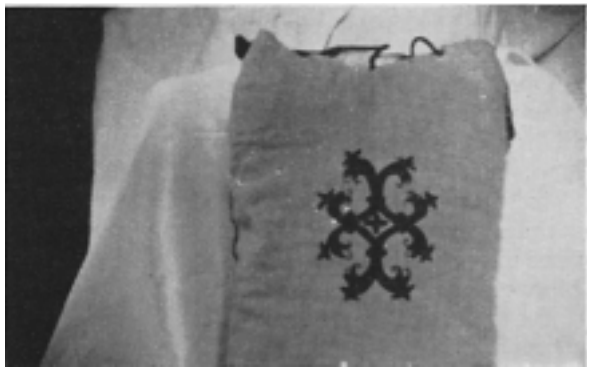


Figure 8

Within recent years lovers of these passing arts and crafts have established the Museo de Artes Industriales in Madrid where they are rescuing these works from destruction. The copying of the motifs is encouraged. One of the recently revived designs is shown in Figure 8, the double-headed eagle of Charles V. And so this ancient art of needlework is being preserved in various ways.

Harness Tapestry

(Continued from page 13)

5	6	Orange	5	4	Green
1	6	Orange	1	4	Green
6	6	Orange	5	4	Green
2	6	Orange			
			2	6	Orange
5	6	Green	6	6	Orange
1	6	Green	2	6	Orange

ILLUSTRATION No. 2

No. of Treadle	*Picks Pattern*	*Weft*	*Binder*	*No. of Treadle*	*Picks Pattern*	*Weft*	*Binder*
5	6		Bitter-sweet	2	6		Electric blue
1	6		Bitter-sweet	6	6		Electric blue
5	6		Bitter-sweet	2	6		Electric blue

Repeat in the same order, ending with the bittersweet.

Let's Design Some New Patterns

(Continued from page 19)

"rose" fashion, except the last, which was woven "star" fashion. These results are shown in Figure 2.

Again the cloth was cut from the loom and, using a new warp, I drew in an enlarged version of the last experiment, which is shown in Figure 3.

In Figure 4 we have a similar design, except that now the bold diagonal line of blocks of the figure in the center of the cloth has been further enlarged, so that now there are six blocks in line, and the center also has been changed. Yet I was not satisfied, because the four small diamonds in the central position were not connected on all sides as I wished them to be. However this same design woven "star" fashion, as shown in the lower part of Figure 4, is more pleasing than when woven "rose" fashion.

Figure 5 shows the design still further enlarged. With seven blocks on the outer diagonal, the design has now grown smaller wings inside the large wings. They also resemble "eyes" on the wings of the wild silk moths. The four diamonds in the center are now connected on all four sides. We now have a pattern suitable for coverlets, but probably for little else unless woven in fine silks. If you turn the page around so that you look at the picture from the corner, the design seems to be entirely different, a somewhat elaborated maltese cross.

Figure 6 shows another alteration of this family of designs, and this is woven "star" fashion. Here the double diamond design between the larger central figures has been reduced and reversed. Also, a small block or "table" figure has been inserted between the two parts of the design. We now have a large composite figure, made up of three distinct elements, or three smaller patterns. Many of the old Colonial drafts were composite designs, and I believe that it was in this way that many of the old weavers composed their own patterns.

For many people, these old Colonial drafts will never cease to be fascinating; but with all our improvements on the heavy, clumsy looms of Colonial

days, I see no reason why we of today should blindly accept the older drafts and stop right there. Those old master weavers did not accept everything without stopping to adapt and experiment with them. Why should we? Once we train ourselves to adapt the old patterns to our new uses, and are able to design new patterns for ourselves, then hand weaving will be an expression of our own age and not merely a dead art that has been temporarily revived.

A New Canvas to Paint

(*Continued from page 26*)

Swedish wall hangings, the application of this art is made more extensive. It may be used to decorate glass, it may be applied in coloring paper which is used to cover boxes of one kind or another, or it may be used for a border on scarves and towels. Because of the naïve conceptions, this form of art is one which appeals to children as well as adults regardless of the adaptation, or the purpose to which the finished piece will be put.

Painting on glass is one of the simplest forms, because it involves working with small units. For this particular type of decorative work, it is necessary to use a flat piece of glass, a plate or a flower bowl, for example, and in most cases uncolored glass of this kind can be purchased for a few cents. Usually the outer circle, which is about three inches wide, is the part on which a design is placed. The craftsman cuts a circle from a sheet of white paper the size of the dish upon which he is working, and marks off on it the part the same size as that of the glass which he expects to decorate. The design is drawn and worked out with crayon colors on this plain white piece of paper. One of the favorite themes among the peasant workmen were the five wise virgins and the five foolish virgins, a motif that will work out well for a border of the type required on the glass. The figures are alike, but individual differences, worked out by varying the color scheme on the costumes, provide contrast. When the design on paper is completed, it is pasted or clipped on the inside of the dish, and the workman reproduces the colors on the outside of the bowl with enamel paint. After the design is finished, the inside paper can be washed off, or preserved for another time.

For those who desire to work on a smaller scale than that which is necessary for the wall hangings, small designs can be worked out on paper which will be used to cover small boxes. Perhaps the most satisfactory arrangement would be to work out a design on the top cover, and allow the rest of the box to be a plain color.

When the design is on scarves, towels, table runners, curtains, or bags, the most satisfactory technique is the wax crayon color in designs on fabric, because articles prepared with this method can be laundered easily and safely, and, if they are ironed on the wrong side while they are damp, the color is not injured. The materials which are needed are only a pencil, paper, crayons, and a piece of fabric, the material ranging from unbleached cotton and canvas cloth to linen and pongee, depending entirely upon the use to which the article is to be put.

While it was the aim of the Swedish peasant to tell a story, to depict some scene with which he was familiar, an ideal which can be still faithfully followed in painting the wall hangings, it is wise to simplify the motif to a single figure which can be reproduced in a border repeat pattern when the crayon technique is used. The Queen of Sheba, or King Solomon, Jonah, or the Children of Israel are popular characters. The floral patterns are especially desirable. The minute details of the wall hangings cannot be reproduced with the crayons, but the suggestions of the peasant art can be used in subtle ways. The crayonex method has been explained in many different types of publications.

For a craftsman who has had experience with crayon work, numerous adaptations of the method suggest themselves, although for the novice the simplest method is undoubtedly that of painting the design upon cloth or paper. The painted glass is also an easy technique. While this art form, like many others, must be used only moderately, it can add interest and color to dark corners.

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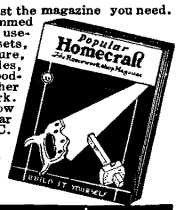
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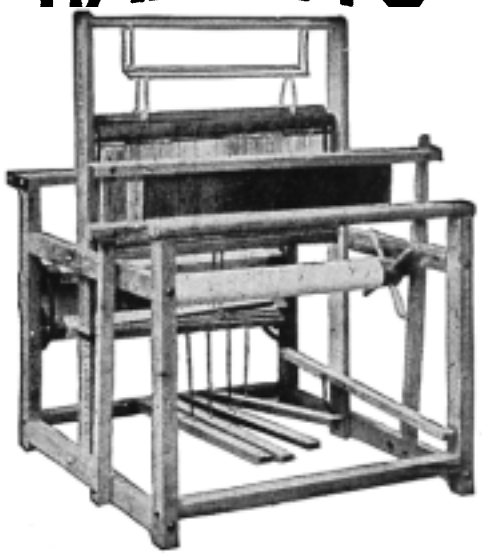
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EDITORIAL

MIDST the hectic happenings of the last three years, there is one trend in the arts that is fortunate and is showing an ever widening drift; it is the encouragement of the "modern" in style. Europe is definitely modern in its concept and we are rapidly approaching this state.

In a conservative city like Boston, two of the largest decorating shops have devoted their window displays in past weeks to modern furniture. No more are a few pieces shown on the display floors with an apologetic air. And the furniture shown — it is beautiful, functionally good, and refreshing in style; one window of 18th century furniture that was alongside palled because of its effeteness and lack of sincerity. The copies were garbled as is so often true.

In the editor's opinion, the modern is here to stay and the interest shown in it will be greater every day. Now it is universally accepted for public buildings, soon it will be for homes. For years I have felt that our arts could not be real if we had to confine ourselves to the figure or spirit of the old. In such a state of being there is but stagnation and no room for the imaginative creator. To depend on the antique for our furniture styles is just as absurd as to require that our clothing be antique in style. The modern age demands new concepts in clothes and it soon will in the arts. With a little encouragement our designers will be able to create just as beautiful things in the arts as they do in clothing; and the utilities of the age will be considered.

With the advent of a modern style, the creative designer will appear again in our midst and the hack copyist will go. If the work of the European and American artists and designers is any criterion, we can feel reasonably confident that we are laying the foundation for one of the great art movements of history and one that will be on a par with the Classical period in Athens, the Gothic period in Europe, or the Renaissance in Italy. The Modern movement is so radical in its departure and so embracive that it is simply bound to mean a major art movement if it is universally accepted. In a minor art movement the changes are slight and the line of demarcation between periods is so slight that one period merges into the other; such a movement is that in 17th and 18th century France from Louis XIII through the Louis XVI periods. The Modern movement, however, shows no such adherence to the past and is a total departure from the past. There are minor affinities but they can be traced to every period and every people; they are to be expected for any of man's work is the embodiment of what went before and what is around him.

A study of modern styling shows its diversity of content, radical departure in form and structure, use of a multitude of new materials. It simply is different. A major movement has its birth in this struggle for the new and thrives on artists strivings to be creative and express new concepts. It may be difficult for us to realize that we are witnessing the birth of a new art movement and it is still more hazardous to maintain that this movement will live as one of the great movements in history; but we can say this with a reasonable degree of confidence. When a movement is so widespread, and is accepted so readily, one can conclude that it has a substantial basis and a worthy reason for existence. In many of the arts our work is already on a par with that of any period; our new styles in architecture, the work of the great painters and sculptors; the production of minor crafts like glass, pottery, and textiles. In many of the others it soon will be on a par. Crafts that were moribund, like tapestry weaving, will have a revival for the only way in which one can have modern tapestry is by having it woven. When the antique was in fashion, the tapestry weaver did not have a chance as the antique could be had as cheap as modern weavings.

The artist and craftsmen have much to gain and nothing to lose if the modern style holds sway. While period was the rage, the most desirable things were genuine antiques; the artist and hand craftsmen got the drippings. In a reversal of trend, the present day artist will see his work acclaimed and buyers of art will be purchasing from living men instead of bidding ridiculously high prices for

(*Continued on page* 32)

Miniature Patterns for Hand-Weaving

PART II

By Josephine E. Estes

THE term miniature often suggests the idea that some object appears in extremely small size. However, we find that anything that is greatly reduced from its original size is a miniature. In some cases, the original may be of a composite nature, such that even when very much reduced, it still is not diminutive. Nevertheless, all the various details of the original must be used and the proportion between them must be kept as accurately as possible in order to obtain a true miniature.

As applied to patterns for hand-weaving, the term indicates that some pattern which originally required a large number of threads has been reduced to its smallest terms, but remains complete. If it is not complete, it is not a true miniature. In the HANDICRAFTER for July–August, 1932, is an article on miniature patterns. Several drafts are given, most of which produce fairly accurate miniatures of some of the simpler patterns familiar to hand-weavers. They include Sweet Briar Beauty, Star of Bethlehem, Martha Washington, Whig Rose and Queen's Delight. A glance at some of the more elaborate patterns shows that they, too, can be reduced to miniatures.

Many of the historic patterns of interest to the weaver consist of a group of small figures alternated with a large figure which may be of similar design, as in patterns of the Lover's Knot type, or of sharply contrasting design, as in Irish Chain. To use, as an all-over, the small figure from one of these patterns gives a small pattern, but not a miniature, since it is incomplete.

1. One of the more elaborate patterns which can readily be reduced to miniature is Wreath Rose. As will be seen in Illustration No. 1, this pattern consists of groups of small roses in wreaths alternating with large roses. To use one figure without the other would not produce a miniature, but a variation in arrangement may be made, provided that both figures appear. Such a modification is shown in the sampler in Illustration No. 5, where the small rose is used for the entire center section of a square and the large rose appears in each corner. The sampler shows only one corner, but it serves to demonstrate how the pattern is arranged. It also shows the pattern woven as drawn in, with the result in the Lover's Knot style. The original of this pattern requires nearly 200 threads and has an overshot of 13. The miniature requires 88 threads and has an overshot of 7, making it a more practical size for general use.

Treadling Drafts for Wreath Rose:

As in Illustration No. 1:

Group of Small Roses

Treadles	Times
1–2	3
2–3	2
1–2	2
2–3	2
1–2	3
1–4	1
3–4	1
2–3	1
1–2	2
2–3	1
3–4	1
1–4	1
1–2	3
2–3	2
1–2	2 — Center

Reverse order.

Large Rose

1–4	5
3–4	2
1–4	2
3–4	6
1–4	2
3–4	2 — Center

Reverse order.

As in 2nd pattern in sampler:

Group of Small Stars

Treadles	Times
2–3	3
1–2	2
2–3	2
1–2	2
2–3	3
3–4	1
1–4	1
1–2	1
2–3	2
1–2	1
1–4	1
3–4	1
2–3	3
1–2	2
2–3	2 — Center

Reverse order.

Large Star

3–4	5
1–4	2
3–4	2
1–4	6
3–4	2
1–4	2 — Center

Reverse order.

2. The Maltese Cross is a very satisfactory pattern with which to work. The variety of lines, angles, curves and figures found in this pattern is a bit unique. The cross appears when the pattern is woven in free style, as shown in Illustration No. 2. If the weaving is done as drawn in, it results in a pattern which resembles Christian Ring, with four-pointed stars between the rings. A number of interesting borders may be developed from this pattern. Some of them are shown in the sampler in Illustration No. 5. The overshot in this miniature is only

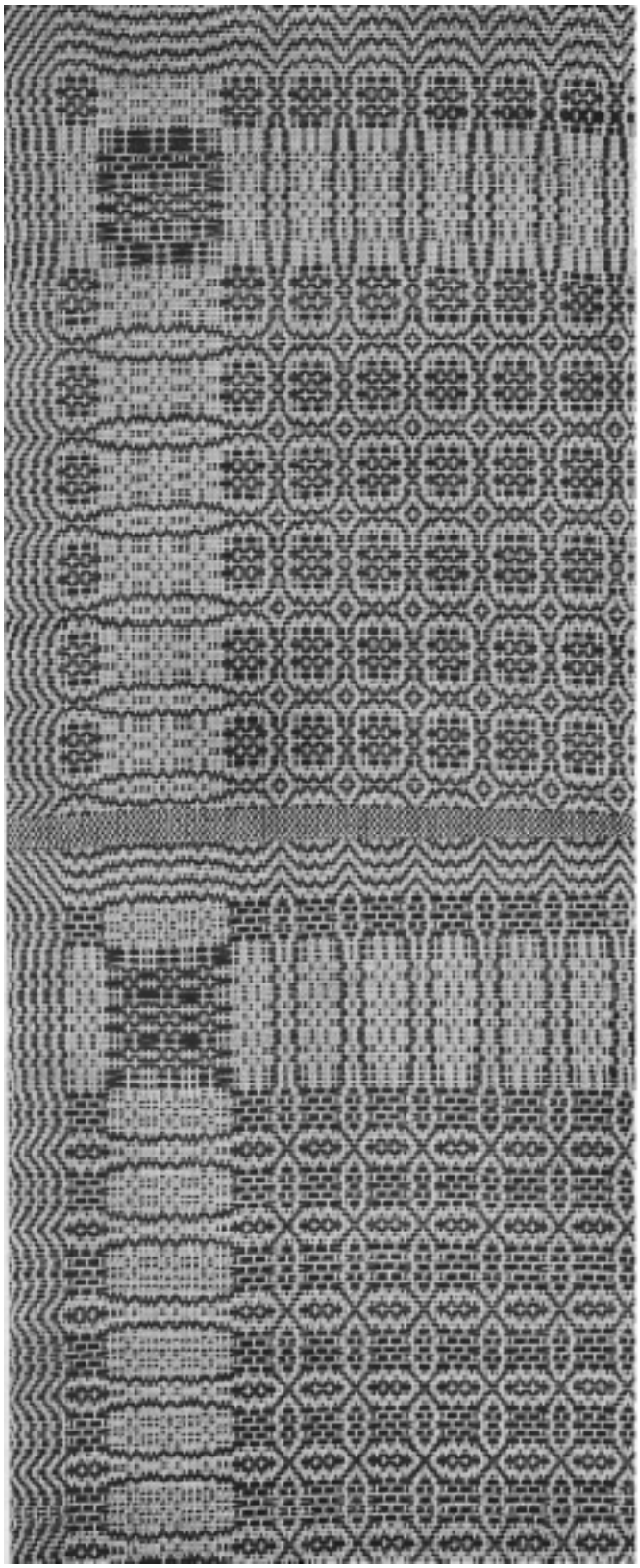


Illustration No. 1. Wreath Rose



Illustration No. 2. Maltese Cross

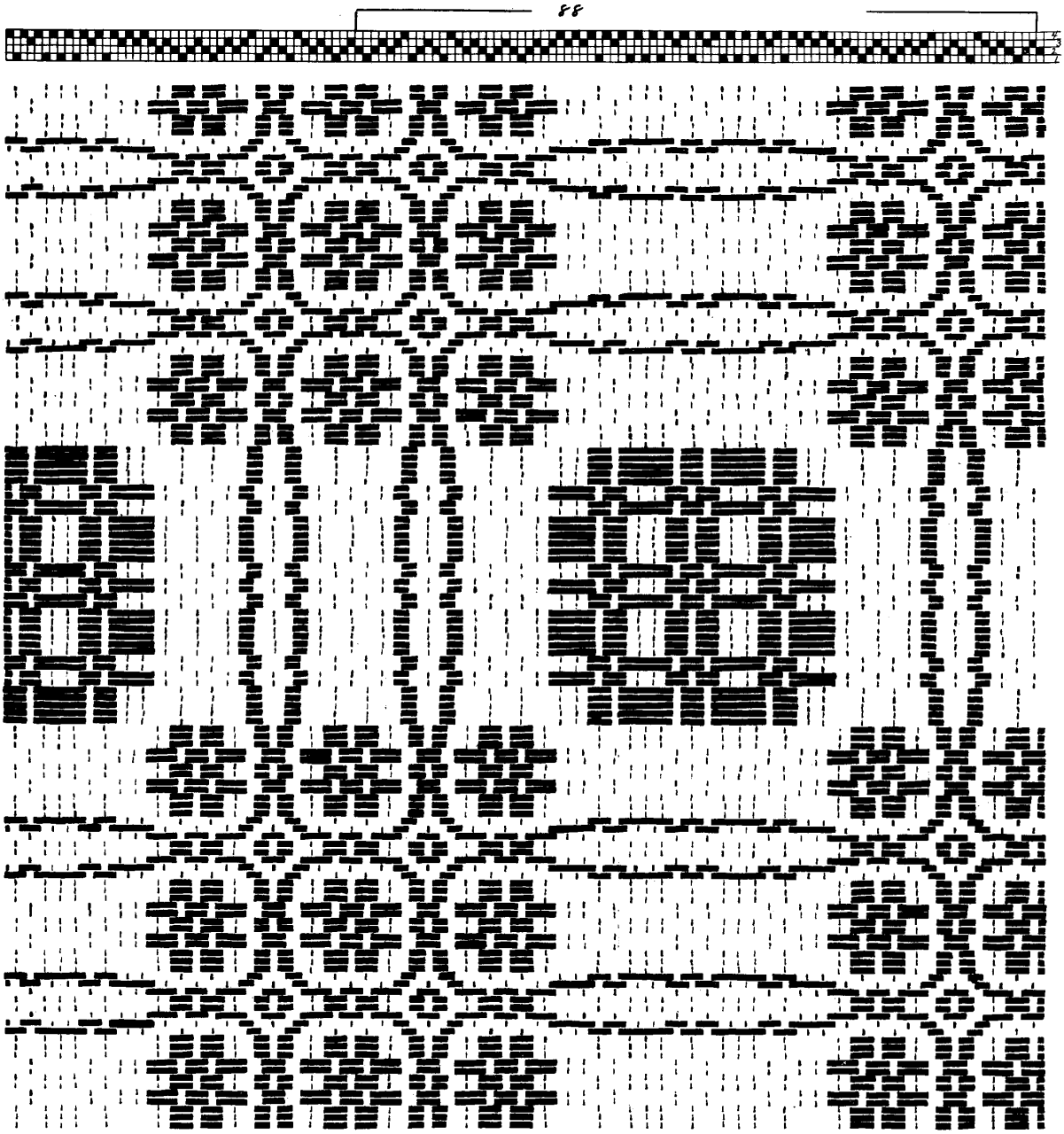


Illustration No. 1
Miniature after Wreath Rose

four threads, making it a good pattern for general work where a fine, close effect is desired.

Treadling Drafts for Maltese Cross:

Pattern in Illustration No. 2:

Border:

Treadles	Times	Treadles	Times
2–3	1	1–4	1
1–2	1	3–4	1

Repeat as desired.

Main pattern:

Treadles	Times	Treadles	Times
2–3	2	1–4	1
1–2	3	3–4	1
1–4	3	2–3	1
3–4	3	1–2	2
2–3	3	2–3	3
1–2	2	3–4	3
2–3	1	1–4	3
3–4	1	1–2	3
1–4	1	2–3	2
1–2	2	1–2	2

2nd pattern in sampler:

Treadles	Times	Treadles	Times
1–2	3	3–4	1
2–3	3	1–4	1
3–4	3	1–2	2
1–4	3	1–4	3
1–2	2	3–4	3
1–4	1	2–3	2
3–4	1	1–2	3
2–3	1	1–4	2
1–2	2	1–2	2
2–3	1	1–4	2

1st border in sampler:

Treadles	Times	Treadles	Times
1–4	1	3–4	1
1–2	2	1–4	2
2–3	1	1–2	4 — Center

Reverse order.

2nd border in sampler:

Treadles	Times	Treadles	Times
1–2	1	1–4	2
1–4	1	1–2	2
3–4	1	2–3	1
2–3	1	3–4	1
1–2	2	1–4	4 — Center

Reverse order.

3rd border in sampler:

Treadles	Times
3–4	1
1–4	1
1–2	1
2–3	1
1–4	2 — Center

Reverse order.

4th border in sampler:

Treadles	Times
1–2	1
1–4	2
3–4	2
2–3	2
3–4	2 — Center

Reverse order.

5th border in sampler:

Treadles	Times
1–2	1
1–4	1
3–4	1
2–3	1
1–2	1
1–4	1
3–4	2 — Center

Reverse order.

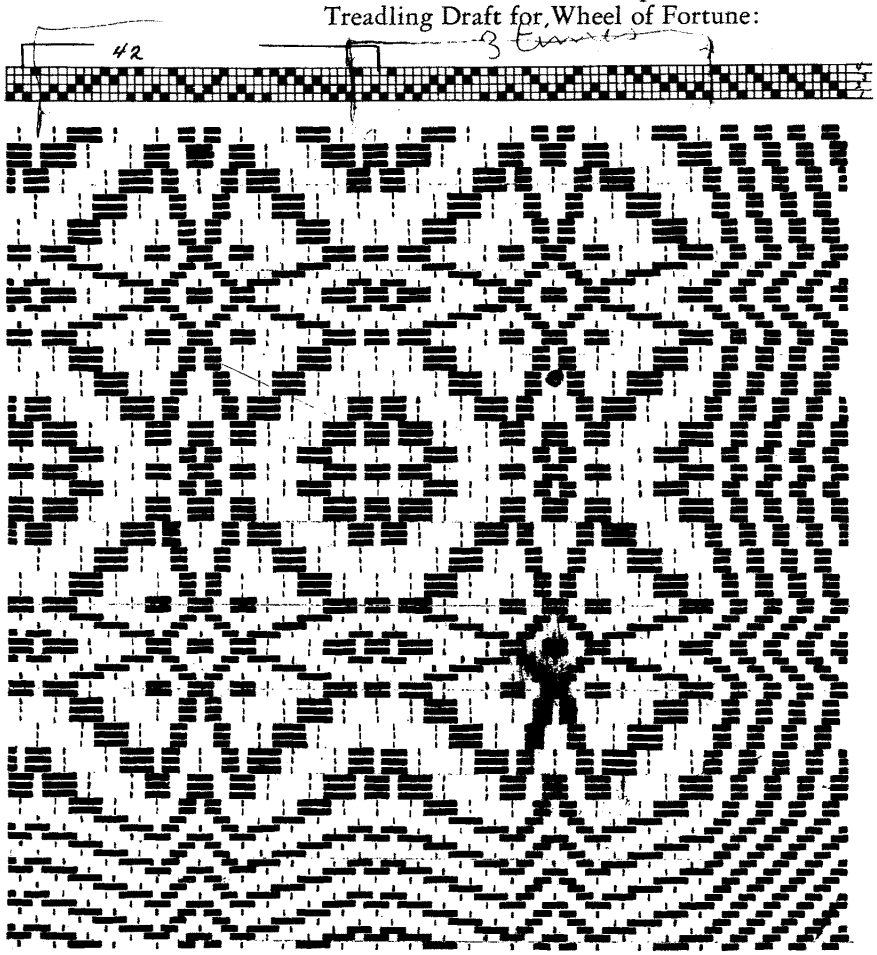
Illustrations No. 2
Miniature after
Maltese Cross

6th border in sampler:

Treadles	Times	Treadles	Times
1–2	2	1–2	2
2–3	1	1–4	1
3–4	1	3–4	4
1–4	1	2–3	3
Reverse order.		3–4	2 — Center

3. The Wheel of Fortune is an old favorite that has many variations in the literature of hand-weaving. The old drafts have from 200 to 264 threads to a pattern, and the overshot is sometimes as many as 13. It may be for this reason that this pattern in full size is more often seen in Summer and Winter weave. The miniature shown in Illustration No. 3 requires 68 threads and has an overshot of 4, making it a desirable pattern for upholstery material as well as for table runners, pillow tops, linens, etc. Since it is an alternating pattern (the repeat of a figure occurring on the diagonal), it does not offer any great variety of design. Still, it is an interesting pattern to use, and can be developed in two tones of a color or even in two colors, if desired. In using two colors, care should be taken to avoid strong contrasts. A few good borders can also be worked out from this pattern.

Treadling Draft for Wheel of Fortune:



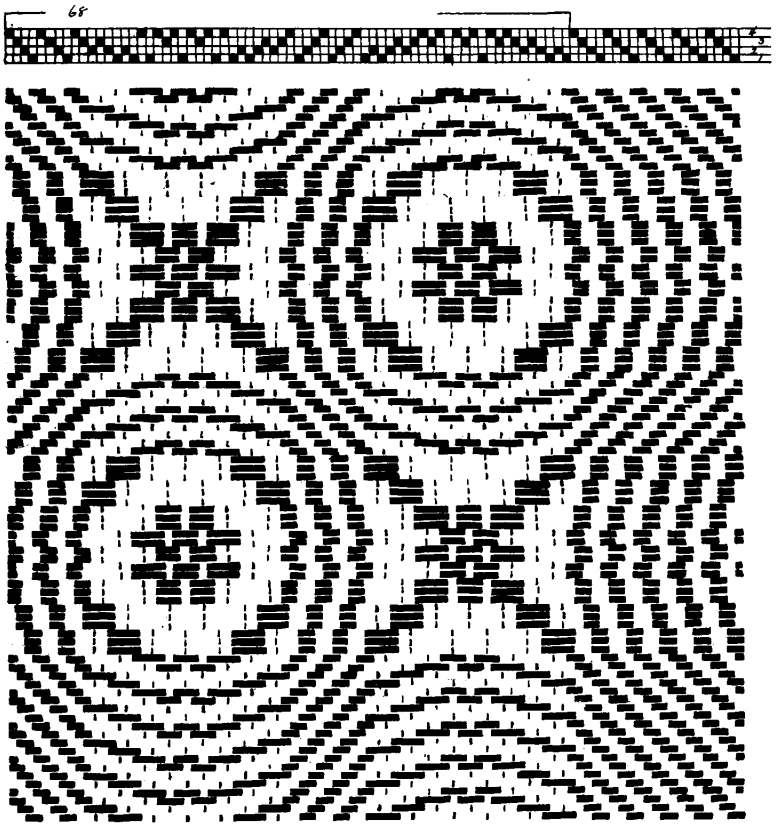


Illustration No. 3 — Miniature after Wheel of Fortune

Illustration No. 4 — Miniature after the Cross

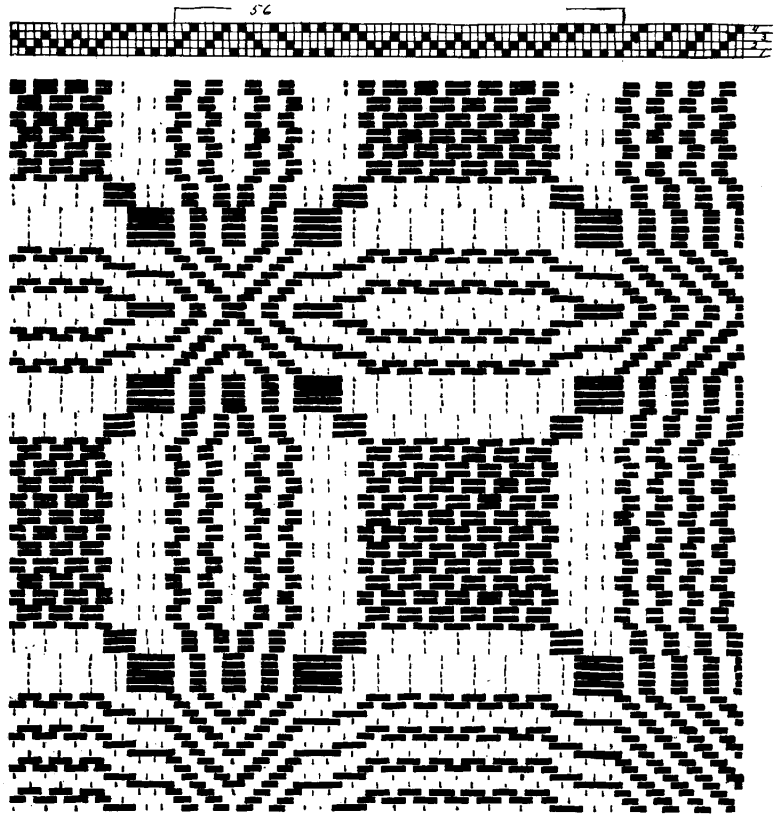


Illustration No. 3 and sampler:

Border:

Treadles	Times
1–2	1
2–3	1
3–4	1
1–4	1

Repeat as desired.

Main pattern:

Treadles	Times
1–2	3
2–3	3
3–4	3
1–4	2
3–4	2
1–4	2
3–4	3
2–3	3
1–2	3
1–4	1
3–4	1
2–3	1
1–2	1
1–4	1
3–4	1
2–3	1
1–2	1
1–4	1
3–4	1
2–3	3
1–2	3
1–4	3
3–4	2
1–4	2
3–4	2
1–4	3
1–2	2
2–3	3
3–4	1
1–4	1
1–2	1
2–3	1
3–4	1
1–4	1
1–2	1
2–3	1
3–4	1
1–4	1

4. The Cross, sometimes called the Cross of Tennessee, since it was used by early weavers of that state, is an

old pattern of much dignity. It is said to carry heraldic significance. As shown in Illustration No. 4 and in the sampler, it is a simple, usable pattern and is equally good woven as drawn in or woven in free style. It is a satisfactory pattern for the use of two or more colors.

Treadling Drafts for the Cross:
Illustration No. 4 and 2nd pattern in sampler:

Border:

Treadles	Times
1–4	1
3–4	1
2–3	1
1–2	1

Repeat as desired.

Main pattern:

Treadles	Times	
1–4	5	
3–4	3	
2–3	1	
1–2	2	5 times
2–3	2	
1–2	2	
2–3	1	
3–4	3	
1–4	5	
1–2	1	
2–3	1	
3–4	1	
1–4	1	
1–2	1	
2–3	1	
3–4	1	
1–4	2	
3–4	1	
2–3	1	
1–2	1	
1–4	1	
3–4	1	
2–3	1	
1–2	1	

1st pattern in sampler:
Border:

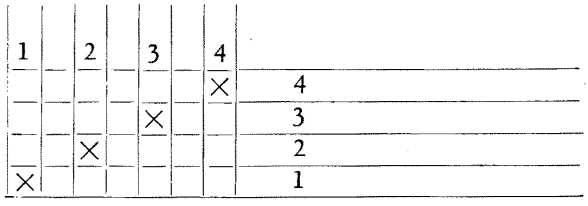
Treadles	Times
3–4	1
1–4	1
1–2	1
2–3	1

Repeat as desired.

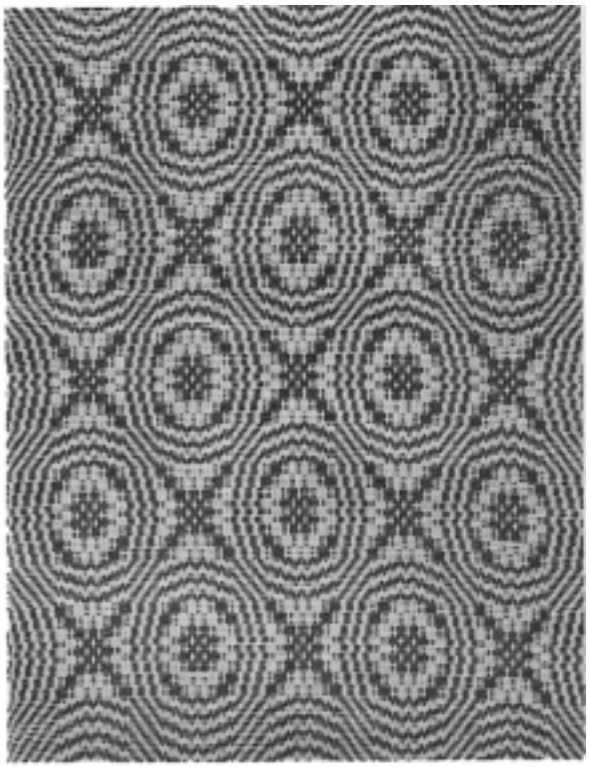
Main pattern:

Treadles	Times	
3–4	5	
1–4	3	
1–2	1	
2–3	2	5 times
1–2	2	
2–3	2	
1–2	1	
1–4	3	
3–4	5	
2–3	1	
1–2	1	
1–4	1	
3–4	1	
2–3	1	
1–2	1	
1–4	1	
3–4	2	
1–4	1	
1–2	1	
2–3	1	
3–4	1	
1–4	1	
1–2	1	
2–3	1	

All of the above drafts are given for four-treadle looms, using the direct tie-up thus:



(Continued on page 30)



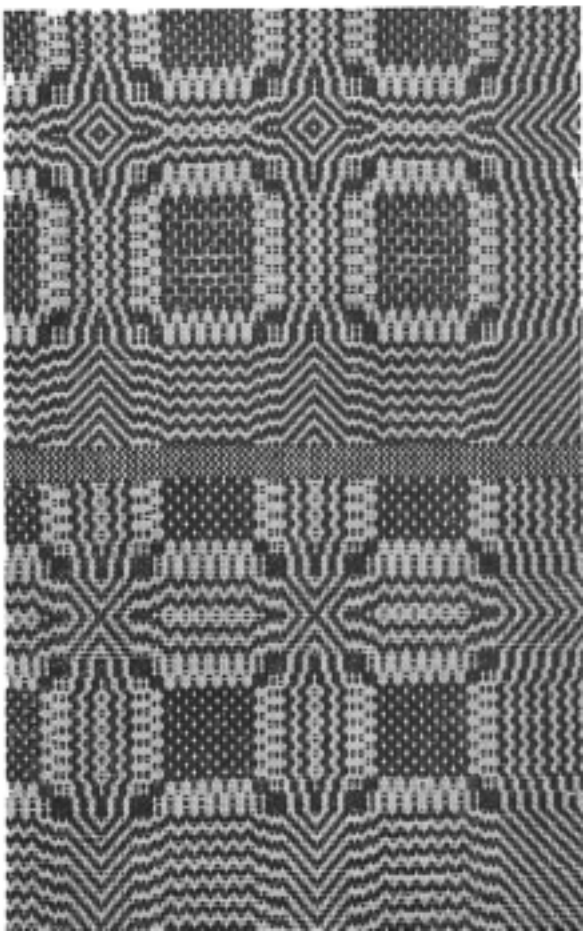


Illustration No. 3. Wheel of Fortune

Illustration No. 4. The Cross.



Courtesy of Mrs. Bayard Wootten, Chapel Hill, N. C.

Interior of the Weavers' Community Cabin in Penland

1932 WEAVING INSTITUTE AT PENLAND

By Bonnie Willis Ford

FROM August 22nd to 27th, Mr. Edward F. Worst, America's leading authority on hand-weaving and author of two universally used books by students of weaving, conducted the third annual Weaving Institute at Penland in Western North Carolina. The origin and purpose of this Institute has already been made familiar to readers of the HANDICRAFTER through the courtesy of its Editor, Mr. Paul Bernat. We shall, therefore, concern ourselves in this article with the high lights of the 1932 experiences and with a brief prospectus of the 1933 course.

Articles concerning the Institute of 1931 were printed in both the HANDICRAFTER and *Mountain Life and Work*, a magazine devoted to the interpretation and upbuilding of the life and work of the Southern Appalachian Mountains, which is edited at Berea, Kentucky, by Miss Helen H. Dingman. No sooner had these two widely-read magazines published their accounts than inquiries began coming into the office of the Penland Weavers and Potters — inquiries which did not cease until the very week of the Institute in August. Two letters came from Alaska, one from England, two from Canada, and numerous others from all parts of the United States. Distance and economic conditions kept many interested persons from actually attending, otherwise the living accommodations would not have been adequate. But when the long planned-for week finally arrived, it found eighteen students in attendance with interested visitors numbering some half dozen. These eighteen persons repre-



Courtesy of Mrs. Bayard Wootten, Chapel Hill, N. C.

Wiseman's View, showing the narrow Linville Gorge

sented the widely-separated states of Louisiana, Illinois, Georgia, Ohio, South Carolina, Kentucky, Delaware, Virginia, District of Columbia, and North Carolina. Six of the number were teachers of Industrial or Fine Arts courses in the following schools: Sophie Newcomb College at New Orleans; the Berry School, Mt. Berry, Georgia; Robinson School, Higgins, North Carolina; Cherokee Indian School, Cherokee, North Carolina; Crossnore School, Inc., Crossnore, North Carolina; and a school for the deaf in Washington. Four were occupational therapists from state hospitals in Marion, Virginia; Dixon, Illinois, and Kankakee, Illinois. Six were individual weavers; one was a registered nurse, and one a Social Service worker who expected to make use in that field of the knowledge of weaving she acquired. Mrs. Anna Lalor Burdick, Federal Agent of Vocational Training for Women and Girls, and Mr. George W. Coggin, Director of Vocational Education for the State of North Carolina, were again present, as in former years, to give their support and to receive the benefits which always come through the observation of the work of Mr. Worst. Three people, living within fifty miles of Mr. Worst's own home in Illinois, followed him all the way to the Penland hill top for the privilege of his instruction. One of these, a keenly appreciative woman, declared that this week of study under Mr. Worst in the setting of the beautiful Carolina mountains, and with the association of his charming family and of the mountain people, had meant more to her than a whole summer's work in the formal atmosphere of a college or university.

The course consisted of a study of cloth analysis, practice in reading and writing drafts, instruction in the "tie-ups" for drafts with many harnesses, as well as for the simpler four-harness patterns, and a thorough study of such advanced types of weaves as Summer and Winter weaves, crackle weaves, double weaves, and a number of linen weaves requiring many harnesses. It is the common belief among students of hand-weaving that these drafts are very difficult to learn — can, in fact, only be mastered by years of study and experience — and there is no doubt but that many went to work at them with grave misgivings. But, under Mr. Worst's direct and expert methods, before the week was over the mysteries and intricacies of even the most difficult pattern had been made a part of each student's knowledge of weaving, and each one had from three to five samples of her own execution to take home. Five tremendously busy days they were, with all of the students applying themselves to the full extent of their energies in order that they might carry back to school, home, hospital, and community all of the first-class information it was possible to get from Mr. Worst's large store of it.

Although many of the students were so absorbed in their work at the loom that they worked until late into the nights, Miss Lucy Morgan, Director of the Penland Weavers and Potters and Sponsor of the Institute, had taken care in the preliminary plans, which had been in process for the greater part of the summer, to include opportunity for social diversion. One evening was set aside for the purpose of visiting Mr. Hoppas, the local musician and story-teller, in his home in Hoot Owl Holler, and those who took this trip were enthusiastic about his plaintive love melodies, with banjo accompaniment, and his homespun yarns about community characters. One woman expressed it as "something which touches the heartstrings." Lantern slides, depicting the work of the Penland Weavers and Potters, and the life of the people which this work touches, were shown on another evening. Mr. Worst has been so intimately connected with this work and has contributed to its success in so many ways that the story would not be complete without him. When, therefore, his

Scene near Penland, showing Grandfather Mountain in the Distance

Courtesy of Mrs. Bayard Wootten, Chapel Hill, N. C.



picture was thrown on the screen, grateful and admiring people from all parts of the room burst into loud applause. The teachers and students of the children's department of the Appalachian School invited the Institute guests to their Woodland Festival for one afternoon, where a delightful fantasy with charming costumes was presented by the children. Wednesday was the local weavers' day when all of the sixty-three women in the Penland and neighboring communities were invited to spend the day. This gave the Institute students an excellent opportunity of becoming acquainted with the community folk whose work they had so much admired in the Weavers' Cabin. Meal times, with the guests seated around three large tables, bountifully laden with carefully prepared country food, were spent in pleasant conversation and the mutual sharing of varied experiences. Mr. Worst was given a permanent seat at one of the tables, and, in order that all in attendance might become well acquainted with him, different people for each meal were assigned places at his table.

Collateral with the weaving course were classes in basketry, pottery-making, and leather-tooling. Mr. Lewis Worst, a teacher of crafts in one of the public schools of Chicago and son of the weaving master, conducted the classes in basketry which were well attended by the folk in the community, and the people who devoted their time primarily to weaving found this an interesting diversion when there was time for a brief rest from work at the looms. The course in pottery-making was conducted by Mr. Howard C. Ford, Assistant Professor of Art in Oklahoma Agricultural and Mechanical College, and by Miss Rissie Tipton of Penland. A week prior to the Institute, Miss Kathleen Campbell and Miss Naida Ackley, Occupational Therapists from the State Hospital at Marion, Virginia, had given valuable instruction in leather-tooling and wood-carving to the crafts workers at Penland. These courses, which were so generously given free of charge by Miss Campbell and Miss Ackley, were continued throughout the week of the Institute when there was time for them.

As the week was drawing to a close, one of the students who had seen the announcement of the course in the HANDICRAFTER only a few days before it began, and who immediately took train from Delaware to Penland, proposed that the Institute do something to show its appreciation to Mr. Worst for the valuable service he had rendered. Little groups of eager, whispering people were then formed to decide what it should be. Finally, they came to the conclusion that it should not be a gift of money, for he would give that back, but that it should be something useful and beautiful which he and Mrs. Worst could use in their own home every day, and, if possible, they wanted



Courtesy of Mrs. Bayard Wootten, Chapel Hill, N. C.

Bailey's Peak which silently keeps watch over the Penland Community

something which would be native to the Penland locality. Miss Morgan was consulted, who suggested that Mr. Worst had greatly admired the work of Daniel Boone, a forger of handsome hand-wrought iron and a direct descendant of the famous pioneer, so a group of grateful students presented to their weaving master, as a token of appreciation and esteem, a beautiful hand-wrought iron lamp with a mica shade which was mined from hills adjacent to the Penland hill top.

