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VOLUME I

NUMBER 6



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CONTENTS

☞ THE HANDICRAFTER welcomes contributions of articles with or without photographs or illustrations. To get the best results for reproduction, photographs should be on glossy paper and drawings must be in India ink.

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An Old Art Modernized	<i>Winogene B. Redding</i>	3
Christmas Cards! Make Your Own! . . .	<i>Edith P. Fetterolf</i>	6
Laboratory Notes of a Dancer Loomer . . .	<i>John Bovingdon</i>	12
A Dozen New England Caps	<i>Mabel Foster Bainbridge</i>	16
Tooled Leather Purses and Bags	<i>Mary Angood</i>	19
Pink or Blue	<i>Mary M. Atwater</i>	24
Modern Treatments of Tapestry and Embroidery Weaves <i>Edith Huntington Snow</i>		29
Costume Jewelry	<i>Virginia S. Doan</i>	34

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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 over-

crowded. 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 connoisseur 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.

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.

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



An Old Loom with a Blanket Warp on It



A Modern Home-Made Loom

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.

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 weav-

ing an individual touch, for no matter how many are making the same kind of towels or runners each one is different from the other.

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



Typical Gatlinburg Scenery



One of Our Best Basket Makers with His Family

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



A Mountain Cabin and Farm

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.

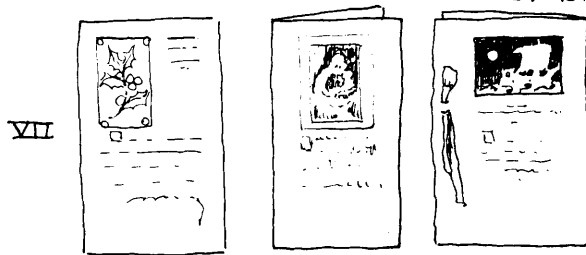
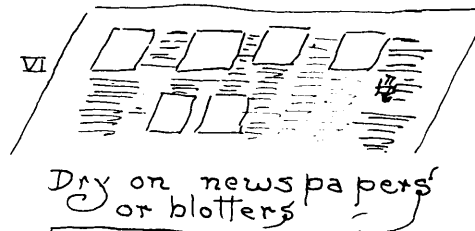
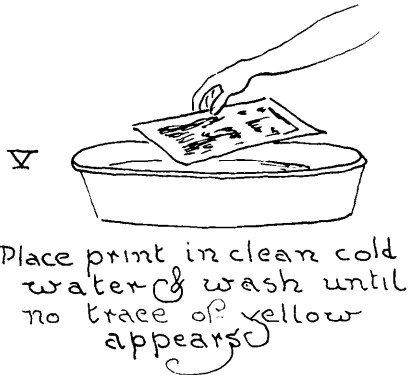
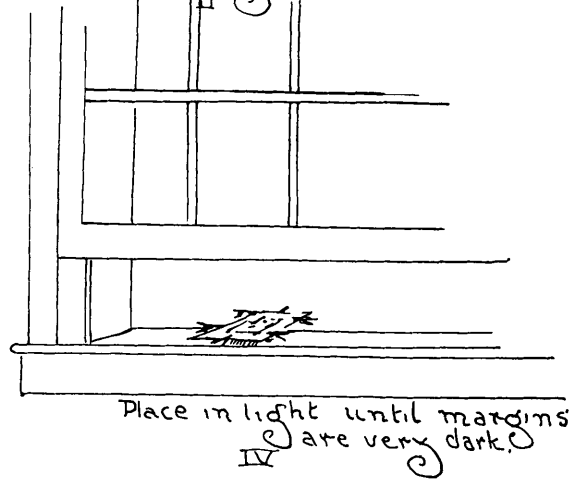
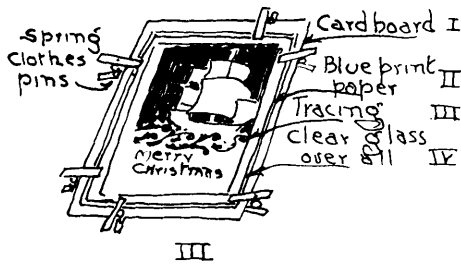
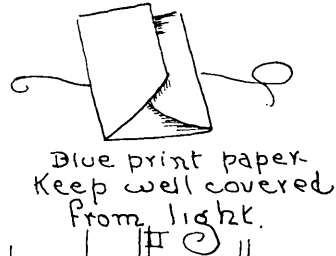
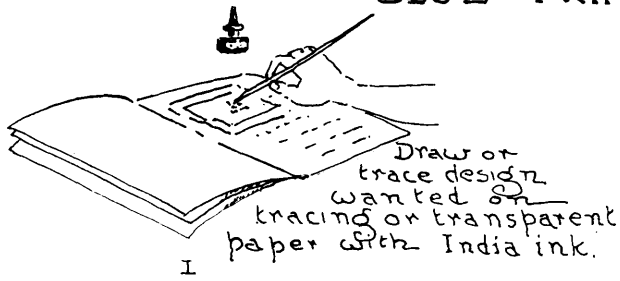
If we decide on the blue print method we may get our envelopes of pure white paper and create our own exquisite linings, such as are found only in the most expensive of envelopes; ours, however, will be handmade and even more individual. Of course we may use the undecorated blue tissue, but it is so 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.

