

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.

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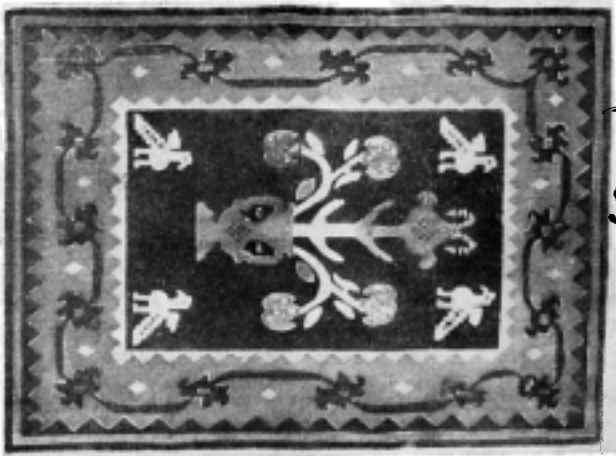
The designs are offered on burlap with the colors stencilled in; if wanted just these burlap patterns can be purchased. Besides, we offer two qualities of wool to be used in working them and both come in a set that is sufficient for working one piece, if the height of the loop is set properly. For hangings 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

34 x 61
~~28 x 61~~

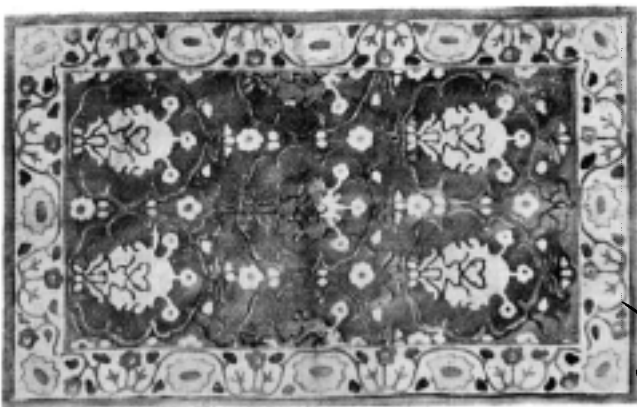


ALCAZAR
This design is copied from a Spanish tufted rug of 16th century workmanship and it is of apparently Moorish workmanship. Its wealth of gorgeously colored detail makes it a superb hanging.
The background is a deep, palpitating blue and on it figures are interspersed in carmine, yellow and cream.

Set inside stone then
28 x 36
26 x 57

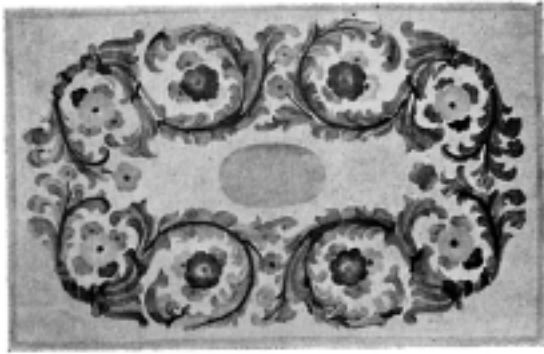


MUDEJARA
This design is copied from a tufted Spanish rug of the 16th century. It shows much Moorish influence and probably is the work of one of their craftsmen.
The center field is Sapphire Blue with the vase in a rich carmine; the background of the border is in carmine, the trailing motif in blue and 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.

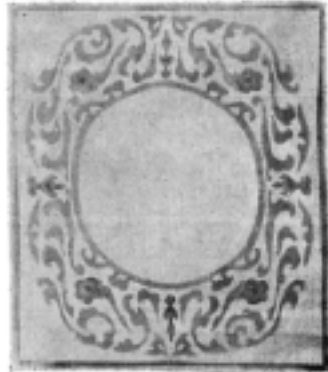
34 x 52



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.

28 x 36



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.

25 x 40



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 "Floreille." 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 Floreille 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.