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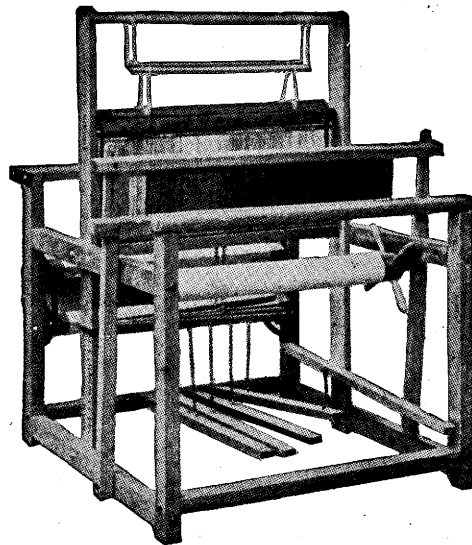
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Editorial

THE craftsman can render his community a signal service in these troublous times by inspiring and organizing craft projects for the unemployed. A service like this is valuable in many ways; for the production is usable in the maker's home, perhaps saleable, and thus the unemployed can derive a small income from pleasurable work; and in the main it is of psychological value. Craft products are not vital necessities; rather luxuries to some degree, and one is bound to derive a sense of satisfaction from producing them and having gay things for the home. Also the time spent at a cheerful task is so much subtracted from despondent introspection. Craft work to the unemployed can often be the palliative that occupational therapy is to many mentally sick patients.

In reading an article that discussed conditions in some of the much-talked-of mining sections, the writer was pleased to scan a paragraph that described a craft project undertaken shortly before last Christmas. Most of the miners in that section were penniless and depending for food on charities; Christmas approaching, they were downcast over the fact that they could not afford the cheapest of toys for their children. Someone had the happy idea of setting them to work at making wood toys, using the tools and materials, like paints and nails, that they had around. The whole community went into this with a vim, and were able to forget the weight of their troubles. No expense was involved in materials; yet these workers were able to busy themselves for weeks; and men who formerly had narrowed their lives into a shell of underground mine work were now playing with wood and gay paints. Probably it was a wonder to them to see what extraordinary things they could make.

The fact that craft products are in the way of a luxury is something to the good, paradoxical as it may seem. Gardening to save oneself from starvation is praiseworthy; yet how depressing it must be for one to feel that his work on the soil is his only barrier from starvation; and that there is no labor for him in the world of industry; no joys in the avocations of life. Making a toy for one's child, a gay colored rug for the home, means pleasure in working and enduring joy for the user. To have shelter and food for the stomach are primal instincts which must be satisfied; yet what a criticism on us if this is all that we can offer the unemployed.

One of the major faults in our industrial structure has been that most workers go from their daily, drab toil to canned recreations or amusements, like the movies, gaudy beach resorts, the radio loud speaker. Less and less do we depend on our own talents, with the exception of sports. We are bound

to suffer from this failing as we lose self-reliance in ourselves and stunt the capacity to amuse ourselves. Amusing oneself requires mental effort and perhaps lots of time; the person thrown on his own resources and desponding should have this effort builder and a means to consume the plethora of time on his hands. Organized work in a cheering craft occupation is bound to be beneficial as well as a possible source of a small income.

In planning the projects, one must look for crafts that are easy to learn, that go fairly fast, and require a minimum of expense in tools or materials. Care should be taken to have the products useful so that the worker could utilize them in his own home and sell or give them to his friends. Projects in wood offer many opportunities — toys, garden furniture, flower boxes, etc., can be made. Instead of drab factory-made furniture, the worker could construct simply fashioned, but gaily painted pieces.

Little touches of design can be added by means of stencils. Many things can be made in the textile crafts by women — from old rags, braided or hooked rugs can be made; yarns can be used in knitting sweaters, garments for children, crocheted suits; dressmaking can be undertaken, or fancy embroidery combined with suitable fabrics for curtains, table pieces, and the like. Perhaps the cost of the material in some cases will be almost as much as that of some of the cheaply priced finished garments, curtains, or the like now obtainable; but if honestly worked up and based on good design, the craft products should be much more beautiful and immeasurably more lasting. Many of the store items now being sold at a price are made of shoddy materials, poorly designed, and devoid of wearing qualities; things produced in the home may cost as much from the angle of materials alone, yet prove much cheaper because they last longer.

Using up waste containers offer many interesting possibilities: flower holders can be made from well-shaped bottles; utility containers from cracker tins; gay-colored or carved cigarette boxes from old cigar boxes. Ideas for craft projects can be gleaned from dozens of sources; there are books on simple crafts, magazine articles, and craft shops like those in schools or in hospitals.

Educating the unemployed in the crafts should not be done so much from the angle of making or saving money for them as from the standpoint of mental well-being. Time that would be used in harmful despondency is shifted over to absorbing work, which means mental relaxation. Also in many communities the worker would be experiencing the joy of self-expression and the ownership of gay things made by his own hands.

Weaving Block Patterns on the Daga and Kircher Looms

BY AGNES K. NIELSEN

The weavings illustrating this article were all done at King's Park State Hospital, King's Park, L. I., N. Y.

ANY weaving which can be done on a two-harness loom can be done on the Daga and Kircher looms, including the imitation of four-harness two-block patterns. It is not in the least complicated, as it is easy to get the two sheds on both looms, and it is also an easy matter to transpose these directions from one loom to the other.

THE DAGA LOOM

The Daga loom consists of a flat wooden base strengthened on both ends by grooved crossbars on which are fastened two metal combs with the teeth protruding about one-third of an inch. Two wedge-shaped bars are to be fitted into the grooves and held in place by wingscrews when the warp is in place. The shed is made on a piece of metal which is provided with slots and then formed into a three-cornered rack. On one side of this rack the first slot is long and the second is short, and so it is through the whole length of the rack, every other slot long and the other one short. Now to further examine the rack turn it, and it will have the appearance of being evenly riddled through the whole length. Give the rack one more turn and the slots will show up every other one long and the other one short. Then on closer examination it will be found that the slots which are long on the

first side are short on the second, and vice versa.

To warp the loom for an ordinary plain weave or different ornamental weaves, it is necessary to place one or two threads in each slot; to produce a block pattern some of the slots must be skipped and more threads put in some of the other slots to fill up the space. In that manner patterns can be made to suit one's almost unlimited fancy.

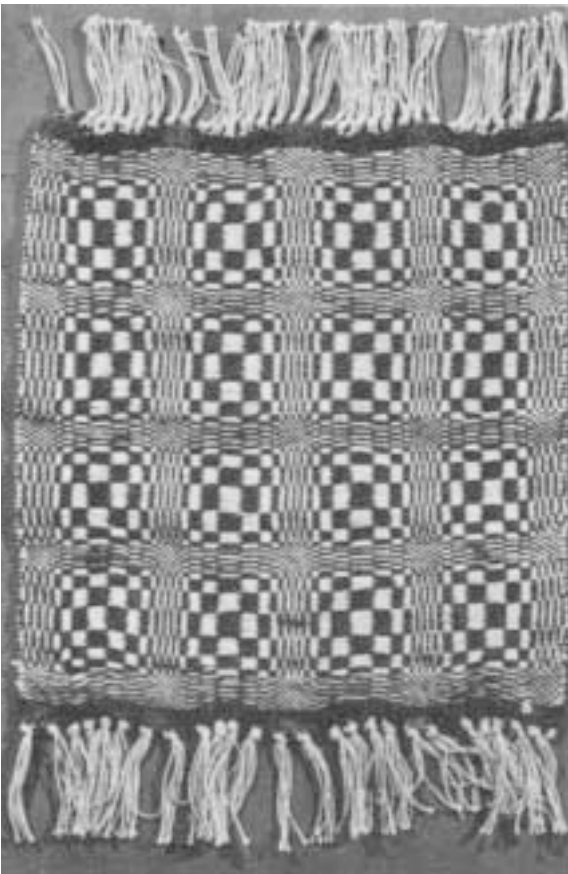
The Daga loom comes equipped with a rack which has 13 slots to two inches.

To produce the "Lasting Beauty" pattern as illustrated, make a warp of 178 threads, spread it over about 13 inches of the front of the loom, insert the wedge-shaped bar and secure it with the wingscrews. Carry the warp over the loom to the other side, spread it over 13 inches, and secure the wedge-shaped bar after having pulled the threads tight. Now insert the rack with side No. 1 up, place two threads in a long slot and two threads in the next short slot, two threads in the next long



Woven Square in Lasting Beauty Pattern

slot and two in the next short slot until 12 slots, 6 long and 6 short, each hold two threads. These will make the twelve small blocks on the side of the weaving. To make the first large block place two threads in the next long, skip one short, two threads in next long, skip one short, and two



Woven Square in Four O'Clock Pattern

threads in next long slot. The second large block is formed by placing two threads in each of the next four short slots and skipping the three long ones between them. Then place two threads in the next long slot, two in next short, and two in next long slot. Make the next block by placing two threads in each of the next four short slots, skipping the three long ones between; and the next large block is made by placing two threads in each of the next four long slots, skipping the three short ones between. Now place two threads in each short and long slot until 27 slots are filled up and No. 27 will be a short slot. Make the group of two large, three small and two large blocks, and finish with twelve small blocks, as on the other side. The warp must now be straightened out in the teeth on the front and back of the loom to correspond with the slots in the rack, and it must be pulled very tight. If these two points are adhered to it will be easy to do the actual weaving.

Start the weaving with a dark shuttle. Place the rack in position of Shed A, push the shuttle through, beat the thread down, turn the rack over to Shed B, push the shuttle through and beat the thread down. Do this six times, twelve picks, to make a foundation. Always turn the rack over the

riddled surface, or the pattern will be lost and must be rearranged. On each pick, place the thread diagonally on an angle of 20 degrees, and with an even-toothed comb push it down, beginning where the thread hangs loose and working over to the other side of the web. Thus the extra length of the weft thread will be taken up between the warp threads and the fabric will not pull in.

To start the pattern, push the dark shuttle through Shed A. Change to Shed B and push the light shuttle through. Change to A, push the dark through; change to B, push the light through. Now push the dark shuttle through the same Shed — B — and the light through Shed A, again the dark through B and the light through A. Repeat these eight shuttles eight times, 64 picks in all, making 16 small blocks. The first large block is then woven by pushing the dark shuttle through Shed A and the light through Shed B eight times. Then the second large block is woven by pushing the dark shuttle through Shed B and the light through Shed A eight times. The three small blocks are made on Shed A dark shuttle, Shed B light shuttle, A dark, B light, B dark, A light, B dark, A light, A dark, B light, A dark, B light. The next large block is then made with the dark shuttle in Shed B and the light in Shed A, eight times, and the fourth large block is made with the dark shuttle in Shed A and the light in B eight times. Next comes a number of small blocks. To make them, weave the dark shuttle in B shed and light in A shed twice, then dark in A and light in B twice, repeat those eight shuttles thirteen times and weave dark shuttle in B shed and light in A shed twice. That will make 27 small blocks in all. Now make two large blocks, 3 small, 2 large and 16 small blocks again and finish with 12 picks of the dark shuttle, and the square is completed. It may qualify as a chair seat, pillow top or table mat; or other uses may be made of it. Note that the next block is always started on the same shed on which the last one was finished.

When the web has reached a certain length it will be difficult to insert the shuttle, and the web must be readjusted. To do this, loosen the wedges at back and front of the loom, pull the web down as far as necessary, and fasten the wedges again. The warp must now be rearranged in the rack and the teeth at the back of the loom and the warp must be pulled tight and even again. It will be necessary to loosen and fasten the wedge at the back several times.

To warp the loom for "Four O'Clock," put one single thread in each of the first eight slots, 2 threads in next long, 2 in next short, skip one long, 2 threads in next short, 2 threads in each next three long, skipping the two short, 2 threads in each next

four short, skipping the three long, 2 threads in each next 3 long, skipping the two short, 2 threads in each next two short, skipping one long between them, 2 threads in next long, one thread in next 8 slots, 4 short and 4 long, 2 threads in next short, 2 threads in each next two long, skipping the one short between, 2 threads in each three short, skipping the two long between, 2 threads in each next 4 long, skipping the three short between, 2 threads in each next 3 short, skipping the 2 long between, 2 threads in each next 2 long, skipping the one short between, 2 threads in next short; repeat; and finish warping with 8 single threads in the next eight slots, 4 long and 4 short.

To weave it, start with a foundation of 12 picks of the dark shuttle and then: Shed A dark, Shed B light, B dark, A light four times; A dark, B light twice; B dark, A light four times; A dark, B light six times; B dark, A light eight times; A dark, B light six times; B dark, A light four times; A dark, B light twice; B dark, A light, A dark, B light four times; B dark, A light twice; A dark, B light four times; B dark, A light six times; A dark, B light eight times; B dark, A light six times; A dark, B light four times; B dark, A light twice. Repeat this as often as wanted and finish with A dark, B light, B dark, A light four times and twelve picks of the dark shuttle to balance.

To warp the loom for pattern No. 1, proceed as follows: One single thread in six slots, 3 long and 3 short, three threads in next long, skip one short, three in next long, one in next short, three in next long, one in next short, three in next long, skip one short, three in next long, one single thread in each of next six slots, 3 short and 3 long, three threads in next short, skip one long, three in next short, one in next long, three in next short, one in next long, three in next short, skip one long and three in next short. Repeat as often as desired and finish with the six single threads as the starting.

To weave it start with a few picks of the dark shuttle and then the pattern as follows: A dark, B light fifteen times; B dark, A light twice; A dark, B light four times; B dark, A light twice; A dark, B light fifteen times; B dark, A light two times; A dark, B light twice; B dark, A light twice; A dark, B light twice; B dark, A light twice; A dark, B light twice; B dark, A light fifteen times; A dark, B light twice; B dark, A light four times; A dark, B light twice; B dark, A light fifteen times; A dark, B light twice; B dark, A light twice; A dark, B light twice; B dark, A light twice; A dark, B light twice; B dark, A light twice. Repeat as often as desired.