BLUE PRINT METHOD



Mount on heavy card stock - Fold double - tie with cords, etc.

E.P. Fetterolf
1929-

(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, Japa-

nese 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

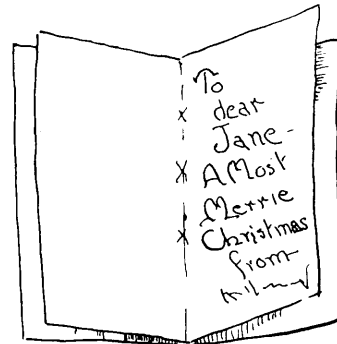
Suggestions for Cards.



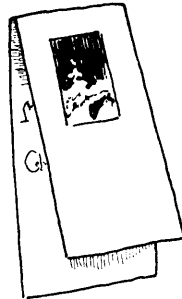
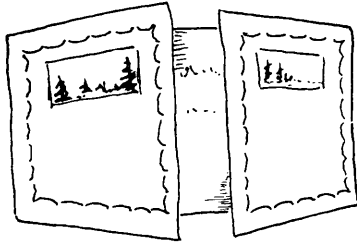
SINGLE CARD WITH BLUE PRINT



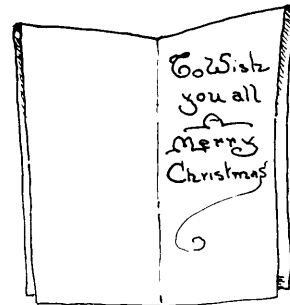
FOLDER with silhouette



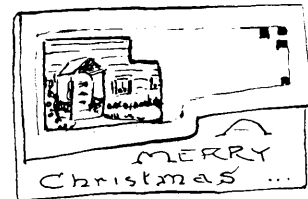
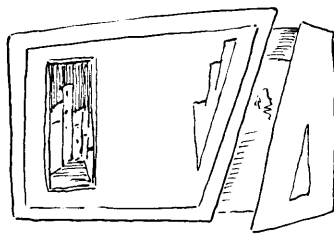
BOOKLET



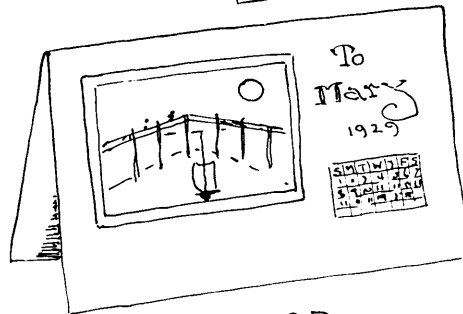
VARIATIONS OF Folder Idea



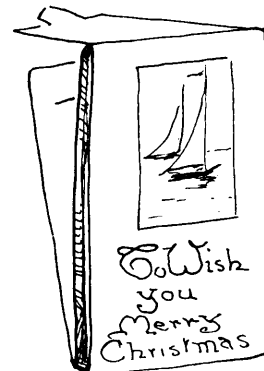
Doubled Paper



Book-Mark Card.



CALENDAR CARD



HANDKERCHIEF FOLDER

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 sur-

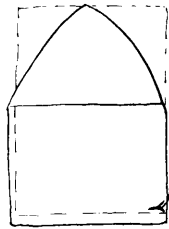
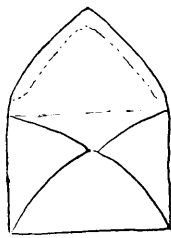
face which makes the block print better.) Place the block face down and give it a blow with the fist, a hammer or a mallet. Parts of the design may be touched in with color-tempera; water color or crayon may be used. Thin Japanese papers of brilliant color have been much used with block prints by artists 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 marbled 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



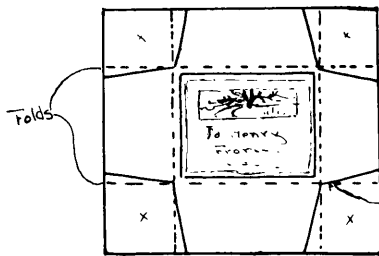
Lining Paper cut & shorter than distance from flap to bottom. Trim to shape of flap. Paste along top edge after pushing down.



Lightly paste edge of lining below mucilage

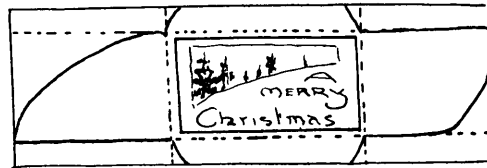
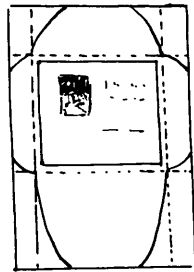
ENVELOPES

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 $\frac{1}{2}$ on edge as marked. - Draw to corner where folds meet - Cut out the corners marked x. Fold up, - paste & line as desired.