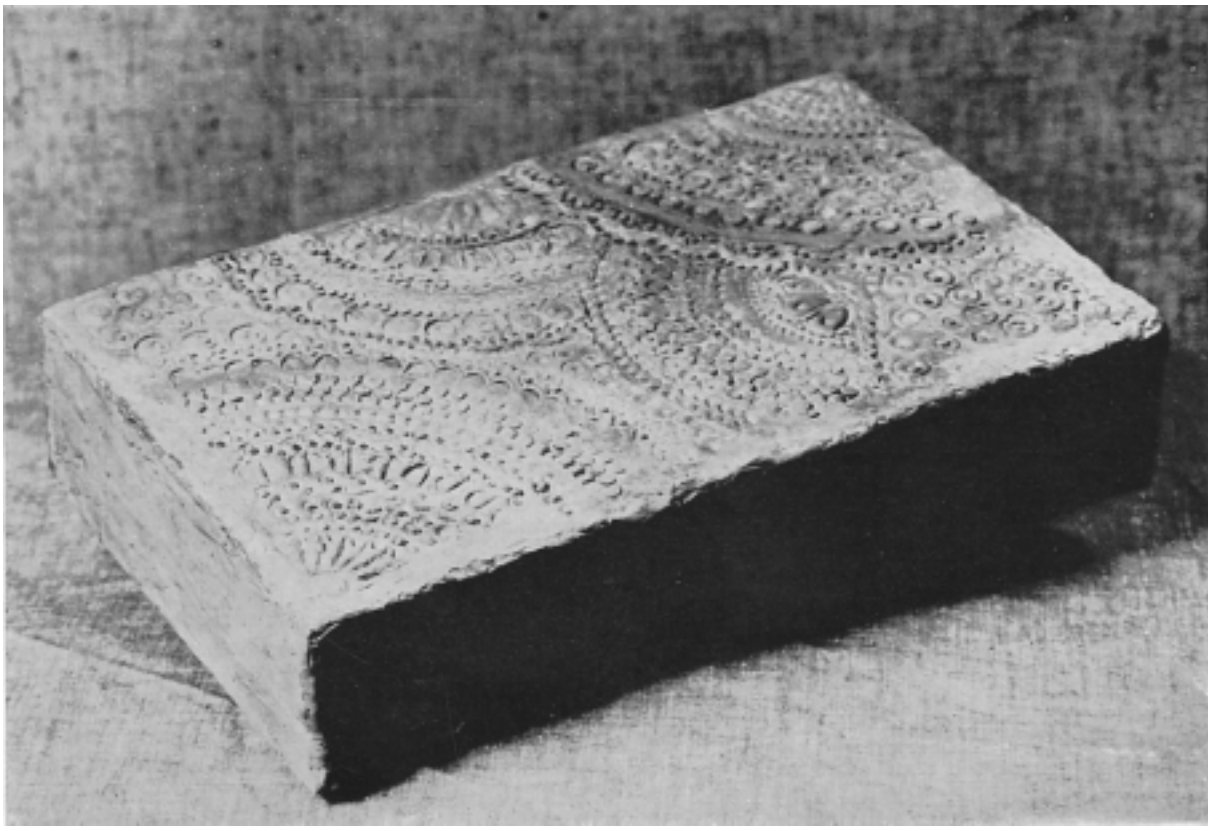
It was the unanimous opinion of those in attendance that the course had been too short, and the suggestion of extending next year's course over a period of two weeks was readily endorsed by all. This suggestion met, also, with Mr. Worst's approval who had found the days all too short in which to accomplish his purpose, and with the same generous spirit which prompted him three years ago to conduct the first Weaving Institute, he agreed to give two weeks of his time next summer. And be it said here, that this is no little thing

(Continued on page 30)

Dock Hoppas, of Hoot Owl Holler, who entertains Institute guests with his "plaintive love melodies and homespun yarns"

Courtesy of Mrs. Bayard Wootten, Chapel Hill, N. C.





To Decorate a Box with Stamped Gesso

By C. M. Taber

CHOOSE a rather small box, such as a stationery box, or a small wooden box of pleasing shape. Reinforce any weak corners by gluing on strips of muslin or of heavy paper. Shellac the box and let it dry. The gesso should be of such consistency that it may be easily spread with a palette knife, but it must be firm enough to hold its shape. On the parts that are not to be decorated, use only enough gesso to cover the surface, but be sure to make the texture interesting. On parts that are to be decorated, spread a little less than an eighth of an inch, and make the surface as smooth as possible. If the box is of pasteboard, it is well to support the central part of the lid from underneath, lest it sag and the coat of gesso become much thicker there than at the edges.

When the surface begins to dry, spread a damp cloth over parts that are to be stamped, so that the gesso may dry evenly. Get together a number of small objects such as small buttons with concave surfaces, screws, orangewood sticks, a key or two with hollow cylinders, and various sizes of thimbles, metal or glass tubes, small pieces of wood or metal shaped like the end of a nail file, — in short, anything which will make an impression that may be used as the unit of a repeating design.

If possible, have a medicine dropper, for with it one may make small raised dots that are useful for elaborating any part of the design or for outlining a scroll.

The small bone buttons with two large holes are useful in making a double row of large raised dots. Other buttons without shanks are most conveniently used if sewed two together, about a half-inch apart, so that one may hold by one while stamping with the other.

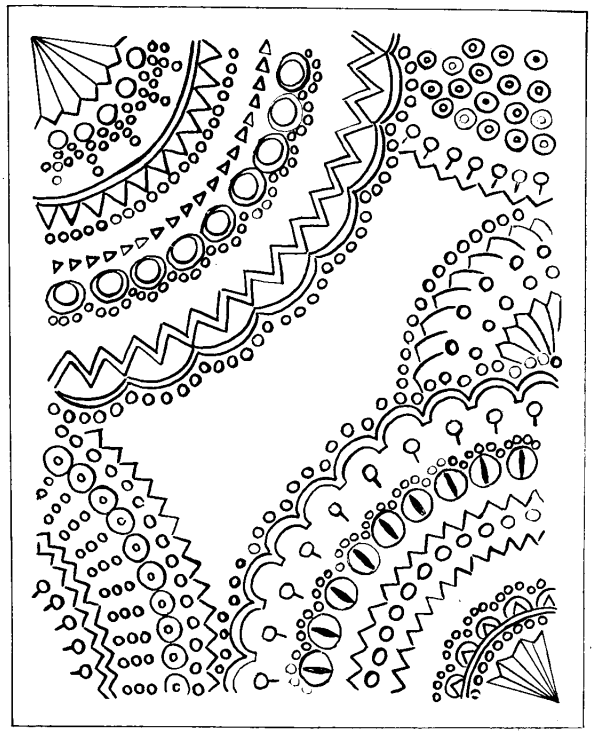
A fan or scroll design is perhaps most satisfactory for this type of work. A rough sketch is all that is

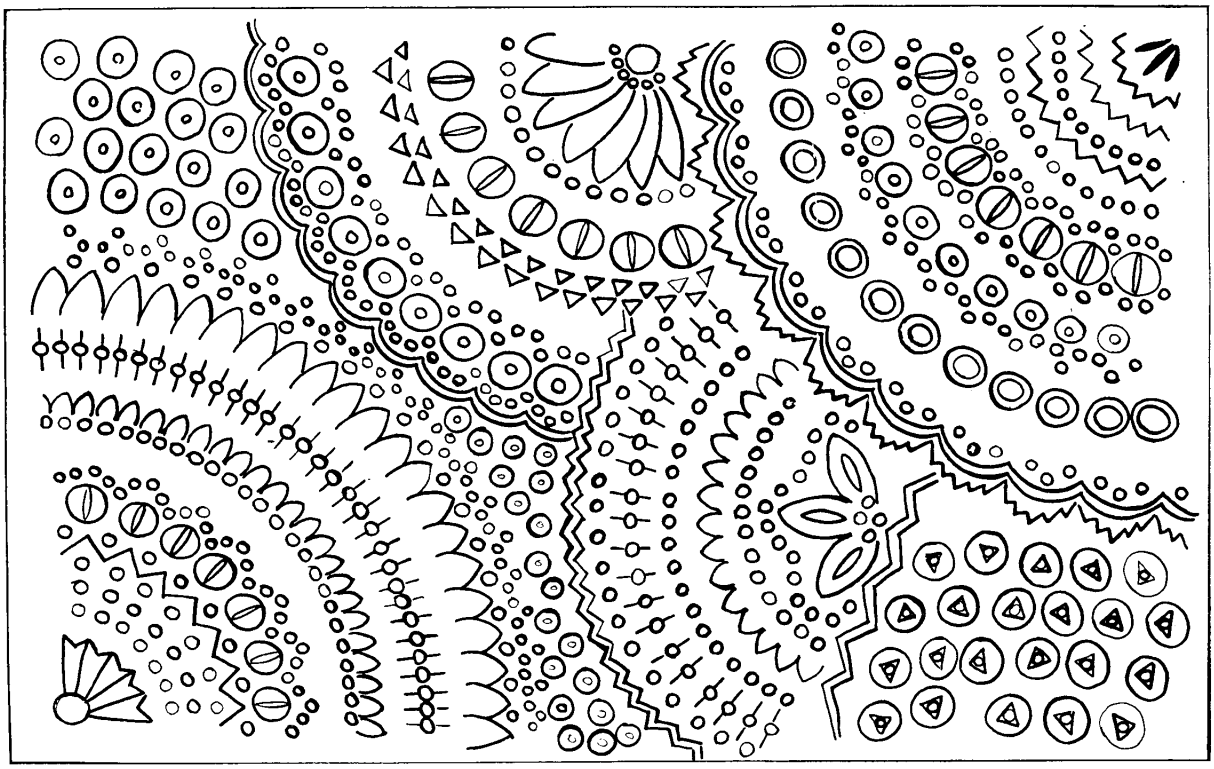
necessary, for the work must be done free-hand. If guide lines for a fan are desired, uncover first a corner of the box, and when the gesso has become firm enough to take an impression, stamp any suitable design. When the stamped gesso has become hard enough to bear the pressure of the thumb, uncover more of the surface. Tie a hard knot in a bit of string and stick a pin through the knot. Then with the string firmly held at the center of the corner design, describe an arc for the first row of stamping by lightly pricking the gesso with the pin. After the stamping has been done, describe other arcs and continue the stamping until the fan is as large as desired. Or, the stamping may proceed from the outer edge of the fan in, and a cardboard pattern may be used instead of the string.

Gesso should never be stamped when it is too soft to hold an impression. Should it tend to become too firm, it should be lightly brushed with water, or have a damp cloth spread over it.

The effect will perhaps be more pleasing if the edges are not kept too straight, for the blending of the plain and stamped gesso is very charming.

When the stamping has been completed and the gesso has dried, the box should have two coats of white shellac. It may then be tinted with thinned oil paint, tempera, or even aniline dye. A soft brush is best, and should be used rather dry. A harmonious blending of two or three colors enhances the beauty of the stamped surfaces.





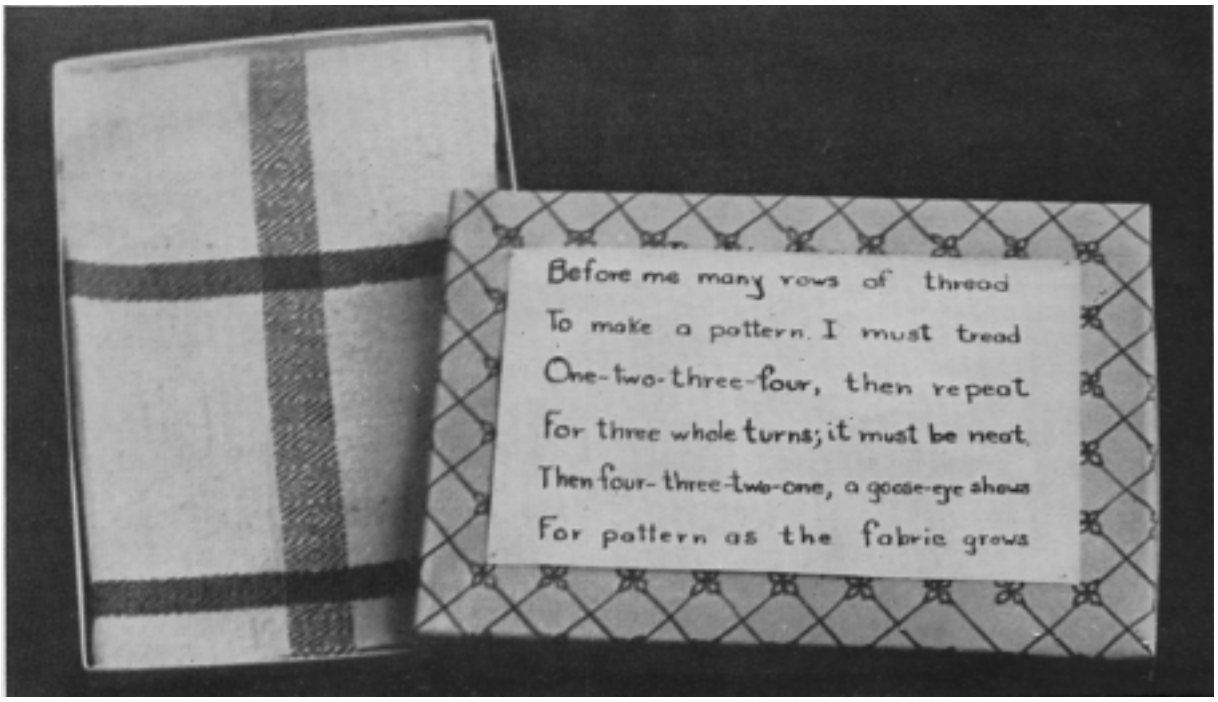


Illustration No. I

THE LOOM GOES TO HIGH SCHOOL

By Hildreth Maher Boyle

THE revival of the art of weaving is the dominant aim of every ardent weaver, and those employed as teachers have an excellent opportunity to attain this end. Take your loom to school, or induce a teacher friend to do so. It will do as much as an athletic event or play to bring the school and parent together. In addition it will establish the teacher as a leader in an interesting craft, and her work will be held in high esteem by the community. Weaving has a high educational value, not only as a craft itself, but also as a stimulant to projects which correlate other courses in the school curriculum.

A four-harness loom was set up in the history classroom of the Walbridge Junior High, Toledo. It was used to develop appreciation of crafts and home conditions of colonists and pioneers. In the art classes the mechanics of weaving, draft writing and designs made many interesting lessons.

The weaving craft has several phases, so that some activity related to it can be participated in by pupils of varying ability. Those of limited ability spent several lessons working out patterns from drafts by the use of cross-ruled paper. The best ones were woven by the students capable of operating the loom. Selected junior high pupils, with very little special instruction, are able to do quickly and efficiently all the operations of setting up a loom. A group of thirteen-year-old girls warped a sectional beam and threaded the harness and reed. They soon mastered the technique of weaving and produced salable articles.

The interest aroused by the loom more than repaid the teacher for any effort in presenting it. Weaving appeals to the creative impulse of many pupils who do not respond to the usual art class activities. Boys who are disciplinary problems often improve their attitude for the privilege of running the loom. The loom became the principal topic of conversation in the children's homes. Prized heirlooms of hand-woven articles were brought to class. Many of the parents, stirred by the child's glowing descriptions, visited the school to inspect the loom or see the child operate it. The cordial contacts thus established with the parents built an excellent community spirit and resulted in many instances of coöperation between the school and home that would not have been effected otherwise. Visitors came from all parts of the city to inspect the work. Many were eager to buy some of the towels the children wove. Profits from these sales have made it possible to buy craft supplies not

provided by the Board of Education and to finance the weaving.

An excellent project combining the work of a class in Home Economics, Art and English was developed when a group of girls decided that they would like to make a gift of a towel they were weaving to the principal. Hemming, laundering and pressing were done in the Home Economics class. Employing the lettering pen, a gift box of suitable color and design was made in the Art Department. A note must be included with the gift. The English teacher assisted them in composing the following poem which was printed on the box:

THE LOOM FAIRY

I gaze with wonder at the loom,
As I stand within the weaving room;
With rows of thread and bars of wood,
Who'd ever think it really could
Make fabric out of thread?

I believe a fairy dwells
Within that frame, and somehow tells
The threads so skillfully to weave,
And all the time makes me believe
That I'm the fabric maker.

The finished gift is shown in illustration No. 2.

Other gifts were made. In one case the treadling directions for a towel in the goose-eye pattern were set to meter:

Before me many rows of thread
To make a pattern I must tread;
Now one — two — three — four, then repeat
For three whole turns; it must be neat.
Then four — three — two — one; a goose-
eye shows
For pattern as the fabric grows.

This gift is shown in illustration No. 1.

Other verses composed by the class are given for suggestions to others who may wish to try a similar project, or to weavers themselves, who may find them appropriate for gifts of their own making.

Before me strong threads row on row —
I send the bobbin to and fro;
From the thread the cloth I'll see,
Making a magician out of me.
I am the master of these threads,
The treadle shifts them at command
And certain rows of thread step out;
The bobbin flies from hand to hand.

As before the loom I sit
And warp and woof I weave,
The fabric soon grows thread by thread.
Behold! A pattern I receive.

With the joy of my creation
Happy thoughts I interweave.
O magic loom so fascinating!
You start from thread, the cloth you leave.

I MAKE CLOTH

Threads before me row on row,
A little bobbin ready to go,
Press on the treadle, a pattern to form;
Now throw the bobbin; with skill perform
Each part, and thus a fabric weave.
That I make cloth is hard to believe.

AT THE LOOM

I sit on the bench, my feet go fast.
With a click and a clack; then the bobbin is cast.
These threads of flax are now brought out;
A change on the treadle, they change about.
See the pattern repeat and grow!
And now I have the cloth to show.

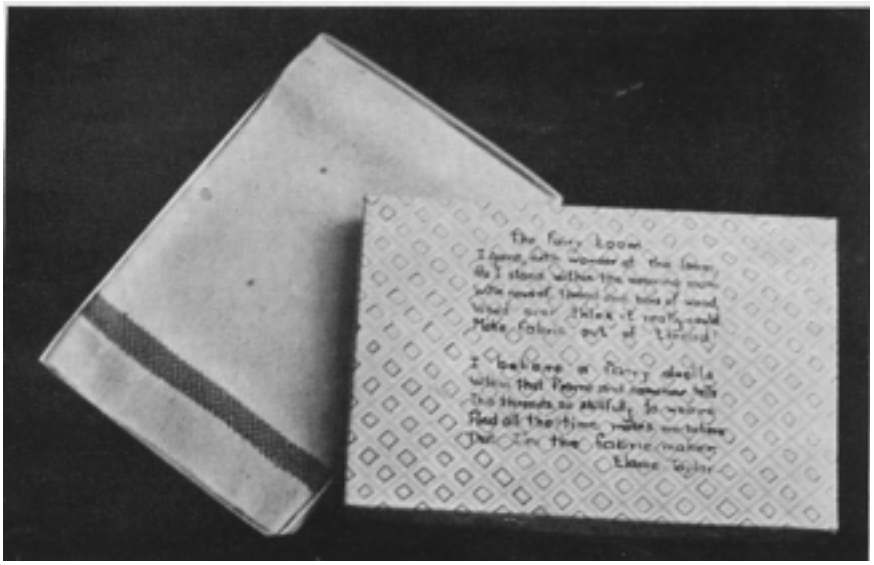


Illustration No. 2



Three generations in Fabricspun. The weaver, his daughter and his father

ADVENTURES WITH FABRICSPUN

By Roger Millen

I AM sure that a great many hand-loom weavers have long awaited the appearance on the market of a domestic yarn especially designed for the making of suiting fabrics and have, therefore, given the Fabricspun line a hearty welcome.

But whether we use this yarn for home consumption only or venture into a wider field, our efforts will hardly be worth while unless we make an earnest attempt to equal the best of the hand-woven suitings, both domestic and foreign, now on the market.

Since every yarn is, to some extent, a law unto itself, to achieve a result approaching perfection we must become acquainted with the advantages and limitations of each kind that we employ.

This may well lead to a very considerable amount of experiment and study, but the time and material devoted to such research is very well spent indeed.

Of course no two craftsmen employ a precisely similar technique in carrying out any given project. "What is one man's meat is another's poison!" The taste and temperament, the mental and physical make-up of each worker all combine to give handwork that individuality which is its major virtue. No set of arbitrary rules could be successfully applied in any field, but we can at least observe, experiment, and compare notes for the common good and the advancement of our craft. An individual who hoards his ideas very rarely has an idea worth sharing.

But let's to business. My own adventures with Fabricspun began some months ago and were largely based on the extremely informing and helpful article by Mr. Howard C. Ford which appeared in the HANDICRAFTER for March and April. He will forgive me, I am sure, if my experience prompts me (with the foregoing sentiments in mind) to offer one or two exceptions to the technique which he recommends.

My first warp was set 30 ends to the inch, using four heddle frames and threading double through a 15-dent reed. Weaving proved extremely difficult and troublesome. Although six feet tall and a bit over-weight, I put everything I had into the business of changing sheds. I was also quite unable to get a properly squared or balanced fabric. That is, while I had 30 warp threads to the inch I could not pound in more than about 16 of the weft. The resulting material was very handsome, to be sure, but practically a warp-faced fabric and not at all a true basket weave. A somewhat lighter warp seemed indicated, and a little experimenting revealed that a 22-dent reed, threaded single, made possible a perfectly balanced fabric.

At first glance it may seem a rather radical step from 30 ends to 22, but as a matter of fact I was able, with the new threading, to weave 44 balanced threads to the square inch instead of 46 badly out of balance. As the reed was threaded single, the warp was kept constantly combed out, and this, with the reduced number of threads, tended to make the sheds change very easily. Very few warp threads were broken, and as the total number of ends was reduced from 1,020 to 748, some time was saved in putting on the warp.

Knots in the warp will not pass readily through the 22-dent reed, but these must be tied back in any case. If many are encountered, they become a constantly increasing nuisance. One cannot be too particular, therefore, about keeping the warp free from knots. I use a sectional beam and formerly spooled the warp, winding on 44 threads at one time. I have abandoned this practice, however, in favor of a small warping rack. This method is somewhat slower than spooling, but insures a practically perfect warp and saves much time in weaving.

I have used Fabricspun both "in the oil" and scoured and, in respect to behavior and ease of

(Continued on page 30)



Designed and executed by the writer. (Left to right): (1) Brown leather with all-over design, gold tooled; (2) Green Oasis with panels of hand-made marbled paper; (3) Red grained Morocco. Ten special tools used in pattern; (4) (in center) Orange Niger, inlay of green, gold-tooled. This is an adaptation of a Persian design; (5) Brown Morocco, orange inlayed panels down the back; (6) "Half-bound." Leather back and corners, only. Beginners find it hard to get their lettering straight. Each letter is on a separate tool and is stamped separately

BIND YOUR OWN BOOKS

By Mrs. W. A. Hayes

OF ALL the handicrafts bookbinding is the most rewarding and the least popular, because it takes a longer apprenticeship than most. Also, there is an idea that it requires an expensive and elaborate outfit. It is true that a very complete bindery is an extravagance. But, as in everything, it is more important to be a good workman than to have a perfect equipment, and much can be done with comparatively few tools.

No book comes from the publisher in a permanent binding. They often make a very good appearance, and the purchaser does not realize how soon they will go to pieces. All, irrespective of contents, are equally insecure, being sent out "case-bound" by the publishers. They are meant to be re-bound to suit the owner.

A brief description of a case-bound book, and one hand-bound, may not be amiss. The first can be easily tested. One quick pull of each board will tear the end-papers and remove the whole binding. The back is attached to nothing but the boards. There remain the sections, more or less well sewn, and head-bands which are glued on and are easy to pry off. And this is the book that may contain the wisdom of the ages, yet may be destroyed in a minute.

The hand-bound book, on the contrary, is made to last. The sections are sewn over tapes, or cords, so that there is something solid to attach to the boards. The head-bands are embroidered with needle and silk as part of the book, and will bear the strain of pulling the book off its shelf.

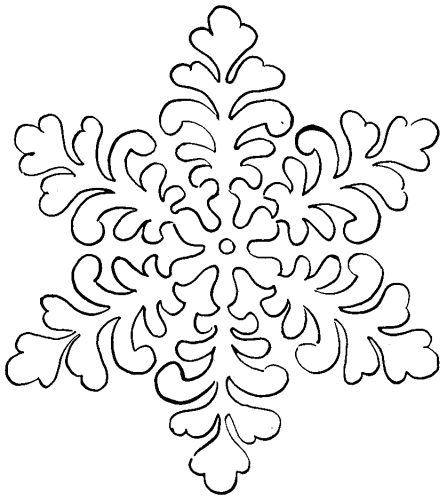
The back is hammered and rounded. The boards are laced on, cords or tapes passing in and out of holes punched in the stout cardboard.

For covering, instead of the cheap cloth, or so-called "leather" used on the case-bound book, thick, imported leather is used on the hand-bound book. The leather is pared all around the edges so as to turn over easily and be mitered at the corners. It must be thinner than a cat's ear, and for "inlay" must rival an onion skin. But wherever it does not interfere with flexibility and neatness it is left as thick as possible.

The charm of bookbinding lies in the variety of all these operations. The orderly sequence is never tiresome, and always logical. You cannot take short cuts — there are none.

The final tooling and decorating of the binding is a matter of taste, and has nothing to do with the usefulness and durability of the book.

There are so many excellent manuals on the subject that one can almost learn the art by oneself. In France, they teach by correspondence, often. But whether the new bookbinder starts with or without a teacher, the one requisite is plenty of practice, and that is a mere matter of industry and diligence. One can try and try again. There are always plenty of books! And it is well worth while to make them strong and beautiful, both for oneself and one's friends.



"SWEETLY PRETTY"

By Ethel Davenport

GREAT-GRANDMOTHER'S workstand was given to me when the heirlooms were distributed, and I opened the sewing box reverently, for everything in it was just as she had left it. There were the little hand-forged scissors, the emery strawberry, a little brass tube containing fine needles, some balls of colored thread and a long white envelope. I wondered what sort of treasure this could contain, and had visions for a moment of a lost will which would reverse everything! When I opened it, I found it contained some highly prized patterns, for Great-Grandmother had been a famous needlewoman and took "premiums" wherever her work was shown. The patterns were on stout, thin paper, and evidently had been drawn free-hand in the style of drawing taught to young ladies in the 1830's, or traced.

The spray of roses is no doubt intended for use with crewels, in satin stitch, for the veins and markings show where the stitch may be broken, though if embroidered today it would probably be done in outline stitch. Apparently it did not bother her at all that the buds were almost the size of the rose and that the leaves and thorns were borrowed from some other plant. There is the suggestion of a repeat by hiding the stem of the first rose under the last of the three leaves at the end of the spray, and a very definite reversed curve which could be continued indefinitely.

The oak spray with its line of circles must have been meant for white embroidery, the circles being stuffed and the leaves done half in knots and half in outline, or, perhaps, semi-solid. I am not familiar with any species of oak which has tendrils, but the tendril introduced in this pattern serves to steady the acorns and fills the space admirably.

The six-pointed snow crystal reminds us of the fine braiding done with tiny braids or hand-made cords on a silk ground, to be used on a lamp mat or cushion, and shows evidence of having been traced with great difficulty, as if the paper had slipped and thumbtacks were not available.

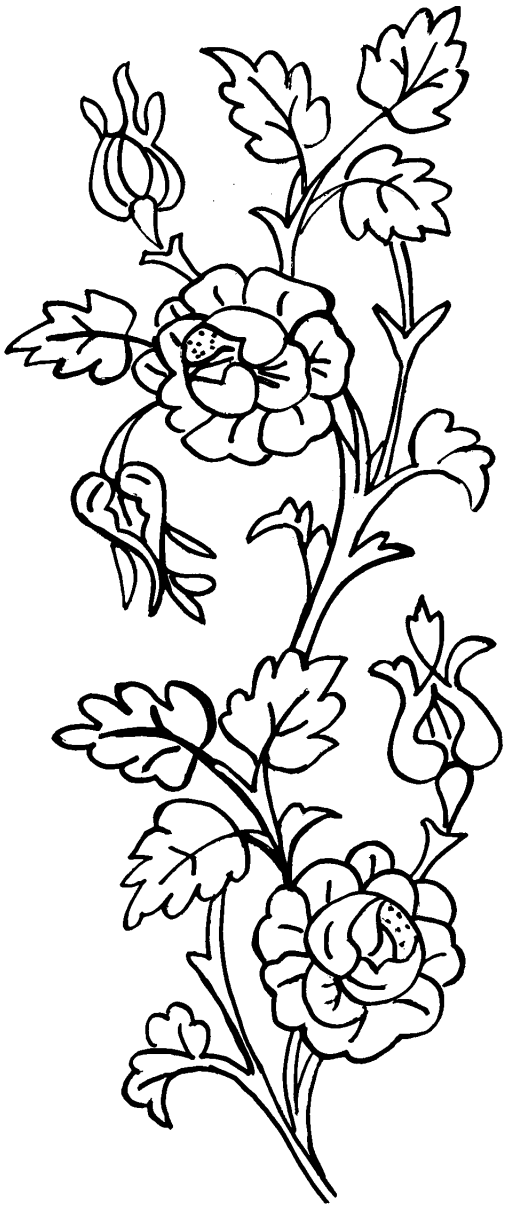


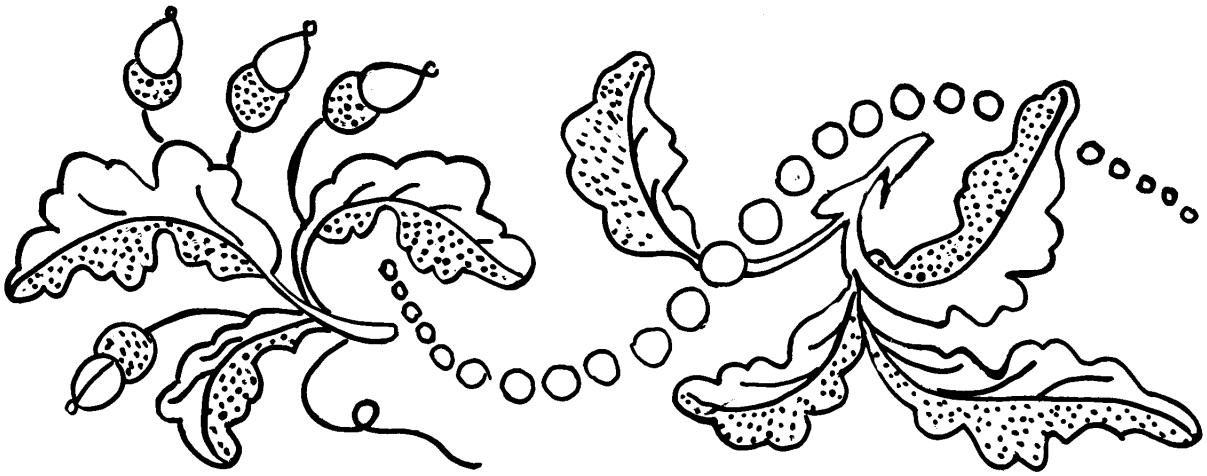


The method of planning corners usually reveals the sophistication of the designer, but corners had no terrors for her. We can see her method of making them in the scroll pattern. She simply drew a certain amount of the pattern on one sheet of paper, a corresponding number of units on another strip, and placed the two together until they seemed to fit. The occult balance was carefully preserved and the result naïve and rather charming. The two strips of paper are sewed together where they cross, as if they might be taken apart again and used separately. How were these designs transferred to the material? Grandmother told me once that when they found a pretty picture of a butterfly or flower on a good design in one of the "Lady's Books," they would hold the page up to the window pane and trace over the picture on thin paper to get units for their patterns. To transfer this to the material to be used, they could reverse the tracing, lead side down and retrace it, leaving a faint lead-pencil mark. As most of the work was done on linen, this worked very well. The scallops and curves lavished with such loving profusion on the flannel petticoat or baby's jacket were accurately and skilfully cut out of stiff paper or cardboard and the outlines traced directly on the flannel. Those in my envelope bore the marks of many tracings, and faint lines where the pencil had slipped.

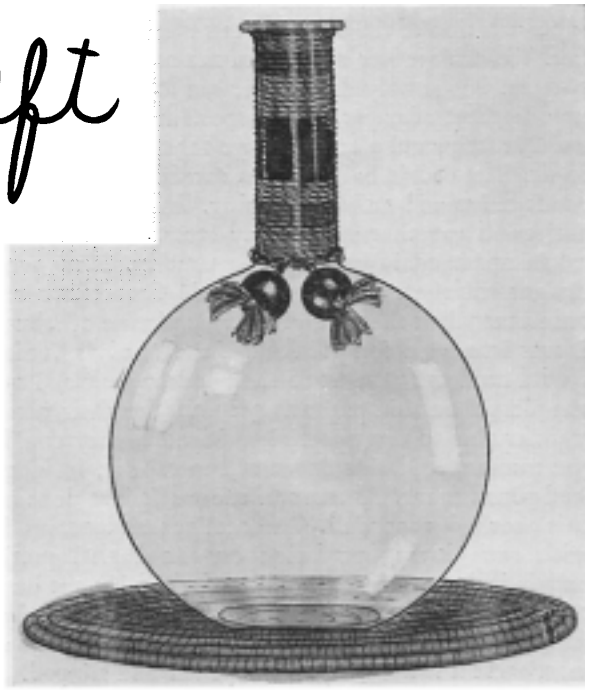
There was nothing to indicate what colors had been used, — and, of course, for the white work none were required, — but when I looked up a piece of ribbon Great-Grandmother had embroidered for a belt, I found that she had a definite formula for color balance and value, based on the old scheme of "one light, one dark," which was drilled into our ancestresses when they sewed carpet rags or made patchwork squares. At the best, the choice of colors was limited to a few simple shades. Those used in the belt were a lemony gold, an old light blue, and old rose and a deep wine for the flowers, burnt orange for the stem and a bluish bottle green shaded with a crude apple green for the leaves. The ground is a deep ivory.

While a lot of the work done a hundred years ago seems to us merely quaint or naïve, there was a great deal of taste in its application, loving care in its execution, and more than a hint of happy industrious hours with a pride in a good piece of handicraft, well done.





Raffia Craft



By Adele Wyman

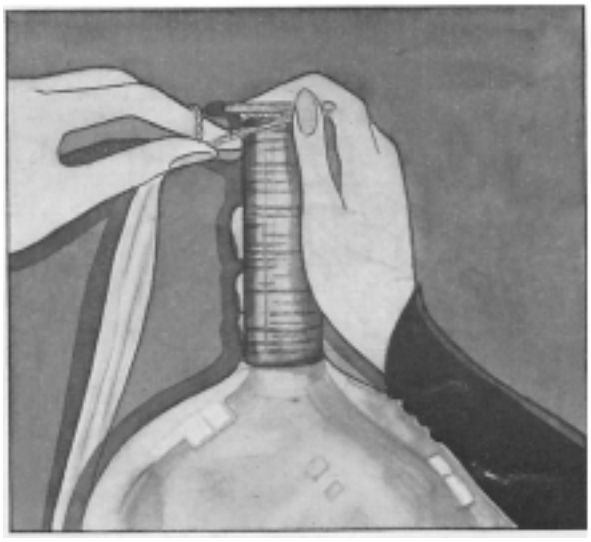
ILLUSTRATIONS BY ALICE HARPER

NIMBLE-FINGERED women with time on their hands are always looking for something new to do. When petit point and patch-piecing have begun to pall, raffia craft should look good! Crisp raffia is nice to handle, not hard on the eyes, and adapts to the production of a variety of smart modern articles. To mention briefly: embellishment for pyrex coffee bottles, place mats, hot pads, napkin rings, and cases of odd shapes and kinds.

Raffia is a palm fibre imported from the island of Madagascar. It may be obtained in the natural and is easily and economically dyed at home, though ready-dyed varieties are available and feature fascinating colors. Kindergarten supply houses and most department stores have it; some florists also.

Raffia has a "modern" quality about it. Whether you weave it, crochet it or twist it for wrapping, with just a little talent you will achieve something charming!

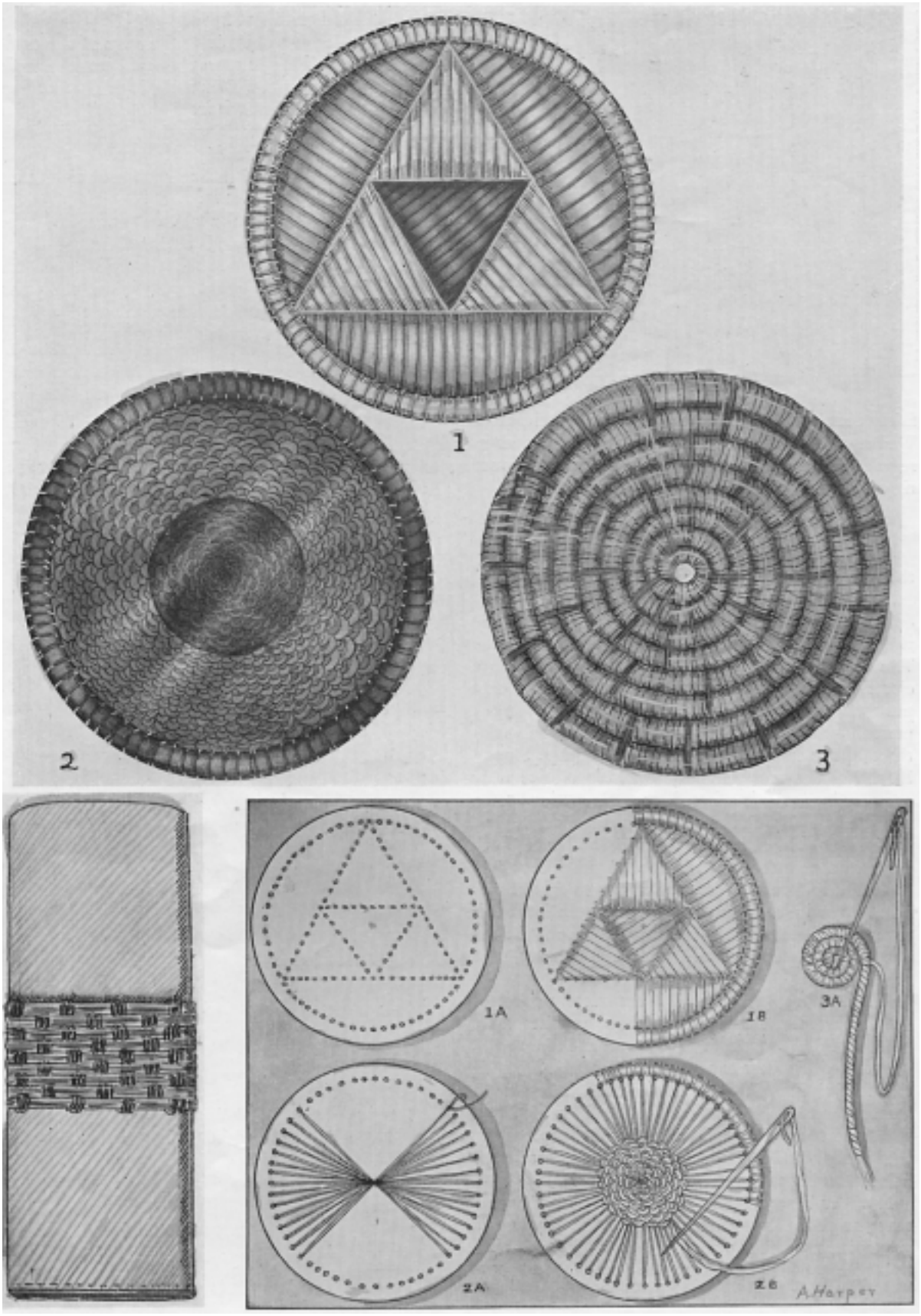
Hot beverage bottles are wrapped in raffia for two reasons: to protect the hands, when pouring, from the heat held in the specially tempered glass, and to achieve a more decorative accessory for informal serving. In binding the neck of a pyrex coffee bottle (a chemist's beaker), the first step is to wrap the neck smoothly from top to bottom with a length of raffia that has been dampened and spread flat like a ribbon. Secure the end at the bottom of the neck with glue. This thin foundation will be sufficient to keep the "overlay" of twisted raffia from slipping as it would if applied to the plain glass. Have cup of water handy for occasional dipping of fingers in next steps.

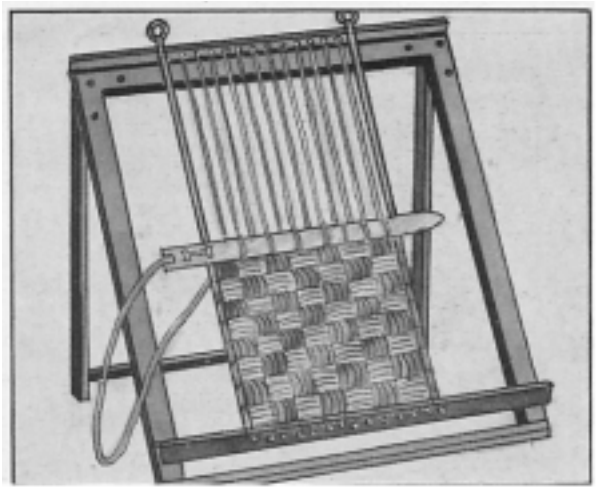


In applying the overlay, start at the top again. Hold the end of a raffia strip firmly to the bottle with the thumb of the right hand, as the sketch indicates. Twist the raffia tightly with the fingers of the left hand, turning the bottle as required to wrap close, even rows. Push up with the fingers occasionally to effect smooth tightness. When the end of a raffia strip has been reached, stick down firmly with glue. Naturally, interesting stripe arrangements can be achieved by starting new colors.

When the base of the neck has been reached, take pains to fasten the raffia end extra firmly. Then braid two or three colors of raffia together to effect a girdle which may be snugly bound around the base to further protect against unraveling. This braided band may be finished at the ends with painted wooden beads. As a final step, apply two or three coats of shellac to the raffia for glistening finish.

A simple basket-weave in raffia creates an interesting napkin ring. To make, wrap a warp of


1
2
3
1A
1B
3A
2A
2B
A.Harper



fairly coarse raffia around the length of a stiff card. Weave woof of contrasting color under and over in regular basket weave — pulling tight for firmer ring. Complete on back of card as on front.

Mat Directions

There are three varieties of clever round mats that may be made of raffia:

Number One: Shows an interesting contrast of design shapes and colors, modern in effect. The working sketches pertinent to this are 1a and 1b. The first of these (1a) shows the foundation, a circle of cardboard with small holes meticulously punched at even distances apart. Just so your punching is done accurately, you may make variations of the triangle pattern as fancy suits. Sketch 1b shows the mat partially worked. Notice how contrast in weave is effected. In some sections raffia is pulled up through one hole across the card and down the hole directly below it on the card, to produce a straight vertical line. In other sections, the raffia is threaded diagonally across from holes lying opposite each other. It will be seen from this that each punched hole counts importantly in the pattern. A special needle, firm and slender, and having a long eye is essential.

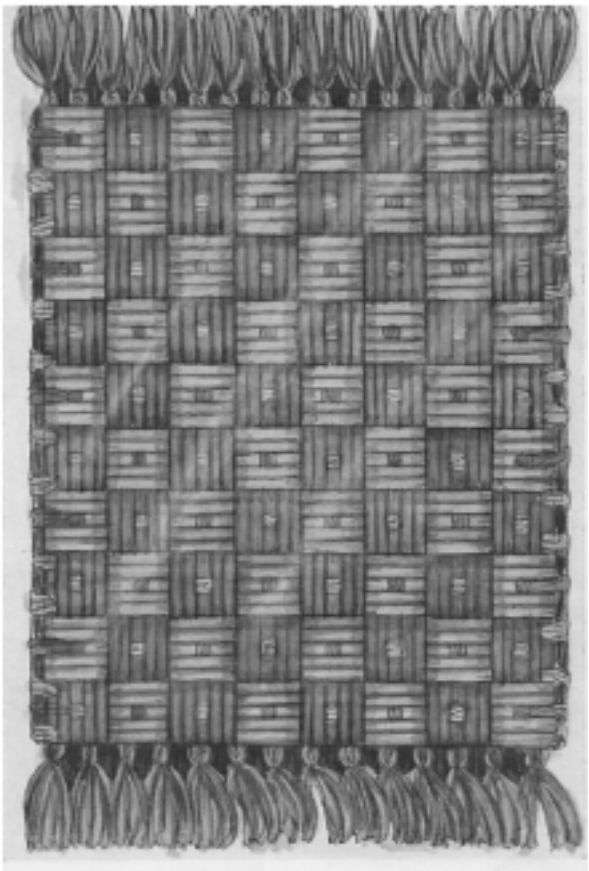
When the top of the card is completely covered, the back will simply show short stitches from hole to hole, and, if the work has been neatly done, no roughness except where knots have been tied for joining new ends of raffia. Now to effect a firmer mat and a more attractive finish for the back, the same pattern in raffia may be threaded across the various design sections, the short stitches being used for foundation.

Number Two: Shows the simple kind of raffia mat you probably once made in school. If you did, you will remember the circle of cardboard with holes punched at even distances apart, as in sketch 2a. Then you also remember how the warp was threaded. Use raffia. Thread one end through a hole in the loom and tie it to the edge of the cardboard. Then bring across the card to the hole opposite on the circle. Down through that and up through the next hole. Across the card, etc. Over and over. Front of the loom, then back, till both sides of the card have been covered with spiral warps, the raffia thread ending at the starting point and being knotted there.

Use a tape needle for simple under-and-over weaving, joining raffia ends so that knots will not be revealed on the top side. Change colors for pattern, if you like. Complete one side, then turn card and work the other side. Finish edge with "overhand" of raffia, in same or contrasting color.

Number Three: Shows Indian form of mat-making. Cotton cording is necessary for this. Have raffia threaded on needle and wrap cord tightly with raffia. Turn raffia-covered cording in spiral shape to form center of mat, and secure the form with stitches from the needle. That is all there is to this: Wrap cord, curve into circle and stitch with the same raffia you have on your needle, continuing until mat attains size desired. Sketch 3a may be helpful in visualizing steps. In this, as

(*Continued on page 31*)





The contemporary creative architect thinks in organic wholes, and designs every detail of his building rather than the mere shell. The textiles in this small house by the architect R. M. Schindler are, therefore, designed for the handloom, and become a necessary part of the integrated whole

NEW CHAPTERS *in the History of the Loom*

By Pauline G. Schindler

THE handloom in the household, and the little weaving shop which serves in its community to maintain a beautiful old tradition, have their special charm, and will perpetually.

But the recent development of modern interior design, which steps away from the past into a new region of its own, requires a very special and individual thing by way of textiles.

The less traditional our interiors become, the more private and personal an expression they tend to be. Moreover, contemporary interior design differs strongly from the old in its organization of the plan as a living whole, rather than as a sum of separate assembled units. The parts, therefore, combine into a very definite unity, which textiles, curtains, upholstery, rugs, serve to maintain.

For the modern room, the rug is designed and made to order. It may be a design of utter simplicity, but it will be definitely related, in proportions as well as in color and pitch, to the room for which it is planned. Greater unity, through a stronger relationship of parts, is a principle of modern interior design as well as of architecture.

