

December-January

The

HANDICRAFTER



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The HANDICRAFTER



EDITORIAL

AMERICAN craftsmen are handicapped by their tendency towards individualistic effort in place of cooperative production and marketing. In the higher arts genius gravitates towards self-expression and the simplicity of the artist's tools is conducive to his independence; the craftsman, however, fetters himself in a tendency to excessive self-reliance.

Craftsmen must look upon themselves as producers in an artistic field; to get the utmost out of his art moderately large scale production may be advisable, price scales set in the middle and lower brackets, market tastes sensed. Some craftsmen reach the pinnacle of the guiding artist and can devote themselves to individualized work; the great majority do not, however, and consequently should look at their work in a different light. An artist creating as the mood strikes him, designing in color and line is working differently than the four harness weaver who is manipulating the threads in the limitation of a colonial pattern. The artist creates as his genius speaks; the craftsman weaver works in the design restrictions of her loom and produces for a set market that has its demands in style and type of product. The craftsman, through tools and the need of a market, takes a place in our artistic-industrial life and must work accordingly.

Foreign craftsmen have learned that cooperation of one sort or another is needed to stabilize their crafts and through their combinations in production or selling have secured tremendous outlets for themselves. A trip to a gift shop in a large store, with the bewildering arrays of woven or embroidered linens, glass and pottery, leather and other novelties, soon reveals the magnitude of their productive lines and their ability to bring prices down. Much of this production must be in the homes at shockingly low returns; yet credit must be given for the ability shown in cutting corners and the good design of much of it. The heads of these craft organizations have realized the value of mass production and large scale selling.

Now that many of us are looking at the crafts as means for regenerating home industry and as an outlet for the idle time of the countless unemployed, we should bend our efforts towards a solution of these problems incurred in production and selling. Though the tools of the craftsmen are more flexible than those of the manufacturer, there is plenty of limitation which means excessive costs unless production is on a large scale. Any weaver knows how wasteful it is to set up a loom for a single scarf; the potter runs to terrific expense if he wants to fire his kiln for a few pieces. Also when working on such a small scale, the effort put in good design is limited and consequently the work suffers. When the product is done it is

difficult to find markets for the limited output and still harder to compete. The craftsman working under such handicaps is caught in a vicious circle and very few have the genius to extricate themselves.

Several ways out of this tangle exist and they have been used successfully by a number of craftsman groups in this country. The first is for craftsmen or craft organizations to band together in so firm a manner that they present themselves as a unit to the public. A number of craft units working in the decorating and construction field, all of whom were related in their emphasis on modernistic art, banded together in New York. They have been helpful to each other and through their exhibitions focused enough attention on themselves to attract many commissions. Many of the members secured commissions in the decorating of the "Rockefeller City" now in construction in New York City. To secure these orders they had to evince an ability in good design and production; also be able to produce at competitive prices as well as handle large orders.

Another ingenious solution, modeled on that of Europeans like Rodier, is for a brilliant artist designer to organize or take an active part in a workshop. The artist creates the designs which are then fabricated by the hundreds in the workshop. Students and workmen carry out the details of the production; a selling force is an integral part of the organization; and the product goes into a price market. The artist's name is a powerful attraction; just as Rodier's is in fabrics. In attempting anything like this care must be taken to have wanted products and bring them out at reasonable price ranges.

Community groups, in which craft shops for the unemployed fall, work in a somewhat different way. The first essential is a capable organizer who can sense markets and guide production. They must look for products that can be sold in quantity, produced with relative ease, and yet are artistically good. Outlets must be secured that can dispose of a large production and every effort be made to produce so much of any one thing that each worker will have comparatively large runs. This means that materials can be bought at quantity prices, labor costs cut, and a minimum of supervision is required. In any group of this sort, the managers should have the final say on the product and price. Failure has come to many as they have not planned out their production or worked towards securing adequate outlets; and let individuals have a free hand in what they make and in prices at which things are sold.

Our present age, staggering under the load of the depression, still looks for the new, shows steady improvement in taste, though hammering at price. Craftsmen must fit themselves into the picture if they are to survive.

The History and Technique of Tapestry Weaving

ARTICLE II: MAKING A WARP

WEAVING, of whatever kind it may be, demands for its successful practice the most meticulous care and exactness, not only in the weaving itself, but in every stage of the preparations for it. The selection of yarns for the work and the raw materials of which they are composed; the beauty and fastness of the dyes with which they are treated and the character given to them by spinning; all require particular attention, as do also the looms and the various appliances by means of which the actual work of the weaver is carried on. As soon as all this is realized and attended to, the art of the weaver is perhaps more pleasurable and satisfying than any other of the artistic crafts; but, without this particular care and forethought, weaving may be, and too often is, the most bewildering and disappointing craft of them all.

Before proceeding to set up a loom for weaving a piece of tapestry, of course the selection of a suitable design must be made. On this point naturally a great deal might be written and much advice be given: but for the present we will suppose that that important matter has been settled, and that a simple, primitive design of geometric character has been chosen for a first essay in tapestry weaving on a portable frame, constructed as described in the introductory article of the present series, which the author ventures to imagine some interested readers of *THE HANDICRAFTER* may have had made.

The most suitable warp for such a carpet is made of the best clean, lightly spun flax or hemp *seaming twine* manufactured for use by tent or sailmakers and upholsterers. It should be free from fluff and be very strong and flexible. For such a carpet, especially for a first attempt at tapestry weaving, a medium count of warp, say of 12 threads to one inch, will be quite fine enough, and, at the same time, not too coarse, if carefully wrought, to produce work of neat artistic effect.

The size of the twine to be used for the warp is an important matter for consideration, for, if the tightly stretched warp twines stand too near together, they will not allow the weft, which has to encircle each string like the link of a chain, to be settled in its place without undue pressure or banging and beating down in order to make it completely hide the warp, both at the back and front as it should do; but, on the other hand, the twine must not be so fine as to allow the weft to be pressed down too easily into a soft, flabby material

quite different from the solid texture of properly woven tapestry.

The preparation of the warp for the tapestry frame is a much easier operation than making the warp for an ordinary loom for automatic weaving, or even a long length of warp for a tapestry loom with rollers: the preparation in the present case only consists in cutting the twine into lengths long enough to reach two-and-a-half times round the frame: lengths which, when folded in the middle, passed over the top and tied at the bottom edge of the frame, will each make two strings of the complete warp. The cross in the warp, which keeps it in order, without which no kind of weaving could be begun or carried on, in this case has to be taken after the twines are all tied on the frame and exactly spaced as suggested above, 12 to the inch, or whatever the count decided on may be. Cutting all the lengths of twine to the exact size required for the frame, which is about a yard high by 2 feet 8 inches wide, is not a difficult operation if done systematically in the following manner: Two long, strong screws, nails or hooks will be needed; they must be driven into a wall or board at a convenient height $2\frac{1}{4}$ yards apart, and project from the wall far enough to be fixed very firmly and allow of a goodly quantity, say 100 yards, of twine to be evenly wound on them into a skein $2\frac{1}{4}$ yards in length when the two loose ends have been tied together.

A formal diagram of such a skein is given at the top of the page of drawings illustrating the first process of warping. At letters *A*, *B*, *C* and *D*, Figure 1, the two dark parallel lines joined by half circles at their ends represent a skein of any required number of warp twines resting on two pegs $2\frac{1}{4}$ yards apart, ready for being made into a warp or a part of one. The skein has been made by first looping an end of twine to the peg at letter *A* and carrying the twine over to the peg at letter *B*, then round the peg and back again to letter *A*. At every such round, two threads of warp will be laid so that a 12 to the inch warp will require 144 rounds of twine to be made. It is not necessary to wind the whole warp at once, but skeins of 20 or 40 rounds would be found more convenient for handling. Before removing the skein from the pegs, it must be firmly tied up at each end at the points marked *G* and *D*, Figure 1. When this is done, the skein may be safely removed and allowed to hang loose from one of the pegs, as shown at Figure 2, letter *A*.

All the twines at one end of the skein have to be cut, leaving them the required length, $4\frac{1}{2}$ yards: but before this is done the compound loop of strong cord, Figure 3, must be prepared. It is drawn the full size in order that its construction may be readily seen and understood. A simple loop of strong cord has been made, and the end which is clear from the knot has been formed into a slip-knot, called by weavers a *snitch*, and through the open snitch (see diagram Figure 4) the end of the loop near to the knot *m* has been passed and the snitch drawn tight on the double cord. Through the noose thus made, letter *K*, Figure 3, the end of the skein, Figure 2, letter *A*, after being removed from the peg, has been passed and the noose drawn very closely around the twines near to the temporary knot, letter *c*, which knot can then be removed and the ends of the twines may all be cut with safety.

Figure 5 is a drawing of the final preparation of a skein of warp twines. They hang, held firmly by the noose, from a convenient support near the tapestry loom ready to be drawn out one by one and mounted on the frame in the manner to be presently described.

The above may seem to be a very small matter to require so much explanation, but a very short experience of the nature and behavior of a bundle of loose threads will prove the value of it, for nothing in the world can be more unmanageable and distracting than an unregulated tangle of a large number of loose threads, twines or cords.

When the operator is ready to begin the warping, he must grasp the whole bundle of twines, Figure 5, with his left hand, and at the same time with his right hand lift one of the loose loops near letter *O*, and firmly draw the double cord through and from the noose; as soon as the two ends of the twine are free from the noose, they can be drawn through the rest of the skein quite freely.

A goodly number of twines being ready for mounting on the frame, the frame itself must be prepared for receiving them by the removal of the few fittings which would prevent the operator getting freely to any part of the frame either behind or before.

Illustration No. 2, Figures 1, 2 and 3, gives a front view and the side elevation of the tapestry loom: a section, taken at the centre, of the stretching bar is also given. A photograph and working drawings of the complete loom were reproduced in the November issue of *THE HANDICRAFTER*.

At Figure 1, an essential though simple portion of the loom is shown without the cover called the *cap*, which protects the row of wires that answers one of the purposes of the reed in the ordinary loom. The wires divide the stretcher-bar *AA* into $\frac{1}{4}$ -inch spaces, into each of which equal numbers of warp twines will be placed as the work of warping proceeds, so that, when the grooved lath called the *cap*

is again fitted over them and screwed down at *ee*, the twines will be securely kept in their places.

The headle-rod, letter *H*, and its two supporting brackets *GG* have also been removed in order that the warper may find a clear course both at the back and front of the frame for placing each double thread of twine in its exact position and fixing it there. This is indicated by the dotted line at Figure 2, letters *dd*.

Before beginning to warp the twines, it will also be necessary to make sure (1) that the stretching-bar *A*, the top-bar *D*, and the cross-bar *C* are all exactly parallel. This will be best proved by means of a spirit level.

(2) The cross-bar *C* must also be very carefully and clearly marked with vertical lines one inch apart, to match the spacing of the reed on the stretching-bar.

(3) It is sometimes necessary during the progress of the tapestry weaving to slacken the tension of the warp. This must be provided for by screwing the stretching-bar *AA* into the exact position shown in the drawing: it can then be lowered at any time an inch, which will be sufficient to allow of the warp being slackened when required.

All the above directions being attended to, the work of warping can proceed at once.

The operator will find it most convenient to stand in front of the loom at the left-hand side, so that the frame, which stands on legs, will be at a convenient height for him to reach equally well both the stretching-bar at the top of the loom and the cross-bar at the bottom. One pair of twines from the skein which has been arranged to hang above a table in such a manner that their loose folds rest upon it, as shown at Illustration 1, Figure 5, must be taken at the uncut end at letter *O*, carefully drawn out, as already described, and the double-folded end must be placed by the left hand behind the stretching-bar *A*, taken over it by the right hand, and placed without twisting between the first and second wires of the reed. Before drawing the double twine down to the cross-bar, letter *C*, a finger of the left hand put between the twines and kept there while the front loop is drawn will effectually prevent their twisting as they are drawn up. The same care must be taken at the front to prevent their twisting together as the loop is brought down to the front of the cross-bar and a little below it: here a single snitch must be made and the two ends, which will reach several inches below the bar, must be put through it and the snitch drawn tight. Before finishing the snitch-joint by tying the usual single knot, the tension given to the twines must be determined on with deliberation, as the success of the whole warp depends in great measure on the first tying up being even.

When fixed on the cross-bar, the pair of twines

must be exactly parallel to the side of the frame and, if the marking of the bar has been correctly done, twine No. 1 will be exactly on the first mark, and it follows that the first mark of every inch on the bar will be covered by the first twine of every twelve.

The snitch joint in every case must be very carefully made and fixed by tying a *single knot only* of the two ends close to the snitch. This is quite enough to secure it; a double knot would spoil it because it would make it impossible to regulate the tension by it. This can be easily proved by experiment.