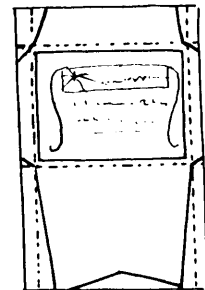


If preferred, a commercial envelope may be opened - spread flat, and used as a pattern.

VARIATIONS



EP. Fetheral P. 1929



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

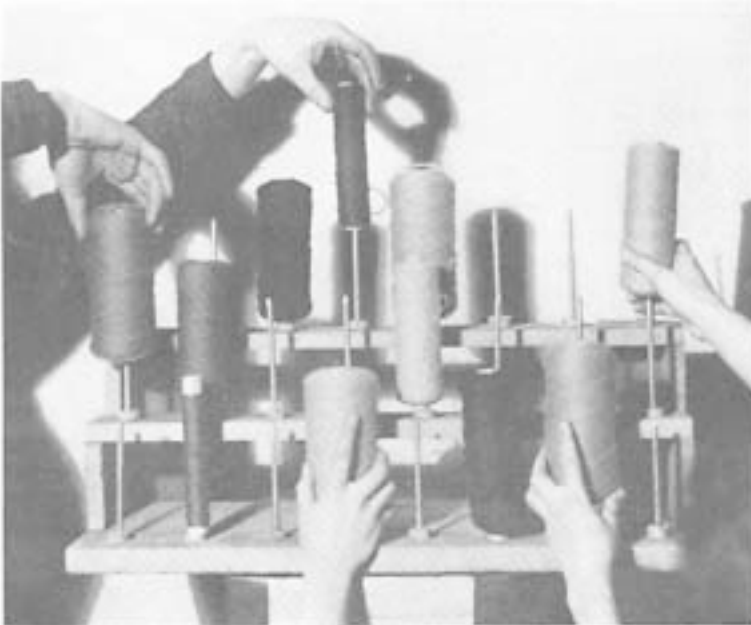
BY JOHN BOVINGDON

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-spines 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



Composition 1

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 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 grasping 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 Four . . . MASSES OF YARN PREPARING TO PASS THE COMB EN ROUTE TO THE WARP SPOOL this is a later



Composition 3



Composition 2

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-loomng that the body-mind naturally gravitates into exhilarating postures and sequences of postures

*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 warp 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 that 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 napping 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.

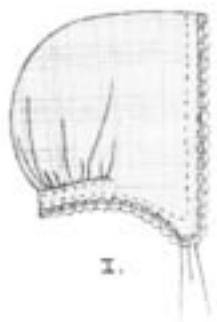
No. 5 — This stitchery is done in backstitch with a coarse thread on fine lawn. Two sprays of roses with leaves and buds adorn the front, and there is a lovely wreath of the same design in the center of the crown. The cap is cut in two pieces. The edge is of fine lawn, hand-embroidered. A tiny bobbin (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

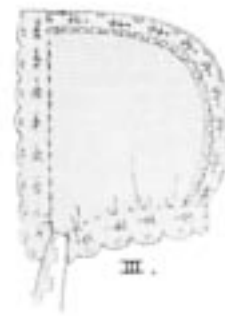
A DOZEN NEW ENGLAND CAPS



I.

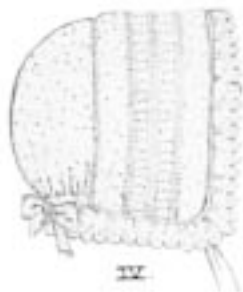


II.



III.

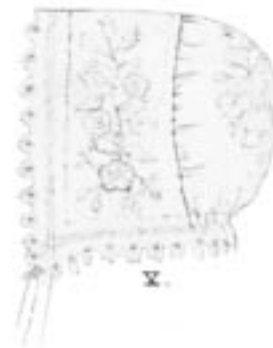
BACK VIEW.



IV.



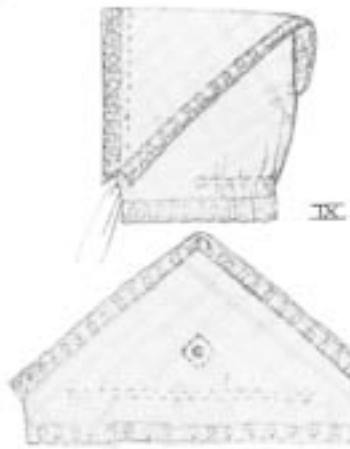
VI.



V.



VII.



IX.



VIII.



X.



XI.



XII.

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.

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 ($10\frac{1}{2}''$ x $7\frac{1}{2}''$ for the large and $8''$ x $5\frac{1}{2}''$ 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.



Suede Purse Designed by Mary Angood

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 $\frac{1}{2}$ " in diameter was used, the holes being placed on $\frac{9}{16}$ " 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.