It becomes evident then that the weaver — able upon his handloom to reproduce the line of the window casement or the baseboard, so that there will be continuousness of the line of design from wall through curtain and so throughout the room — has a new part to play in the modern world. His loom is needed as an adjunct in the workshop studio of the interior designer, who will increas-

(*Continued on page 30*)



No. 246. Square Neck Dress with Puff Sleeve, in Boucle

SQUARE NECK DRESS WITH PUFF SLEEVE IN BOUCLE

No. 246 — Size 16

MATERIAL REQUIRED: BOUCLE

12 skeins light peach
1 skein dark peach
1 No. 2 circular needle
1 No. 2 bone needles
1 steel crochet hook No. 4

SKIRT

Cast on circular needle 350 sts. K 2 inches plain. Pattern of hemstitching as follows:

Row 1: K 2 sts. together yo.

Row 2: K 2 sts. together yo. knitting the loose st. first.

K 1 inch plain (about 5 rows). Repeat pattern.

K 1 inch plain. Repeat pattern.

Continue plain knitting until work is 10 inches. Decrease by knitting 2 sts. together
on the 10th st. K 3 inches.
on the 15th st. K 3 inches.
on the 15th st. K 3 inches.
on the 10th st.

Continue to decrease this way until there are 200 sts. on needle. Knit desired length and bind off. S.C. around top of skirt and make beading for elastic.

WAIST

Cast on No. 2 bone needles 100 sts. K 1 row, P 1 row for 9 rows. Pattern of hemstitching.

Row 1: K 2 sts. together yo.

Row 2: P 2 sts. together yo. (Be sure that the first of the 2 sts. purled together is the tight st.)

Knit 9 rows and then hemstitch again. Do 5 of these plain sections and 6 hemstitch patterns to the underarm. Bind off 5 sts. at each end. Decrease 1 st. at each end 7 times. From the underarm to the shoulder is K 1 row, P 1 row for 6 inches. Bind off all the way across.

Front

Pick up 25 sts. K 1 row, P 1 row for 2 inches. Add 1 st. every 5th st. Knit 2 inches add 1 st. every 5th st. When the work measures 5 inches from shoulder add 36 sts. on one needle. Knit other front to correspond. Put both fronts together. Increase the 7 sts. at the arm size end as on back and the 5 sts. at each underarm. Knit pattern of hemstitching sections to match front. Bind off and s.c. all around. Sew waist and skirt together.

Puff Sleeve

Cast on No. 2 needles 35 sts. Add 2 sts. at each end of needles on every knit row until there are 80 sts. On the next row, add 1 st. every 3rd st. until there are 120 sts. on needle. Do patterns of hemstitching as on skirt. Decrease to 45 sts. by knitting 2 sts. together 19 times. K 3 sts. together 7 times. K 2 sts. together 19 times. Bind off loosely. S.C. alternating color around sleeve, also around square neck.

Belt

Crochet chain 1 inch longer than waist measure. S.C. in each chain stitch round and round and until belt measures 3 or 4 inches in width.

FILET CROCHET HAT IN BOUCLE

MATERIALS REQUIRED:

1 skein Boucle
1 steel crochet hook No. 3

Ch. 4 sts. and join in ring. Ch. 5, 1 d.c., ch. 2, 1 d.c., ch. 2, 1 d.c. and continue filling in ring. Increase about 4 squares each row or keeping the work flat, until there are 58 squares. Continue without increasing until there are 15 rows from the center. Then crochet 2 s.c. in each square, or until there are 140 sts.

Brim

1st row: increase 1 st. in every 8th st.

2nd row: increase 1 st. in every 11th st. and break thread. This is the center of back.

(Continued on page 29)



No. 228. Sweater Suit in Glow Crinkle

SWEATER SUIT IN GLOW CRINKLE

No. 228 — Size 16

SWEATER BLOUSE

6 balls light green 2202 Glow Crinkle
1 pair No. 4½ needles (mill. gauge)
1 pair No. 3½ needles (mill. gauge)
Gauge: 5 stitches = 1 inch

Back

Cast on 84 sts. on No. 4½ needles.

For Ribbing, Change to No. 3½ needles and K 2 sts., P 2 sts., repeat across row. Repeat row until there are 20 rows. Still using No. 3½ needles increase 6 sts. in one row by knitting twice in every 14th st. There are now 90 sts. on needle. Change to No. 4½ needles and P across row.

Work stockinette stitch (K 1 row, P 1 row) for 70 rows.

With right side of work uppermost P across one row and K the next row, thereby working stockinette stitch reversed.

For Armhole, continuing stockinette stitch reversed, decrease 2 sts. at beginning of every row for 12 rows, thereby decreasing 12 sts. on each side of back. There are now 66 sts. on needle.

Work even for 36 rows.

For Shoulder, Bind off 4 sts. at beginning of every row for 8 rows, thereby decreasing 16 sts. on each side of back. Bind off remaining 34 sts. for back of neck.

Front

Cast on 84 sts. on No. 4½ needles. Work same as back up to armholes.

For Armhole, working stockinette stitch reversed, decrease 2 sts. at beginning of every row for 12 rows, thereby decreasing 12 sts. on each side of back. There are now 66 sts. on needle. (*Note:* When 4 rows have been worked in stockinette stitch reversed, bind off 8 sts. in the middle of front in the 5th row. Cast on the 8 sts. in next row that were bound off in previous row, thereby making a slit in front for jabot.)

Work even for 29 rows ending with a purl row.

For Round Neck, K 26 sts. (slip on holder) bind off 14 sts. knit remaining 26 sts. Decrease 1 st. at beginning of every row on neck edge of work only for 10 rows, thereby decreasing 10 sts. in all on one side of neck. When 6 sts. have been decreased start decreasing for shoulder same as back. Work other side of front to correspond.

Sleeves

Cast on 10 sts. on No. 4½ needles. Work stockinette stitch reversed (thereby having the purled side for the right side), increase 2 sts. at beginning of every row for 28 rows,



Sweater Suit in Glow Crinkle

thereby increasing 28 sts. on each side of sleeve. There are now 26 sts. on needle. Then with right side of work uppermost (purled side) work stockinette stitch for 12 rows.

Cuffs, Change to No. 3½ needles and K 2 sts., P 2 sts. and repeat across row. Repeat until there are 12 rows. Bind off.

Jabot

Cast on 40 sts. on No. 3½ needles. Work garter stitch for 30 ridges, then in next row K 15 sts., K 2 sts. together 5 times, K remaining 15 sts. There are now 35 sts. on needle. Work even for 8 ridges, then K 13 sts., K 2 sts. together 5 times, K remaining 12 sts. There are now 30 sts. on needle. Work even for 8 ridges, then K 13 sts., K twice in next 5 sts., K remaining 12 sts. There are now 35 sts. on needle. Work even for 8 ridges, then K 15 sts., K twice in next 5 sts., K remaining 15 sts. There are now 40 sts. on needle. Work even for 23 ridges. Bind off.

Sew up seams of sweater. Make 2 tucks in front of sweater between neck and slit for jabot. Put jabot through slit having uneven ends.

JACKET

9 balls dark green 2204 Glow Crinkle
1 pair No. 4½ needles (mill. gauge)
Gauge: 5 stitches = 1 inch.

Back

Cast on 90 sts. on No. 4½ needles.

Work stockinette stitch (K 1 row, P 1 row) for 14 inches, about 107 rows.

For Armholes, decrease 2 sts. at beginning of every row for 12 rows, thereby decreasing 12 sts. on each side of back. There are now 66 sts. on needle.

Work even for 40 rows.

For Shoulder, bind off 4 sts. at beginning of every row for 10 rows, thereby decreasing 20 sts. on each side of back. Bind off remaining 26 sts. for back of neck.

Front

Cast on 88 sts. on No. 4½ needles.

Work same as back to armholes.

For Armholes, Decrease 2 sts. at beginning of every row on underarm edge of work only for 12 rows, thereby decreasing 12 sts. on underarm edge of work. There are now 76 sts. on needle.

Work even for 24 rows.

Then, with right side of work uppermost, K 28 sts. and slip on holder (this makes facing for front of jacket). There are now 48 sts. on needle.

Start decreasing 2 sts. at beginning of every row on neck edge of work only for 28 rows. When 18 sts. have been decreased, start decreasing for shoulder same as back. Still decreasing on neck edge of work.

Then, pick up the 28 sts. on holder and decrease 2 sts. at beginning of every row on side to correspond with neck edge, thereby decreasing all 28 sts. in 28 rows.

Work other side of front to correspond.

Sleeves

Cast on 10 sts. on No. 4½ needles.

Working stockinette stitch, increase 2 sts. at beginning of every row for 30 rows, thereby increasing 20 sts. on each side of sleeve. There are now 70 sts. on needle.

Decrease 1 st. at beginning and end of every 15th row, 10 times, thereby decreasing 10 sts. on each side of sleeve. There are now 50 sts. on needle.

Work even until sleeve measures 20½ inches from underarm.

For Sewing Jacket Together

Fronts, sew 2 basting threads down front of jacket (one 28 sts. in from front edge and the 2nd 56 sts. in from front edge of jacket.

Catch stitch the facing, which corresponds to neck edge, together, on wrong side of work. Turn right side out and press flat. Then baste down facing using first and 2nd basting threads as guides, leaving 4 inches open at bottom for hem. Sew other side to correspond. Sew up shoulder seams and sew in sleeves, unseamed. Press with a damp cloth. Then sew up underarm seams and sleeve seams.

Press. Turn up 1 inch hem at bottom of jacket and 1½ inch hem for cuffs of sleeves, and hem lightly. Hem down facings on fronts. Press.

SKIRT

9 balls dark green 2204 Glow Crinkle
1 circular steel needle No. 4 (mill. gauge)
1 bone crochet hook No. 4
25 inches silk elastic, ⅜ inch wide

Cast on 300 sts. for lower edge of skirt. K 5 inches, then decrease 10 sts. in one round, knitting every 29th and 30th sts. together. K 4 inches and decrease 10 sts. in one round, knitting every 28th and 29th sts. together. K even for 4 inches and decrease 20 sts. in one round, knitting the 13th and 14th sts. together. Knit 3 inches and decrease 20 sts. in one round by knitting every 12th and 13th sts. together. There are now 240 sts. on needle.

Knit 2 inches then decrease 10 sts. in one round, knitting the 23rd and 24th sts. together. Knit 4 inches and decrease 10 sts. by knitting the 22nd and 23rd sts. together. Knit 3 inches and decrease 20 sts. in one round, knitting the 10th and 11th sts. together. Then knit 2 inches and decrease 10 sts. in one round, knitting the 19th and 20th sts. together. There are now 190 sts. on needle.

K 2 inches and decrease 10 sts. in one round by knitting the 18th and 19th sts. together. There are now 180 sts. on needle.

K 5 rounds, then decrease 10 sts. by knitting the 17th and 18th sts. together. Bind off loosely. Press.

Make beading around top of skirt running an elastic through the required length. Turn up 1½ inch hem and hem lightly. Press hem.

Square Neck Dress with Puff Sleeve in Boucle

(Continued from page 25)

3rd row: Skip 5 sts. and crochet 1 s.c. in each st. ending in the 5th st. from end of the previous row, and break thread.

4th row: Begin 5 sts. from end of previous row and s.c. in each st. to 5 sts. from end of previous row and break thread. Continue for two more rows.

7th row: At center back begin working 1 s.c. in each stitch and continue around entire brim for 2 rows. On the second row work over a wire.

Chain about 24 inches or long enough to go around the crown and s.c. in each st. until work is about ½ inch wide. Place around crown and tie in loose knot.

WANTED

Used four-harness portable loom for weaving 20-inch fabric.

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Miniature Patterns for Hand-Weaving

(*Continued from page 8*)

Weavers using six-treadle tie-up or working on table looms with rising shed can easily figure out the necessary changes in the drafts.

As was suggested in the article in the earlier issue of the HANDICRAFTER, the finer materials are the better medium for the development of the miniature patterns, though the coarser yarns can be used. Below is a summary of the materials mentioned in the former article.

Warp		Sley	Weft or tabby	Pattern
Linen	40/2	30	20	Linen Weaver or 18/2
"	50/2	45–48	25	Linen Special or heavier
Mercerized Perle Cotton	20	30–48	20	8 or 10

Among patterns for four-harness weaving, one great advantage in using a good miniature is the fact that the skips or floats are so short. This makes it a good sort of pattern for upholstery materials or linens where a long overshot does not give a good effect nor procure as durable a fabric as may be secured. Another good point is the ease with which one of these tiny patterns can be adapted to a wide variety of dimensions, making it very convenient to use in very small articles. It seems that the weaver of today is more inclined to the production of such things as bags, purses, small towels, cushions, etc., than to the making of the larger things, such as coverlets and couch covers. In the matter of rugs, the miniature is sometimes usable, as the short overshot is quite an asset in considering the wearing qualities of articles which come to such hard wear.

1932 Weaving Institute at Penland

(*Continued from page 11*)

for him to do. Absolutely refusing any remuneration from the Penland organization either for his instruction or for the travelling expenses of himself and his family, his services are given wholly in the spirit of love and helpfulness. His only thought is to give to others generously, abundantly of that knowledge which he has spent almost a lifetime in acquiring, and his chief remuneration has been the joy which has come to him from the interest and appreciation of enthusiastic students.

Inquiries concerning next year's course were beginning to be received even before the Institute of this year was over, and now, almost nine months in advance, reservations had been made for fifteen definite applicants. Those of us who are close to the Penland organization of weavers and to the life of the community cannot but feel awed at the astonishing rapidity of the growth of this project which was begun three years ago quite simply by a man who, out of admiration and esteem for Miss Morgan and her sixty-three mountain weavers, came to give them his best, which is the best the country has to offer.

Adventures with Fabricspun

(*Continued from page 16*)

handling, cannot detect any difference. When woven in the scoured state, it may be washed and pressed without first being dry cleaned.

The advantages resulting from a final washing and pressing at the hands of a good laundry, as Mr. Ford recommends, cannot be over-emphasized. This treatment was quite new to me, and I tested it with some hesitation, but a single trial convinced me that handwork on material of this type cannot equal, nor even approach, the beautiful finish thus obtained.

I have found the shrinkage to be very slight, less than a quarter of a yard in a 7½-yard length of suiting in basket weave.

For the accompanying illustration my daughter wore a suit of Fabricspun woven in a plain twill on a rather fine linen warp set 30 to the inch. The other suits were all-Fabricspun basket weave on the 22 ends warp. To weave a twill or herringbone on the latter threading, the weft must be beaten in very lightly, but a pleasing and durable fabric results. For a firmer type of goods with a little more body, a rather fine tabby of wool or silk may be used. Homespun yarn woven in twill or herringbone on the Fabricspun warp makes an excellent cloth for top-coats.

New Chapters in the History of the Loom

(*Continued from page 23*)

ingly refuse to make a choice from irrelevantly patterned textiles, with no relation to the integrated design he has conceived. The architect, too, will desire to call for a curtain, let us say, with stripes of such and such a color sequence, of such and such a number, width, and proportion.

The more personal and individual the design, the more specific becomes the architect's demand in the matter of textiles. The loom is not only an endeared echo from the past of handicraftsmanship; it becomes the tool of a new demand in the world.

Raffia Craft

(*Continued from page 22*)

in the other two mats, colors may be changed to achieve engaging patterns.

THE RECTANGULAR PLACE MAT

A loom with an easel support (the Todd adjustable hand loom) is necessary for the perfection of a place mat constructed of raffia. The upper left-hand sketch on page 22 shows such a loom with mat in stage of construction on it.

Various attachments insure perfect regulation to the size mat one desires to make. The headpiece can be let down to regulate length, and the side rods moved inward to regulate width. The latter are important in effecting straight mat edges, the woof threads being passed around them as weaving progresses.

A similar contrivance can be made at home, care being taken with measurements so that warp may be threaded absolutely straight and taut.

For a raffia mat, use a warp of raffia, fairly coarse, and strung rather closely for firmness.

In the creation of a simple kindergarten pattern such as the finished place mat on page 22 illustrates, the woof threads determine the color effect. Use a tape needle for weaving. For fringed edge, stop weaving within an inch of ends of warp threads. When work is removed from loom, mat edges may be pressed flat with warm iron.

ANNOUNCEMENT

of the Penland Weaving Institute

EDWARD F. WORST, well-known authority on hand weaving and author of *Foot Power Loom Weaving* and *How to Weave Linens*, will conduct the fourth annual Weaving Institute at Penland in Western North Carolina from August 14th to 25th inclusive. This interesting project is sponsored by the Penland Weavers and Potters under the direction of Miss Lucy Morgan. The course is designed to offer to students and teachers of hand weaving an intensive, but thorough study of all the phases of foot power loom weaving, with special emphasis upon such types of hand weaving as have long since been considered a lost art.

Mr. Worst announces for this year a number of other courses in handcrafts which will be conducted in connection with the weaving course. Among these will be classes in spinning, (of both wool and flax) basketry, folio and simple bookbinding, pottery, leather work, jewelry-making (using native North Carolina stones), block-printing and vegetable dyeing. It is hoped that this variety will make the course of study particularly desirable to teachers of Industrial Arts and to Occupational Therapists.

BALANCE

C. J. Burchard

THE hand weaver who is not fortunate to possess a fixed balanced harness on her loom, will appreciate what I am trying to bring about as a remedy for "UNBALANCE," for most of the four harness four treadle looms in operation today are not in perfect balance when it comes to the operation of the harness; and by harness I mean that portion of the mechanism of the loom hung between the cross head and the treadles by means of which the shed is produced, and most of this off balance is because of misalignment or side pull between treadle and heddle shafts, and because of this misalignment a side or off center pull is exerted upon the lower heddle shaft or frame; mostly caused by the cords which carry the action being made fast at the treadle, so that even if other conditions were equal there would still be no ability to automatically balance the down pull as applied to the treadle, with the result that the harness gets a motion imparted to it which is not harmonious and neither does it move in straight perpendicular lines, one of the reasons for hanging the harness on most of this type loom to the rear and outside the plane of the side pilasters, this swing or side motion had to have space to operate in.

Now with a very simple device recently perfected by the writer, these same heddle shafts or frames can be hung between the pilasters and immediately behind the reed, and be made to operate in this position without interference of the other parts, the result is a more perfect and larger shed opening because of this nearness to the reed.

The four heddle shafts or frames are made to operate in a nearly fixed plane, not fixed in only one direction but, to operate fixedly in three separate planes; vertically, horizontally and laterally, which of necessity removes possibility of unbalanced conditions.

This device can be applied to any four-harness four-treadle loom, with a very little labor and at a nominal cost in comparison with the great advantage gained in the ease and accuracy of operation. It's named the "JIB."

ART AND LEISURE

By Margaret L. Hayes

WHAT chance has Art to enter the lives of the newly-leisured? At the annual Convention of the American Federation of Arts recently, a morning was given to the discussion of this subject. It was argued that as both the rich and the poor were free of many responsibilities in these days, they should devote themselves to art. They should produce objects of beauty, or, they might join a circulating picture club and thus patronize the artists.

The speakers at the Convention were for the most part curators of museums, and lecturers on Art at different colleges — all perfectly secure of their jobs and safe to be busy while others are looking for work. It is the busy people who urge the unemployed to appreciate the blessings of leisure.

But will the man who has not shown some leaning toward art — if only in the making of model ships — during years of prosperity, turn to such a hobby in the lean years? Why not? What is more, he might very well surprise himself if he did.

One of the most inspiring biographies is that of William de Morgan who, at sixty-five, was forced to give up his pottery. He tried writing instead, and was amazed when he found a publisher for his first novel.

He always missed "having no kiln to open next day," but it must have been no mean consolation to have become a famous novelist.

If a man counts his unwanted leisure a misfortune and a handicap, so much the better. Talents thrive on handicaps.

Editorial

(Continued from page 2)

the antiques that have been left to us. Art flourished in a city like Florence because the patrons of art appreciated the new and ranked their great artists on the highest of levels. Gorgeous frescoes of past periods were whitewashed over so that a contemporary artist could paint his masterpiece. Perhaps we bewail these losses today but the psychology in back of these desecrations is to be commended — it was a faith in the worth of ones contemporary art.

It has been so long since the artist and craftsmen were allowed to design and not copy; that everyone should welcome this change and do his utmost to add a brick to the structure of modernism.

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Hand Weaving

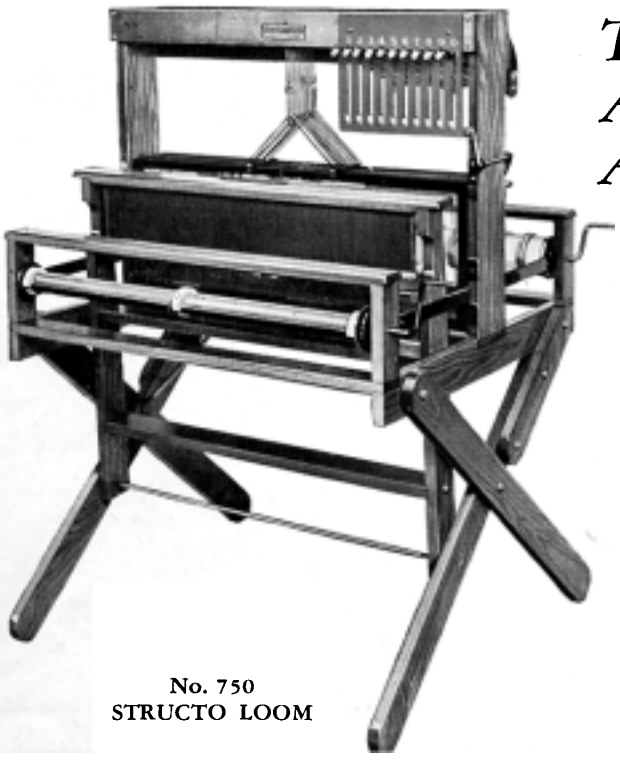
Mary M. Atwater, author of the Shuttle-Craft Book of American Hand Weaving, offers a course of instruction by correspondence designed to meet the needs of those who desire a thorough knowledge of the craft of weaving. Those who have never woven may become expert weavers through this course, and many weavers of long experience subscribe for the material for the sake of the many unusual weaves that are explained and also for the explanation of draft writing. The course includes a textbook and lesson sheets, criticism of work sent in and unlimited correspondence privileges. All the instruction is given personally by Mrs. Atwater. Subscription to the course carries with it membership in the Shuttle-Craft Guild with its various activities.

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Volume V, Number 4

SUPPLEMENT TO THE handicrafter

Historical Background of Double Woven Cloth

BY NELLIE SARGENT JOHNSON

DOUBLE woven cloth, or fabric which consists of two distinct webs woven at the same time, joined together wherever the weaver chooses to alternate the colors of the cloth is a most interesting technique. That it is an extremely ancient form of weaving is evidenced by the fact that many of the old Peruvian fabrics show this same type of cloth. They are woven of dark brown and natural cotton, and were probably woven on a very simple belt loom with the use of shed sticks to form the pattern sheds. A typical Peruvian design, a bird figure with a fish in his mouth, taken from an actual fabric at the Detroit Institute of Arts, is shown in Illustration No. 1. This little pattern was used as a repeat design all over the fabric. These patterns are all very simple, and include geometric figures which represent fish, birds, the puma or cat, and figures of men as well as gods. Illustration No. 2 shows an interesting fish motive. The piece was woven of white silk and Bernat's kashmir wool in blue. The design was adapted to cross section paper from some of those given in a leaflet on Peruvian Art by Charles A. Mead, published by the American Museum of Natural History. This is from leaflet No. 46, and may be obtained from the Museum by anyone wishing a copy. Illustration No. 3 shows another bird design adapted to cross section paper from this same leaflet. Another interesting book showing many of these typical designs, in color plates, is "Ancient Peruvian Textiles," by R. and M. D'Harcourt.

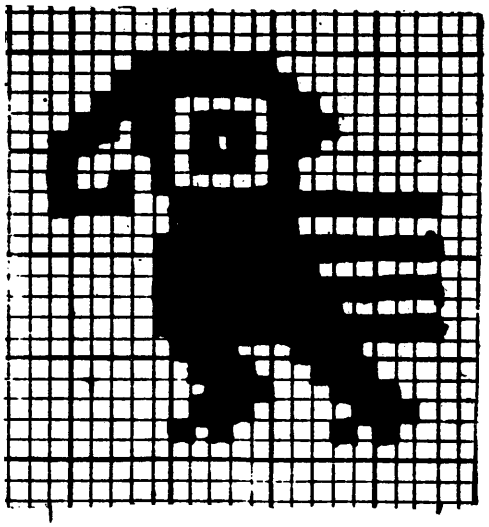


Illustration No. 1

The double weave is also found in silks of the 11th century attributed to Byzantium, as well as in silks of the 12th, 13th, and 14th centuries from Sicily, Italy and Persia. The small design at the bottom of Illustration No. 2 shows a very simple Italian pattern. The Persians of the 16th and 17th centuries were expert weavers of this technique. And there is a piece of Persian fabric, illustrating the story of Mechoun and Leila, at Cooper Union in New York. And it is also shown by Errera in Catalogue d'Etoffes, No. 264. Great variety of color and intricacy of design is shown in the Persian silks of this very primitive weave.

This same type of double woven fabric was woven in Sweden at a very early date also, and several large rugs or wall hangings have been preserved from Bohuslan, northern Halland, Harjedalen, and Jamtland. In the churches of the last two named provinces are remains of wall hangings and borders. A large wall hanging from the church in Grodinge, in Sodermanland, is now in the Statens Historiska Museum at Stockholm. An illustration of this piece is given in Maria Collin's book, "Flamskvav och Finnvav," and also two other pieces, as well as an enlarged detail of the weave. It was very interesting to note that in this book which gives a description of the method of weaving this technique, just enough of the detail was omitted so that it was quite impossible to follow the directions given, even if you could get an adequate translation of the text. She names this method "Finnvav." While "Svenska Statens Samlingar av Vavda Tapeter" by J. Bottiger states that "homespun, tow cloth and plain web, ryevev and ryssväv" were commonly woven on the royal estates during the first half of the 16th century. This author believes that the ryssväv, which is always in two or three colors, is the same as the double weave. In Bohuslan, it is in our times called "finskeväv" or Finnish weaving.

An old weaving book by J. E. Ekenmark written in 1820 gives instructions for a "pattern heddled" kind of double weaving, probably taken from English sources. These were used mainly for wall coverings, better class carpets, and English quiltings or "sticktyger." This summer while in Wisconsin, I saw a piece of very interesting Carpet in sev-



Illustration No. 2

eral colors woven after this method. Illustration No. 4 is an old blue and white coverlet dated 1830 in one corner, which belongs to one of my friends here in Detroit. It was woven in two strips 36″ wide and seamed through the center. The pattern was very lovely. The fine detail was beautifully worked out and the whole coverlet was exceptionally well proportioned. We have been accustomed to think of this particular type of coverlet as having been woven on a "Jacquard" loom. And those coverlets which do *not* show any seam through the center, and woven at a later date probably were woven on the "Jacquard" loom. Illustration No. 6 is an interesting old piece which I purchased in Palmyra, N. Y. One warp is of alternate red and blue homespun wool, and the other is natural cotton threaded double. It is dated 1870, and because of the very many mistakes in the design and other irregularities, I am very sure it was woven on a four harness loom of the simplest type. It is of much coarser weave than the coverlet shown in Illustration No. 4, and was very likely woven by a home weaver rather than one of the old professional

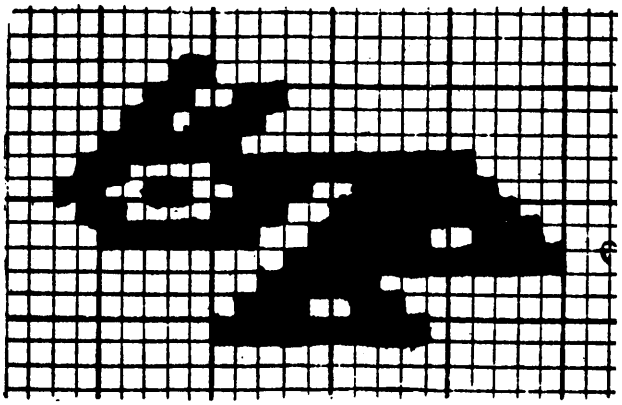


Illustration No. 3

weavers of the Colonial times. Illustration No. 7 is a typical blue and white "Jacquard" coverlet which I also purchased at Palmyra for purposes of comparison with the other type woven on the simple loom. It has a most complicated design of cocks, quails or pheasants, grapes, etc. with what I think is the "Boston town" border, and has no seam but is woven full width. Close examination of these two pieces shows the very obvious *machine-made* quality of the one in Illustration No. 7.

Illustration No. 5 is a piece of all silk double woven fabric designed and woven by the author. One warp is



Illustration No. 4

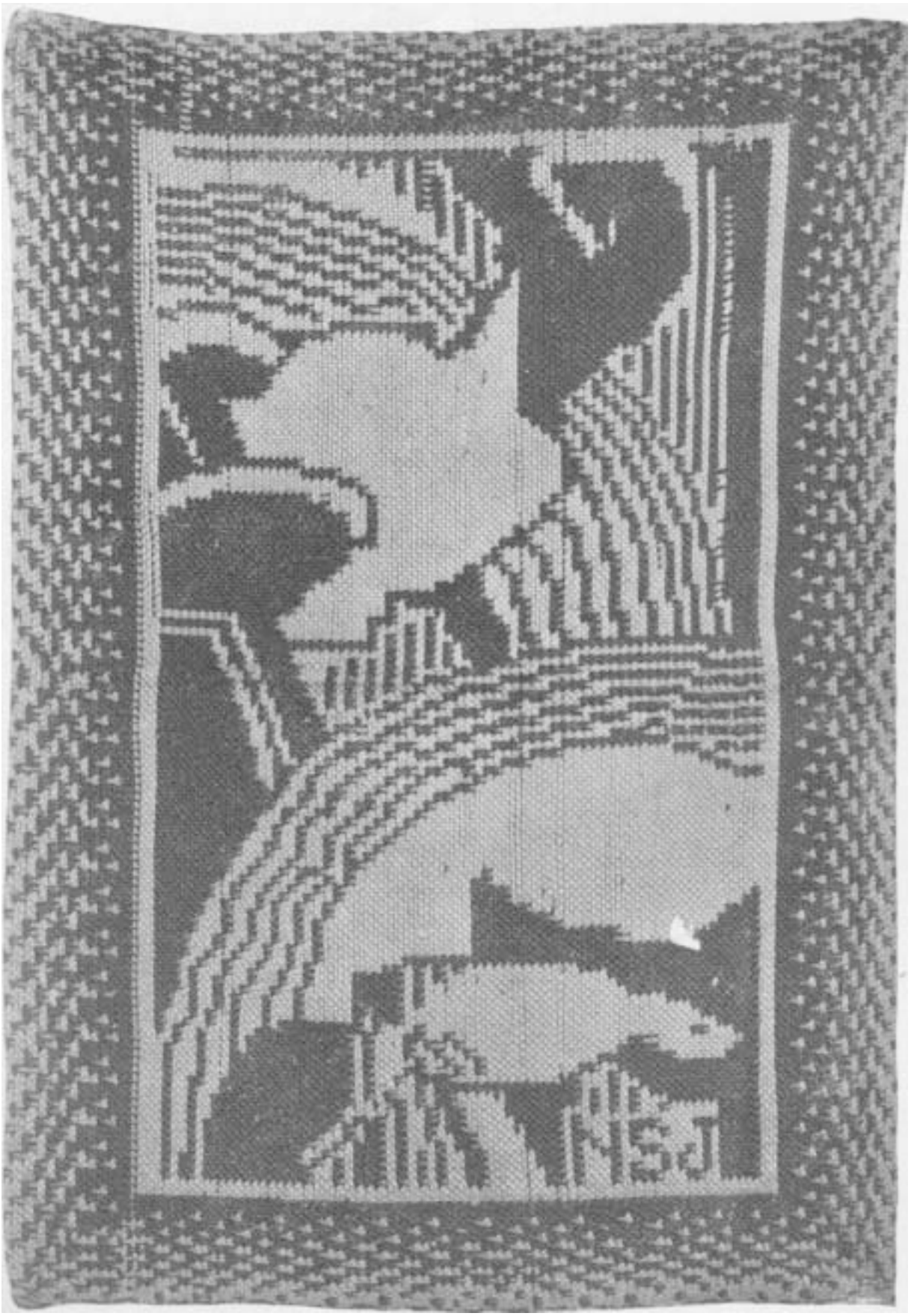


Illustration No. 5

gold silk and the other one thread of blue silk and one of green alternately. Because of the fact that the gold color does not photograph very well, this may not be very clear. But it will serve to show the possibilities for the design of contemporary fabrics, and was an experimental piece to try out the different effect of lines and shading in this technique.

Now a few words as to the type of patterns which are suited for this weave. Any design which can be drawn out on cross section paper can be woven, and it may be as simple or as complicated as you wish to make it. Vertical lines, horizontal lines, and diagonal lines are the easiest to weave. And the possibilities of these simple lines are shown in Illustration No. 8. Curves and circles are more difficult and should be very carefully planned. The finer the warp and the closer it is set in the reed, the easier it is to approach a real curve in the finished weaving. Illustration No. 9 is an enlarged detail of the border of the woven piece shown in Illustration No. 5, and also shows how to shade areas from dark to light value. This offers a large field of possibility for the person who likes to design, to do some very unusual interesting fabrics. Personally, I feel that this technique should be used for decorative wall hangings using very free designs which show no repeat or all over pattern. Let us get away from the monotonous repeat patterns which the mechanics of the loom control, and do things in this method which are distinctive, individual, and expressive of our own day and age. And to those of you who wish to develop this kind of weaving, this double weaving technique offers a wonderful opportunity. It is very easy to copy some of the Swedish designs in this technique from Maria Collin's book "Flamskvav och Finnvav," or to take some of the Peruvian designs from the book mentioned above. Or to copy some design

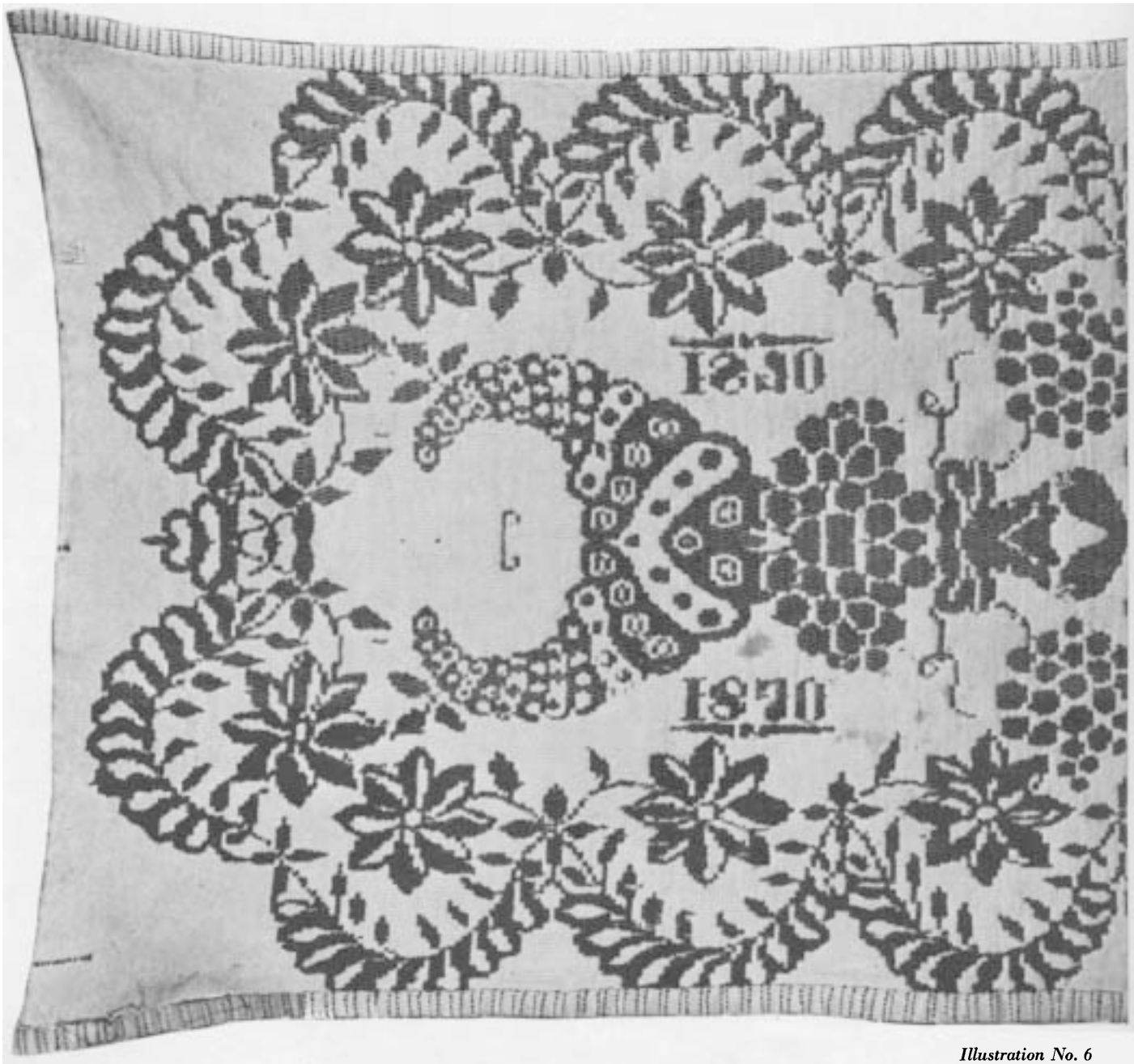


Illustration No. 6

from an old Colonial coverlet. But these patterns, at best, are not more than copies, and can in no way be an expression of our own time and country. We belong to a machine age and speed, expressed by radio, telephone, automobile, and airplanes, and it is quite possible to interpret these as symbols of our own living in our weaving through this double weaving technique.

To design your own patterns for this weave, draw as you would for any clean cut sketch. Transfer this to cross section paper, and then follow the outlines on the cross section paper with blocks as near the original outlines as possible. The finer the cross section paper to which you have tranferred your original design, the nearer you can approach correctly the lines of your original design. Also it is easier to follow your original design, if you plan to make it correspond as nearly as possible to the size of the cross section paper you are using to expand it on, and also keep in mind the width of your finished weaving, if you are working in definite dimensions. Plan to have two dark warp threads and two light threads to represent one block of your cross section paper. Thus if you have 150 blocks on your cross section paper, you will need to make a warp of 300 threads of dark color and 300 threads of light color for this weaving. If you transfer your original sketch to cross section paper which has 10 blocks to the inch, which is a size easy to follow in your weaving, your original sketch will need to be 15 inches wide, for the 150 blocks of pattern or 300 threads of each warp.

For further details of the exact method of weaving this technique on a four harness loom, I will refer you to my "Lesson on How to Weave a Double Fabric in Pattern on a Four Harness Loom," which may be purchased through the "Handicrafter." This was first announced in January 1934, and published in March 1934. And I am very happy



Dated 1870

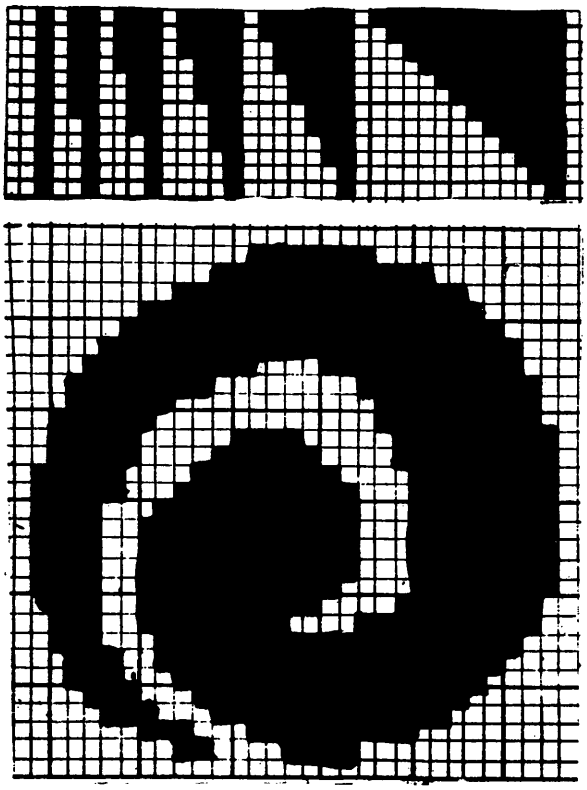


Illustration No. 8

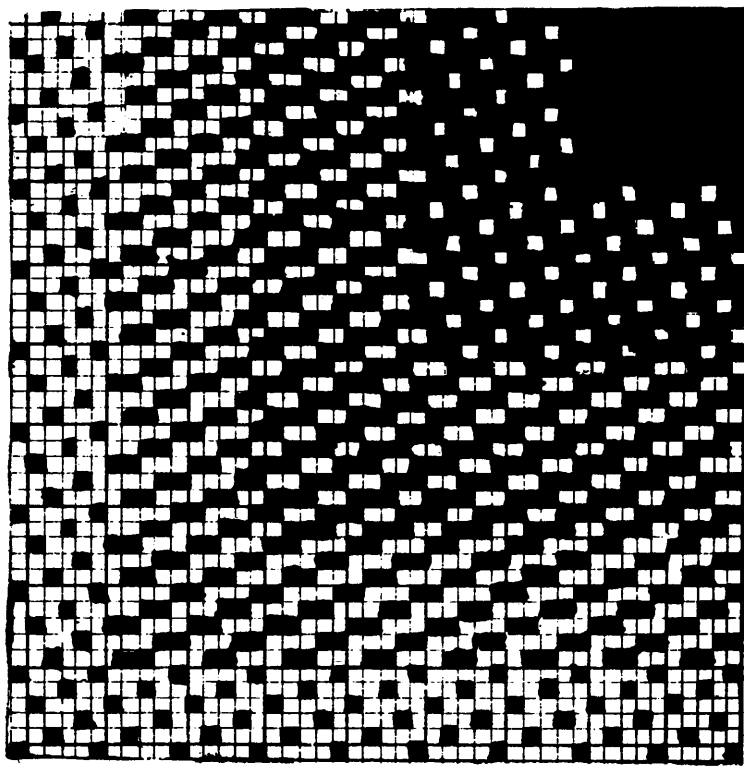


Illustration No. 9

to have been able to work out this ancient technique, so that modern weavers can use and enjoy it. I wish to acknowledge the kind help and inspiration of Miss Helen Allen, an expert weaver and thorough student of textiles, who made the working out of this technique possible. For in a very extensive research, we could find no source where this knowledge was obtainable. Several Swedish books contained vague directions which even a good translation could not make at all clear. And it was only after a good deal of thought and effort that the details of this simple weave were finally worked out. It is not complicated, and is easy to do though somewhat slower than regular four harness weaving. If you are doing unusual, distinctive weaving, this technique will have a particular appeal. To those of you who are interested, I might also add that I am sending out each month, "Handweaving News" which is a monthly letter on handweaving; subscription price for this is $3.00 a year, and may be obtained directly from me at 12489 Mendota Ave., Detroit, Mich., or through the "Handicrafter."



Illustration No. 7

Chain or Crochet Weaving

BY JOSEPHINE WEAL RYAN

IN BEGINNING this article, I feel as if I should offer, if not an apology, at least a short explanation to the experienced Handicraft weaver, as it marks such a departure from the recognized forms of weaving. I know some will insist that it is crochet work, others that it is some form of embroidery, but they will be mistaken. Chain weaving is unquestionably a form of hand weaving. Chained warp and weft threads are substituted for unchained threads to give pliability to the woven fabric and to allow a satisfactory material to be woven with a minimum number of warp threads to the inch. The embroidery stitches used serve the practical purpose of rendering the material more durable, but through the possibility of extra color variation, they can also enrich the result.

To the inexperienced weaver, I hope this simple form of weaving will prove a great pleasure and lead many who have never known the joy which can be obtained through interweaving threads into a useful as well as a beautiful fabric, to a knowledge of the happiness and self expression which a knowledge of hand weaving offers to all who succumb to its spell.

In order not to frighten the beginner, models have been chosen which require no knowledge of weaving, yet can be varied infinitely and which can be made into many practical articles. No model requires more than 5 warp chains to the inch and one requires only 2 chains to the inch. A narrow frame or loom can be used and the strips sewed together with wool, or one of sufficient width to make the material for the article in one piece can be used. The result is satisfactory in either case.

The equipment required consists of a bone crochet hook —I used a No. 8 for the models described; a strip of stiff cardboard, punched with the correct number of holes to the inch (the holes can be made either with a ticket puncher or nail) the cardboard need be only 2 inches wide, but must be the length required for the entire number of warp chains; one smooth stick, about 1½ inches wide, rounded at one end and as long as the width of the loom; a strong frame or a simple loom consisting of two rollers, only; some embroidery needles, both blunt and sharp pointed, suitable for wool and several cardboard or wooden shuttles, to wind weft on.

With this simple equipment it is surprising how easily and quickly attractive results can be woven, combining the advantage of crochet and weaving. If desired the work can easily be shaped in weaving, which eliminates wool wastage. It will not unravel but the ends must be unchained and fastened by darning in with a needle. If the finished material should be too short or narrow, additional strips can be woven separately and joined without being noticed. The neck and armholes for a sweater can be shaped as follows. A chain is run through the work to outline the required shape. Then the woven material is cut to this shape ½ inch beyond, and the unravelled chains darned in under the outlining chain.

To do chain weaving, proceed as follows:

For those who are beginners it is only necessary to state that weaving in its simplest form is darning. Threads must be taut to darn in comfort, for which reason, in weaving, a frame or loom is used.

With a crochet hook, crochet the required number of chains to make the warp (the threads which are stretched on the frame) through which the others will be worked. Cut them the proper length for the article to be woven, adding onto this length enough extra length to allow the chain warp to be fastened onto the loom or frame. Bear in mind that one can not weave every inch of warp chain placed on the loom and that the finished material will shrink, when steam pressed, when finished. Allow at least 18 inches for wastage. On a frame, the chains (after each one is passed through a hole in the punched cardboard, taking care that they do not cross) are tied together underneath it. Try to have the chains at an even tension.

