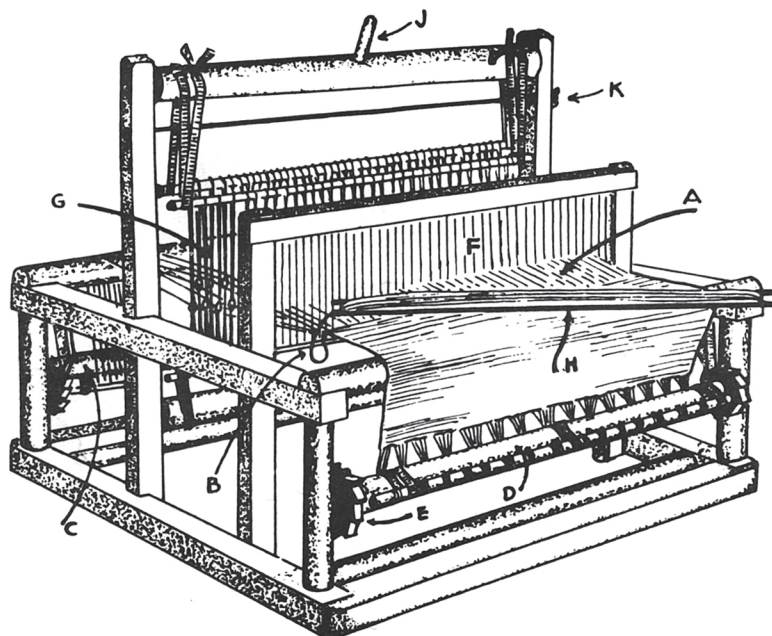


Simplified Weaving
with the
PEACOCK
12-INCH LOOM
Price 40¢

The Handcrafters, Waupun, Wisconsin
Exclusively Handcraft Supplies — Manufacturers & Distributors





Parts of Fabric:

- A. Lengthwise threads called WARP.
- B. Crosswise threads called WOOF.

Parts of Loom:

- C. WARP BEAM on which warp is wound before weaving.
- D. CLOTH BEAM on which finished fabric is wound.
- E. RATCHET wheel to hold warp threads tight.
- F. BEATER which pushes woof threads into position.
- G. HEDDLES, the loops of which raise and lower the warp threads. The complete set of heddles on a pair of rods is called a harness.
- H. SHUTTLE upon which woof is carried across the warp.
- J. HANDLE for raising and lowering heddles.
- K. THUMBSCREW for adjusting friction on heddle mechanism.

Weaving Term:

SHED — The opening in the warp threads when spread apart by the heddles. This is known as a two-shed or "two-harness" loom because by alternately raising and lowering half of the warp threads two "sheds" are produced.

THREADING THE LOOM

1. Length of Warp Threads

They must be 26 inches long, no matter how short an article is to be woven, and with this length one can weave about four inches of fabric. The rest is required for fringe and for tying onto loom. Therefore, in planning the length of warp add to the length of the finished woven part about 15 inches for the loom and 4 inches for fringe.

2. Number of Warp Threads Needed

This loom weaves up to 12 inches wide. There are eight spaces in the beater per inch of width. A double warp should be used on each edge of your fabric. Thus for a piece six inches wide you need 48 plus 2, or 50 warp threads. The warp may be all one color or a combination of colors.

3. Wind and Tie the Warp

An easy way is to drive two nails spaced as far apart as the length of the warp. Wind on your warp threads, cut them at **one point only** and tie a string around the bunch a few inches from one end. You now have warp threads twice as long as the fabric for the reason next explained. Fasten the tie-string to something, and as you require one warp thread after another, they can be pulled out quickly without tangling.

4. Threading the Loom

Notice how the loom is threaded, warp being attached to the two rods which are attached to the warp beam and cloth beam by means of tape loops.