Instead of being both entered in the same reed, the second pair of twines will have to be entered with the second wire between them; there having to be three twines in every $\frac{1}{4}$ -inch space in order to accommodate twelve twines in every inch. If all the above directions are carefully followed, there should be little difficulty in completing the whole warp in like manner.

When the cap of the reed with its deep groove is fitted over the row of wires and firmly screwed in its place on the face of the stretching-bar, there will be no danger of the twines getting out of order, especially if a turn or two be given to the screws of the stretching-bar and the tension of the warp has been increased.

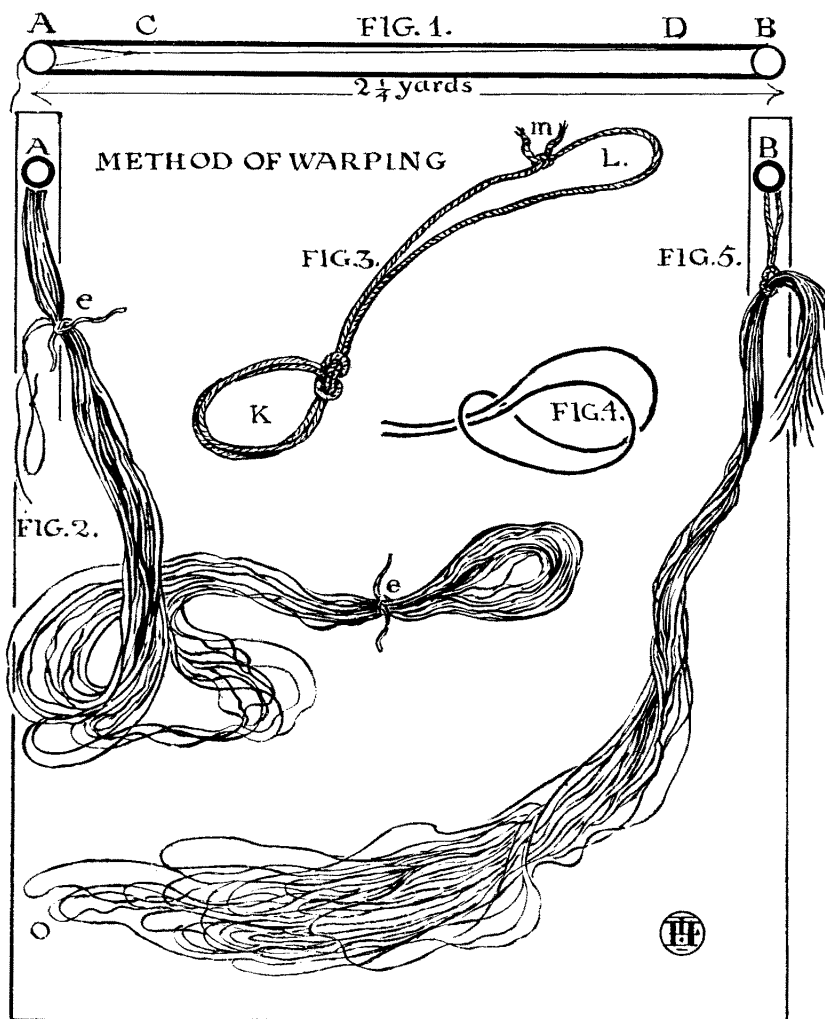
Taking the cross in the warp is the next matter which requires careful attention in order to enable the weaver to make the alternate openings necessary for tabby weaving, of which texture tapestry weaving always consists as already explained.

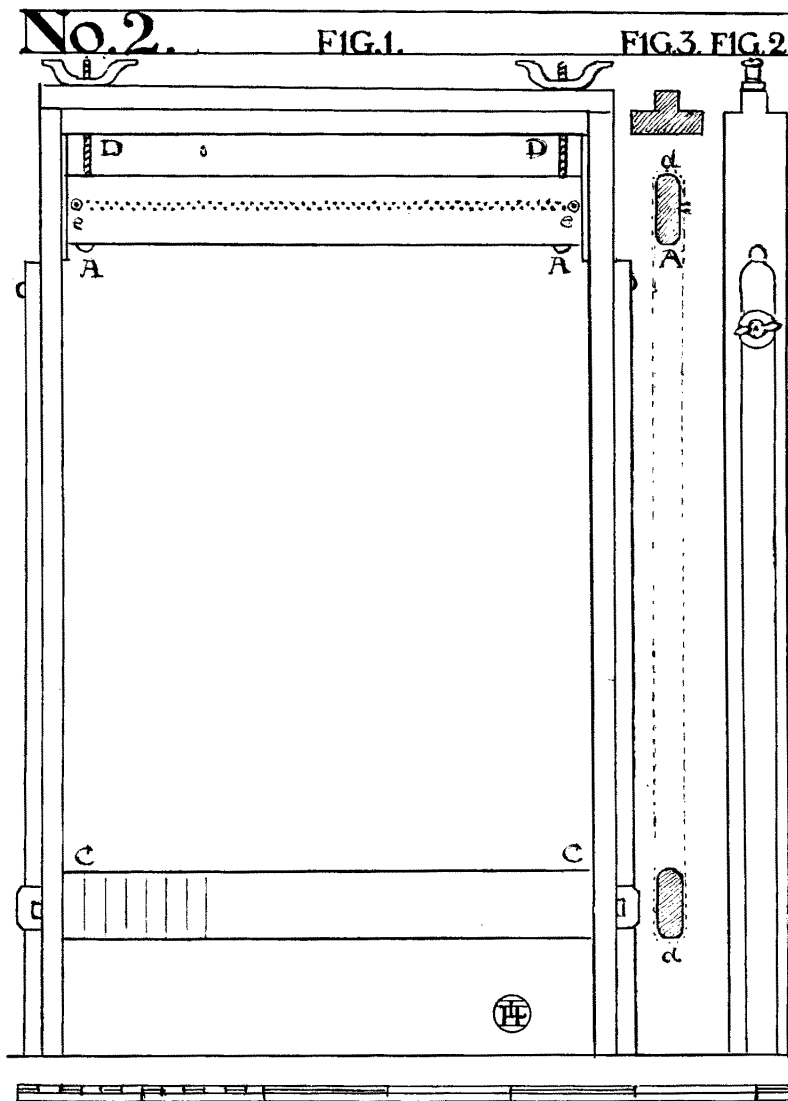
The best implement to use for the purpose of taking the cross is a packing needle about 4 inches long, slightly bent towards the point. It must be threaded with a strong, soft, colored cord, rather more than the width of the loom in length.

An enlarged drawing of a part of the warp will greatly assist in the understanding of this rather difficult process; which also has to be perfectly done, or it is worse than useless; in fact will have to be done over again until it is correct.

The 24 vertical, double lines of the diagram Figure 1 of the illustration No. 3 will be sufficient to represent the twines of the whole warp when stretched out on the

loom. The zigzag row of black dots indicates the wires of the reed driven into the stretcher-bar at the top of the frame between the letters *A* and *A'*. Below each of the letters *AA'*, screw eyes, *ee*, are fixed in the bar, and at letter *A* a strong colored cord, after being tied at one end to the screw eye, and at the other threaded in the eye of the needle, the cord must be carried by the needle over twine 1 and under twine 2, over twine 3 and under twine 4, and so on over and under all the twines alternately, until it reaches the left-hand side of the loom at letter *A'*. There it is drawn straight, but not too tightly, and fastened to the second screw eye *e*. This cord has to remain permanently intersecting the warp until the tapestry panel or carpet is finished. The second colored cord, which has to be twice the length of the first, after being threaded in the needle, must be carried by the needle from the left, letter *A'*, over the first twine, under the second, and so on, exactly in the same manner as the first cord, but over and under alternate twines, until it goes under the first twine at letter *A* on the





right. Instead, however, of being tied close to the screw eyes *ee*, either at the right or left, the long loose ends of the second cord must be tied by their extreme ends to the screw eyes to keep them out of the way for the time being and leave the cord quite loose. The purpose of the second cord is to make an easy opening for the introduction of the pointed rod *CC* into the shed, which is easier to accomplish nearer to the centre of the warp. The rod being ready, the cord must therefore be lowered and the twines lifted and gathered up in convenient groups for passing the pointed end in the same course as the cord, from right to left, until the point emerges on the left-hand side of the warp. The stick and the cord must next be brought up to the position shown in the diagram, the stick be attached by cords to the screw loops *ee* and then the long colored cord, having served its purpose, will be left ready, as depicted in Illustration No. 3, to be untied and drawn out.

doubled and the ends joined as at letter *d*, which makes it into a loop. At Figure 5, the opposite end of the loop *d*, a knot has been tied 4 inches from the end. This so far completes the heald. As soon as a sufficient number of healds exactly alike have been made, they can be attached to the warp twines and hung in their places on the headle-rod *H*, in order as follows: (1) The first twine of warp which we will suppose Figure 2, *aa*, to be, is a backward one, as it goes *behind the pointed rod*, letter *C*, Figure 1, of Illustration No. 3. It is therefore a twine to which a heald is to be attached. The heald prepared as at Figure 5 must be taken to it and the twine brought well forward. (2) The end of the heald, letters *fd*, must be passed behind the warp and brought forward. (3) The loop *fd* must be formed into a snitch, and (4) the end of the long loop *d* passed through it and drawn close, but not so close as to prevent the closed snitch from slipping down the

No. 2. FIG. 1. FIG. 3. FIG. 2.

For the next step in the preparation of the loom, the headle-rod *H* and the brackets *GG* on which it rests must be refixed. The healds, by means of which the twines at the back of the rod *C* are brought forward to make the second opening for the weft, have yet to be made. The number of healds required will be just that of half the number of twines of the whole warp, one heald having to be looped to every alternate twine and to the headle-rod as well: as shown at Illustration No. 3, Figure 2; letters *aa* being part of a warp twine; letter *b* a section of the headle-rod, and *cc* a heald looped around the rod *b* at one end, and at the other end looped around the twine, *aa*.

The headles must be made of quite fine, smooth, strong twine, and must be all made exactly of the same length, so that when a group of them is drawn forward, to form a shed, all the twines of the warp which they govern shall be exactly level and the opening perfect.

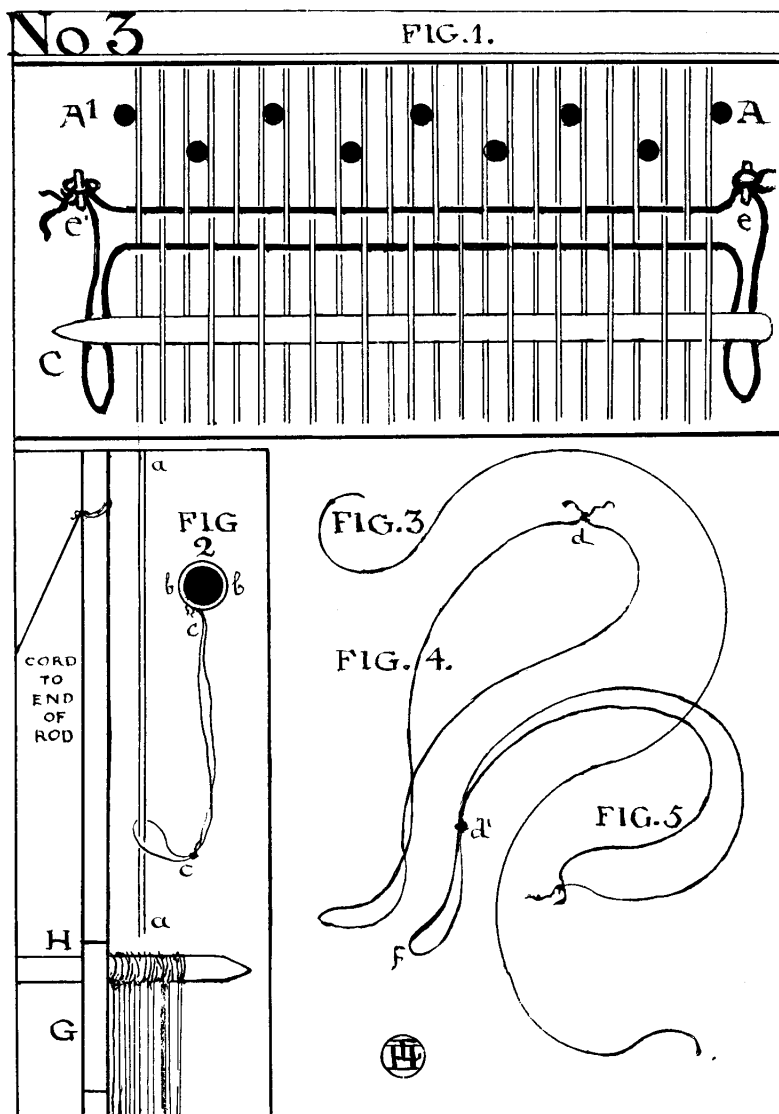
Figures 3, 4 and 5 of Illustration No. 3, which show the making of a heald in its three stages, will require but little description. The length of twine, Figure 3, must be 26 inches, or thereabout, according to the size of the loom and the convenience of the weaver. At Figure 4, the twine has been

double thread of the loop, Figure 5, until it is stopped by the knot *d*. This will enclose the warp twine *aa* in a short loose loop as at *c'd'*, Figure 2, and the long loop will be ready to be joined to the headle-rod as shown at Figure 2, letters *bc*. The headle-rod itself must be temporarily balanced on the left-hand bracket of the loom so that, as the healds are, one after the other, looped on to it, it can be pushed along until all are in their places and the opposite bracket is reached. The rod thus balanced on the bracket in such a manner that it can be pushed gradually along to the right-hand bracket *G* is shown at Figure 6, Illustration No. 3.