On a loom, the chains are first fastened to the back roller, passed through the holes in the cardboard, one by one. Then they are rolled onto the back roller until only enough length is left to fasten the ends to the front roller. Fasten the ends to the front roller, taking care that each warp chain is opposite the correct hole in the cardboard. Both rollers must be equipped with some means of keeping the rollers from revolving during the weaving.

It is advisable to have all warp chains at an even tension, although this is not as vital as in other weaving.

You are now ready to begin weaving.

The scarf, with the shaped ends, which the little girl is showing to my oldest daughter in Illustration No. 1 is easily made. If the shaped ends seem too difficult, begin to weave the entire width of the scarf at once. The scarf should be 6 inches wide and 36 inches long, finished.

For warp: Use either Bernat Heather Yarn, 2 threads wound together and chained with a No. 8 crochet hook, or some very soft wool such as is used for baby garments. Bernat Glow Crinkle yarn, single thread, chained, can also be used if preferred.

Chain 36 chains, each 58 inches long. This allows for 18 inch wastage. 18 chains should be of Chamois, 18 of Mayan Pink Heather yarn. Thread 2 Mayan Pink and 2 Chamois through holes in cardboard, until all are threaded. Use cardboard, punched 5 holes to the inch.

Note: The chain for both warp and weft should be done with a crochet hook of sufficient size so that the wool remains fluffy, unstretched, is smooth, without large holes. It does not, however, have to be crocheted very evenly.

I find it prettier not to crochet too perfectly. If the crocheted chain is too tight, the result is stiff; when too loose, flimsy. A little practice will soon show how to get the best results. It may be necessary to use a larger crochet hook if one crochets very tightly. Do not roll the crocheted chain into tight balls.

For weft, the threads which are darned over and under,



Illustration No. 1. Articles of chain weaving made by Mrs. Ryan

use same yarn, chained as for warp. Chain one long chain of each color and wind on separate shuttles. Also thread 2 embroidery needles, one with each color.

To weave: This scarf has shaped ends, so at first only 4 warp chains are woven. The others are left unwoven until the finished work is taken off the loom. Then the unwoven chain ends are ravelled and darned in to give the woven shape.

To begin, take the smooth stick and darn over and under 4 center warp chains. Turn on end. Through this opening, pass the shuttle with Chamois colored yarn on it. Remove stick. Fasten end of weft chain at beginning, by darning. Before weaving second row of chain, take the sharp pointed embroidery needle with Chamois yarn threaded through it and, after fastening it at beginning, run it lightly through the first row of weft chain. Take care that all the warp chains are caught in place by it as it runs through. This will keep the warp and weft in place no matter how far apart they are.

Note: The cardboard is for the purpose of keeping the warp threads evenly spaced and should be kept near the work as it progresses. Next pass the smooth stick through the alternate set of warp chains, using 6 in all this time. Put weft through as for first row. Cut a gauge ¼ inch wide and using this as a guide, place the second row ¼ inch above the first row and hold it in place by running the extra thread through as before. Do not pull either the weft chain or extra thread too tightly into place and try to keep the work the same width.

Now continue weaving, increasing each row by two warp chains, until all the warp chains are to be woven. This completes the border, which is, of course, repeated at other end of scarf. Finish off both the Chamois weft chain and the Chamois extra thread. Replace it with Mayan pink chain and thread or continue to use the Chamois thread instead, for color contrast. The effect of this type of weaving is very pretty. It is easily made into sweaters, baby blankets, berets and even curtains.

The scarf which my oldest daughter is wearing in the same illustration is even more easily made, but is much heavier and is only suitable for winter use. It is effective done with a variegated warp chain or in solid colors.

SCARF B: *6 inches wide, 36 inches long*

For Warp: Chain 36 chains 58 inches long. Use Bernat's Spanish Stocking Worsted, single thread only for chain. Same size crochet hook.

For weft: Use a chain of Spanish Stocking Worsted or Lady Helen Worsted. The scarf was woven with a deep border of one color and the center of another color.

To weave: Instead of darning over one and under one as in the first model, the alternate rows were woven as follows:

Row 1: Darn over one and under one warp chain from edge to edge.

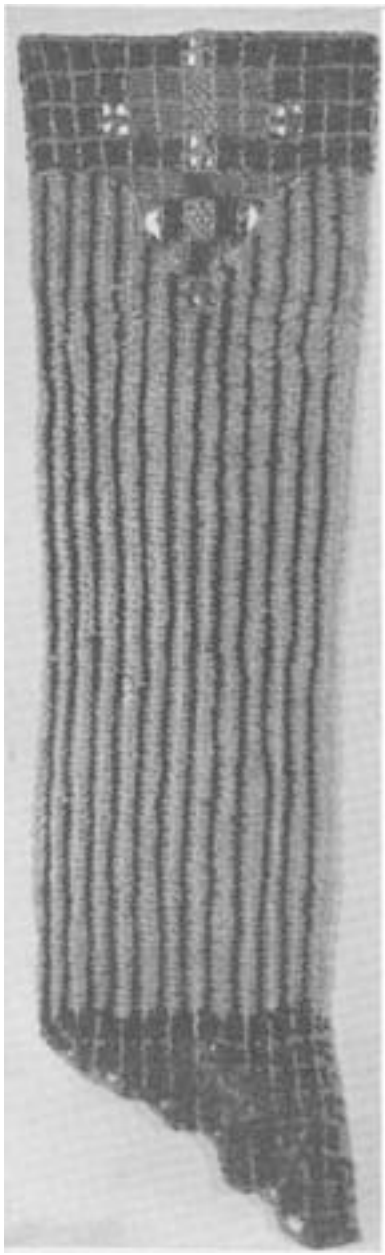
Row 2: Darn under one, (a) over two, under two, repeat from (a) to end of row. Alternate these two rows.

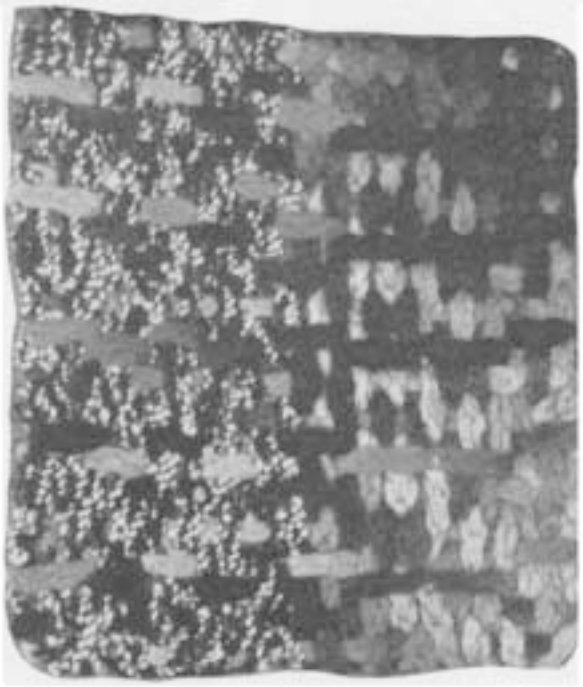
No extra thread is used to catch the weft chain in this model. Each row is placed above the preceding close enough so that the fabric is "squared" 5 warp and weft chains to the inch. Do not beat closer. The steam pressing after finishing will lock the threads.

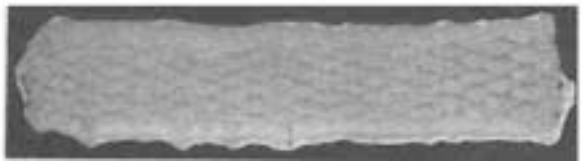
The child's bed jacket, which is shown in Illustration No. 2, illustrates three other possible variations in the use of Chain Weaving. The sleeveless jacket was made in three separate strips and then sewed together. The armholes and neck were shaped after weaving, according to the directions already given. A straight piece of material, wide enough for the back of the jacket and long enough for both front and back was woven. After sufficient length for the back had been woven in one strip, the warp chains were divided in half and woven into two separate strips for the front of jacket. The sleeve bands and the band edging the



Illustration No. 2. Child's Bed Jacket







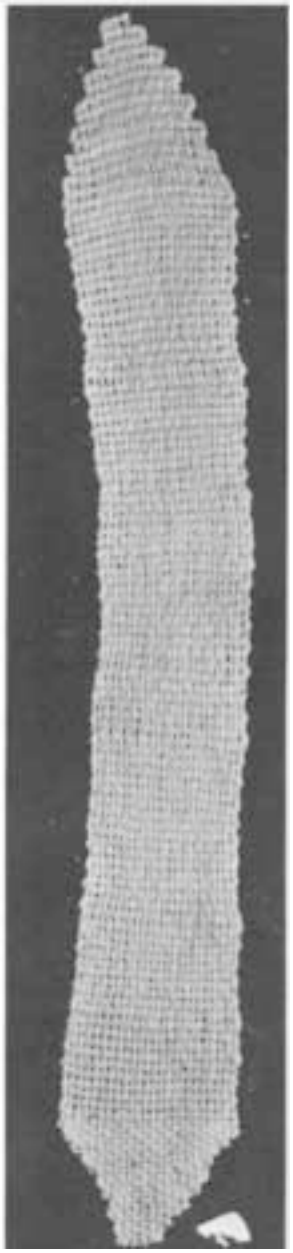


Illustration No. 3 (left). Filled Crochet Weaving

Illustration No. 4 (right). Chamois and Mayan Pink Scarf

Illustrations No. 5 and 6 (above and below). Samples showing use of different Wools and Weaves as described in model scarf No. 2 or B

neck and front were woven separately and joined to the jacket after the material was taken off loom.

Owing to lack of space, it will be impossible to describe the variations used for the border or body of the jacket. A very pretty effect, however, can be obtained by weaving the material for the jacket in the same method as was used in the Chamois and Mayan pink scarf. The bands which trim the jacket are very easily made, and are very effective, I think.

Directions for Bands: For warp and weft chains, use chains made of one thread of Bernat's Spanish Worsted, chained lightly with No. 8 hook. Punch a cardboard so that 3 chains, placed at equal distances, will measure 2 inches. Thread correct length 3 warp chains through the holes, one to each hole. After warp chains are fastened in place as usual, take a weft chain with one end threaded through a blunt, long eyed needle. Fasten other end to right edge of right warp chain. Next run the weft chain straight across the warp chains, passing through a loop in each chain. Do not pull tightly and use a gauge 2 inches wide to keep the band correct width. A ¾ inch gauge must also be cut. This is used for the design.

Now place the ¾ inch gauge on center warp chain above the straight row of chain which had been woven, and slip the weft chain through the warp chain at center ¾ inches above first row. Bring weft chain back to right warp chain at beginning of first row, and slip weft chain through at this point. Measure ¾ inches up on right warp chain and slip weft chain through again. This forms a loop on outside, then weft chain is carried down to center warp chain at center of first row and slipped through warp chain at this point. Bring weft chain next through left edge warp chain ¾ inch above first row. Then run weft chain through the warp chain from left to right, to form a straight line. This completes one unit of the pattern. Now beginning at right, measure ¾ inches along center warp chain and weave design as before. Working according to this process will cause the outside loop to come alternately at each edge. Do not pull chain tightly at any time. A sufficient number of repeats and bands would make a pretty sweater.

The Design of Hooked Rugs

I—PRIMITIVES

BY W. W. KENT

IF ONE wishes to learn how far the hooked rug has influenced the designing of both rugs and carpets in America, it is only necessary to talk with some of our most progressive manufacturers, the trend today being *very distinctly toward hooked rug motives* in both composition and color. Examination of the detail of the latest carpets shows surprisingly often that floral forms and geometrical composition and coloring are closely following not only the highest types of European and American hooking but also that the *primitive* conceptions of obscure farm and village workers are now coming into their own as never before.

Let us hope that the bizarre designs, the purely "crazy quilt" patterns, will not be done to excess. There are, to be sure, strange and queer compositions among them akin to modern or futurist handling, which are not only interesting, but of great merit and valuable as showing the way to a new development of the craft, while others are so bad as to excite the derision of both the lay public and even of broad minded designers and critics. Not that public taste is usually correct, for it is often led astray by novelties or impressions made by flashiness and mere queerness, but in the long run we must consider both our public and the decisions of those designers who have justly been ranked high.

Bad designs are now so frequently before us in salesrooms and the numerous private collections of eager amateurs that it is not necessary to give examples of them in illustrating this writing, but I hope in showing a few purely primitive plates of the better sort that it can be proved that we are indebted sometimes to unknown farm and village workers for ideas which have in them the germ of very high accomplishment, of very good and sometimes superlative rug and carpet design. See plates No. 1, 2, 3, 4, 5, 6.

Why this is so, why we can often, from a mere even crude handling of an original design, later work upward from it to a high plane, must be because the original obscure workers, even though ignorant, unlettered and untaught, felt a breath, perhaps a little temporary breeze, of inspiration from his or her surroundings or conditions of life. It may have, indeed frequently did,

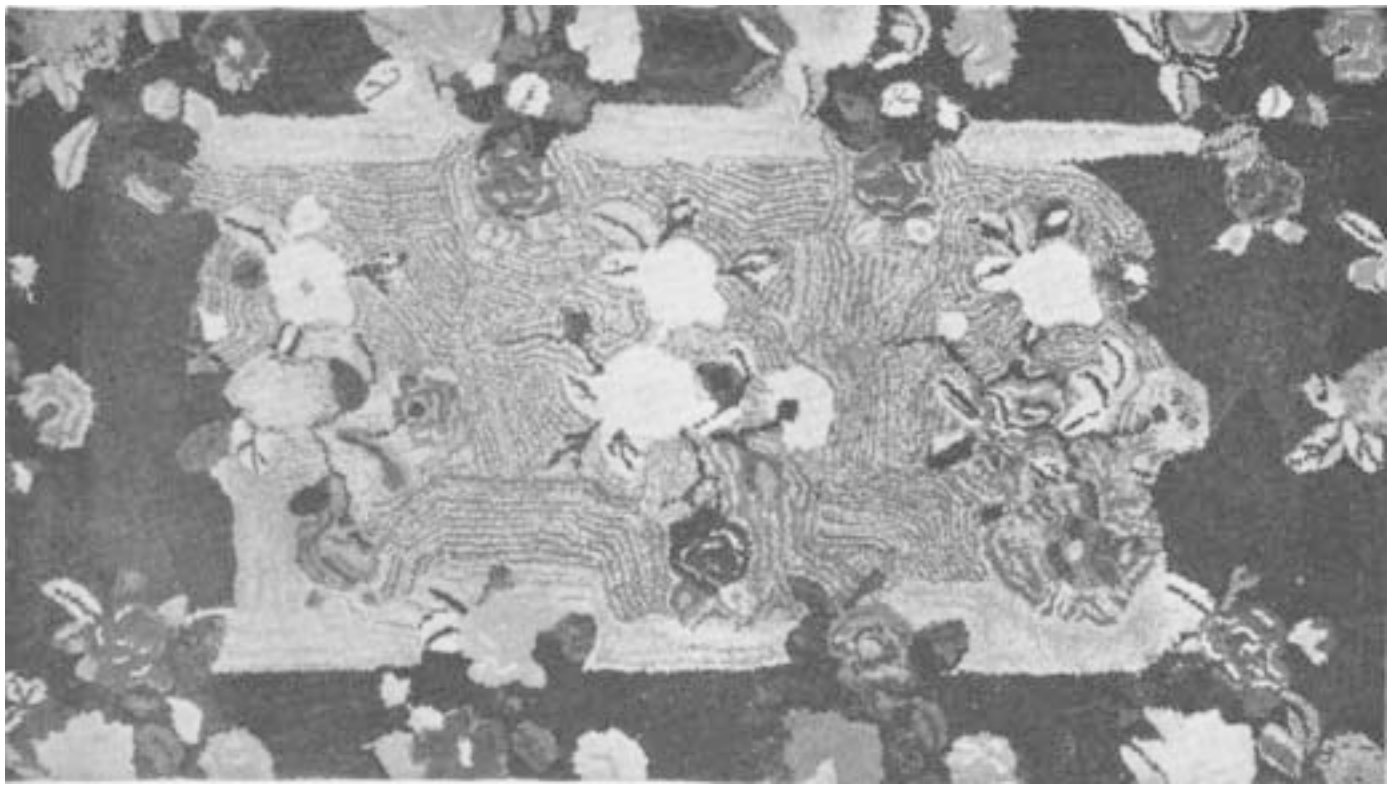


Plate I



come from an almost desperate wish to escape the banality of house or farm work by some heretofore untried means, to do something which was so engrossing as to steep the mind in an almost Oriental dream of the unusual or romantic. We all, rich and poor, seek the spice of variety in many ways and (perhaps too often) will resort to the stimulant easiest to obtain, but while liquor, coffee and tea, etc. have indeed made us their debtors for brief and productive stimulation, the rug worker often got from the flower garden, the landscape or his own dwelling, something which moderns can only obtain from the same sources or from studying this expression of the early work as to what he saw and so roughly noted.

We must therefore look at crude early rug designs carefully and fairly to decide whether there is in any one the elusive motive or idea which turned the growing rug into a magic carpet for its maker, on which he or she floated safely away from feeding the pigs, washing dishes, dusting or even from the poetry of milking time. That is a poetic escape as you know for many people even in these mechanical days of overproduction, which we much too strongly blame as the cause of The Big Crash.

To quote from certain notes I made for a talk about hooking rugs in the recent N. Y. "Hobby Show," I saw, long years ago, both primitive and sophisticated designs

Plate No. 2. Early American Hooked Rug. A naïve but perfectly balanced composition in color as well as in design. The design outlined in old rose, otherwise a very delicate combination of grays. Size, 3 feet 7 inches x 3 feet 2 inches.



Plate No. 3. Early American Hooked Rug. Farm type. Very effective, though primitive. Collection of Mrs. E. O. Schernikow, New York City.

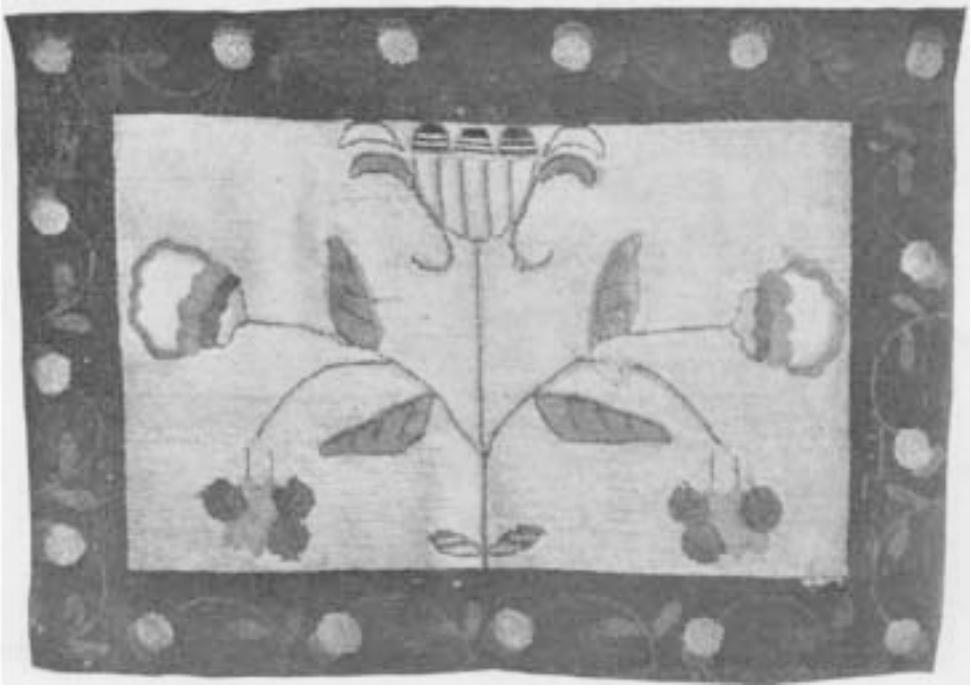


Plate No. 4. Rare Early American Hooked Rug. On heavy homespun linen mesh. Center has ivory field and archaic flowers and fruit with shield above. Gray black border and red and white flower spray. All materials homespun. Collection of Miss Traver — Courtesy of American Art Association and of Arts Magazine of Feb. 1925.

in a Boston shop. There was a charm about them all, just as many children are charming even with somewhat dirty faces or when they laugh at you over slices of bread and butter and molasses. Children are attractive even when a little mussed and dirty and so are many hooked rugs especially the ones from Maine farms. Some in that shop came from Waldoboro perhaps and many in fact from Orono, Me. In Waldoboro beautiful ones seem almost to have grown on bushes ready for some wise dealer, like Burnham of Ipswich or Creamer of Waldoboro to pick. Some possibly from New Hampshire before anyone could stop them among the latter crowds of appreciative collectors who first in these latter days loved the beauty, saw their intrinsic worth and the charm and value of the craft that had produced them. From Nova Scotian Acadia, perhaps one or two had floated in. If so they were the best of all, we know now. I can't recall all the designs of strange flowers that never grew anywhere short of Mars, but they fascinated me. In them were fine color blending, good composition and strange and fascinating technique besides the evidence of their earnest creation by fond and careful, though untrained, craftspeople, men and women shut off from cities in the deep snows of northern winters who wrought as well and



Plate No. 8. Pink flowers and green leaves with brown stems on a dark brown and blue field. The three, though primitive, show real feeling for composition.

patiently and enthusiastically as they could. Some were very beautiful, some horribly homely no doubt, although



Plate No. 5. Farm Animals. Coll. of Mrs. Lathrop Brown. Not unlike bas-reliefs on stones of underground temple uncovered at Malta about 20 years ago.

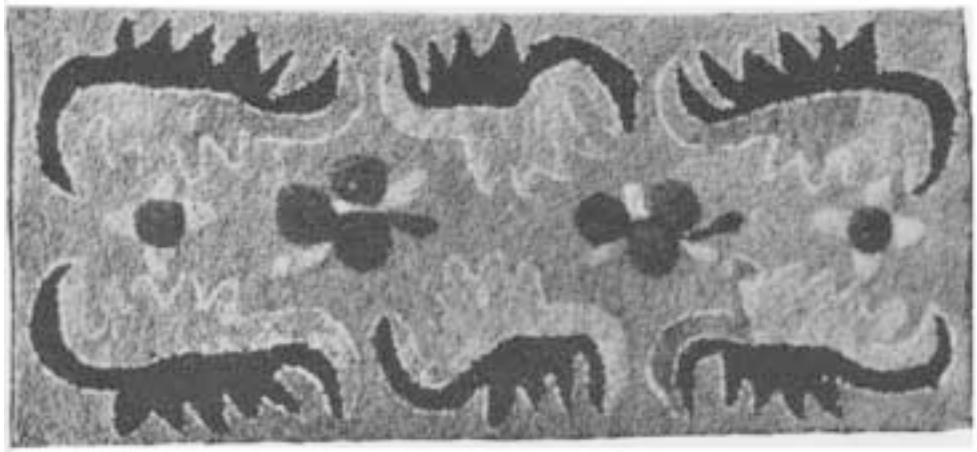


Plate No. 6. Mrs. E. Gutchell, Maker, Vanceboro, Me. Yellow Gray field, black and pink scrolls and red flowers. Interesting brilliancy and modelling of raised flowers.

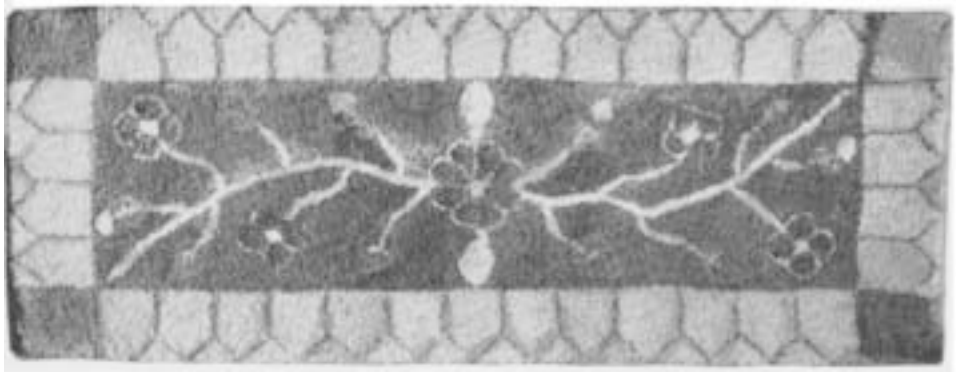


Plate No. 7. Bedside Rug 24" x 54", W. W. K. Coll. Brown flowers, blue stems and buds on speckled black field, varied border in black outlined lozenges of blue, yellow, brown, gray, etc.



Plate No. 9. Colors, source and owner unknown, but is of chipped wool and probably Scotch workmanship

I've forgotten any of that sort. All were sincere, of the soil, as well as often soiled, just as they came from floors and hard usage in many homes. They were the output of people who could not loaf long, who must keep hands and mind alert to combat the wear and tear of the daily fight for bread. One wished he could see these people, talk with them, tell them their work was good, that there was in it more than bread and butter to be gained, that many other people of the cities who would see these rugs could sympathize with those who made them, could tell them of their own ancestors who came from similar farms in New and Old England, Scotland, Ireland and Scandinavia. They, these workers, had indeed made magic carpets for they swiftly bore my mind searchingly away, as in the Eastern story, and backward to the scenes of boyhood in Maine. Although I never had knowingly seen a hooked rug before, nor strangely enough ever heard my New England parents speak of this art of which they indeed must have known, I seemed to find them familiar.

Since the question of the origin of "hooking" was raised by me and discussed and its practice by early, even very ancient, Scandinavians was discovered, as told in detail in my book "The Hooked Rug," a considerable research (to learn whether it even preceded weaving and kept pace with that discovery), an interesting research has begun in America and England and probably in Germany. Professor Rudolf Riefstahl of New York, the well known authority on Oriental rugs and other early crafts and activities, tells me that he is inclined to favor my supposition that Coptic wool mats or fabrics of a shaggy sort were done by hooking and not pulled tight by needle work over a stick or rod as many people averred. This, if so, and as my book suggests, makes our study of Primitives in rugs even more engrossing and valuable for the craft.



Plate No. 10. Beautiful in color. Hooked rug, from Coll. of Mr. John S. Burk, Vice-Pres. of B. Altman & Co. Size 2′ 2″ x 5′. Interest for designers lies in architectural character.

Learning to Weave in Sweden

BY GERTRUDE HOSTRUP

WHEN I left America to spend a year or more abroad, I never intended to visit Sweden nor learn how to weave. Yet I did both. What a wealth of pleasant hours and surprises I had in store for me!

The art of weaving has been kept alive all these years in Sweden. In many other European countries weaving has smoldered during the industrial era, and very little interest in learning to weave was to be found. During the past few years in these nations dusty looms have been brought into use once again, and weaving has become an art. Sweden is one of the few countries that has retained an active interest in weaving from primitive times up to now. Although few people use their looms for making materials for wearing apparel, most Swedish weavers busy themselves making decorative articles for their homes. I found something appealing in learning to make rugs, pillows, couch throws, and wall hangings. Consequently, I decided to remain at Sätergläntan to try to learn how to weave such attractive products,—things which were so different from any other type of handicraft which I have seen in the United States.

Sätergläntan is a combined weaving school and resort near Insjön in the hills of Dalarna in north central Sweden. Any visitor would be charmed with the place because of its rustic aspects and its location in the wooded hills overlooking many lakes and valleys.

The main building is a colorful wooden structure for dining and living purposes. Most of the summer guests stay there while the students dwell in delightful log cabins along the winding road. In the main building there are many evidences of handwoven products. Curtains, draperies, wall-hangings, pillows, and linens were all hand-woven; dark blue, henna, and natural linen colors predominating. A person really gets a splendid lesson in weaving appreciation living in such an environment.

Every day just an hour before lunch lectures about textiles and weaving technique were given to us by Miss Langbers as we sat outside around a long table beneath the birch trees. Even though I knew very little about the Swedish language, I soon learned to understand practically all that was said to me. Each lecture was accompanied by passing out samples of the materials to be described in the day's lesson.

The weaving studio, a red, wooden, two-story building, had the first floor devoted to yarns and cottons, getting the warps ready to put on the looms, and to weaving linens and damasks. The second floor was filled with looms where students were busy from 8 A.M. till evening.

My first task was to prepare a warp for a rug, rose cotton with salt and pepper borders. Looms are so prevalent in Sweden that an introduction to them and other implements was not even considered. I, who had never seen a



The Weaving Studio Sätergläntan by Insjön, Sweden

loom, thought that making a warp was tedious and quite incomprehensible. All the counting! All the steps! After I started to weave this simple two-shafted pattern, I was overjoyed when I completed weaving two rugs in two days. I thought that all the irksome trials of getting a warp ready were really something to be forgotten by a weaver. Since then making a warp has been a period of happy anticipation for me.

As my next step I was to learn how patterns were made. An antique wall-hanging hung on the wall; a heavy linen warp for a similar one was on the loom. By experimenting I was to learn how and where to tread to make this Rose Path pattern with the yarns which I had on paper bobbins in a basket attached to the loom. After a day of trial and error I learned the fundamentals of pattern weaving. I wove on completing this long hanging, making an item which is really attractive and practical due to the neutral shades.



Winding Bobbins outside the Weaving Studio at Sätergläntan

To understand the exact relation between threading and treading a pattern, I plucked 1500 fine cotton threads through the cotton heddles forming a concrete pattern for a table square. In doing this I learned how to read a pattern from a draft. Later the warm red, black, and green wool in the weft showed the design. I also tried a piece of double weaving which had the same pattern as my table square. I found that task very difficult. It was much easier for me to weave a few dainty coffee napkins with cotton and linen. I wanted to weave all linen serviettes, but my instructor thought that a cotton and linen combination was not nearly as difficult for a student to weave as all linen. The threads on the latter would be inclined to break. Miss Langbers thought that I should learn to weave materials for covering furniture, so I made a couple of samplers but that work did not appeal to me particularly at the time. Now I have found use for the lessons, and I am grateful for them.

Linen warps are always used at Sätergläntan with woolen wefts for all but the daintier things. Miss Langbers thought that a cotton warp such as the Indians use and a woolen weft just did not belong together.

One of my most pleasant lessons on such a linen warp was weaving a fireside pillow top. My cheerful soft yarns were dyed in the woods of Sweden, and they were a beautiful warm cherry-red and blue. In Sweden fireside pillows are quite prevalent. They are large and long so that two people who wish to gaze into the fire can comfortably sit on them instead of on some piece of furniture which cannot withstand the dry heat. For my fireside pillow Miss Langbers tried to teach me to make an original pattern to pluck in as my design. In our public schools I had only copied patterns and objects; I had never learned to create; but after my weaving instructor had made a rough sketch, I tried to formulate a design and inculcate it in my pillow. This really worked out better than I had anticipated. The center of the pillow was woven in blue wool with a shuttle, simple two-shafted weaving. In between each weft thread a cherry colored thread was drawn through at various places on the warp according to the pattern I had made, thus forming embroidery weaving or "Dukagång" as it was called in Sweden. At the two ends of the pillow were finger-plucked blue scalloped borders, my first lesson in simple tapestry weaving.

I shall never forget my instructions for my last piece of weaving, a square wall hanging, using no shuttle but my fingers to form the tapestry design. First I was to draw my pattern on sketching paper and graph paper all by myself. Next I was to choose my colors, any I wanted from the huge assortment in the cabinet. I went there, opened the doors, looked, and returned to Miss Langbers saying, "How can a person choose colors when there are so many to choose from? How does one know which colors harmonize best?" I had never studied color charts, but Miss Langbers gave me one of the best lessons when she took me outside and said, "Go out and look at the sky, the woods, Nature, and put your colors together as you see them there." I believe I shall always be able to recall the heavens which I saw that evening; a stormy sky had never seemed so colorful, so alive before.

My wall hanging does not depict that sky, but it does serve as a lovely reminder of my summer in Sweden. The various shades of the great varieties of moss, of the berries on the bushes, the trunks of the trees, the leaves of the birches, and the twilight are all in that hanging which I often call "My Masterpiece."

Sometimes we ran away from our weaving to celebrate a holiday, to take a long hike in the woods, to ride to some historical or scenic spot, or to greet the dawn. Everything was so delightful. Since I have returned to the United States, I have not woven as much or as often as I would like, but I shall never want to run away from it. I shall look forward to sitting at my Swedish loom, working, creating, and planning more and more articles to weave.

Swedish Embroidery Weave

BY MYRA L. DAVIS

THIS weave is made up of blocks of two, three or four warp threads with one thread between, and is woven wrong side up.

After weaving the desired amount of plain weaving, pick up the blocks all the way across the warp using a sail needle and a heavy, dark colored thread. Dividing the warp in this way simplifies the placing of the design. After the first row of blocks is woven, the thread is pulled out and the weft threads pushed together with the point of the sail needle if there should be a space left.

Cross stitch designs may be used, the colored squares representing the blocks, and the verticle lines the dropped thread between them.

To weave: Pick up the blocks as shown in the first row of squares in the design, using the sail needle and the design thread, and follow it with a binder. This row must be repeated times enough to make the blocks square. The ends of the design threads are fastened by weaving them back over and under the threads of the block.

If there are skips of more than two blocks from one part of the design to another, it is better to use separate threads for each part.

The materials used for the designs may be No. 3 perle cotton, linen floss, or wool or silk of about the same size. For the binder use No. 10 perle cotton, No. 14 linen or fabri.

If one wishes to weave the designs right side up, simply reverse the above directions.

If a large piece is to be woven in this way, it makes it much easier if the loom is threaded in a twill, 1–2–3–4, 1–2–3–4, etc., then the blocks may be raised by treadle 1 on a floor loom, or by levers 2–3–4 on a table loom.

On looms having heddles with long eyes (about one and one-half inches) the blocks may be raised by means of a flat stick two and one-half inches wide. With a lease-stick pick up the blocks in front of the beater, press the beater and the stick turned up on edge back against the harnesses. This will raise the picked up blocks sufficiently to put in the wide stick. When weaving the design, pull the stick forward against the harnesses and stand it on edge. This raises the blocks and the design thread may be woven in with the fingers. Then push the stick back and put in the binder as usual.

Luncheon Set

One runner and six doilies.

Warp: ½ lb. 40/2 white linen, 460 ends 6 yards long, set 24 ends to the inch.

Weft: ½ lb. white linen No. 14.

Design No. 6: Linen floss or perle cotton No. 3 in black, green and rose, 1 tube of each.

Weave 1¾ inches plain then pick up 2 threads and drop one as directed and place the design in each corner 10 blocks from each edge. After the designs are finished for the doilies, weave 7 inches plain and then the designs in the other corners.

The runner is woven in the same way with 34 inches between the designs. These measurements allow for shrinkage.

Finish the set with a ¼-inch hem on each raw edge.

Bureau Set

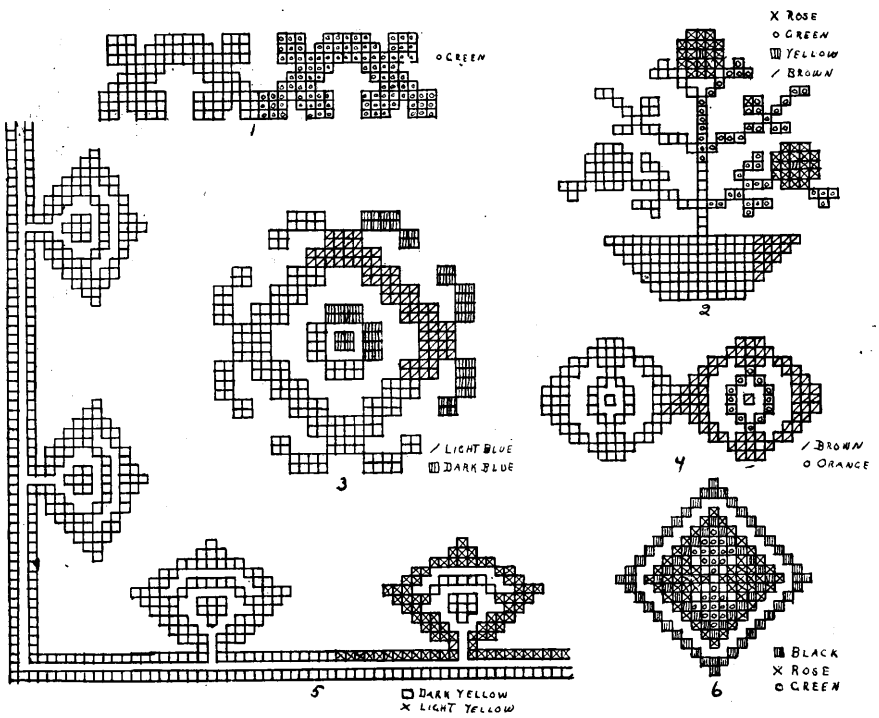
Warp: ½ lb. 20/2 cotton natural, 460 ends 3 yards long, set 24 ends to the inch.

Weft: Perle cotton No. 10, natural No. 1032, 3 tubes.

Design No. 3: Perle cotton No. 3, blues Nos. 1040 and 1041, 1 tube of each.

Weave 5 inches plain, then 3 repeats of the design spaced across the end, picking up 2 threads for the blocks. Weave the center plain, allowing 3 inches to the yard for shrinkage, then weave the second border and the 5 inches plain. Finish with a 2-inch hem.

Pincushion: weave 2½ inches plain, then the design and 2½ inches plain plus enough more to make the back of the cushion. Make a square cushion, and cover the seam with a cord made of the perle cotton No. 3.



handicrafter
VOLUME VI, NUMBER I, PART II

Double Weaving on Four Harnesses—the "Finnweave"

BY MARY M. ATWATER

AMONG the ancient forms of hand-weaving being revived in our day one of the most remarkable is a method of weaving double cloth in very free and interesting patterns on the ordinary four-harness loom. The process is extremely ingenious and not difficult, and the old-time weaver who devised it deserves a place in the weavers' Hall of Fame, but his name—like the names of so many heroes of our craft, has been lost in the "backward and abysm of time."

The weave is a national weave of Finland but is well known in other Scandinavian countries, is taught in Swedish schools of weaving, and is described in Swedish weaving books. In this country, however, it appears to be little known, and it is hoped that the following notes, describing the weave for American weavers, may prove of value.

The fabric produced is a true "double-plain"—two tabby fabrics of different colors, one above the other, not interwoven but interlaced along the edges of the pattern figures. The pattern appears light on a dark ground on one side of the fabric and dark on a light ground on the reverse. Exactly like the fabric of the old American Colonial double-woven coverlets. That this type of fabric can be produced on four harnesses—and in far more elaborate patterns than are possible on any practicable number of harnesses by either the Swedish or English methods of double-plain weaving,—seems almost miraculous, but there it is!

The ancient pieces of Finnish weaving illustrated in the Scandinavian books—I have, alas! never visited Finland so have not seen these marvels with my own eyes—show spirited figures of fabulous birds and beasts, flowers, trees, buildings, ships, human beings, religious symbols, inscriptions and dates. One of these ancient pieces is shown in Illustration No. 1. In a general way, any pattern that can be designed on squared paper may be produced in this weave. The only limitation being that the process is not adapted to the use of many colors; a two-tone effect is best, though three colors might be used in a simple pattern as in the old American Colonial red-white-and-blue coverlets. Patterns designed for cross-stitch embroidery, for filet, or for Spanish open-work weave may be used for Finnweave without difficulty.

Of course the Finnweave is slower than ordinary overshot weaving. It is, however, not nearly as slow as any form of tapestry or embroidery weaving, and with practise considerable speed may be attained.

The best loom to use for the Finnweave is the familiar four-harness counterbalanced loom, though the thing can also be done on a jack-type loom, such as the Structo or the MacKay loom. In addition to the loom some simple special equipment is required. This consists of three sticks: a round stick about half an inch in diameter; a flat, pointed pattern stick about an inch wide; a shed-stick similar to the pattern stick but twice as wide. These sticks should be six to eight inches longer than the width of the warp in the reed.

To manipulate the long sticks required for a wide piece of work is somewhat awkward till one acquires skill, and it is therefore wise to begin with a small piece—a bag, a chair-seat, a top for a foot-stool, a narrow runner for the radio.

The yarns used for Finnweave should be very strong, hard-twisted and smooth. Very fine materials should not be attempted. The warp is subjected to special strains that no soft or fuzzy yarn would stand. Two kinds of material may be used together, as wool and cotton or wool and linen, but care must be taken to select yarns of exactly the same grist. The same material is used for both warp and weft.



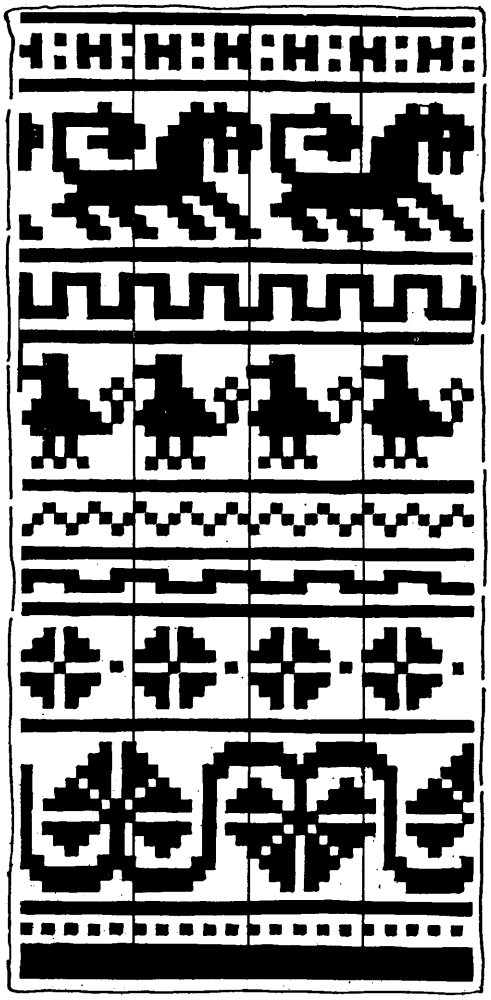


ILLUSTRATION No. 2
A variety of simple borders, Scandinavian

ILLUSTRATION No. 1
"Finsketäcke" from "Flamskväv och Finnväv" by Maria Collin

The effectiveness of the patterns depends on the use of two colors, a light and a dark color. The warp is made of an equal number of ends of each color. If wool and cotton are used together separate warps may be made, beamed on separate beams, but except for a very long warp it is entirely practical to beam both materials on the same beam. If sectional warping is practised all the warp may be put on at the same time; if chain-warping is necessary it is advisable to make the wool and cotton warps separately but they may be beamed together.

The setting in the reed should be a good deal closer than for ordinary tabby weaving. It must be remembered that two fabrics are to be woven, and theoretically the setting should be twice as close as for ordinary weaving. In practise it need not be set quite as close as this. The warp may even be set only a little closer than a normal setting for the material used, and if the resulting fabrics appear too open the weaving may be done with a double strand. This is not, I hasten to say, the best practise, but as it simplifies the work a bit it might be used for first work in the style.

Threading and tie-up are shown at (a) of the accompanying diagram. On looms equipped with four treadles only, the "A" and "B" treadles may, of course, be omitted and these sheds made by weaving treadles 3–4 and 1–2. The tie-up, of course, is for a treadle loom; the method of weaving on a Structo loom will be explained later.

To weave a plain stripe all across the warp—dark color on top, light color underneath—proceed as follows: Open the "A" shed, which sinks all the light threads and raises all the dark threads. (On the Structo loom, levers 1–2. Insert the round stick through this shed, between the reed and the heddles. Now treadle 1. This sinks half the dark threads and raises the other half. Insert the shed-stick through this shed, above the round stick. Bring the shed stick close to the reed and set it on edge. Through this shed throw a shot of weft in the dark color. Take out the shed-stick; treadle 2, put in the shed-stick as before and weave a second shot of dark weft. For a wide stripe repeat these two shots as required. To weave the light understripe, leaving the round stick in place treadle 3 and insert the shed-stick through the shed under the round stick.

Weave a shot of weft in the light color. In the same way treadle 4 and weave the return shot of light weft. Repeat for a wide stripe.

On the Structo loom it is unnecessary to use the round stick in weaving the plain stripes. Use levers 1 and 2 alternately for the dark weft, and levers 1–2–3 and 1–2–4 for the shots of light colored weft.

To weave the reverse stripe—light above and dark below—take out the round stick, open the "B" shed (levers 3–4 on the Structo loom) and insert the round stick behind the reed as before. Weave treadles 1 and 2 in the lower shed in dark weft and treadles 3 and 4 in the upper shed in light color. (On the Structo loom, levers 1–3–4 and 2–3–4 dark, levers 3 and 4 light.)

