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# *The Handicrafter*



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“THE CREED” FLEMISH TAPESTRY OF THE XV CENTURY IN THE MUSEUM OF FINE ARTS, BOSTON

# THE HANDICRAFTER

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## *Table of Contents*

Editorial .....	Page 2
Bargello Net Work .....	Page 3
PAUL BERNAT	
An Open-Work Weave .....	Page 9
MARY MEIGS ATWATER	
Raised Weaving .....	Page 13
Basket Weaves in Linen Floss .....	Page 17
GRACE CORBETT REED	
Spanish Designs for Hooking .....	Page 19
PAUL BERNAT	
Yarn News .....	Page 22
Price List for Bernat Yarns .....	Page 23

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## Editorial



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

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

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

EMILE BERNAT & SONS CO.



### BARGELLO NET WORK

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

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

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

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

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

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

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

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

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

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

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

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

### INSTRUCTIONS

	1	2	3	4	5	6	7	8	9
H									
G									
F									
E									
D									
C									
B									
A									

#### *Stitches*

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

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

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

#### Designs

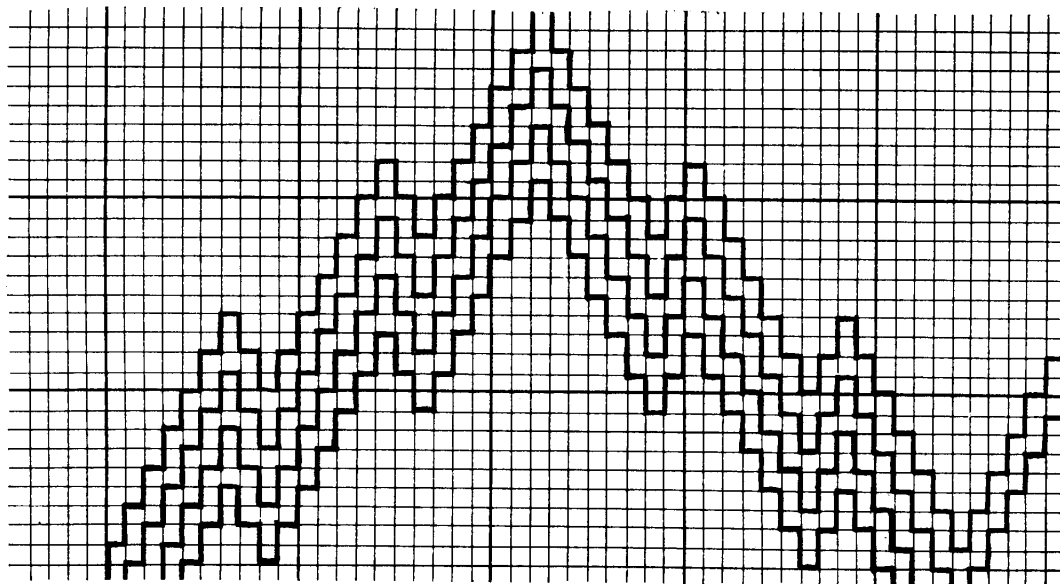
The designs we offer are worked out on squares and each of these squares represents one mesh in the canvas. Careful count should be kept in working the outlines and errors should be avoided; when the outlines are finished, however, colors can be placed haphazardly. For convenience we supply the designs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

#### Materials

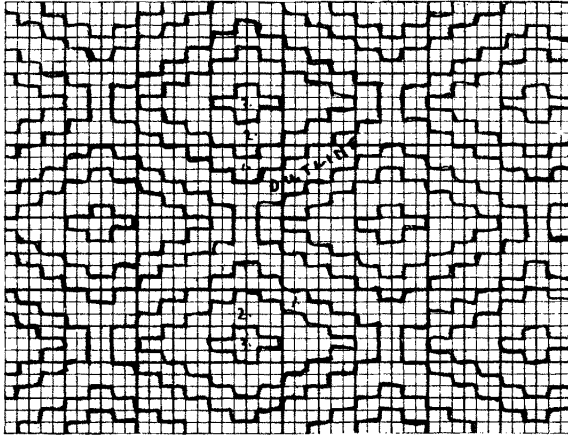
The net is supplied by the running yard of 40 inch width; it should be cut to the size of the piece that is to be made, with some extra on the edges for turning in if necessary. Both the Zephyr and Craft wools are supplied in skeins of four ounces; the Zephyr is 80c a skein and the Craft is 45c. All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

