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APRIL 1933

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The HANDICRAFTER

April 1933

Volume IV, Number 4

Published four times a year in January, April, July and October by Emile Bernat & Sons Co., Publication Office, 10 Ferry St., Concord, N. H., Editorial Office, 89 Bickford St., Jamaica Plain, Massachusetts. Printed in U. S. A. Material in this magazine is available for reprinting only on expressed permission of the publishers. Entered as second-class matter, August 1, 1931 at the Post Office at Concord, N. H., under the Act of March 3, 1879.

C O N T E N T S

Editorial	2
Miniature Patterns for Handweaving <i>Josephine E. Estes</i>	3
1932 Weaving Institute at Penland <i>Bonnie Willis Ford</i>	9
To Decorate a Box with Stamped Gesso <i>C. M. Taber</i>	12
The Loom Goes to High School <i>Hildreth Mayer Boyle</i>	14
Adventures with Fabric Spun <i>Roger Millen</i>	16
Bind Your Own Books <i>Mrs. W. A. Hayes</i>	17
"Sweetly Pretty" <i>Ethel Davenport</i>	18
Raffia Craft <i>Adele Wyman</i>	20
New Chapters in the History of the Loom <i>Pauline G. Schindler</i>	23
Square Neck Dress with Puff Sleeve in Boucle	25
Sweater Suit in Glow Crinkle	27

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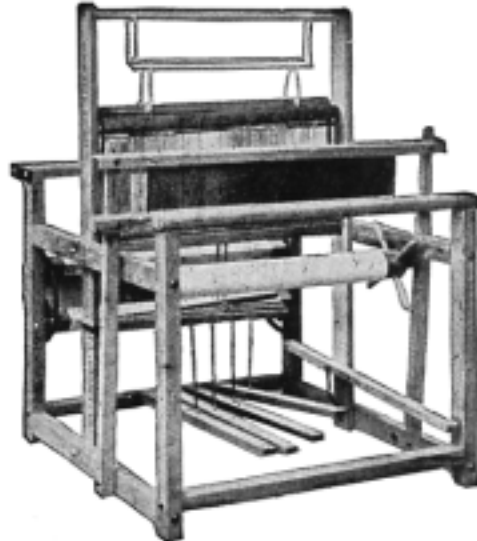
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The HANDICRAFTER



EDITORIAL

MIDST the hectic happenings of the last three years, there is one trend in the arts that is fortunate and is showing an ever widening drift; it is the encouragement of the "modern" in style. Europe is definitely modern in its concept and we are rapidly approaching this state.

In a conservative city like Boston, two of the largest decorating shops have devoted their window displays in past weeks to modern furniture. No more are a few pieces shown on the display floors with an apologetic air. And the furniture shown — it is beautiful, functionally good, and refreshing in style; one window of 18th century furniture that was alongside palled because of its effeteness and lack of sincerity. The copies were garbled as is so often true.

In the editor's opinion, the modern is here to stay and the interest shown in it will be greater every day. Now it is universally accepted for public buildings, soon it will be for homes. For years I have felt that our arts could not be real if we had to confine ourselves to the figure or spirit of the old. In such a state of being there is but stagnation and no room for the imaginative creator. To depend on the antique for our furniture styles is just as absurd as to require that our clothing be antique in style. The modern age demands new concepts in clothes and it soon will in the arts. With a little encouragement our designers will be able to create just as beautiful things in the arts as they do in clothing; and the utilities of the age will be considered.

With the advent of a modern style, the creative designer will appear again in our midst and the hack copyist will go. If the work of the European and American artists and designers is any criterion, we can feel reasonably confident that we are laying the foundation for one of the great art movements of history and one that will be on a par with the Classical period in Athens, the Gothic period in Europe, or the Renaissance in Italy. The Modern movement is so radical in its departure and so embracive that it is simply bound to mean a major art movement if it is universally accepted. In a minor art movement the changes are slight and the line of de-

marcation between periods is so slight that one period merges into the other; such a movement is that in 17th and 18th century France from Louis XIII through the Louis XVI periods. The Modern movement, however, shows no such adherence to the past and is a total departure from the past. There are minor affinities but they can be traced to every period and every people; they are to be expected for any of man's work is the embodiment of what went before and what is around him.

A study of modern styling shows its diversity of content, radical departure in form and structure, use of a multitude of new materials. It simply is different. A major movement has its birth in this struggle for the new and thrives on artists striving to be creative and express new concepts. It may be difficult for us to realize that we are witnessing the birth of a new art movement and it is still more hazardous to maintain that this movement will live as one of the great movements in history; but we can say this with a reasonable degree of confidence. When a movement is so widespread, and is accepted so readily, one can conclude that it has a substantial basis and a worthy reason for existence. In many of the arts our work is already on a par with that of any period; our new styles in architecture, the work of the great painters and sculptors; the production of minor crafts like glass, pottery, and textiles. In many of the others it soon will be on a par. Crafts that were moribund, like tapestry weaving, will have a revival for the only way in which one can have modern tapestry is by having it woven. When the antique was in fashion, the tapestry weaver did not have a chance as the antique could be had as cheap as modern weavings.

The artist and craftsmen have much to gain and nothing to lose if the modern style holds sway. While period was the rage, the most desirable things were genuine antiques; the artist and hand craftsmen got the drippings. In a reversal of trend, the present day artist will see his work acclaimed and buyers of art will be purchasing from living men instead of bidding ridiculously high prices for

(Continued on page 32)

Miniature Patterns for Hand-Weaving

PART II

By Josephine E. Estes

THE term miniature often suggests the idea that some object appears in extremely small size. However, we find that anything that is greatly reduced from its original size is a miniature. In some cases, the original may be of a composite nature, such that even when very much reduced, it still is not diminutive. Nevertheless, all the various details of the original must be used and the proportion between them must be kept as accurately as possible in order to obtain a true miniature.

As applied to patterns for hand-weaving, the term indicates that some pattern which originally required a large number of threads has been reduced to its smallest terms, but remains complete. If it is not complete, it is not a true miniature. In the *HANDICRAFTER* for July-August, 1932, is an article on miniature patterns. Several drafts are given, most of which produce fairly accurate miniatures of some of the simpler patterns familiar to hand-weavers. They include Sweet Briar Beauty, Star of Bethlehem, Martha Washington, Whig Rose and Queen's Delight. A glance at some of the more elaborate patterns shows that they, too, can be reduced to miniatures.

Many of the historic patterns of interest to the weaver consist of a group of small figures alternated with a large figure which may be of similar design, as in patterns of the Lover's Knot type, or of sharply contrasting design, as in Irish Chain. To use, as an all-over, the small figure from one of these patterns gives a small pattern, but not a miniature, since it is incomplete.

1. One of the more elaborate patterns which can readily be reduced to miniature is Wreath Rose. As will be seen in Illustration No. 1, this pattern consists of groups of small roses in wreaths alternating with large roses. To use one figure without the other would not produce a miniature, but a variation in arrangement may be made, provided that both figures appear. Such a modification is shown in the sampler in Illustration No. 5, where the small rose is used for the entire center section of a square and the large rose appears in each corner. The sampler shows only one corner, but it serves to demonstrate how the pattern is arranged. It also shows the pattern woven as drawn in, with the result in the Lover's Knot style. The original of this

pattern requires nearly 200 threads and has an overshoot of 13. The miniature requires 88 threads and has an overshoot of 7, making it a more practical size for general use.

Treadling Drafts for Wreath Rose:

As in Illustration No. 1:		As in 2nd pattern in sampler:	
<i>Group of Small Roses</i>		<i>Group of Small Stars</i>	
Treadles	Times	Treadles	Times
1-2	3	2-3	3
2-3	2	1-2	2
1-2	2	2-3	2
2-3	2	1-2	2
1-2	3	2-3	3
1-4	1	3-4	1
3-4	1	1-4	1
2-3	1	1-2	1
1-2	2	2-3	2
2-3	1	1-2	1
3-4	1	1-4	1
1-4	1	3-4	1
1-2	3	2-3	3
2-3	2	1-2	2
1-2	2 — Center	2-3	2 — Center
Reverse order.		Reverse order.	
<i>Large Rose</i>		<i>Large Star</i>	
1-4	5	3-4	5
3-4	2	1-4	2
1-4	2	3-4	2
3-4	6	1-4	6
1-4	2	3-4	2
3-4	2 — Center	1-4	2 — Center
Reverse order.		Reverse order.	

2. The Maltese Cross is a very satisfactory pattern with which to work. The variety of lines, angles, curves and figures found in this pattern is a bit unique. The cross appears when the pattern is woven in free style, as shown in Illustration No. 2. If the weaving is done as drawn in, it results in a pattern which resembles Christian Ring, with four-pointed stars between the rings. A number of interesting borders may be developed from this pattern. Some of them are shown in the sampler in Illustration No. 5. The overshoot in this miniature is only