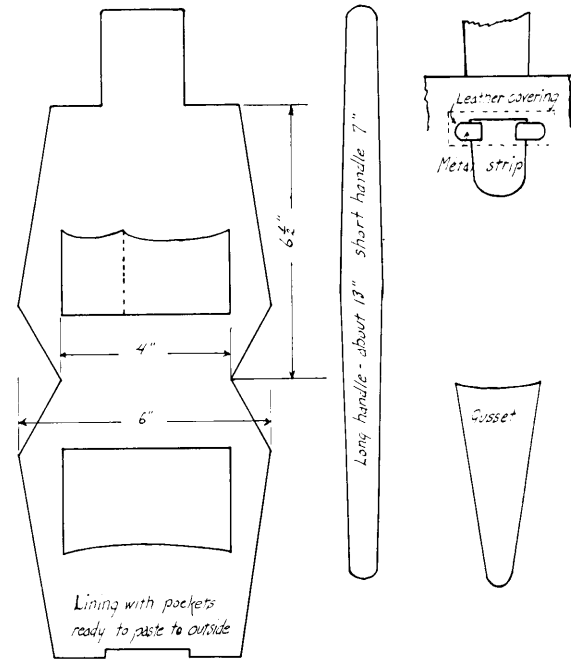
After the lacing of the top has been completed, the bag is ready for basting; this should be done with strong thread or soft string tied at all the corners, in the center between the ends and as many other places as seem necessary to prevent the pieces slipping as the lacing is done. The lacing should 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



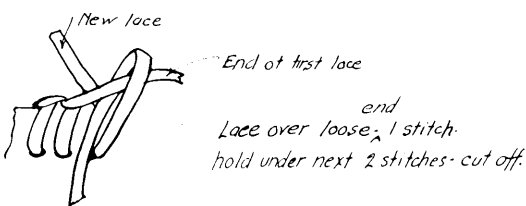
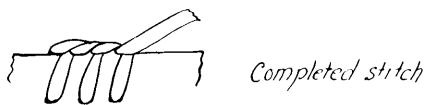
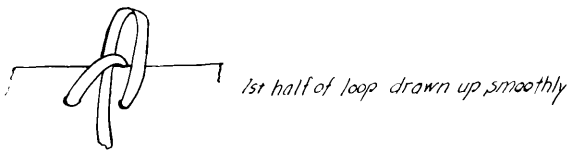
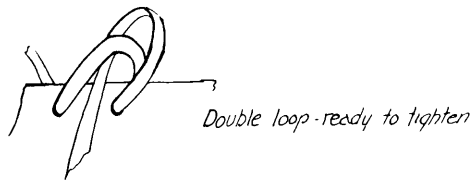
Steer Bag

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.

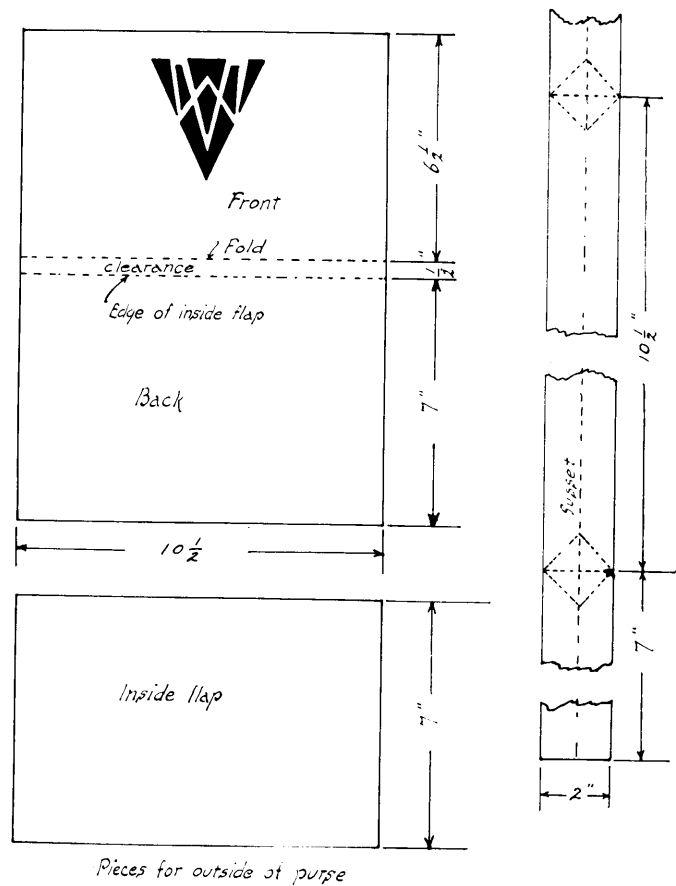
The next step is the tracing of both pattern and design on to thin tough paper, (architect's transparent tracing paper is good as it is quite tough). The leather, steer and lining, either suede or skiver, is cut slightly larger than the pattern to allow a place for the thumb tacks outside the bag. This 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.

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 all-over 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.