#### Price List

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



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



## DIAMOND

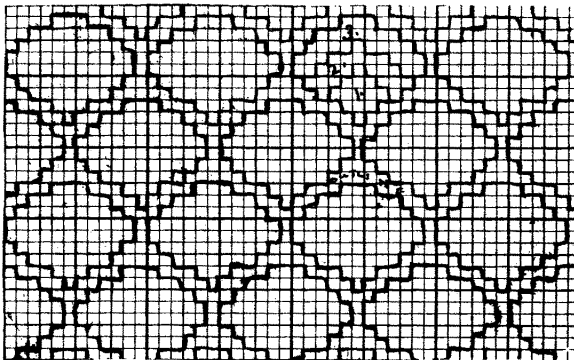
A simple pattern derived from the peasant embroidery of Hungary. It is especially good for purses and small furniture coverings.

## "Motley"

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

## "All-over"

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



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

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

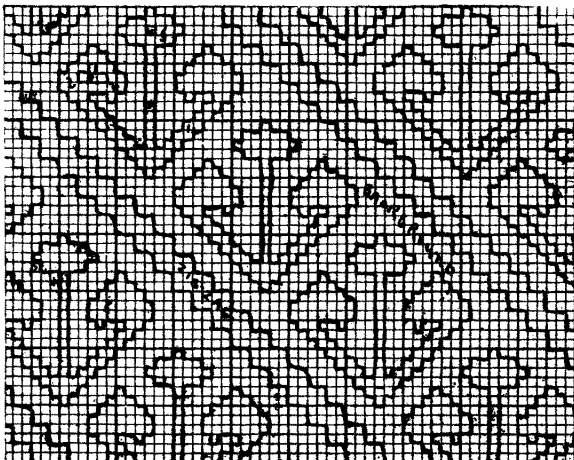
Outline	135	136	527	856
Color Group A	1.	616	856	753
	2.	614	854	757
	3.	612	564	592
Color Group B	1.	566	715	562
	2.	564	713	566
	3.	808	137	112
Color Group C	1.	596	15	594
	2.	594	14	856
	3.	592	614	612

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

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

## "All-over"

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



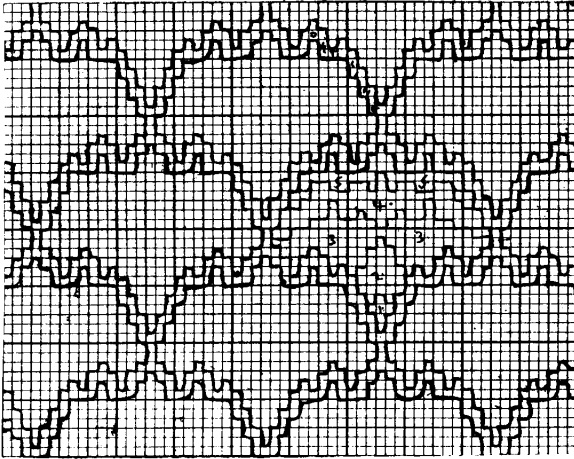
## FLORAL BANDS

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

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

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





### HEART

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

"Motley" or "Stripes"

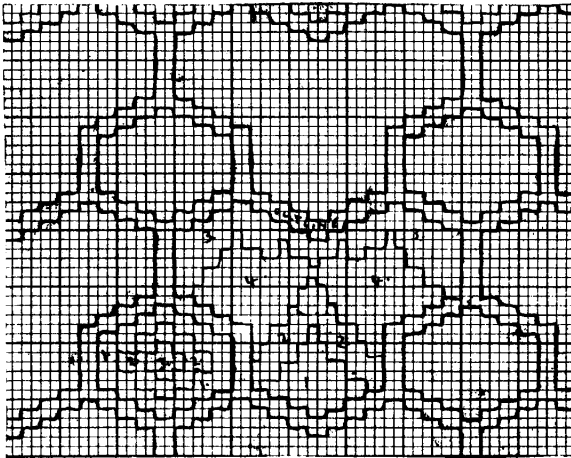
Outline 807

Color Group A	1. 596
	2. 594
	3. 112
	4. 113
	5. 13

Color Group B	1. 616
	2. 614
	3. 808
	4. 884
	5. 886

"Allover"