A carpet warp was used in these pieces. "Lasting Beauty" and "Four O'Clock" were woven with a light tan perle on one shuttle and a dark red novelty yarn six strands together on the other. Pattern

No. 1 was woven with a black perle on one shuttle and a blue-green rayon on the other. "Four O'Clock" was woven on the finer slotted rack.

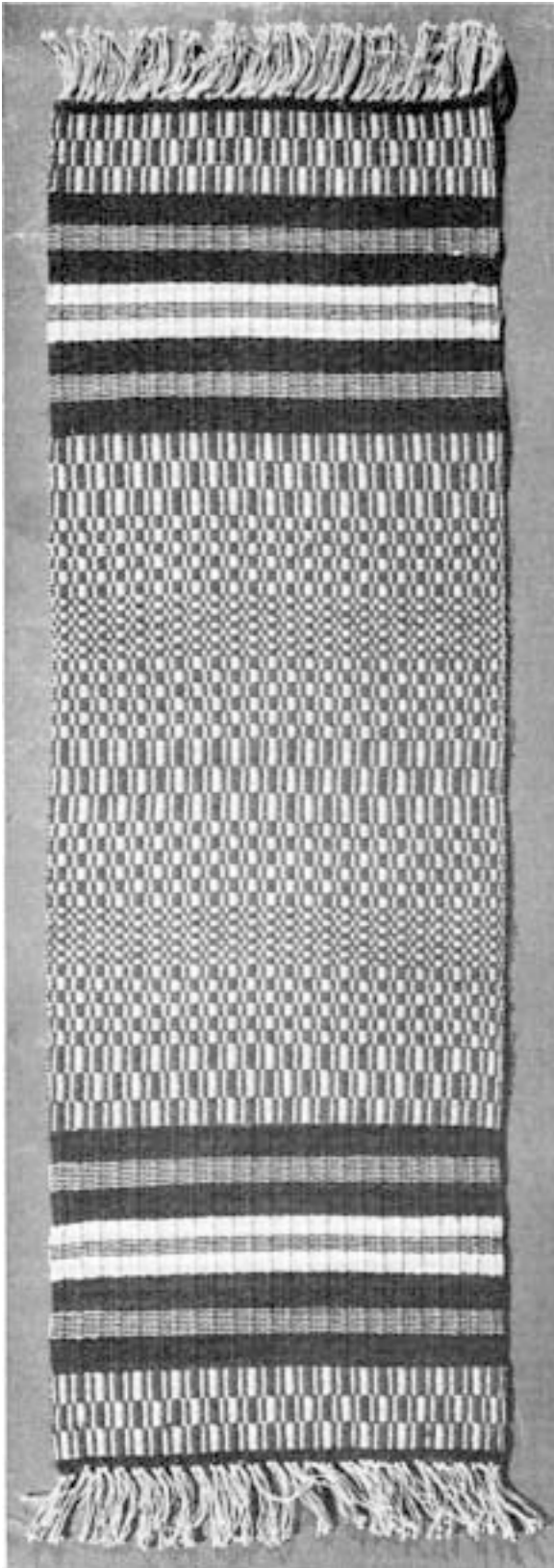
THE KIRCHER LOOM

Four wooden pieces fitted together form the frame of the Kircher loom. The front and back pieces are supplied with wooden pegs four to the inch. Two metal brackets slide on the side bars and metal pins are stuck through holes in brackets and bars to hold them in place. The reed faces the front of the loom and consists of narrow pieces of wood with a hole bored in the middle, held together with a slit between every one by two long pieces of wood, one of them protruding two and one-half inches on both sides, thereby forming two arms with which to rest on the brackets. This reed holds nine threads to the inch. Shed A is produced by resting the reed on the brackets, and Shed B by lifting it off and pressing it down. To weave a plain tabby or various ornamental weaves, the loom should be warped one or two threads in each eye and slit of the reed. When a block pattern is wanted, some of them must be skipped.

To warp the loom for pattern No. 2, place one thread in a slit, one in an eye, three in next slit, skip one eye, three threads in next slit, one in next eye, one in next slit, three in next eye, skip one slit, three threads in next eye, pull the threads from the front through the reed, tie them together in a knot and slip them over a peg on the backboard. Repeat



Woven Runner in Pattern No. 1



Woven Runner in Pattern No. 2

as often as wanted. To get three threads through one eye, a tapestry needle is a great help. When all the threads are thus placed, loosen the backboard and turn it once with an outward movement and be sure every thread goes over the same peg as it was knotted on, and pull them tight, then put the backboard in place again, take the long warp threads and with both hands pull them evenly, then holding them with one hand straighten and untangle all the snarls with the other. A short, even-toothed comb could be used to advantage. Be sure every thread is straight and even. Then loosen the backboard again and, while holding the warp with one hand, turn it once around and fasten it again, taking care that the threads are evenly distributed over the pegs. If a piece of dowel three-quarters of an inch in diameter is placed on each side of the board when the winding is done, more warp will be taken up, which will be needed later when the web is wound on the frontboard. Continue straightening out and winding the warp until enough is left to go across the loom and tie on the front bar. Now take every group of eight threads, tie them together and slip them in a straight line over the pegs on the frontbar. With the fingers try the tension, which should be even. Any loose threads must be tightened before the weaving commences.

To weave pattern No. 2, start with the dark shuttle. Push it in on Shed A. Always leave the thread hanging at an angle of about 20 degrees, beat it down with the reed, open the B shed, push the shuttle through and beat it down with the reed. Thus put in 12 picks with the dark shuttle. To form the pattern, push the light shuttle in on Shed A, beat the thread down and push the dark shuttle in on Shed B twelve times; then the light shuttle on B and the dark on A twelve times; then the light on A and dark on B twelve times. Now put in 24 picks of the dark shuttle alternately on Sheds A and B. Then two picks of the light shuttle on A and B, one on each, and two of the dark shuttle on A and B, one on each. Repeat these four picks until six light-colored lines are formed. Then again put in 24 picks of the dark shuttle. Now make the next band with 24 picks of the light shuttle, put in two picks of dark and two of light until four dark lines are made, and put in 24 more picks of the light shuttle. Make another band of 24 picks of dark, alternately two picks of light and two of dark until six light lines are visible and 24 more picks of dark. *Then one shuttle light on B shed and one of dark on A shed twelve times; then one of light on A and one of dark on B twelve times, and one light on B and one dark on A twelve times. **Thereafter one light on A and one dark on B six times, one light on B and one dark on A six times. Repeat these last two blocks three times, making six in all. Then

one light on A and one dark on B three times, one light on B and one dark on A three times. Repeat these small blocks four times and then one light on A and one dark on B three times, making nine small blocks in all. Now make another set of blocks with six light and six dark picks in each, and repeat all four sets of blocks from * to make a shaded effect in the center of the runner. Then start at ** and work back to the beginning and finish with the 12 picks of the dark shuttle. To make a firmer material the weft thread may be beaten down with a comb. The tighter the warp is stretched, the firmer weaving may be accomplished. When the web is about six inches from the reed, push the brackets down to the second hole in the sidebar and, when it approaches too closely to the reed after the brackets have been moved to the third hole, the front and backboards must be loosened and turned. First loosen both boards, then turn the backboard once to unwind the warp and fasten it again, then turn the frontboard once to roll the web on and fasten it again, move the brackets with the reed down, and the loom is ready for weaving again.

To warp the loom for "Queen's Patch," start with sixteen single threads in sixteen-slits and eyes, eight of each, then put three threads in next slit, skip one eye, three threads in next slit, one thread in next eye, * three in next slit, skip one eye, three in next slit, three in next eye, skip one slit, three in next eye, one in next slit, three in next eye, skip one slit, three in next eye, one in next slit, three in next eye, skip one slit, three in next eye; repeat from * twice, and then three in next slit, skip one eye, three in next slit, one in next eye, three in next slit, skip one eye, three in next slit. That will make fifteen large blocks in all. Repeat from the beginning and finish warping as starting, with sixteen single threads.

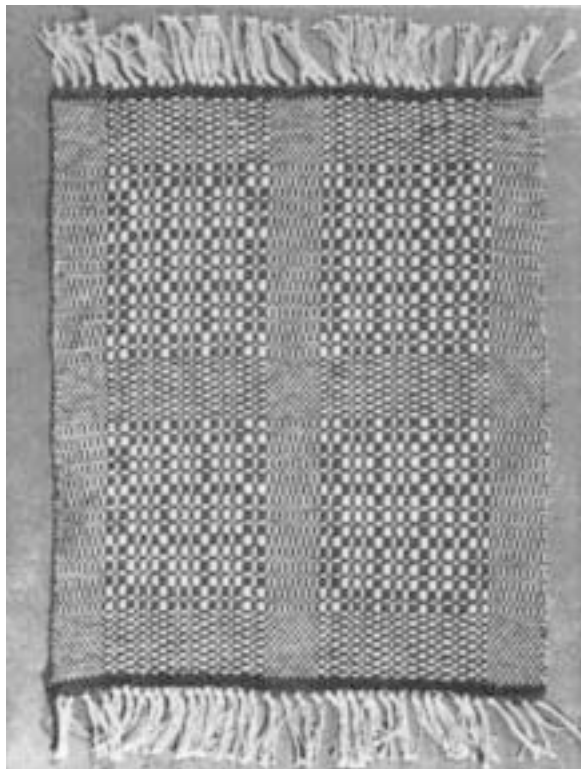
To weave "Queen's Patch," first put in 12 picks with the dark shuttle alternately on Shed A and B. Then one light on A, one dark on B, one light on A, one dark on B, one light on B, one dark on A, one light on B, one dark on A. Repeat these two small blocks six times and then one light on A, one dark on B, one light on A, one dark on B. That makes fifteen small blocks on all. Then one light on B and one dark on A five times; one light on A, one dark on B twice; ** one light on B, one dark on A five times; one light on A, one dark on B five times; one light on B, one dark on A twice; one light on A, one dark on B five times; one light on B, one dark on A twice; one light on A, one dark on B five times. Repeat from ** twice. Then one light on B, one dark on A five times; one light on A, one dark on B twice; one light on B, one dark on A five times. This makes fifteen large blocks. Repeat

from the beginning as often as wanted. Finish with fifteen small blocks and twelve picks of dark thread as started.

To warp the loom for "Sugar Loaf" or "Window Sash," begin about three inches inside the reed as follows: * three threads in one eye, one thread in one slit four times; then three threads in one eye. ** Then three threads in one slit, skip one eye, three threads in next slit, one thread in next eye four times; then three threads in next slit, skip one eye, three threads in next slit. Repeat from the beginning three times. Then finish with the first unit of the pattern from * to **.

To weave this pattern, first make a foundation of twelve picks of the dark shuttle alternately on Shed A and B. Then one light on B, one dark on A, one light on B, one dark on A, one light on A, one dark on B five times; then one light on B, one dark on A, one light on B, one dark on A. This will make six small blocks. Now *** one light on A, one dark on B five times; one light on B, one dark on A twice. *** From *** to *** four times. Then one light on A, one dark on B five times — five large blocks in all. Repeat from the beginning as often as wanted and finish with the six small blocks and twelve dark picks as in the beginning.

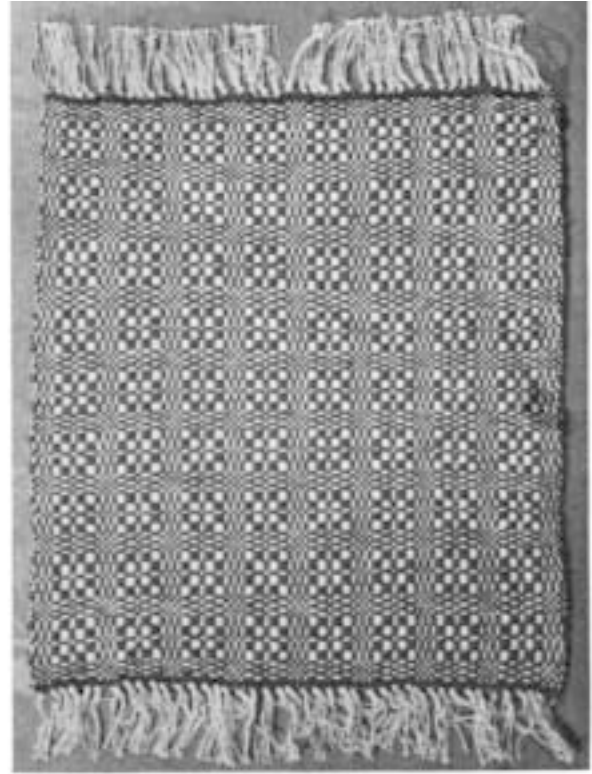
To warp the loom for "Monk's Belt," begin



Woven Square in Queen's Patch



Woven Square in Sugar Loaf Pattern



Runner in Monk's Belt Pattern

about two inches inside the reed with five single threads in three eyes and two slits, then three threads in next slit, skip one eye, three threads in next slit, three threads in next eye, skip one slit, three threads in next eye, one thread in next slit, three threads in next eye, skip one slit, three threads in next eye, three threads in next slit, skip one eye, three threads in next slit. Repeat as often as wanted and finish with five single threads as the beginning.

To weave "Monk's Belt," begin with twelve picks of dark alternately on A and B, then one light on B and one dark on A twice; one light on A, one dark on B twice; one light on B, one dark on A twice; one light on A, one dark on B twice; one light on B, one dark on A twice. This makes five small blocks. Then one light on A, one dark on B five times; one light on B, one dark on A five times; one light on A, one dark on B twice; one light on B, one dark on A five times; one light on A, one dark on B five times. Repeat from the beginning to get the desired length and finish with the

five small blocks and twelve dark picks as in the beginning.