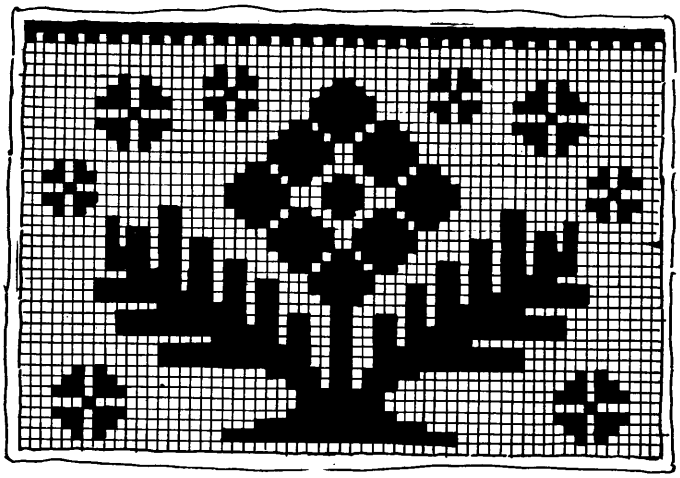
To weave the pattern,—step No. 1: Open the "A" shed (if the pattern is to appear dark on a light ground) and with the pointed pattern stick pick up the lowest line of the pattern, allowing two dark threads—or four, if a larger figure is desired. The stick should pass under the dark threads of the pattern and over all the others. Do this work in front of the reed. Set the pattern stick on edge and push it close to the woven fabric. Now open the "B" shed, and insert the round stick behind the reed under the cross that appears in the warp. This is step No. 2. These two steps are illustrated at (b) of the diagram. Now take out the pattern stick. Treadle 3, and through the shallow shed appearing directly above the round stick insert the shed-stick, as shown at (c) of the diagram (Step 3). Bring the shed-stick close to the reed and weave a shot of light weft. In the same manner weave a shot of light weft on treadle 4. If four threads instead of two were picked up for each square of the pattern, repeat these two shots. Now take out all the sticks and open the "B" shed. With the pattern stick pick up the background in front of the reed. Open the "A" shed and insert the round stick below the cross. Take out the pattern stick and with the shed-stick weave dark weft on treadles 1 and 2.

All this sounds far more complicated than it will be found in practise.

On the Structo loom, pick up the pattern and insert the round stick as described, but in making the sheds for the shed-stick use three levers each time: levers 1–3–4 and 2–3–4 for the dark shots and levers 1–2–3 and 1–2–4 for the light shots.

ILLUSTRATION NO. 3

A simple Scandinavian motif, arranged for a bag



Weave the entire pattern in this manner, row by row, as shown on the drawing.

To consider in detail the weaving of the pattern arranged for a bag, Illustration No. 3: The pattern covers sixty squares in width and allowing four threads—two of each color—to each space, will require a warp of 240 ends; 120 ends light, 120 ends dark. A warp of No. 3 perle cotton

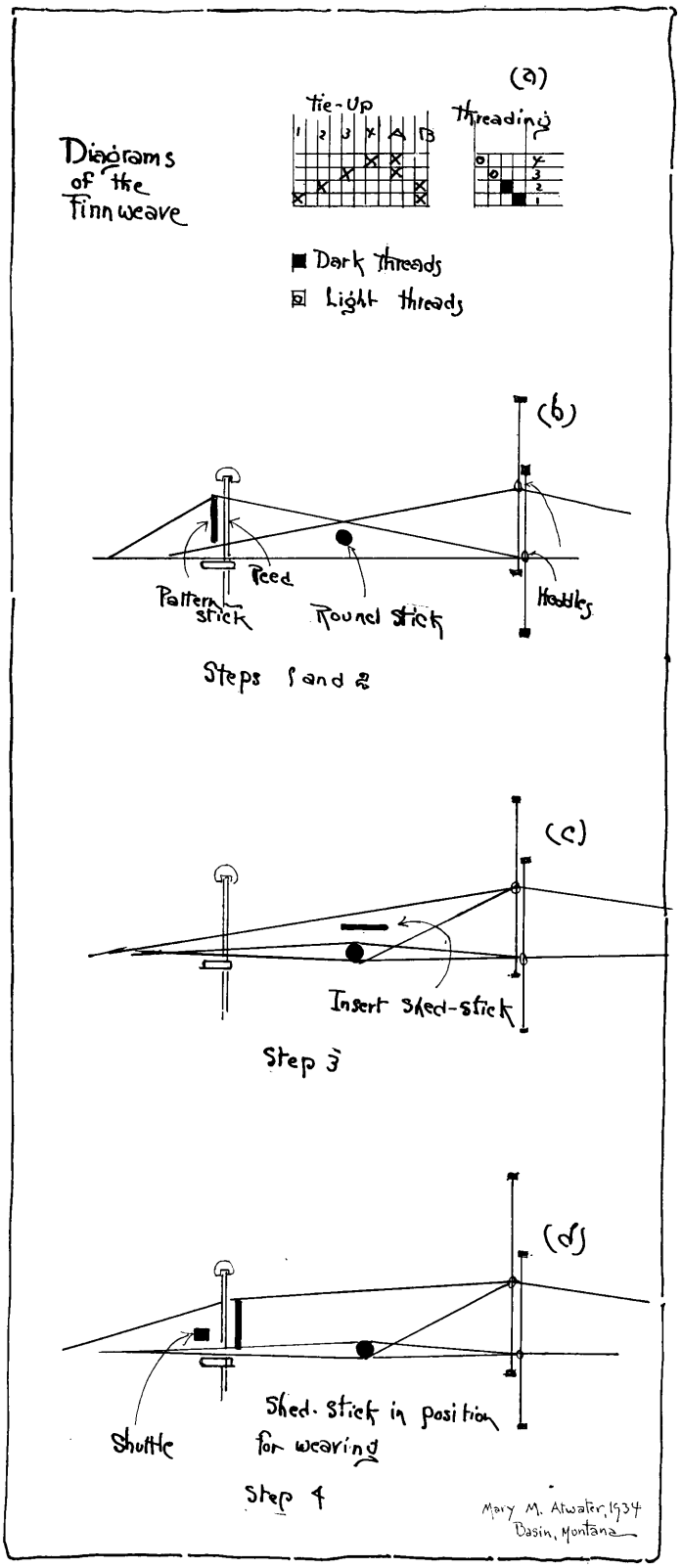


ILLUSTRATION NO. 4

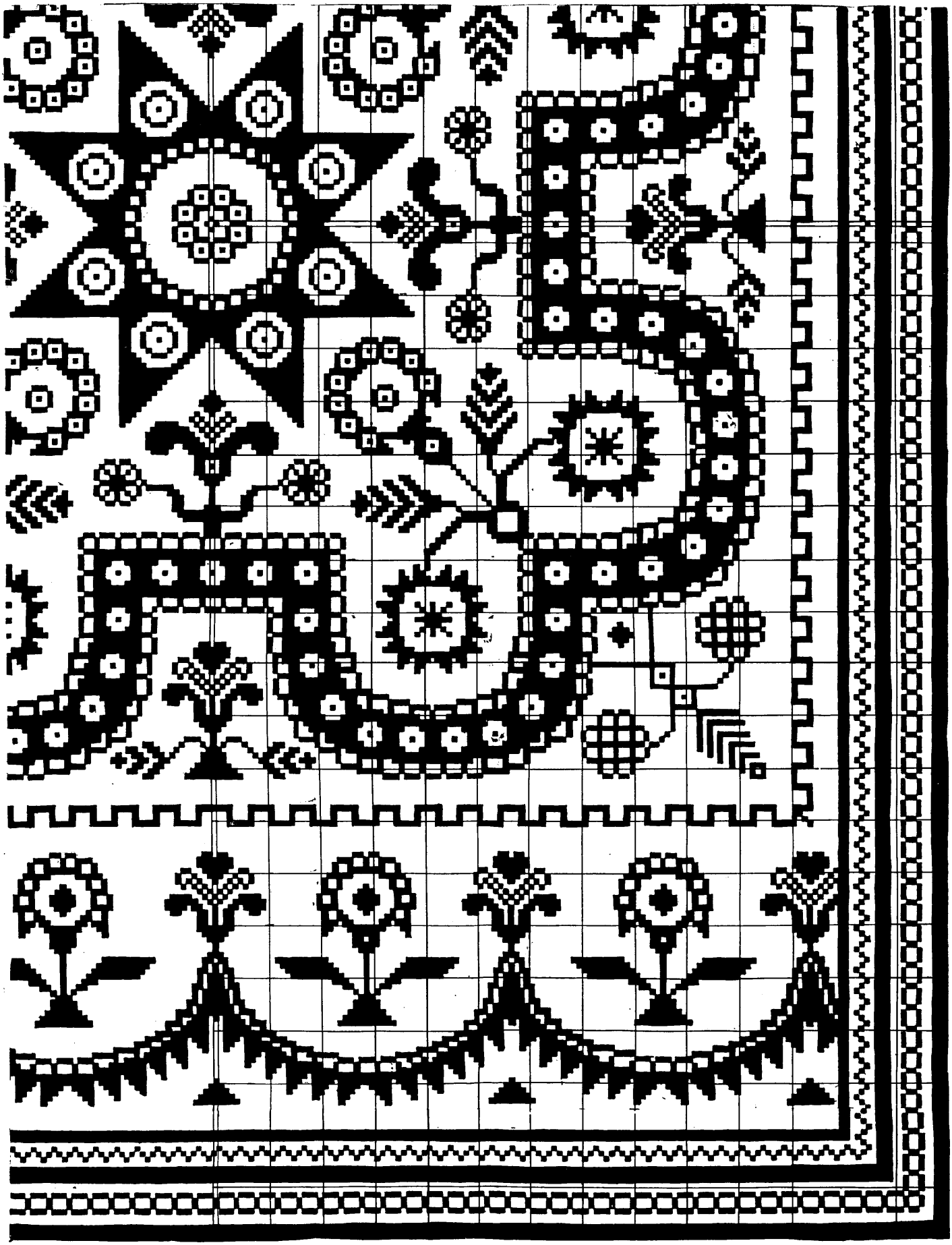


ILLUSTRATION NO. 5. *A coverlet pattern, American Colonial*

in white and blue or white and red is suggested, at a setting of 20 ends to the inch.

Turn the pattern upside down for convenience, as of course the top row of the pattern will be for the top of the bag. Weave a narrow heading on treadles "A" and "B" and then weave a plain stripe, dark above and light underneath, as explained.

For the next row, on the "A" shed, pick up two and go over two dark threads all across the warp, using the pattern stick in front of the reed as described. The object of making a simple border is not altogether the decorative value. A row of single units woven as suggested serves to space the warp and makes it much easier later to pick up the correct threads for the more elaborate figures.

After weaving the single blocks weave a double stripe with light above and dark below.

The fifth row of the design is the first row of the pattern proper. On the "A" shed pick up the four single units that correspond to the start of the two small flowers on either side of the main figure. They are units 19, 21, 40 and 42 of the drawing. From this point it should be simple to continue through the design.

When the entire figure has been woven, turn the pattern right side up and weave in the same manner in reverse order back to the beginning.

On this drawing all the squares are ruled off. On the rest of the designs the ruling has been done at intervals of ten spaces.

The small borders shown on Illustration No. 2 may be used in various combinations for a narrow runner, or may be used to frame a larger figure. The drawing is made on a width of forty spaces as indicated by the ruling.

Illustration No. 6 shows two of the motifs taken from the ancient Finnish piece shown on Illustration No. 1—arranged for weaving and slightly simplified. The trumpeter on his gallant steed is designed on a width of forty-five spaces, and a height of forty-three spaces. The woman is thirty-three spaces wide and forty-three spaces high.

For those who are ambitious to make a double-woven coverlet I have made the pattern shown as Illustration No. 5. This is an American Colonial pattern, arranged from the design of an ancient tufted bed-spread. It is designed for a coverlet in two strips, and the pattern is 141 spaces wide to the center. It is intended for a warp set at 30 ends to the inch, and eight threads, instead of four, for each pattern space. Material suggested: perle cotton No. 5, and Shetland yarn.

Other combinations of material suggested for the Finnweave: Germantown yarn and perle cotton No. 3, at a setting of 22 or 24 to the inch. Fabri yarn and No. 10 perle cotton, or Perugian cotton, or 40/3 linen, at a setting of 40 to the inch. Other materials that might be used for Finnweave are Linen floss, linen "weaver," Spanish knitting yarn. Homespun yarn—unless a very hard, strong quality—is not advised for this work.

In designing patterns for the Finnweave remember that the two fabrics of which it is constructed are entirely separate, and that very large plain stretches should be broken up with occasional small figures in order to keep the two fabrics together. Otherwise they would tend to a baggy effect.

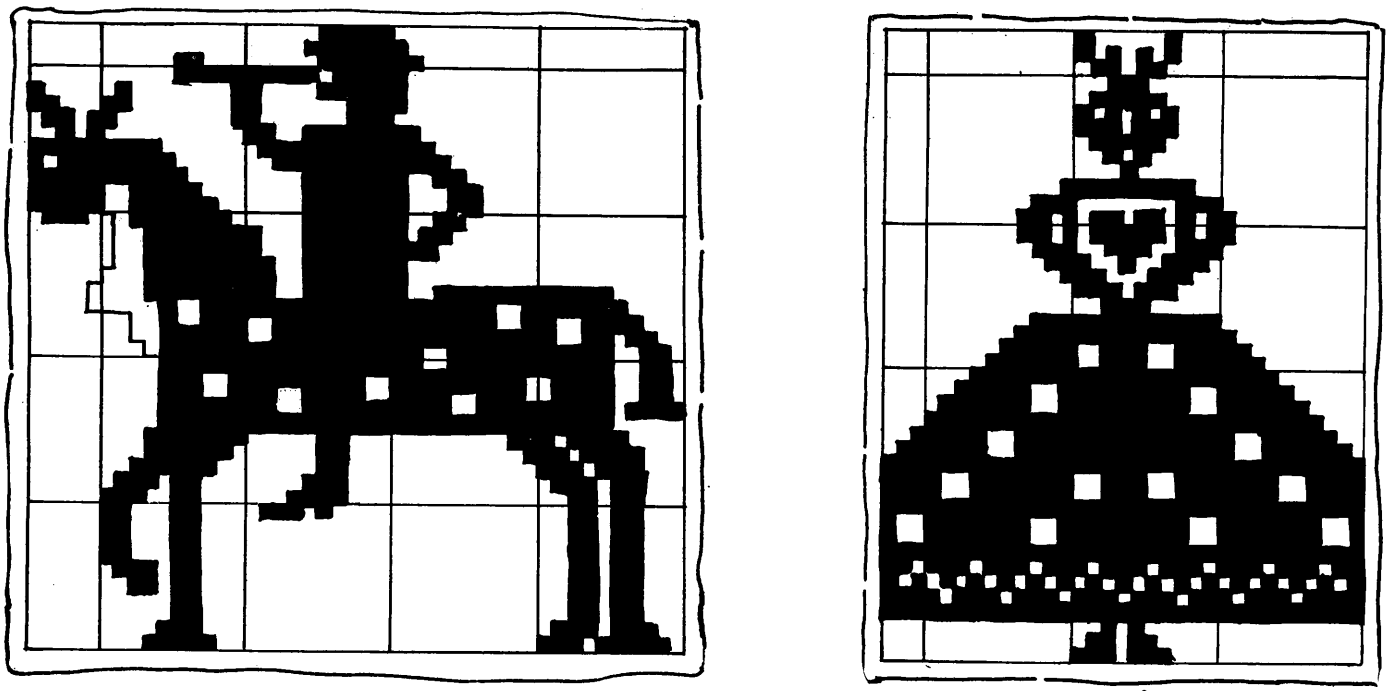


ILLUSTRATION No. 6

Two motifs — Trumpeter and Peasant Woman — from the ancient "Finsketache" (somewhat simplified)

The Modern Approach to Weaving

BY MRS. MARIA STEINHOF

TODAY, we want to create, we must inevitably create, things corresponding to our modern life. In weaving, we must understand once and for all that the time of copying "Queen's Delight," "Governor's Garden" and "Summer and Winter" is over!

Unfortunately, handweaving is now relegated to the role of a minor art. We must understand this situation as a transitory one. Only several decades ago, weaving was the victorious competitor with painting as the highest color expression. Even today, the divine tapestries of Burgundy and Brussels, the weavings of Mexico and Peru are valued higher than a Rembrandt.

Further, we must not believe that handweaving has been exclusively a feminine art. The great masterpieces of Hindu and Chinese handweaving were the work of men.

The handweavings of former epochs could reach their high standard only because they were ever creating new forms. Today, when handweaving has degenerated to copying old patterns, glorious in themselves, it has become a minor art.

If we look at the innumerable patterns of fabrics displayed in our department stores, if we consider the beauty of all these new and fantastic weaves, the many previously unknown combinations of threads, hairy woolens, metal weaves, synthetic materials, then we are aware that we can no longer captivate anybody with pieces of handwoven material whose only virtue is that it is handwoven.

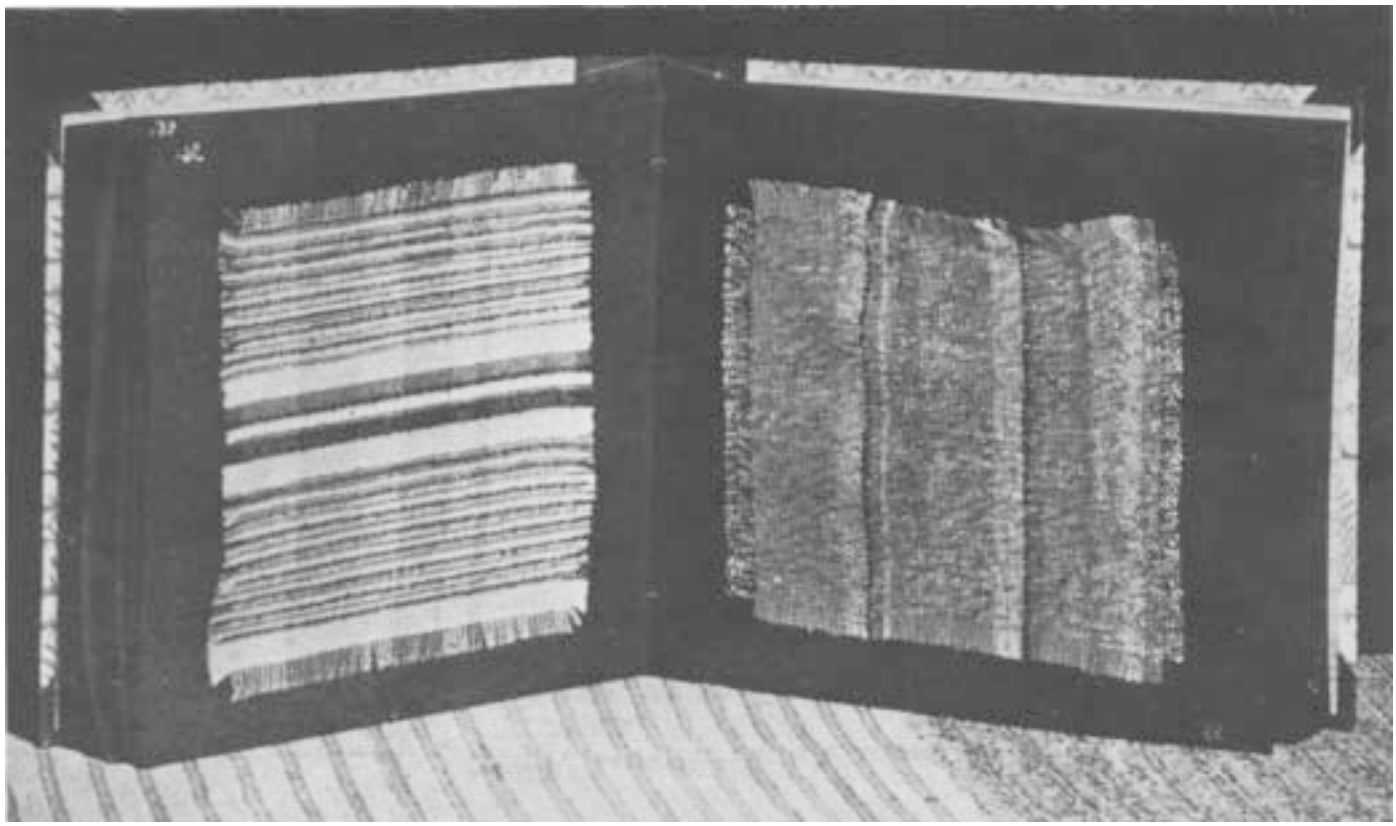
It may be painful or it may be a blessing but, today, nobody cares whether a fabric is handmade or the work of a machine. The effect of the fabric is the decisive test. If anything, the handwoven fabric must be superior to the machine woven fabric, otherwise it has no justification to be chosen in preference to the latter.

After these few critical comments let us be constructive. How can we arrive, anew, at creative, contemporary handweaving?

Let us become practical.

The creative tools of weaving are like those of all art: first, the inborn urge to express yourself through a craft, in our case through weaving; second, the material of the craft, in our case, *the thread.*

As with Music, Weaving has always been the deepest



Sample book of designs by Maria Steinhof

objective expression of the human psyche. The reason lies perhaps in the fact that the beauty of color of the dyed thread is superior to that of the colors in painting.

If you want to play the violin well, you have to be enamoured of your instrument. In the case of weaving, you choose as your instrument the thread. The thread becomes the mediator of your creative longings. All threads are beautiful if you strive to acquire the sense of their nature. Their right application, directed by your natural gifts, gives birth to the creative value of a pattern. This so ardently desired pattern is a result and not a preconceived start.

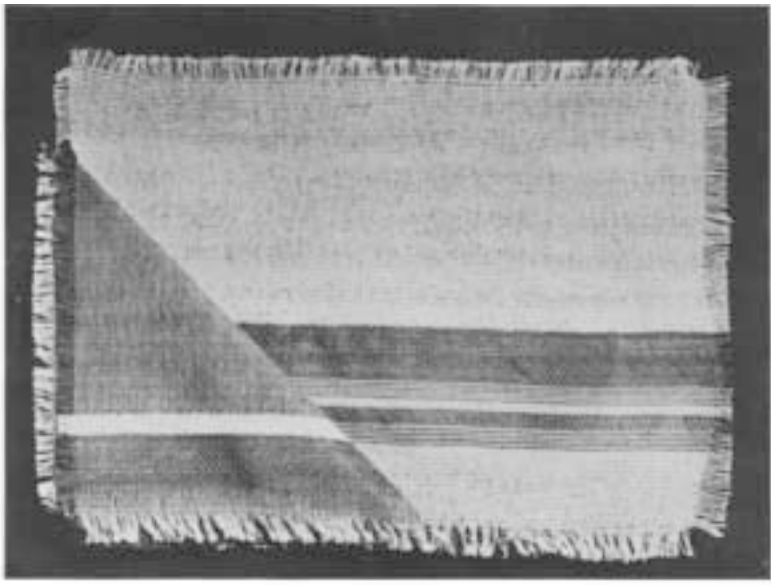
When you are already acquainted with the technique of weaving, the first thing to do is NOT to begin with preconceived patterns, copied or otherwise.

There is only one road which leads to a new pattern. This way is to start actually weaving, to try out this or that thread—to experiment. The reason for having inherited inexhaustible treasures of past art lies therein. Formerly, to create in any other way than that of experimenting was unthinkable. The unknown countries of your self are not less real than the known ones. They are the most solid ground. They are your future!

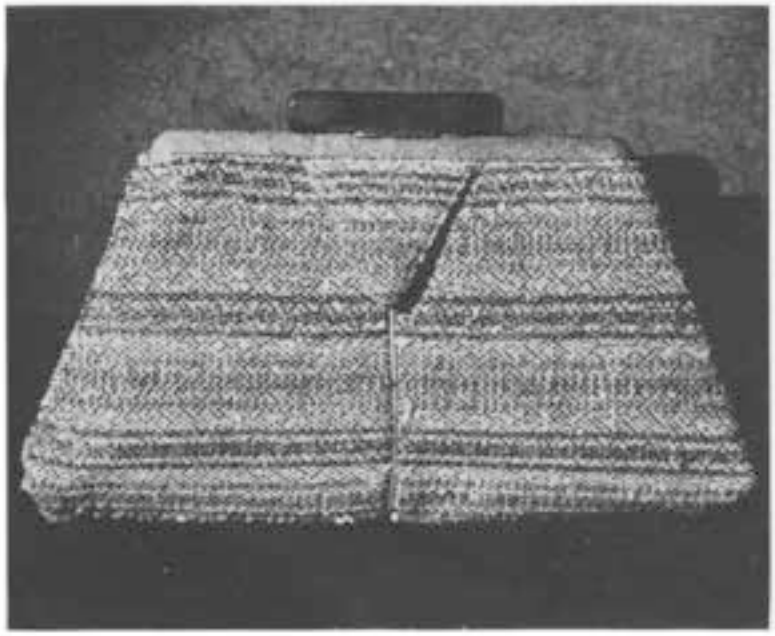
Invention does not mean repetition! I mean: when you start to weave, forget that you have ever woven. Weave as if you were continually beginning. Do not repeat yourself or somebody else. Therein lies the secret of any art creation: Be yourself!

Fortunately, we are witnessing an emergence of American Art, and I believe that handweaving will assume the position of leadership.

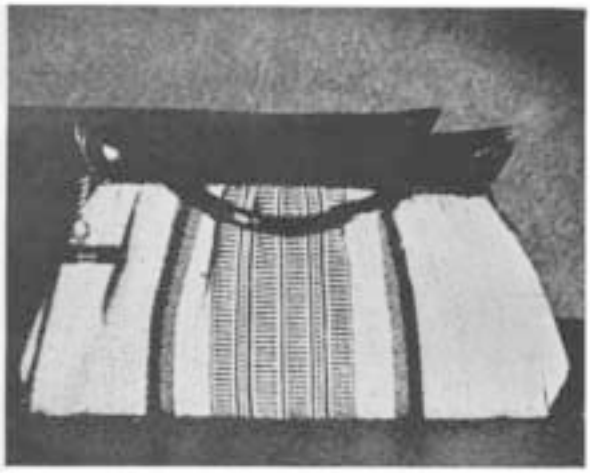
I believe with certainty that the pattern born of the handloom, initiator of any weaving whatsoever, will become the animator of the omnipotent machine loom, and, therefore, the future competitive power of the Textile Industry of the country.



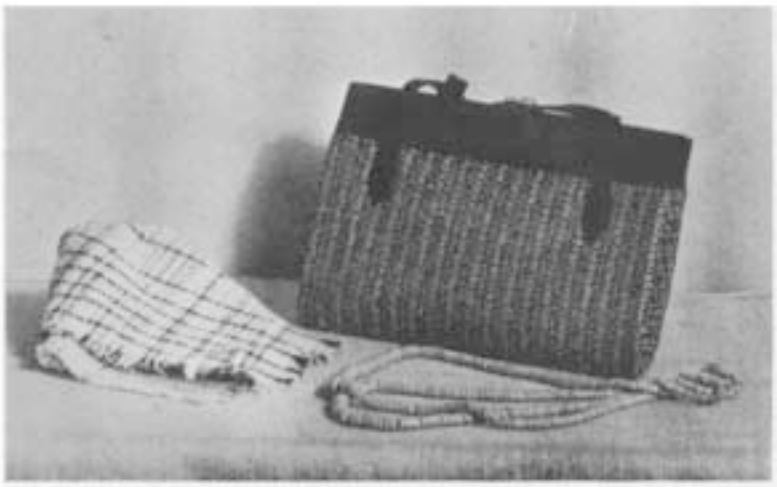
Sample for table napkins in Bernat's Kool Knit and Perle cotton. Colors: Ivory, blue and yellow



Handbag woven of Bernat's Bouclé de Laine in Tan and No. 518, 506



Handbag woven of Bernat's Weaving Wools in gray, black, and orange



Handbag woven of yellow and black Bouclé, with top of black Antelope leather

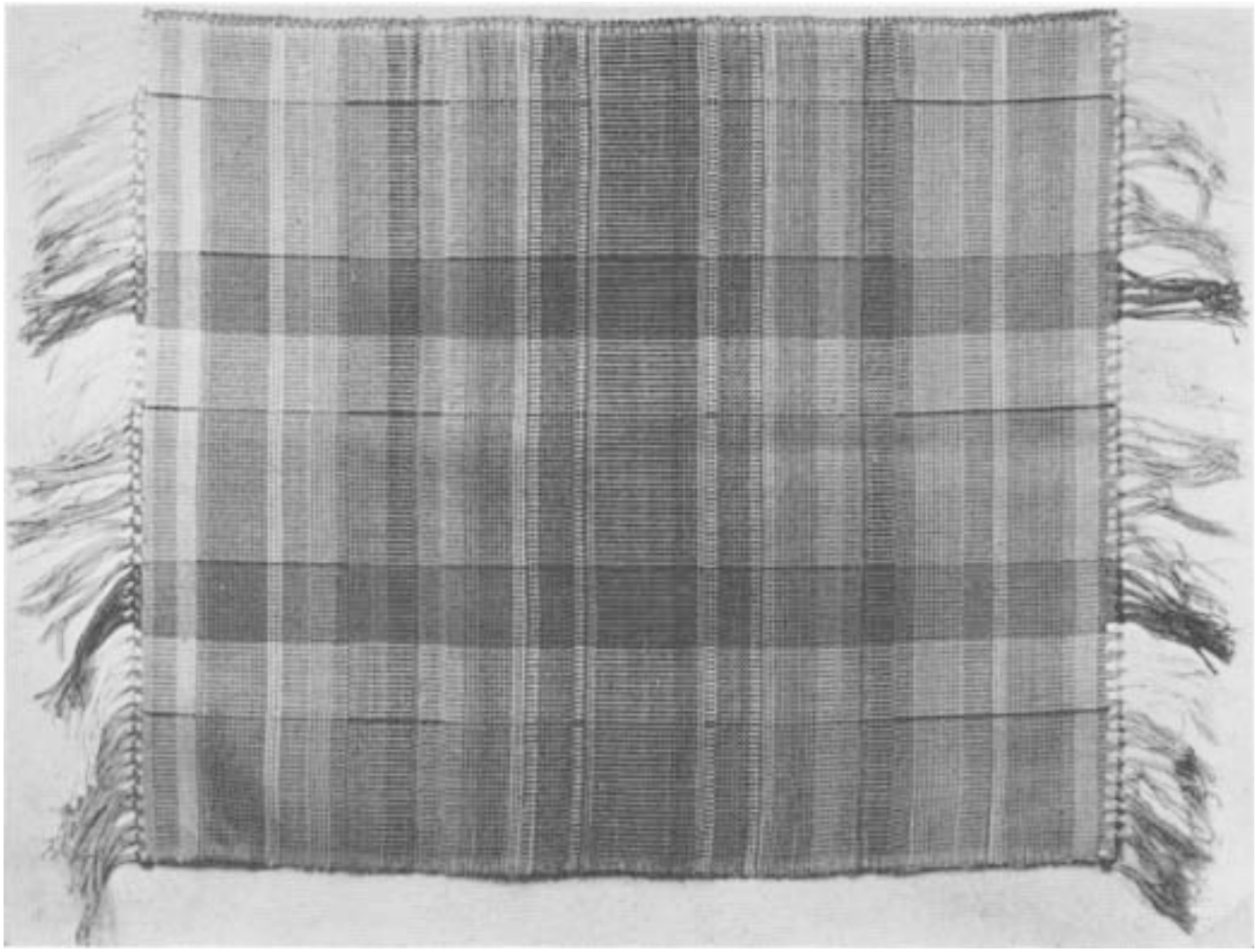
Unusual Color Schemes

BY DOROTHY MILNE RISING

THERE is one phase of textile design which is so important that it can "make or mar" any product, and yet it is often neglected. I refer to the selection of colors which are to be used together. Perhaps it is due to the fact that a simple combination, of ordinary colors, such as blue and white, is easier to select, that ordinary color schemes are prevalent. It takes an appreciation of the art in textiles, for one to select unusual colors, and still it is this very art quality which lifts the hand-made product out of the factory class. An unusual color scheme should be the goal of every textile worker.

Such an unusual scheme contains enough variety to avoid monotony, and not so much variety that confusion would be produced. In it, three characteristics of color should be found. First, there should be contrast of value. Value refers to the relationship of a color to black and white. Secondly, there should be contrast of intensity, which refers to the relationship of a color to a colorless gray. Some colors are bright, while others are dull. Usually, the grayer color is used in larger areas, and the brighter color, in smaller areas. Lastly, there should be contrast of hues. Hue refers to the distinguishing name of a color, such as blue green, or yellow green.

Strictly speaking, there are five warm colors, yellow, orange, red, yellow green and red violet, with their variations. On the other hand, there are three cool colors, blue, blue green, and blue violet. Grass green, and violet which is an equal mixture of blue and red, more nearly approach neutral. Then there are the neutrals proper, namely, white, black, gray (either warm or cool), silver and gold.



One of a pair of pillow tops

In a successful scheme, an equal amount of warm and cool color should never be used, but one should always predominate. The addition of neutrals enhances any scheme.

To indicate the way a scheme is built up, perhaps you would be interested to hear an analysis of the woven runner and pillow we ordered for my Mother's living room. Both articles recalled all the colors in the unusual scheme which had previously been carefully planned for the room, so the articles in their turn became unusual in color. As has been mentioned before, one type of color must definitely predominate, and in this case it was warm color.

Before enumerating the various colors combined, perhaps I had better tell you that there was not one plain color used in the warp, but a carefully selected variety of colors. These consisted of the following: buff, gray, old gold, taupe, buff, gray, old gold, taupe, buff. As can be noticed in the illustration, a thread of black was used between the old gold and taupe groups, to give a value contrast-accent. This also produced an interesting texture-appearance. You will be interested to note the combination of neutral with warm, in the warp.

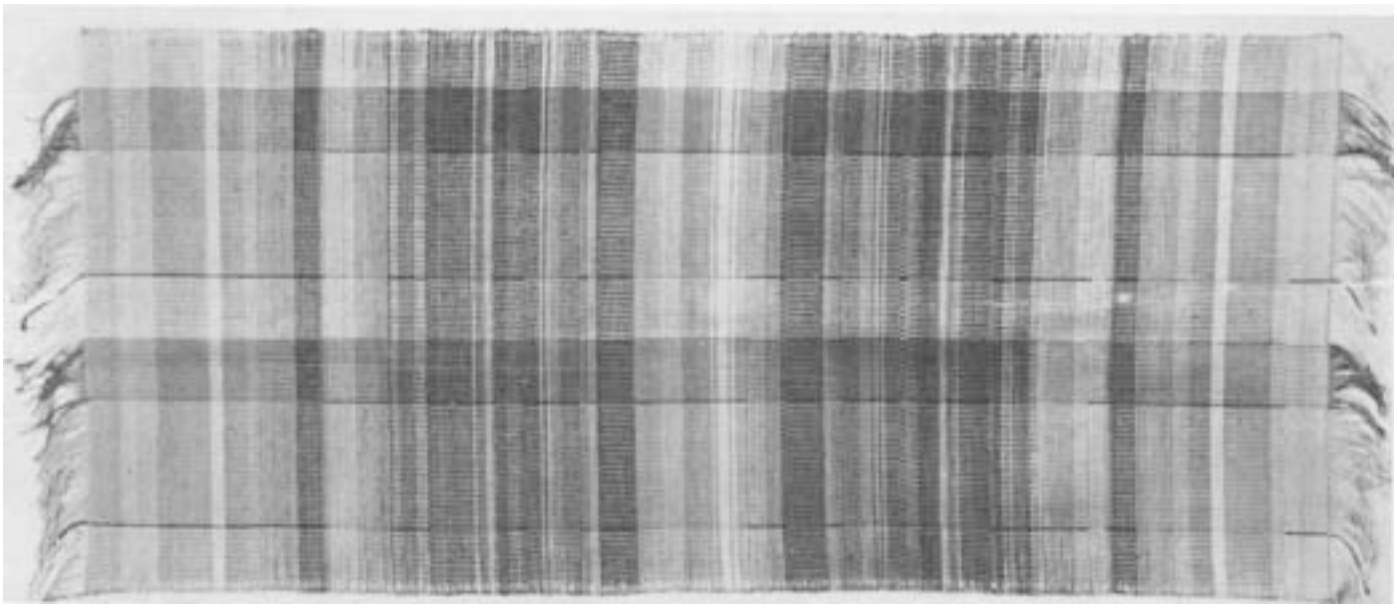
As to the weft, starting at the selvage, the following colors appeared: a very grayed old rose (some grayed colors were combined with some bright colors), neutral gray, old rose which was not quite so grayed as that last mentioned, and was a little darker in value, gray, rust, grayed old rose again, gray, grayed violet, deep green, very dark grayed red violet, a small amount of bright yellow green, a lighter value of grayer violet, old gold, rust, deep red violet, medium blue-green, alternated with buff, medium blue-green alternated with deep red violet, then medium blue-green alternated with buff again, deep blue-green alternated with deep red violet (the darkest note in the weft), deep green alternated with rust, deep red violet, lighter violet, gray, very deep grayed red violet, deep tan, rose, violet, light and dark gray, light violet, deep tan. That indicates the colors used from one selvage through the center, after which a repeat of the sequence was used.

Words will not adequately describe the richness of this scheme. The "live" quality possessed, was produced partly by the variety of color in the warp, and partly by the subtle changes of hue, value and intensity of color in the weft. There were no startling contrasts. All the warm colors, and all the cool colors were related to each other. Each time a new color was introduced, a little of it was alternated with the previous weft color, to cause further variety. Incidentally, please notice the variety of size in the stripes of color. This article does not deal so much with the design, as the color, so I have purposely not emphasized the number of threads in each stripe.

We had a pair of pillows woven, but they were twins, so only one is illustrated. They contained all the colors to be found in the runner, but in them, we had the dark stripe come in the center, instead of just off the center. The center of the pillows were composed of very deep grayed red violet alternated with rust, deep red violet, blue-green, grayish tan, deep blue-green, lighter blue-green, violet, dark red violet, rust, old gold, grayed violet, brighter yellow green alternated with deep blue-green, lighter violet and rust alternated, lighter violet and blue-green alternated, lighter violet and tan alternated, old rose and tan alternated, gray and rust alternated, rust, gray, tan and darker tan alternated, rust and gray alternated, and gray and tan alternated. This describes the colors from the center to one selvage.

The warm colors ranged from yellow green, old gold and buff through old rose, grayed violet to deep red violet. Neutrals included both warm and cool gray. The only cool colors used were different values of blue green, and some of the grayed violet had a bluish cast.

If you have never tried building up a scheme this way, using as great a variety (subtle) as possible without losing the unity, I heartily recommend it. It will give you a very unusual color scheme which all your friends and relatives will enjoy with you.



Note how the darker stripes have been placed off center in this runner

Sätergläntan, a Dalecarlian Weaving School

BY MARIE OLSEN

Not in Sweden only, but in all civilized countries, there is at the present time a revival in the art of weaving. Swedish textile manufactures have in recent years become known far beyond the borders of Sweden, with the result that many foreigners even from remote countries, interested in textile work, come to Sweden to gain some idea of Swedish textile art and to try to acquire some of the Swedish skill. A domestic industry and a school established for the purpose of promoting it have a great mission: the proper teaching of the Swedish textile art. There are in Sweden several excellent weaving-schools, foremost of which is that at *Sätergläntan*.

The school is very fortunately situated in one of the most beautiful parts of Sweden, about 3 km. from Insjön Station in Dalecarlia; and this fact undoubtedly has a certain important bearing on the practical work, as the art of weaving, here built on the foundations of ancient popular art, is so easily influenced by the scenic surroundings. The beauty of Dalecarlia gives free play to the imagination, and inspires the artist to create wonderful things, to make homes beautiful and pleasant. The site chosen for the school is evidence that this fact has not been lost sight of. Here on Mount Knippbo is the weaving-school, consisting of the "main cottage," the "weaving cottage," and, near by, five storehouses, many hundreds of years old, as well as several dairy cottages and barns. All these houses have been restored and made fit to receive guests and pupils, but in spite of this all of them yet retain their old-world atmosphere.

Law Regulating Peasant Costumes of Dalecarlia, 1793

In the year 1793 the rulers of Sollerö parish, Dalecarlia, voted that the following materials and styles should be worn.

I. Dress for a dignified peasant and man servant:

a. Hats of wool, winter caps of shrunk wool or skins of such animals that are to be found within the parish.

b. Shirts of linen, that can be spun and woven by the women from the flax grown on our fields. Mufflers of wool or linen that can be manufactured at home.

c. Furcoats, white jackets of shrunk wool with blue collars, or blue jackets of shrunk wool or ordinary cloth, a hand bag of goatskins. Stockings, blue, grey or white, made of wool or flax as neatly as possible. Black shoes with laces for fastening of Swedish leather and soles of birch-bark. In the winter when it is cold a belt can be worn on the jacket, and snow stockings of shrunk woolen cloth. A top hat of cloth for the daytime, and nightcaps of wool as may be necessary.

d. A waist may be made of skin, but not of satin or silk, and it can be worn as desired.

II. Dress for a dignified peasant woman and a woman servant:

a. A woman uses on her head a white cap, preferably without wrinkles; a woman servant uses the headshawl, which must not be made of better material than her mistress'. They must be manufactured at home.

b. Jackets of white, shrunk woolen cloth, or green colored cloth, or prepared sheep skins. The belt of ordinary red cloth, not of silk or satin. The skirt of flax, wool, or skin, such as can be made at home.

c. Aprons of flax or wool.

d. Red stockings of dyed wool or flax, as fine as they can make them. Shoes with laces of Swedish leather and birch-bark soles.

That this has been decided, declare:

H. Ericsson
Sar Anders Anderson
Bos Mickel Anderson
Buslars Nils Nilsson
Basa Karin Persdotter

The ground slopes gently toward Lake Insjön, whose shimmering waters gleam through the delicate foliage of the birches. The wonderful view is bounded by the blue mountains of Leksand and Mora. A serene peace reigns over the extended Swedish countryside spreading beyond Sätergläntan, and an enchantment as of Fairyland seems to rest over the landscape.

The proprietors of the school, the Misses Vilma and Elsa Långbers, have been untiring in their efforts to make of the school a first-rate institute, with regard to both equipment and instruction. The latter has successfully managed to rescue from oblivion and destruction old typical patterns and techniques. For the districts of Dalecarlia with their ancient culture are rich in very old weavings, and at Al, where Sätergläntan is situated, Miss Elsa Långbers has come across old woolen and linen covers, head-cloths, bridal shirts, rugs, headdresses etc. With great artistic skill and a fine eye for color, she has used the patterns of these old weavings in composing modern textiles. These are executed in the old popular technique, with magnificent decorative effects. Obviously this work is of great value for instruction. Besides woolen weavings, the pupils are taught all kinds of linen and damask weaving. Thus it is evident that students who come from far and near to see and study are here given the very best of Swedish textile art, and, although the school is situated in Dalecarlia, the pupils are instructed in all kinds of practical weaving, independent of local character.

To all those who long for a rest from the hectic life of the

present day, Sätergläntan offers the very best recreation, both when snow covers fields and marshes and affords opportunities for skiing, and when the school is enveloped in the beauty of the Nordic summer. Excursions may conveniently be made from Sätergläntan to the many beautiful places for which Dalecarlia is famed. Not far from here are Leksand, Mora and Rättvik on Lake Siljan, well-known places all, and visited yearly by thousands of tourists from all over the world.

In 1800 there was a decided decline of the home industries of the Swedish gentry, but the current trend had only a slight effect on the country people who still clung with tenacity to their national costumes and old tradition. Dalecarlia is one of the last provinces of Sweden to become interested in civilian clothes and manners. So that even today they weave most of their cloth for dress and house furnishings.

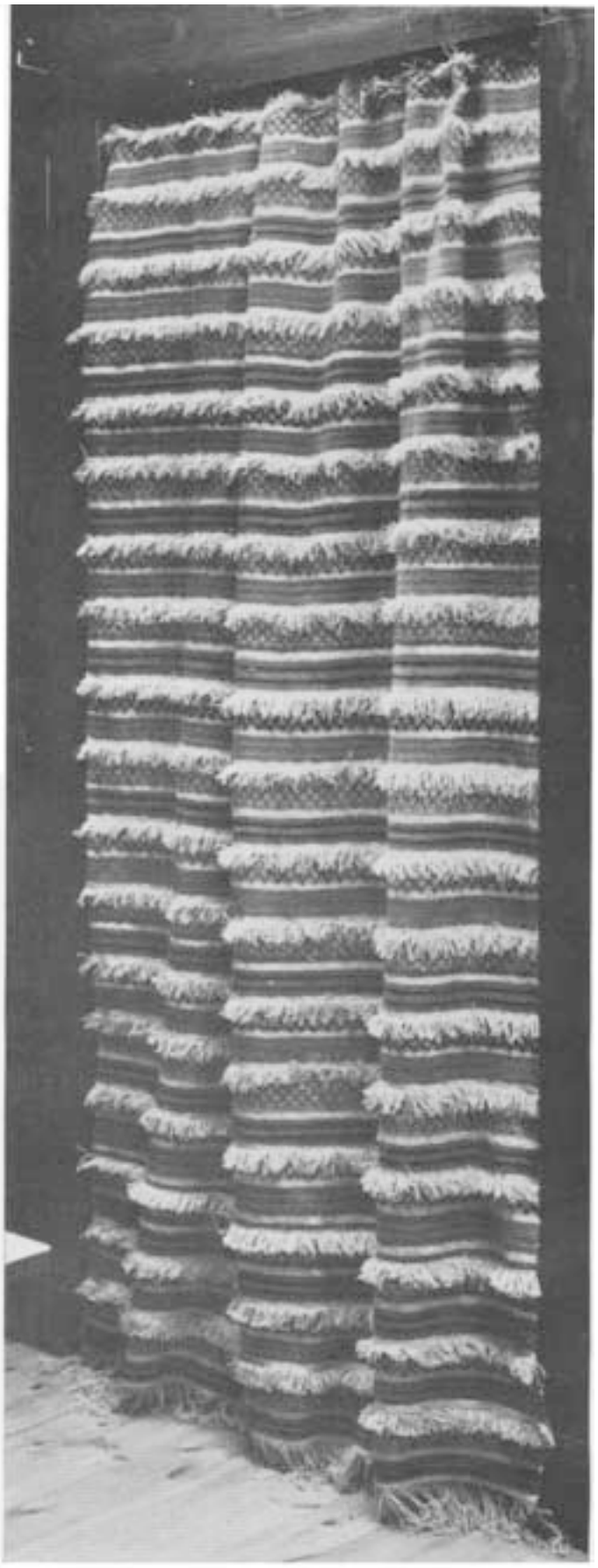
Today old patterns for weaving are being collected and copied, but the weaver of today has a lesson to learn. For many of the old peasant patterns show delightful color combinations. First of all the warp was always homespun linen, and the woolen yarn used for the shuttle came from the sheep in their own barnyards. They spun and dyed it with plant dyes. These plant dyes always produced a soft, easily matched tint, which may lie at the basis of their success as weavers and artists. Today they are trying to revive the process and I have personally seen some very good results.