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

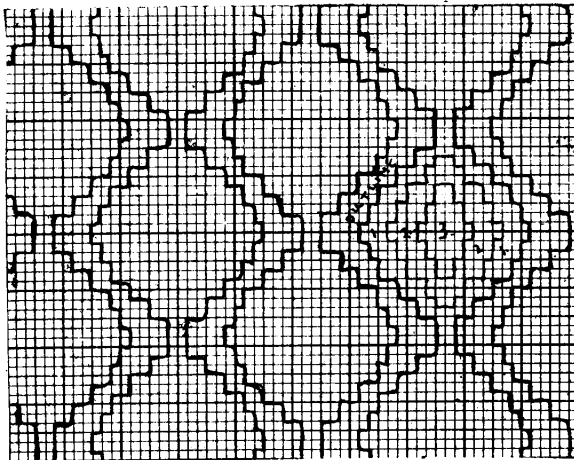


### PEAR AND TEAR DROP

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

"Allover"

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



### OGIVE POLE

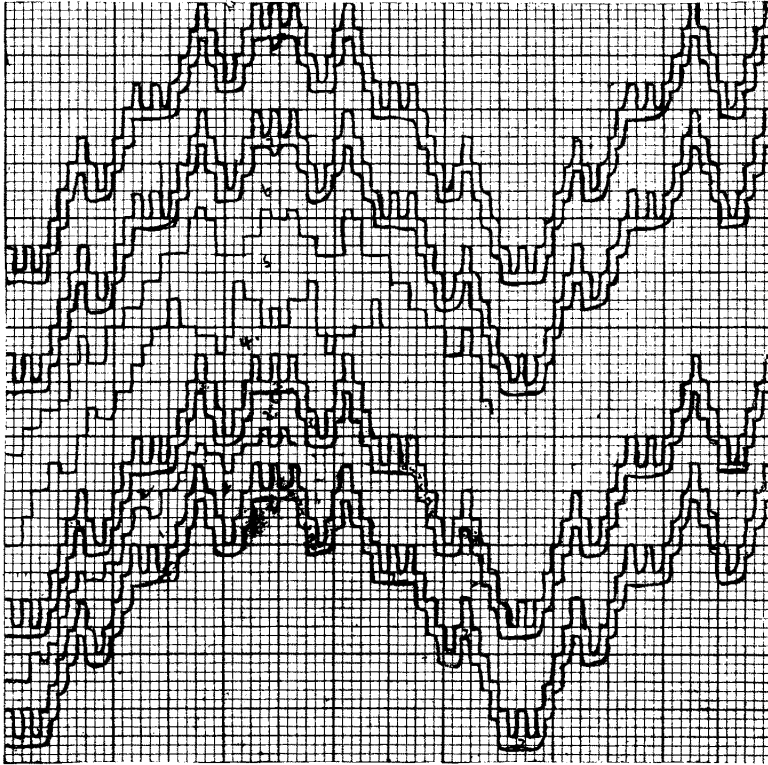
Derived from a type of silk design used in Europe for countless centuries and also in Turkey and Persia. The ogives join together in long poles so the design should be carried out in "Stripe" or "Allover."

