

HOW TO WEAVE
USEFUL NOVELTIES

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HOW TO WEAVE USEFUL NOVELTIES

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Illustrated by
Ruth Dreyer

The art of weaving is really very simple, especially when you have step-by-step directions and diagrams. It's a delightful way to spend your spare moments and to make them count for something. And there's an endless variety of lovely and useful articles that you can make

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A FASCINATING AND USEFUL ART

FEMININE fingers are rediscovering weaving as a pleasant and useful pastime. Not so many years ago it was a necessary skill in the home. Our grandmothers or great-grandmothers had to weave the fabrics that were converted into clothing for the family. Came the development of industrial machinery and the craft was taken from the home. Years have passed and women are again weaving, not because they must but because they find they like to.

Weaving is enjoyable because it is rhythmic handwork. It is soothing to taut nerves. People "take it" for insomnia, for other types of nervousness. But it is by no means merely a sedative. It brings pleasure because it gives the creative urge a whirl.

Most normal human beings swell with pride when they have created something from scratch. Weaving gives them that blessed satisfaction. Once upon a time weaving was a duty; today it is an art.

There's an artist in every woman. That is why weaving—which gives her a chance to play with color, with design, with texture—is diversion of a superior sort. Yes, and it is useful. Run through the following pages and you'll find dozens of attractive and useful items you can make, many of them from scraps.

Human weaving can be as intricate and delicate as a spider's or as simple and sturdy as a beaver's. You can use equipment as complex as a textile mill's or as simple as a kindergarten's.

This booklet avoids the complex. It tells what can be done on the more advanced looms—as on page 20; but it gets down to cases with such simple looms as pieces of cardboard, embroidery hoops, breadboards. It tells you exactly how to tackle a makeshift loom and produce something on it. It is a booklet for amateurs—concerned with fun and results.

WEAVING TERMS YOU SHOULD KNOW

- Loom** Frame on which weaving is done.
- Warp** Lengthwise threads on a loom.
- Weft** Threads woven across the warp. Also called *woof*.
- Selvage** Closely woven space along edge of cloth.
- Shuttle** The weaver's "needle"—generally a piece of wood around which the weft is wrapped. A shuttle has no eye. In some simple types of weaving the fingers are used instead of a shuttle. Again, tapestry needles, bodkins, even bobby hairpins are used.
- Shed** Triangular opening between 2 sets of warp threads through which shuttle or needle passes. Various devices are used to produce a shed; 2 are described on pages 17 and 22. In the simplest types of weaving the shed is unnecessary.
- Shot** One passage of the shuttle through the shed.
- Heddle** Metal or wooden bar with eye, or hole, through which warp thread passes. Heddles are fastened to a frame with spaces, or slots, between them. When heddles are lifted, warp threads strung through the eyes are lifted too. As only alternating threads pass through the eyes of the heddles, only every other thread is lifted; thus a shed is formed.
- Heddle-frame** Frame to which heddles are fastened. Also called a *harness* or *heddle-beater*.
- Beater** An instrument used to press weft together to keep rows compact and even. There are various types of beaters. Sometimes the heddle-frame serves as a beater in addition to its other function. A comb can be used as a beater.
- Warp beam** Bar at back of loom to which warp threads are tied.
- Cloth beam** Bar at front of loom to which other ends of warp threads are tied and around which the cloth is wound.

WEAVE ON CARDBOARD CIRCLES

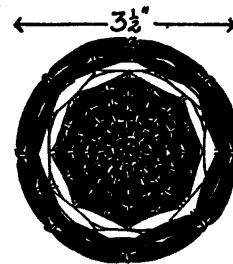
SIMPLE as this method of weaving is, it can produce attractive and useful articles: glass coasters, doilies, belts, collars and cuffs (circles sewed together), and even table runners and afghans.

Coaster This is made of 5 yards red and 1 yard white soft cord about $\frac{1}{8}$ " thick.