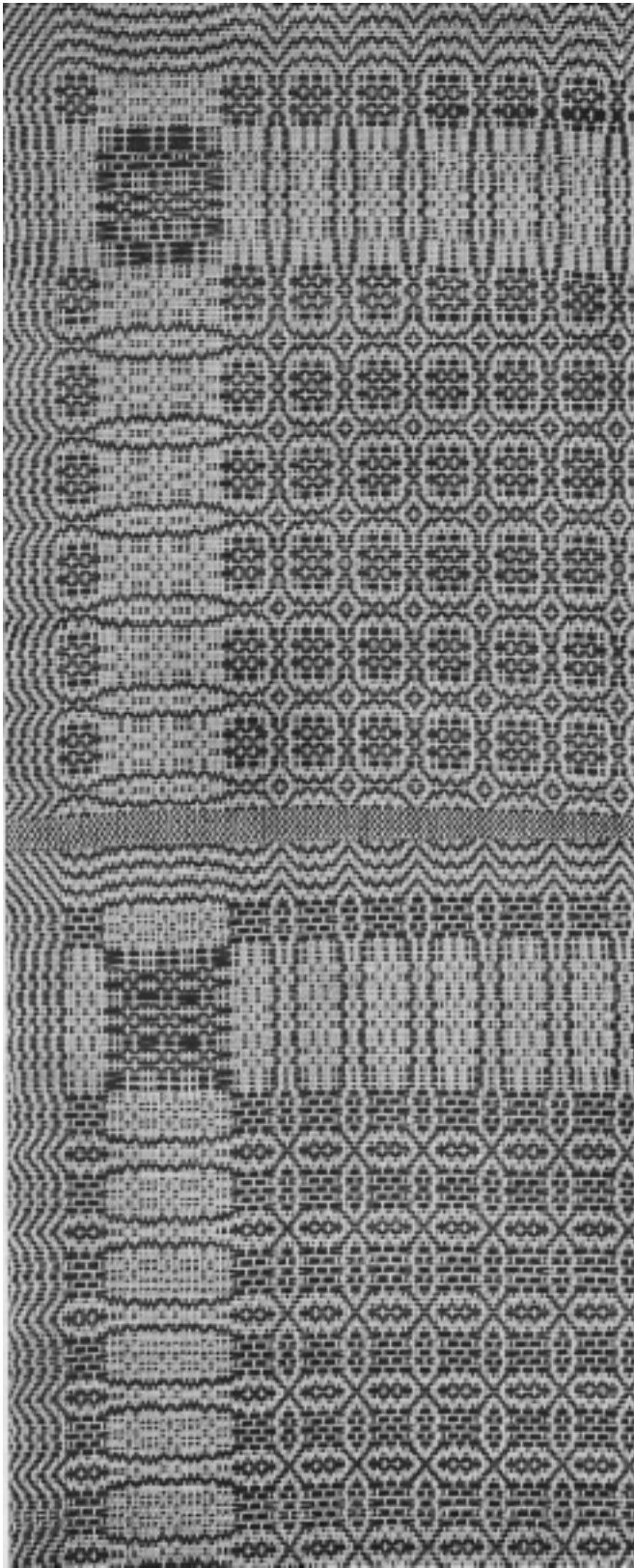


Illustration No. 1. Wreath Rose



Illustration No. 2. Maltese Cross

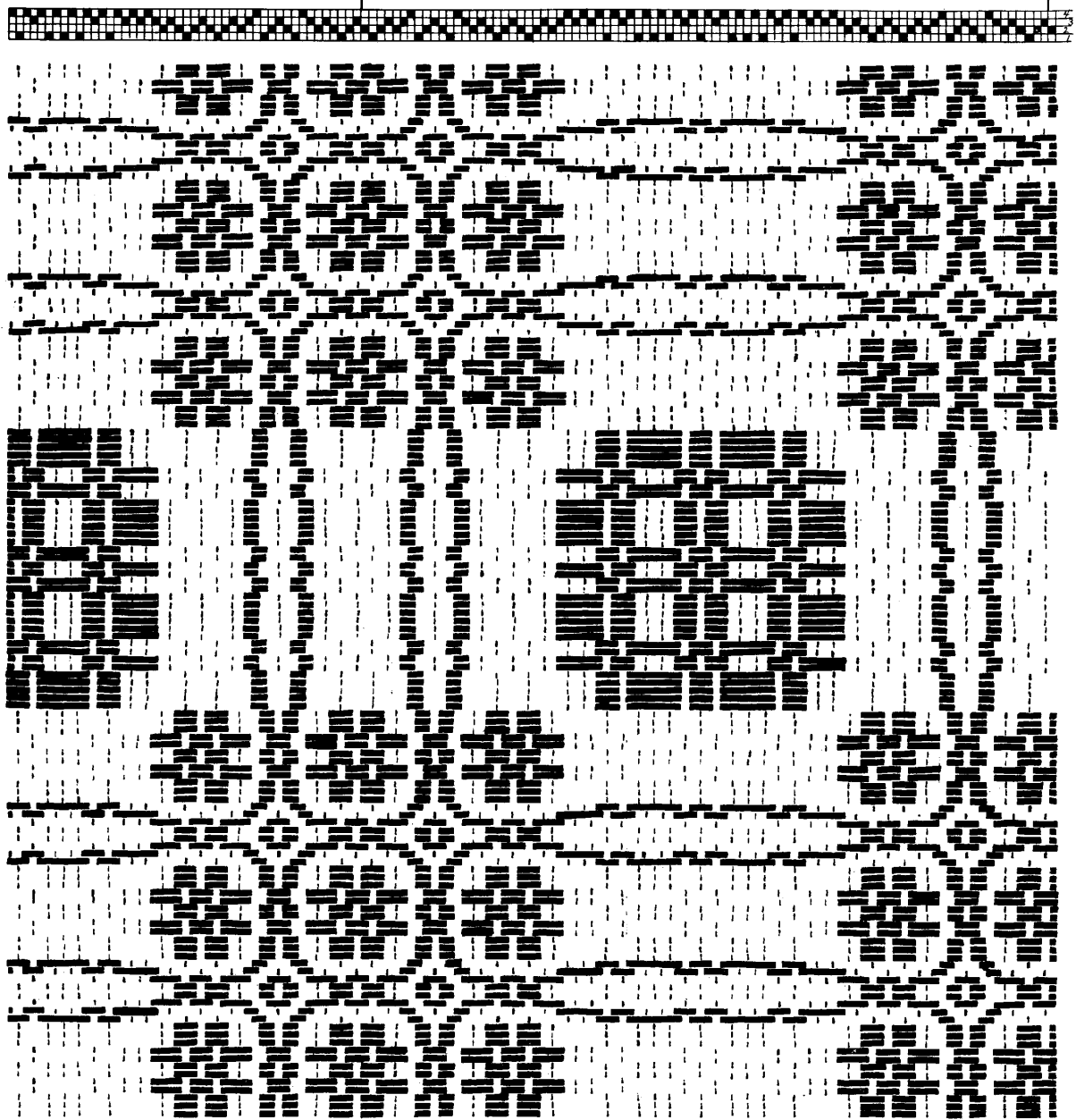


Illustration No. 1
Miniature after Wreath Rose

four threads, making it a good pattern for general work where a fine, close effect is desired.

Treading Drafts for Maltese Cross:

Pattern in Illustration No. 2:

Border:

Treadles	Times	Treadles	Times
2-3	1	1-4	1
1-2	1	3-4	1

Repeat as desired.

Main pattern:

Treadles	Times	Treadles	Times
2-3	2	1-4	1
1-2	3	3-4	1
1-4	3	2-3	1
3-4	3	1-2	2
2-3	3	2-3	3
1-2	2	3-4	3
2-3	1	1-4	3
3-4	1	1-2	3
1-4	1	2-3	2
1-2	2	1-2	2

2nd pattern in sampler:

Treadles	Times
1-2	3
2-3	3
3-4	3
1-4	3
1-2	2
1-4	1
3-4	1
2-3	1
1-2	2
2-3	1

1st border in sampler:

Treadles	Times
1-4	1
1-2	2
2-3	1

Reverse order.

2nd border in sampler:

Treadles	Times
1-2	1
1-4	1
3-4	1
2-3	1
1-2	2

Reverse order.

3rd border in sampler:

Treadles	Times
3-4	1
1-4	1
1-2	1
2-3	1
1-4	2 — Center

Reverse order.

4th border in sampler:

Treadles	Times
1-2	1
1-4	2
3-4	2
2-3	2
3-4	2 — Center

Reverse order.

5th border in sampler:

Treadles	Times
1-2	1
1-4	1
3-4	1
2-3	1
1-2	1
1-4	1
3-4	2 — Center

Reverse order.

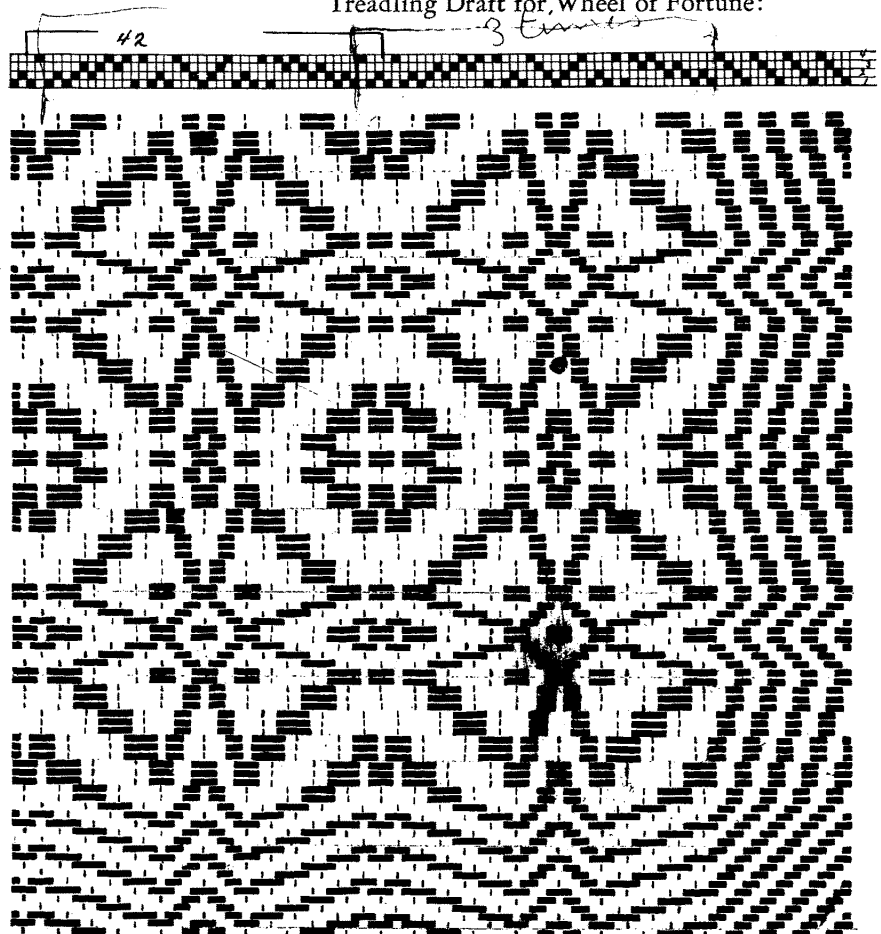
*Illustrations No. 2
Miniature after
Maltese Cross*

6th border in sampler:

Treadles	Times	Treadles	Times
1-2	2	1-2	2
2-3	1	1-4	1
3-4	1	3-4	4
1-4	1	2-3	3
Reverse order.		3-4	2 — Center

3. The Wheel of Fortune is an old favorite that has many variations in the literature of hand-weaving. The old drafts have from 200 to 264 threads to a pattern, and the overshot is sometimes as many as 13. It may be for this reason that this pattern in full size is more often seen in Summer and Winter weave. The miniature shown in Illustration No. 3 requires 68 threads and has an overshot of 4, making it a desirable pattern for upholstery material as well as for table runners, pillow tops, linens, etc. Since it is an alternating pattern (the repeat of a figure occurring on the diagonal), it does not offer any great variety of design. Still, it is an interesting pattern to use, and can be developed in two tones of a color or even in two colors, if desired. In using two colors, care should be taken to avoid strong contrasts. A few good borders can also be worked out from this pattern.

Treadling Draft for, Wheel of Fortune:



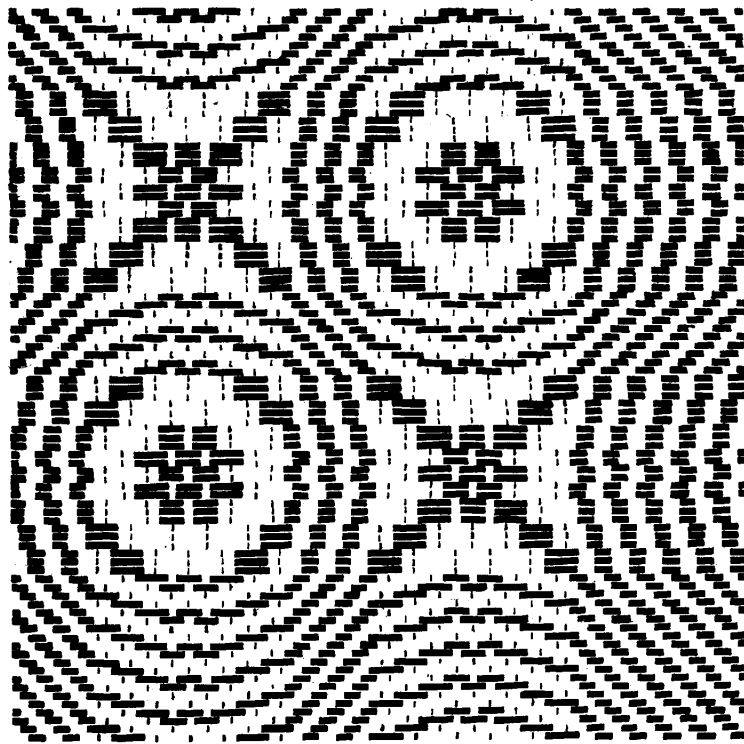


Illustration No. 3—Miniature after Wheel of Fortune

Illustration No. 4—Miniature after the Cross

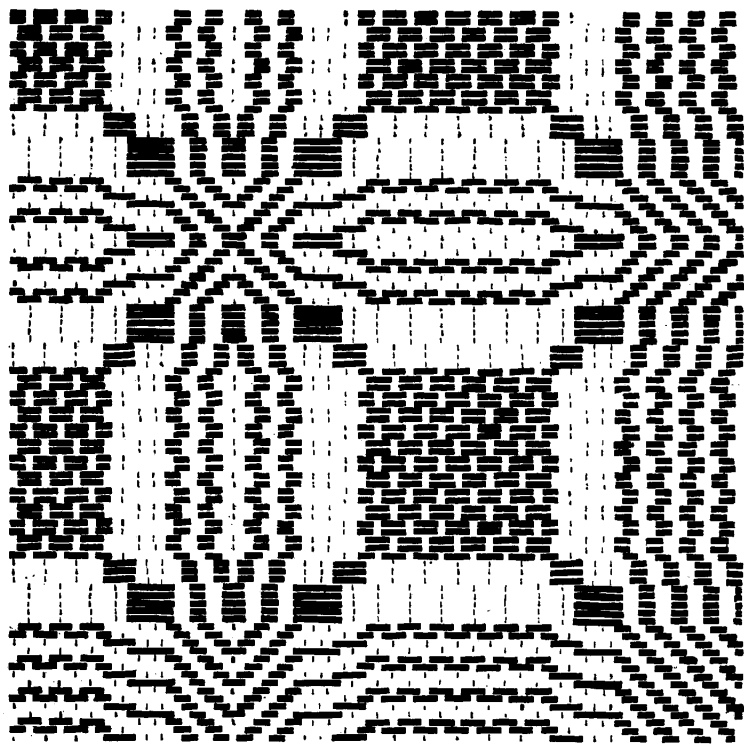


Illustration No. 3 and sampler:

Border:

Treadles	Times
1-2	1
2-3	1
3-4	1
1-4	1
Repeat as desired.	

Main pattern:

Treadles	Times
1-2	3
2-3	3
3-4	3
1-4	2
3-4	2
1-4	2
3-4	3
2-3	3
1-2	3
1-4	1
3-4	1
2-3	1
1-2	1
1-4	1
3-4	1
2-3	3
1-2	3
1-4	3
3-4	2
1-4	2
3-4	2
1-4	3
1-2	2
2-3	3
3-4	1
1-4	1
1-2	1
2-3	1
3-4	1
1-4	1
1-2	1
2-3	1
3-4	1
1-4	1

4. The Cross, sometimes called the Cross of Tennessee, since it was used by early weavers of that state, is an

old pattern of much dignity. It is said to carry heraldic significance. As shown in Illustration No. 4 and in the sampler, it is a simple, usable pattern and is equally good woven as drawn in or woven in free style. It is a satisfactory pattern for the use of two or more colors.

Treadling Drafts for the Cross:

Illustration No. 4 and 2nd pattern in sampler:

Border:		1st pattern in sampler:	
Treadles	Times	Treadles	Times
1-4	1	3-4	1
3-4	1	1-4	1
2-3	1	1-2	1
1-2	1	2-3	1
Repeat as desired.		Repeat as desired.	