"Stripe"

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

"Allover"

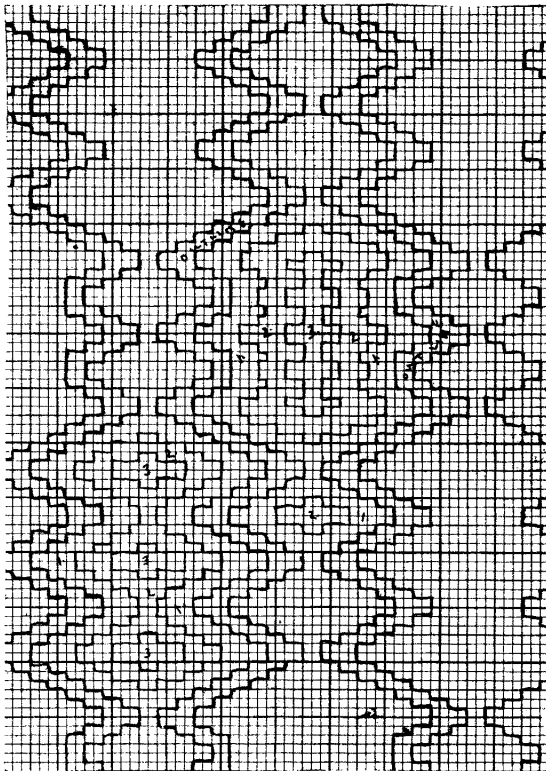
Outline	112	856	627
1.	616	562	594
2.	614	566	596
3.	702	112	702



### BARGELLO

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

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



### MADRAS TREFOIL DIAMOND

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

#### "Stripes"

	Outline 807			
	Groups for 1st row		2nd row	
	1st row	2nd row	1st row	2nd row
Triple Diamond	1. 886	616	136	753
	2. 564	614	524	755
	3. 562	612	527	757
Small Diamond	1. 596	715	713	111
	2. 594	713	715	13

#### "All-over"

	Outline in 807		
Triple Diamond	1. 808	753	112
	2. 564	854	594
	3. 886	597	596
Small Diamond	1. 854	564	713
	2. 597	808	715

## AN OPEN-WORK WEAVE

MARY MEIGS ATWATER

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

The curtain fabric illustrated was made of linen floss in natural, the same material being used for both warp and weft. The tabby borders were set at 15 threads to the inch and the open-work portion at  $7\frac{1}{2}$  threads to the inch—one warp-thread through every other dent of a 15 dent reed. Plain parts of the fabric, it will be noted, are threaded 1, 4, 1, 4, etc. These plain portions may be increased or decreased as desired, and the figures may thus be set further apart or may be brought corner to corner, as preferred. In using the draft as written omit the tabby edge when repeating the figure for the body of the curtain, repeating from "X" to the end of the draft on each repeat.

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

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

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

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

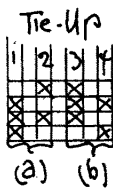
For a very wide curtain, to cover a large plate glass window, thread: Figure (a), Figure (b), Figure (a), omitting the six 1,4, threads that on the draft separate the figures. Then thread twenty or thirty threads 1, 4, 1, 4, etc. Either repeat the openwork figure as just given or else thread it thus: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

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

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

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

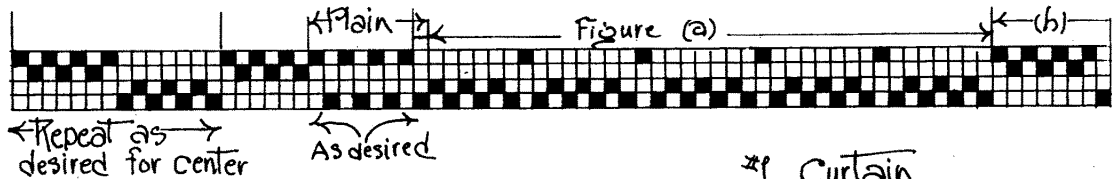
# An Open-Work Weave



## Threading #1. for Curtain-Material



## Threading #2. For a Scarf or Shawl



## #1, Curtain

### Treadle, Curtain:

Edge. plain tabby, 2, 4, 2, 4, etc., etc.