Ever since the Dalecarlian discovered the aniline and other chemical dyes, his province has become a riot of color.



Swedish Traffic Association

Examples of weaving for patterns. Woolen bands used for handbags and native costumes



Swedish Traffic Association

A good example of the rose step pattern with the warp drawn through for fringe



Swedish Traffic Association

The Weaving-school of the Sätergläntan at Lake Insjön

There is a glimmering and glittering of bright red, green and blue in dress and home interiors. So that the cosmopolitan might be inclined to chose the softest colors and the most uniform patterns when the loom is being threaded. But there are a variety of patterns here, which will weave into distinguished and cultivated designs.

The Misses Långbers, have successfully used many of the ancient designs in their weaving school, and many of their yarns are being dyed from plant dyes at their weaving school. A survey of some of the old patterns is shown here.



Swedish Traffic Association

The showroom at the well-known Weaving-school, Sätergläntan



Swedish Traffic Association

Hanging woven at the Sätergläntan Weaving-school

CAPTIONS FOR ILLUSTRATIONS ON THE FOLLOWING FIVE PAGES

ILLUSTRATIONS Nos. 1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12
Are all old examples of various patterns that can be produced by threading the loom for loose rose-step in 4 shifts

ILLUSTRATION No. 8
Is an example of tied rose-step in 3 shifts

ILLUSTRATIONS Nos. 9, 10, 11, 12
Also show the pattern named the geese-eye curve, which is easily produced on a loom originally threaded for the loose rose-step in 4 shifts

ILLUSTRATION No. 13
Shows the geese-eye curve woven on warp of two colors

ILLUSTRATION No. 14
Another example of the geese-eye curve

ILLUSTRATIONS Nos. 15, 16, 17, 18, 19, 20, 21
The monk-belt pattern. The pattern in all these weaves is produced by lapses and loose lying threads of the wool. In some of these weaves 8 to 9 shifts are used

ILLUSTRATIONS Nos. 20, 21
The pattern is exactly the same, but on a larger scale

ILLUSTRATIONS Nos. 22, 23, 24, 25
The Leksand's pattern

ILLUSTRATION No. 26
In-woven embroidery, on a pattern of mixed rose-step and geese-eye

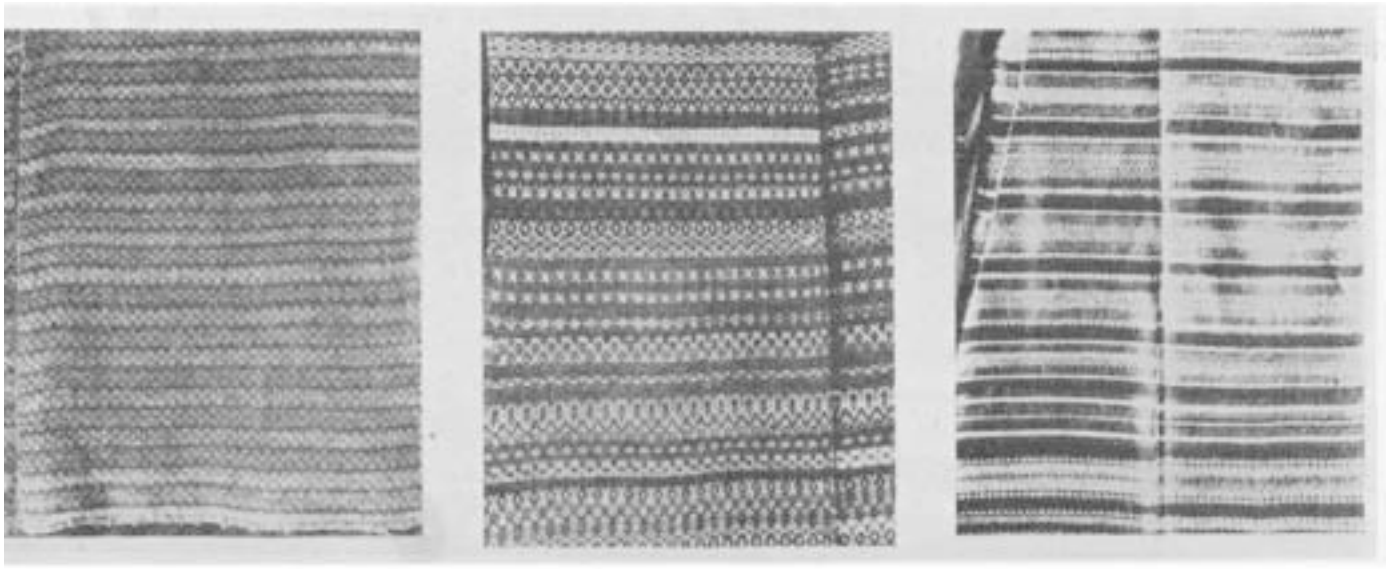
ILLUSTRATIONS Nos. 27, 28, 29, 30
Hand-embroidered patterns on a woven background

ILLUSTRATIONS Nos. 31, 32, 33, 34, 35, 36, 37, 38, 39, 40
Rug samples



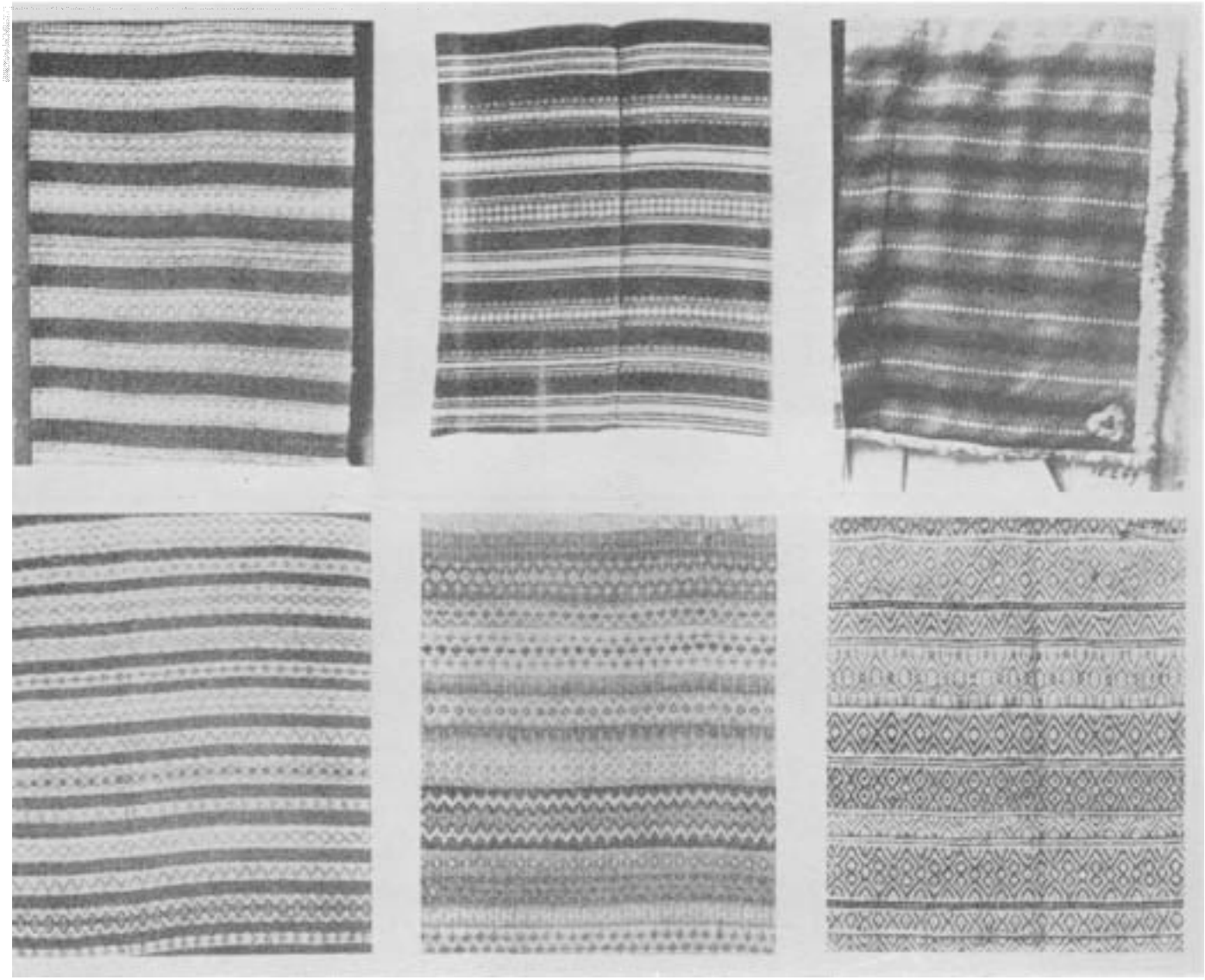
Swedish Traffic Association

A weaving room at the Weaving-school at Sätergläntan



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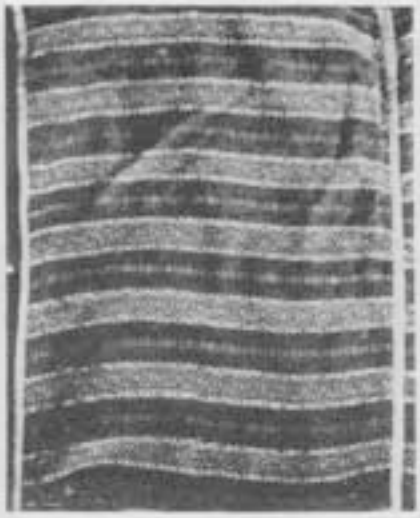
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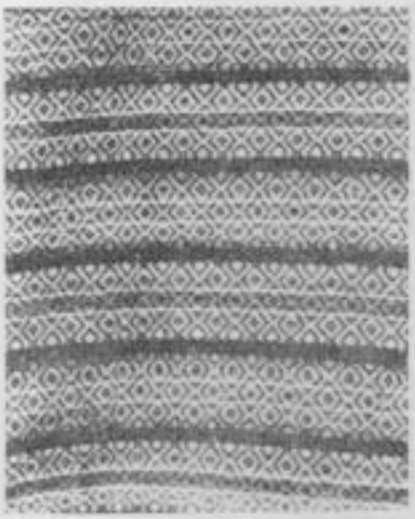
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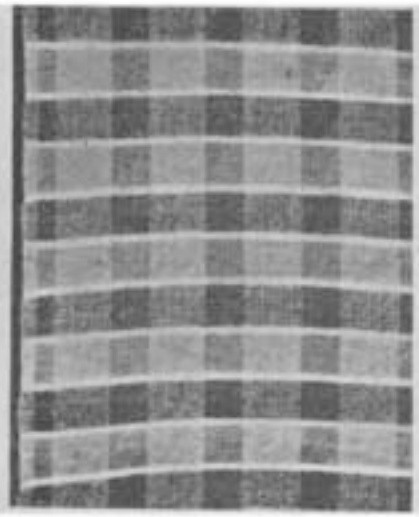
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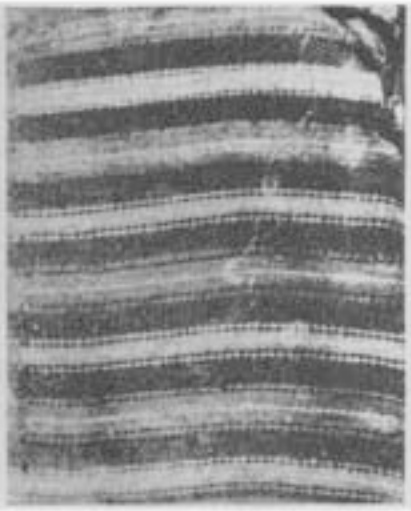
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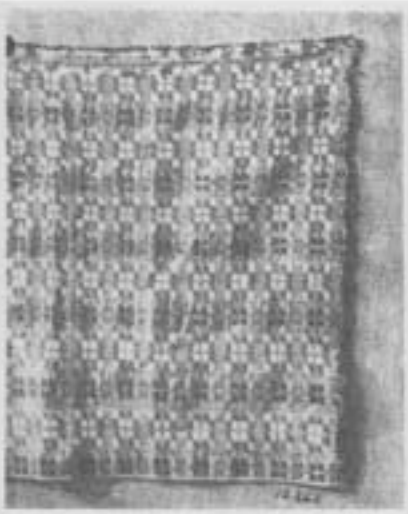
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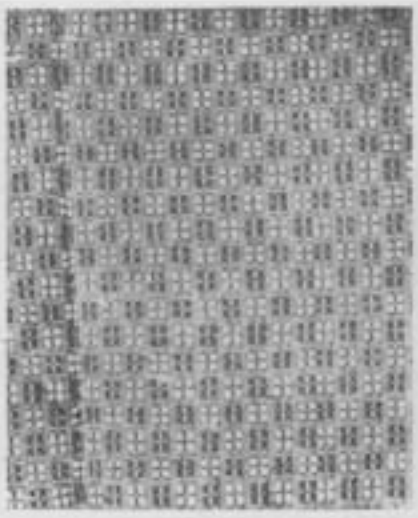
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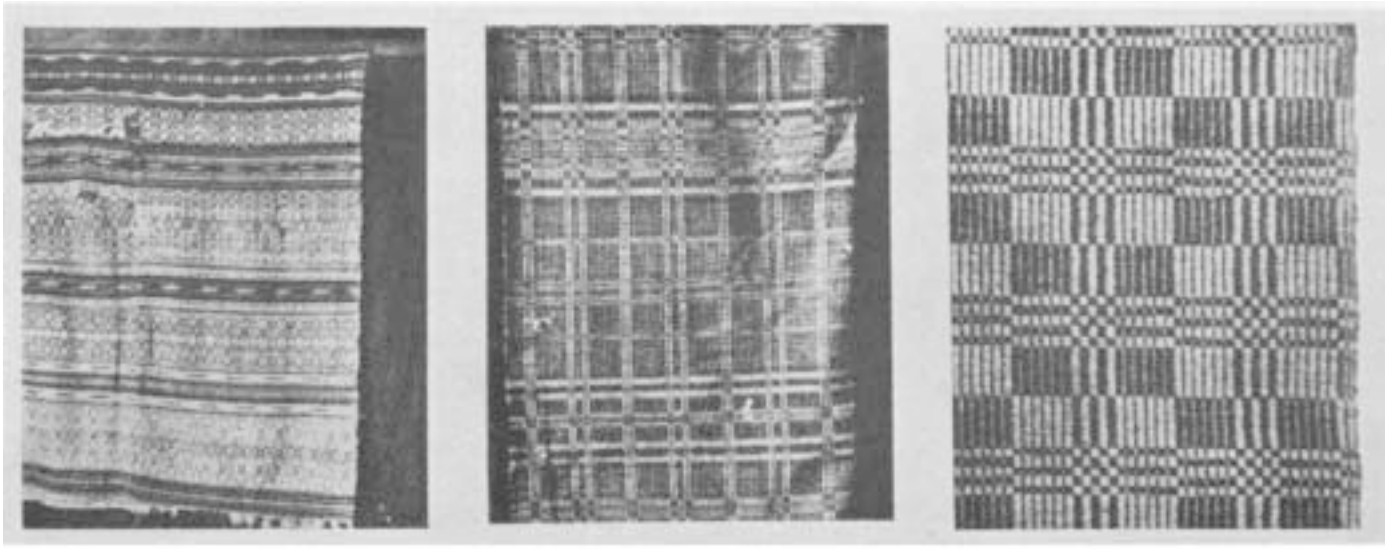
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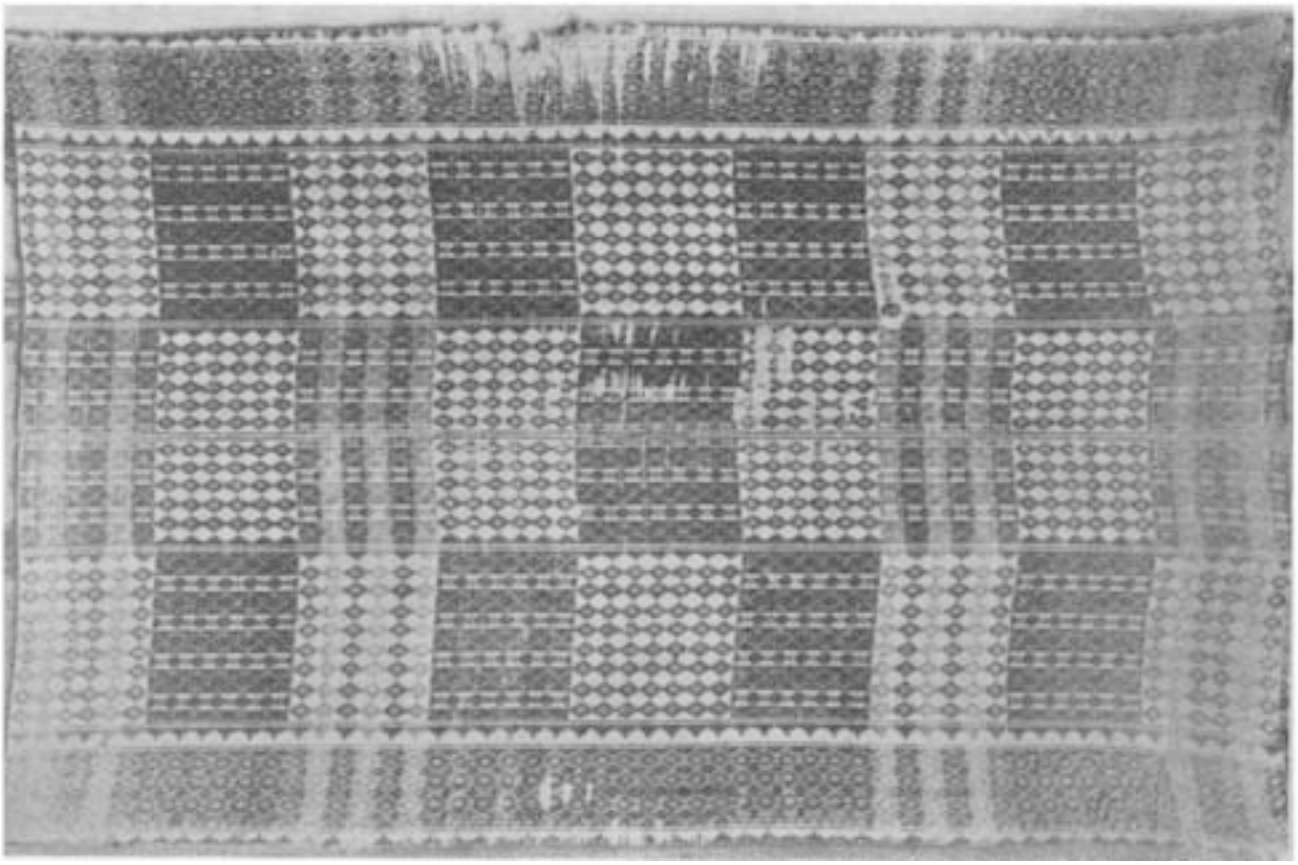
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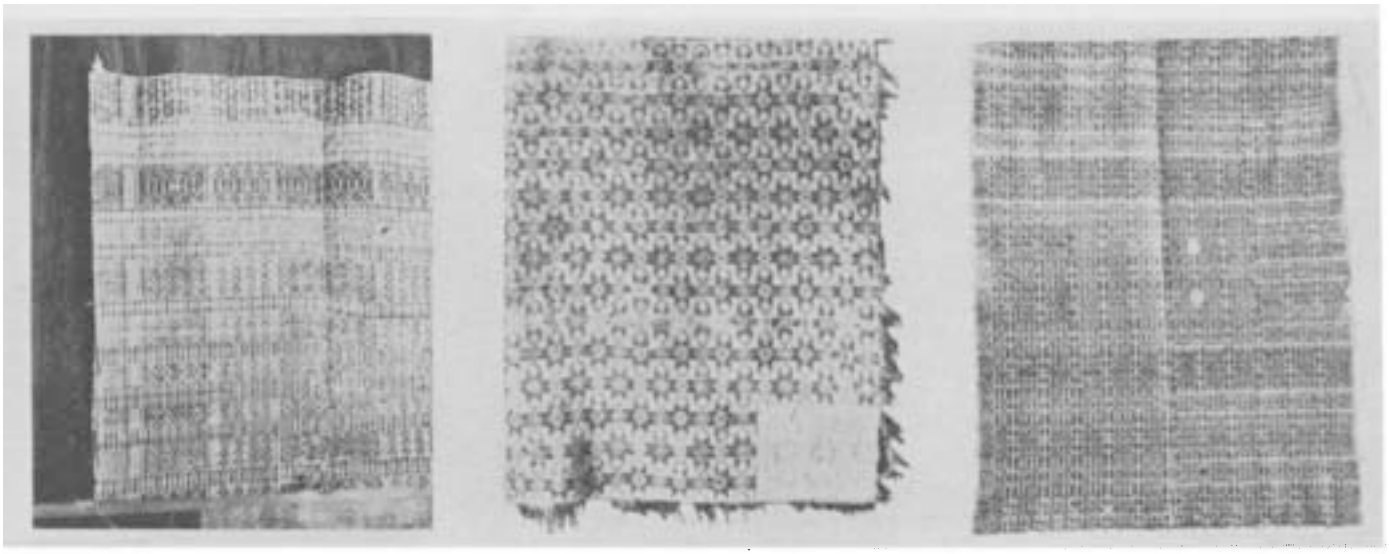
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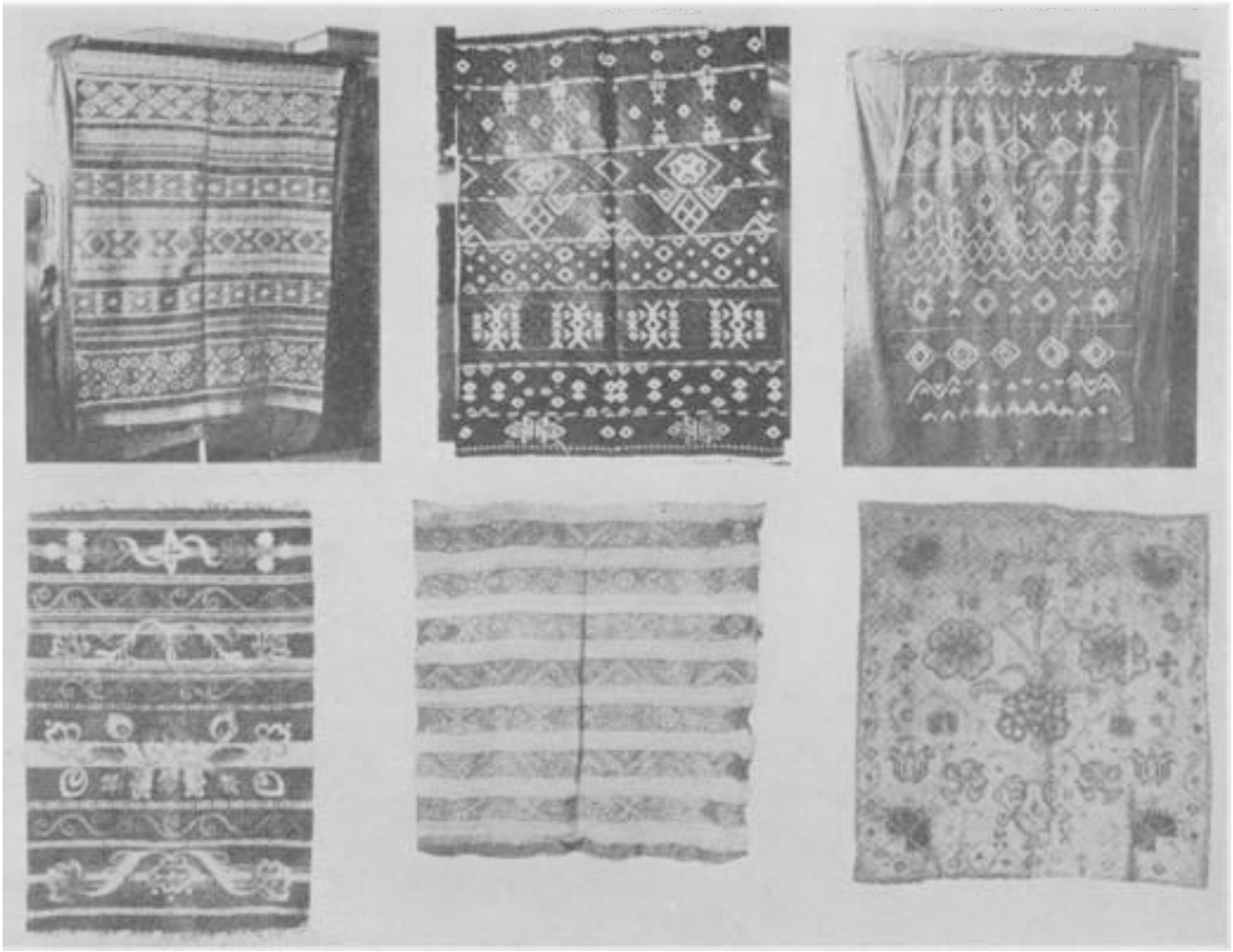


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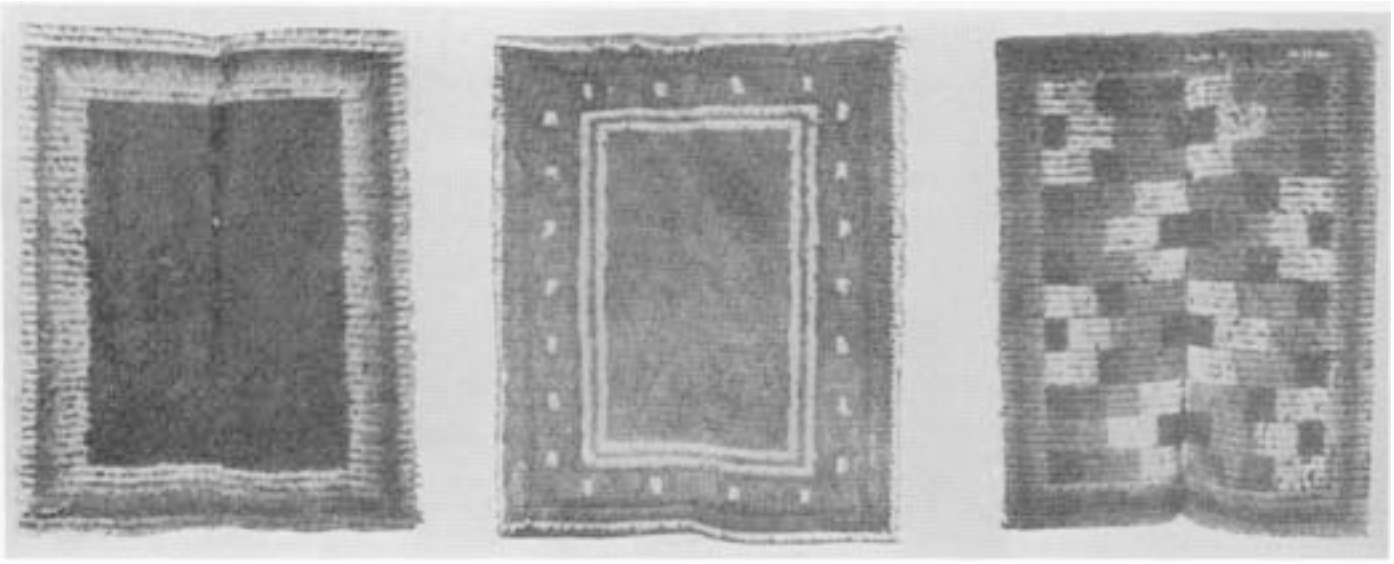


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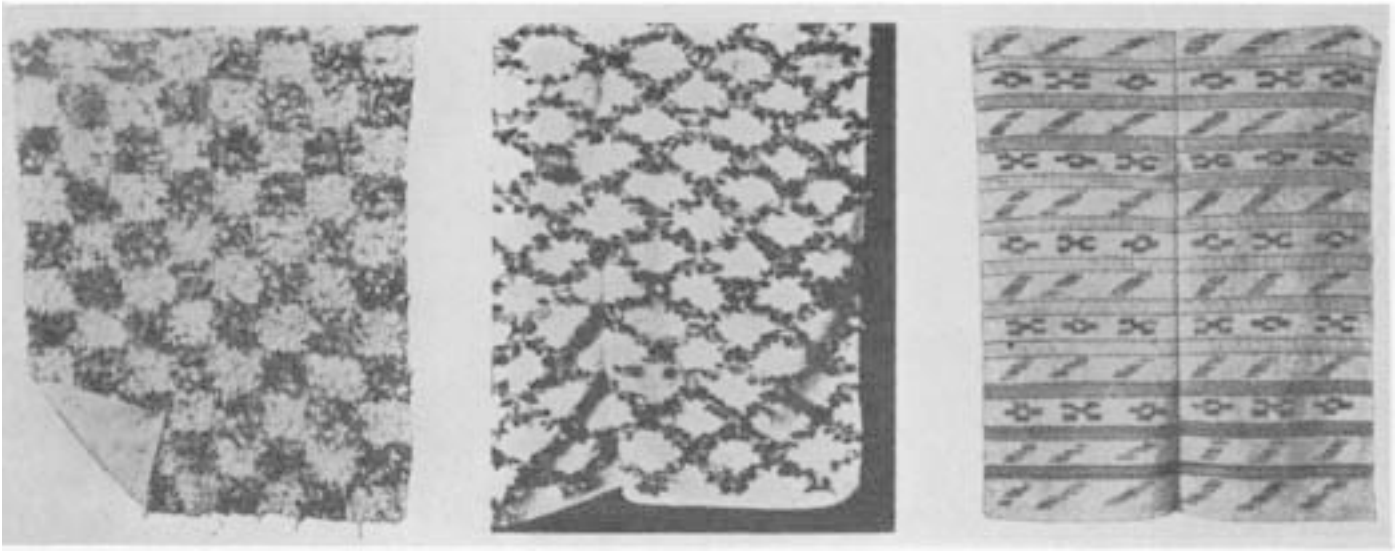
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38 39 40

A Novel Buffet Runner

BY DOROTHY MILNE RISING

HAVE you ever noticed how odds and ends of colored cloth and thread collect? Noticing my collection, one day, I began to wonder what useful article could be made from it. Just then I spied one piece much larger than the rest, and could not resist measuring the buffet to see whether there was by any chance enough material for a runner. Sure enough there was! Its plain gray linen color was not very inspiring as a background color, however, so I experimented with dye. Imagine my delight when the linen colored a rich grayed yellow-orange. Next I tried out the thread, and found vermilion, yellow, red-violet, blue, green, and black quite striking against the novel background. These colors suggested those so often found in peasant work, so I decided to use a peasant-inspiration design.

"Why not make a border design which is symbolic of my family," I thought, "using peasant-type figures."

The more I designed, the more fun it became, especially when the space seemed to call for a little nosegay in my husband's hand, and several potted trees in the larger children's hands. Two cocks actually helped fill another space. Why not have a little touch of humor? As a matter of fact, it adds to the interest of most designs.

After sketching on paper, the design was ready for interpretation with stitchery. I started with the central figure, using first an outline stitch of red-violet with a blue chain stitch next to it, on the coat, vermilion chain on the legs, black on the shoes and yellow on the collar. It soon developed that some more-solid areas of color would be needed, so several rows of vermilion chain stitch were placed next to the blue of the coat. Buttons were yellow knots surrounded by green chain outlined with blue. The cap was filled with vermilion chain.

On the other four figures, black was used to outline the woman's skirt, the man's coat, the girl's skirt and shoes, the boy's blouse and shoes. The woman's blouse, man's trousers, girl's waist, were outlined in blue while the boy's trousers were outlined in red-violet. Within the outline, the man's trousers were solid vermilion chain stitch. The girl's and boy's stockings, boy's tie, all outlines of faces and arms, as well as the outline of the woman's apron were vermilion. Blue, green, and a few touches of yellow were other colors on these figures. In the man's coat were, consecutively, chain stitch of red-violet, vermilion, blue, green, with yellow knot buttons, surrounded by half chains of vermilion and blue.

The upper outlines of the large plants were green chain stitch with blue and vermilion within, while the lower parts were red-violet chain with green within. Trees held by the boy and girl were blue chain with knots of yellow within and stems of green.

Blue was used to outline the cocks, with red-violet next. Some feathers were vermilion outline, others green or blue chain.

As to the borders, the lower one was blue chain, red-violet chain, vermilion cat-stitch, blue chain, green cat-stitch, vermilion chain, red-violet outline. The upper was blue outline, red-violet chain, vermilion chain, blue chain, green outline.

Perhaps you can imagine how colorful the finished runner is! It certainly adds a note of cheer to the dining room, and looks especially well with the blue glass candle-sticks, containing blue-green hand-carved candles, and the creamy-white Italian peasant-ware plate decorated with blue, green, vermilion, yellow and brown, all of which repose upon it. The novelty of the design calls for comment, and much interest is shown in the source of the figures. That there is many a good laugh over the details goes without saying.



A novel buffet runner

Gleanings from the Penland Institute

ARTICLE I — PILLOW TOPS

BY LUCY MORGAN

As one grateful member of Mr. Edward F. Worst's institute conducted each year at Penland, I would like to share with those who could not be with us some of the things taught in last summer's classes. Twenty-two looms were threaded with as many interesting weaves, requiring from two to ten harness shafts, and some of them were threaded two and three times during the two weeks. New weavers, weavers with little experience, and veteran weavers who came for new vision and new enthusiasms, sat at looms on the long porch and played, not on a harp of a thousand strings, but on looms with a thousand charms, and made music in the souls of the creators of beauty.

It would take many issues of The Handicrafter to tell of all the things taught and accomplished, and in this issue we are going to speak of pillow tops. There were pillow tops worked out from patterns with which we are all familiar, but perhaps few of us had taken the time to arrange them with borders to fit a pillow. Since attractive pillows or cushions add to the comfort and beauty of any room, the problem is one that appeals.

Let us take first the summer and winter pattern, Pine Trees and Snow Balls.

This is woven on Bernat's 20/2 white cotton warp, 30 ends to the inch, No. 15 reed, 2 ends to each dent. For filler, Bernat's indigo blue is used for the pattern thread, and 20/2 white cotton for binder. Another happy combination was a Nile green Lady Helen for pattern, and Nile green Senna for binder.

Incidentally, while the loom is threaded for this pattern other articles can be made such as wall hangings, with a few extra repeats for the center. These done in colors to harmonize with the room in which they are to be used, will add interest and beauty to any room or studio.

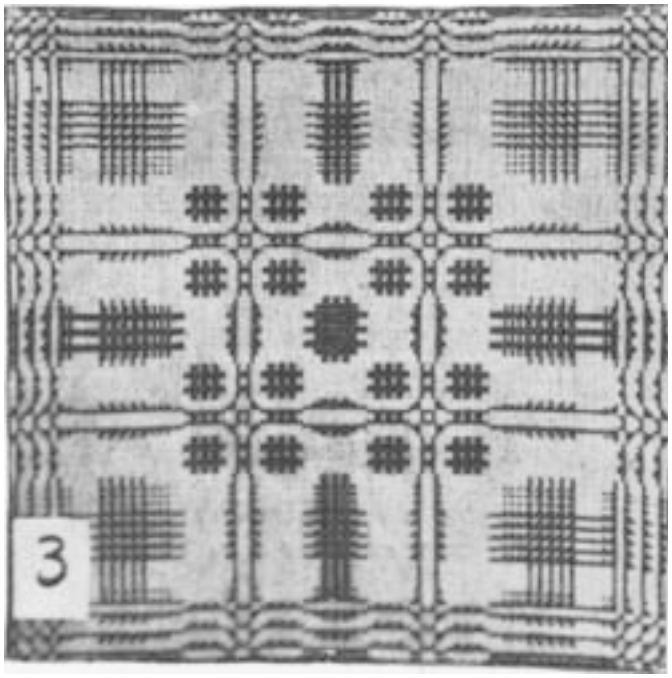
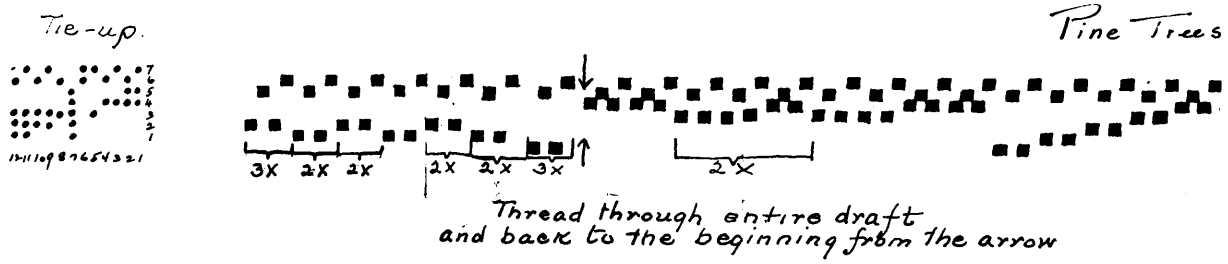
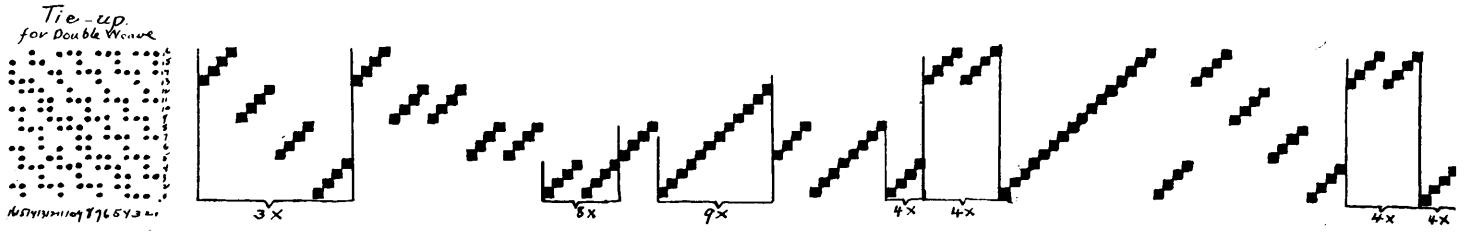


Illustration No. 1





TRAMPING DRAFT FOR PILLOW TOP IN ILLUSTRATION NO. 1

When weaving, press down treadles in the following order:

1 then 2 — 1X
3 " 4 — 1X
5 " 8 — 1X
9 " 10 — 1X
11 " 12 — 1X
— 3X

1 " 2 — 1X
3 " 4 — 1X
11 " 12 — 1X
9 " 10 — 1X
5 " 8 — 1X
9 " 10 — 1X
5 " 8 — Tree trunk. Repeat until the trunk is the same as side trunk

11 " 12
9 " 10
5 " 8
— 5X — branches

9 " 10 — 1X
5 " 8 — 1X
9 " 10 — 1X
5 " 8 — 1X
9 " 10 — 1X
5 " 8 — 3X — top of tree

3 " 4 — 2X
1 " 2 — 2X
— 2X

3 " 4 — 2X
5 " 8 — 1X
9 " 10 — 1X
11 " 12 — 1X
1 " 2 — 1X
3 " 4 — 2X
1 " 2 — 1X
11 " 12 — 1X
9 " 10 — 1X
5 " 8 — 1X
3 then 4 — 2X
1 " 2 — 2X
— 2X
3 " 4 — 2X

* * *

5 then 8 — 2X
9 " 10 — 2X
11 " 12 — 2X
— 3X
9 " 10 — 2X
5 " 8 — 2X

Weave to end of draft and then back to the beginning from * * *.

As shown in Illustration No. 2 a pattern similar to that shown in Illustration No. 1 has been worked out in a 16-harness, 16-treadle double weave, according to the draft shown across the bottom of these two pages.

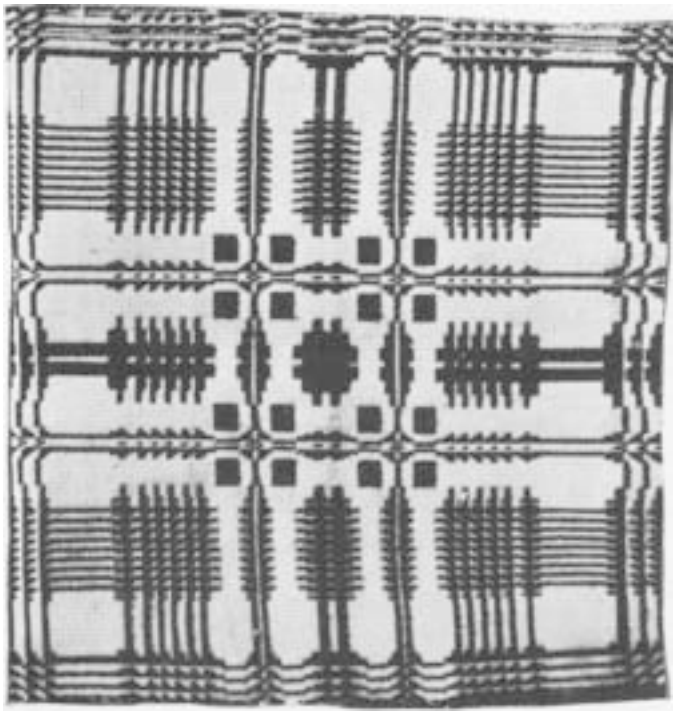
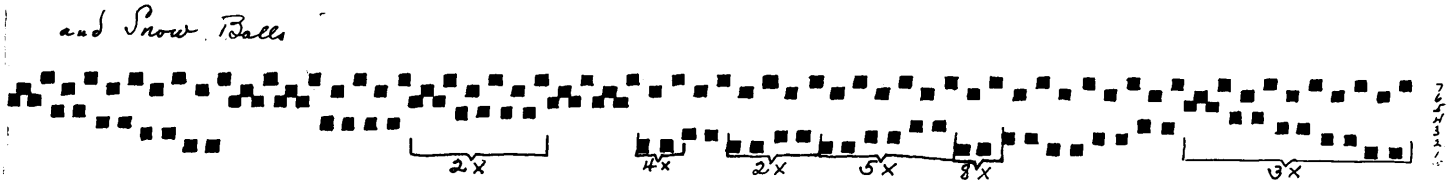
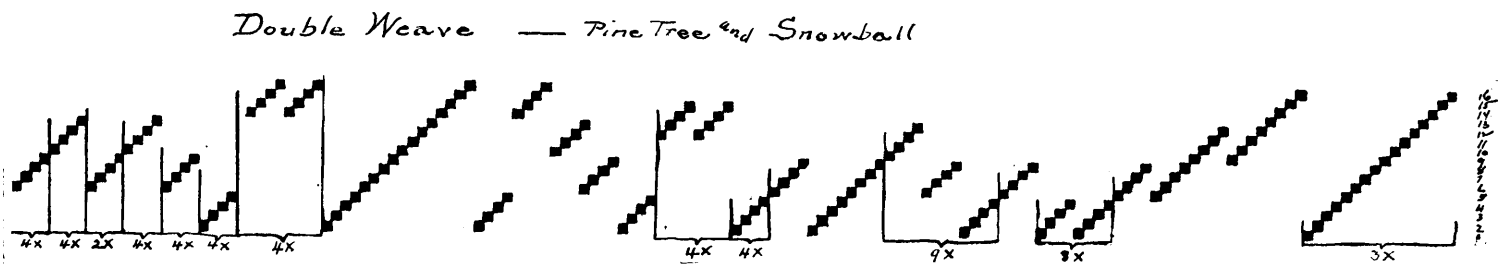


ILLUSTRATION NO. 2





WHIG ROSE

An old favorite, and one that lends itself well to our purpose is Whig Rose, in the usual four harness weave. This pattern adapts itself well to a variety of color combinations, and can be used sometimes with the right side for the top, and sometimes the reverse side.

The pieces in illustrations No. 3 and No. 4 were done on a 20/2 white cotton warp, 24 threads to the inch, No. 12 reed, 2 ends to each dent. Bernat's homespuns were used for filler.