A carpet warp was used. The light shuttle was a tan perle and the dark shuttle a dark red novelty yarn, six strands together.

* * *

The above sets forth only one way in which to weave these block patterns. When a pattern is being woven, new ways of weaving the same threading always suggest themselves, and in weaving colored or striped pieces with borders woven square, one may go on indefinitely and not tire of these patterns, and by doing plain weaving with colors in stripes or plaids or the various tapestry weaves which are possible on these looms, one may weave a lifetime on these looms and turn out beautiful work without going to the expense of getting a large loom, and as these small looms may easily be tucked out of sight when not in use, they are welcome where space is limited.

Camp Girls Response to Card Weaving

BY GRACE WHITTIER FERRIS

OUR camp this past summer, as always, aimed to prepare girls for an art course, and the majority registered had either been accepted in well-known art schools or were expecting, while in college, to major in art.

They were a live-wire set and, having a special objective, they were particularly enthusiastic over those subjects which are required in art schools, drawing design and color. A previous year they had responded gleefully in my craft classes to block printing and tied and dyed work. Here both subjects called for the practical application of design and color theory in well worked-out drawings and in the actual mixing and making of color. This experience was profitable to them in future school work, and also there were the thrills in the surprises and quick results of the tying and dyeing.

Last spring I asked myself if I should be able to hold the girls' interest and enthusiasm if I should introduce a third subject during the coming summer, i.e., weaving. "Will this charming craft be well received by them? To be sure, design and color are part of it, but it is further from graphic art and then, too, the process is slow and the results less gaily striking."

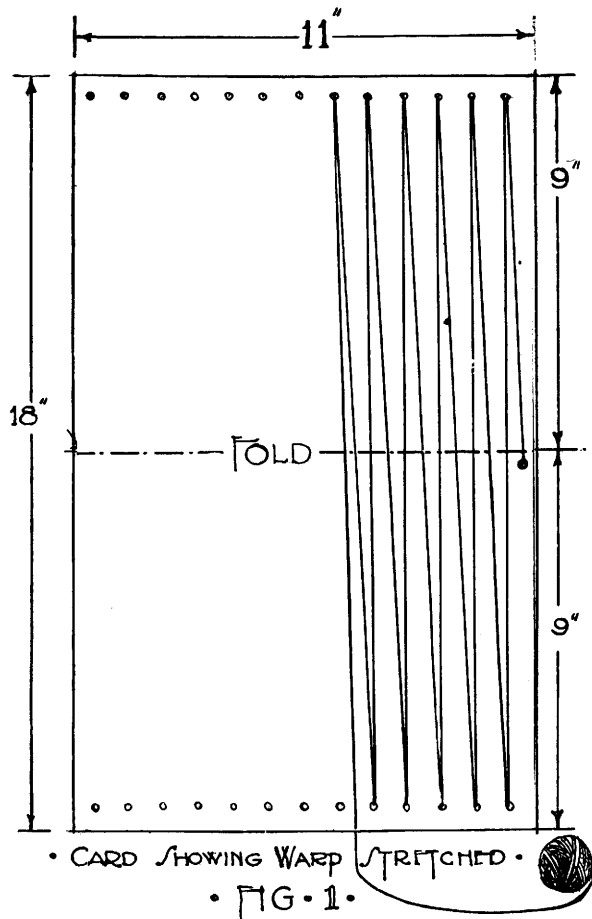
We had no looms, therefore I decided that the weaving must be done on cardboard or on the loose-

warp loom. For this latter method I refer you to "Weaving for the Cottage Porch and Summer Camp," in the *HANDICRAFTER*, June and July issue, 1929. I chose the former method, knowing that I

could expedite the work by using a very heavy wool. Looking over my collection of sample cards, always a pleasant and interesting task, I selected the one showing Rug Wools, and was delighted with the beauty and variety of the scales of color. "For rug weaving the material may be," I thought, "but wool of such soft, silky quality would make a most delightful utility bag as well." In planning such a bag the sense of touch is an important consideration in the completed artistic work. I frequently carry an ample utility bag, and I have noticed that there is almost as much satisfaction in its rich softness as in its design. In other words, that a utility bag demands as much respect in its planning as a dainty, more elegant and formal conceit.

In selecting my wools I found it difficult to draw the line, but I decided on a range of colors which the girls would find as irresistible as the pigments on their palettes. I hoped, too, as they wove that they would be hypnotically enthused to feel that they were brushing glowing pigments, and were thus producing a craft allied to painting.





My theory evidently had the desired effect, for when camp days arrived, and I spread before the class the wools and outlined the work, the girls responded with a zeal that would have delighted any teacher. They selected colors in harmony with summer, blue for skies and white for clouds; for blossoms, pink and yellow. There were the greens of the foliage and the grays and mauves of the tree trunks, and the rich browns and oranges for the earth. The girls most often sought the ivory white wool for background or pattern, so like in color to the many white birches among which our camp was located. I do thoroughly believe that surroundings influence color in craft work as well as in painting. By some the white was combined with a very beautiful shade of bright red, a combination which was striking in the rather gray atmosphere of the woods. Of course we used the other colors, but the white and red and white and blue of gleaming lake through white birches, were the most popular.

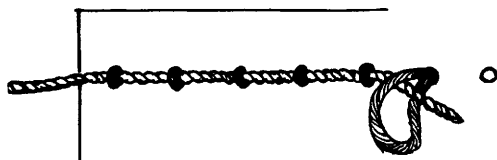
Weaving was the first subject I gave my class, for, with method in my madness, I hoped against hope that if they did respond, weaving might appeal during recreation on rainy days, which hope was realized. Our problem was bags, and bags there were, many of them. For some another after the

class one was completed, and one ambitious maiden designed an oblong folded purse with tapestry monogram. Perseverance she possessed in full measure, for, wishing to surprise teacher, she quietly worked on this problem without her aid, but confessed when showing the finished product that on turning the purse the monogram was wrong way round. Nothing daunted; she pulled out and reweave. Virtue hath its reward, for the final result was a charming piece which will make her happy for many a day, both for its interest and usefulness.

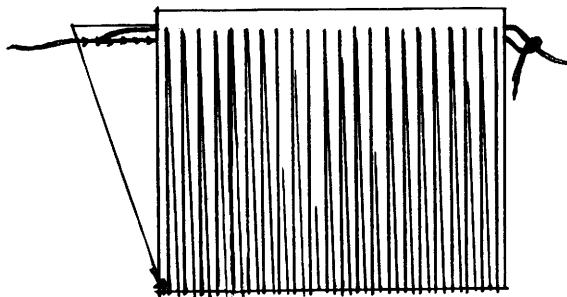
To describe my practical application of this simple method of weaving may be helpful to many; for instance, I have known novices to use a flimsy board, which soon warped and retarded, swimming ahead. Whereas we progressed smoothly with our good stout cardboard, twenty-two by thirty-six inches and one sixteenth of an inch thick. Too expensive for craft work, the considerate salesman at the printer's shop informed me. However, I did not begrudge fifteen cents a sheet, not only because no substitute could be found in the small town, but because it proved most satisfactory. It neither warped nor broke easily, and may be used many times. Also it had a good paper surface and thus received readily the drawings of the well worked-out designs over which the warp was stretched. These boards we cut in half, making two eighteen by eleven inches, very convenient dimensions for a medium size utility bag. In cutting the cards a triangle as well as a ruler is very useful, as accuracy is necessary.

On each board we first drew three parallel lines, one and one-half inches below the edge of the two narrower sides, and another through the center (Fig. 1). Along the latter, a knife cut lightly the surface paper, to make it possible to fold the board after warping without breaking it in half, or making a ragged fold. At the right, one-eighth inch





- STOWING METHOD •
- OF LOOPING WARP •
- OVER STRING ON UNDER •
- SIDE OF CARD •
- FIG. 2 •

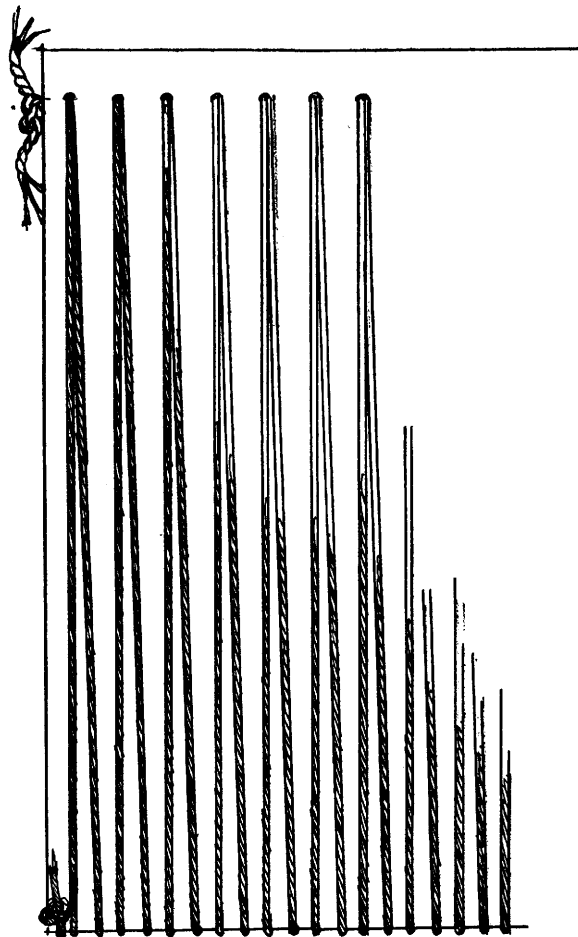


METHOD OF FOLDING & TYING
• FIG. 3 •

from the edge and just below the center line, we punched a hole through the cardboard, and for such a purpose an embroidery bodkin is useful, or perhaps at camp a more available nail will answer. On the top line, one-fourth inch from the right edge, another puncture was made, and then others at intervals of one-half inch all across the line, and likewise on the line at the other end of the board. Then from our equipment box we next selected a ball of three-ply mason's white twine, and from this each girl cut two nineteen-inch lengths. The cards were now ready for warping.

For warp we used handspun yarn, natural color, Item seventeen, or Peasant wool, Camel one-sixty-seven. A good neutral warp is Taupe one-ninety-eight. With this broad spacing of the warp, equal to about four sleys to an inch, the warp shows very little, yet enough to choose the natural for white and light colors, and the Camel and Taupe for medium and dark bags. I think that one may get very pleasing results from these three for the somewhat limited camp work. Of course if cottons are preferred, Perle Number five would give the interesting result of the warp being entirely covered, which is the true tapestry weave.

In beginning to warp we first tied the yarn, after winding it into a ball, to the perforation below the center line, then carried the yarn up across the line to the first hole above and hooked it through with an invisible hairpin, running one piece of cord through the loop. The yarn is pulled taut over the cord, carried down to the first hole at the other end, pulled through as before, and the second piece of twine run into the loop. The process is continued back and forth until the loom is warped. Then it is well for the weaver to go over the warp as carefully as did the eager young workers, pulling quite taut, but not too tight, each warp to assure an even tension. After that we doubled the board, seeing that it closed with no irregularities along the center line and that the edges came together evenly, tied the cord ends, adjusted into even spacing the warp along the fold, and our card loom was ready for weaving (Figs. 2, 3, 4). Counting the warp strands we found an uneven number and, that being correct, the real working of the bag began. With a long celluloid crochet hook the west of rug wool was

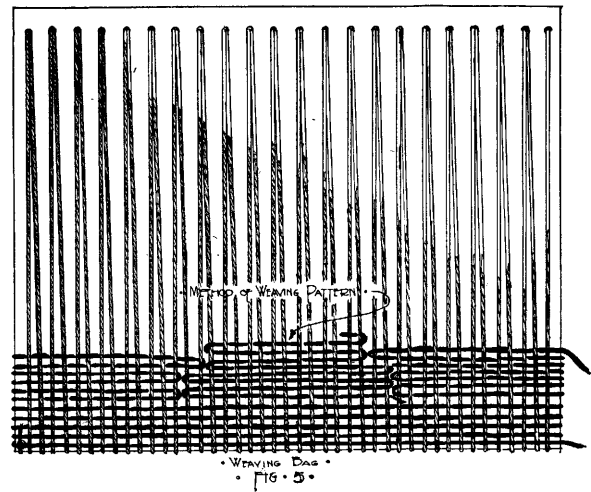


SHOWING CARD TIED READY TO WEAVE
• FIG. 4 •

drawn under and over the warp around at the fold of the card and pressed down with a coarse comb. It is possible to use a flat shuttle to carry the weft, if before each throw a shed is first made with a narrow flat stick. Nearing the top of the bag one must resort to the crochet hook, and at the top a tape bodkin or blunt embroidery needle is necessary to work the weft through.

After the first four or five rows were woven, came the excitement of planning designs and colors. The girls created naturally geometric patterns. I had talked of technique and had referred to a few principles of design such as consider use, material and construction. This rug wool lends itself to simple motives suggesting Indian blankets, and the class, being somewhat familiar with the history of design, gave expression happily to the primitive influence naturally expressed, as did primitive man when he followed the shape of his tool and created beauty.

Our patterns were easily drawn between the warp on the card. It may seem more logical to design before warping and to then trace the pattern, but the reverse for beginners, with an explanation of



weaving, created greater interest, proved by eager faces bent over intelligently worked-out patterns.

To choose the color scheme, no more incentive to the girls was needed than to bring out the bundle of wools and spread them on our long work table. I might say that the girls scrambled for them, and perhaps they did, and that I was more pleased than critical of their temporary disorder. Were they not responding to my own enthusiasm? For, when planning the work at home, I took from my selection of sample cards the one displaying Rug Wools, did I not find the colors irresistible and so had selected most of the lovely scales, averaging a skein to a bag and more, anticipating just such psychology to justify my extravagance. Nor was it extravagance, for with the left-over wools I am promising myself a charming little woven rug.