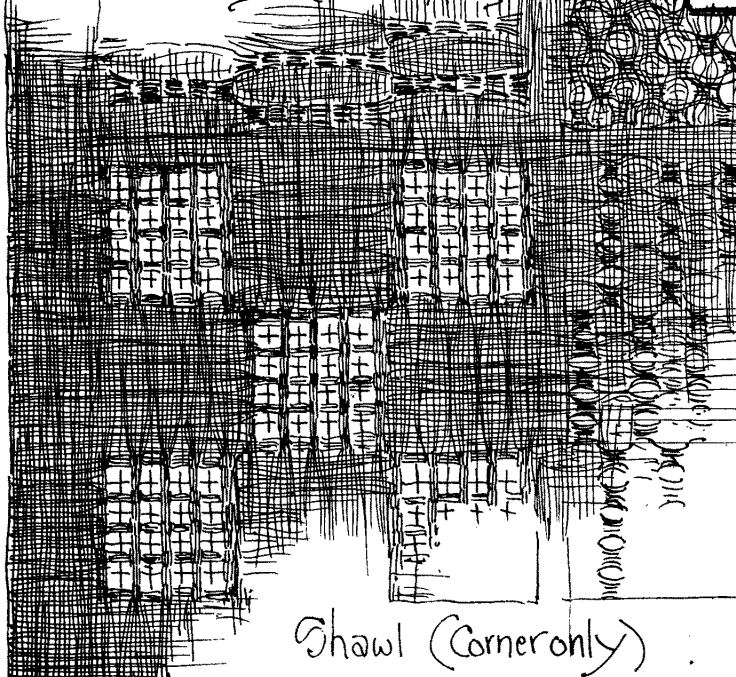
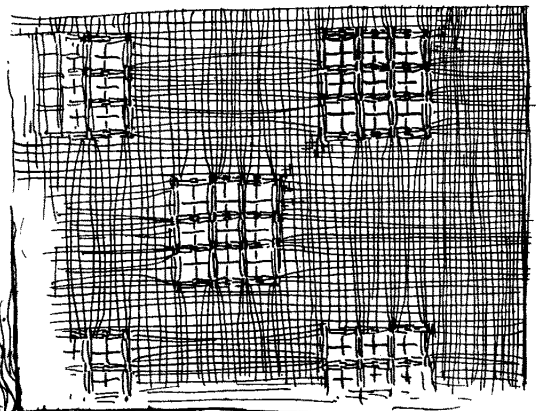
Figure (a) 2, 1, 2, 1, 2, 4.  
Repeat four times

Tabby, 2, 4, 2, 4, 2.

Figure (b) 4, 3, 4, 3, 4, 2.  
Repeat four times

Tabby, 4, 2, 4, 2, 4,  
Repeat from the beginning

Figure (a), tabby Figure (b)



Shawl (Corner only)

### Treadle Shawl:

Edge, plain tabby, - 2, 4, 2, 4

Figure (a) 2, 1, 2, 1, 2, 1, 2, 4  
Five times

Figure (b) 3, 4, 3, 4, 3, 4, 2, 4,  
Four times  
3, 4, 3, 4, 3, 4

Figure (a) as above

Tabby, 2, 4, 2, 4, etc

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

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

Mary M. Atwater

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

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

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

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

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

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

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

Table loom weavers should transpose differently.