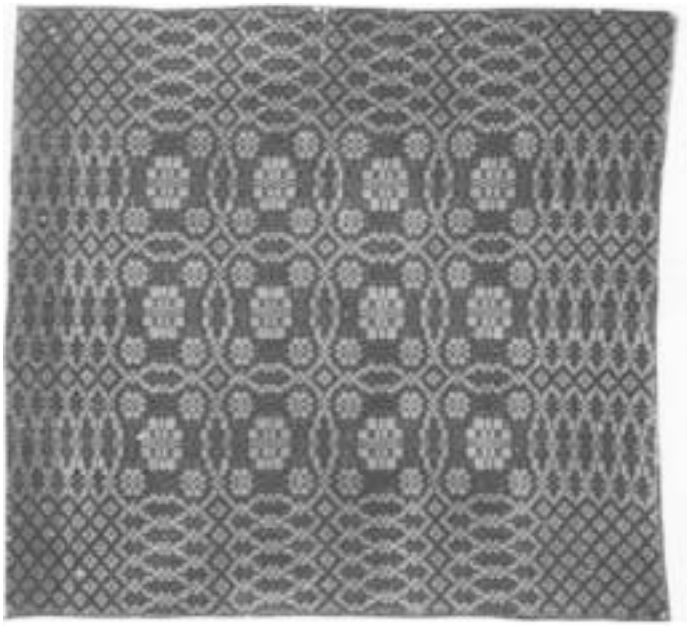


ILLUSTRATION No. 3

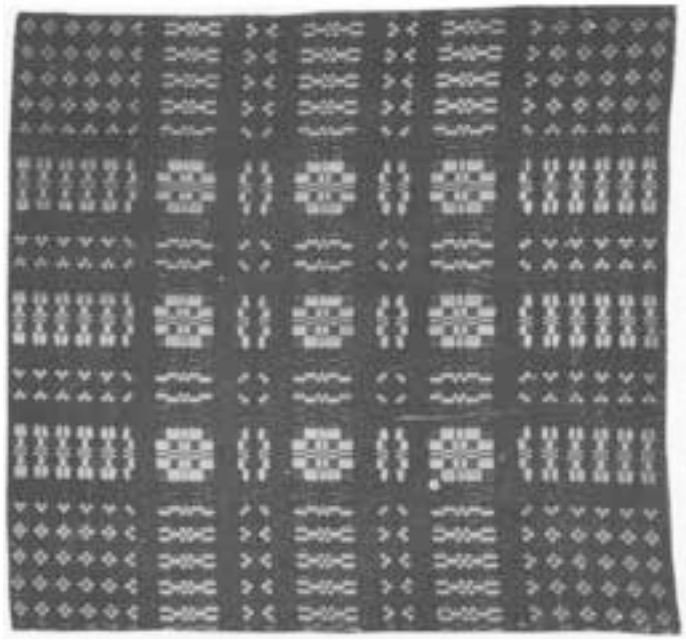


ILLUSTRATION No. 4

The old soft colors our ancestors made in vegetable dyes are well suited to these old coverlet designs, and Bernat's homespuns are of these same old colors, and fortunately they are fast. There is all the range of the autumn colors, through the tans, yellows, orange, russet, browns, greens, that can be used in this pillow top without breaking the design too much. And that is only one range of color. There are new possibilities as long as one can sit at the loom and play.

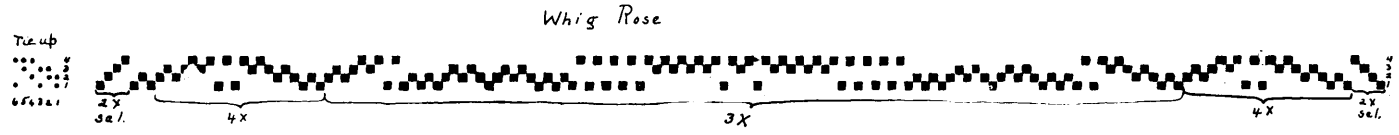
TRAMPING DRAFT FOR WHIG ROSE

When weaving, press down treadles in the following order:

6 — 2X 5 — 2X 6 — 2X 1 — 2X 2 — 2X 1 — 2X — 5X	2 — 2X 1 — 3X 2 — 2X 1 — 3X 2 — 2X 5 — 2X 6 — 2X 1 — 2X 2 — 2X 6 — 2X 5 — 2X
6 — 2X 5 — 2X	Repeat from * * * to form center.
* * *	*Ending*
2 — 2X 1 — 3X 2 — 2X 1 — 3X 2 — 2X 5 — 2X 6 — 2X 5 — 2X 6 — 2X 5 — 2X 6 — 2X 5 — 2X	6 — 2X 1 — 2X 2 — 2X 1 — 2X 6 — 2X 5 — 2X 6 — 2X

SPRING FLOWERS

A pillow top suitable for boudoir or for baby pillows is one done in the dainty Spring Flowers design. The one in illustration No. 5 is done on a white or cream Perle 20 warp, 30 ends to the inch, and is threaded in a No. 15 reed, 2 ends to each dent. Bernat's baby blue Senna is used for pattern, and white Senna for binder. This can be varied by using a different color for the border. It may be threaded with blue or pink for the border, using white for the body of the pillow, if it is for the baby, and the size can be cut down by using fewer repeats. If it is to be used for the bedroom, any two harmonizing colors may be used.



Tramping Draft for Spring Flowers

When weaving, press down the treadles in the following order:

5 — 1X		2 — 1X
2 — 1X		5 — 1X
1 — 1X		2 — 1X
6 — 1X	— Front	1 — 1X
5 — 1X	Selvage	6 — 4X
2 — 1X		1 — 1X
1 — 1X		2 — 1X
6 — 1X		5 — 1X
1 — 2X		2 — 1X
2 — 2X	— 6X	1 — 1X
5 — 2X		6 — 4X
2 — 2X		* * *
1 — 2X		1 — 2X
6 — 4X		2 — 2X — Repeat as many
1 — 1X		5 — 2X times as desired
		2 — 2X

Repeat from * * * back to beginning.

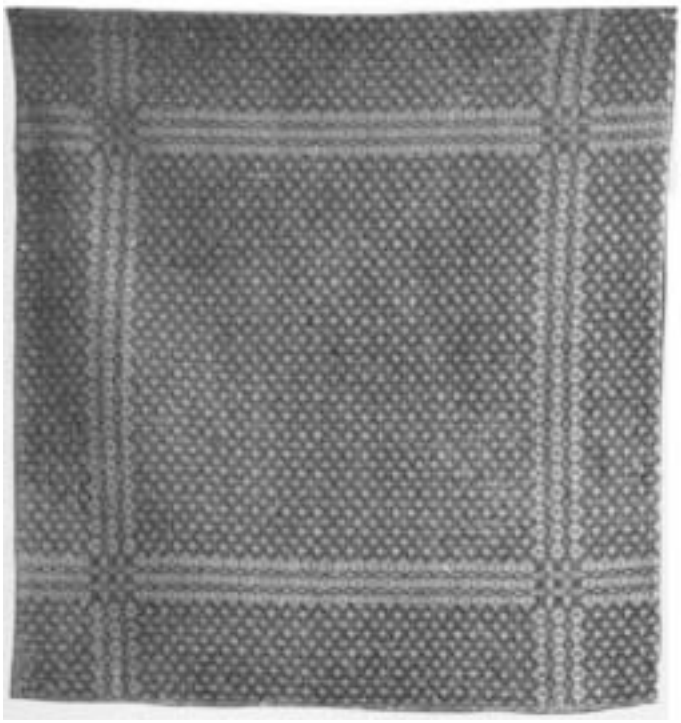


Illustration No. 5

A CRACKLE WEAVE

The Crackle weave shown in illustration No. 6 has been one of the popular patterns for several institutes. This pattern is done in both a five harness, and a four harness set-up, and although it is very lovely done on a four harness loom, it is even more attractive in a five harness weave.

An exceedingly attractive pillow top can be done in this weave using Bernat's tan Perle 10 for warp and binder, and Bernat's Art Silk in henna or mulberry for the pattern thread. Thread 30 ends to the inch, No. 15 reed, 2 ends to each dent.

For upholstering, this weave makes an especially firm and durable material.

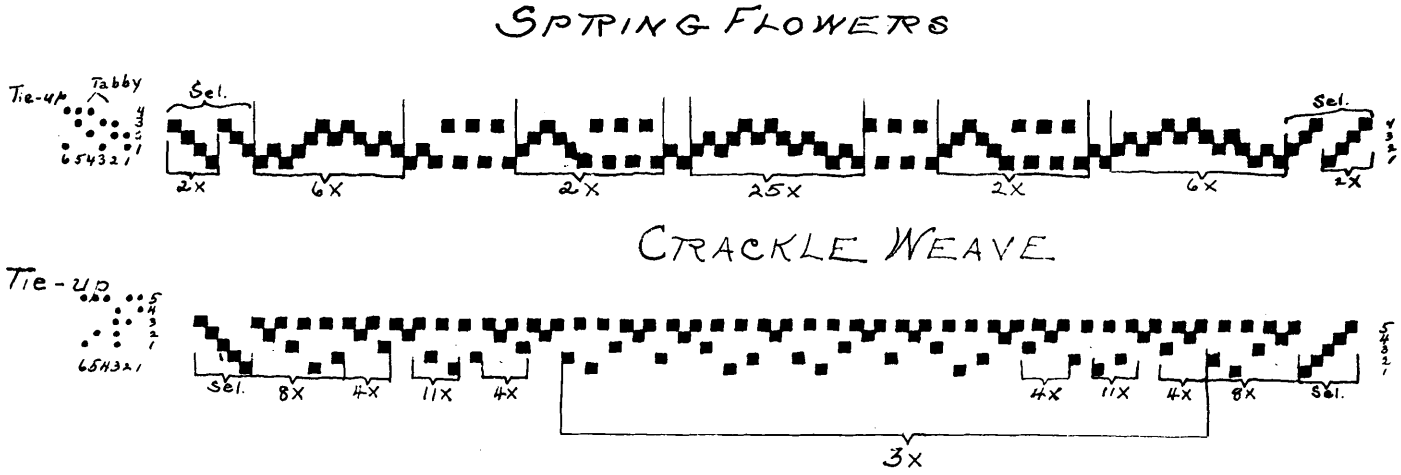


Illustration No. 6

Tramping Draft for Crackle Weave

When weaving, press down treadles in the following order:

5 then 6	— 8X	5 then 6
2 " 1		2 " 1
5 " 6	— 1X	5 " 1
1		2 " 6
* * *		5 " 1
2 then 1	— 4X	* * * Repeat as often
5 " 6	— 11X	as desired
5	— 1X	*Ending*
1 then 2	— 4X	2 then 1 — 4X
1	— 1X	5 " 6 — 11X
5 " 6		5 " 1 — 1X
2 " 1		2 " 1 — 4X
5 " 1		6 " 5 — 1X
2 " 6		1 " 2 — 8X
5 " 1		6 " 5



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VOLUME VI, NUMBER II, PART II

Warps and Wefts

BY MARY M. ATWATER

IN THE planning of a new fabric there are three main points to be decided—color, pattern, and texture. Of these texture is often the most difficult part of the problem, and for some fabrics—dress-fabrics especially—it is the most important of the three.

Texture depends on the quality of the warp and weft yarns used, their "count," and the manner in which they are combined. And by this I mean not only the "weave" or plan of interlacing of warp and weft, but also the relative *quantities* of warp and weft, which depend on the setting of the warp in the reed and on the beat.

When a fabric fails to please, the cause of the failure—nine times out of ten—is an ill-judged setting of the warp. This is natural enough, because it is impossible to formulate rules, and without experience or a good collection of samples to fall back on there is no way to determine the most desirable warp-setting and beat without experiment. The same warp will produce fabrics of very different texture at different settings, and one may set out to make a light-weight dress fabric and find that what one has on the loom is a heavy material suitable for upholstery.

There are three main classes of fabrics, when considered from the point of view of relative values between warp and weft: Weft-face fabrics, in which the effect is entirely in the weft and the warp is covered; warp-face fabrics, in which the effect is in the warp and the weft is covered; and "fifty-fifty" fabrics, in which warp and weft play an equal part.

For weft-face fabrics the warp should be coarser than the weft and set far apart in the reed—so far apart that when the weft is thoroughly beaten up the warp will be completely covered. Tapestry is the outstanding fabric of this type.

Warp-face fabrics are exactly the reverse. In these the warp is finer than the weft and is set very close together—so close that it covers the weft completely. Card-woven textiles, a good deal of Ancient Egyptian weaving, and much primitive and savage weaving are examples of this. Modern textiles of the order are the Swedish warp-face mats we occasionally see.

The type-fabric of the third order is the plain tabby fabric, woven with exactly the same number of weft-shots to the inch as there are warp-ends to the inch in the setting. Most of the linen weaves and the weaves used for dress-fabrics fall in this group.

The Colonial coverlet weaves are a hybrid form in which the tabby foundation is a fifty-fifty fabric overlaid by weft-floats of other material to make the pattern. Certain Italian fabrics are similar except that the pattern floats are in the warp instead of in the weft.

In planning a new fabric the best guide is a sample in the texture one wishes to produce—and failing that, experiment is necessary. To those who have not the time for experimental work the following "rule-of-thumb" suggestions, taken from my own experience, may prove helpful. But these must be considered suggestions only. I have no idea of laying down laws. The directions if followed will produce satisfactory fabrics of the kinds described, but other combinations of material, other settings, different textures, might be as good or better for some special purpose.

* * *

First, the classic "coverlet" fabric, made in overshot pattern weaving in wool with a foundation of cotton or linen. For this fabric—whether an actual coverlet or in runners, pillow-tops, hand-bags and the like—I find no warp as satisfactory as Egyptian cotton 24/3, set at 30 ends to the inch. Tabby, of course, like the warp. For pattern weft over this warp I prefer either "homespun," handspun wool yarn, or Shetland worsted yarn. These combinations of material produce a fabric similar in texture to the ancient pieces.

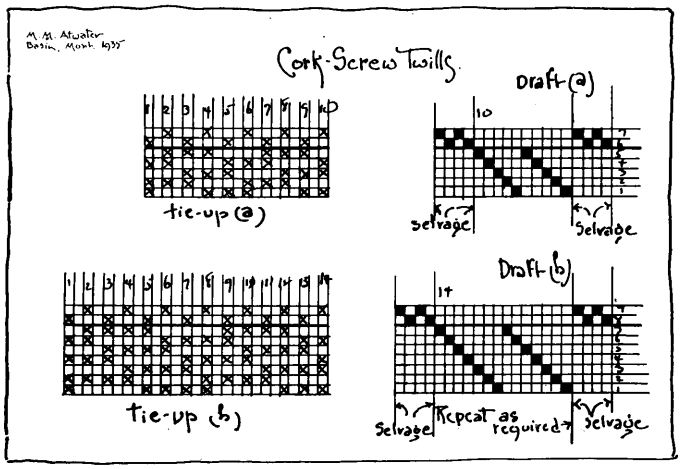
A good deal of variation in beat is allowable in this weave. A close beat produces the firmer, handsomer fabric, and a light beat the softer fabric. The beat is largely a matter of taste, and depends to some extent on the purpose for which the fabric is to be used, but the beat should always be heavy enough to give the foundation tabby fabric the necessary firmness to hold the material together. If the beat is too light the fabric will pull apart and become quite distressing in appearance after a time.

A warp of ordinary 20/2 cotton may be used for coverlet fabric also. This is finer than 24/3 and should be set at 34 to the inch for best results. Warp of No. 20 Perle cotton at the same setting may be used, but not for strictly "period" pieces as the shine of mercerized cotton is a modernism.

For a coarser fabric 10/2 cotton warp or No. 10 Perle cotton set at 24 ends to the inch, woven in knitting yarn or Germantown, give good results.

Rugs are not now much made in this weave, but, if made, ordinary carpet warp at a setting of 15 ends to the inch is satisfactory.

The "summer-and-winter" weave requires a different relation of warp to weft. For a very beautiful light-weight fabric in this weave warp in Egyptian cotton at 30 ends to the inch, use a 20/2 cotton for tabby, and Fabri yarn for pattern weft. For a somewhat heavier fabric warp in 10/2 cotton at 24 ends to the inch, use 24/3 cotton for tabby and homespun or Shetland yarn for pattern weft. Other combinations of material are, of course, possible in this weave, but these seem to me the best. In fact they are to my mind perfect for this weave in its most conventional form. The beat should be just heavy enough to make the figures exactly symmetrical when woven "in pairs" according to the best usage.



Coverlet fabric is sometimes woven over a linen warp. This makes a heavier fabric, of course, and for a bed-cover the cotton foundation is to be preferred. If linen warp is used the warp-settings should be the same as for the linen fabrics to be described below.

* * *

The linen warps most commonly in use are No. 20 "singles," 40/2 and 40/3 "round" linens, and heavy linen floss.

Linens are usually woven in one or another of the "fifty-fifty" weaves, and the setting and beat should be very carefully considered. If the warp is set too close it is impossible to beat up the weft to the same number of weft shots to the inch, and an unpleasantly "warpy" effect results. If the warp is set too far apart and is woven with the same number of weft shots to the inch, an unsubstantial and open fabric results. This open fabric, of course, is what one wishes for curtains, but it is not desirable for towelling or table linen.

The warp I prefer for towelling—and, in fact, for most weaving in linen—is No. 20 singles. Bernat's Special No. 20 linen warp is excellent. Some weavers hesitate to use singles linen for warp because it tends to fuzz in the reed, and broken threads are apt to result. This difficulty can usually be overcome by keeping the warp thoroughly dampened during weaving, but treating the warp with a good warp-dressing is advised.

There are commercial warp-dressings on the market, but as these can ordinarily be purchased only in large quantities they are not generally available to hand-weavers. An excellent warp-dressing may be made by boiling flaxseed. Exact proportions are unimportant. The jelly-like product of the boiling should be diluted to the consistency of thin starch, and can be applied to the warp in various ways: If the warp-material is in skeins the skeins may be soaked in the solution before the warp is spooled. If the loom is warped from the warping-board the chain may be soaked in the solution before beaming. If the warp is already on the loom the solution can be dabbed on the stretched part of the warp with a cloth or sponge. A thoroughly dressed linen warp can be woven dry, though it is better to weave it damp. Do not, however, weave part of a piece on a dry warp and part on a damp warp. The weft beats up much more firmly when the warp is damp than when it is dry. To keep the warp damp while the loom is not in use lay a wet bath towel over it, and always release the tension on the warp-beam when the loom is allowed to stand for some hours.

The setting I prefer for No. 20 linen warp is 36 ends to the inch, though for certain weaves—"Ms and Os," for instance—a setting of 38 is perhaps a little better. A 40/2 round linen, which has the same "count" should be given the same setting. The most satisfactory setting for 40/3 linen is 26 ends to the inch, for most purposes.

Round linens do not require dressing and can be woven dry, though they beat up better when kept damp during weaving—at least in a dry climate.

Heavy linen floss when used for both warp and weft makes a particularly beautiful heavy linen fabric. Large towels in this material are handsome and serviceable. When used for warp a setting of 16 ends to the inch is best, though 15 to the inch is allowable. This linen makes gorgeous curtain material in lace-weave, at a warp-setting of 7½ or 8 ends to the inch.

Linens should be well washed when taken from the loom. Soaking for several hours is desirable. Rub out well in hot soapsuds, rinse, wring, and iron while still quite wet, going over and over the fabric with the iron till it is thoroughly dry. This brings out the lustre of the fabric. Linen is improved by repeated washings.

* * *

All-wool fabrics—fabrics for clothing especially—are of much interest. Tweeds for sports wear and fine, filmy wool fabrics for dresses are much in demand. Many beautiful yarns are available, and it is sometimes difficult to select among them, and to determine just how to combine and weave them for the type of fabric desired.

There appears to be some confusion as to just what a "tweed" fabric is. Many fabrics are sometimes called "tweed" improperly. The word is derived from "twill,"—or, rather from the Scotch form, "tweel" or "tweeling,"—and the fabric itself appears to be of Scotch origin. It is a rough, soft, heavy fabric made of single-twist wool (not worsted) yarns, woven in one or another of the many forms of twill. It is a handsome and sturdy fabric, designed for hard service. It happens at the moment to be also very "smart."

The forms of twill commonly used for tweeds are the familiar 2–2 and 3–1 twills, "dornik" and "herringbone" and the "corkscrew" twills. As this last is particularly good for tweeds, and as it seems to be little known among American hand-weavers, I am giving the threading and tie-up for the five-harness and seven-harness corkscrew twills. The

tie-up for the five-harness pattern could be made to seven treadles—the first five as shown, with the ties to the two selvage harnesses omitted, and two additional treadles tied one to harness six and one to harness seven. In weaving on this tie-up it would be necessary to use both feet—one on the pattern treadle and one on the selvage treadle. In the same way the tie-up for treading (b) could be made to nine treadles—the first seven as shown on the draft, with the ties to the two back harnesses omitted, and two selvage treadles tied one to each of these back harnesses.

I use the two selvage harnesses to carry only the selvage threads for each edge of the web because it is difficult to make a good selvage in this weave in any other way. But these harnesses are not necessary to the weave and may be omitted if one chooses. In this case, of course, only five treadles for (a) and seven treadles for (b) are necessary. Special care must be taken with the edges. The treadles, of course, are to be woven in succession, one weft-shot on each treadle, and repeat. There is no tabby in this weave.

For tweeds the same yarn—a single-twist wool yarn—should be used for both warp and weft. These yarns differ somewhat in grist, but a warp-setting of 15 to the inch is satisfactory for all but very fine or very coarse yarns of this type. Exactness of setting is not as important for wool as for linen, because wool shrinks and fills up so much in the finishing process. A loosely woven fabric shrinks much more than a closely woven one, and a fabric of the same materials will, after washing, be of about the same texture whether the warp is set 14, 15, or 16 to the inch.

Warp and weft may be the same color, or different in color; "shepherd's check" and plaid effects are all used for tweeds. A livelier fabric, however, results from using warp and weft different in color than from the use of a single shade for all yarns.

Commercial tweeds are made with yarns twisted in opposite directions for warp and weft, and this practice results in a smoother fabric than one in which all the yarns are either warp-twist or weft-twist. But as tweed is by nature a rough fabric, this makes little practical difference, and the hand-weaver often uses yarns all twisted the same way.

For a plain tabby fabric in hard-twisted worsted yarns, however, it is important to have warp and weft opposite in twist, unless one happens to like the "crêpy" effect that results from failing to follow this practice. For a lightly made fabric for dresses the crêpiness is not, in my opinion, objectionable, but for a closely woven suiting it is not attractive.

For a closely woven light-weight suiting in tabby weave my favorite yarn is Fabri, set at 30 ends to the inch. A setting in this yarn of 24 ends to the inch gives a lighter and softer fabric, suitable for dresses, and still with enough substance to have excellent wearing qualities. A setting of 20 to the inch is sometimes used, but this appears to me somewhat too open, even though the greater shrinkage tends to correct the fault. For a lighter weight fabric it is better to use a finer yarn.

Bernat's "Fabricspun" yarn makes an excellent suiting in tabby weave, at a setting of 22 ends to the inch. Shetland yarn when used for warp is good at a setting of 15 or 16 to the inch.

For an extremely beautiful fine, light worsted fabric, with body enough to wear well, choose Bernat's "Afghan" yarn, the warp set at 36 ends to the inch. A setting of 30 to the inch is also practical, and makes a soft and filmy fabric for summer dresses. The yarn, though fine and not hard-twisted, is strong and gives little trouble on the loom if the batten is used with discretion, but treatment with a light solution of warp-dressing makes it more manageable.

In a general way, any soft, fuzzy, weak or refractory warp behaves better if dressed, and by the use of warp-dressing many beautiful materials can be used successfully for warp that would be impossible without this treatment.

All-wool baby blankets and couch blankets are often made of Germantown yarn. For these pieces set the warp at 10 to the inch and beat lightly. Good weaves for the purpose are any of the linen weaves—"Ms and Os" and the Bronson weave are perhaps the best four-harness weaves to use. The double-face twill is excellent for all-wool blankets whether in fine or coarse yarns, but requires more than four harnesses, of course.

All the all-wool fabrics described are fifty-fifty fabrics, and much care should be taken in weaving to put in exactly the same number of weft-shots to the inch as there are warp-ends to the inch in the setting. A slight allowance should, however, be made to compensate the tension of the warp. That is to say, one actually weaves somewhat fewer weft-shots than would be indicated. The allowance to make depends on the closeness of the weave and on the stretch given the warp. In a general way, a wool warp should be woven at as slight a tension as possible, but, to make sure of the number of weft-shots, let off the tension and allow the warp to hang slack for a little while till the stretch has gone out of it. Then count the weft-shots in your weaving and you can judge whether you are beating too close or not close enough.

A wool warp—especially if made of soft yarns—should be woven off as rapidly as possible, and when the loom is left overnight or even for a few hours, the tension on the warp-beam should be released. Soft yarns pull apart if left at a stretch, and even when this does not happen much of the elasticity and "life" is taken out of them.

All-wool fabrics require thorough washing to give them finish, just as linens do. This applies to the finest and filmiest as well as to the sturdier fabrics, with the possible exception of the blankets in Germantown yarn.

There are, of course, many ways in which two kinds of yarn can be combined with good results. Many of the new and interesting "nub" and "flake" yarns are unsuitable for warp and should be woven over a warp of some other material. Fabri makes an excellent warp for many of these yarns. For instance, Fabri set at 24 to the inch woven in Bernat's "Lorneau" makes a very beautiful fabric. The "nub" homespuns are probably best over a plain homespun. Fabri, set at 30 ends to the inch and threaded double through the heddles, makes an excellent warp for a coat-fabric woven with a Shetland yarn for weft. Space is lacking to mention more of these combinations, but perhaps the notes supplied will prove of assistance, as warps of similar grist will usually work well at the settings suggested for the yarns mentioned.

Bedroom in "Right and Left" Crackle Weave

BY VEVA N. CARR

HAVING a weakness for plenty of light, living in a sunny climate and desiring at the same time to have a feeling of coolness about my room, I planned my walls and woodwork to be done in a rather deep cream; my spreads in shades of yellow, with curtains, rugs, linens, etc., in shades of green and violet combined with my yellows and creams.

Taking as a foundation the "Right and Left" Crackle Weave pattern illustrated in an article entitled "The New Crackle Weave" by Mary M. Atwater in the January–February, 1931, issue of THE HANDICRAFTER, I worked out the textile designs for my sunny bedroom.

No effort was made to save either time or material in the stringing of the various pieces. The work was planned entirely with a view of fitting each piece to its own particular place and use.

Spreads for twin beds were planned in three strips in order to make a figured border with a center in stripes, the border being done in a deeper shade of yellow than the center stripes.

Sufficient warp should be put on the loom to allow for all waste, and for either an extra bolster, or for additional length sufficient to cover the pillows. Personally, I prefer making the spread long enough to fold back over the pillows, in which case there should be a border on both ends of the spread. Illustration No. 1 shows a sample of the border of the spread.

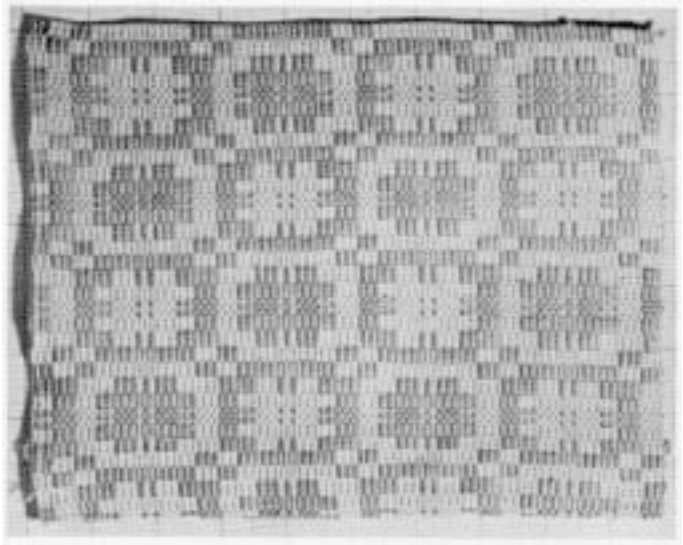


Illustration No. 1. Border for a Bed Spread.

Since I live in a tropical climate, I preferred a cotton spread and chose a No. 3 Perle cotton for my pattern threads, using a 24/3 Egyptian cotton set at 30 threads to the inch for the warp and tabby.

Using Draft (a), thread a selvage of 1, 2, 3, 4, and three repeats of the pattern, making 424 threads for the border strips. Sufficient warp should be allowed for cutting the two lengths to be woven, and great care taken to exactly match the figures of the center strip.

With the darker shade of yellow (or a very light orange), weave as follows:

(a) Treadle	2–3	6	shots
	1–4	6	"
	3–4	7	"
	2–3	6	"
	3–4	2	"
	2–3	2	"
	3–4	2	"
	2–3	6	"
(a) Treadle	3–4	7	shots
	1–4	6	"
	*2–3	6	"

Repeat from beginning

(b) Treadle	1–2	7	shots
	1–4	6	"
	1–2	2	"
	1–4	2	"
	1–2	2	"
	1–4	6	"
	1–2	7	"

CENTER STRIP

Thread 8 repeats of the pattern, then start at beginning and thread first 92 threads, making a total of 1,212 threads.

With the dark shade, treadle as above for the border (about 14 inches, or until the border is the same width as the side strips). There may be some difference as to the number of shots required, and great care should be exercised to exactly match the figures of the joining strips.

Then, with the light yellow thread, treadle 1–2 for about 80 inches. Make sure in starting the figured border of the dark thread at this point, that it will accurately join the figures of the side borders to which it will be sewed.

RUGS

I chose rug wool in two shades of violet for one of my rugs, and two shades of green for a second, using the dark shade doubled for the pattern wefts and the light shade single for the tabby. A No. 3 light golden tan Perle cotton was my choice for the warp, set at 15 threads to the inch.

Rug (a)

Thread selvage 1, 2, 3, 4	4	threads
Three repeats Draft (a)	420	"
From beginning 1st	87	"
Selvage 4, 3, 2, 1	4	"
	515	"

Treadle 1–2 for about 5 inches; border treadled as Figure (a) of the spread, using about four shots per block; treadle 1–2 for about 45 inches; repeat (a) and treadle 1–2 for 5 inches.

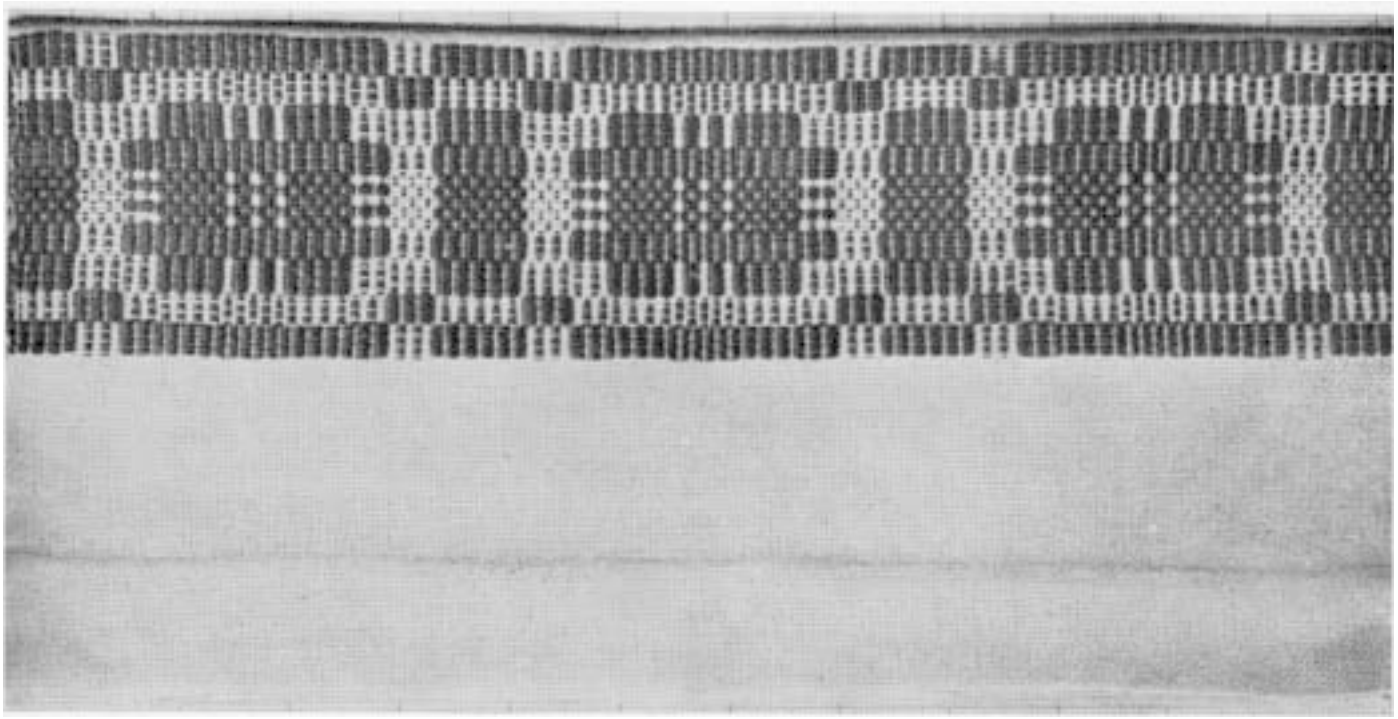


Illustration No. 2. Border for the curtains

Rug (b)

Thread selvage 1, 2, 3, 4	4	threads
Begin at 81 to end of Draft (a)	60	"
Two repeats of pattern	280	"
Start at beginning thread	11	"
	355	"

With dark thread weave about 2½ inches plain tabby for hem; about 3 inches of alternating light and dark, and

Treadle	2–3	4 shots	dark shade doubled
	1–4	4	"
	3–4	5	"
	1–4	4	"
	2–3	4	"

Alternate dark and light for body of rug for desired length, and repeat border and hem.

WINDOW DRAPERY

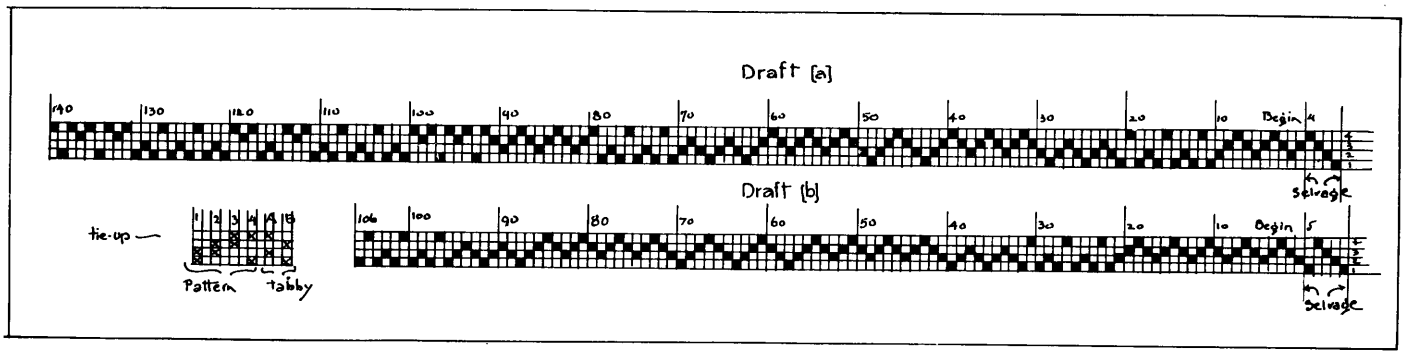
For the window draperies I enlarged the figure somewhat and used but one side of the pattern. Draft (b). By using a linen warp set at 24 threads to the inch, one threading resleyed at 36 to the inch made the dresser cover and some larger towels. Guest towels could be made by using fewer repeats of the draft. The border is shown in Illustration No. 2.

Thread selvage 1, 2, 3, 4, 1	5	threads
Pattern 6 times	530	"
Start at beginning 1st	22	"
Selvage 4, 3, 2, 1	4	"
	561	"

The curtains, made on a white warp with a very pale yellow No. 10 Perle cotton weft with green borders, were woven with the pattern weft across the second repeat of the draft on one side, thus making a border and plain hem down the center of the window.

Weave in yellow tabby about 10 inches for lower edge and hem allowance, and treadle as follows:

(a) Treadle	2–3	4	shots
	1–4	4	"
	3–4	5	"
	2–3	4	"
	3–4	2	"
	2–3	2	"
	3–4	2	"



(a) Treadle	2–3	2 shots
	3–4	2 "
	2–3	4 "
	3–4	5 "
(b) Treadle	1–4	4 "
	2–3	4 "

For the lower border across the width of the curtain, drop the pattern thread at the beginning of the second repeat, throwing the tabby both ways between the pattern shots. This applies the entire length of the curtain. After the figure is completed, weave the center border by throwing pattern thread across the second repeat of the draft only and treadling from (a) to the end of the directions. Finish with a hem down the center and across the end of the curtain.

DRESSER SCARF

Same stringing as next above, set at 36 threads to the inch, as shown in Illustration No. 3.

With cream-colored tabby, weave about 4 inches plain; two shots of tabby in dark violet; three shots of cream.

Treadle	1–2 in	Light violet	1 shot
	2–3	Dark	
	3–4	Light	
	1–4	Dark	
	Repeat three times		
		Cream tabby	3 shots
		Dark violet	2 "
		Cream	10 "
	2–3	Dark violet	8 "
	1–4	" "	8 "
	2–3	" "	4 "
	Reverse to beginning		

Center woven plain for desired length and the border and hem repeated. Finish with inch-and-quarter hem.

TOWELS

Towels were woven in several colors with contrasting borders, some of them being treadled as for the figure in the spread. (See Illustration No. 4.) A second set was treadled as follows:

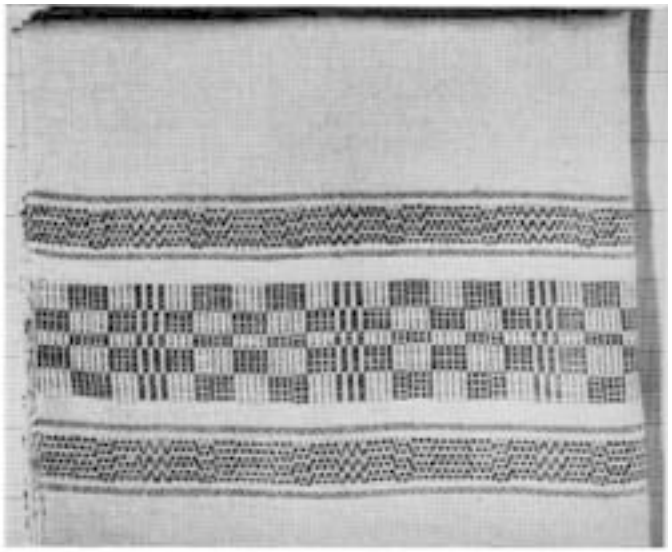


Illustration No. 3. Dresser Cover

Plain yellow for 3 inches, allowing for a ¾-inch hem.

Tabby	Black	1 shot	
"	Yellow	2 "	
3–4	Black	2 "	
1–4	"	1 "	
3–4	"	2 "	
Tabby	Yellow	2 "	
"	Black	1 "	
"	Yellow	2 "	
1–4	Green	4 "	
2–3	"	4 "	
1–4	"	4 "	Center of border
	Reverse		

Weave plain center and repeat border and hem. Cream-colored towels were made with borders in two shades of violet, and in green and violet; green towels with yellow and violet, etc. Many variations as to color and treadling are possible, the treadlings above being given for the illustrated pieces.

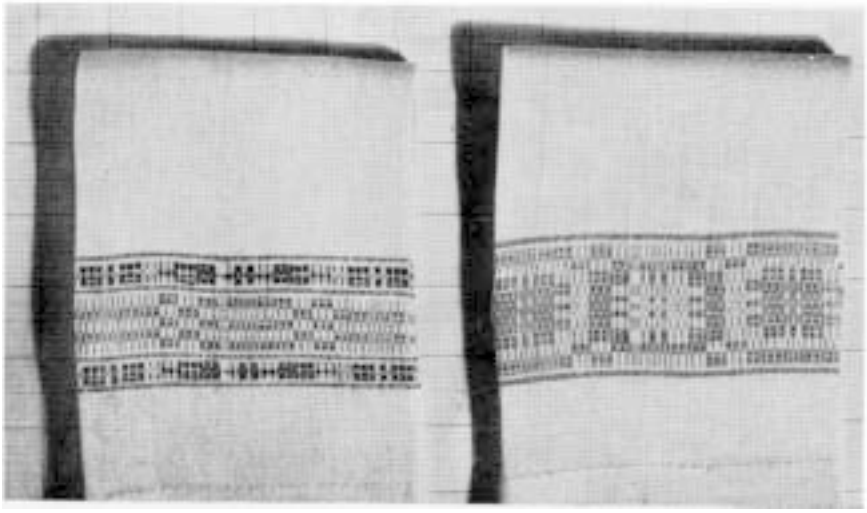


Illustration No. 4. Towels

Hand Weaving for the House

BY FLORENCE G. CROCKER

OF ALL the many ways in which hand-woven materials may be used with success, none is more fitting than for the furnishing of our houses. The fine qualities of hand-made textiles can be less readily duplicated by machine-made fabrics here than in other fields. In curtains, upholstery material, wall hangings, etc., lies a particularly fruitful place for hand-weaving; here are needed those things hardest to find in machine-made goods and that, therefore, repay the knowledge, skill and time that go into the making of a fine hand-done fabric.

Some years ago I had the interesting experience of weaving curtains for the living room of a newly finished house. The walls were a soft golden shade, refined and not obtrusive; the woodwork and beams of the "chapel" ceiling were the natural walnut with a wax finish; the whole a receptive background for the right amount of brilliance. It had not been possible to buy anything that would give the desired effect, as the curtains should harmonize with a beautiful old India shawl.

Matching the color was just a matter of selection from the Bernat crewel color line; a sample made with these crewels in shades of scarlet, prune, bronze green, dull blue and a cool gray, on a gold linen floss warp, could not be distinguished from the shawl the length of the room away. But a threading that would give the harmonious pattern was more difficult to find. I finally worked out an eight-heddle overshot draft that in the weaving gave a rich floral effect which successfully recalled the reverse-curves in the shawl pattern, and the curtains, when hung, took their proper place in the room most satisfactorily.

This experience was an outstanding example of the way in which hand-weaving is able to solve some of the more acute problems of interior decoration. This peculiar usefulness is clearly shown in the furnishings of carefully planned rooms where the architectural lines and structure are so complete that every detail must be in harmony; and not less does hand-weaving serve as nothing else can where pillows or other small articles of just the right color or colors "bring together" the many hues in a room that houses the varied furniture and ornaments accumulated through years of living and necessary for use or sentiment.

These things being so evident, just why hand-weaving is not more considered by interior decorators has puzzled me. Perhaps it is because the selection of textiles is often left with the idea of finding just the right thing at the last moment, too late for the weaver to make the necessary samples, so that the only resource is the variety of fine machine-made materials, regardless of the fact that they are less durable, and often more expensive, than hand-woven fabrics of much more exciting texture and color. Of course the weaver of such textiles must be sensitive about color and design, adaptable in carrying out the decorator's ideas, and equally of course samples are needed, more than the weaver usually has on hand.

With this thought of samples in mind, I have spent some time recently working out a few pieces for such use. I have been using raw silk for most of them, for warp, and in many cases for weft, too; the material when finished is such a beautiful white and, though heavy, is soft enough to hang in the nicest folds when warp and weft are properly related. As warp this yarn is especially useful; it is quickly and easily handled; does not kink, fray or tangle; stands a lot of tension without breaking and shrinks very little when washed. This washing, by the way, is as necessary as for linen, and the ironing while damp brings out the soft lustre in the same way.

These samples made entirely of the raw silk in various combinations of plain weaves and twills are fabrics that should appeal to interior decorators whose favorite scheme is the all-white rooms now so popular but, believing that this beauty of texture and color could be retained and perhaps enhanced by a "shadow" pattern, a mere outline of color winding its way through the silk, I recalled in searching for the proper threading the eight-heddle draft which I had worked out for the richly colored curtains previously made. I found it had the possibilities I wanted, and I give the draft and a description of the use I have just made of it, in this silk material toned by the color of the pattern, believing that other weavers can make many interesting modifications of it.

The warp was raw silk of the finer "grist," about the equivalent of linen floss, set 20 to the inch and threaded according to diagram No. 1. The pattern weft was Bernat's Fabric spun in a medium mulberry shade, and for tabby I used the raw silk in a much heavier weight than the warp. Tabby of the same weight as the warp, woven once each way between pattern shots, would probably give about the same effect in spreading the pattern. The treadling can probably be followed from the illustration—the center panel of Illustration No. 3—as it is most simple, but I give it below for convenience:

Treadle	1	once	Treadle	1	twice
"	8	twice	"	2	"
"	7	"	"	3	"
"	6	"	"	4	"
"	5	"	"	5	"
"	4	"	"	6	"
"	3	"	"	7	"
"	2	"	"	8	"
"	1	"			
"	8	once		Repeat	

If still less pattern is desired, either treadles 1 or 8, repeated for as many inches as required, making long stem-like lines connecting the flower forms—or half-flower figures—should work well.