Tapestry weave seems the most natural technique in primitive textiles as well as the technique of the most beautiful tapestries. The open or slit pattern weave is, I think, the simplest of the three kinds, the other two being the locked and the closed or interlaced. The first we used, and I think it was the best for the novice. Here the weft is woven to meet the pattern, the pattern weft is picked up, woven as far as required, and then the next background weft is carried on. Obviously where two colors meet, there are slits in the fabric (Fig. 5).

The weaver of the bag in illustration number one was not only successful in her design but fortunate in her selection of colors which are: warp, Peasant Wool Camel one-sixty-seven; weft, background Rug Wool dark brown number four-fifty-nine; pattern, yellow four-fifty-one, dark orange four-fifty-three, and white four-seventy-five.

Illustration number two has rather a unique weave in the lower geometric border. A weave which I should not advise one to attempt who is not used to free-hand pattern weaving. The back-

(Continued on page 32)

A Fascinating Handicraft

BY FLORENCE C. DRAKE

THE marionette illustrated is very easy to make as well as to operate. Even a child should be able to make one from the following directions. It is made of dowels. They are round sticks of wood about twice as thick as pencils; you can get them at the hardware store, and they cost five cents apiece. They are 36 inches long, so two will make several dolls. Ask for half-inch ones.

The body and head and feet pieces are cut of soft kindling wood; the hands and forearms are made of paper spoons cut like diagram.

The boys can whittle the head, feet and body pieces while the girls are making the arms and legs. Cut from the dowel four pieces, 2 inches long, and two pieces, $2\frac{1}{2}$ inches. The latter are for the lower legs, the other pieces for thighs and arms.

From unbleached or any soft muslin, cut six pieces about 2 by 3 inches. These are to be glued around dowels, as shown by drawing. A space of half an inch is left between thigh and leg so that legs will move easily; the muslin covers this space, forming a hinge. The muslin on thigh at top is drawn together and tacked with small brads to under

part of hip pieces. The arms in same manner are tacked to shoulders.

Let the glue dry thoroughly before attaching to body. Be very careful to have legs exactly the same length before nailing and gluing feet on. Your pup-

pet must walk and walk fairly well; it would not if legs were uneven.

The boys, from sugar pine or bits of kindling wood, can, with an ordinary penknife, whittle the two pieces for shoulder and body, the head piece and the feet. The sizes are shown in drawing. Tack pieces of lead to soles of feet and on back of hip piece to weight them. The head need not alarm you. Begin with a bit of wood about the right size, $2\frac{1}{2} \times 1\frac{1}{2} \times 1\frac{1}{2}$. First cut off the upper corners, then cut away under chin and around back to form neck. Keep on

cutting till you have an egg-shaped piece (point down to chin) on a round throat. It makes no difference if it is a bit rough, the hair will cover most of it. Halfway down the face, cut out two depressions for eye sockets; this also helps form the nose, the end of which should be halfway between eyes and chin. At this point cut back and down to chin.



Florence C. Drake, Carmel, California

Painting it flesh color with shadows around eyes, red lips and cheeks, will give all the expression necessary.

A screw eye is to be put in neck, a piece of copper wire is looped through this, twisted twice and passed through a hole bored in shoulder part, then wire is turned, one end right, one left and tacked in place.

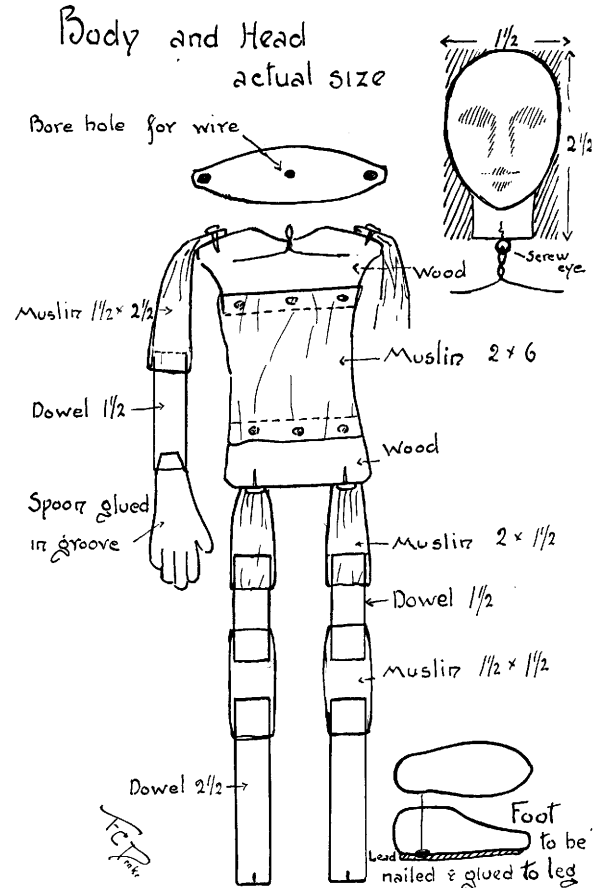
Perhaps the girls had better arrange the hair. This may be of fur, yarn floss, or cotton wadding as you wish, or as the character of your puppet requires.

Children's figures are made a trifle smaller than the drawing. Omit the dowel in the arm and attach the hand to muslin, which should be weighted with a piece of lead or some shot; sew this in firmly at wrist.

The upper leg dowel may also be left out. This will shorten the figure to about 9 inches. If girls prefer to make heads of stockings stuffed with wool and then colored with crayon with hair sewed on, this may be done, and is very good.

Each marionette requires two controllers. These can be made from an old yardstick, cut in 9-inch lengths. Pierce holes or cut notches in both sticks one-half inch from each end. On one also notch 3 inches from each end. The other one, notch in the exact center. The strings from the head are tied to each end of this stick, the leg strings being tied to the end notches of the other stick, the hand strings to the inside notches. (See drawing.)

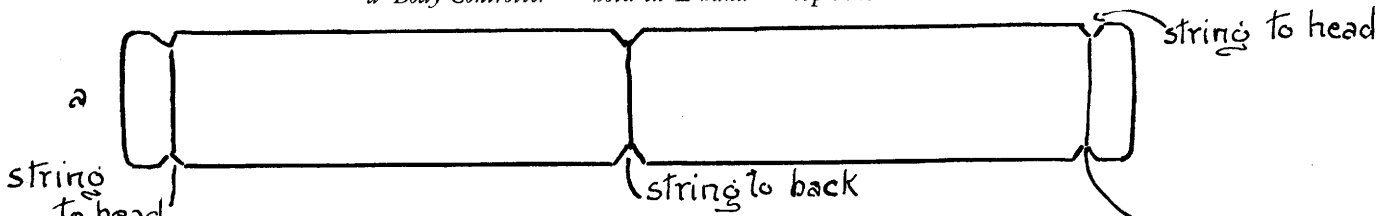
Clothing must be of soft materials, and made loosely so doll will move easily. If lower body is weighted at back, it will sit better. These puppets have seven strings. One from each side of head, and one from middle of back. By this it can be made to bend, bow and sit. One on each hand and one on each leg. Use linen carpet thread, each string being about thirty inches long. Take a stitch at side of head, knot end and pull tight. Do same on opposite side, also in middle of back. Tie head strings on end notches of controller, and back strings on center



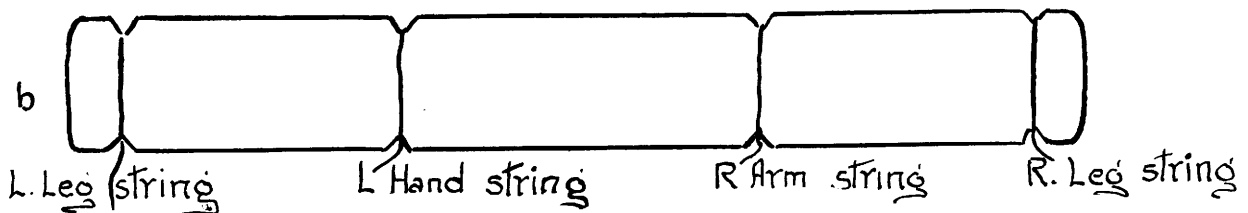
notch. Be sure they are the same length. Cut off extra thread. Leg strings are sewed on back of knee, and then brought through to front, and attached to end notches of second controller. Pierce the hands above thumb, draw thread through, tying strings to two inside notches. Strings should be about twice the height of puppet.

With a card table, some material for curtains, and an electric light a very satisfactory theatre can be arranged in any doorway. A packing box also makes a very good theatre.

a Body Controller — hold in L hand — tip ends to turn head



b Leg Controller — hold in R hand — tip ends to make walk



A Sixteenth-Century Spanish Linen

BY R. F. HEARTZ

THERE have been many attempts to trace and establish the origin of weaving, but as it is one of the most primitive crafts, and also almost universal in its distribution, it is quite difficult to definitely place a piece unless something is known of its history or of that of some similar pieces with which it can be compared. While certain weaves have been most popular in some localities, there has also been a most universal knowledge of the fundamental weaves and their variations as well as of weaving.

There are at present several historical societies and interested individuals who are trying to trace and establish the origin of the different types of weaves. I have seen and analyzed pieces from Russia, Finland, Norway, Sweden, England and our own American Coverlets, as well as some of the American Indian braids and blankets, and pieces from other parts of the world. The principles of construction of most of them fall into several general classifications, the outstanding differences being in the designs, color and of the materials that have been available to the weavers.

I have recently had forwarded to me a most

interesting table runner to be copied and analyzed. The collector from whom it was obtained advanced the information that it was sixteenth-century Spanish and quite rare, as overshot weaving, although well known in Spain, was not so common as the "confite, Red de Telar, Alpujarras, Brocades

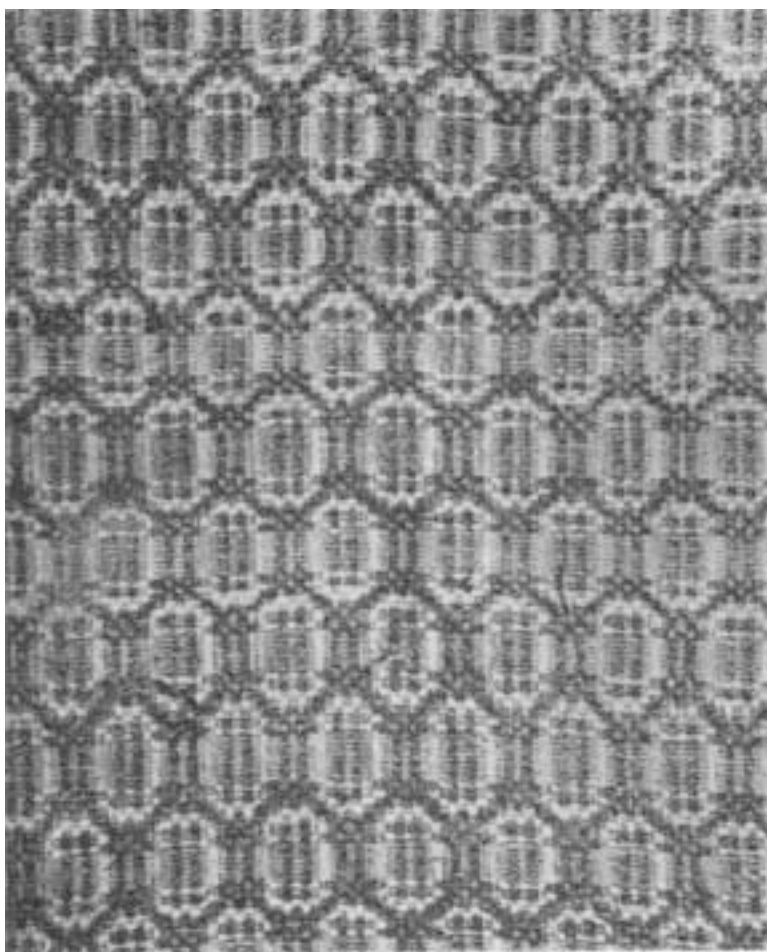
and figured velvets." Mildred (Stapley) Byne, in her book, "Popular Weaving and Embroidery in Spain," makes the following statements that might be of particular interest to those interested in tracing the history of different weaves:

"In the way of fancy linen weaving there were the usual oriental diapers of lozenges, checks, *peoil-nuit*, and *bueso de melocation*, diagonal and straight cords, etc. . . . Supposed to have been brought in by Arabs, combinations of line and geometric shapes capable of infinite repe-

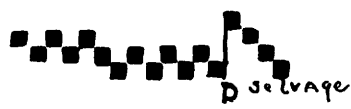
tion were paramount in Mussulman Art."

Included were several illustrations of overshot patterns similar to the illustration in this article.

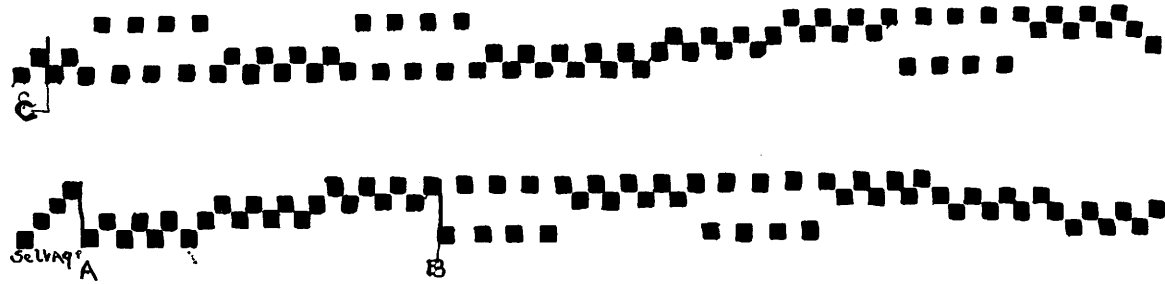
It is interesting to note that what she calls "Oriental Diaper," we in America classify as Colonial Overshot, and in Scandinavian countries is known as Simple Damask, and in Russia as Russian Diaper.