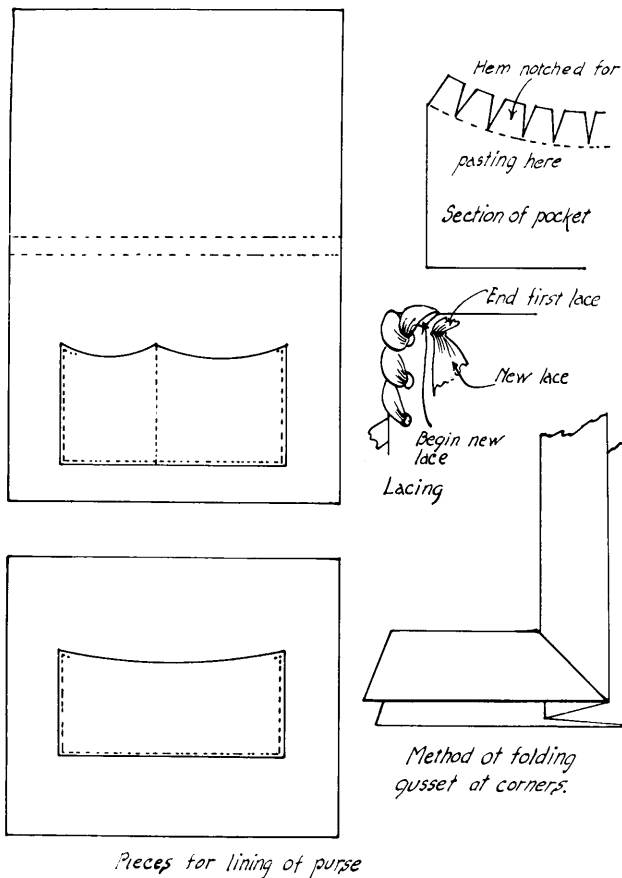
The parts of the design which are to be lowered are always made lower at the edge of the raised sections and are allowed to slant gradually away from the outline. The tooling should be continued until all tool marks have disappeared and the surface appears smooth. Some leathers require more



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



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.

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.

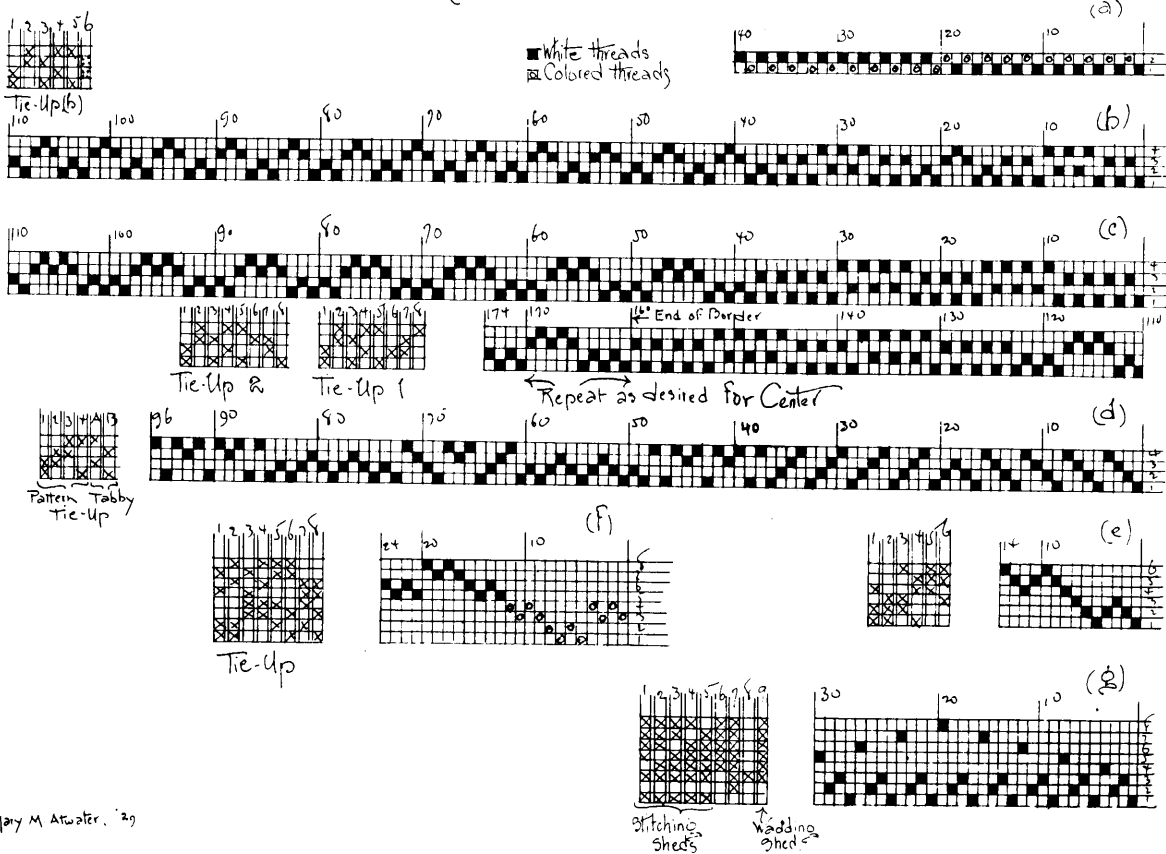
This blanket should be washed and pressed as suggested for blanket No. 1, and may then be bound with ribbon if desired. Fringes should not be made.