The first heald being looped to the first warp twine, a single snitch must be made at *d*, Figure 5, and be put over the rod and pushed along it as far as the bracket *G* will allow. This being

done; passing a *front* twine, the second *back* twine must be brought forward and furnished with its heald, which in turn must be looped by the snitch to the rod. Thus the work of passing a front warp twine, connecting a back one and the headle-rod together must be continued until the rod has reached the right-hand bracket and all the twines which are in front of the cross-rod *C*, Figure 1, Illustration No. 3, are at the front and all those that are at the back, being connected to the headle-rod can be brought forward, singly or in groups at will, by means of the healds in order to form a shed.

The above arrangements all being accomplished and found, on examination, to be correctly done, the loom may be pronounced to be quite ready to receive the foundation laths of the tapestry in the first and second sheds at the bottom of the loom.





No. 229. Tweed Sweater in Glow Crinkle

TWEED SWEATER IN GLOW YARN

No. 229 — Size 16

MATERIALS REQUIRED:

2 balls of Glow Crinkle — dark brown 2222

3 balls of Glow Crinkle — tan 2220

1 pair bone needles No. 4

1 bone crochet hook No. 4

Back

With bone needles No. 4 cast on 75 stitches. K 1 st., P 1 st. across. Repeat this row for four inches using dark yarn.

Drop the dark yarn, with light yarn, knit first 3 sts. increasing 1 st. in each st.; pick up dark yarn and continue ribbing across row to within 3 sts. of end; drop dark yarn and knit 3 sts. increasing 1 st. in each st. At end of rows when dark yarn is dropped, be careful to keep dark yarn on wrong side of sweater.

Row 2: P 6 sts. with light yarn and continue ribbing with dark yarn, P the last 6 sts. with light yarn.

Row 3: Knit 8 sts. with light yarn, work ribbing with dark yarn to within 8 sts. of end of row, knit 8 sts. with light yarn. Repeat 2nd and 3rd rows, working in stockinette stitch (P 1 row, K 1 row) 2 more light sts. each side every row and 4 sts. less in ribbing until there are 2 sts. left in ribbing. K 1 row, P 1 row in light yarn until entire work measures 12 inches.

At each end of needle bind off 3 sts. for underarm. K 1 row, P 1 row decreasing 1 stitch each end of needle every knit row for six times. Continue to K 1 row, P 1 row until work measures 7 inches from where sts. were taken off for underarm. Bind off loosely.

Front of Blouse

Cast on 75 sts. and follow the same directions for back of blouse until you reach the underarm.

Divide the sts. evenly and work 1 side at a time; K 1 row, P 1 row, decreasing 1 st. at arm size every K row for 6 times and decreasing 1 st. at neck side every 4th row.

After working about 16 rows, knit 10 sts., then knit 2 sts. together 5 times and finish the row. This will decrease the number of sts. in 1 row 5 times.

Continue narrowing at neck line until there are 24 sts. on needle. Work to same length as back. Bind off loosely and sew shoulders together.

With dark yarn, crochet single crochet around the neck two or three times.

Sleeve

With No. 4 bone needles cast on 14 sts. Increase 1 st. each end of needle every K and every P row. K 1 row, P 1 row until there are 74 sts. on needle.

Continue with light yarn for 1 inch, K 1 row, P 1 row.

Then knit 36 sts., tie on dark brown yarn. K 1 st., P 1 st. tie on light yarn and continue knitting across row.

Purl back until you reach the dark yarn and then K 1 st., P 1 st.

Pick up light yarn and continue purling across row.

Knit with light yarn to within 2 sts. of dark yarn, pick up dark yarn and do ribbing in dark for 6 sts.

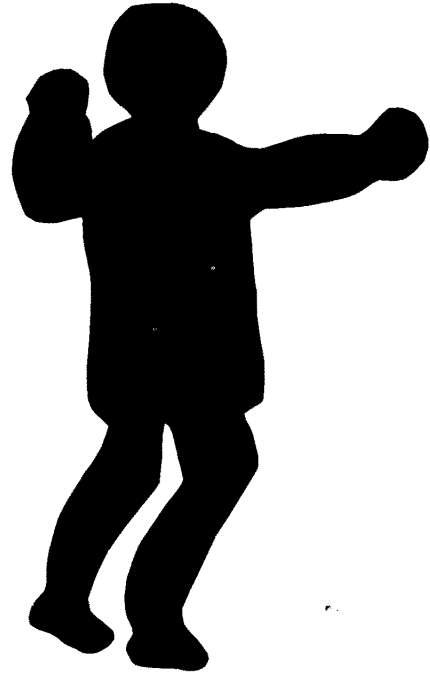
Continue knitting in light yarn. Purl back ribbing the dark.

Knit to within 4 sts. of dark ribbing with light yarn, pick up dark yarn and K 1 st., P 1 st. for 14 sts. and continue across in light yarn. Purl back as before.

Knit 1 more row to within 4 sts. of dark ribbing and pick up dark yarn and continue ribbing in dark for 22 sts. Knit rest of way in light yarn. Purl back as before.

Next row do ribbing in dark all the way across and continue until dark ribbing measures 1½ inches.

Bind off loosely.



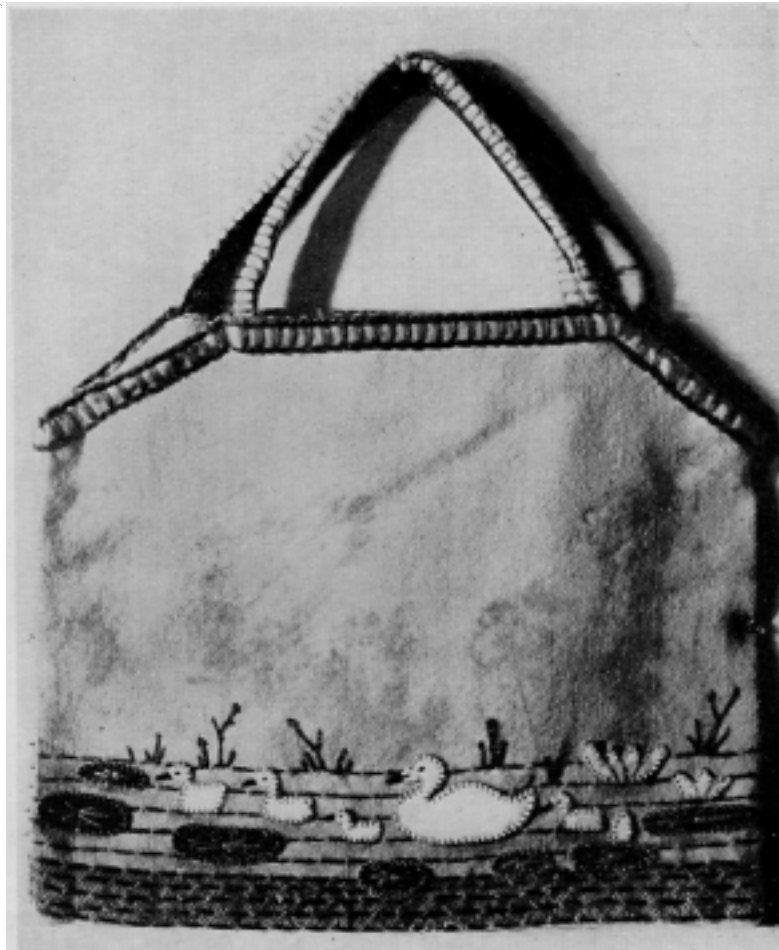
MORE BAGS

By Louise M. Taylor

FASHIONS come and fashions go, but bags go on forever, and their designs are legion; so if one comes across a new decorative idea for them, why so much to the good. Felt may not be absolutely new, but perhaps the use of it, as in No. 1, has not been seen before. The balloon boy and the balloons are cut out and pasted on a background as preferred. The illustration shows monks' cloth of neutral shade, but felt, homespun, or some of the new solid cotton goods would be equally good, if in subdued color so as to show off to best advantage the bright colors of balloons. Arrange the balloons not too closely together, and with colors harmonizing. Then buttonhole stitch round each one, and round the boys, with one thread of six-thread silk, placing stitches closely enough to

prevent the felt edges from rubbing up. Then with a six-thread strand make a long stitch from boy's hand, up to each balloon, holding material very tightly so as to keep an absolutely straight line, and return down this line with small stitches to hold it in place. The ground as will be seen is simply heavy straight parallel stitches in black. This bag was lined with green silk, and stiffened at top with wood slats such as are sold for bag tops, or a talon fastener could be used instead. The handles are thick green cords crocheted or braided and sewed on at convenient distances. The bag measures 12" x 10½". Pattern of boy can be given. It would be found more convenient if work is placed on an embroidery frame, while doing long line stitches.

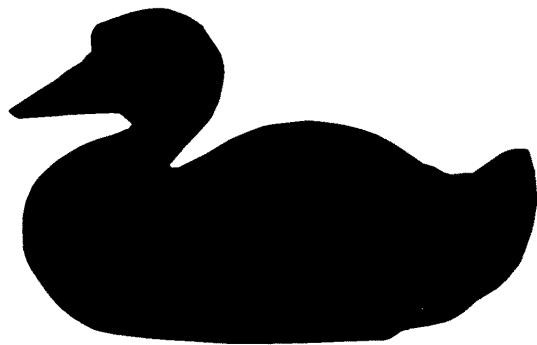
No. 2 also used felt for figures on a background of homespun natural color. (This one happened to have a selvage of brown which suggested darker water in pond.) The background is put on first, using green wax crayon, making effect of distant trees, and covering about one third of material from lower edge, also using green crayon for water. Then place material face down, on ironing board,



put damp cloth over, and iron the two together. This process sets the crayon, the wax which it contains being melted indelibly into the material. Now run in the stitches for the water lines in varied shades of green, using darkest at bottom, and keeping all parallel — the little standing water grasses are also green, or a little brown may be used. The ducks are all of white felt, buttonholed round edges, with fine green wool, their beaks and eyes stitched with black; the water lily is white felt, and its leaves of green felt, all stitched closely, with fine green wool. If the dark effect at bottom (as in illustration) is wished for, and is not attainable in material purchased, it might be imitated or suggested by using brown stitches closely together, mixed with the green, all kept quite parallel. It will give effect of depth to the water. The top of bag is buttonholed coarsely with light green wool, outlined with chain stitch in darker green. The handles are cord covered with homespun, buttonholed with the two shades of green. This bag is lined with natural linen, rather coarse, and edges between ends of handles are stiffened with wood

slats. The whole effect is cool and summery and yet serviceable, and makes a pretty porch work bag.

NOTE: These two designs are quite successful used in a novel way, as in old-time samplers, now so popular, glassed and framed for wall hangings. If this is decided upon, the name of worker and the date should be cross-stitched in below design, preferably in prevailing color of picture, i.e., dark green or black, and the narrow bordered wood frame should be of same color.