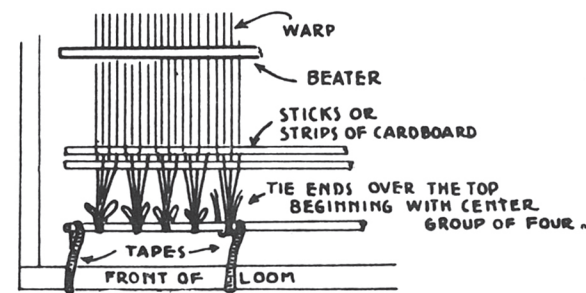
To thread the bare loom, place a rod in the tape loops of the warp beam (C). Insert a shuttle vertically between this rod and the back of the loom frame. Tighten as much as shuttle permits and latch the ratchet. This holds the rod in place while you put on the warp.

Now, work from the side of the loom with the front end of it at your right. Take a warp, slip the end of it through a paper clip. Run the clip back through the first slot in the beater, then through the first heddle loop in the front heddle frame, go right by the loops in the rear heddle frame, then back over the rear of the loom, down and around the rod, up over rear of loom, then back through the first heddle loop in the rear heddle frame and the **same slot** in the beater. Pull the ends even and lay them to one side. This first warp is run double through the first beater slot to make a firmer edge. From now on until you get to the other edge of your fabric only one thread goes through a slot, giving you eight warp threads per inch of width of your fabric.

Take your next warp with the paper clip to aid you, pass it back through the second slot in the beater, through the second heddle loop in the front frame, then past the loops in the rear frame, back and around the rod as before. Now bring it toward you through the second heddle loop in the rear frame, past loops in the front frame, and through the third beater slot. Draw ends even and lay aside. Continue until all warp is on loom. Note that as warp goes to the rear of loom it goes through a front heddle, and as it comes back toward the front of the loom, through the next vacant rear heddle.

Keep the warp in a smooth even row on the rod at the rear.

Now wind warp onto the warp beam. Hold all the warp straight in front of loom, combing it between your fingers, so as to get an even tension on all threads. Pull out the shuttle which held the rod in place and wind the warp evenly on the beam until ten inches remain in front of the beater to tie to the rod that is strung through the tape loops on the cloth beam. (If the warp beam is to carry a great length of warp, roll a thin sheet or frequent strips of cardboard between layers of warp.)



5. Tie Warp to Cloth Beam

Unwind tapes on the cloth beam and bring rod up over the front edge of the loom as illustrated above.

Take four threads at center of warp. Carry them over and around and under the rod. Bring two of the threads up on each side of this group of four, and tie in a bowknot on top. Continue alternately on right and left of center group until all warp is tied. Try to keep tension of all threads alike. This is most important for smooth weaving. Wind up cloth beam so that warp is reasonably tight and rod is below front crossbar.

6. Now Weave

Make a shed by moving handle (J) which raises one heddle. Slip in a thin stick or strip of cardboard about the size of the shuttle. Press it well forward with the beater. Change sheds. Weave in another strip the same way. Take a shuttle wound with the woof, tying its free end to an outside warp thread. Pass shuttle through shed. Change sheds again and pass shuttle back. After each passage of the shuttle, "beat" or press the woof forward into place with the beater (F).

To prevent breakage of beater, take hold of it at the center. Also learn to operate it with right and left hands alternately.

Caution: The woof must **not** be pulled through tightly but just so it will be neither loose nor stretched. Learning the proper "lay" of the woof is one of the fine points of weaving that comes only with experience. When the woof is laid in properly it results in cloth the full width of the warp with smooth even edges.

In ending a thread, either when you want to change color or continue with the same, cut it off part way across and let the new thread overlap the old by about half an inch. Do not tie the ends.

If you want the fabric heavy or tightly woven, press harder with the beater than if you want a loose weave, and beat before and after changing sheds.

When weaving gets within about three inches of beater, release more warp and wind fabric on cloth beam, wrapping in strips of cardboard or wood to keep even tension on warp.