Main pattern:		Main pattern:	
Treadles	Times	Treadles	Times
1-4	5	3-4	5
3-4	3	1-4	3
2-3	1	1-2	1
1-2	2	2-3	2
2-3	2	1-2	2
1-2	2	2-3	2
2-3	1	1-2	1
3-4	3	1-4	3
1-4	5	3-4	5
1-2	1	2-3	1
2-3	1	1-2	1
3-4	1	1-4	1
1-4	1	3-4	1
1-2	1	2-3	1
2-3	1	1-2	1
3-4	1	1-4	1
1-4	2	3-4	2
3-4	1	1-4	1
2-3	1	1-2	1
1-2	1	2-3	1
1-4	1	3-4	1
3-4	1	1-4	1
2-3	1	1-2	1
1-2	1	2-3	1

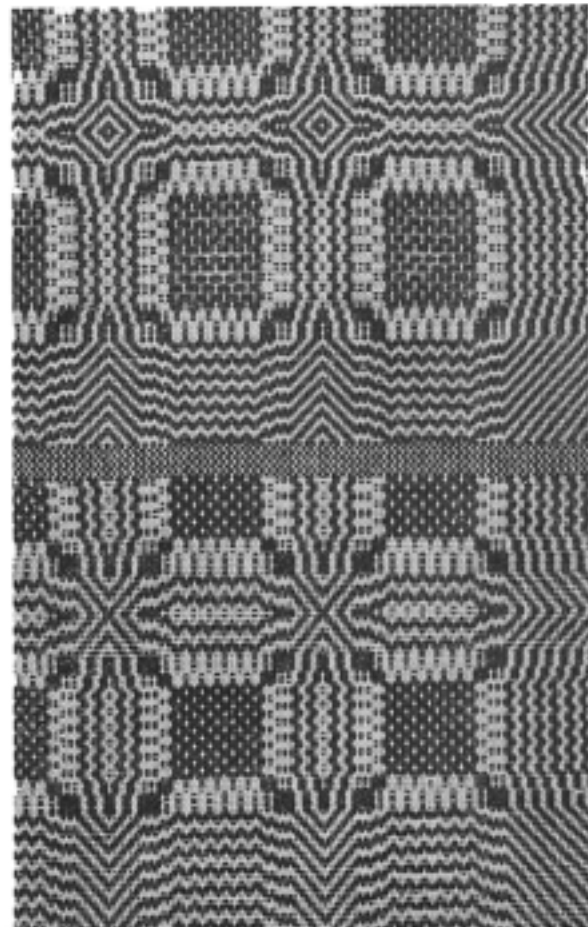
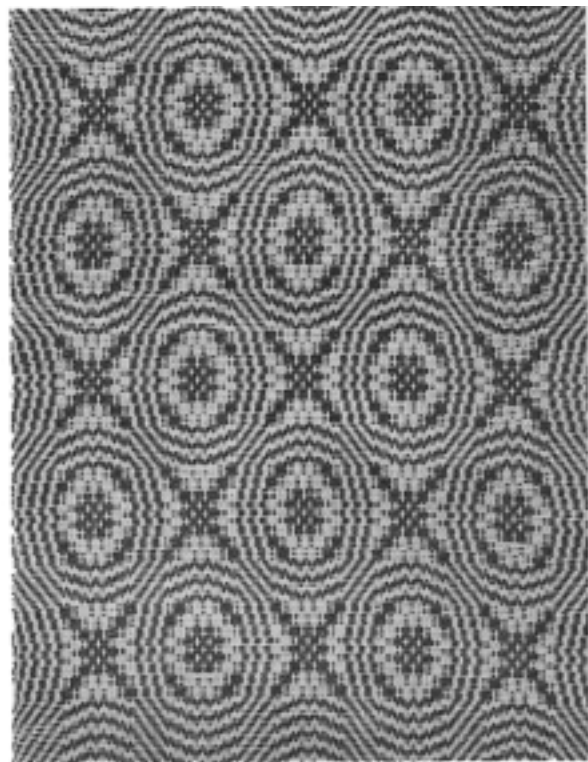
All of the above drafts are given for four-treadle looms, using the direct tie-up thus:

1	2	3	4	
			×	4
		×		3
	×			2
×				1

(Continued on page 30)

Illustration No. 3. *Wheel of Fortune*

Illustration No. 4. *The Cross*.





Courtesy of Mrs. Bayard Wootten, Chapel Hill, N. C.

Interior of the Weavers' Community Cabin in Penland

1932 WEAVING INSTITUTE AT PENLAND

By Bonnie Willis Ford

FROM August 22nd to 27th, Mr. Edward F. Worst, America's leading authority on hand-weaving and author of two universally used books by students of weaving, conducted the third annual Weaving Institute at Penland in Western North Carolina. The origin and purpose of this Institute has already been made familiar to readers of the *HANDICRAFTER* through the courtesy of its Editor, Mr. Paul Bernat. We shall, therefore, concern ourselves in this article with the high lights of the 1932 experiences and with a brief prospectus of the 1933 course.

Articles concerning the Institute of 1931 were printed in both the *HANDICRAFTER* and *Mountain Life and Work*, a magazine devoted to the interpretation and upbuilding of the life and work of the

Southern Appalachian Mountains, which is edited at Berea, Kentucky, by Miss Helen H. Dingman. No sooner had these two widely-read magazines published their accounts than inquiries began coming into the office of the Penland Weavers and Potters — inquiries which did not cease until the very week of the Institute in August. Two letters came from Alaska, one from England, two from Canada, and numerous others from all parts of the United States. Distance and economic conditions kept many interested persons from actually attending, otherwise the living accommodations would not have been adequate. But when the long planned-for week finally arrived, it found eighteen students in attendance with interested visitors numbering some half dozen. These eighteen persons repre-



Courtesy of Mrs. Bayard Wootten, Chapel Hill, N. C.

**Wiseman's View, showing
the narrow Linville Gorge**

sented the widely-separated states of Louisiana, Illinois, Georgia, Ohio, South Carolina, Kentucky, Delaware, Virginia, District of Columbia, and North Carolina. Six of the number were teachers of Industrial or Fine Arts courses in the following schools: Sophie Newcomb College at New Orleans; the Berry School, Mt. Berry, Georgia; Robinson School, Higgins, North Carolina; Cherokee Indian School, Cherokee, North Carolina; Crossnore School, Inc., Crossnore, North Carolina; and a school for the deaf in Washington. Four were occupational therapists from state hospitals in Marion, Virginia; Dixon, Illinois, and Kankakee, Illinois. Six were individual weavers; one was a registered nurse, and one a Social Service worker who expected to make use in that field of the knowledge of weaving she acquired. Mrs. Anna Lalor Burdick, Federal Agent of Vocational Training for Women and Girls, and Mr. George W. Coggin, Director of Vocational Education for the State of North Carolina, were again present, as in former years, to give their support and to receive the benefits which always come through the observa-

**Scene near Penland, showing Grand-
father Mountain in the Distance**

Courtesy of Mrs. Bayard Wootten, Chapel Hill, N. C.



tion of the work of Mr. Worst. Three people, living within fifty miles of Mr. Worst's own home in Illinois, followed him all the way to the Penland hill top for the privilege of his instruction. One of these, a keenly appreciative woman, declared that this week of study under Mr. Worst in the setting of the beautiful Carolina mountains, and with the association of his charming family and of the mountain people, had meant more to her than a whole summer's work in the formal atmosphere of a college or university.

The course consisted of a study of cloth analysis, practice in reading and writing drafts, instruction in the "tie-ups" for drafts with many harnesses, as well as for the simpler four-harness patterns, and a thorough study of such advanced types of weaves as Summer and Winter weaves, crackle weaves, double weaves, and a number of linen weaves requiring many harnesses. It is the common belief among students of hand-weaving that these drafts are very difficult to learn — can, in fact, only be mastered by years of study and experience — and there is no doubt but that many went to work at them with grave misgivings. But, under Mr. Worst's direct and expert methods, before the week was over the mysteries and intricacies of even the most difficult pattern had been made a part of each student's knowledge of weaving, and each one had from three to five samples of her own execution to take home. Five tremendously busy days they were, with all of the students applying themselves to the full extent of their energies in order that they might carry back to school, home, hospital, and community all of the first-class information it was possible to get from Mr. Worst's large store of it.

Although many of the students were so absorbed in their work at the loom that they worked until late into the nights, Miss Lucy Morgan, Director of the Penland Weavers and Potters and Sponsor of the Institute, had taken care in the preliminary plans, which had been in process for the greater part of the summer, to include opportunity for social diversion. One evening was set aside for the purpose of visiting Mr. Hoppas, the local musician and story-teller, in his home in Hoot Owl Holler, and those who took this trip were enthusiastic about his plaintive love melodies, with banjo accompaniment, and his homespun yarns about community characters. One woman expressed it as "something which touches the heartstrings." Lantern slides, depicting the work of the Penland Weavers and Potters, and the life of the people which this work touches, were shown on another evening. Mr. Worst has been so intimately connected with this work and has contributed to its success in so many ways that the story would not be complete without him. When, therefore, his

picture was thrown on the screen, grateful and admiring people from all parts of the room burst into loud applause. The teachers and students of the children's department of the Appalachian School invited the Institute guests to their Woodland Festival for one afternoon, where a delightful fantasy with charming costumes was presented by the children. Wednesday was the local weavers' day when all of the sixty-three women in the Penland and neighboring communities were invited to spend the day. This gave the Institute students an excellent opportunity of becoming acquainted with the community folk whose work they had so much admired in the Weavers' Cabin. Meal times, with the guests seated around three large tables, bountifully laden with carefully prepared country food, were spent in pleasant conversation and the mutual sharing of varied experiences. Mr. Worst was given a permanent seat at one of the tables, and, in order that all in attendance might become well acquainted with him, different people for each meal were assigned places at his table.

Collateral with the weaving course were classes in basketry, pottery-making, and leather-tooling. Mr. Lewis Worst, a teacher of crafts in one of the public schools of Chicago and son of the weaving master, conducted the classes in basketry which were well attended by the folk in the community, and the people who devoted their time primarily to weaving found this an interesting diversion when there was time for a brief rest from work at the looms. The course in pottery-making was conducted by Mr. Howard C. Ford, Assistant Professor of Art in Oklahoma Agricultural and Mechanical College, and by Miss Rissie Tipton of Penland. A week prior to the Institute, Miss Kathleen Campbell and Miss Naida Ackley, Occupational Therapists from the State Hospital at Marion, Virginia, had given valuable instruction in leather-tooling and wood-carving to the crafts workers at Penland. These courses, which were so generously given free of charge by Miss Campbell and Miss Ackley, were continued throughout the week of the Institute when there was time for them.

As the week was drawing to a close, one of the students who had seen the announcement of the course in the HANDICRAFTER only a few days before it began, and who immediately took train from Delaware to Penland, proposed that the Institute do something to show its appreciation to Mr. Worst for the valuable service he had rendered. Little groups of eager, whispering people were then formed to decide what it should be. Finally, they came to the conclusion that it should not be a gift of money, for he would give that back, but that it should be something useful and beautiful which he and Mrs. Worst could use in their own home every day, and, if possible, they wanted



Courtesy of Mrs. Bayard Wooten, Chapel Hill, N. C.

Bailey's Peak which silently keeps watch over the Penland Community

something which would be native to the Penland locality. Miss Morgan was consulted, who suggested that Mr. Worst had greatly admired the work of Daniel Boone, a forger of handsome hand-wrought iron and a direct descendant of the famous pioneer, so a group of grateful students presented to their weaving master, as a token of appreciation and esteem, a beautiful hand-wrought iron lamp with a mica shade which was mined from hills adjacent to the Penland hill top.

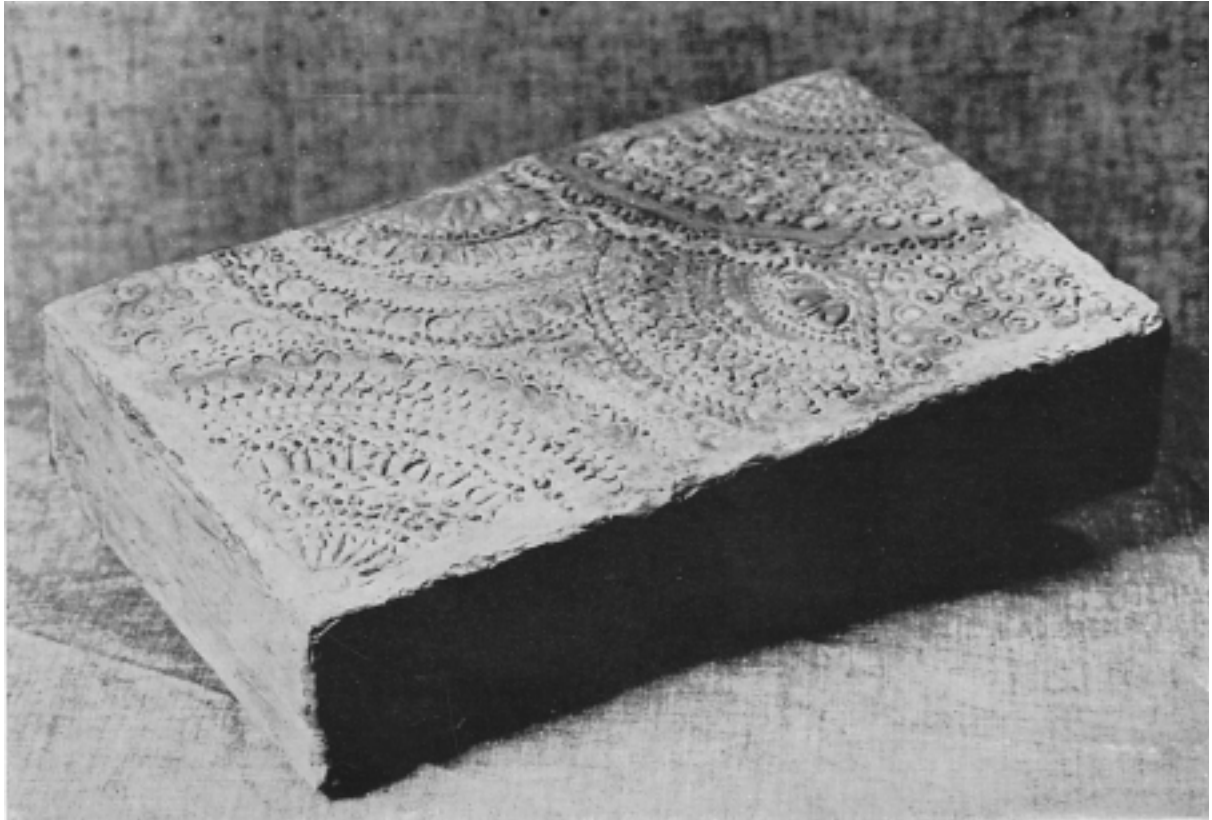
It was the unanimous opinion of those in attendance that the course had been too short, and the suggestion of extending next year's course over a period of two weeks was readily endorsed by all. This suggestion met, also, with Mr. Worst's approval who had found the days all too short in which to accomplish his purpose, and with the same generous spirit which prompted him three years ago to conduct the first Weaving Institute, he agreed to give two weeks of his time next summer. And be it said here, that this is no little thing

(Continued on page 30)

Dock Hoppas, of Hoot Owl Holler, who entertains Institute guests with his "plaintive love melodies and homespun yarns"

Courtesy of Mrs. Bayard Wooten, Chapel Hill, N. C.