HARNESSTAPESTRY

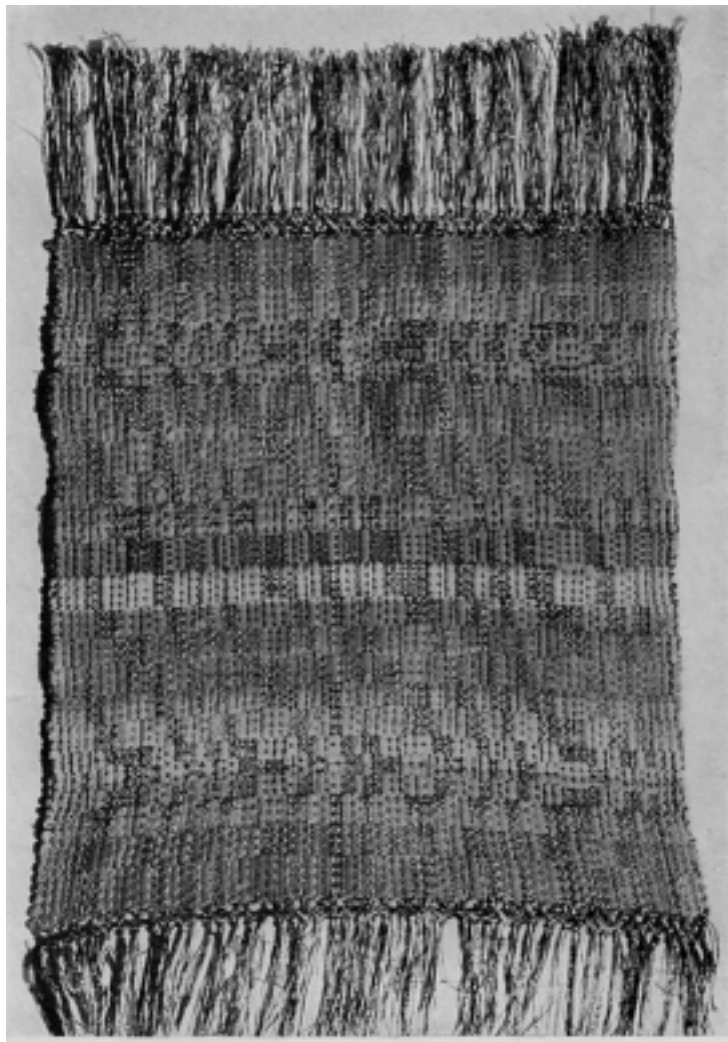
IN THE technical use of the word, tapestry is an ornamental fabric woven with a spindle instead of a shuttle. Such a fabric was once used to cover a council table. Hence comes our phrase, "on the tapis," or up for consideration.

In a looser sense, however, the term means an ornamental hanging. In this day of Modernism, why not a modernistic tapestry?

The accompanying photographs show such hangings woven on a four-harness loom. They have one of the qualities of real tapestries somewhat difficult to achieve with the limitations of harness weaving, that is, variation in color across the web. A shuttle-carried spindle must necessarily go across the whole stretch of the material. This makes it difficult to break up the surface without producing horizontal stripes.

To accomplish this end a threading was used in the technique, called by Mrs. Atwater the crackle weave. This weave is really a twill by blocks, instead of by threads. Its advantage over Colonial overshot weaves is that the blocks may be made as large as desired, as the shuttle is carried always over three threads and under one. With four harnesses to work with, it is thus possible to have four different blocks, three harnesses being depressed and one raised. These blocks overlap each other, just as each shot of twill overlaps the preceding shot.

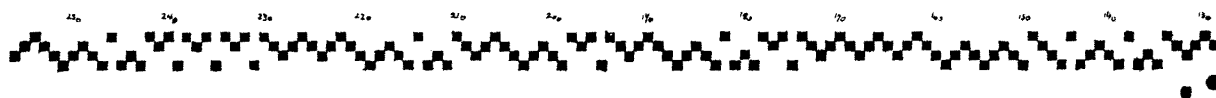
The arrangement here used has no unit of repeat, but varies in size and order of blocks across the entire surface. It is woven, however, in a carefully pre-arranged order, which gives a firm, if not apparent skeleton, upon which to drape its changing colors. The pattern weft used in both these hangings is cut from discarded silk stockings. The shades used were variations from pale tan to deep brown, but no grey. In illustration No. 1 the warp was black silk, about the size of tens twos mercerized,



Tapestry in silk rags and yarn, woven by J. B. Cathcart

set fourteen to the inch. The binder was Bernat's Peasant wool, in jade green and pure orange. Unlike most overshot weaving, the chief interest of the design is in the crossing of warp and binder. The neutral tone of the stocking weft through the pattern sheds becomes the background against which brilliant spots of color stand out.

In illustration No. 2 the warp was made of silk of various colors. Some twenty spools were used as a unit of repeat, and no two alike. Purple, blue, green, gold, brown, maroon, Persian twist, — in short, anything and everything the warp shelves had to offer. The binder was Bernat's silk floss in bitter-



sweet and electric blue, wound double on the shuttle.

The stockings are cut spirally in strips about an inch wide. Cut off the double tops and the feet. Begin at the top and, tapering gradually to the inch width desired, cut round and round. One stocking will make about six yards of weft. A more pleasing gradation of tone is obtained by cutting all the stockings needed and then winding them on the shuttle with reference to tone. Grade the shades, never using two stockings of the same shade in succession. On a hanging twenty inches wide, one stocking will weave about an inch. The tapered ends may be tied together in a square knot. This knot will weave in if a little care is taken to pull the ends out in opposite directions after the weft is laid in the shed.

A word about the management of stocking weft may be helpful. After the shuttle has been passed through the shed, the weft should be stretched slightly against the other hand, which is holding the selvedge threads about which it has just turned, and so held until the shed is closed. The elasticity of the material will then cause the weft to draw in somewhat. It is well to grasp the selvedge just formed and pull it outwards a little, to prevent narrowing the fabric. In weaving, the material should not draw in so that it is more than a few dents less in width than the width in the reed, or selvedge threads will break. Very sheer stockings should not be pulled as tight as heavier ones, or the finished hanging will be narrower at that spot. Frequent measuring of width is desirable to keep the size uniform.

The material is easier to handle if cut, graded, tied together and wound as tightly as possible into hard balls a few days before use. The tension causes the raw edges to curl inside, completely out of sight.

When off the loom, the hanging will be found to have narrowed from twenty inches in the reed to seventeen inches.

To finish, cover with a wet cloth and press.

The texture could be made heavy enough for a rug by using a heavy warp and a heavier binder and cutting the stockings two or two and a half inches wide. In planning color combinations, remember the beauty of the tapestry is in the arrangement

of the color spots where the warp and binder cross.

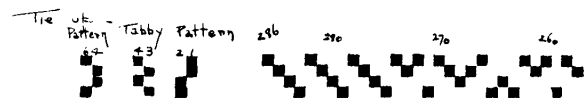
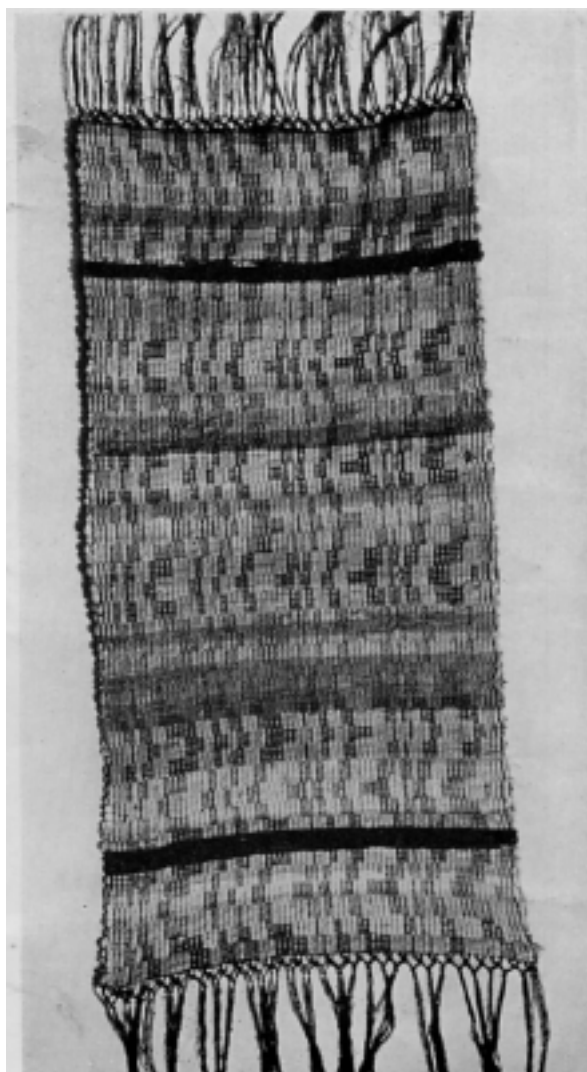
The order of treadling follows:

ILLUSTRATION NO. 1

No. of Picks		No. of Picks	
Treadle	Pattern	Treadle	Pattern
5	6	6	6
1	6	2	6
5	6	5	6
2	4	1	6
6	4	6	6
2	4	2	6

(Continued on page 30)

Tapestry in silk rags and yarn, woven by J. B. Cathcart





No. 232. Lace Dress in Glow Crinkle

LACE DRESS WITH HAT IN GLOW CRINKLE

No. 232 — *One-piece Red Dress* *Lace Every Seven Rows*

SIZE 16-18

MATERIALS REQUIRED:

20 balls Glow Crinkle Bandara red 2218
1 ball brush wool, white

K on 35 sts. on No. 3 bone S. P. needles.

K back, increase next to last st. K back increase next to last st.

K back increase again 38 sts. on needle. K 3 ribs.

(1) K 3, yo. K 1, yo. K 1, K 1, yo. K 1, yo. K 1, K 22, yo. K 1, yo. K 1, K 1, yo. K 1, yo. K 1, K 3.

(2) P back, K first and last 3 sts. increase (pick up front and back of st.) 3rd and 3rd from last st.

(3) K 5, yo. K 1, yo. K 1, K 3, yo. K 1, yo. K 1, K 24, yo. K 1, yo. K 1, K 3, yo. K 1, yo. K 1, K 5.

(4) P back, do not increase 3rd st. K first and last 3 sts., only increase 3rd from last st.

(5) K 7, yo. K 1, yo. K 1, K 5, yo. K 1, yo. K 1, K 26, yo. K 1, yo. K 1, K 5, yo. K 1, yo. K 1, K 7.

(6) Row 2.

(7) K 9, yo. K 1, yo. K 1, K 7, yo. K 1, yo. K 1, K 28, yo. K 1, yo. K 1, K 7, yo. K 1, yo. K 1, K 9.

(8) Row 2.

Continue now on the K rows — K 3, K 2 together, yo. 2 together, yo. until you come to beading st., yo. K 1, yo. K 1, then start 2 together, yo. 2 together, yo. until you come to next beading st., yo. K 1, yo. K 1, then start 2 together, yo. 2 together, yo. until you come to next beading st. Continue until you come to last 3 sts. and K these plain. K 6 rows plain. Then do lace again.

Close neck, on round needle, when knitting when there are 26 ribs down front of neck. Continue with lace st. and increase at sleeves every other row, until there are 70 st. on sleeve. Slip sleeve sts. on thread, K body to measure 7 inches from underarm. K on to No. 13 steel needles (3), K 3, P 3, for 1½ inches, K back on to round needle. Do lace st. every 7th row for 7 inches. Once around needle increase every 10th st. K 10 rows plain. Increase again, K 10 rows. Increase every 10th row until there are 400 sts. and K skirt to measure 27 inches. Bind off and s.c. 2 inch band.

Sleeve

Pick up 2 extra sts. each side of underarm. Slip sleeve sts. on three No. 3 d-P bone needles. K sleeve, doing lace every 7 rows. K sleeve to measure 16 inches. Bind off s.c. 2 inch band.

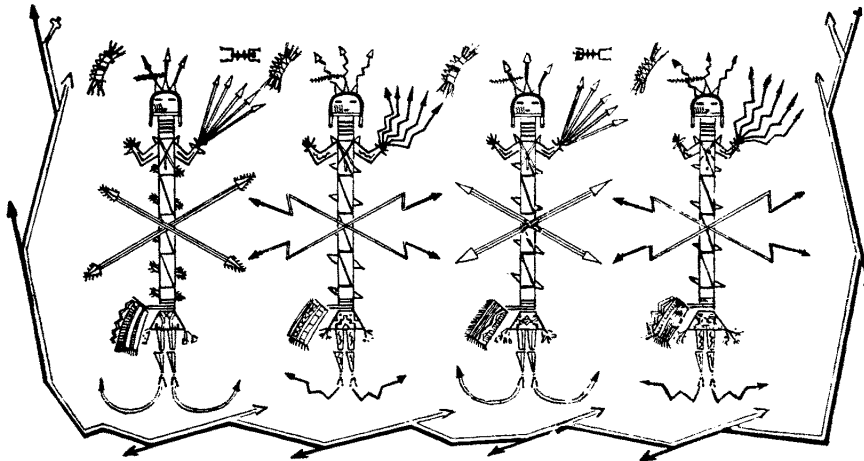
(Continued on page 23)



Hat with Brim in Glow Crinkle

A NOTE ON THE USE OF DESIGN *by the* HANDICRAFTSMAN

By Pauline G. Schindler



Nayenzgani, the Man-Who-Slew-Fear, a sand painting of the Navajos. He is the son of Ttsanatilebi, the omnipotent mother and supreme deity of the Navajo pantheon, who is immortally young. Nayenzgani commands the sun and the lightning. The sand painting shows him in four forms. The males ride on thunderbolts, the females upon barbed rainbows. A boomerang in the form of a stone knife guards each figure at the left. A barbed lightning bolt ties in the picture and guards it from intrusion of evil forces

IN THE decoration of a textile or a surface, there are two possible motives to be discerned. Either the designer has had a general idea transcending words to utter, or he wishes to communicate a specific idea, perhaps mystically, in terms of symbol.