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

Threading Drafts



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" treadling — 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.

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

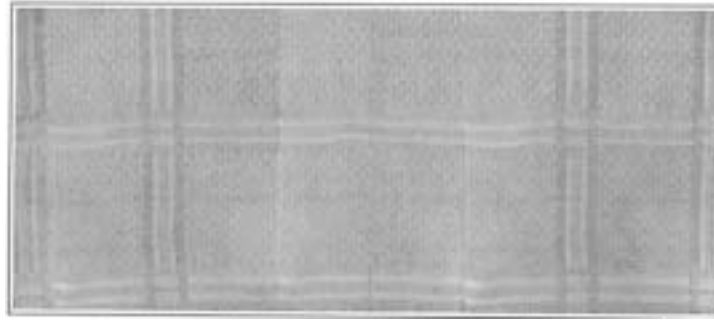


Illustration No. 3

tion 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 treadling 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 $44\frac{1}{3}$ " 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

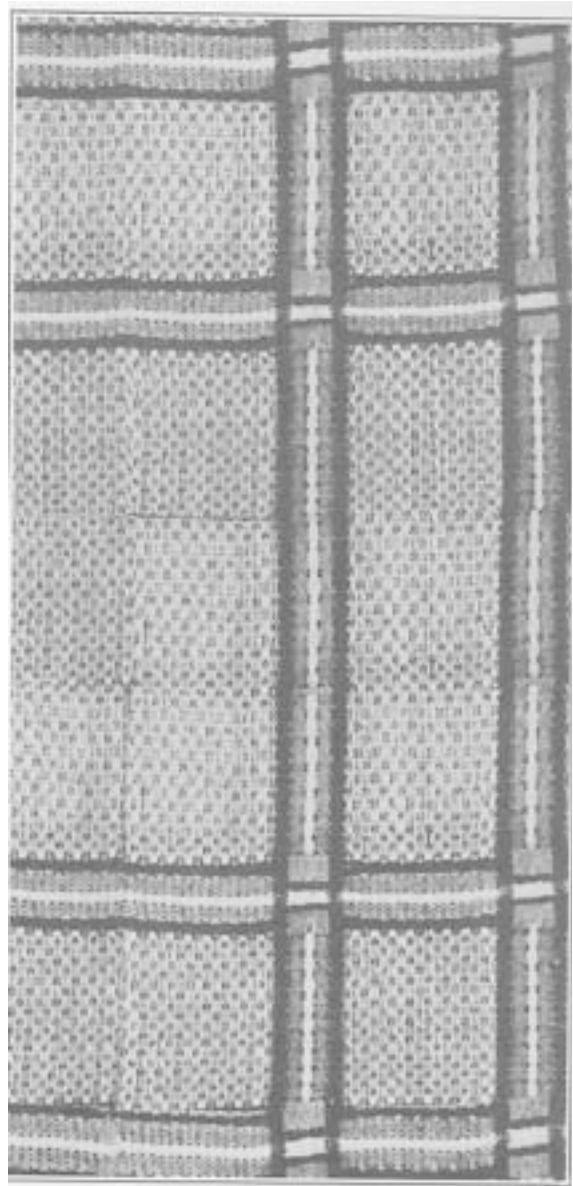
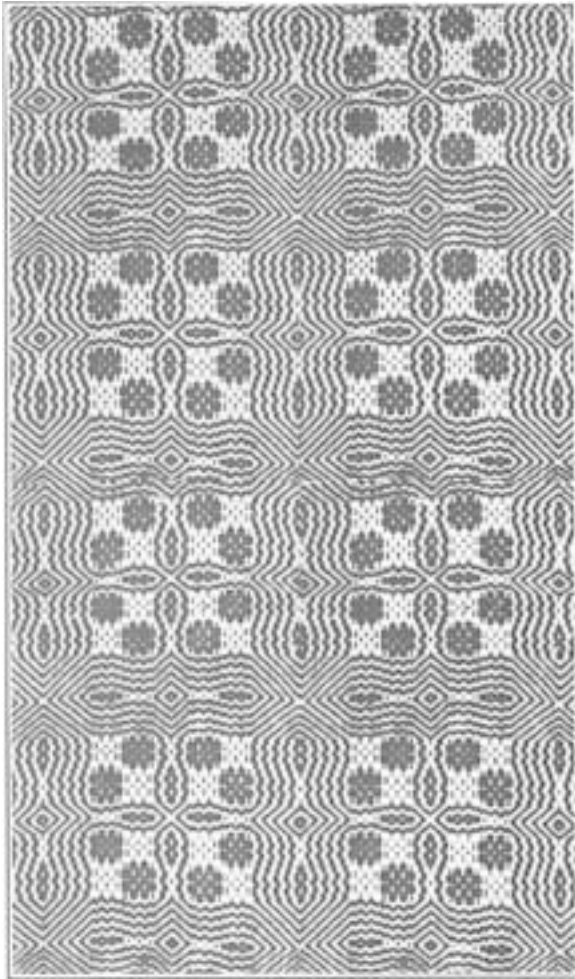


Illustration No. 2

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.