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

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

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

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

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

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

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



## "RAISED" WEAVING

GRACE CORBETT REED

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

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

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

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

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

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

### PATTERN NO. 1



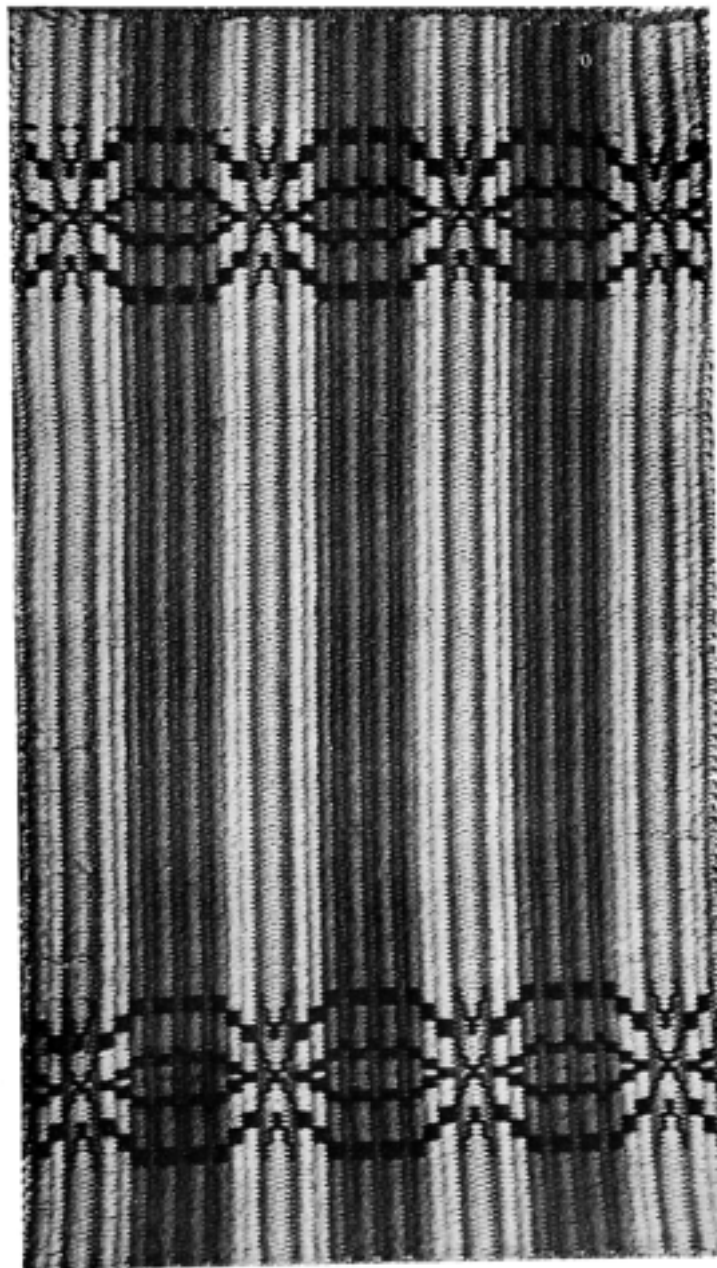
No tabby.

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

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

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

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



FLOOR MAT IN "RAISED" WEAVE



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

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

PATTERN NO. 2



No tabby.

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

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

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

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

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

DIRECTIONS FOR PATTERN BORDER

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

Treadle 4-1-2	.....	Tr. 3
Treadle 4-1	.....	Tr. 2
Treadle 3-4-1	.....	Tr. 2
Treadle 3-4	.....	Tr. 1
*Treadle 3-4-2	.....	Tr. 1
Treadle 4-3	.....	Tr. 2
Treadle 1-4-3	.....	Tr. 2
Treadle 1-4	.....	Tr. 3
Treadle 2-1-4	.....	Tr. 3
Treadle 2-1	.....	Tr. 4
Treadle 3-2-1	.....	Tr. 4
Treadle 3-2	.....	Tr. 1
Treadle 4-3-2	.....	Tr. 1
Treadle 4-3-2	.....	Tr. 1
Treadle 4-3	.....	Tr. 2
Treadle 1-4-3	.....	Tr. 2
Treadle 1-4-3	.....	Tr. 2
Treadle 1-4	.....	Tr. 3
Treadle 2-1-4	.....	Tr. 3
Treadle 2-1-4	.....	Tr. 3

\*Order of shuttles changes and reverses at this point.

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

### PATTERN 3—"HONEYSUCKLE"

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

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

#### *For Baby Blankets*

Warp-Fabri, sleyed 15 to the inch.

Weft Shetland Floss—White, Baby Blue—792.

Pattern border in Art Silk No. 240.

Although only three colors are used it is best to have four shuttles for speed in rotation.

Shuttle 1—White.

Shuttle 2—Light Blue.

Shuttle 3—Medium Blue.

Shuttle 4—White.