Contemporary design has departed from the symbol, and deals primarily with abstractions. In a great work of architecture, the forms and their relationships are as much an utterance as is a Partita of Bach or a quartet by Mozart. The architectural forms of the ancient Greeks, or of great contemporaries such, for example, as Frank Lloyd Wright in America, Mies van der Rohe in Europe, make a statement whose elements include nobility and a profound sense of dignity in life, as unmistakably as many bad modern works make an utterance of triviality, futility, and emptiness, if they can be said to utter anything at all in the clatter of forms which have not been potent enough to "come alive."

The artist of our time, finding himself urgently moving toward a more and more abstract use of form, has by the same token deserted symbolism in design. We come almost to the point at which we see all design, whether of our period or another, thus abstractly. The original meaning of the ancient patterns fails to register with us, first because we are looking at form and color abstractly; second because we lack knowledge of the traditions and folkways which have given to the decorative work

of ancient and primitive peoples its richness and meaning.

This Oriental rug, for example, is a seething of symbols. We walk blindly over it, deriving only a pleasant blur of soft colors, plus a flattering sense of enhancing our own personal value by stepping upon its costly pile. All that the maker of the rug hoped to communicate to posterity through this sign-language, with its rich vocabulary, — whether his forms had religious, historical, or erotic significance, — falls on deaf ears, or blind eyes, when it reaches us.

The movements of a Chinese dancer, likewise, are almost altogether in terms of a known vocabulary. When the Occidental who has not prepared himself for this intricate spectacle by a study of Chinese dance symbolism, watches such a performance, he receives perhaps as much of it as he would if listening to any foreign language unfamiliar to him, of which only the pleasing and unpleasing combinations of sound and pitch, registered upon his consciousness, and he remained quite unaware of its organization into meaningful words.

All of the design used by the American Indian is to be read as language. The aesthetics of form and color are merely incidental. The marginal design upon basket or bowl is a prayer, a song, an emotional shout, or a message.

And of all design by the Indian, the sand painting of the Navajos is most poignant. Very reluctant have the Navajos been to betray any of its sacred

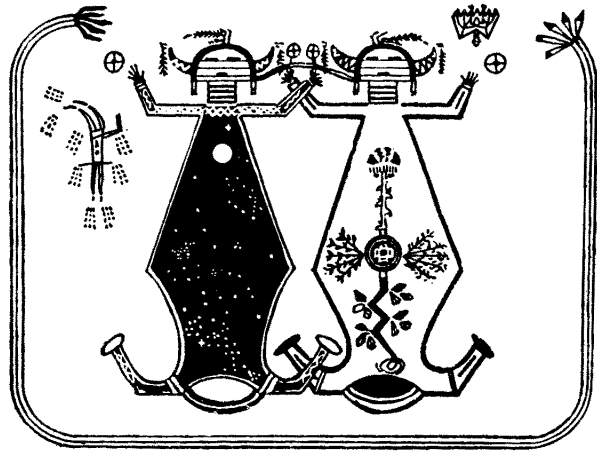
secret to the world. Its knowledge passes from generation to generation only by way of one medicine man to another.

The sand painting is a prayer. It is used in critical times of evil, or death, or to avert catastrophe, and is a part of a ritual taking from one to nine days. At such times there is a separate sand painting for each day; the painting must be completed, with all its intricate technical requirements, between sunrise and sunset, and must then be completely obliterated. The individual for whom the prayer is made is seated upon the sand painting, and the act of obliteration includes a beneficent transferring of the sacred colored sands to his person.

The painting is made upon the ground, and is drawn with the utmost delicacy and accuracy in sands of many colors, finely ground. It is usually "tied in" with a surrounding line, or frame, to keep out evil. Since less evil comes from the east, the open top of a sand painting faces that way. The surrounding line is frequently a protective thunderbolt.

An intense seriousness marks the whole ceremony of the painting. A small technical error may mean death instead of life and well-being for the individual for whose sake it is made. Critical questions in the matter of symbolism and its technique are disputed at length by medicine men brought from long distances to clarify difficult points.

In the painting of *Yadilil Hastgin the Sky Man*, and *Nihosdzan Esdza the Earth Mother*, the rainbow which symbolizes beneficent earth-moisture, ties in the picture. The medicine men place the constellations with great accuracy in the picture of the Sky Man, whose upper figure shows the stars before dawn, while the lower figure shows the stars just after midnight. His outstretched arms carry the Milky Way, his hands tell the white dawn, his feet the afterglow.



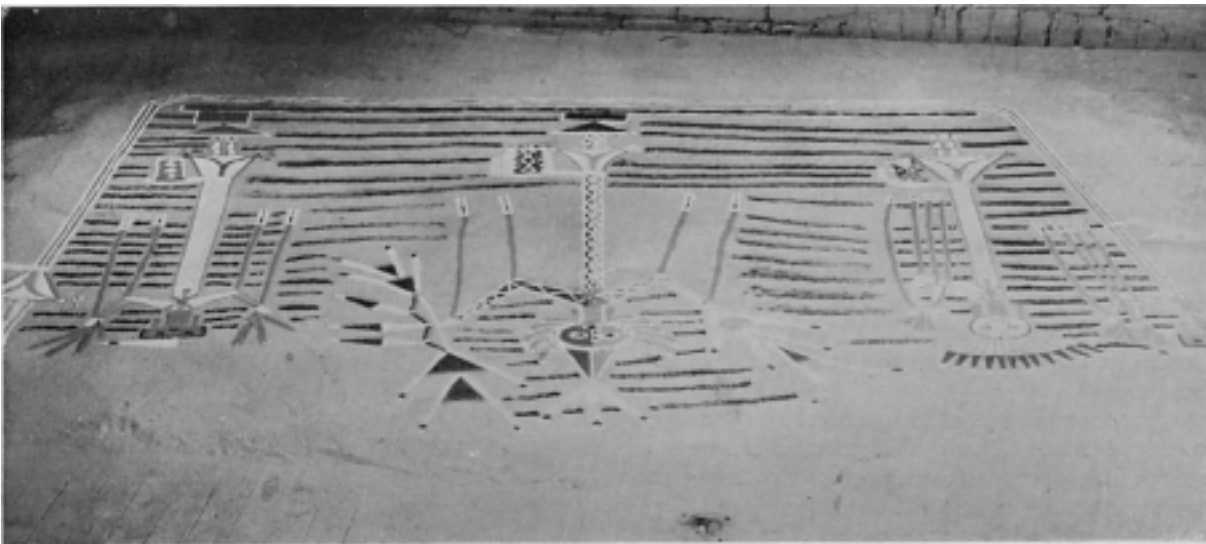
Sacred Navajo painting in sand. Yadilil Hastgin the Sky Man, and Nibostzan Esdza the Earth Mother

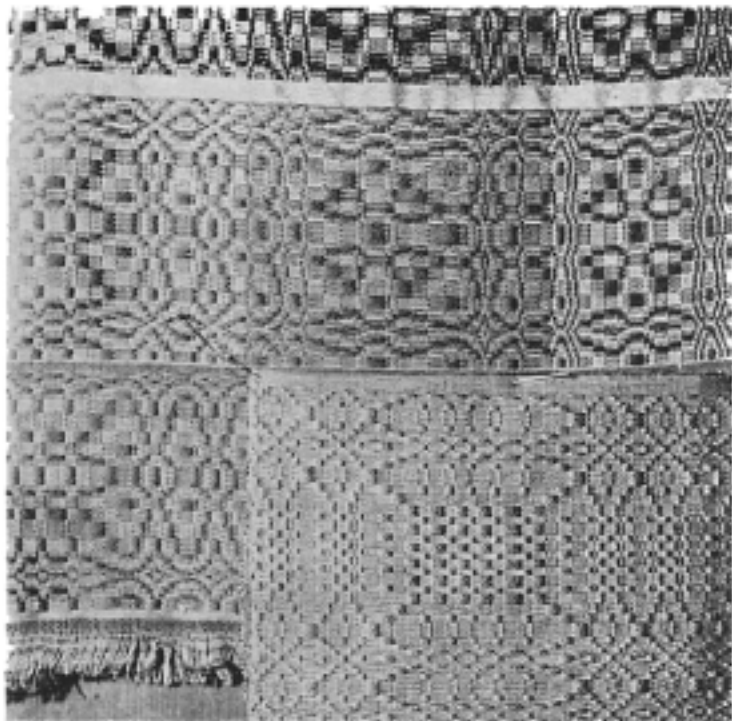
A thread of pollen binds the Earth Mother and the Sky Father to each other. Four sacred plants, — the Bean, Corn, Squash, and Tobacco, — spring fruitful from her body. There is not in all of the design one line or figure which has not its special intent.

The legends by which the Navajos have interpreted their universe serve as dramatic background from which these pictures derive their meaning. The feeling which calls them forth is comparable to that which produced the Madonnas of the early Italian primitives.

For it is out of intense feeling that significant symbolic pattern is made. And it should be only out of intensity that any design is created.

Indian sand painting, courtesy of the Museum of Spanish Arts, Santa Fe, New Mexico





LET'S DESIGN SOME NEW PATTERNS

By Fred L. Copp

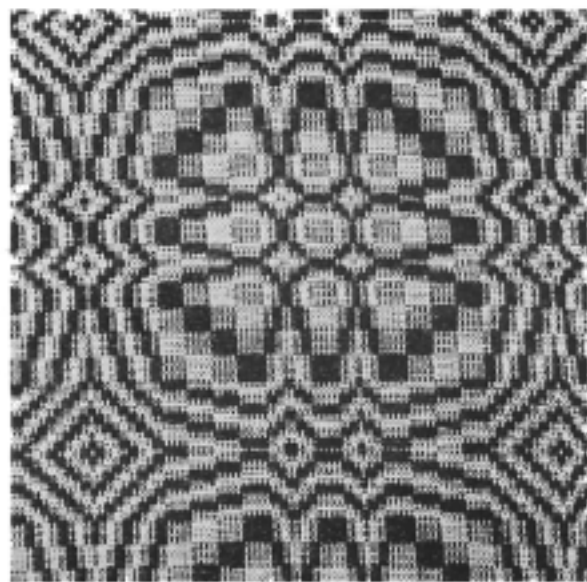
PERHAPS you would like to have some new patterns for your portfolio of samples, yet you have exhausted all the known sources of supply. Why not solve the problem by designing your own drafts? I will give here a simple method which I have often used to design four-harness overshot patterns.

The main idea is to make up a warp of a convenient size, draw in three or four patterns and then weave them in order. Thus in weaving for the first design the other two often show the germ of a new design which can be later evolved into something quite new.

Now about this experimental warp; five yards is not too long, and the width, of course, depends upon the patterns which you decide to use together. It is also a good idea to use the common twill border on one side and on the other your favorite border.

For those who are more experienced, a draft could be adapted from various sources, such as rugs, curtains, crochet patterns, or even from crossword puzzles! If you have one or more of these, now is a good time to use them, if you have not

*Figure 1 (upper left)
Figure 4 (upper right)
Figure 3 (below)*



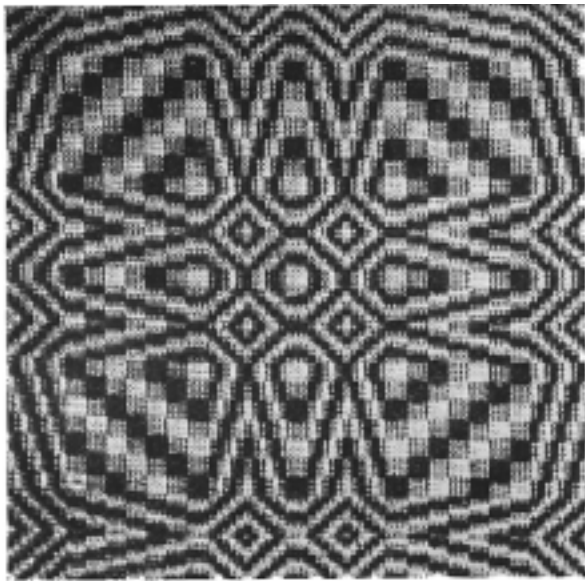


Figure 5 (above)
 Figure 2 (lower left)
 Figure 6 (lower right)

already done so. Try them in combination with a known pattern, or use several for the first experiment.

When you stop to think about it, various combinations will suggest themselves to you, and you don't know what the results will be until you are weaving. Therein lies the thrill of discovery.

In weaving this combination of unrelated patterns, start with the first on the left, and weave "star" fashion or "rose" fashion, as you prefer. I always weave both ways. After you have finished

all the patterns, perhaps a few other methods of treadling can be used with good results. Surprisingly good "accidental" designs are often found in this way, which can be further developed in later warps. Always keep a record of all steps for later reference.