To Decorate a Box with Stamped Gesso

By C. M. Taber

CHOOSE a rather small box, such as a stationery box, or a small wooden box of pleasing shape. Reinforce any weak corners by gluing on strips of muslin or of heavy paper. Shellac the box and let it dry. The gesso should be of such consistency that it may be easily spread with a palette knife, but it must be firm enough to hold its shape. On the parts that are not to be decorated, use only enough gesso to cover the surface, but be sure to make the texture interesting. On parts that are to be decorated, spread a little less than an eighth of an inch, and make the surface as smooth as possible. If the box is of pasteboard, it is well to support the central part of the lid from underneath, lest it sag and the coat of gesso become much thicker there than at the edges.

When the surface begins to dry, spread a damp cloth over parts that are to be stamped, so that the gesso may dry evenly. Get together a number of

small objects such as small buttons with concave surfaces, screws, orangewood sticks, a key or two with hollow cylinders, and various sizes of thimbles, metal or glass tubes, small pieces of wood or metal shaped like the end of a nail file, — in short, anything which will make an impression that may be used as the unit of a repeating design.

If possible, have a medicine dropper, for with it one may make small raised dots that are useful for elaborating any part of the design or for outlining a scroll.

The small bone buttons with two large holes are useful in making a double row of large raised dots. Other buttons without shanks are most conveniently used if sewed two together, about a half-inch apart, so that one may hold by one while stamping with the other.

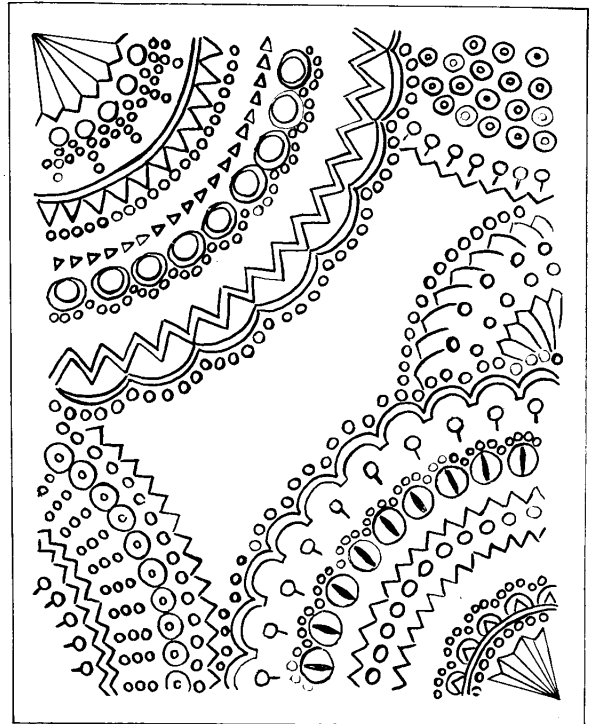
A fan or scroll design is perhaps most satisfactory for this type of work. A rough sketch is all that is

necessary, for the work must be done free-hand. If guide lines for a fan are desired, uncover first a corner of the box, and when the gesso has become firm enough to take an impression, stamp any suitable design. When the stamped gesso has become hard enough to bear the pressure of the thumb, uncover more of the surface. Tie a hard knot in a bit of string and stick a pin through the knot. Then with the string firmly held at the center of the corner design, describe an arc for the first row of stamping by lightly pricking the gesso with the pin. After the stamping has been done, describe other arcs and continue the stamping until the fan is as large as desired. Or, the stamping may proceed from the outer edge of the fan in, and a cardboard pattern may be used instead of the string.

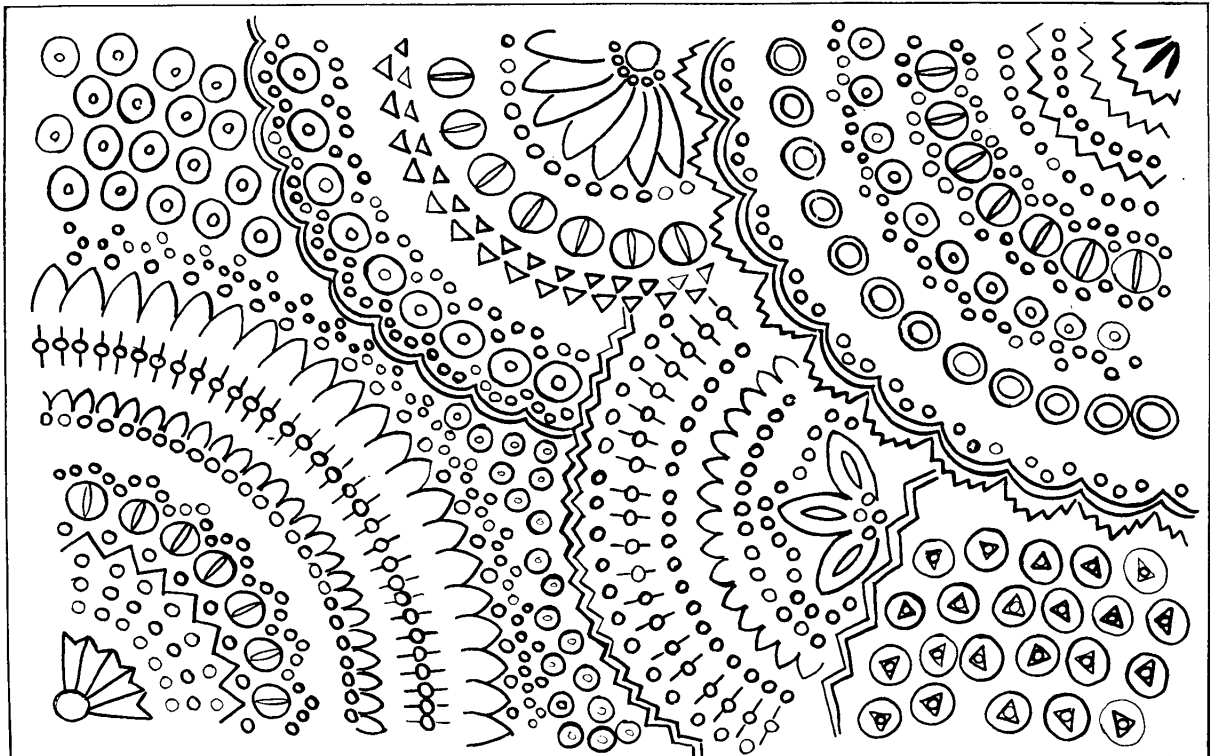
Gesso should never be stamped when it is too soft to hold an impression. Should it tend to become too firm, it should be lightly brushed with water, or have a damp cloth spread over it.

The effect will perhaps be more pleasing if the edges are not kept too straight, for the blending of the plain and stamped gesso is very charming.

When the stamping has been completed and the gesso has dried, the box should have two coats of white shellac. It may then be tinted with thinned oil paint, tempera, or even aniline dye. A soft



brush is best, and should be used rather dry. A harmonious blending of two or three colors enhances the beauty of the stamped surfaces.



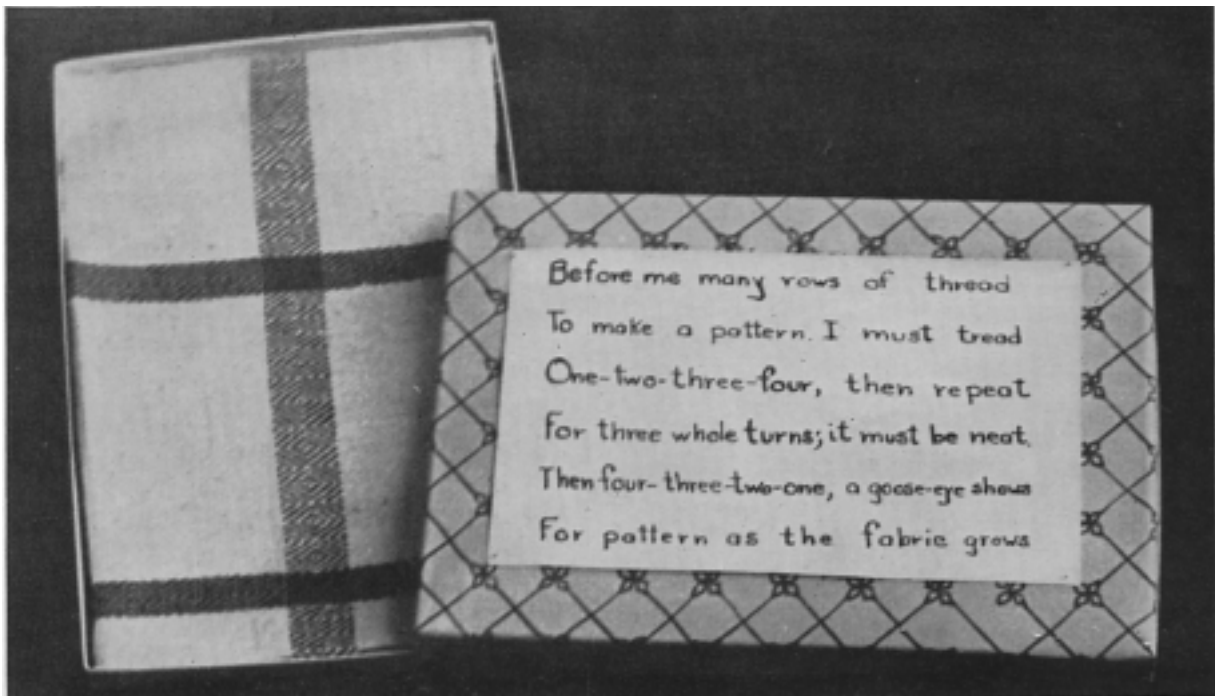


Illustration No. 1

THE LOOM GOES TO HIGH SCHOOL

By *Hildreth Maher Boyle*

THE revival of the art of weaving is the dominant aim of every ardent weaver, and those employed as teachers have an excellent opportunity to attain this end. Take your loom to school, or induce a teacher friend to do so. It will do as much as an athletic event or play to bring the school and parent together. In addition it will establish the teacher as a leader in an interesting craft, and her work will be held in high esteem by the community. Weaving has a high educational value, not only as a craft itself, but also as a stimulant to projects which correlate other courses in the school curriculum.

A four-harness loom was set up in the history classroom of the Walbridge Junior High, Toledo. It was used to develop appreciation of crafts and home conditions of colonists and pioneers. In the art classes the mechanics of weaving, draft writing and designs made many interesting lessons.

The weaving craft has several phases, so that some activity related to it can be participated in by pupils of varying ability. Those of limited ability spent several lessons working out patterns from drafts by the use of cross-ruled paper. The best ones were woven by the students capable of operating the loom. Selected junior high pupils, with very

little special instruction, are able to do quickly and efficiently all the operations of setting up a loom. A group of thirteen-year-old girls warped a sectional beam and threaded the harness and reed. They soon mastered the technique of weaving and produced salable articles.

The interest aroused by the loom more than repaid the teacher for any effort in presenting it. Weaving appeals to the creative impulse of many pupils who do not respond to the usual art class activities. Boys who are disciplinary problems often improve their attitude for the privilege of running the loom. The loom became the principal topic of conversation in the children's homes. Prized heirlooms of hand-woven articles were brought to class. Many of the parents, stirred by the child's glowing descriptions, visited the school to inspect the loom or see the child operate it. The cordial contacts thus established with the parents built an excellent community spirit and resulted in many instances of cooperation between the school and home that would not have been effected otherwise. Visitors came from all parts of the city to inspect the work. Many were eager to buy some of the towels the children wove. Profits from these sales have made it possible to buy craft supplies not

provided by the Board of Education and to finance the weaving.

An excellent project combining the work of a class in Home Economics, Art and English was developed when a group of girls decided that they would like to make a gift of a towel they were weaving to the principal. Hemming, laundering and pressing were done in the Home Economics class. Employing the lettering pen, a gift box of suitable color and design was made in the Art Department. A note must be included with the gift. The English teacher assisted them in composing the following poem which was printed on the box:

THE LOOM FAIRY

I gaze with wonder at the loom,
As I stand within the weaving room;
With rows of thread and bars of wood,
Who'd ever think it really could
Make fabric out of thread?

I believe a fairy dwells
Within that frame, and somehow tells
The threads so skillfully to weave,
And all the time makes me believe
That I'm the fabric maker.

The finished gift is shown in illustration No. 2.
Other gifts were made. In one case the treadling directions for a towel in the goose-eye pattern were set to meter:

Before me many rows of thread
To make a pattern I must tread;
Now one — two — three — four, then repeat
For three whole turns; it must be neat.
Then four — three — two — one; a goose-
eye shows
For pattern as the fabric grows.

This gift is shown in illustration No. 1.

Other verses composed by the class are given for suggestions to others who may wish to try a similar project, or to weavers themselves, who may find them appropriate for gifts of their own making.