Illustration No. 1 shows the same threading woven for a heavy border, to be used if and where the shadowy pattern needs some emphasis. This was done with Bernat's peasant wool in a brown that was so toned with blue as to be almost

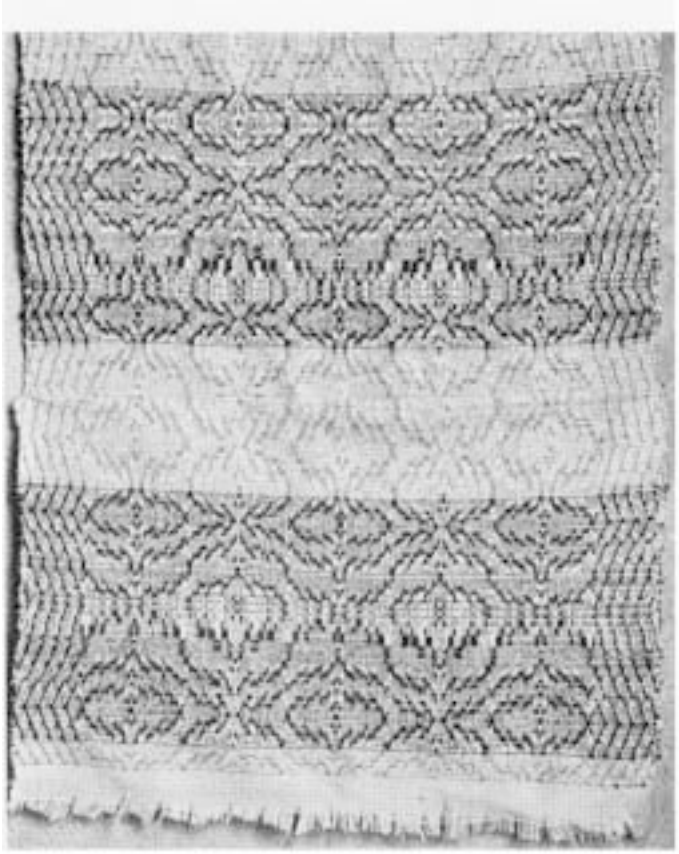


Illustration No. 1

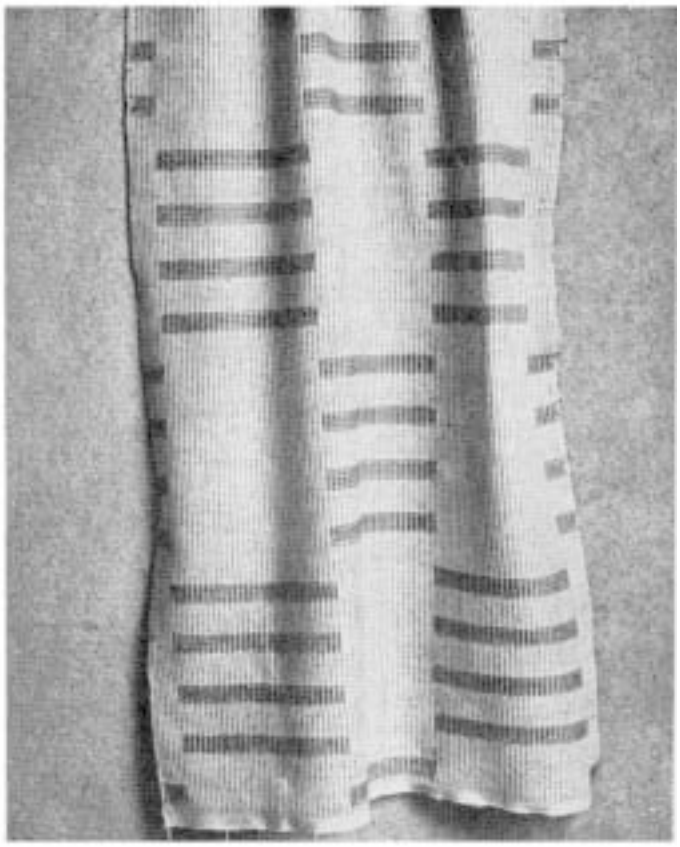
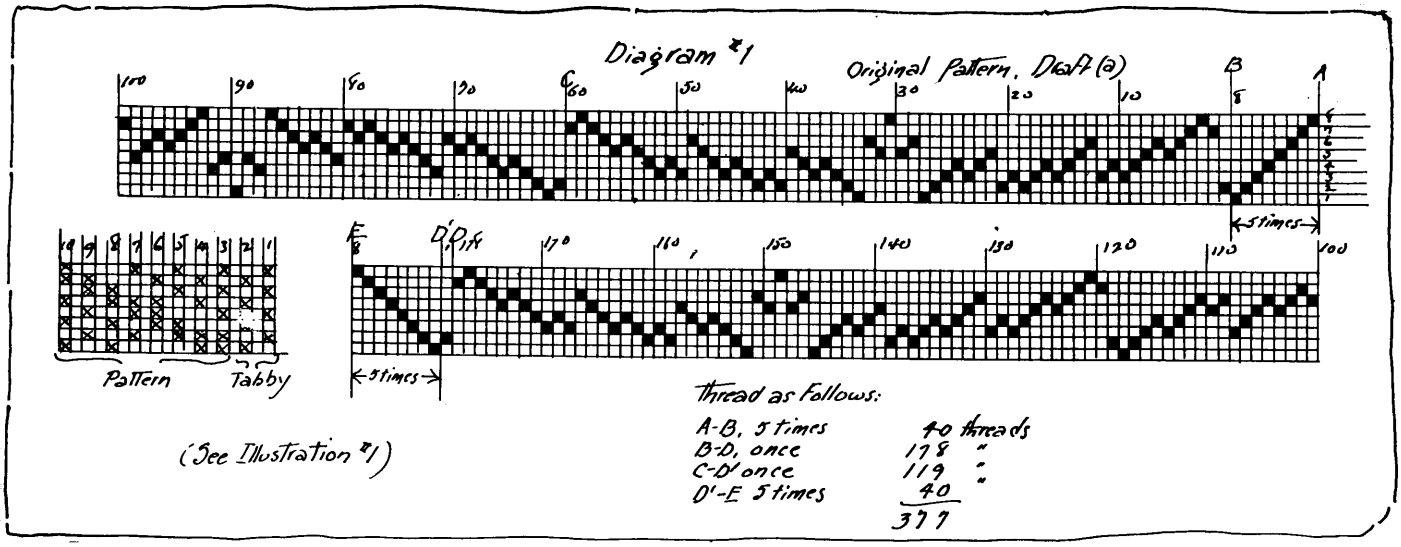
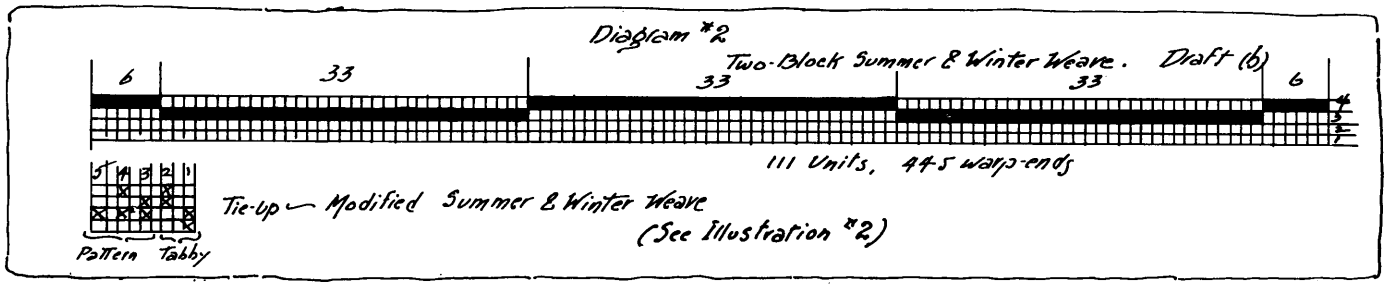


Illustration No. 2





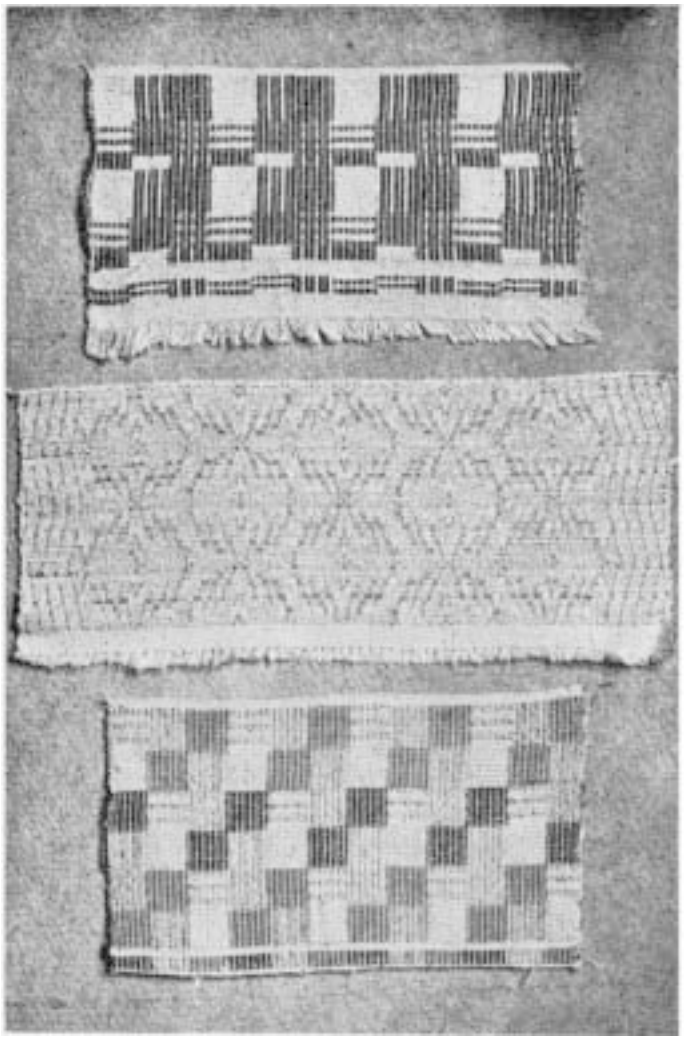
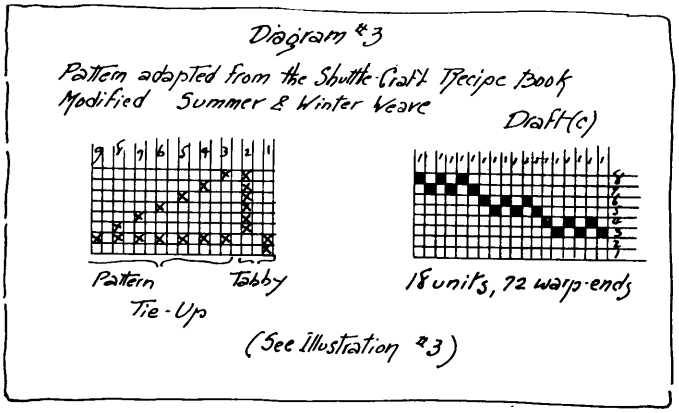
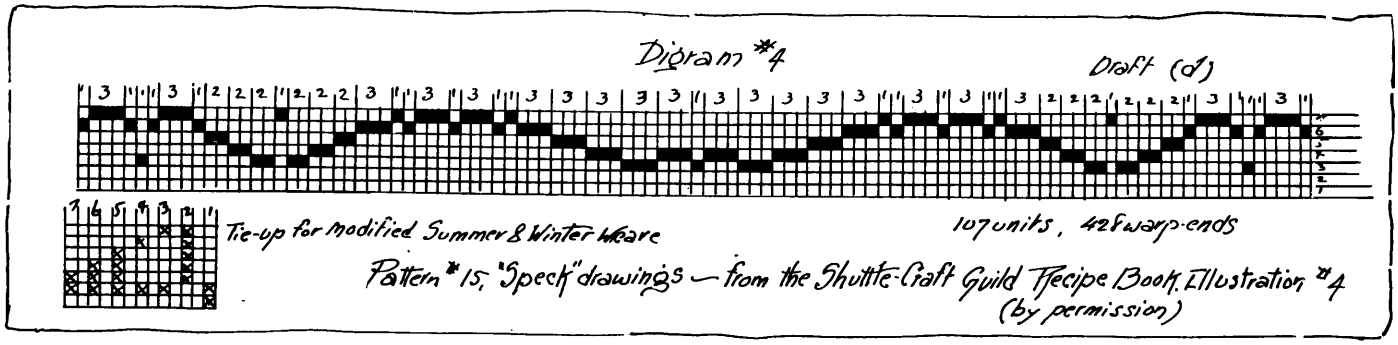


Illustration No. 3



Illustration No. 4





a dark mulberry, and formed a good contrast with the oyster white of the silk.

Done in the fine and coarse spun silk, with a very fine pattern weft (set, of course, much closer in the reed), it would find many uses and, though it is an overshot threading, the "skips" are not prohibitive of its use, even with the heavier warp, for curtains and some upholsterings.

Of course there is a wide range of color possibilities for this and other patterns that could be made to "sprangle" sufficiently—gold, silver, medium blues, greens and oranges with white, or light tones woven on a darker background—and either silk or linen could be used for the pattern weft, provided only that it be fine enough. Such patterns are harmonious with the furniture and architecture of rooms in any of the styles which have been affected by Persian motifs in textiles, *i.e.*, Italian, Spanish, old French or modified Oriental settings.

But hand-weaving is not confined to any one style, and has the versatility to carry out the effects of very different types of architecture and furnishings—its different techniques affording a wide scope. The summer and winter weave—for one—both in its usual and in its modified form, can be wrought into all manner of designs, can be as bold and as modernistic rectangular—or as fine and unobtrusive—as one pleases, making always a firm and durable fabric. And the crackle weave, also, is a dependable weave for upholstery and all kinds of furnishings. The piece illustrated in Illustration No. 2, suitable for davenport covering or rather heavy draperies, could have been done in either of these weaves. I used the modified summer and winter, following the threading in Diagram No. 2.

The warp is the finer raw silk, sleyed double in a nine-dent reed, and it is woven with Bernat crewel in a dull gold, wound double; tabby same as warp. Treadling:

Treadle 5	16×	four times
" 4	8×	
Treadle 5	16×	" "
" 3	8×	

The pillow cover shown in Illustration No. 4 was designed in color and weave to accompany the striped sample. The threading is taken from the "Speck Book of Drawings," as given in Mrs. Mary M. Atwater's The Shuttle-Craft Guild Recipe Book, Series I, No. 13, Diagram No. 4. Warp same as the foregoing, but the weft colors are lighter and darker shades in the same sequence,—the light one a soft yellow and the dark a cinnamon brown. Tabby used for this piece is Perle cotton No. 20, in a dull gold, about the value of the gold weft in the other piece. The back of the pillow is woven in plain stripes, each stripe matching in width the corresponding pattern stripe on the face of the pillow. These colors sound rather vivid, but, modified by the dull white of the silk and in the proper surroundings, all this yellow, gold and red-brown is not too "hot."

The pattern is such a beautiful one I used it for another sample pillow cover, which is not illustrated, as it would not photograph; it is as silvery as the other is gold. In this one the heavy raw silk is used for the pattern shot, with a cool, bright green silk tabby for the lighter portions of the pattern and a dark blue silk tabby for the dark parts. The effect is frosty, the tabby shots being so modified by the white that they merely bring out the pattern without changing the silveriness of the surface. The pattern weft and the tabby silks being coarse in proportion to the warp made an interesting change in the texture.

The other pieces illustrated, at top and bottom of Illustration No. 3, are done on a threading given on No. 22, Series III, of Mrs. Atwater's The Shuttle-Craft Guild Recipe Book, Diagram No. 3. The warp for these is also fine raw silk sleyed 16 to inch, the upper one woven: widest block in rust color, next in dusky pink and a bright rose for the narrow block, with a binder of Perle cotton No. 20 in silver gray. The lower piece was done in three shades of gray—crewel, wound double, for the middle and darker shades and a heavy silver gray silk for the lighter; tabby for this was also the fine gray mercerized cotton. With the three shuttles used for each pattern shot, the resulting fabric is thick, but it is not stiff nor unwieldy, and would make a most durable covering. A piece done like this gray one, except that the pattern weft, as well as the warp, was the raw silk, with the fine gray tabby, is also effective, the gray tabby toning it to a pale silver on the warp-face blocks.

But one need not have, of necessity, fine and expensive furnishings as a background for hand-woven textiles, nor expensive materials to work with; nothing could be more satisfactory in a simply furnished room than the semi-transparent curtains that can be made with mercerized cotton. We have some woven on the threading given on page 10 of the HANDICRAFTER for February, 1928, for which we used just the 14-thread center repeat for the entire width of the curtains, with the exception of plain 2-inch stripes at each edge and at 12 inches inside each edge; these stripes were warped in gold mercerized cotton, No. 5; natural mercerized, of the same size, being used for the balance of the warp. The same natural mercerized was used for weft, except for a band of gold about 14 inches from the top, with another gold band at the window sill, followed by a border in dull blue and a hem in gold. They are most practical and good-looking.

Still less expensive are some porch curtains now in the making. The warp for these is the ordinary cotton and jute mixture used in monk's cloth, threaded 24 to the inch—three to each heddle and dent, using an eight reed—and for weft a cotton filler in white. The threading is the simple twill, 1, 2, 3, 4, and the harnesses are tied one to each treadle, allowing reverse treadling on a four-heddle loom.

Treadling:

2 & 3 & 4	once	Repeat for 7¼ inches
1 & 3 & 4	"	
1 & 2 & 4	"	
1 & 2 & 3	"	
4	"	" " 2½ "
3	"	
2	"	
1	"	

Repeat both blocks for length of curtain.

This reverses the twill both as to direction and as to warp and weft, and we hope the curtains will look as well when hung as they do on the loom. The porch walls are painted ivory, with dark green window trim, a panel above the windows in tile red, with a tile red stain on the window sills. The north windows look out on a very small park, which is mostly tall, old fir trees, and east to a snow-capped mountain, making it necessary that the curtains be quiet in color. In other situations, shots of bright color could be used effectively in the twill, and the material still be very inexpensive and quickly made.

New Techniques in Summer and Winter Weave

BY MARY M. ATWATER

THE summer-and-winter weave in its classic form is probably familiar to most readers of THE HANDICRAFTER —if not, detailed directions may be found elsewhere (in various articles that have appeared from time to time in THE HANDICRAFTER and in the Shuttle-Craft Book of American Hand-Weaving). In this article it is proposed to describe some ways of using this interesting old weave that do not appear to have been practised by the old-time weavers.

These new techniques were developed from an experiment in weaving a summer-and-winter threading "on opposites," using a pattern color and a background color as weft, without a tabby.

Take, for instance, the simple two-block pattern shown in Diagram No. 1 (this is pattern 159, page 218 of the Shuttle-Craft Book). Treadle the first block of the pattern as follows:

Treadle 1, pattern color; treadle 3, background color.

Treadle 2, pattern color; treadle 4, background color.

Repeat as required to make the first block square. Weave the second black with exactly the same succession of shots, but reverse the colors.

A fairly coarse warp should be used for this weave, set further apart than for ordinary pattern weaving. The weft should be fine in comparison to the warp, and if well beaten up the warp will be entirely covered and a heavy double-face fabric will result—alike on both sides except that the colors will be reversed. A warp of No. 5 Perle cotton set not closer than 12 ends to the inch, with weft of Shetland yarn or material of similar weight, will give the effect described.

For this weave the warp should be kept stretched tighter than for ordinary weaving and great care must be taken not to narrow in the fabric unduly. In order to have a good edge it is advisable to thread several repeats of the twill threading —1, 2, 3, 4—as a selvage on each side of the piece.

Treadle pattern (b) as follows:

First block:

Treadle 1, pattern color; treadle 3, background.

Treadle 2, pattern; treadle 4, background.

Second block:

Treadle 5, pattern; treadle 7, background.

Treadle 6, pattern; treadle 8, background.

Third block:

Treadle 3, pattern; treadle 1, background.

Treadle 4, pattern; treadle 2, background.

The pattern is made up of these three blocks.

Three colors may be used in this pattern—two pattern colors and the background—the first block being in one pattern color and the other two blocks in a different shade for the pattern shots. If two pattern colors are used, however, the effect on the wrong side will be confused and the fabric will have to be used right side up exclusively.

If desired, a tabby may be woven with this weave, and adds to the stability of the fabric though it shows very little. A tabby shot should be woven after each pair of pattern shots.

In summer-and-winter weave each block of the threading can be woven independently of the others, and this makes it possible to produce very interesting color effects in some of the more elaborate pattern—those of six or eight blocks. A different color might be used for each block if desired, though as a rule it is advisable to limit the effect to three or four colors. For instance, two different colors may be used for the figures of the pattern and a third color for the background. To weave in this manner, weave a shot of each color and then a tabby. By this method two different figures may be woven at the same time, using different colors, and interesting shaded effects are possible. If each block of the pattern is woven on a pattern shed, with the warp set quite far apart and the weft well beaten up, an effect quite like tapestry may be produced—though on one side of the fabric only. The reverse side will have a confused effect due to the overlapping of the various colors. On a warp at the normal setting the background blocks need not be woven with a pattern shot unless desired.

When weaving a pattern of six or more blocks in a variety of colors, many more sheds are used than there are treadles on any ordinary loom. Of course there is no difficulty in making any shed desired on a loom such as the Structo No. 750, in which each harness is controlled by a single hand-lever. To get the same freedom of operation many Scandinavian looms are built with a set of raising cords—one for each harness—that pass over pulleys to the front of the loom where they pass through a board punched with keyhole shaped slots. Each cord is provided with a bead that will pass through the hole, but not through the narrow slot. The cords controlling the harnesses to be raised are drawn down and held in position by engaging the beads in the slots. Such a contrivance could be added to any large loom at small expense.

However, I find that by making a special tie-up, as shown on Diagram No. 2, even a large loom of the "jack" type can be operated without much difficulty through the foot-treadles. It is, of course, necessary to hold down several treadles at a time to produce the various sheds desired. Some of the sheds are somewhat difficult to find with the feet, and, if one of these difficult sheds is used a good deal in the pattern being woven, a special treadle may be tied to produce it.

In making a complete tie-up on a jack loom, each treadle is ordinarily tied to either raise or sink each harness. However, as in a loom of this type the warp lies flat on the shuttle-race when the loom is at rest, the sinking ties serve merely to prevent the sunk harnesses from rising. If the harnesses are weighted the sinking ties may be omitted. Some looms are built to operate in this manner—with rising ties only. I find that even on a large loom built with a double set of lamms it is possible to omit the sinking ties on most of the treadles. Making a complete tie-up to the two tabby treadles usually weights the harnesses sufficiently to keep them down. If additional weight should be required—with

a heavy warp—this can be provided in a simple manner by tying an additional treadle—(w) on the diagram—with a sinking tie to each harness. This treadle, of course, does not open a shed and is not used in weaving.

In the summer-and-winter weave as ordinarily woven, two different sheds are used for each block of the pattern. The weave can be simplified by using the same tie-harness for all pattern shots. This produces a ridged effect, different from the conventional texture of this weave, but entirely satisfactory. Each pattern shed may then be tied to the same tie-harness, as in the tie-up given. For elaborate color-effects this method is advised.

The large couch-cover shown in the illustration was woven in this manner. The warp of this piece is spun silk in black set at 30 ends to the inch, with tabby of the same material. The pattern is woven in rayon art-silk in an old gold shade in combination with homespun wool in a henna color. No background color was used. The pattern is "Botanical Garden" from the Shuttle-Craft Guild Recipe Book.

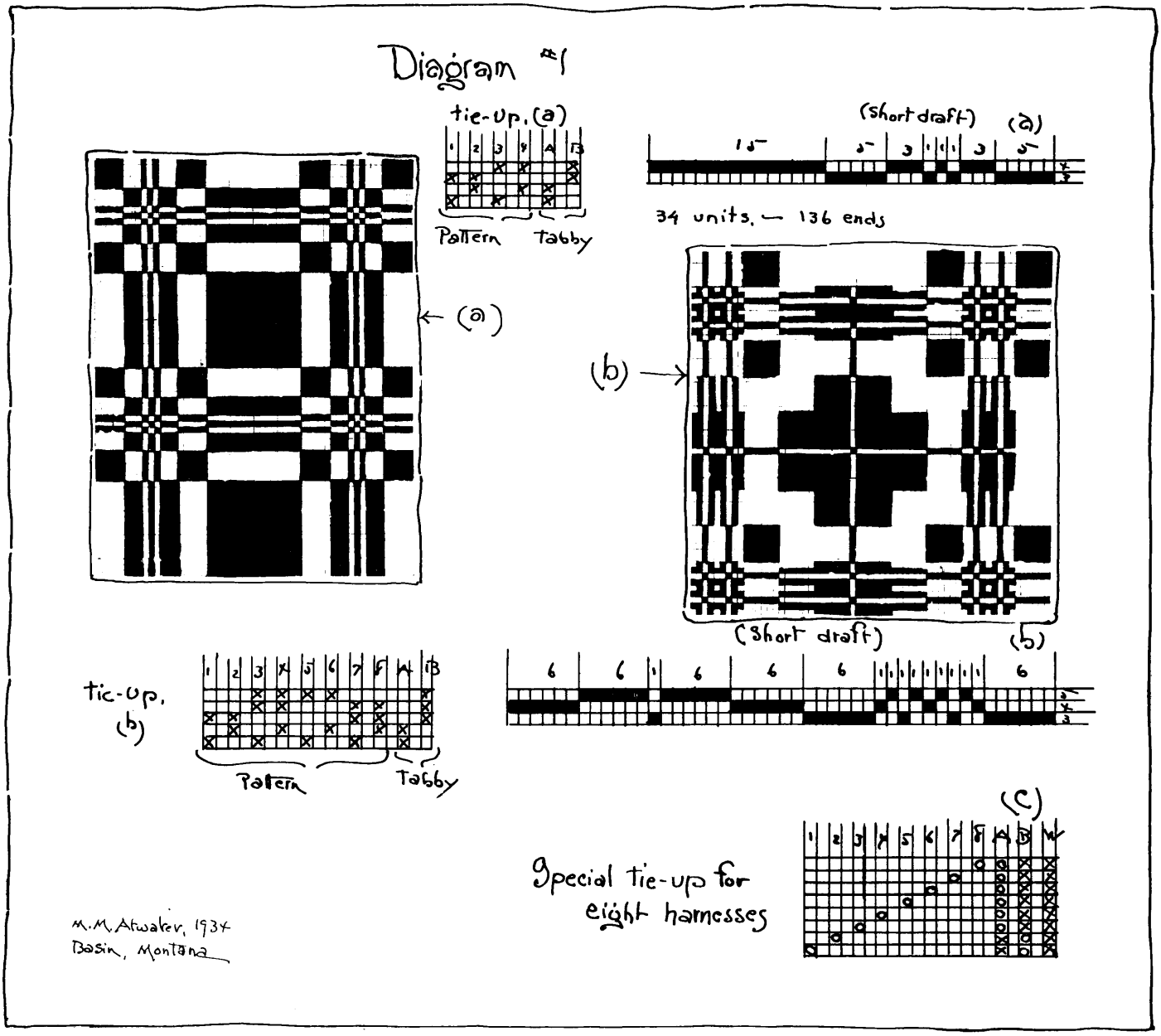
The treadling can be followed without difficulty from the diagram. In the diagram the blocks woven in rayon are indicated by shading and the blocks in wool by solid black. The perpendicular rulings indicate the pattern blocks.

The arrangement, it will be noted, is in fifteen sections. Of these the top and bottom borders and stripes 3, 5, 7, 9, 11 and 13 are similar, woven in rayon on treadle 1 with narrow interpolations in wool, on one or another of the pattern sheds. Sections 2, 6, 10 and 14 are narrow stripes in pattern work, all different, with three broad sections of pattern work at 4, 8 and 12. The background stripes separating the sections are woven on treadle 2, in rayon, which carries the side borders—not illustrated on the diagram.

Detailed treadling directions for section No. 2 are given below, to serve as a guide for the rest of the weaving. It will be found, however, that it is easier to weave by following the illustration than by following treadling directions.

Treadle 2, two double shots in rayon, or four single shots, with tabby between.

Blocks a and f, rayon, two double shots (or four single shots) with tabby. To weave blocks a and f, of course, raise



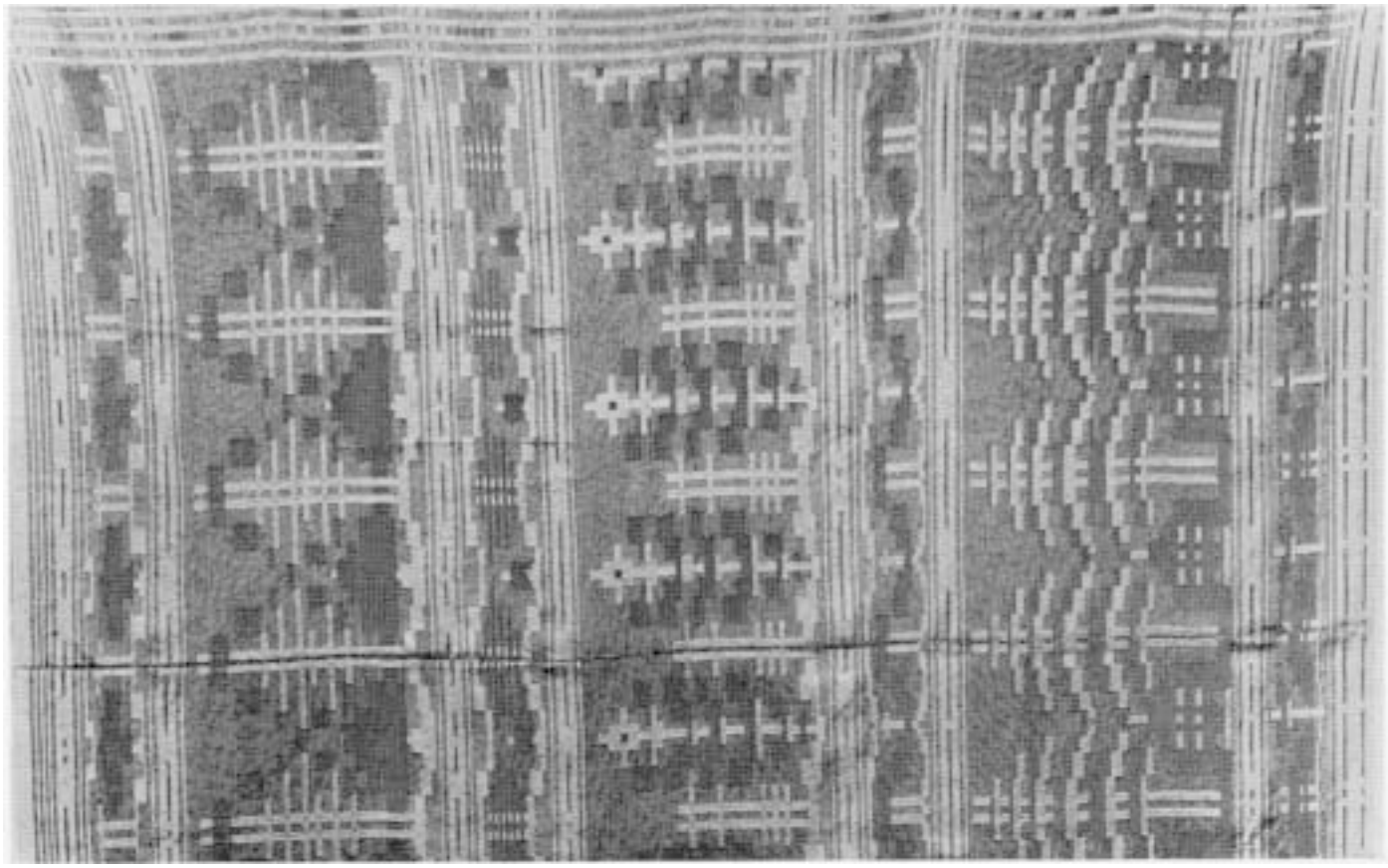


Illustration No. 1. The "Botanical Garden" Couch Cover

all the other pattern blocks by holding down treadles 4, 5, 6, and 7.

Blocks a, b, c and f, rayon, two double shots as above (treadles 6 and 7).

Blocks a, d, e and f, rayon, two double shots (treadles 4 and 5).

Blocks a and f, rayon, two double shots (treadles 4, 5, 6, 7).

Blocks c and d, wool; blocks a and f, rayon—four double shots of each. (Weave: wool shot, rayon shot, tabby, and repeat.)

Blocks c, d, e, f, wool; block a, rayon—two double shots.

Block d, wool; blocks a and f, rayon—two double shots.

Blocks d, e, f, wool; block a, rayon—four double shots.

Blocks e, f, wool; block a, rayon—two double shots.

Blocks e, f, wool; blocks a, b, rayon—two double shots.

Blocks a, b, c, wool; block f, rayon—four double shots.

Block c, wool; block a, rayon—four double shots.

Block a, rayon—four double shots.

Treadle 2, rayon—two double shots.

This completes section No. 2 of the design, and sufficiently illustrates the manner of weaving. If woven in single shots a single tabby shot should be thrown between pairs of pattern shots. The weaving may, however, be done more rapidly by using double strands of pattern weft as indicated. In this case both the A and B tabby shots should be thrown between the double shots of pattern weft. The effect is almost exactly the same as when weaving with single strands of pattern weft, as one of the tabby shots always slides under the pattern weft.

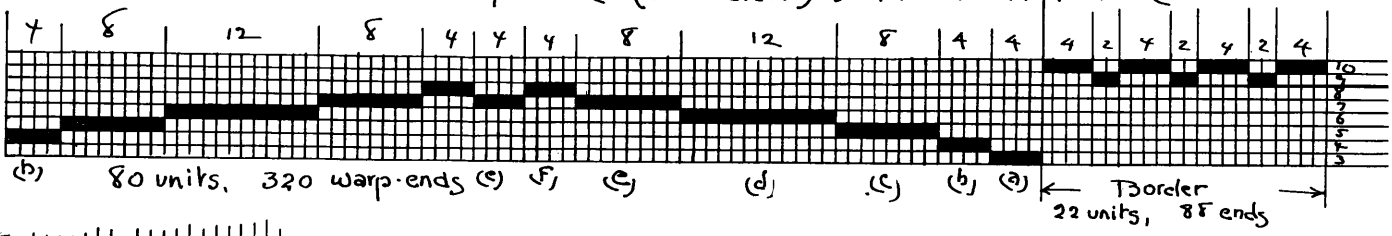
When woven as above it will be found that the background effect is different over the parts woven only in rayon from the parts woven in both colors. If this is found undesirable, tie an additional treadle to raise all the harnesses but harness No. 2—the same as treadle 2 with an additional tie to raise harness No. 10. Weave a wool shot on this treadle with all rayon shots when only rayon appears in the pattern, as in the first part of the treadling as given above. This additional shot need not be used when rayon is woven for the plain stripes on treadle 1, as the ground is entirely covered.

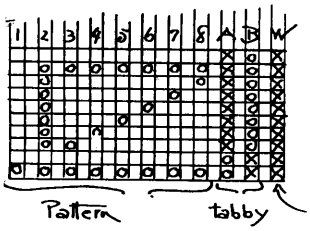
A background color could be woven with this pattern if desired: weave the pattern blocks as indicated and weave the remaining blocks in the background color. If this is done the extra wool shots need not be woven. For instance, when weaving blocks a and f in rayon for the first line of the pattern, weave blocks b, c, d, and e in background color.

As is often the case in weaving, all this sounds far more complicated than it proves in practise on the loom.

The "Botanical Garden" threading—like all simple arrangements of blocks in summer-and-winter weave—offers practically infinite possibilities for variation. It can be woven in entirely conventional "spot" patterns and symmetrical figures of the Colonial type, and in many colors. And whole forests of strange trees and rows of preposterous flowers can be produced. There are times when we enjoy following the old paths in a wholly conventional manner, and there are times when we like to give the imagination free play and produce something unlike anything ever seen before on sea or land. Weaving gives one the chance to express either mood in a nice solid fabric that will help to decorate life and make it more comfortable. There is something very satisfying about that.

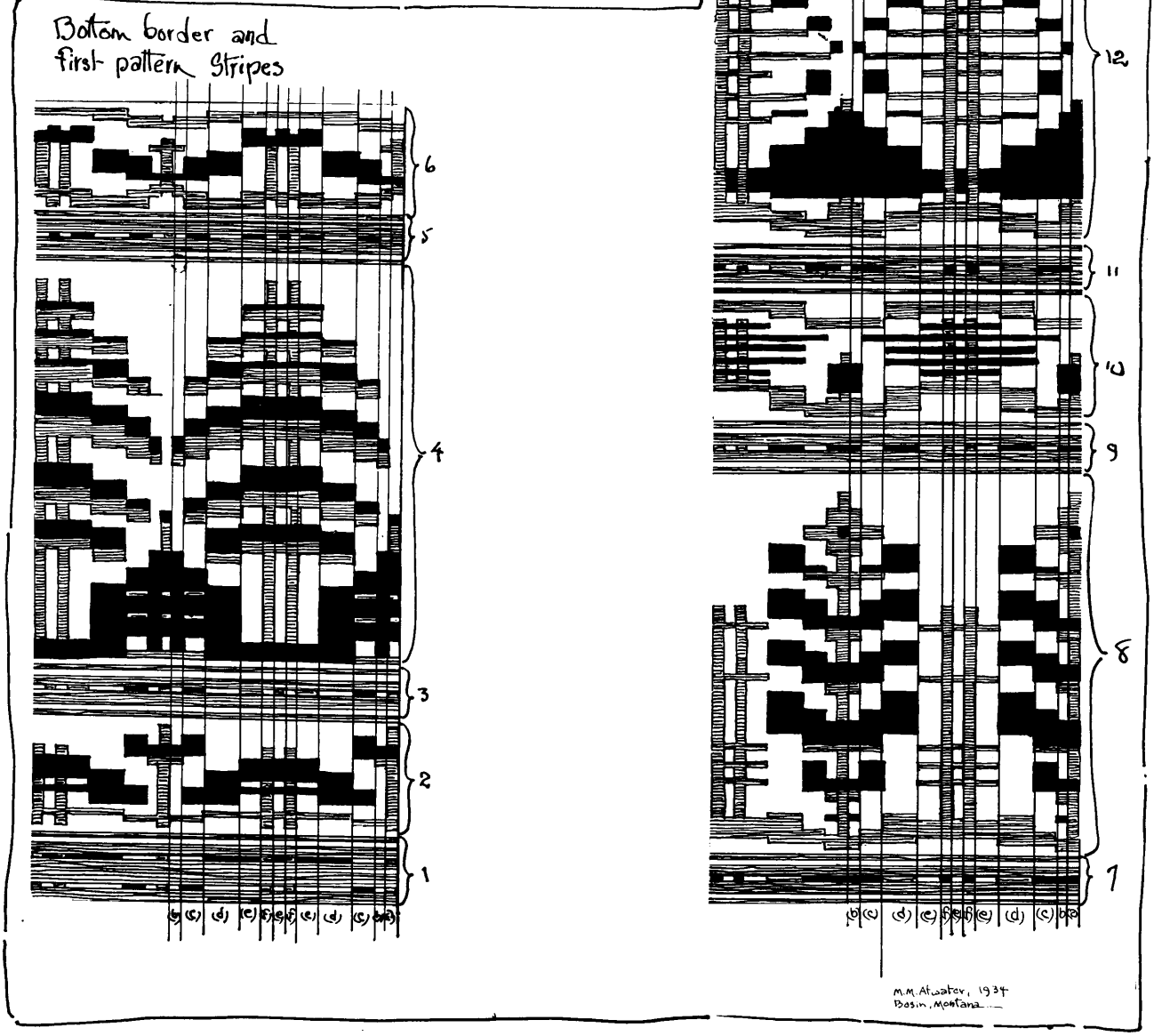
"Botanical Garden" (short draft) Summer & Winter Weave





Special tie-up.
∘ Raising ties
× Sinking ties

Diagram #2.—threading and treadeling of couch-cover. Parts of the design shown in solid black, woven in henna wool; shaded portions woven in gold rayon. Note the perpendicular ruling, which indicates the blocks of the pattern



The Willow Cottage Weavers

BY WALDON FAWCETT

DEPRECIATION of the dollar bids fair to become, for the hand-weaving crafts, not a controversial political question but a practical business stimulant. This is the conviction of Mr. M. B. Melendy, proprietor of Willow Cottage Weavers at Nantucket Island, Mass. Conviction that the upset in international exchange spells opportunity for creative loomsmen has come to Mr. Melendy abruptly as a result of recent experiences.

A representative of a leading producer of high-grade garments, who has always specialized in Scotch fabrics, recently journeyed to Nantucket, open to conversion to the Willow Cottage line. He explained that, with the dollar penalized in international trade, it is impossible to provide Scotch homespun suitings at prices within the range which discriminating tweed-wearers have been accustomed to pay. This incident was but one straw which indicates the direction of the wind. Under the New Deal, it is likely that Sweden must surrender to American hand-weavers a goodly share of that exportation to this country which, in one recent year, reached a valuation far in excess of a million dollars.

Handed, by the play of outside forces, this golden opportunity, the head of the Willow Cottage Weavers believes that complete realization of the benefits will hinge upon just one contingency,—viz., the responsibility of American hand-weavers for the education of the American public. Interlocked with this urge for missionary work to acquaint laymen with the characteristics, and the advantages of high-grade, hand-woven fabrics is the need for standardization of quality. Mr. Melendy, in common with other crusaders for integrity in hand-loomed textiles, bemoans the fact that the label "Hand-Woven" does not always signify that inherent virtue which a trusting public has been wont to impute.

Jealous for the pride of their craft, Mr. Melendy and his associates do not feel that this goal of standardized and conscientiously-maintained quality is by any means impossible of attainment. Virtually all the institutions now producing hand-woven fabrics on a commercial scale are loyal to high ideals, albeit the grades of their several products may not be standardized in uniformity. Mainly, it is the small producers, many of them newly-recruited and not yet conscious of their dependence upon quality-won good will, who are guilty of compromise with the traditions of the craft. Even without any attempt at craft organization or the benefit of any code authority, tacit agreements for quality maintenance may be expected to follow the sharpening of the public's powers of discrimination.

That the keeping of quality-faith is an excellent cornerstone on which to build an enterprise in hand-weaving is attested by the history of the Willow Cottage group and its progress from a single loom in 1921 to the present plant of twelve-throw shuttle 45-inch hand looms. Almost every handicraft venture is, of necessity, an intimate business. The Willow Cottage Weavers is conspicuously so, and thereby hangs an object lesson. The aid of advertising has been invoked now and again, but with indifferent success. Mainly the present volume of production is a tribute to the cultivation of regular, continuing customers and to the persuasion of word-of-mouth recommendation.

Although there was an element of chance in his own choice, Master Weaver Melendy is thoroughly convinced of the superiority of the well-chosen resort as the site of a hand-weaving establishment. When he decided to turn his hobby, or avocation, of hand-weaving into a vocation, Mr. Melendy settled in Nantucket because he owned there a summer home known as Willow Cottage. If it were to be done over, his choice would be deliberate. Not that he assumes that just any old resort is a profitable setting for a loom, but rather that experience has proven the advantages of a community where a procession of transients from all parts of the country moves against a permanent background made up of a numerous colony, comprising persons of taste who have chosen the community as a place of retirement or for residence during the major portion of each year.

Successfully capitalized as the Nantucket scene has been, Nantucket is but a base of operations for the marketing of the product of the Willow Cottage looms. A "traveling exhibition" is sent on tour each year, visiting a number of cities and it is significant that, as a result of experience in conducting these forays, Mr. Melendy has a strong preference for the handicraft exhibition-sale staged in a vacant store room or other independent setting rather than in other more conventional environment. To the Willow Cottage shows visitors are drawn, not by conventional advertising, but by invitations mailed to hand-picked lists.

In addition to the direct—retail—attack via exhibition, a representative of the Willow Cottage Weavers periodically visits New York and other large cities to contact interior decorators and other quantity purchasers of upholstery fabrics, hangings, etc. Just here, if you please, is an opportune place to stress the versatility of the hand-woven line. On the one hand there is a consistent output of yardage for suits, dresses, coats and hats. Balancing this and contributing elasticity to the sales effort is a category of specialties comprising neckties, mufflers, bed spreads, bureau sets, dresser sets, runners, mats and scarves of various classes. In the third dimension, as the very backbone of the business, behold the production of upholstery fabrics,—a service that must, on occasion, respond to formidable volume demand, as when the notable dormitory at Cornell was to be outfitted. A service, also, that now and again faces severe exactions when original upholstery designs are needed to complement in pattern and color, period designs in furniture.

Design, by the by, is an asset for which the Melendy family have given of their time and substance. Fully 95 per cent of all designs are original and, inasmuch as no striking, distinctive design is continued for more than a single season, the rotation fixes the tempo of inspiration. In determination to keep in step with style trends, Mr. Melendy makes scouting expeditions to New York several times a year. There he gives particular attention to the slant of color preferences.

The leanings of the British colorists are taken into account, but principally it is French progress, colorwise, which is watched to give keys to the hand-loom production for the ensuing season. In the initial stages, Mrs. Melendy personally supervised the finishing of all the fabrics turned out by the Willow Cottage Weavers, and she now fashions the models which afford basis for the specifications for apparel fabrics.

Young women do the weaving at the Willow Cottage plant. All are trained at the establishment. The apprenticeship may, under exceptional circumstances, be so short as two months. Usually it is longer. During this period the operative is on weekly salary rather above the local standard. The rate is high also in comparison to that paid in some other similar establishments, but Mr. Melendy feels that he is repaid by the class of applicants attracted. Seasoned operatives are all on the piece-work basis, and to this plan of payment a fresh recruit is transferred so soon as her earnings exceed the basic wage. Some of the operatives have been engaged on these looms for periods up to ten years and have proficiency in proportion.

A conservative policy in sampling to consumers is followed by the Willow Cottage management simply because it is realized that too lavish sampling is one of the insidious leaks for a handicraft enterprise. Swatches are sent, of course, to wholesale buyers, and complete outfits of samples are supplied to the direct saleswomen who are acting as exclusive agents for the fabrics in allotted territories,—a form of selling that is affording one of the most satisfactory methods of distribution open to the hand-woven line.

Price policies are most carefully maintained. Prices are revised semi-annually, in the spring and in the late autumn. Once fixed prices are not changed in the interim, even though, as has happened in some instances, there is a rise in the price of material or operating costs. In the average instance in which Willow Cottage fabrics are converted into wearing apparel, etc., no persuasion is needed to induce the garment-maker to carry forward, with his own, the Weavers' label. The Nantucket establishment does, however, supply certain garment manufacturers whose unalterable policy is to permit no identification save their own private brands. An earnest of the mounting distinction which attaches to high-grade hand-woven fabrics is found in the circumstance that not infrequently Mr. Melendy receives a commission to design and produce a special exclusive design in a quantity limited to a single dress or coat pattern. Likewise, for the sake of fabric design-control, such as is not possible in ordinary commercial channels, there have turned to him the designers of the smart fabric hats for women which are so much in vogue.

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