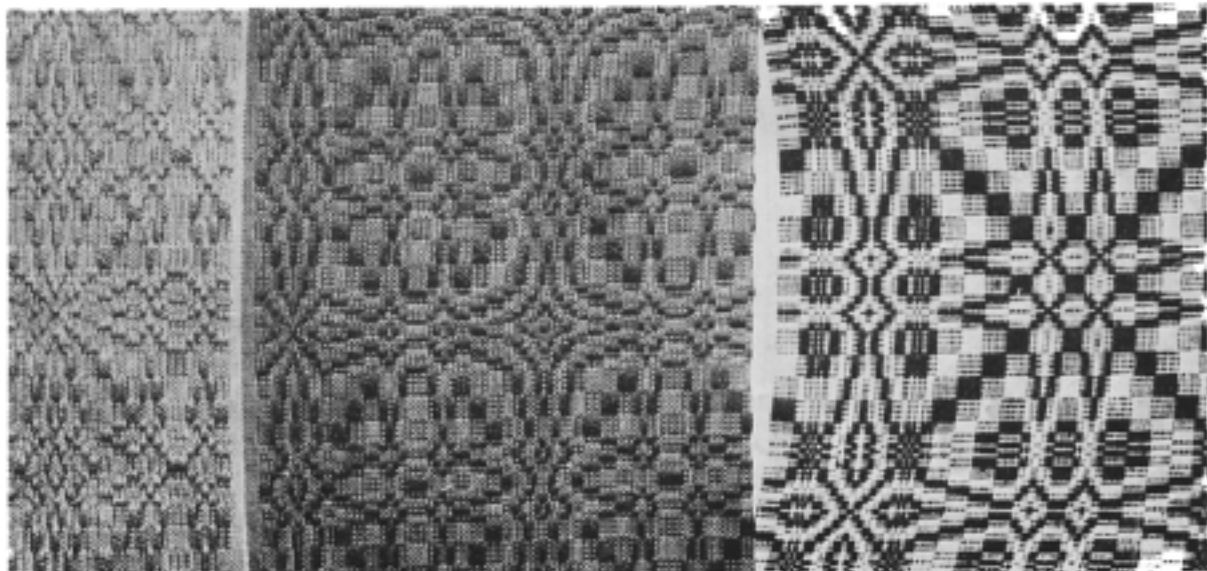
Right here I want to say a few words about colors and yarns. In weaving this experimental warp, use up whatever odds and ends you happen to have on hand. I use a different color for each pattern, and sometimes each pattern has a separate color for its section of the warp. When you have selected a small bit of the weaving to use in a later warp, plan to have the warp long enough, so that you can weave each design, in a number of color combinations. Then, if you want a larger sample for your portfolio, you can select the best of these small blocks for reproduction.

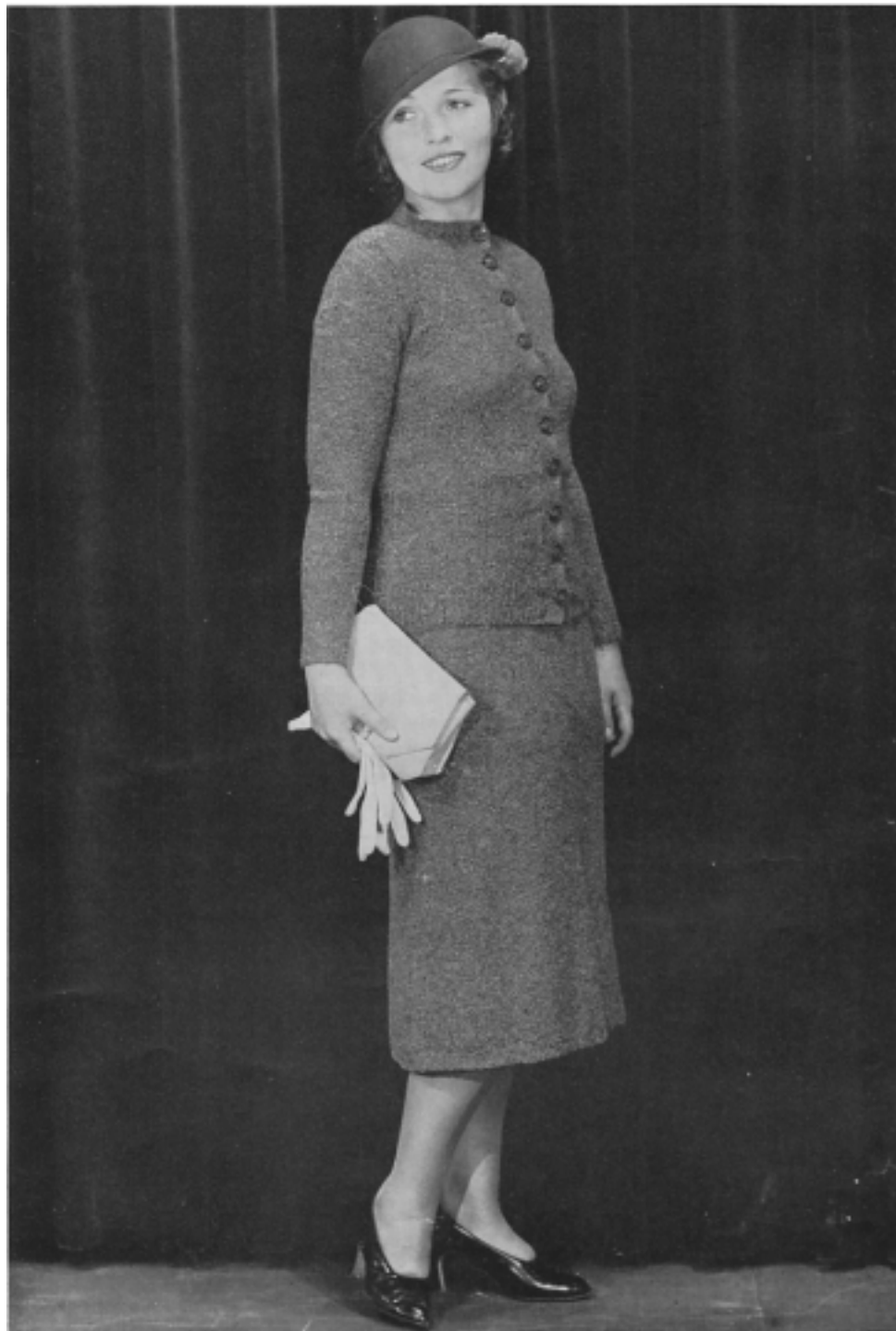
To illustrate this method of designing I will give here the results of one of my own attempts.

Figure 1 shows a part of the original piece of cloth. The patterns used are Big Pine Burr, a variation of Honeysuckle, and a portion of a design seen in a Swedish weaving book. In weaving for the Honeysuckle design, I sow in the center of this section a square block surrounded by four small figures which somewhat resembled butterfly wings, but they were unconnected. In the corresponding section of the Big Pine Burr design there were a similar set of wings, but these were connected vertically, instead of horizontally as they are in nature, by the insect's body.

Right here I cut the finished cloth from the loom, and rethreaded three new variations which I hoped would give me the butterfly design. All were woven

(Continued on page 30)





No. 231. Three-Piece Suit with Cardigan Coat in Glow Crinkle

THREE-PIECE SUIT WITH CARDIGAN COAT IN GLOW CRINKLE

No. 231—*Skirt, Sweater, Coat*

SIZE 16

SKIRT

8 balls *Glow Crinkle in Wine 2219*
1 circular steel needle No. 4 (mill. gauge)
1 bone crochet hook No. 4
25 inches silk elastic $\frac{3}{8}$ inch wide

Cast on 280 sts. for lower edge of skirt. Knit 3 inches. Then decrease by knitting every 27th and 28th sts. together for one round (10 decreases). Continue to decrease 10 times with decreases equal distances apart in one round every 3 inches until there are 5 decrease rounds. Skirt measures now 18 inches. Then decrease 10 times with decreases equal distances apart in one round every 2 inches until there are 5 decrease rounds. After last round of decreasing K 5 rounds. Bind off. Work 5 rounds of single crochet around bottom of skirt. Make a beading at the top of skirt, running an elastic through the required length.

SWEATER

4 balls *Lady Helen in Tan*
1 pair No. 5 needles (mill. gauge)
2 pairs No. $3\frac{1}{2}$ double pointed needles (mill. gauge)

Back

Cast on 84 sts. on No. $3\frac{1}{2}$ needles.

For *Ribbing*, K 1 st., P 1 st., repeat across row. Repeat until there are 30 rows.

Still using No. $3\frac{1}{2}$ needles increase 7 sts. in one row by knitting twice in the first st., twice in the 13th st., then twice in every 14th st. There are now 91 sts. on needle. Change to No. 5 needles and purl across next row.

Work Stockinette Stitch (K 1 row, P 1 row) for 30 rows.

For *Popcorn Stitch Yoke*, (Note: Be sure there are always an uneven number of stitches on needle when working Popcorn Stitch).

1st Row, K 45 sts., P 1 st., K 45 sts.

2nd Row, P 44 sts., K 1 st., P 1 st., K 1 st., P 44 sts.

3rd Row, K 43 sts., P 1 st., K 1 st., P 1 st., K 1 st., P 1 st., K 43 sts.

Continue increasing 2 sts. every row, 1 stitch on each side of Popcorn Stitch Yoke until all 91 sts. are being worked in Popcorn Stitch.

For *Armholes*, Decrease 2 sts. at beginning of every row for 12 rows, thereby decreasing 12 sts. on each side of back. There are now 67 sts. on needle. Continue working Popcorn Stitch until 32 rows have been worked.



No. 231. *Sweater in Lady Helen*

For Shoulders, Bind off 4 sts. at beginning of every row for 16 rows, thereby decreasing 16 sts. on each side of back. Bind off remaining 35 sts. for back of neck.

Front

Cast on 94 sts. on No. 3½ needles.

For Ribbing, Work same as back.

Still using No. 3½ needles increase 7 sts. in one row by knitting twice in the first st., twice in 17th st., twice in 16th st., then knit twice in every 15th st. There are now 101 sts. on needle. Change to No. 5 needles and purl across row.

Work Stockinette Stitch for 25 rows.

For Popcorn Stitch Yoke.

1st Row, P 50 sts., K 1 st., P 50 sts.

2nd Row, K 49 sts., P 1 st., K 1 st., P 1 st., K 49 sts.

3rd Row, P 48 sts., K 1 st., P 1 st., K 1 st., P 1 st., K 1 st., P 48 sts.

Continue increasing same as back until all 101 sts. are being worked in the Popcorn Stitch.

For Armholes, Still working Popcorn Stitch, make armholes same as back.

Work Popcorn Stitch for 26 rows.

For Round Neck, Work Popcorn Stitch for 26 sts., slip on holder, bind off 25 sts., work remaining 26 sts. in Popcorn Stitch. On neck edge of work decrease 10 sts. in 10 rows by decreasing 2 sts. at beginning of each row. When 2 sts. have been decreased, start decreasing for shoulder same as back.

Work other side of front to correspond.

Sleeves

Cast on 11 sts. on No. 5 needles.

Working Popcorn Stitch, increase 2 sts. at beginning of every row for 28 rows, thereby

increasing 28 sts. on each side of sleeve. There are now 67 sts. on needle.

For Popcorn Stitch Point.

1st Row, P 2 sts., work Popcorn Stitch across row, purling last 2 sts.

2nd Row, K 3 sts., work Popcorn Stitch across row, knitting last 3 sts.

Continue decreasing 1 st. on each side of point until point is completed. Change to No. 3½ needles and purl across row, purling last 2 sts. together, thereby making 66 sts. on needle.

Cuffs, K 1 st., P 1 st., repeat across row. Repeat for 22 rows. Bind off loosely. Sew up seams, and press.

For Neck Edge, Using 4 No. 3½ double pointed needles pick up 90 sts. and K 1 st., P 1 st. and repeat around row. Repeat until there are 8 complete rows. Then with a large needle bind off loosely.

CARDIGAN COAT

8 balls Glow Crinkle in Wine 2219

1 pair No. 4 needles (mill. gauge)

1 pair No. 3½ needles (mill. gauge)

10 bone buttons

Back

Cast on 90 sts. on No. 4 needles.

For Ribbing, K 1 st., P 1 st., repeat across row. Repeat for 20 rows.

Work Stockinette Stitch (K 1 row, P 1 row) for 108 rows.

For Armholes, Decrease 2 sts. at beginning of every row for 12 rows, thereby decreasing 12 sts. on each side of back.

Work Stockinette Stitch even for 40 rows.