Before me strong threads row on row —
I send the bobbin to and fro;
From the thread the cloth I'll see,
Making a magician out of me.
I am the master of these threads,
The treadle shifts them at command
And certain rows of thread step out;
The bobbin flies from hand to hand.

As before the loom I sit
And warp and woof I weave,
The fabric soon grows thread by thread.
Behold! A pattern I receive.

With the joy of my creation
Happy thoughts I interweave.
O magic loom so fascinating!
You start from thread, the cloth you leave.

I MAKE CLOTH

Threads before me row on row,
A little bobbin ready to go,
Press on the treadle, a pattern to form;
Now throw the bobbin; with skill perform
Each part, and thus a fabric weave.
That I make cloth is hard to believe.

AT THE LOOM

I sit on the bench, my feet go fast.
With a click and a clack; then the bobbin is cast.
These threads of flax are now brought out;
A change on the treadle, they change about.
See the pattern repeat and grow!
And now I have the cloth to show.

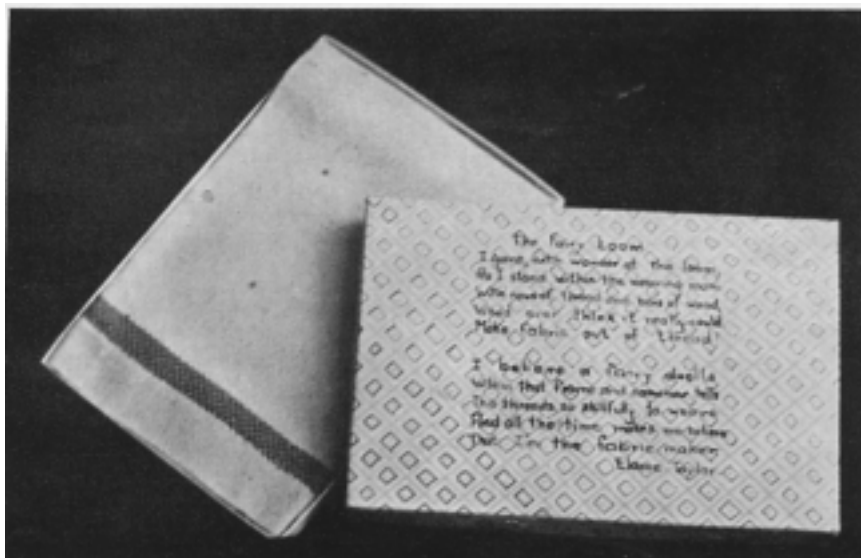


Illustration
No. 2



Three generations in Fabricspun. The weaver, his daughter and his father

ADVENTURES WITH FABRICSPUN

By Roger Millen

I AM sure that a great many hand-loom weavers have long awaited the appearance on the market of a domestic yarn especially designed for the making of suiting fabrics and have, therefore, given the Fabricspun line a hearty welcome.

But whether we use this yarn for home consumption only or venture into a wider field, our efforts will hardly be worth while unless we make an earnest attempt to equal the best of the hand-woven suitings, both domestic and foreign, now on the market.

Since every yarn is, to some extent, a law unto itself, to achieve a result approaching perfection we must become acquainted with the advantages and limitations of each kind that we employ.

This may well lead to a very considerable amount of experiment and study, but the time and material devoted to such research is very well spent indeed.

Of course no two craftsmen employ a precisely similar technique in carrying out any given project. "What is one man's meat is another's poison!" The taste and temperament, the mental and physical make-up of each worker all combine to give handwork that individuality which is its major virtue. No set of arbitrary rules could be successfully applied in any field, but we can at least ob-

serve, experiment, and compare notes for the common good and the advancement of our craft. An individual who hoards his ideas very rarely has an idea worth sharing.

But let's to business. My own adventures with Fabricspun began some months ago and were largely based on the extremely informing and helpful article by Mr. Howard C. Ford which appeared in the *HANDICRAFTER* for March and April. He will forgive me, I am sure, if my experience prompts me (with the foregoing sentiments in mind) to offer one or two exceptions to the technique which he recommends.

My first warp was set 30 ends to the inch, using four heddle frames and threading double through a 15-dent reed. Weaving proved extremely difficult and troublesome. Although six feet tall and a bit over-weight, I put everything I had into the business of changing sheds. I was also quite unable to get a properly squared or balanced fabric. That is, while I had 30 warp threads to the inch I could not pound in more than about 16 of the weft. The resulting material was very handsome, to be sure, but practically a warp-faced fabric and not at all a true basket weave. A somewhat lighter warp seemed indicated, and a little experimenting revealed that a 22-dent reed, threaded single, made possible a perfectly balanced fabric.

At first glance it may seem a rather radical step from 30 ends to 22, but as a matter of fact I was able, with the new threading, to weave 44 balanced threads to the square inch instead of 46 badly out of balance. As the reed was threaded single, the warp was kept constantly combed out, and this, with the reduced number of threads, tended to make the sheds change very easily. Very few warp threads were broken, and as the total number of ends was reduced from 1,020 to 748, some time was saved in putting on the warp.

Knots in the warp will not pass readily through the 22-dent reed, but these must be tied back in any case. If many are encountered, they become a constantly increasing nuisance. One cannot be too particular, therefore, about keeping the warp free from knots. I use a sectional beam and formerly spooled the warp, winding on 44 threads at one time. I have abandoned this practice, however, in favor of a small warping rack. This method is somewhat slower than spooling, but insures a practically perfect warp and saves much time in weaving.

I have used Fabricspun both "in the oil" and scoured and, in respect to behavior and ease of

(Continued on page 30)

Designed and executed by the writer. (Left to right): (1) Brown leather with all-over design, gold tooled; (2) Green Oasis with panels of hand-made marbled paper; (3) Red grained Morocco. Ten special tools used in pattern; (4) (in center) Orange Niger, inlay of green, gold-tooled. This is an adaptation of a Persian design; (5) Brown Morocco, orange inlaid panels down the back; (6) "Half-bound." Leather back and corners, only. Beginners find it hard to get their lettering straight. Each letter is on a separate tool and is stamped separately



OF ALL the handicrafts bookbinding is the most rewarding and the least popular, because it takes a longer apprenticeship than most. Also, there is an idea that it requires an expensive and elaborate outfit. It is true that a very complete bindery is an extravagance. But, as in everything, it is more important to be a good workman than to have a perfect equipment, and much can be done with comparatively few tools.

No book comes from the publisher in a permanent binding. They often make a very good appearance, and the purchaser does not realize how soon they will go to pieces. All, irrespective of contents, are equally insecure, being sent out "case-bound" by the publishers. They are meant to be re-bound to suit the owner.

A brief description of a case-bound book, and one hand-bound, may not be amiss. The first can be easily tested. One quick pull of each board will tear the end-papers and remove the whole binding. The back is attached to nothing but the boards. There remain the sections, more or less well sewn, and head-bands which are glued on and are easy to pry off. And this is the book that may contain the wisdom of the ages, yet may be destroyed in a minute.

The hand-bound book, on the contrary, is made to last. The sections are sewn over tapes, or cords, so that there is something solid to attach to the boards. The head-bands are embroidered with needle and silk as part of the book, and will bear the strain of pulling the book off its shelf.

BIND YOUR OWN BOOKS

By Mrs. W. A. Hayes

The back is hammered and rounded. The boards are laced on, cords or tapes passing in and out of holes punched in the stout cardboard.

For covering, instead of the cheap cloth, or so-called "leather" used on the case-bound book, thick, imported leather is used on the hand-bound book. The leather is pared all around the edges so as to turn over easily and be mitered at the corners. It must be thinner than a cat's ear, and for "inlay" must rival an onion skin. But wherever it does not interfere with flexibility and neatness it is left as thick as possible.

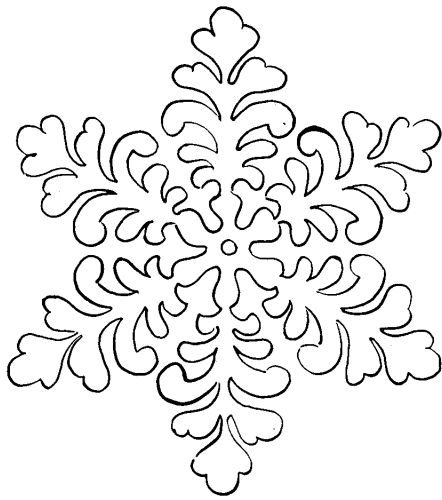
The charm of bookbinding lies in the variety of all these operations. The orderly sequence is never tiresome, and always logical. You cannot take short cuts — there are none.

The final tooling and decorating of the binding is a matter of taste, and has nothing to do with the usefulness and durability of the book.

There are so many excellent manuals on the subject that one can almost learn the art by oneself. In France, they teach by correspondence, often. But whether the new bookbinder starts with or without a teacher, the one requisite is plenty of practice, and that is a mere matter of industry and diligence. One can try and try again. There are always plenty of books! And it is well worth while to make them strong and beautiful, both for oneself and one's friends.

"SWEETLY PRETTY"

By *Ethel Davenport*



GREAT-GRANDMOTHER'S workstand was given to me when the heirlooms were distributed, and I opened the sewing box reverently, for everything in it was just as she had left it. There were the little hand-forged scissors, the emery strawberry, a little brass tube containing fine needles, some balls of colored thread and a long white envelope. I wondered what sort of treasure this could contain, and had visions for a moment of a lost will which would reverse everything! When I opened it, I found it contained some highly prized patterns, for Great-Grandmother had been a famous needlewoman and took "premiums" wherever her work was shown. The patterns were on stout, thin paper, and evidently had been drawn free-hand in the style of drawing taught to young ladies in the 1830's, or traced.

The spray of roses is no doubt intended for use with crewels, in satin stitch, for the veins and markings show where the stitch may be broken, though if embroidered today it would probably be done in outline stitch. Apparently it did not bother her at all that the buds were almost the size of the rose and that the leaves and thorns were borrowed from some other plant. There is the suggestion of a repeat by hiding the stem of the first rose under the last of the three leaves at the end of the spray, and a very definite reversed curve which could be continued indefinitely.

The oak spray with its line of circles must have been meant for white embroidery, the circles being stuffed and the leaves done half in knots and half in outline, or, perhaps, semi-solid. I am not familiar with any species of oak which has tendrils, but the tendril introduced in this pattern serves to steady the acorns and fills the space admirably.

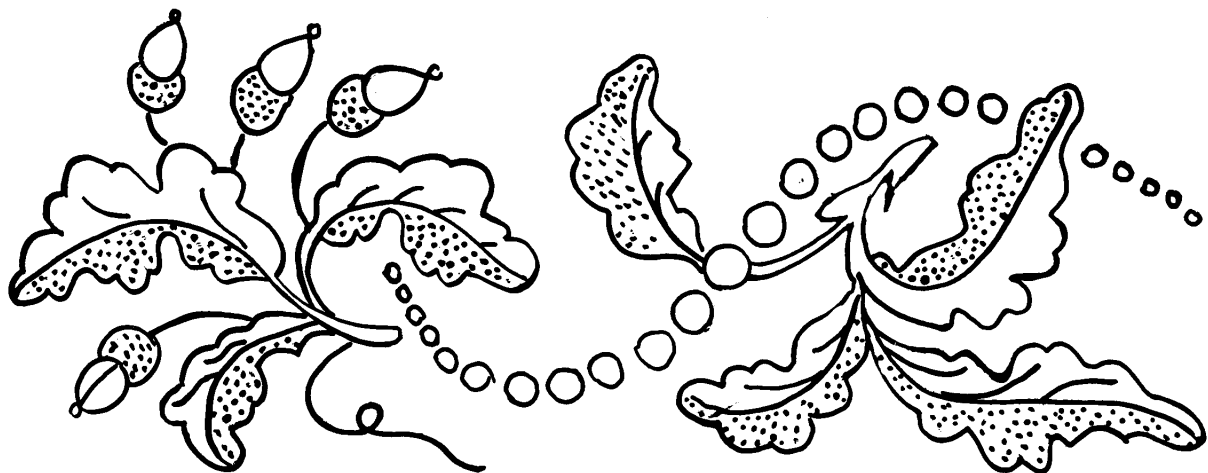
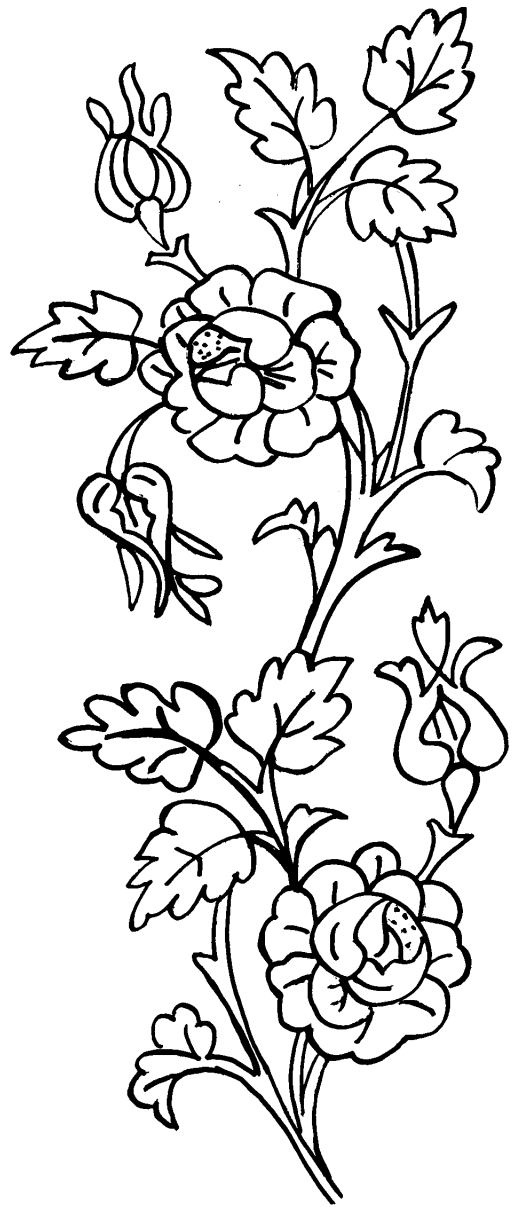
The six-pointed snow crystal reminds us of the fine braiding done with tiny braids or hand-made cords on a silk ground, to be used on a lamp mat or cushion, and shows evidence of having been traced with great difficulty, as if the paper had slipped and thumbtacks were not available.