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

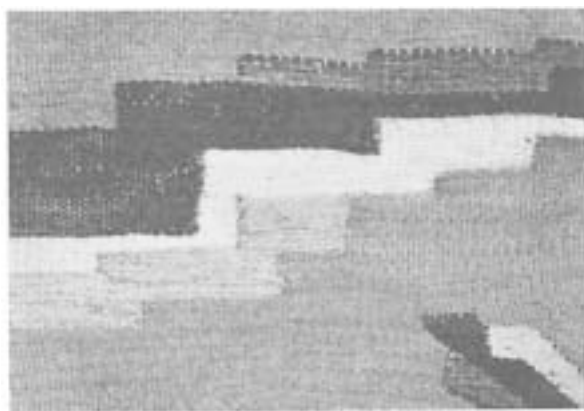
across. It is not with tapestry as an exhibit that we are concerned in this article, but with modern tapestry in the laboratory. . . .

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



Photograph by Ira Wright Martin

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

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.

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



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

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

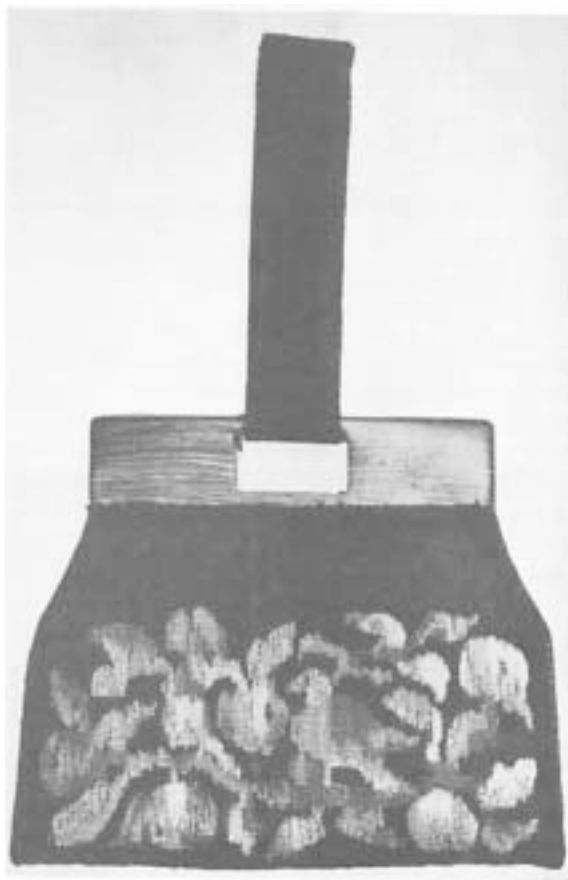
III — "Laid in" embroidery wall hanging. Woven by the Snow Looms

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."

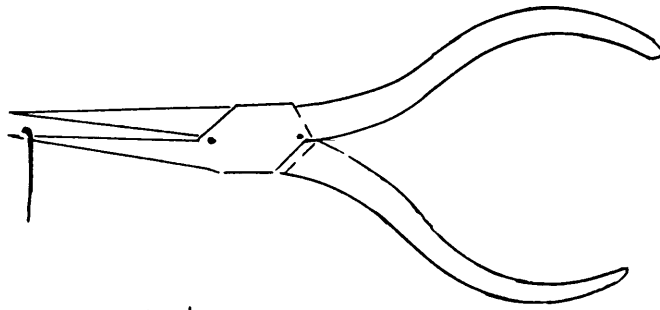
The ear screws and fasteners for bracelets and necklaces may be purchased from jewelry supply

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.

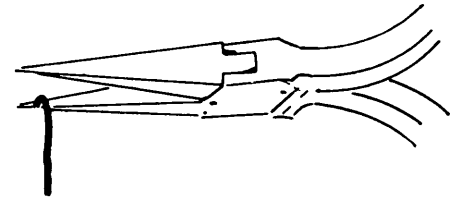
Method — Anneal the sterling silver wire, making small packages of three or four loops in each, over a gas flame or on an electric plate, and immerse immediately in cold water. This keeps the wire from breaking. Polish with powdered pumice. Grasp one end of a piece of wire at the tip of the pliers and 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.

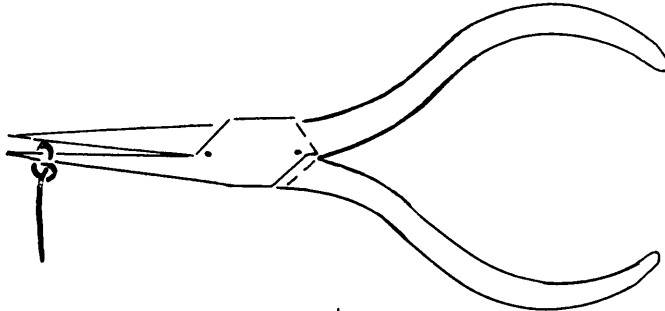
The accompanying sketches will give an idea of a few of the many arrangements possible when doing this kind of work.