For Shoulder, Decrease 4 sts. at beginning of every row for 16 rows, thereby decreasing 16 sts. on each side of back. Bind off remaining 34 sts. loosely.

Front

Cast on 46 sts. on No. 4 needles.

For Ribbing, Work same as back.

Work Stockinette Stitch for 108 rows.

For Armholes, Decrease 2 sts. at beginning of every row on armhole edge of work only for 12 rows, thereby decreasing 12 sts. There are now 34 sts. on needle. Work even for 34 rows.

For Neck, Decrease 2 sts. at beginning of every row on neck edge only for 10 rows. Then start decreasing for shoulder same as back on armhole edge only. At the same time continuing to decrease 2 sts. at beginning of every row on neck edge until 18 sts. have been decreased in all on neck edge.

Work other side of front to correspond.

Sleeves

Cast on 10 sts. on No. 4 needles.

Working Stockinette Stitch increase 2 sts. at beginning of each row for 28 rows, thereby increasing 28 sts. on each side of sleeve. There are now 66 sts. on needle.

Lace Dress with Hat in Glow Crinkle

(Continued from page 15)

Collar

Do chain st. as long as scarf length is desired. S.C. around make 4 in. band. Sew on to neck of dress and tie ends in knot in front of waist or any other way desired.

HAT WITH BRIM IN GLOW

No. 2 *crochet book* —

2 balls of glow-red 2218

Chain 3 and fasten, work 8 s.c. in this ring picking up only inside loop of each st. in previous row. Work 2 s.c. in each st. Work next 3 rows with 2 s.c. in 1st, 1 s.c. in next st.

Decrease 2 sts. every 8th row, 13 times, thereby decreasing 13 sts. on each side of sleeve. Work even until sleeve measures 20½ inches. There are now 40 sts. on needle.

Cuff, Change to No. 3½ needles and K 1 st., P 1 st., repeat across row. Repeat until there are 20 rows. Bind off. Sew up seams.

Neck Band

Using No. 4 needles, pick up 88 sts. around neck. K 1 st., P 1 st., repeat across row. Repeat until there are 8 rows. Bind off loosely.

Bands for Edges of Front

Cast on 11 sts. on No. 3½ needles.

Work Popcorn Stitch (K 1 st., P 1 st.) for 22½ inches. Bind off.

Work second band to correspond for other side of front. Form first buttonhole 1½ inches from end by binding off 3 sts. in center of band. Next row cast on 3 sts. Work 1 buttonhole every 2¼ inches ending with last buttonhole ¾ inch from end of band, making 10 buttonholes in all. Sew bands to front edges of sweater and sew on 10 buttons.

Next row 2 s.c. in each st. Work next 2 rows plain. 2 s.c. in every 3rd st. next row. Work next row plain. On next row increase every 3rd st. Increase every other row until work measures 7 inches in diameter. Decrease every 3rd st. on next row. Crochet 1 row plain. Decrease again. Continue to decrease until there is the desired headsize. Crochet about 14 rows plain until hat fits head. Once around hat increase every other st. Crochet plain until brim is 2 inches wide. Use medium weight hat wire and crochet in around edge of brim. Turn up in back where wires join and fasten to crown.

Bow

Crochet chain 36 inches long. Crochet round and round until work measures 1½ inches wide. Tie in flat bow and sew on hat.

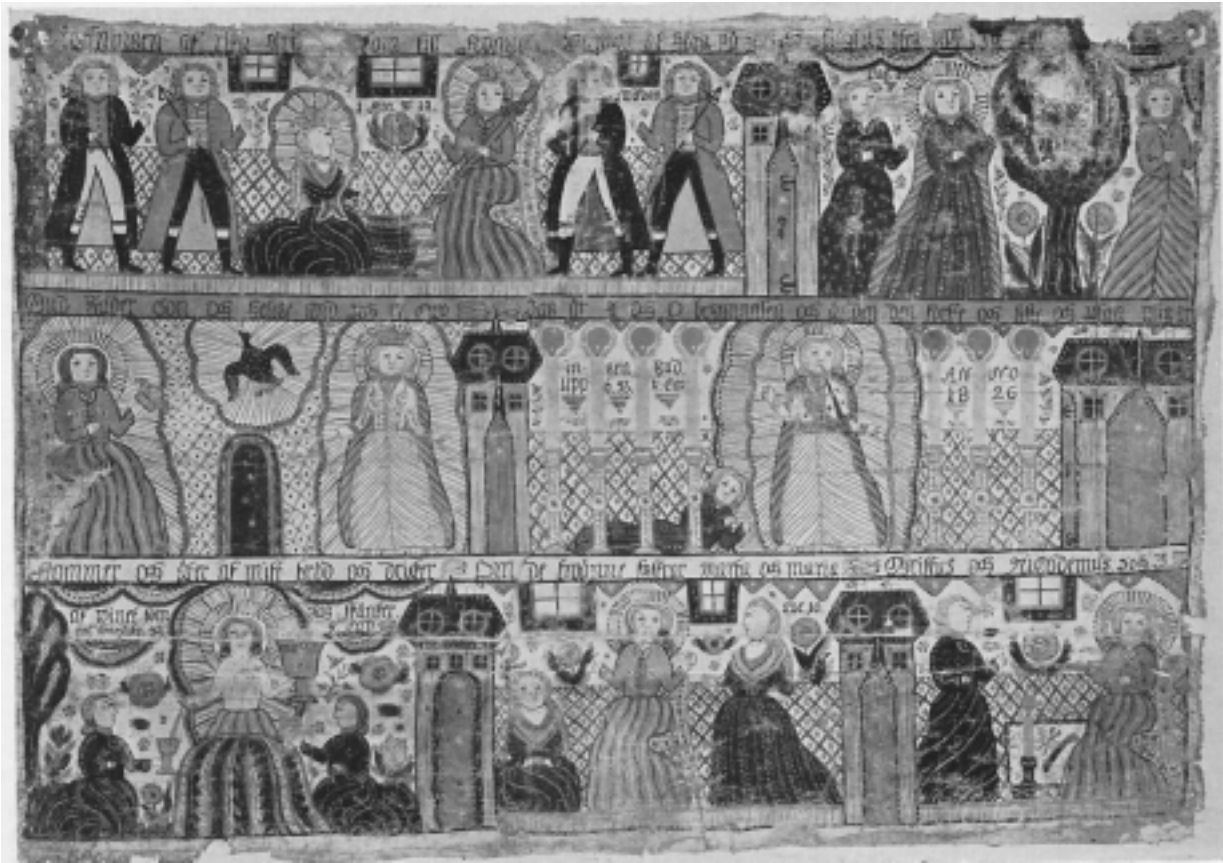


Courtesy The Art Institute of Chicago

(Above) Swedish Wall Decoration — "Jonah Preaching to the People of Nineveh." Dated 1851. Signed "A.O.S." From Florence D. Bartlett collection. (Below) Swedish Wall Decoration — "The Children of Israel Dancing before the Image of the Golden Calf." Dated 1808. From Florence D. Bartlett collection

Courtesy The Art Institute of Chicago





Courtesy The Art Institute of Chicago

Swedish Wall Decoration — "The Queen of Sheba Listening to the Wisdom of King Solomon." From Florence D. Bartlett collection

IN THIS complex civilization of ours, where art conceptions are sophisticated, primitive art forms by contrast have an unusual attraction. We smile at the imperfect execution, we chuckle at the naïve conceptions, but at the same time they compel our attention. Swedish wall hangings, a phase of art which has been practised in Sweden since the fifteenth century, come within this primitive classification, although these same wall hangings were in favor so recently as the nineteenth century.

On festive occasions, every member of the family was an artist whose work was put on exhibition for all the world to praise and admire, and the walls of the peasant cottage, and sometimes the ceilings, were then covered with these painted canvases. Because they loved people, their most popular subjects were people, and because they were religious in nature their people were most frequently Biblical characters, although worldly subjects, allegories

A NEW CANVAS TO PAINT

By Marie Didelot

dealing with the church, historical episodes, as well as floral and bird studies, were also depicted. Removed from their natural environment, these hangings are still interesting. Their decorative quality has lost none of its charm, while the naïve and unconscious humor of the peasant artist gives them a quality of freshness which is absolutely irresistible. While to the modern mind, the conceptions are humorous and unconventional, there was no attempt at humor on the part of the artist. The Children of Israel are dressed in the costumes of the Swedish peasant, Joseph as governor of Egypt has a three-cornered red hat, and he smokes a meerschaum pipe, while Herod, at his palace door, is clad in jackboots, tight breeches, and a long-tailed coat.

A child might have executed some of these paintings. The characters take on the angular outlines common among untrained artists. A circle, with dots in it for eyes, becomes a face, a small line represents a mouth, bushes grow into ornate, colorful trees that are taller than large houses, entire sides are removed from houses so that activities of the people within can be revealed. It is a poster art developed by vivid imaginations in brilliant colors, but there is a sincerity about it that wins the admiration and respect of art critics. Now the peasant has destroyed his wall hangings as something beneath the dignity of his household, but the world at large has discovered that these same hangings are art treasures of merit. Even in modern America there is a place for this quaint art, and since the skill is easily developed, and the technique of the peasant art is easy to follow, it can form the basis for numerous handicraft projects. While it is a new art in this country because the authorities in Stockholm have been adamant in their refusal to allow any

Swedish Wall Decoration — "Jesus' Entry into the City of Jerusalem." From Florence D. Bartlett collection

exportation of peasant art, the only collection of any size being a gift to the Art Institute of Chicago from Florence Dibell Bartlett after the authorities in Sweden had given special permission, it is easily imitated.

When during the course of the nineteenth century, the wall hangings were produced in large numbers, the peasant artists began to use paper instead of linen which had been in vogue for many centuries. A coat of white paint is put on the background of the cloth or paper, while bright reds, blues, greens and yellows are painted on in bold strokes over the outlines of the design which have been lightly penciled or traced in some way over the material. Burlap, canvas, or coarse linen can be used, although the modern beginner who desires to reproduce a wall hanging of this kind is wise to make his first one on some sort of heavy, coarse paper which absorbs paints without smearing.

If the technique is varied, while at the same time retaining the conception of the figures on the
(Continued on page 31)

Courtesy The Art Institute of Chicago



SPANISH STITCHES

By *Mary Louise Foster*

IN THE long, slow evolution of civilization, the record written on vellum, or printed on paper, gives us only facts, or points-of-view, of comparatively recent date. Before either of these forms existed, man painted in outline the crude pictures of animals on the walls of his cave, wonderfully vivid in their simple lines, yet revealing to us the kind of animal whose habitat was in that region. These records are found in the caves of Altamira in Spain, and in the southern part of France. They fill us with admiration for that primitive man, who had so great an interest in the animal life about him that he strove to reproduce it. Then, there are the stories chiselled upon the pyramids and obelisks in Egypt. They tell us of their emperors, their dynasties, and their wars. Very interesting and illuminating concerning certain events of importance to the country, perhaps, but omitting records of the social conditions, of the influence of new racial contacts, and of the industrial life of the community. For such facts we must turn to other forms of record, quite as enduring as the chiselled stone or the written word. The embroidered cloth, the woven rug, the delicate lace tell their story vividly and truly of that remote past. They are the silent witnesses of the subtle influence of race upon race, of nation upon nation, of international relations, and of the fine imaginative quality, which necessity develops.

These evidences of the daily life of men and women of the long, long ago tell a fascinating story. From the stone arrowheads, which from time to time we dig up in the woods and fields about us, we can picture to ourselves how the Red Man hunted before our advent. And so, likewise, from scraps of linen and cotton and pottery, which have been preserved by chance in marriage-chests, in tombs, or temples, we can learn something about the domestic arts and crafts. By fitting together these scraps, as one fits in the bits of a jigsaw puzzle, one gets finally a restoration of the work, centuries old, worn, and perhaps dirty, but, nevertheless, a true example of an ancient craft. And, if one compares a similarly restored piece from some other country, one may perhaps be able to reconstruct evidence of international communication, otherwise obscure.