The method of planning corners usually reveals the sophistication of the designer, but corners had no terrors for her. We can see her method of making them in the scroll pattern. She simply drew a certain amount of the pattern on one sheet of paper, a corresponding number of units on another strip, and placed the two together until they seemed to fit. The occult balance was carefully preserved and the result naïve and rather charming. The two strips of paper are sewed together where they cross, as if they might be taken apart again and used separately. How were these designs transferred to the material? Grandmother told me once that when they found a pretty picture of a butterfly or flower on a good design in one of the "Lady's Books," they would hold the page up to the window pane and trace over the picture on thin paper to get units for their patterns. To transfer this to the material to be used, they could reverse the tracing, lead side down and retrace it, leaving a faint lead-pencil mark. As most of the work was done on linen, this worked very well. The scallops and curves lavished with such loving profusion on the flannel petticoat or baby's jacket were accurately and skilfully cut out of stiff paper or cardboard and the outlines traced directly on the flannel. Those in my envelope bore the marks of many tracings, and faint lines where the pencil had slipped.

There was nothing to indicate what colors had been used, — and, of course, for the white work none were required, — but when I looked up a piece of ribbon Great-Grandmother had embroidered for a belt, I found that she had a definite formula for color balance and value, based on the old scheme of "one light, one dark," which was drilled into our ancestresses when they sewed carpet rags or made patchwork squares. At the best, the choice of colors was limited to a few simple shades. Those used in the belt were a lemony gold, an old light blue, and old rose and a deep wine for the flowers, burnt orange for the stem and a bluish bottle green shaded with a crude apple green for the leaves. The ground is a deep ivory.

While a lot of the work done a hundred years ago seems to us merely quaint or naïve, there was a great deal of taste in its application, loving care in its execution, and more than a hint of happy industrious hours with a pride in a good piece of handicraft, well done.



Raffia Craft

By Adele Wyman

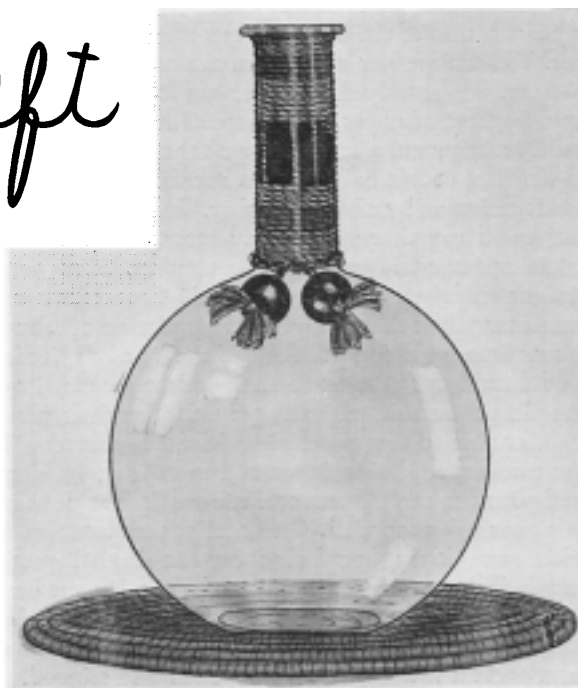
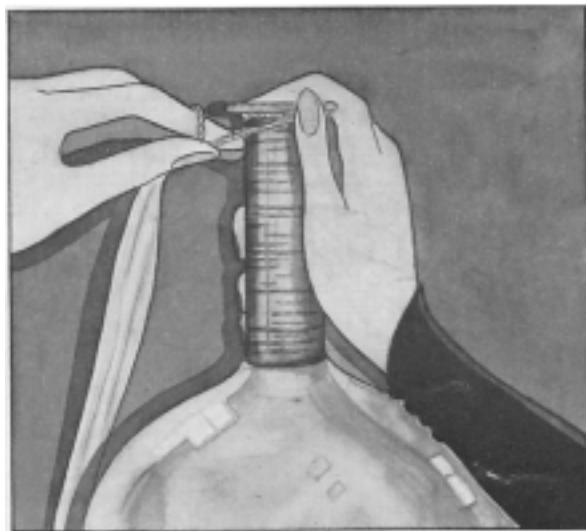
ILLUSTRATIONS BY ALICE HARPER

NIMBLE-FINGERED women with time on their hands are always looking for something new to do. When petit point and patch-piecing have begun to pall, raffia craft should look good! Crisp raffia is nice to handle, not hard on the eyes, and adapts to the production of a variety of smart modern articles. To mention briefly: embellishment for pyrex coffee bottles, place mats, hot pads, napkin rings, and cases of odd shapes and kinds.

Raffia is a palm fibre imported from the island of Madagascar. It may be obtained in the natural and is easily and economically dyed at home, though ready-dyed varieties are available and feature fascinating colors. Kindergarten supply houses and most department stores have it; some florists also.

Raffia has a "modern" quality about it. Whether you weave it, crochet it or twist it for wrapping, with just a little talent you will achieve something charming!

Hot beverage bottles are wrapped in raffia for two reasons: to protect the hands, when pouring, from the heat held in the specially tempered glass,

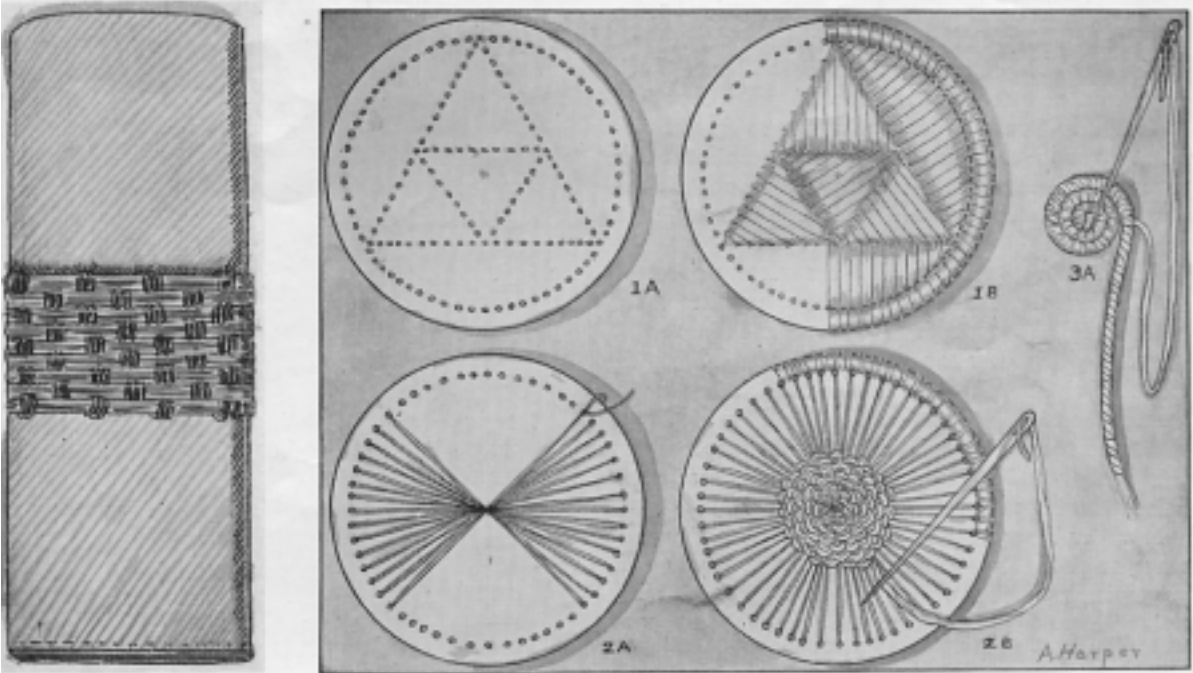
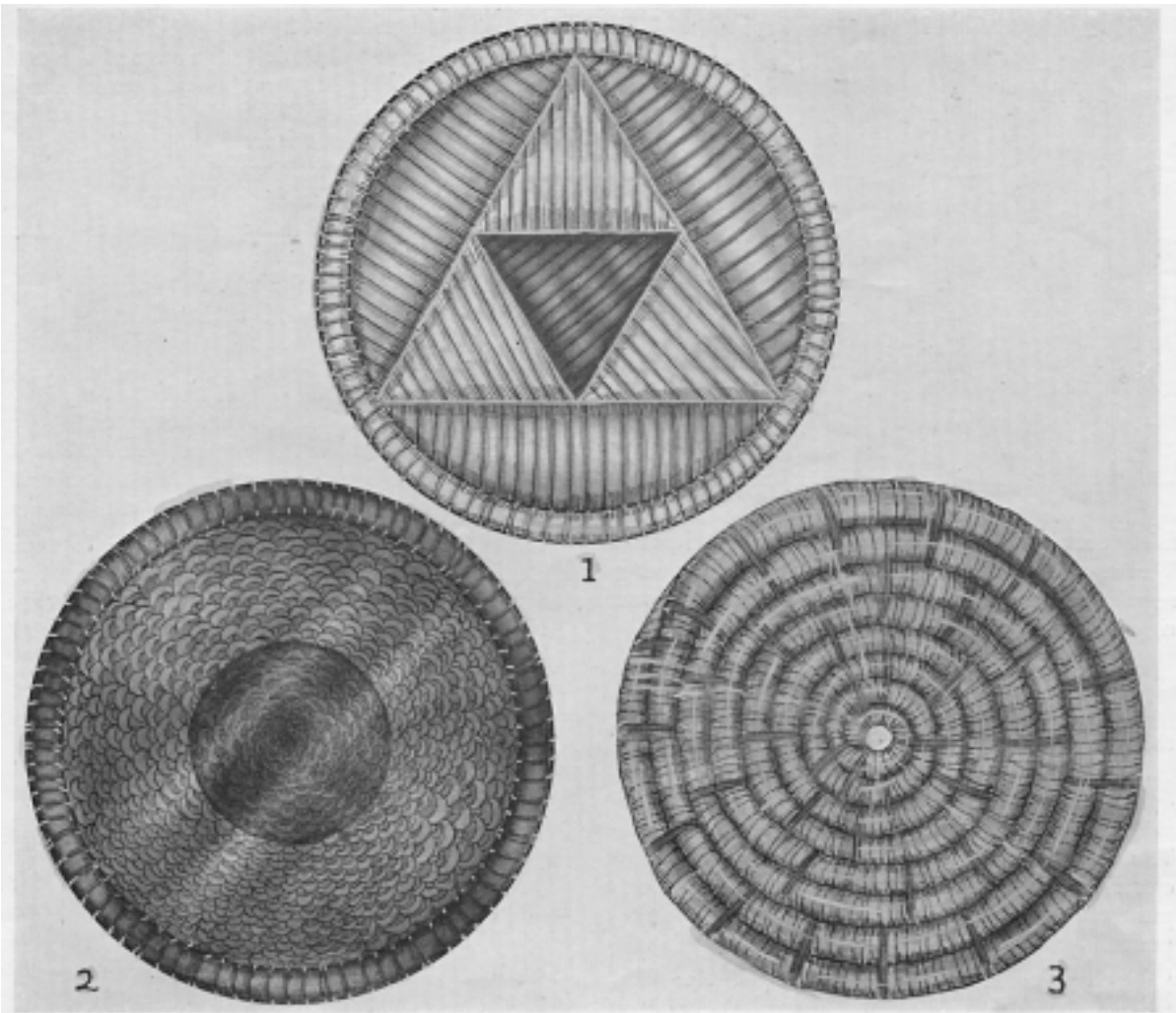


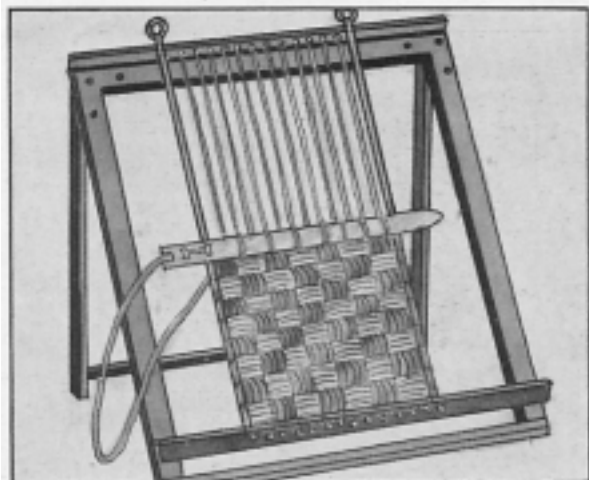
and to achieve a more decorative accessory for informal serving. In binding the neck of a pyrex coffee bottle (a chemist's beaker), the first step is to wrap the neck smoothly from top to bottom with a length of raffia that has been dampened and spread flat like a ribbon. Secure the end at the bottom of the neck with glue. This thin foundation will be sufficient to keep the "overlay" of twisted raffia from slipping as it would if applied to the plain glass. Have cup of water handy for occasional dipping of fingers in next steps.