A Sixteenth-Century Spanish Linen



Draft for 16th Century Spanish Linen Table Runner



Strictly speaking, they are all irregular twills developed from one of the three fundamental or primary weaves, the three fundamental weaves being the plain weave, the twill weave and the pile weave. In some quarters the satin weave is given a separate classification, but it should be included in the twill class, as it is a broken crow or twill weave. All other weaves and pattern effects are developed from innumerable variations and combinations of these three fundamental weaves.

The piece illustrated is of the familiar overshot weave, but it is woven in a slightly different manner than is noted in the treadling draft, and also the pattern weft has been loosely plied, a favorite method with some of the Spanish and Italian peasant weavers. In plying the yarn several strands are wound together, with no more twist than occurs in the process of winding the strands from separate balls to one shuttle; in this case three strands are wound together.

The warp is of a single twist linen set 30 threads to the inch, and the ground weft is also of a fine single twist linen. The pattern wefts are both of a coarser single loosely twisted linen and plied as above noted. Referring to Bernat's Linen Sample Card, the nearest approach to these yarns, both in weight and color, is here listed. Warp — Special natural No. 20. Ground weft — Tow bleach No. 20. For the pattern wefts the Linen Special LS250 may be used for the tan color and the Linen Special LS206 may be plied for the blue pattern weft, or the tan Linen Floss LF250 and the blue Linen Floss FL206 may be used "as is" without being plied.

The pattern is a small all-over figure without any border on the ends or sides. The drawing in draft

THE TREADLING DRAFT

Pattern Weft		Pattern Weft	
1 and 2-4 times	blue	3 and 4-4 times	blue
2 "	3-4 "	blue	2 "
3 "	4-4 "	blue	1 "
1 "	4-4 "	blue	1 "
3 "	4-4 "	blue	1 "
1 "	2-1 "	tan	3 "
1 "	4-1 "	blue	1 "
1 "	2-1 "	tan	3 "
1 "	4-1 "	blue	1 "
1 "	2-1 "	tan	3 "
1 "	4-1 "	blue	1 "
1 "	2-1 "	tan	3 "
1 "	4-1 "	blue	1 "
1 "	2-1 "	tan	3 "
3 "	4-4 "	blue	1 "
1 "	4-4 "	blue	1 "

for one repeat plus the two edges is given and there are seven and one-quarter patterns in the width of the runner. Draw from A to B once, then from B to C seven or any desired number of times for the center, finishing with C to D for the opposite edge.

The blue and the tan weft shots are inserted in pairs with no ground weft between them, i.e., after the tan pattern weft has been inserted on the 1 and 2 shed the blue is inserted on the 1 and 4 shed without using the ground shed and weft at all. The omitting of the ground weft between the pairs allows the blue and tan to be beaten up more closely and makes the pattern much more interesting than if the ground weft were inserted.

Taking the Hazards out of Leather Tinting

BY ALINE LEUTERT

NOTHING is more disheartening than to spend days creating a charming piece of leather tooling only to ruin it in a moment with an unsatisfactory coloring process. Repeated dyeing mishaps had begun to impress this fact upon

the like usually prove satisfactory for this work. It is the matter of tinting small areas of the high and low elements in blind tooling or of attempting to achieve some semblance of the pictorial on a tooled piece that presents dyeing difficulties.



Marine scene mentioned is in the upper right-hand corner. Object to the left of it is only other tinted one on picture

me too strongly for comfort when I had the good fortune to discover a new "old" process that saved the day.

It should be understood at once that I am not dealing with the matter of all-over color, antique effects and similar tinting projects that are washed over the whole piece, tooled and untooled areas alike. Regulation leather dyes, household dyes and

I have called my recently discovered color a new "old" one because, while it has been used for years both in this country and in Japan in the tinting of paper objects, I do not think its use on leather is very widespread. The pigment is known as transparent water color and comes in the form of paper sheets the concentration of which is such that a small corner of a sheet will dye a large area of leather.

To apply the tint one simply moistens the leather as for blind tooling, places a small piece of the color sheet in a very little water (half a teaspoonful is often enough) and paints directly on the leather from the resulting solution. However, success or failure depends upon the observance or the ignorance of one caution. The artist must have her color scheme worked out in every detail before beginning to paint and must follow it to the letter because, once the Japanese paint has touched the leather, it is there to stay and neither time nor the strongest cleaning agent will dim it one shade. For this reason, too, exceptional care must be used in following the outline of the space to be tinted. This is especially true in cases where the color is being used flat in strong concentration over sharply defined areas.

When you first undertake leather tinting by this process you may be inclined to smile at this caution and to decide that the craftsman who set it down as so paramount was making a mountain out of a mole hill. The pale little piece of paper in its tiny puddle of water does look quite harmless. However, a few experiments will show you that my warning is not foolish. The most dangerous deception of this process lies in the fact that a water-mixed pigment used on a damp leather gives no indication of the intensity it may reveal when water and leather have both dried.

In spite of this uncertainty, though, leather tinting with Japanese water colors is not hard and usually gives most artistic results. A few trials on scrap leather will show just how much water is required to dissolve the paint properly and which tints lend themselves best to use on leather.

There is a fascination in this matter of the reaction of paint on leather that makes the whole effort worth while. For instance, my own experience has been that a rather "sad" looking sheet labeled "flesh" produced such a charming tint that half of the sheet had been used in a short time, while enchanting looking pages labeled "turquoise," "gold" and "emerald green" are still almost whole since they give the leather only a dull, dirty look.

Successful use of these paints in producing a pictorial effect is not so simple. To accomplish it the craftsman must have a talent for producing a pattern that is at once a picture, a design and a unit adaptable to leather and for floating dripping colors onto a surface that gives no indication of its final appearance until long after the work on it is finished. Given this talent, however, a clean, beautifully blended picture can be produced with these colors on leather. The color must be used considerably thinner than it is in tinting flat surfaces and the artist must work quickly and surely because, as has been pointed out before, this color cannot be removed from leather.

A black and white photograph can give only a poor idea of a color effect but the lights and shades in the accompanying one will indicate how these colors emphasize and tone down portions of the tooled design. The objects pictured show the contrast between uncolored tooling and that which is tinted. One artist had that happy talent necessary to the production of a successful pictorial effect and her marine-scene book cover may help you to decide whether or not the result is worth the effort.

Book Reviews

"JAMTLANDS OCH HARJEDALSAVAVAR" — *Alexander Berger*. Supplied by the Handicrafter. Price, \$1.10 postpaid.

FROM time to time the HANDICRAFTER has offered Swedish books on weaving and many of the readers have found them delightful additions to the craft library as well as sources for new pattern and technique ideas.

The latest offering, a book by Alexander Berger, is a small paper bound volume that is comprehensive in scope and full of excellent weaves. There is a chapter on the tie up of the loom and sections devoted to four and six harness weaves. Included in the patterns are small figures for upholstery and linens as well as large figures for coverlets or rugs. In all cases the drafts and treadling directions are given. In addition to the simpler patterns there are several unusual ones that are based on the use of the four harness loom but call for overlay work or pick up. Much of the material in the book is new.

GARDEN STUDIO NOTEBOOK OF ELEMENTARY HANDWEAVING — *Myra L. Davis and Kate Van Cleve*.

MISS Davis and Miss Van Cleve have planned a weaving notebook and have built up the text from the mechanism of the loom, through warping, to various types of everyday weaves.

In treating the weaves, the notebook is divided in lessons that discuss various types such as linen, rug, and wool weaving. In each case there are serviceable drafts and actual pieces of weaving to show what the textures are like.

All subscribers for the Notebook can correspond with the Garden Studio while studying it and get the benefit of advice. Besides treating of draft weaves, it has sections on Swedish Embroidery and French Tapestry Weaves; also valuable pointers on the use of yarns and the handling of color.

Further information on the Notebook can be had from The Garden Studio, 14 A Marshall St., Brookline, Mass.

The Batik

BY HILDA L. FROST

THE making of a batik is one of the most difficult and delightful projects that I know. Yet the gradual unfolding of bewilderingly beautiful effects through the cracking wax is incentive enough for any real craftsman. Once one has mastered the process, and taken care to be guided by rules for color and good design, the path of adventure is open. The beginner may experiment on something as simple as a handkerchief, but once he has caught the wonder of color he will be ready for bigger things. Contrary to general conception, it is easiest for anyone to work large. My first batik was three feet by five. It took months to complete it. I toiled over the original sketch, enlarged and painted it on beaver board, whence I traced it on the silk that became the final result. I moved in a daze through wax-scented rooms with hands that I thought would be stained for life. But when it was finished and I dropped it in a pan of gasoline to remove the stiff wax, I felt as if I had moved a mountain. And when it was dry I wanted to assemble multitudes to witness my triumph.

A batik is made by dipping a piece of cloth in successive dye baths from light colors to dark. The wax for "resist" is painted on with a brush and used to preserve any part of the design desired in a particular color before it is plunged in a darker hue. During the process the wax cracks, allowing darker dyes to thread their way over the lighter parts, giving a "crackled" or marble effect. Color harmony is secured by choosing a few adjacent colors

on the chart. The first hue used naturally affects all the others, giving a saturated harmony. The drawing should be prepared not only with a thought of its pictorial value, or its prospective position in a room, but with a thorough understanding of its design. A batik is a decoration and should be planned accordingly.

The creator should think in masses and values rather than line. As one of my former instructors said, "To make a good design, touch on all four sides and leave a rest space."

For materials you will need a pair of rubber gloves, half a dozen large round baking pans, ordinary paraffin wax with a pan to heat it in, brushes, and some silk with a body to it; a large frame or old stretcher minus the canvas is helpful but not absolutely necessary. My dyes (in powder form) came from Eagle Batik Dye Co., 25 Broadway, New York City. The *School Arts Magazine* advertises for Batik Dyes, Bachmeir and Co., 436 West 37th Street, New York City. I used an inexpensive dye, "ALJO," for camp



work which I obtained at B. L. Makepeace Co., Boston. A small quantity of the dye goes a long way, so you need not buy large amounts.

Perhaps it will be simplest and clearest if I take one of my batiks, that of the castle sketched in color, and tell step by step how it was made. From my original sketch in color I make an enlargement on a piece of white wrapping paper in a heavy ink line. Placing the silk on this I traced it in pencil heavy enough to show up after several dippings. All the parts that were to be kept white, stars,



domes, border lines, were painted with melted wax. The wax spreads freely when it is steaming hot, so it must be spread on swiftly. If the cloth is tacked on a frame it facilitates matters considerably and keeps the silk away from any surface that would soak up the hot wax. Since I wanted my sky blue, I outlined the castle with wax next and painted that in yellow, as well as some of the grass and cliff in the foreground. I also painted in the red and orange parts, since these came only in small quantities. Wherever dye is painted on in this fashion a wax outline must be put on first to keep the liquid from running out into the rest of the design. Once the yellow was dry I waxed over the whole castle; the towers I wanted to keep red, orange and yellow, the red in the border and the red and orange parts of doors and windows. I wet the whole cloth, folded it cautiously to keep the wax from cracking too much and dipped it in blue dye. That gave me a blue sky, blue cliff, green grass, green shadows on my domes and in the recesses of the windows, and

wherever I had left the yellow dye exposed a green surface. The next step consisted of covering all the blue and green parts I wished to save with wax, which I did before dipping the whole cloth in purple dye.

After each dipping I dried my batik by shaking it gently so I would not lose time nor loosen the wax too much. At the end I squeezed it out in gasoline which loosened the wax which made it stiff as a board after the last coating.

I used ordinary paraffin because I like the cracks it gives, but if you prefer to eliminate these the beeswax is said to be firmer. Often a lining of a different color silk will set off your finished product to advantage, though you may create a border as you work by planning it ahead of time.

If you grow discouraged after your first attempt to make a batik, remember that Rome wasn't built in a day. I have learned something new from every batik I have made. If you only do one you will have a new decoration to dominate a particular room. Today, when tapestries and hangings are coming back to their own, you will find a batik will turn a bare wall into an area of rest and lasting beauty.



Cushion Made From Scrap Leather

BY MARION DRURY

ANYONE who does even a moderate amount of leather work must find that he has many odd pieces in his scrap box. These, of course, may be used for small articles, but sometimes it is a satisfaction to make something larger which will utilize a good number of pieces. Moreover, in an article such as is to be described here, leather which is wrinkled or which is either too stiff or too soft for ordinary uses may still be employed with good effect; in fact a few pieces of slightly wrinkled leather add to the attractiveness of the article. It is a good chance, too, to use up odd bits of skiver and short pieces of leather lacings, which will stay in place if the ends are well pasted down on the under side.

Such was our problem: To use an accumulation of leather scraps; to make something worth while that would consume quite a bit of material; to have as a result some article that would be as attractive as if made of new leather bought for the purpose.

Various books and magazines suggested patchwork, but there seemed to be nothing available to use without further adaptation. Therefore we decided to work out some patterns of our own and to arrange them so that they would be readily usable.

With the hope that our experience may benefit someone else, here are the directions for one article which we made: a leather cushion.

LEATHER CUSHION

This cushion when finished measures 15" x 15". The material used was odds and ends of natural cowhide, although this pattern could be used with any leather strong enough not to tear when laced together.

A piece of skiver 9½" x 9½" was used; also many small strips of skiver about 1" x ¼".

The lacing throughout was ⅜" wide. About 8 yards of black goat-skin was used and about one yard of orange calfskin.