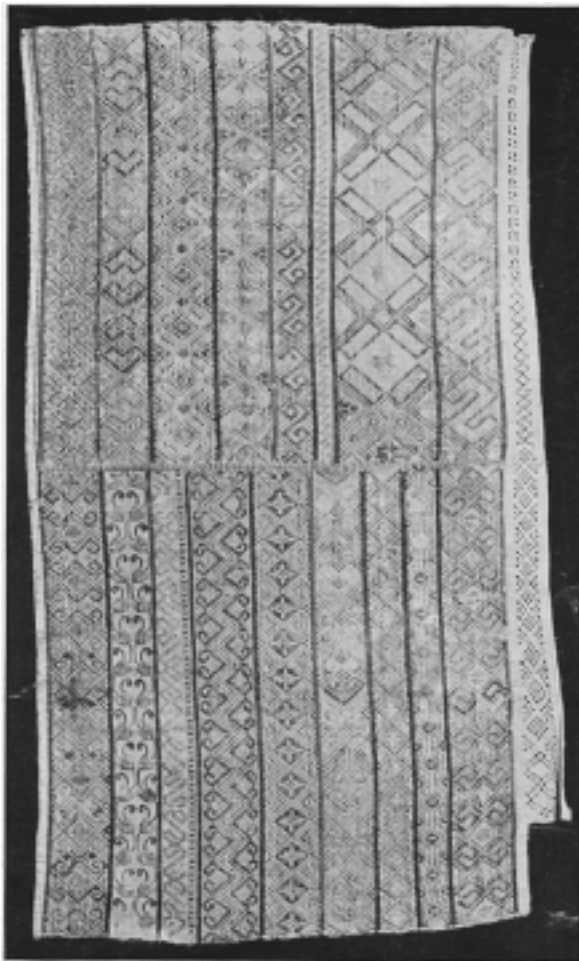
A personal experience will illustrate my meaning. I was sitting by chance at a luncheon next to a medical missionary, who had returned to this country after many years of service in India. I was wearing a lace scarf recently made in Granada after

a pattern inherited from the time when the Moors had their splendid capital in that place. The design showed clearly on the blue background of my dress. She looked closely at the scarf, asked me where I got it and then said: "I have the duplicate of it. I will show it to you later. Mine was made for a wedding gift for me by the young girls in the village in India where I lived for years." And later she showed me her scarf. The net, the design, the needlework, all were the same! How came it to pass that the same pattern was in use in regions so far removed? It seems clear that the Arabs, when they came to Spain, brought with them the art of lace making, which they themselves had received from India and Persia.

A rich civilization was brought to Spain by the Moors. By irrigation they converted the arid waste of Estremadura, a province in western Spain, into highly productive flax fields. The spinning and weaving of the flax became a domestic industry, yielding not only enough linen of all grades for home consumption, but enough also for export. Today very few hand looms are still in use. The workers are old and feeble and not long for this world. With their death will cease this time-honored craft. Wheat is now the chief agricultural product of Estremadura, but for the most part the whole territory is given over to the huge flocks of sheep which find winter pasturage there.



Native costumes of Lagartera



A similar story can be told of Andalusia, that was the very centre of Moorish dominion. Under their initiative the silkworm culture was very extensive, and unsurpassed silk and velvet were made. These stuffs were eagerly sought by royalty and nobility for their own splendid garments and for the rich caparisoning of their horses. Cotton, also, known today by the Arabic word, "algodón," was extensively cultivated and woven into cloth. Now, none of these industries exists. Only the embroidered treasures of State and Church reveal the excellence of that handiwork and the beauty and decorative quality of the needlework.

The Arabs, although they appropriated freely from their Persian and Byzantine predecessors, did, however, possess their own individual characteristics, which developed rapidly under the favorable opportunities in Spain. Their special type of decoration was the rich combination of lines consisting of geometrical figures interlaced and spreading over the surface. It produced a highly decorative effect. The Moorish women, during the long hours of their harem life, made use of the same designs for their needlework. And the Spanish girl carried on both the art and the craft, for she was taught that she was ready to marry when she knew her catechism and her stitches. "Writers of histories make mention that, in old time, there was wont in Spain, great wagers to be laid, who would spin or weave most, and times were appointed to bring forth their work to shew it and give judgment of it. And great honor and praise was given unto them that labored most diligently." * While probably these contests no longer exist, it is true that in the villages off the main-traveled road, much time is spent on embroidery. The rolls of homespun are being taken out of the family chests and the old designs copied. The finished table scarf or cushion cover is then brought to Madrid or other large town or city by women dressed in the native costume, who give an accent of picturesqueness to the transaction. In these embroideries black, a favorite color with the Arabs, is the prevailing color. Red and blue are occasionally combined, as well as blue and raw sienna.

Figure 1 illustrates a sampler and shows what stitches the Spanish girl was taught. It is very old

* Vives' Instruction of a Woman, Court of Queen Catherine. "Vives and the Renaissance Education of Women," Foster Watson, N. Y., 1912.

Figure 1 — Spanish Sampler

Figure 2 — Camels Hair Rug

Figure 4 — "Laid" Stitch

and worn and faded, but still shows vividly the type of stitch and of decoration in use. The former is what is called "laid" work, such that the same design appears on the reverse side of the cloth. A slight variation, and one gets what looks like a loop, but which is not actually. It recalls the Chinese type of embroidery. The colors in the sampler are red and blue with a very little green in some of the forms; the thread is fine; hence the lacy effect of the decoration.

Even in rugs the black and white effect is sought after. Figure 2 illustrates a modern camel's-hair rug. A form of popular decoration, copied from architectural motifs, may be seen in the wide white band, and again as a part of the central portion. It is called "the pinnacle," and is very conspicuous on Moorish buildings. A variety in size of thread produces the wavy lines. Worked in over the black and white, one often sees brilliant colors, reproducing the oriental rug in appearance.

A further development of the "laid" stitch, universally called the "Spanish stitch," is produced by the use of a heavy worsted. Black is the color invariably used. Figures 3, 4 and 5 illustrate this stitch. The design here, too, is accurately repeated on the reverse side; in fact the upper part of the scarf (Fig. 3) has been folded over so that it shows the reverse side. The design is the same on the wrong side. Occasional knots differentiate the two sides. The introduction of the strange animal-form indicates Persian influence, while the shield, placed between the two animals, connects the design with some Spanish family. Perhaps the family was in fact a "mozarabe" family, i.e. a Christian family living under the dominion of the Moors but preserving its own laws and customs. A similar treatment appears in Figure 4.

In Figures 5 and 6 we have the introduction of flower forms. These no more than the animal forms have resemblance to any product on sea or land, but reveal the exuberance of the Moorish imagination. The design, in greater simplicity, came from Persian and Byzantine sources. Figure 6 was originally a sleeve made for the fiesta frock of a girl of Toledo. It had a cuff heavily embroidered in black.

Drawn work, known as "deshilado," is used on linen. An illustration of this type is shown on the edge of the sampler, Figure 1. Appliqué was another style used especially on the altar frontals, of



Figure 3 — "Laid" Stitch

Figure 5 — "Laid" Stitch

Figure 6 — Flower Forms

which there is a magnificent collection in the monastery of Guadalupe.

Queen Isabella, much as she hated the Moors and whose banishment from Spain she accomplished, had the same love of embroidery as her foes. Her recreation from the hardships of camp and heavy governmental duties was embroidery, enriched with gold and silver thread, for the altars of the cathedrals. But the decorative arts were not Isabella's only preoccupation. She made her husband's shirts, of which we have lists telling that they were worked in the "Spanish stitch" in black and gold, or even in black alone.

The daughters of Isabella were accomplished needlewomen. Catherine of Aragon introduced the "Spanish stitch" to the English Court, and in the difficult years with Henry VIII found solace for her lonely hours in embroidery. Mary was taught this needlecraft, and during her reign she preserved the traditions of her mother and grandmother. In the Victoria and Albert Museum is a jacket-tunic said to have belonged to Queen Elizabeth. It is of linen worked entirely with black silk with the characteristic floral designs of the period.



Figure 8

Within recent years lovers of these passing arts and crafts have established the Museo de Artes Industriales in Madrid where they are rescuing these works from destruction. The copying of the motifs is encouraged. One of the recently revived designs is shown in Figure 8, the double-headed eagle of Charles V. And so this ancient art of needlework is being preserved in various ways.

Harness Tapestry

(Continued from page 13)

5	6	Orange	5	4	Green
1	6	Orange	1	4	Green
6	6	Orange	5	4	Green
2	6	Orange			
			2	6	Orange
5	6	Green	6	6	Orange
1	6	Green	2	6	Orange

ILLUSTRATION No. 2

No. of Treadle	Picks	Pattern	Weft	Binder	No. of Treadle	Picks	Pattern	Weft	Binder
5	6			Bitter-sweet	2	6			Electric blue
1	6			Bitter-sweet	6	6			Electric blue
5	6			Bitter-sweet	2	6			Electric blue

Repeat in the same order, ending with the bitter-sweet.

Let's Design Some New Patterns

(Continued from page 19)

"rose" fashion, except the last, which was woven "star" fashion. These results are shown in Figure 2.

Again the cloth was cut from the loom and, using a new warp, I drew in an enlarged version of the last experiment, which is shown in Figure 3.

In Figure 4 we have a similar design, except that now the bold diagonal line of blocks of the figure in the center of the cloth has been further enlarged, so

that now there are six blocks in line, and the center also has been changed. Yet I was not satisfied, because the four small diamonds in the central position were not connected on all sides as I wished them to be. However this same design woven "star" fashion, as shown in the lower part of Figure 4, is more pleasing than when woven "rose" fashion.

Figure 5 shows the design still further enlarged. With seven blocks on the outer diagonal, the design has now grown smaller wings inside the large wings. They also resemble "eyes" on the wings of the wild silk moths. The four diamonds in the center are now connected on all four sides. We now have a pattern suitable for coverlets, but probably for little else unless woven in fine silks. If you turn the page around so that you look at the picture from the corner, the design seems to be entirely different, a somewhat elaborated maltese cross.

Figure 6 shows another alteration of this family of designs, and this is woven "star" fashion. Here the double diamond design between the larger central figures has been reduced and reversed. Also, a small block or "table" figure has been inserted between the two parts of the design. We now have a large composite figure, made up of three distinct elements, or three smaller patterns. Many of the old Colonial drafts were composite designs, and I believe that it was in this way that many of the old weavers composed their own patterns.

For many people, these old Colonial drafts will never cease to be fascinating; but with all our improvements on the heavy, clumsy looms of Colonial

days, I see no reason why we of today should blindly accept the older drafts and stop right there. Those old master weavers did not accept everything without stopping to adapt and experiment with them. Why should we? Once we train ourselves to adapt the old patterns to our new uses, and are able to design new patterns for ourselves, then hand weaving will be an expression of our own age and not merely a dead art that has been temporarily revived.

A New Canvas to Paint

(Continued from page 26)

Swedish wall hangings, the application of this art is made more extensive. It may be used to decorate glass, it may be applied in coloring paper which is used to cover boxes of one kind or another, or it may be used for a border on scarves and towels. Because of the naïve conceptions, this form of art is one which appeals to children as well as adults regardless of the adaptation, or the purpose to which the finished piece will be put.

Painting on glass is one of the simplest forms, because it involves working with small units. For this particular type of decorative work, it is necessary to use a flat piece of glass, a plate or a flower bowl, for example, and in most cases uncolored glass of this kind can be purchased for a few cents. Usually the outer circle, which is about three inches wide, is the part on which a design is placed. The craftsman cuts a circle from a sheet of white paper the size of the dish upon which he is working, and marks off on it the part the same size as that of the glass which he expects to decorate. The design is drawn and worked out with crayon colors on this plain white piece of paper. One of the favorite themes among the peasant workmen were the five wise virgins and the five foolish virgins, a motif that will work out well for a border of the type required on the glass. The figures are alike, but individual differences, worked out by varying the color scheme on the costumes, provide contrast. When the design on paper is completed, it is pasted or clipped on the inside of the dish, and the work-

man reproduces the colors on the outside of the bowl with enamel paint. After the design is finished, the inside paper can be washed off, or preserved for another time.

For those who desire to work on a smaller scale than that which is necessary for the wall hangings, small designs can be worked out on paper which will be used to cover small boxes. Perhaps the most satisfactory arrangement would be to work out a design on the top cover, and allow the rest of the box to be a plain color.

When the design is on scarves, towels, table runners, curtains, or bags, the most satisfactory technique is the wax crayon color in designs on fabric, because articles prepared with this method can be laundered easily and safely, and, if they are ironed on the wrong side while they are damp, the color is not injured. The materials which are needed are only a pencil, paper, crayons, and a piece of fabric, the material ranging from unbleached cotton and canvas cloth to linen and pongee, depending entirely upon the use to which the article is to be put.

While it was the aim of the Swedish peasant to tell a story, to depict some scene with which he was familiar, an ideal which can be still faithfully followed in painting the wall hangings, it is wise to simplify the motif to a single figure which can be reproduced in a border repeat pattern when the crayon technique is used. The Queen of Sheba, or King Solomon, Jonah, or the Children of Israel are popular characters. The floral patterns are especially desirable. The minute details of the wall hangings cannot be reproduced with the crayons, but the suggestions of the peasant art can be used in subtle ways. The crayon method has been explained in many different types of publications.

For a craftsman who has had experience with crayon work, numerous adaptations of the method suggest themselves, although for the novice the simplest method is undoubtedly that of painting the design upon cloth or paper. The painted glass is also an easy technique. While this art form, like many others, must be used only moderately, it can add interest and color to dark corners.

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