7. Beginner's Troubles

If the woof does not beat uniformly, that is, if it beats up tighter in some places than in others, the trouble is that the tension of the warp is not alike all over. You may have to re-tie a few groups of warp to correct this.

If the fabric draws in more than half an inch narrower than the maximum width of the warp, you are pulling the woof too tight.

When weaving a strip less than 12 inches wide, be sure to center it in heddles and beater.

8. Finishing the Fabric

Tie end of woof to a warp thread to prevent unraveling. Cut warp, leaving plenty of length and tie each pair of ends together close up to the woof.

The appearance of any new fabric is much improved by pressing under a damp cloth.

9. How to Weave Patterns

We can only give a few suggestions here. For details you will find books in almost every library.

Generally speaking, the warp should be finer than the woof, except when weaving plaids.

- For plain stripes across the fabric, the obvious method is to use different colors of woof as required.
- The loom may be threaded with several colors of warp and by using the same colors for woof and not beating the woof too tightly you can get many interesting plaid effects and blends of one color crossing another. By using several colors of warp and a single color woof, plain stripes the length of the fabric will be made, unless, of course, the woof is beaten so tightly as to conceal the warp.

- Use two or more shuttles with different colored woof on each. Either weave both colors across before changing sheds or sheds may be changed for each thread of woof.

- You may use the skip-stitch, that is, pass the shuttle over certain groups of warp threads without regard for the shed. This gives an embroidery-like pattern on the upper side of your weaving, or may be used for twill effects.

- The background may be simple weaving with a pattern inserted by using a separate shuttle which passes through the shed except where wanted in the pattern, when it is brought up and over certain warps.

- The Indian method as used in Navajo weaving: Here a different shuttle or a miniature skein of woof is used for every change of color across the fabric. Little shuttles can be made of cardboard. For instance, the shuttle carrying the background color might go one-third of the way across and then be brought out at the top of the warp. The second shuttle starts at this point and goes one-third of the way across, the third shuttle goes the remaining third of the way, then the shed is changed and the third shuttle comes back one-third of the way and is brought out on top. Then the second and first shuttles continue across, etc. With this method the two colors of woof must interlock around a warp where the colors change so as to make a continuous width of fabric, otherwise you are likely to find yourself weaving several narrow fabrics instead of one wide one. (This principle, where only part of the threads are interlocked, is used in a type of Swedish weaving easily recognized by the typical pattern of openings like buttonholes.)

- Multiple shot weaving: Instead of changing sheds each time the woof is passed through, carry the woof around the outside warp and pass it back through the same shed. This makes the warp a more conspicuous part of the pattern.

- Fine and Coarse. Use one regular woof same size as warp, another considerably larger such as rags, mop-yarn, cellophane cord, etc. Following each shot, or each two shots of regular woof, weave in a strand of heavy woof.

10. For Finer Textures — Linen, Iceland Wool, etc.

- Two warp threads, each coming through separate heddles may be run through the same beater slot, thus doubling the number of warp threads used. You can easily make the additional heddles needed or we can furnish them made of our special braid, at a moderate price.

11. Suggestions for Articles to be Woven

A wool scarf 12 inches wide by 45 inches long, with a five inch fringe. Use a medium weight yarn or else use fine yarn and run the warp double, that is, two threads through each heddle and its corresponding beater slot, thus doubling the number of warp threads used. Do not beat tightly. Soft fine scarfs can be done with double stringing (see above) using fine wool yarns.

Doilies 9 x 12 inches and a centerpiece 12 x 16 inches to be woven from colored cotton warp.

Small purses of wool or cotton.