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

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

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

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

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

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

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

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

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

\* \* \* \* \*

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

#### BABY BLANKETS

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

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

#### WEAVING IN GENERAL

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

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

#### SOME BASKET WEAVES IN LINEN FLOSS

GRACE CORBETT REED

*Two-Harness Basket Weaves*



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

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

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

## WEAVING DIRECTIONS

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

No. 2	
<i>Treadling</i>	<i>No. of Threads</i>
1	1
2	1
1	3
2	1
1	3
1	1
2	3

Repeat.

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

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

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



## SPANISH DESIGNS FOR HOOKING

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

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

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

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

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

\* \* \* \* \*

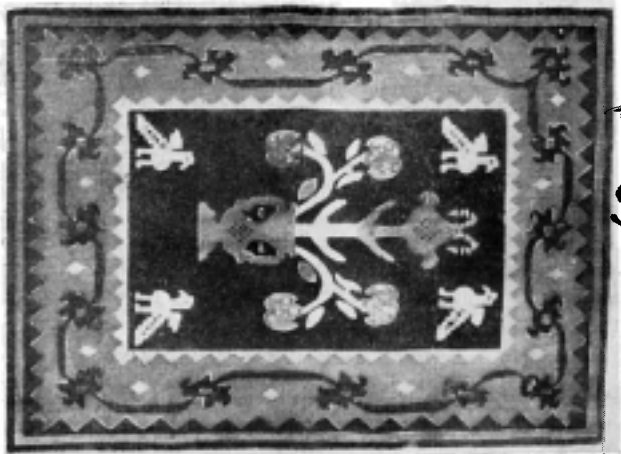
The designs are offered on burlap with the colors stencilled in; if wanted just these burlap patterns can be purchased. Besides, we offer two qualities of wool to be used in working them and both come in a set that is sufficient for working one piece, if the height of the loop is set properly. For hangings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

34 x 61  
~~28 x 36~~

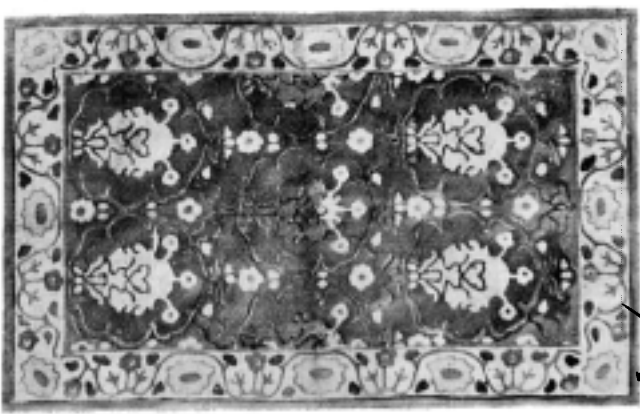


**ALCAZAR**  
This design is copied from a Spanish tufted rug of 16th century workmanship and it is of apparently Moorish workmanship. Its wealth of gorgeously colored detail makes it a superb hanging.  
The background is a deep, palpitating blue and on it figures are interspersed in carmine, yellow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

Set inside lower than  
28 x 36  
26 x 57

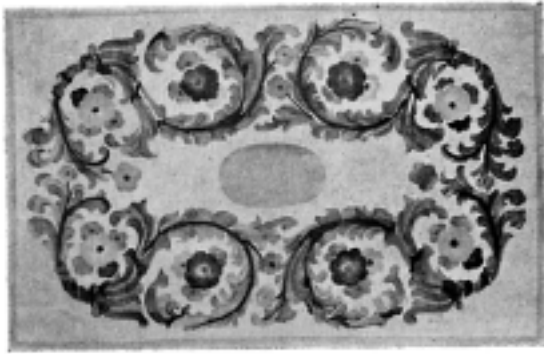


**MUDEJARA**  
This design is copied from a tufted Spanish rug of the 16th century. It shows much Moorish influence and probably is the work of one of their craftsmen.  
The center field is Sapphire Blue with the vase in a rich carmine; the background of the border is in carmine, the trailing motif in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



**POMEGRANATE**  
This design is adapted from a magnificent knotted carpet of 16th century origin. From all appearances it is of indigenous Spanish workmanship and in design it shows the influence of the "Cave" pattern found in brocades and velvets.  
The background of the center portion is a rich green; the "Caves" are traced in a delicate blue; and the pomegranates divide in rows of brilliant red and yellow. The border has a cream background on which are introduced the above shades.