The coloring was planned, and, in order to prevent shrinking, the leather was dyed before the pieces were cut.

Of course many attractive color schemes may be worked out. Figures II and III show



Cushion made from scrap leather

the colors used in this particular cushion, and the result was pleasing. Dyes used were either indelible inks, or leather dyes, or oil paints thinned with turpentine. An effort was made not to get the colors on too evenly, and most pieces after being dyed one color were touched here and there with other colors to give a more bronze or antique effect. All pieces after being colored were waxed and polished.

When leather pieces of a given shape are to be cut in any quantity it is worth while to cut a zinc pattern. This is easily done by pasting the paper pattern on zinc and cutting around it with tin snips. Where holes are to be punched the zinc pattern can

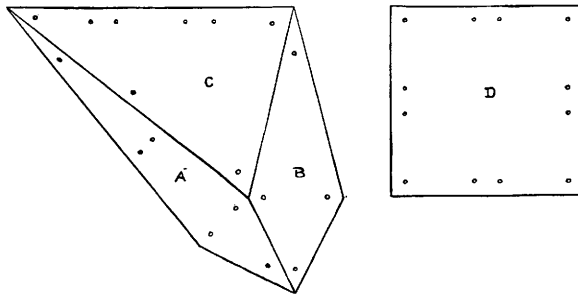


FIGURE I

Patterns (actual size) for the four shapes used in this cushion, with holes marked for lacing

be pierced with an awl (and, by the way, a steel victrola needle makes a very good point for an adjustable awl). Such a pattern insures pieces of identical size and is far superior to one of cardboard.

After the pieces were cut the holes were punched with a No. 0 punch.

Directions:

Figure I gives the four shapes used for this cushion.

- Using Pattern A, cut four pieces.
- Using Pattern B, cut four pieces.
- Using Pattern C, cut four pieces.
- Using Pattern C (reversed), cut four pieces.

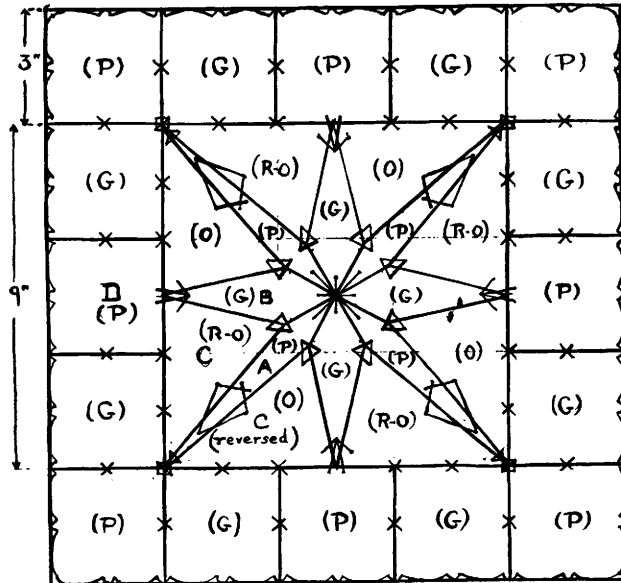


FIGURE II

This diagram shows the position of the different shaped pieces indicated by letters A, B, C, C reversed, and D. The colors used are shown by the following letters in parentheses: (p) purple: antique effect; (g) green: bronze tones; (n) natural: waxed until a warm tan; (ro) orange: with red rubbed into it; (o) orange: with yellow and brown tones. This diagram also gives an idea of the pattern made by the leather lacings as they connect the various pieces

Using Pattern D, cut 41 pieces (16 for the front, 25 for the back).

Arrange pieces A, B, C and C (reversed) as shown in Figure II, pasting them onto the 9½" square of skiver. Punch holes through the skiver with an awl

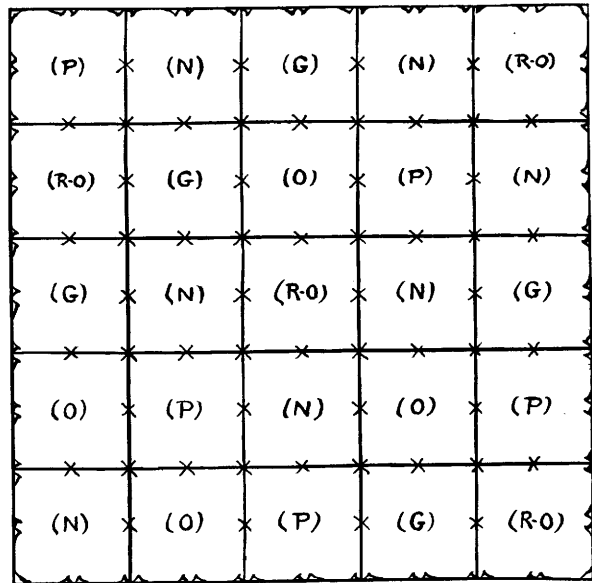


FIGURE III

This diagram shows the back of the cushion with color arrangement indicated by letters in parentheses. (See Fig. II for color chart)

and lace together as shown in Figure II, using black goatskin except in the center, where orange lacing was used.

(Continued on page 32)

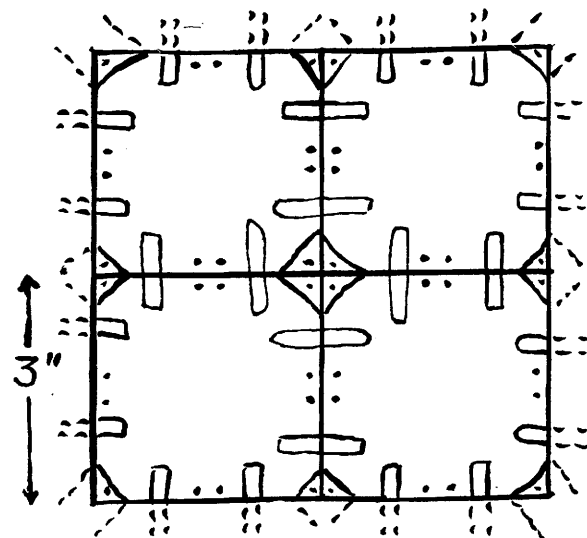


FIGURE IV

Detail showing the way the three-inch squares are connected by pieces of skiver on the under side

Preparing the Clay

BY SUSAN TYNG HOMANS

CLAY already cleansed from impurities and ready for use by the potter may be procured from many sources throughout the country. Perhaps, however, the true craftsman will not be entirely satisfied if he does not prepare his clay at least once, to learn how it is obtained and prepared, even if this knowledge is gained at the expense of loss of time and many failures.

There are many places where clay is abundant in its natural state. Oftentimes potteries will be established in the vicinity of these beds of clay to take advantage of the material so readily procured and so easily prepared; and it is a poor rule which does not work both ways, where a pottery is established we may be fairly certain of finding that clay is not far distant.

Even where there is no available bank, or large deposit, it is possible to find clay 6 feet below the surface of the ground, although it is likely to be much contaminated with gravel, sand and other impurities.

It does not follow, however, that all the sub-soil 6 feet below the surface is clay, the deposit may quite possibly be only loam. One way to tell with some degree of certainty the character of the soil thus dug up is to moisten a portion slightly, then grasp a handful, closing the fingers tightly upon it. If the mass remains intact, showing the marks from the pressure of the fingers, it is clay. If, on the contrary, it falls apart and disintegrates, it is loam. This is a pretty sure test.

Unless it has been taken from a very pure vein, the clay will always have incorporated with it a certain amount of gravel and sand, and if taken from the ordinary soil 6 feet below the surface the proportion of foreign substance will be very great.

If only a small amount of clay has been obtained, simply for an experiment, we can pick out the stones and other foreign matters before mixing the whole with water.

Let us suppose, therefore, that we have taken a half pailful of earth from 6 feet or more below the surface. First of all, let us grasp a handful to be sure that we have not made a mistake. In this case, the mass coheres and the marks of the fingers are in evidence, so we are sure of some degree of clay.

This earth must now be thoroughly mixed with water, and it would be well if we had two pails, for we want to wash the moistened mass through two sieves to remove any smaller substances which may have evaded our fingers.

We can make our sieves by nailing wire netting across a wooden

box from which the bottom has been removed. The sieves should be of different degrees of fineness, one made of netting as fine as that used for window screens, the other much finer, of the copper mesh cloth. We will pour through the coarsest mesh first, from one pail into another and then back into the first pail through the finest mesh. This should remove all of the sizable impurities. Keep adding water until all the mass has been washed through.



First of all grasp a handful



Strainer and double thickness of cheesecloth

As we have obtained only a small amount of earth, just for an experiment, we can use simpler and more easily obtained articles than even our homemade sieves. In every kitchen, or at all events in every ten-cent store, are strainers with handles used as flour sifters or for straining sauces. These can be used for the first straining, and a double thickness of fine cheesecloth put inside the strainer will hold all the finer alien substances.

It would be well if we repeated this process of straining a number of times, particularly through the double thickness of cloth. The pail should now be full of water, which is of a cloudy appearance, and the bottom of the pail should have several inches of deposit, depending upon the size of our original lump of clay. This cloudy water, above the heavy material which has settled at the bottom, is the clay in suspension and should be poured off into a clean pail or bowl and be allowed to settle. When it has settled and the water above is quite clear, this water must be poured off leaving the deposit in the bottom, which is the clay. This deposit of clay must now be put where it will dry off sufficiently to handle, when we can proceed as we did in the making of our first bowl, that is, wedging it most

carefully and thoroughly to eliminate any air spaces.

Even with the greatest care, this clay derived from the common soil contains a very large proportion of sand, which is so fine that it goes through even the double thickness of cheese cloth and, while Professor Binns states that a certain proportion of sand is necessary to prevent cracking in the fire, too much renders the clay coarse and difficult to roll out, or to use for any effective design of bowl or jar.

If instead of the earth we substitute clay taken from some local bed, the process of cleansing will be the same, except that there will not be the same amount of impurities to eliminate and the resulting material will be easier to handle.

Even if we are fortunate enough to find a bed of pure clay, it may not be adapted for every kind of work. Most common bed clays which fire a red color would be difficult to use in any special color scheme. This clay, which fires red, is generally of a dark yellow or gray color in the natural state. The lighter clays, however, white and light yellow, are also frequently found, and as a rule keep their light color when fired.



Keep adding water until clay is all washed through



The deposit, which is the clay

Book Reviews

THE SPANISH STITCH — *Gertrude W. Howells*, State College, New Mexico. Price, \$3.00.

A FEW years ago Mrs. Howells wrote several interesting articles for the *HANDICRAFTER*. In these articles she described the Spanish stitch, which was so little known in this country, and many readers of the *HANDICRAFTER* evinced a great interest in this fascinating technique. In a continuation of her research, Mrs. Howells has gathered together a goodly number of patterns both of the Spanish and X stitch types, embodying them in a convenient portfolio.

This portfolio is valuable to the weaver and embroiderer, as it has so many interesting designs developed in the "X." The first section of the manual is devoted to a short description of the Spanish stitch as employed in weaving; there is an added section on the symbolism of patterns; and the bulk of the portfolio consists of designs. These designs are developed in the conventionalized X, and date back centuries in their origin.

In recent years there has been a steadily increasing interest in these old Spanish and Italian patterns,

(Continued on page 26)

Using Envelope Linings

BY EVELYN HORN

THERE are many places in the home for gay accessories. Often they require little expense and give a large reward for the ingenuity and time used in their development.

The bright and festive linings found in the envelopes of Christmas cards offer many possibilities along this line. Remove the linings carefully from the envelopes and then try covering such things as telephone book covers, trays, scrapbook covers, waste paper baskets and boxes. You will find them attractive and worth your time and thought.

Directions for the telephone book cover and tray follow.

The necessary equipment consists of envelope linings, pencil, ruler, cardboard, scissors, glue, shellac (clear white) and brush for the shellac.

Let us make a cover for the telephone book first. Take two pieces of stiff cardboard and cut them to fit your book, allowing the cardboard to extend about one inch beyond the edges of the book. These two pieces will form the foundation of your cover on which the linings will be pasted.

Now take your envelope linings and cut them into various interesting shapes. Have these pieces irregular in size and shape. Place the pieces in position on the cardboards. They will be moved slightly in the pasting process, but you can balance sizes and colors better before pasting, thereby making a more artistic composition. When the arrangement is satisfactory, commence pasting.

Use either a thin paste or glue. Cover each piece entirely with a thin coating to prevent the thin paper bulging in spots. Do not lap edges more than necessary, as the two thicknesses sometimes make a darker color. Both sides of the back and both sides of the front cardboards should be covered with the papers. There should be one row of papers overlapping the edges of the cardboards to

give a smooth finish. When both pieces are covered with the colored linings, press with a heavy object until thoroughly dry.

A dull-finished black oilcloth was used for this particular cover as a backing, but gummed linen can also be used.

Cut a strip of oilcloth as wide as the thickness of the book plus five inches; as long as the end of the book plus four inches (Figure 1). Crease the oilcloth to the size of the book (dotted lines in Figure 1). Lay the cardboards along lines *x* and *y*

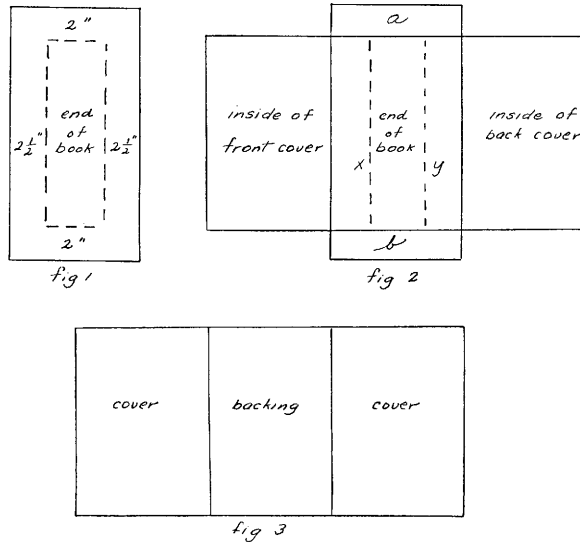
(Figure 2), and glue. (Figure 2), and glue. Fold the sections *a* and *b* (Figure 2) down onto the wrong sides of the covers, and glue. Cut another piece of oilcloth the size of the inside of the finished end, and glue. This gives a strong double backing.