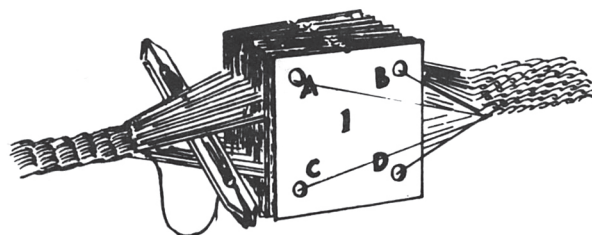
Belts of cotton warp in colors. Sixteen warp threads make a good width.

Handbags of "homespun" wool or cotton yarn.

Old burlap sacks can be raveled and dyed, and these ravelings woven into a unique fabric for purses, bags, mats, etc.

CARD WEAVING — An Ancient Egyptian Art

Used for belts, hat bands, trim on garments, or wherever a narrow strip of fabric is desired. The pattern is made entirely by the warp, the woof being invisible. Textures and color patterns may be varied endlessly. Almost any material can be used.



When loom is to be used for Card Weaving, slide the heddles aside or remove the entire harness by slipping the rods out of the loops of tape. Heddles can be kept in place on the rods by rubber bands around ends of rods. Also remove the beater.

For experimenting with this method you will need a dozen pieces of cardboard about two inches square. Punch holes, about 1/4 inch in diameter as illustrated. Also make a small notch in one edge of each card. Number the card in the center and letter the holes alike on all cards. We will refer to the numbered side as the front of these cards, and the notched side as the top.

Attach 48 threads of warp to the warp beam as described for two-shed weaving.

Each warp must go through one hole in a card, so beginning at one side of fabric, put the first warp from **front to back** through A, in card No. 1, the second through B, the next through C, the next through D. **Do the same** with cards No. 2-3-4-5-6, taking the warp consecutively as they come. Lay this group of cards aside.

Now start with warp at opposite side of fabric. The first four warps go through card No. 12 from **back to front** using the holes A-B-C-D. The next four go through No. 11, and so on with 10-9-8-7, all from **back to front**.

Stack cards together in order of numbers with fronts all the same way and notches up; then wind warp on warp beam, letting the warp slide through the cards.

Fasten remaining ends of warp to cloth beam as described previously for two-shed weaving, and tighten just enough to take up the slack.

The cards are now in position illustrated and the warp forms a shed. Weave through the shed with shuttle full of woof. Turn the cards a quarter-turn away from you, and a new shed is formed; bring the woof back through this. No beater is needed, simply crowd the woof back into place with the shuttle or your finger.

You will find that the cards will only turn four quarter-turns forward, then you must turn them toward yourself for four quarter-turns, then away again, etc.

This gives a very simple fabric, but there are endless variations you can try after you get the hang of this weaving method. Here are a few:

1. Turn cards 1 and 12 backward a quarter-turn each time you turn the rest ahead. Then turn 1 and 12 ahead when the rest turn back. This gives a smooth edge or selvage.
2. Turn half the cards ahead and half backward for four quarter-turns. Then reverse.
3. Turn all cards a half-turn forward, then a quarter-turn back, then a quarter-turn forward and a half-turn back, etc.

Best to keep a record of these experiments in case you want to duplicate a pattern later on either in the same or another piece.

Another way to get different patterns (used in connection with the foregoing method) is to try different combinations of color in the warp.

Another variation is not to thread all the holes in the cards. Try using A, B, and C in even numbered cards and B, C, and D in odd numbered cards.

More or less than 12 cards may be used. If you use thread the size of carpet warp, you will require 48 warp threads to make one inch wide.

To keep a record of methods of threading cards —

These cards threaded
front to back.

	1	2	3	4	5	6
Holes						
A	White	Blue	White	Blue	Blue	White
B	White	Blue	Green	Red	White	Red
C	White	Orange	Brown	Blue	White	Red
D	White	Red	White	Red	Blue	White
	12	11	10	9	8	7

These cards threaded
back to front.

.....
Improve and preserve the
waxed finish of this loom
by frequent applications of
any good floor, auto-
mobile, or furniture wax.
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