34 x 52



**GIRALDA**

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

25 x 40



**DEER**

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

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

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

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

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

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



## YARN NEWS

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

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

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

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

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

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

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

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

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



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

WORSTED YARNS	Yardage	Size of Skein	Price per Skein	Price per lb. asstd.	Price per lb. one color
60 Weavrite Colors	per lb.				
Weaving Special V	4000	2 oz.	.40	3.20	2.85
Shetland V	2000	2 oz.	.40	3.20	2.75
Zephyr V	1200	4 oz.	.30	3.20	2.75
Fabri V	4400	2 oz.	.50	4.00	3.50
Germantown	1200	4 oz.	1.00	4.00	3.50
(Baby colors only)					
Kashmir	10,000	2 oz.	.50	4.00	3.50
Special color line					
Afghan V	7000	2 oz.	.50	4.00	3.50
Special color line and 13 Weavrite colors.					

WOOL YARNS	Yardage	Size of Skein	Price per Skein	Price per lb. asstd.	Price per lb. one color
Homespun V	2200	*4 oz.	.70	2.80	2.50
(60 Weavrite shades)					
Craft V (Spec. color line)	450	*4 oz.	.45	1.80	1.50
Rug	275	*4 oz.	.50	2.00	1.75
Mudejara 6-strand wool	400	*4 oz.	.60	2.40	2.10
(Special colors only)					

## TAPESTRY YARN (200 shades)—Sample books at \$1.50 a set.

English Crewel	4000	2 oz.	.50	4.00	4.00
		25 yd.	8c a skein for less than 6 in a color	6c for 6 or more in a color	1.00 for a box of 20 in one color
French Tapestry	1200	4 oz.	1.00	4.00	4.00
		12½ yd.	10c a skein for less than 6 in a color	7½c for 6 or more in a color	75c for a box of 12 skeins in one color

SILK					
Strand Silk	6000	4 oz. tube	(Asstd. colors only)		3.50

RAYON	Yardage	Size of Skein	Price per Skein	Price per lb. asstd.	Price per lb. one color
Raytone V (Art. Silk)	1450	*290 yd.	.80	4.00	3.50
Florelle V (Art. Silk Warp)	4500	*2¾ oz. tube or skein	.70	4.20	3.50
Lustrone	4000	2½ oz.	.50	3.00	2.75

## LINENS

WEFT LINENS V				WARP LINENS V			
(Supplied only on tube of approximately ½ lb.)				(Supplied only on tube of approximately ½ lb.)			
		Yardage in pound	Price per pound			Yardage in pound	Price per pound
Tow Bleach	No. 14	5000	1.10	Special Natural	No. 14	4200	1.85
	No. 20	7000	1.35		No. 20	6000	2.10
Tow Natural	No. 14	4200	.90	Natural	25/2	3750	2.65
	No. 20	6000	1.00		40/2	6000	2.75
Superfine White	No. 14	5000	1.50	White	40/3	4000	2.75
	No. 20	7000	1.75		40/2	6000	2.85
		Yardage in pound	Size of skein or tube	Price per skein or tube	Price per lb. assorted	Price per lb. one color	
Linen Weaver V		3000					
Natural			*2 oz.	.35	2.80	2.50	
Fast Colors			*2 oz.	.50	4.00	3.50	
Linen Floss V		1500					
Natural			*4 oz.	.60	2.40	2.15	
Fast Colors			*4 oz.	.90	3.60	3.25	

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

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

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

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

## OTHER MATERIALS

Tinsel—Gold and Silver only      10 ounce spools      Each 2.00  
 Bargello Net—40 inch width. Per yard 1.00 Lots of 5 yards or more, 75c a yard.  
 Hook Rug Burlap—40 inch width. Lots of 5 yards or more only. 20c a yard.

\* Approximate weight or size of skein or tube.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

EMILE BERNAT & SONS CO.