In applying the overlay, start at the top again. Hold the end of a raffia strip firmly to the bottle with the thumb of the right hand, as the sketch indicates. Twist the raffia tightly with the fingers of the left hand, turning the bottle as required to wrap close, even rows. Push up with the fingers occasionally to effect smooth tightness. When the end of a raffia strip has been reached, stick down firmly with glue. Naturally, interesting stripe arrangements can be achieved by starting new colors.

When the base of the neck has been reached, take pains to fasten the raffia end extra firmly. Then braid two or three colors of raffia together to effect a girdle which may be snugly bound around the base to further protect against unraveling. This braided band may be finished at the ends with painted wooden beads. As a final step, apply two or three coats of shellac to the raffia for glistening finish.

A simple basket-weave in raffia creates an interesting napkin ring. To make, wrap a warp of





fairly coarse raffia around the length of a stiff card. Weave woof of contrasting color under and over in regular basket weave — pulling tight for firmer ring. Complete on back of card as on front.

MAT DIRECTIONS

There are three varieties of clever round mats that may be made of raffia:

Number One: Shows an interesting contrast of design shapes and colors, modern in effect. The working sketches pertinent to this are 1a and 1b. The first of these (1a) shows the foundation, a circle of cardboard with small holes meticulously punched at even distances apart. Just so your punching is done accurately, you may make variations of the triangle pattern as fancy suits. Sketch 1b shows the mat partially worked. Notice how contrast in weave is effected. In some sections raffia is pulled up through one hole across the card and down the hole directly below it on the card, to produce a straight vertical line. In other sections, the raffia is threaded diagonally across from holes lying opposite each other. It will be seen from this that each punched hole counts importantly in the pattern. A special needle, firm and slender, and having a long eye is essential.

When the top of the card is completely covered, the back will simply show short stitches from hole to hole, and, if the work has been neatly done, no roughness except where knots have been tied for joining new ends of raffia. Now to effect a firmer mat and a more attractive finish for the back, the same pattern in raffia may be threaded across the various design sections, the short stitches being used for foundation.

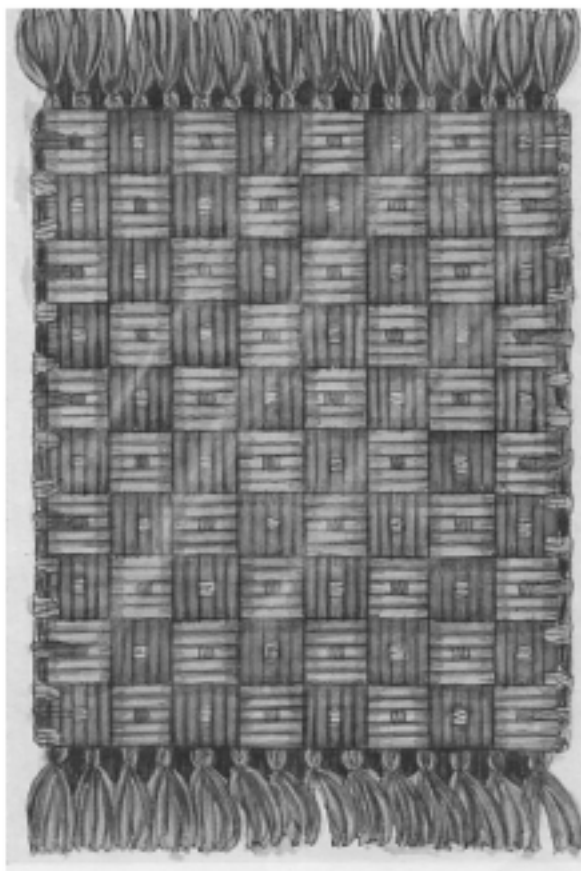
Number Two: Shows the simple kind of raffia mat you probably once made in school. If you did, you will remember the circle of cardboard with holes punched at even distances apart, as in sketch 2a. Then you also remember how the warp was

threaded. Use raffia. Thread one end through a hole in the loom and tie it to the edge of the cardboard. Then bring across the card to the hole opposite on the circle. Down through that and up through the next hole. Across the card, etc. Over and over. Front of the loom, then back, till both sides of the card have been covered with spiral warps, the raffia thread ending at the starting point and being knotted there.

Use a tape needle for simple under-and-over weaving, joining raffia ends so that knots will not be revealed on the top side. Change colors for pattern, if you like. Complete one side, then turn card and work the other side. Finish edge with "overhand" of raffia, in same or contrasting color.

Number Three: Shows Indian form of mat-making. Cotton cording is necessary for this. Have raffia threaded on needle and wrap cord tightly with raffia. Turn raffia-covered cording in spiral shape to form center of mat, and secure the form with stitches from the needle. That is all there is to this: Wrap cord, curve into circle and stitch with the same raffia you have on your needle, continuing until mat attains size desired. Sketch 3a may be helpful in visualizing steps. In this, as

(Continued on page 31)





The contemporary creative architect thinks in organic wholes, and designs every detail of his building rather than the mere shell. The textiles in this small house by the architect R. M. Schindler are, therefore, designed for the handloom, and become a necessary part of the integrated whole

NEW CHAPTERS *in the History of the Loom*

By Pauline G. Schindler

THE handloom in the household, and the little weaving shop which serves in its community to maintain a beautiful old tradition, have their special charm, and will perpetually.

But the recent development of modern interior design, which steps away from the past into a new region of its own, requires a very special and individual thing by way of textiles.

The less traditional our interiors become, the more private and personal an expression they tend to be. Moreover, contemporary interior design differs strongly from the old in its organization of the plan as a living whole, rather than as a sum of separate assembled units. The parts, therefore, combine into a very definite unity, which textiles, curtains, upholstery, rugs, serve to maintain.

For the modern room, the rug is designed and made to order. It may be a design of utter simplicity, but it will be definitely related, in proportions as well as in color and pitch, to the room for which it is planned. Greater unity, through a stronger relationship of parts, is a principle of modern interior design as well as of architecture.

It becomes evident then that the weaver — able upon his handloom to reproduce the line of the window casement or the baseboard, so that there will be continuousness of the line of design from wall through curtain and so throughout the room — has a new part to play in the modern world. His loom is needed as an adjunct in the workshop studio of the interior designer, who will increas-

(Continued on page 30)



No. 246. Square Neck Dress with Puff Sleeve, in Boucle

SQUARE NECK DRESS WITH PUFF SLEEVE IN BOUCLE

No. 246 — Size 16

MATERIAL REQUIRED: BOUCLE

12 skeins light peach
1 skein dark peach
1 No. 2 circular needle
1 No. 2 bone needles
1 steel crochet hook No. 4

SKIRT

Cast on circular needle 350 sts. K 2 inches plain. Pattern of hemstitching as follows:

Row 1: K 2 sts. together yo.

Row 2: K 2 sts. together yo. knitting the loose st. first.

K 1 inch plain (about 5 rows). Repeat pattern.

K 1 inch plain. Repeat pattern.

Continue plain knitting until work is 10 inches. Decrease by knitting 2 sts. together on the 10th st. K 3 inches.

on the 15th st. K 3 inches.

on the 15th st. K 3 inches.

on the 10th st.

Continue to decrease this way until there are 200 sts. on needle. Knit desired length and bind off. S.C. around top of skirt and make beading for elastic.

WAIST

Cast on No. 2 bone needles 100 sts. K 1 row, P 1 row for 9 rows. Pattern of hemstitching.

Row 1: K 2 sts. together yo.

Row 2: P 2 sts. together yo. (Be sure that the first of the 2 sts. purled together is the tight st.)

Knit 9 rows and then hemstitch again. Do 5 of these plain sections and 6 hemstitch patterns to the underarm. Bind off 5 sts. at each end. Decrease 1 st. at each end 7 times. From the underarm to the shoulder is K 1 row, P 1 row for 6 inches. Bind off all the way across.

Front

Pick up 25 sts. K 1 row, P 1 row for 2 inches. Add 1 st. every 5th st. Knit 2 inches add 1 st.

every 5th st. When the work measures 5 inches from shoulder add 36 sts. on one needle. Knit other front to correspond. Put both fronts together. Increase the 7 sts. at the arm size end as on back and the 5 sts. at each underarm. Knit pattern of hemstitching sections to match front. Bind off and s.c. all around. Sew waist and skirt together.

Puff Sleeve

Cast on No. 2 needles 35 sts. Add 2 sts. at each end of needles on every knit row until there are 80 sts. On the next row, add 1 st. every 3rd st. until there are 120 sts. on needle. Do patterns of hemstitching as on skirt. Decrease to 45 sts. by knitting 2 sts. together 19 times. K 3 sts. together 7 times. K 2 sts. together 19 times. Bind off loosely. S.C. alternating color around sleeve, also around square neck.

Belt

Crochet chain 1 inch longer than waist measure. S.C. in each chain stitch round and round and until belt measures 3 or 4 inches in width.

FILET CROCHET HAT IN BOUCLE

MATERIALS REQUIRED:

1 skein Boucle
1 steel crochet hook No. 3

Ch. 4 sts. and join in ring. Ch. 5, 1 d.c., ch. 2, 1 d.c., ch. 2, 1 d.c. and continue filling in ring. Increase about 4 squares each row or keeping the work flat, until there are 58 squares. Continue without increasing until there are 15 rows from the center. Then crochet 2 s.c. in each square, or until there are 140 sts.

Brim

1st row: increase 1 st. in every 8th st.

2nd row: increase 1 st. in every 11th st. and break thread. This is the center of back.

(Continued on page 29)



No. 228. Sweater Suit in Glow Crinkle

SWEATER SUIT IN GLOW CRINKLE

No. 228 — Size 16

SWEATER BLOUSE

6 balls light green 2202 Glow Crinkle

1 pair No. 4½ needles (mill. gauge)

1 pair No. 3½ needles (mill. gauge)

Gauge: 5 stitches = 1 inch

Back

Cast on 84 sts. on No. 4½ needles.

For Ribbing, Change to No. 3½ needles and K 2 sts., P 2 sts., repeat across row. Repeat row until there are 20 rows. Still using No. 3½ needles increase 6 sts. in one row by knitting twice in every 14th st. There are now 90 sts. on needle. Change to No. 4½ needles and P across row.

Work stockinette stitch (K 1 row, P 1 row) for 70 rows.

With right side of work uppermost P across one row and K the next row, thereby working stockinette stitch reversed.

For Armhole, continuing stockinette stitch reversed, decrease 2 sts. at beginning of every row for 12 rows, thereby decreasing 12 sts. on each side of back. There are now 66 sts. on needle.

Work even for 36 rows.

For Shoulder, Bind off 4 sts. at beginning of every row for 8 rows, thereby decreasing 16 sts. on each side of back. Bind off remaining 34 sts. for back of neck.

Front

Cast on 84 sts. on No. 4½ needles. Work same as back up to armholes.

For Armhole, working stockinette stitch reversed, decrease 2 sts. at beginning of every row for 12 rows, thereby decreasing 12 sts. on each side of back. There are now 66 sts. on needle. (*Note*: When 4 rows have been worked in stockinette stitch reversed, bind off 8 sts. in the middle of front in the 5th row. Cast on the 8 sts. in next row that were bound off in

previous row, thereby making a slit in front for jabot.)

Work even for 29 rows ending with a purl row.

For Round Neck, K 26 sts. (slip on holder) bind off 14 sts. knit remaining 26 sts. Decrease 1 st. at beginning of every row on neck edge of work only for 10 rows, thereby decreasing 10 sts. in all on one side of neck. When 6 sts. have been decreased start decreasing for shoulder same as back. Work other side of front to correspond.

Sleeves

Cast on 10 sts. on No. 4½ needles. Work stockinette stitch reversed (thereby having the purled side for the right side), increase 2 sts. at beginning of every row for 28 rows,



Sweater Suit in Glow Crinkle

thereby increasing 28 sts. on each side of sleeve. There are now 26 sts. on needle. Then with right side of work uppermost (purled side) work stockinette stitch for 12 rows.

Cuffs, Change to No. 3½ needles and K 2 sts., P 2 sts. and repeat across row. Repeat until there are 12 rows. Bind off.

Jabot

Cast on 40 sts. on No. 3½ needles. Work garter stitch for 30 ridges, then in next row K 15 sts., K 2 sts. together 5 times, K remaining 15 sts. There are now 35 sts. on needle. Work even for 8 ridges, then K 13 sts., K 2 sts. together 5 times, K remaining 12 sts. There are now 30 sts. on needle. Work even for 8 ridges, then K 13 sts., K twice in next 5 sts., K remaining 12 sts. There are now 35 sts. on needle. Work even for 8 ridges, then K 15 sts., K twice in next 5 sts., K remaining 15 sts. There are now 40 sts. on needle. Work even for 23 ridges. Bind off.

Sew up seams of sweater. Make 2 tucks in front of sweater between neck and slit for jabot. Put jabot through slit having uneven ends.

JACKET

9 balls dark green 2204 Glow Crinkle
1 pair No. 4½ needles (mill. gauge)
Gauge: 5 stitches = 1 inch.

Back

Cast on 90 sts. on No. 4½ needles.

Work stockinette stitch (K 1 row, P 1 row) for 14 inches, about 107 rows.

For Armholes, decrease 2 sts. at beginning of every row for 12 rows, thereby decreasing 12 sts. on each side of back. There are now 66 sts. on needle.

Work even for 40 rows.

For Shoulder, bind off 4 sts. at beginning of every row for 10 rows, thereby decreasing 20 sts. on each side of back. Bind off remaining 26 sts. for back of neck.

Front

Cast on 88 sts. on No. 4½ needles.

Work same as back to armholes.