The cover is now ready for shellacking. Use a clear white shellac and soft paint brush. One coat will probably be enough.

When thoroughly dry, cut two strips of oilcloth four inches wide and as long as the cover. Place a line of glue at the top and bottom of these pieces, and glue one on the inside of the front and one on the inside of the back. These will hold the book in place in the cover (Figure 3).

Another attractive use for these gay linings is a tray. Cut a piece of cardboard in any desired size. Cover with the linings, using the same method as for the book cover. Shellac the finished piece and, when dry, cover with glass and frame with a black tray frame. These frames can be purchased in any store that sells picture frames. A piece of felt can be glued to the under side and a small handle put at each end. This tray was greatly admired by everyone.

It is just as easy to make other useful and attractive things of envelope linings in conjunction with cardboard; for envelope linings are colorful and replete with design.



ILLUSTRATING USES OF ENVELOPE LININGS

*Telephone Book and Cover**Tray*

BOOK REVIEWS

(Continued from page 24)

especially as utilized in embroidery; many designers turning to them from the overloaded Slavic types. The majority of them are simple in construction, forceful, yet delicate. Included are geometrics, gorgeously designed lettering, figures, and flowers; they can be carried out in colors or in a red or blue on natural linen.

HOME DECORATIVE HANDICRAFTS — *F. Jefferson Graham*. Published by Isaac Pitman & Sons Co., 2 West 45th St., N. Y. C. Price, \$7.50.

THIS book is an elaborate and profusely illustrated treatise on many of the crafts that are suitable for the homemaker, school, and therapy shop. It is thorough in treatment, supplying adequate information on craft processes as well as

covering the details incident to actual projects.

The book is unusual in that it encompasses many of the major crafts, though it primarily stresses surface decoration. The author adopted this tack, as it was his endeavor to cover crafts that require a minimum of equipment, and usually the underlying processes require the elaborate tools. The major divisions of the book are concentrated on parchment work, batik, metalwork in copper and pewter, leather crafts, and wood decoration. In addition there are minor subjects discussed like the decoration of glass, potato crafts, and the like.

Scattered through the volume is a profusion of valuable illustrations showing craftsmen engaged in work, finished objects, and working diagrams. The main value of the book is its wide variety of subject matter which makes it useful to the craft teacher, camp councillor, and therapy worker.

Hand Knit Sweaters

Hand knitting is becoming increasingly popular and for our readers, we have prepared instructions on four attractive sweater combinations for women as well as one for a child. The instructions call for Shetland floss and needles as well as crochet hooks are based on the standard gauge.

DIRECTIONS for knitting the sweaters shown in this article are as follows:

SPORT JACKET AND SCARF

Material — Shetland Floss. 4 ounces of white, 1195, 2 ounces of red, 1152, and 1½ ounces of blue, 1160. (Shetland Floss contains approximately 140 yards per ounce.) Bone hook size 3 for size 32 or 34; bone hook size 4 for size 36 to 38.

Back of Sweater — Make a chain of 90 st. 16 inches.

Row 1 — Make 1 s. c. in 1st st., chain *3 and 1 s. c. in 4th st.* Repeat to the end of the chain.

Row 2 — 1 s. c. in 1st st., *chain 3, 1 s. c. in s. c. of previous row*. Repeat to end of row and continue pattern as in Row 2 until work measures 5 inches, about 29 rows. Join red, work pattern for 54 rows, 10 inches. Join white, work one row of pattern, omit 2 stripes on each side for arm size. Continue 38 rows, 6½ inches.

Shoulders — Omit 8 stripes in centre of back for neck line. Work shoulders by continuing on 7 stripes of pattern on each side for about 4 inches or 18 rows.

Front — Chain 12 from each shoulder front to form outline for neck. Continue for 23 rows or 5 inches. Join shoulders with a chain of 6. Continue down front, matching colors to correspond with back and adding a chain of 6 on each front at arm size next to the last row of white to correspond

with back where pattern was omitted. Sew up seam and press lightly.

Sleeve — Join white at seam and work pattern around arm size. Shape sleeve by omitting 1 pattern (stripe) every 6th row until sleeve measures 6 inches in depth. Miter seam, sew and press.

Cuff — With the wrong side of sleeve toward you, join white at seam. Make 6 rows of s. c., taking up outside loop only. Finish with 2 rows of red and also of blue.

Belt — Using blue, make a chain the desired length. Make 3 rows of s. c. in same manner as on cuff and neck.

Neck — Finish neck to match cuff. Using 5 rows of white s. c., 2 of red and 2 of blue.

Buttons — Using red. Make a chain of 3, join c. 6 s. c. in ring. Continue with 4 rows of s. c. in taking outside loop only. Sew up to form a button. Chain 8 for loops and fasten to open front of sweater, as desired.

After work is finished, place damp cloth on wrong side and press lightly.

Scarf — Material: 4½ ounces. Bone hook size 3. Using blue, make a

chain about 10 inches long or 72 stitches. Then use blue to correspond to sweater color scheme on one end only, continue with white for about 40 inches. The same pattern stitch as used in sweater.

This is a beautiful combination for wear in cool summer evenings or on boats. It is light weight and dressy.



La Belle No. 434 — Sport Jacket and Scarf

BLOUSE AND BERET

Material — Shetland Floss Henna 1178, 4½ ounces; Yellow 1177, 1½ ounces. (Shetland Floss contains approximately 140 yards per ounce.)

For size 18 or 36 — Celluloid knitting needles Nos. 3½ and 5. For size 16 or 34, use needles Nos. 3½ and 4. Steel crochet hook No. 1.

Back — With henna and 3½ needles, cast on 104 sts., K. 2, P. 2 for 3 inches with yellow 2 rows,



Ravenna No. 435 — Blouse and Beret

henna 2 rows, yellow 2 rows, henna 2 rows. With No. 5 needles and henna, follow pattern, decreasing 1 st. (103 sts.).

Pattern: Row 1 — K. 5, * yarn over twice, K. 2 together, K. 5, repeat from *, K. last 5 sts.

Row 2 — K. 2, Purl across, always dropping 1 of yarn over stitches, K. last 2 sts. (103 sts.). Repeat these 2 rows for all of blouse. When work measures 13½ inches from cast on sts., bind off 2 sts. at each end and then 1 st. at each end on next row, now decrease 1 st. at each end every 4th row 7 times, on 83 sts. work even until back measures 19½ inches. Next row K. 24 sts. Bind off 35 sts. for neck, on other 24 sts. start front.

Front — Increase at neck 1 st. every 4th row, 15 times, working even at armhole for same number of rows as at back, then increase as back was decreased, continue with front until there are 49 sts. Now continue to increase at front every other row until there are 51 sts. on needle, finishing on Purl row, work other front the same, next row K. across, add 1 st., K. other 51 sts. on same needle

(103 sts.), finish front same as back, bind off by knitting the K. sts., purling the Purl sts.

Neckline — With right side of blouse towards you, using yellow yarn and No. 3½ needles, starting at centre of front pick up 47 sts. to shoulder 35 sts. across back to other shoulder, turn K. 1, row to centre front, K. back to shoulders, leave sts. on needle across back on 47 sts. K. 1 row, next row K. back on 47 sts. Also on 35 sts. across back leave sts. on needle or holder; with another needle pick up 47 sts. at left front of neck to centre, K. 4 rows, next row on wrong side, bind off all sts. at left front, across back, down right front to centre, fasten on right side of blouse, pick up 94 sts. around armhole, work same as neck. Sew up underarm seams, press on wrong side between damp cloths, stretching slightly.

Beret — With henna yarn ch. 3, join 6 s. c. in ring. Next row: 2 s. c. in each of 6 s. c. next row, *1 s. c. in first st., 2 s. c. in next, repeat from *; continue to increase sufficiently to keep work flat. When crown measures 4½ inches from centre to outer edge (9 inches across top), decrease by cr. every 30 and 31st stitch together, next every 29th and 30th st. together. Continue in this way 1 st. less between decreases until head size measures 22 inches, work even until brim is 4½ inches deep, fasten with henna, ch. 20 inches, work 3 rows of s. c., work 1 end round the other straight; with yellow make another strip, sew the strips together at straight edges, sew to centre back 2 inches above edge, turn brim up at back and fasten over strips, bring strips to front or side and tie as illustrated.

Attractive blouse and beret could be white, with trimmings of black, green or red. Two shades of gray, or orchid. Black with white. Two shades of green.

LACE BLOUSE AND TURBAN

Material — Shetland Floss Yellow 1177, 6 ounces. Henna 1178, 1 ounce. (Shetland Floss contains approximately 140 yards per ounce.)

For size 36 or 18 — Celluloid knitting needles Nos. 3½ and 5. For size 34 or 16, use needles 3½ and 4. Steel crochet hook No. 1.

Back — With henna and No. 5 needles, cast on 89 sts. Knit 4 rows, change to yellow (body color), start pattern.

Row 1 — K. 2, K. 2 together 3 times, *yarn over needle K. 1, over K. 1, over K. 1, over K. 1, over K. 1 (5 times). Yarn over K. 2 together 6 times, repeat from *, ending row yarn over K. 2 together 3 times, K. last 2 sts.

Row 2 — K. 2, Purl across, K. last 2 sts.

Row 3 — K. across.

Row 4 — K. 2, Purl across, K. last 2 sts. Repeat these 4 rows for all of blouse. When work measures 13½ inches from cast on sts., bind off 6 sts. at each

end for armhole, on 77 sts. work even until back measures $19\frac{1}{2}$ inches, bind off on wrong side.

Front — Cast on 106 sts., work same as back, decreasing 6 sts. each end for armhole, on 94th st. work even for $6\frac{1}{2}$ inches; now on 3rd row of pattern, K. 20 sts., bind off 54 sts. on other 20 sts., work shoulder, until front measures $23\frac{1}{2}$ inches from cast on sts., bind off on wrong side, work other shoulder the same. Sew 20 sts. of back from armhole to shoulders at front, sew up underarm seams.

Sleeves — With yellow cast on 72 sts. follow pattern of blouse, work 3 inches even, to shape bind off 6 sts. at each end, then decrease 1 st. at each end every other row until 34 sts. remain, bind off on wrong side. With No. $3\frac{1}{2}$ needles and henna yarn, on right side of sleeve pick up the 72 cast on sts. K. 10 rows, bind off. Sew up seams. Sew carefully into armhole with centre of sleeves at shoul-



Cluny No. 417 — Lace Blouse and Turban

ders, and seams at underarm seam. Finish neck with 2 rows s. c., using henna yarn.

To Press — Turn blouse on wrong side, place on well-padded table, stretch slightly, cover with damp cloth, dry cloth over and press with hot iron.

Use a weight — size of a quarter, cover with a crochet cap, finish with 2 in. chain, fasten to weight, sew to centre of blouse at neck front.

Turban — With henna, chain 3 join, work 6 s. c. in ring.

Row 2 — 2 s. c. in each of 6 s. c.

Row 3 — *2 s. c. in 1st st., 1 s. c. in next, repeat from * around row and, when crown measures $1\frac{1}{2}$ inches from centre, change to yellow and continue to increase enough to keep work flat; when crown measures 4 inches from centre to edge (8 inches across) then decrease by crocheting every 30th and 31st stitch together, next row 29th and 30th together, continue 1 less st. between decreases until head size is $20\frac{1}{2}$ inches, fasten with slip st. (do not break yarn).

Band — Row: Ch. 1 work a row of s. c. around crown, do not join, turn chain 1, follow row 1 for 13 rows; with henna work 6 rows, fasten, darn seam nicely together, roll brim in any way desirable.

Blouse — For size 40, use larger needles; for 42 add 17 sts., but follow instructions.

Attractive Combinations: White with black, blue or red trimming. Two shades of green. Tan with brown. Orchid trimmed with purple. Two shades of blue.

Size, 8 years.

CHILD'S SWEATER AND BERET

Material — Shetland Floss. (Shetland Floss contains approximately 140 yards per ounce.) Green — 1184, $\frac{1}{2}$ ounce; green — 1183, $\frac{1}{2}$ ounce; green — 1182, 4 ounces. Two pairs celluloid needles Nos. $3\frac{1}{2}$ and 5. Steel crochet hook No. 1.

Back — With No. $3\frac{1}{2}$ needles and green yarn 1184, cast on 72 sts., K. 2, Purl 2 for 2 rows, 2 rows 1183, 2 rows 1182, 2 rows 1184, 4 rows 1183, 2 rows 1182, then repeat the first 6 rows, change to No. 5 needles, continue with 1182 yarn, K. 1 row.

Pattern — Row 1 — K. 3. Purl 3, to end of row.

Row 2 — Knit, repeat these 2 rows for all work; when back measures $12\frac{1}{2}$ inches, bind off 5 sts. at each end for armhole, decrease 1 st. at each end every other row 4 times, on 54th st. work 12 rows of pattern, then knit plain for 8 ribs (16 rows), finish on wrong side, next row K. 18 sts., bind off 18 sts. for back of neck, K. other 18 sts.