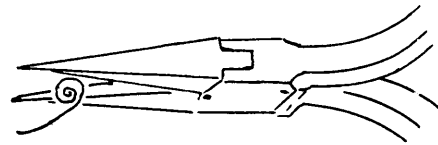
1st Loop



2nd Loop



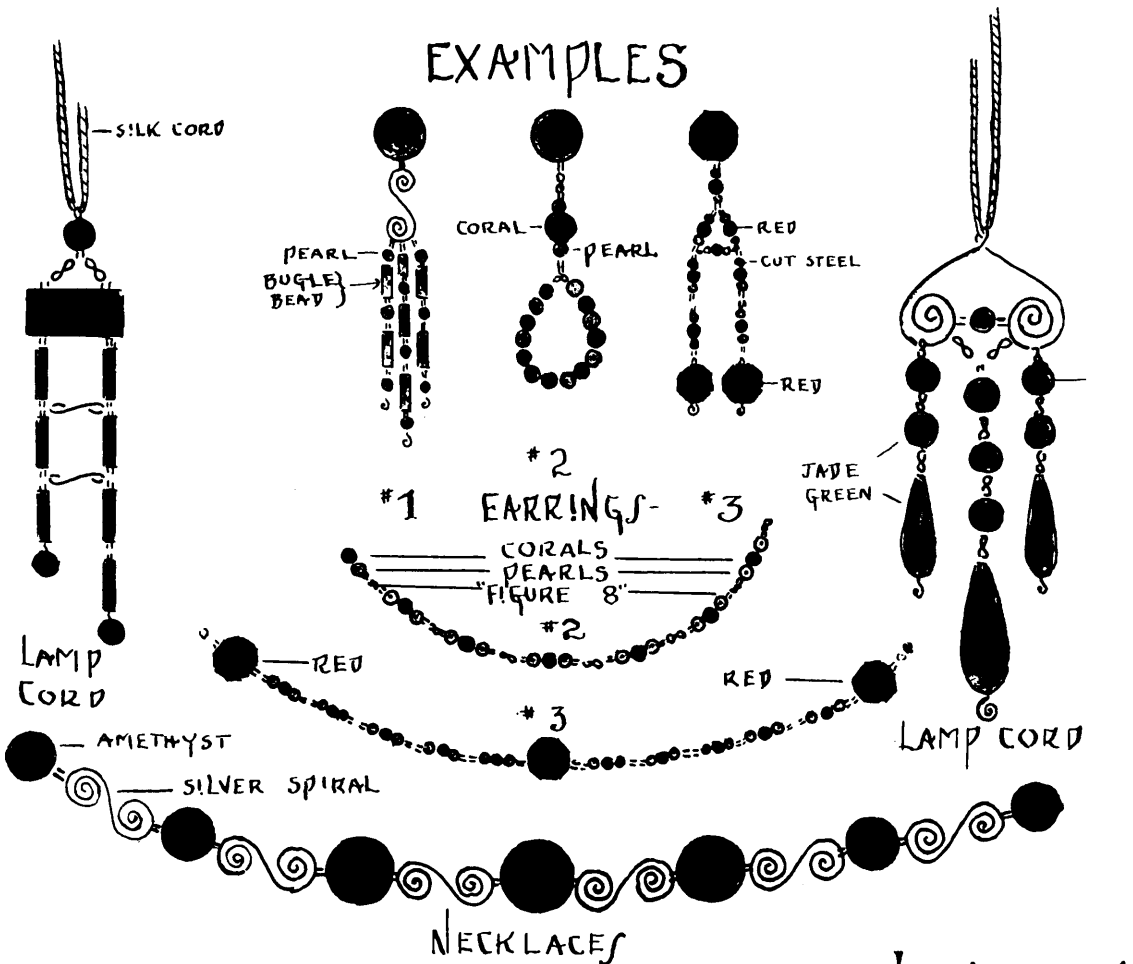
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(Continued from page 33)

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.



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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.



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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 majolista. He worked under the patronage of Maecenas, to whom no scheme he could propose was sufficiently costly or magnificent. Happy times for the artist.

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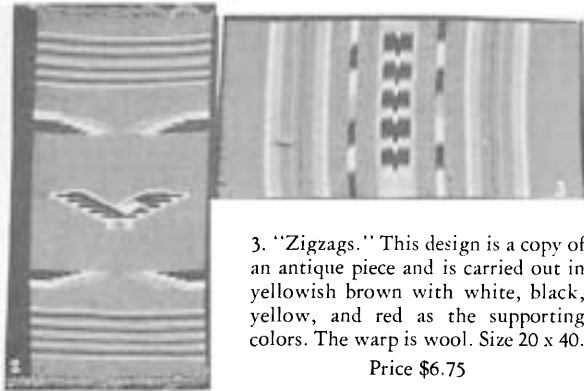


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