For Armholes, Decrease 2 sts. at beginning of every row on underarm edge of work only for 12 rows, thereby decreasing 12 sts. on underarm edge of work. There are now 76 sts. on needle.

Work even for 24 rows.

Then, with right side of work uppermost, K 28 sts. and slip on holder (this makes facing for front of jacket). There are now 48 sts. on needle.

Start decreasing 2 sts. at beginning of every row on neck edge of work only for 28 rows. When 18 sts. have been decreased, start decreasing for shoulder same as back. Still decreasing on neck edge of work.

Then, pick up the 28 sts. on holder and decrease 2 sts. at beginning of every row on side to correspond with neck edge, thereby decreasing all 28 sts. in 28 rows.

Work other side of front to correspond.

Sleeves

Cast on 10 sts. on No. 4½ needles.

Working stockinette stitch, increase 2 sts. at beginning of every row for 30 rows, thereby increasing 20 sts. on each side of sleeve. There are now 70 sts. on needle.

Decrease 1 st. at beginning and end of every 15th row, 10 times, thereby decreasing 10 sts. on each side of sleeve. There are now 50 sts. on needle.

Work even until sleeve measures 20½ inches from underarm.

For Sewing Jacket Together

Fronts, sew 2 basting threads down front of jacket (one 28 sts. in from front edge and the 2nd 56 sts. in from front edge of jacket).

Catch stitch the facing, which corresponds to neck edge, together, on wrong side of work. Turn right side out and press flat. Then baste down facing using first and 2nd basting threads as guides, leaving 4 inches open at bottom for hem. Sew other side to correspond. Sew up shoulder seams and sew in sleeves, unseamed. Press with a damp cloth. Then sew up underarm seams and sleeve seams.

Press. Turn up 1 inch hem at bottom of jacket and $1\frac{1}{2}$ inch hem for cuffs of sleeves, and hem lightly. Hem down facings on fronts. Press.

SKIRT

9 balls dark green 2204 Glow Crinkle
1 circular steel needle No. 4 (mill. gauge)
1 bone crochet hook No. 4
25 inches silk elastic, $\frac{3}{8}$ inch wide

Cast on 300 sts. for lower edge of skirt. K 5 inches, then decrease 10 sts. in one round, knitting every 29th and 30th sts. together. K 4 inches and decrease 10 sts. in one round, knitting every 28th and 29th sts. together. K even for 4 inches and decrease 20 sts. in one round, knitting the 13th and 14th sts. together. Knit 3 inches and decrease 20 sts. in one round by knitting every 12th and 13th sts. together. There are now 240 sts. on needle.

Knit 2 inches then decrease 10 sts. in one round, knitting the 23rd and 24th sts. together. Knit 4 inches and decrease 10 sts. by knitting the 22nd and 23rd sts. together. Knit 3 inches and decrease 20 sts. in one round, knitting the 10th and 11th sts. together. Then knit 2 inches and decrease 10 sts. in one round, knitting the 19th and 20th sts. together. There are now 190 sts. on needle.

K 2 inches and decrease 10 sts. in one round by knitting the 18th and 19th sts. together. There are now 180 sts. on needle.

K 5 rounds, then decrease 10 sts. by knitting the 17th and 18th sts. together. Bind off loosely. Press.

Make beading around top of skirt running an elastic through the required length. Turn up $1\frac{1}{2}$ inch hem and hem lightly. Press hem.

Square Neck Dress with Puff Sleeve in Boucle

(Continued from page 25)

3rd row: Skip 5 sts. and crochet 1 s.c. in each st. ending in the 5th st. from end of the previous row, and break thread.

4th row: Begin 5 sts. from end of previous row and s.c. in each st. to 5 sts. from end of previous row and break thread. Continue for two more rows.

7th row: At center back begin working 1 s.c. in each stitch and continue around entire brim for 2 rows. On the second row work over a wire.

Chain about 24 inches or long enough to go around the crown and s.c. in each st. until work is about $\frac{1}{2}$ inch wide. Place around crown and tie in loose knot.

WANTED

Used four-harness portable loom for weaving 20-inch fabric.

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Miniature Patterns for Hand-Weaving

(Continued from page 8)

Weavers using six-treadle tie-up or working on table looms with rising shed can easily figure out the necessary changes in the drafts.

As was suggested in the article in the earlier issue of the *HANDICRAFTER*, the finer materials are the better medium for the development of the miniature patterns, though the coarser yarns can be used. Below is a summary of the materials mentioned in the former article.

Warp	Sley	Weft or tabby	Pattern
Linen 40/2	30	20	Linen Weaver or 18/2
" 50/2	45-48	25	Linen Special or heavier
Mercerized Perle Cotton 20	30-48	20	8 or 10

Among patterns for four-harness weaving, one great advantage in using a good miniature is the fact that the skips or floats are so short. This makes it a good sort of pattern for upholstery materials or linens where a long overshot does not give a good effect nor procure as durable a fabric as may be secured. Another good point is the ease with which one of these tiny patterns can be adapted to a wide variety of dimensions, making it very convenient to use in very small articles. It seems that the weaver of today is more inclined to the production of such things as bags, purses, small towels, cushions, etc., than to the making of the larger things, such as coverlets and couch covers. In the matter of rugs, the miniature is sometimes usable, as the short overshot is quite an asset in considering the wearing qualities of articles which come to such hard wear.

1932 Weaving Institute at Penland

(Continued from page 11)

for him to do. Absolutely refusing any remuneration from the Penland organization either for his instruction or for the travelling expenses of himself and his family, his services are given wholly in the spirit of love and helpfulness. His only thought is to give to others generously, abundantly of that knowledge which he has spent almost a lifetime in acquiring, and his chief remuneration has been the joy which has come to him from the interest and appreciation of enthusiastic students.

Inquiries concerning next year's course were beginning to be received even before the Institute of this year was over, and now, almost nine months

in advance, reservations had been made for fifteen definite applicants. Those of us who are close to the Penland organization of weavers and to the life of the community cannot but feel awed at the astonishing rapidity of the growth of this project which was begun three years ago quite simply by a man who, out of admiration and esteem for Miss Morgan and her sixty-three mountain weavers, came to give them his best, which is the best the country has to offer.

Adventures with Fabricspun

(Continued from page 16)

handling, cannot detect any difference. When woven in the scoured state, it may be washed and pressed without first being dry cleaned.

The advantages resulting from a final washing and pressing at the hands of a good laundry, as Mr. Ford recommends, cannot be over-emphasized. This treatment was quite new to me, and I tested it with some hesitation, but a single trial convinced me that handwork on material of this type cannot equal, nor even approach, the beautiful finish thus obtained.

I have found the shrinkage to be very slight, less than a quarter of a yard in a $7\frac{1}{2}$ -yard length of suiting in basket weave.

For the accompanying illustration my daughter wore a suit of Fabricspun woven in a plain twill on a rather fine linen warp set 30 to the inch. The other suits were all-Fabricspun basket weave on the 22 ends warp. To weave a twill or herringbone on the latter threading, the weft must be beaten in very lightly, but a pleasing and durable fabric results. For a firmer type of goods with a little more body, a rather fine tabby of wool or silk may be used. Homespun yarn woven in twill or herringbone on the Fabricspun warp makes an excellent cloth for top-coats.

New Chapters in the History of the Loom

(Continued from page 23)

ingly refuse to make a choice from irrelevantly patterned textiles, with no relation to the integrated design he has conceived. The architect, too, will desire to call for a curtain, let us say, with stripes of such and such a color sequence, of such and such a number, width, and proportion.

The more personal and individual the design, the more specific becomes the architect's demand in the matter of textiles. The loom is not only an endeared echo from the past of handicraftsmanship; it becomes the tool of a new demand in the world.

Raffia Craft

(Continued from page 22)

in the other two mats, colors may be changed to achieve engaging patterns.

THE RECTANGULAR PLACE MAT

A loom with an easel support (the Todd adjustable hand loom) is necessary for the perfection of a place mat constructed of raffia. The upper left-hand sketch on page 22 shows such a loom with mat in stage of construction on it.

Various attachments insure perfect regulation to the size mat one desires to make. The headpiece can be let down to regulate length, and the side rods moved inward to regulate width. The latter are important in effecting straight mat edges, the woof threads being passed around them as weaving progresses.

A similar contrivance can be made at home, care being taken with measurements so that warp may be threaded absolutely straight and taut.

For a raffia mat, use a warp of raffia, fairly coarse, and strung rather closely for firmness.

In the creation of a simple kindergarten pattern such as the finished place mat on page 22 illustrates, the woof threads determine the color effect. Use a tape needle for weaving. For fringed edge, stop weaving within an inch of ends of warp threads. When work is removed from loom, mat edges may be pressed flat with warm iron.

ANNOUNCEMENT

of the Penland Weaving Institute

EDWARD F. WORST, well-known authority on hand weaving and author of *Foot Power Loom Weaving* and *How to Weave Linens*, will conduct the fourth annual Weaving Institute at Penland in Western North Carolina from August 14th to 25th inclusive. This interesting project is sponsored by the Penland Weavers and Potters under the direction of Miss Lucy Morgan. The course is designed to offer to students and teachers of hand weaving an intensive, but thorough study of all the phases of foot power loom weaving, with special emphasis upon such types of hand weaving as have long since been considered a lost art.

Mr. Worst announces for this year a number of other courses in handcrafts which will be conducted in connection with the weaving course. Among these will be classes in spinning, (of both wool and flax) basketry, folio and simple book-

binding, pottery, leather work, jewelry-making (using native North Carolina stones), block-printing and vegetable dyeing. It is hoped that this variety will make the course of study particularly desirable to teachers of Industrial Arts and to Occupational Therapists.

BALANCE

C. J. Burchard

THE hand weaver who is not fortunate to possess a fixed balanced harness on her loom, will appreciate what I am trying to bring about as a remedy for "UNBALANCE," for most of the four harness four treadle looms in operation today are not in perfect balance when it comes to the operation of the harness; and by harness I mean that portion of the mechanism of the loom hung between the cross head and the treadles by means of which the shed is produced, and most of this off balance is because of misalignment or side pull between treadle and heddle shafts, and because of this misalignment a side or off center pull is exerted upon the lower heddle shaft or frame; mostly caused by the cords which carry the action being made fast at the treadle, so that even if other conditions were equal there would still be no ability to automatically balance the down pull as applied to the treadle, with the result that the harness gets a motion imparted to it which is not harmonious and neither does it move in straight perpendicular lines, one of the reasons for hanging the harness on most of this type loom to the rear and outside the plane of the side pilasters, this swing or side motion had to have space to operate in.

Now with a very simple device recently perfected by the writer, these same heddle shafts or frames can be hung between the pilasters and immediately behind the reed, and be made to operate in this position without interference of the other parts, the result is a more perfect and larger shed opening because of this nearness to the reed.

The four heddle shafts or frames are made to operate in a nearly fixed plane, not fixed in only one direction but, to operate fixedly in three separate planes; vertically, horizontally and laterally, which of necessity removes possibility of unbalanced conditions.

This device can be applied to any four-harness four-treadle loom, with a very little labor and at a nominal cost in comparison with the great advantage gained in the ease and accuracy of operation. It's named the "JIB."

ART AND LEISURE

By Margaret L. Hayes

WHAT chance has Art to enter the lives of the newly-leisured? At the annual Convention of the American Federation of Arts recently, a morning was given to the discussion of this subject. It was argued that as both the rich and the poor were free of many responsibilities in these days, they should devote themselves to art. They should produce objects of beauty, or, they might join a circulating picture club and thus patronize the artists.

The speakers at the Convention were for the most part curators of museums, and lecturers on Art at different colleges — all perfectly secure of their jobs and safe to be busy while others are looking for work. It is the busy people who urge the unemployed to appreciate the blessings of leisure.

But will the man who has not shown some leaning toward art — if only in the making of model ships — during years of prosperity, turn to such a hobby in the lean years? Why not? What is more, he might very well surprise himself if he did.

One of the most inspiring biographies is that of William de Morgan who, at sixty-five, was forced to give up his pottery. He tried writing instead, and was amazed when he found a publisher for his first novel.

He always missed "having no kiln to open next day," but it must have been no mean consolation to have become a famous novelist.

If a man counts his unwanted leisure a misfortune and a handicap, so much the better. Talents thrive on handicaps.

Editorial

(Continued from page 2)

the antiques that have been left to us. Art flourished in a city like Florence because the patrons of art appreciated the new and ranked their great artists on the highest of levels. Gorgeous frescoes of past periods were whitewashed over so that a contemporary artist could paint his masterpiece. Perhaps we bewail these losses today but the psychology in back of these desecrations is to be commended — it was a faith in the worth of ones contemporary art.

It has been so long since the artist and craftsmen were allowed to design and not copy; that everyone should welcome this change and do his utmost to add a brick to the structure of modernism.

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Hand Weaving

Mary M. Atwater, author of the Shuttle-Craft Book of American Hand Weaving, offers a course of instruction by correspondence designed to meet the needs of those who desire a thorough knowledge of the craft of weaving. Those who have never woven may become expert weavers through this course, and many weavers of long experience subscribe for the material for the sake of the many unusual weaves that are explained and also for the explanation of draft writing. The course includes a textbook and lesson sheets, criticism of work sent in and unlimited correspondence privileges. All the instruction is given personally by Mrs. Atwater. Subscription to the course carries with it membership in the Shuttle-Craft Guild with its various activities.

For further information address the

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Home Knitting for profit is also coming to the fore; many of your acquaintances would like hand knitted creations; there is a source of good profits in selling yarns with instructions.

The Bernat line of Hand Knitting Yarns is being built up to meet this development. We have created a variety of exquisite yarns that are beautiful in color and correct in

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