Front — Work 4 rows even, next row increase 1 st. at neck, knit to armhole, increase in this way at neck every other row 5 times more, on 24 sts. on right side work pattern same as back, increasing at neck on every 4th row 5 times, work even at armhole for the next 10 rows, next row increase 1 st. at armhole and then every other row 3 times more, cast on 5 sts. at armhole, work 3 rows on 38 sts., finish on wrong side at centre front, work other front the same, finish on wrong side at armholes, next row follow pattern across, decrease 1 st. front by knitting 1 st. of each needle together at centre front on 75 sts. Finish front to correspond with back, finish last row on right side of pattern, K. 1 row increasing 1 st., 76 sts. for ribbing, change to $3\frac{1}{2}$ needles, work ribbing same as back.

Neck — On right side of sweater with $3\frac{1}{2}$ needles,

1183 yarn, pick up 31 sts. from centre front to shoulder, K. 1 row, with 1184 K. 1 row, bind off, pick up 31 sts., on other front from shoulder work the same, pick up 26 sts. across back of neck, wools same as down front, darn little seams neatly together. Sew up underarm seams.

Sleeve Caps — With No. 5 needles and 1182 yarn, cast on 42 sts. K. plain, increasing 1 st. each end every other row four times, K. 1 row, even cast on 5 sts. at each end, on 60 sts. follow pattern of Slip-



Playgirl No. 403 — Child's Sweater and Beret

over — decrease 1 st. at each end every other row until there are 48 sts. Work even; when seam measures 3 inches finish on right side, change to $3\frac{1}{2}$ needles, K. 1 row; now on right side follow border of sweater, sew up seams, sew caps to armholes, seams to underarm seams and *centre of top to centre of shoulders*.

Beret — With 1182, chain 3 join, 6 s. c. in ring, 2 s. c. in each of 6 s. c., 2 s. c. in each of 6 s. c.

Next row — *1 s. c. in first st., 2 s. c. in next s. c., repeat from *. Continue to increase sufficiently to keep crown flat; when work measures $2\frac{1}{2}$ inches from centre, with 1183 work 2 rows, 1184 — 2 rows, 2 rows more each 1182, 1183, 1184. Continue with 1182 when crown measures 9 inches from edge to edge, cr. 1 row, even then decrease by cr. every 29th and 30th st. together. Next row every

28th and 29th together. Continue in this way, every row 1 less st. between decreases until head size measures 20 inches, work 4 rows even, then 1 row each of 1183, 1184, fasten.

Cord for Tie — Twist 3 strands of yarn 58 inches long very tight, double to make cord, draw through front of sweater, tie and knot ends. With two shades of blue, red, or green would make a very attractive set.

CARDIGAN OUTFIT

Material — Shetland Floss Rust, Color 1179 (Shetland Floss contains approximately 140 yards per ounce.)

For Cardigan Sweater — $9\frac{1}{2}$ ounces. Scarf — $2\frac{1}{2}$ ounces. Hat — 2 ounces.

For sizes No. 18 or 36, use two pairs celluloid knitting needles Nos. 5 and $3\frac{1}{2}$; for sizes No. 16 or 34, use needles $3\frac{1}{2}$ and 4, also 1 steel crochet hook No. 1. Six buttons.

Back — With No. 5 needles cast on 9 sts., K. plain for 12 rows (6 ribs), now work in pattern, of K. 1 row, Purl 1 row (knitting first 2 and last 2 sts. on every Purl row); when back measures 17 inches from cast on sts. bind off 4 sts. at each end for armhole, then decrease 1 st. at each end every other row 4 times, on 74 sts. Work even until armhole measures $7\frac{1}{2}$ inches, finish on knitted row, next row K. 2, P. 20, bind off 30 sts. for back of neck, on remaining 22 sts. start right shoulder, work 11 rows, on 12th row start front.

Front — Making all increases on knitted rows. Row 1 — Knit across, increase on 2nd st. at front, cast on 10 sts. for band (*these band sts. always to be knitted*).

Row 2 — K. 10 sts., Purl across, K. last 2 sts. Repeat these 2 rows, for 19 more increases, always at front, on 2nd st. before band sts.; now increase 1 st. at armhole every other row, and 1 st. at front every 4th row, 4 times; when there are 4 increases at armhole, work 1 row, on next cast on 4 sts. at armhole, continue until there have been 4 increases at front, on 64 sts. (which includes the 10 band sts.). Work even until front at underarm measures 11 inches, last row on Purl row, next row K. 24, bind off 21 sts. opening for pocket, K. 19 sts., next row K., Border 10 sts., Purl 9, Cast on 21, Purl 22, K. last 2 sts. Now work even until front is same as back at underarm seam, bind off on wrong side, work other front the same.

Pocket — With $3\frac{1}{2}$ needle on right side at upper edge of opening, pick up 21 sts., change to No. 5 needles.

Row 1 — K. 2, Purl 17, K. 2.

Row 2 — Knit repeat these 2 rows for $4\frac{1}{2}$ inches, on lower edge of opening with $3\frac{1}{2}$ needles, pick up 23 sts. on row below cast on sts., change to No. 5 needle. Knit 6 rows (3 ribs), bind off. Slip the $4\frac{1}{2}$

inches through opening and sew neatly to wrong side of front, on right side turn up ribbed rows and sew neatly at each end.

Sleeves — With No. 3½ needles, starting at cuffs, cast on 40 sts. Knit in ribs for 2 inches, change to No. 5 needles, K. 1 row, Purl 1 row, for 7 rows, then increase 1 st. at each end every 8th row, until there are 66 sts.; work even until sleeves measure 18½ inches at seam including cuff, bind off 4 sts. at each end to shape for armhole, then decrease 1 st. at each end every row until 16 sts. remain. Bind off, sew up seams, sew sleeves to armhole, with seam even at underarm seams, and centre of top at centre of shoulder.

Band for Back of Neck — On right front pick up the 10 band stitches, knit in ribs long enough to fit on shoulder across back on other shoulder, sew neatly around neck and end to the 10 band stitches of left front. Press sweater on well-padded table, between wet cloths, stretching slightly, sew on 6 buttons 3 inches apart, as illustrated, making small loops to slip over buttons.

Scarf — With No. 5 needles cast on 40 sts. K. 6 ribs (12 rows).

Pattern: Row 1 — K. 2*, yarn over needle K. 2, together repeat 1 row*, K. last 2 sts.

Row 2 — Purl, knitting first 2, and last 2 sts. (being careful to always have 40 sts. on needle). Repeat these 2 rows until scarf measures 52 inches, K. 6 ribs (12 rows), bind off. The pattern shapes scarf — in pressing, scarf increases a couple of inches.

Hat — Chain 3 join, 6 s. c. in ring, Row 1 — 2 s. c. in each of 6 s. c.

Row 2 — *1 s. c. in first st. 2 s. c. in next repeat from *. Continue to increase in this way sufficiently to keep work flat, when crown measures 4½ inches from centre (9 inches across top), decrease by cr. every 30th and 31st sts. together, next row 29th and 30th together, continue in this way, 1 st. less between decreases until head size measures 22 inches. Work even until band is 2½ inches from first decreases.

Brim — With 2 threads of yarn, work 2 rows, fasten, turn, work 2 rows, turn, work 4 rows, fasten, make pom pom of ⅓ ball of yarn, tie through centre, cut even, flatten and sew to back of hat, turning brim up and fasten, turn brim all around, allowing about 3 rows of cr. for roll.

The Cardigan set is most attractive in plain colors, black, white, cardinal, green or blue.



Surrey No. 419 — Cardigan Outfit

CAMP GIRLS RESPONSE TO CARD WEAVING

(Continued from page 12)

ground weft is carried over the pattern and, as the latter is thus hidden, it is rather difficult to follow its outline, but in this design it gives a pleasing raised effect which supports the flowerpot motif. Of course in tapestry weaving the wrong side is uppermost, too. In fact practically all free-hand pattern weaving is less complicated if so treated.

In this bag the combination of colors is rather unusual in arrangement. The dark band across the bottom is gray; the broad one tan; the base of the vase is dark brown and tan; the mass simulating flowers and stalk is of rose and medium green. The raised pieces are: right angles rose, and the vertical ones dark green. The narrow stripes are dark brown, excepting the lighter one at the top, which is rose outlined with medium green. It is the raised effect and the weight of the gray value at the bottom which make this bag distinctive. When selected these colors did not hang together well, but are now a pleasing tonal combination. To be out with the secret of drawing them together is to confess that the wools were placed in a kettle of cold water and boiled. An excellent test this for the Rug Wools, as it was a considerable period before the water showed any discoloration, and even then a longer time elapsed before the objective was accomplished, i. e., the echoing of the colors. Over the gray came subtle flecks of rose green, tan or yellow, and brown, while each of the other wools glistened with neighboring tints. This process gives a "saddening" to the colors which was much prized by old-time dyers, though no doubt their process of saddening was often acquired by a dye bath which had been stained by the dipping of yarns of different colors. A more even tone would be the result, a graying without the flecks of color.

When a bag was woven, the untying and the clipping of the cords at the back of the card brought the weaver to the most exciting period in its creation. It was a small matter to slip the bag off the card and turn it right side out. What a work of joy it was and how eagerly was discussed the matter of lining, which we thought quite necessary, even though the slits and ends of wool were carefully sewed. Sateen was suggested as suitable but, when pongee or rajah silk was compared, they weighed in the balance and the former was found wanting. This one limited experience in fabric making had created a keener sensitiveness to artistic combination.

Sateen we used for interlining, though canton or outing flannel is very good for a utility bag. Interlining a bag holds its shape better, and the lining proper is protected by the added softness to the inside. After the linings were placed and chain-stitched at the top with Peasant Wool, rope-like

cords made of Rug Wool were attached to the inside about one-half inch below the top and sewed over and over with the contrasting color of the chain stitching.

Happy the girls were and attractive the bags with their gay sport clothes. Utility bags may be as much an accessory of one's dress as the dressier handbag. It may lend itself decoratively to the ensemble, as no less a painter than F. Zurburan appreciated, and doubtless so did the saintly lady (Illustration number three). How charming it is, a Spanish saddlebag, which hangs so kindly on St. Margaret's arm. So modern, too, for fortunate is that traveler who may find an antique or modern one and turn it to like use, or better still to use such a find as an inspiration for a motif embroidered or woven on card or harness loom.

I would write more of a different type of card weaving, and would show you bags winsome and dainty, but space forbids until another chapter.



CUSHION MADE FROM SCRAP LEATHER

(Continued from page 22)

Then paste 16 of the square pieces onto the $\frac{1}{4}$ " edge of skiver around the central pattern. Turn the whole thing upside down and paste small strips of skiver across the joints between the squares. When these are dry the lacing may be completed, using black to join the small squares to the 9" square, and orange for the crosses that connect them with each other.

The 25 squares that form the back can now be arranged in their desired positions, and can be pasted together on the underside with strips of skiver across the joints as described above, and also with a patch of skiver at each point where four squares come together. (See Fig. IV.) This is more economical than using a solid backing and is perfectly satisfactory. Lace together with black. (See Fig. III.)

The two sides, each 15" square, are now ready to lace together. Holding the edges together, back to back, sew over and over with black lacing, through the holes as they come. Sew one side across from left to right; then reverse, sewing back again from right to left. The effect will be that shown in Figures II and III.

Before the last side is quite laced together, fill the cushion with scraps of waste from weaving, or with goat's-hair, or any other filler which may happen to be on hand.

Now that your cushion is complete the chances are that your friends when they see it will not say, "What a clever way to use up leather scraps!" but rather, "Where did you get that good-looking cushion?"

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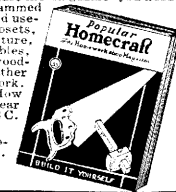
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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, etc., required by the Act of Congress of August 24, 1912, of THE HANDICRAFTER. Published six times at Concord, N. H., for April 1, 1932.

State of Massachusetts, County of Suffolk, ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Paul Bernat, who, having been duly sworn according to law, deposes and says that he is the Editor of THE HANDICRAFTER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, to wit: 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Emile Bernat & Sons Co., Jamaica Plain, Mass.; Editor, Paul Bernat, Jamaica Plain, Mass.; Managing Editor, Paul Bernat; Business Manager, Paul Bernat. 2. That the owners are: Emile Bernat, Jamaica Plain, Mass.; Paul Bernat, Jamaica Plain, Mass.; Eugene Bernat, Jamaica Plain, Mass. 3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None. 4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

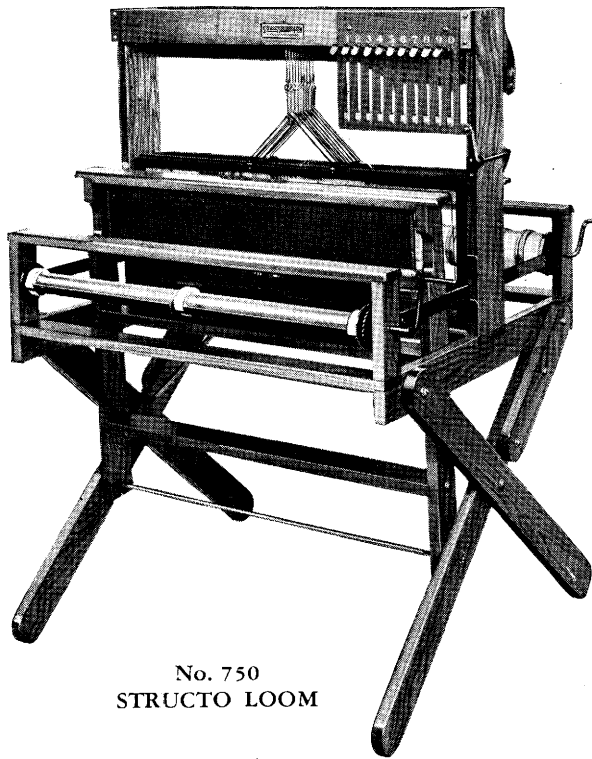
PAUL BERNAT, Editor.

Sworn to and subscribed before me this 25th day of March, 1932.

FRANCIS H. ROWSOM, Notary Public.

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