To make loom From heavy cardboard cut a circle $3\frac{1}{2}$ " in diameter. With pencil divide circle in half, in quarters, and so on until you have 16 equal sections. Cut 16 V-shaped notches at pencil marks; between any 2 notches cut a 17th notch as is shown in Fig. 1. For any simple over-and-under weaving on a circular loom always cut an *uneven* number of notches around the edge.

To set up warp threads Paste end of red cord to center of loom. Starting at center wind cord across loom, through a notch, back of notch to adjoining notch (note dotted lines Fig. 2), through notch across loom to opposite notch. When you have wound through every notch, bring cord back to center on last winding. This will give you a double strand through last notch.

To weave Now you thread the other end of the warp cord through a needle and start weaving from center, over and under each thread alternately



Coaster

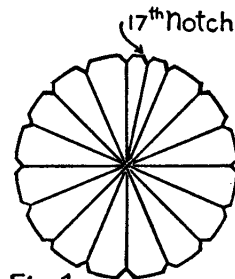
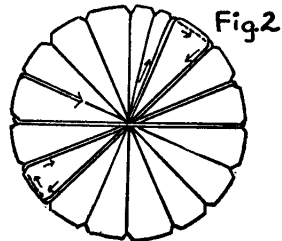
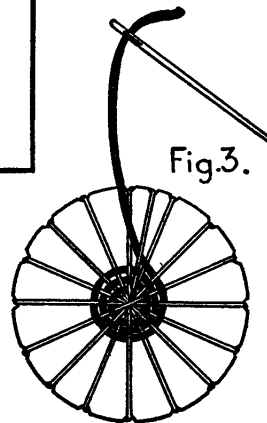


Fig.1.



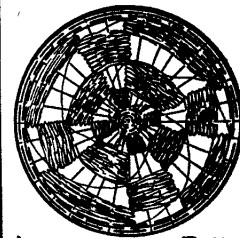
on 1 row. (Pick up the last double strand throughout as though it were 1 strand.) On next row go under threads you passed over on previous row and over those you went under (Fig. 3). Push first rows together rather tightly. Release tension the farther you get from center. Continue till circle has diameter of $2\frac{1}{4}$ ". Cut cord. Join white cord to red by tying tight knot and clipping ends short. Weave 2 rows white. Finish with red. Weave as close to edge as possible. To finish, slip-stitch cord to nearest loop. Cut cord. Remove weaving from loom by slipping loops from notches.

Lacy-pattern Doily Once you've got the hang of simple under-and-over weaving you can make a lacy pattern as shown in the cotton-thread doily on this page.

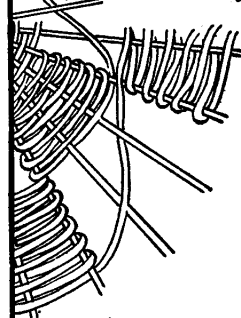
Spider Web Weaving For this, cut an *even* number of notches; pass needle under each warp thread and make a loop around the thread as diagramed.

Belt The woven circles are made of crepe paper "raffia" by same process as coaster (raffia described on page 28).

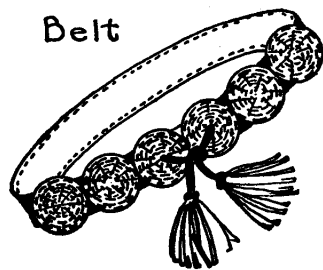
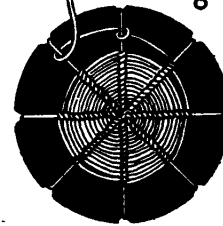
Purse This consists of 2 circles of woven yarn sewn together. It has a zipper around half the circumference. The handle of thickly braided yarn is sewn at both ends to the purse.



Lacy-Pattern Doily



Spider Web Weaving

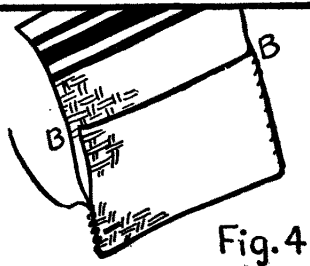
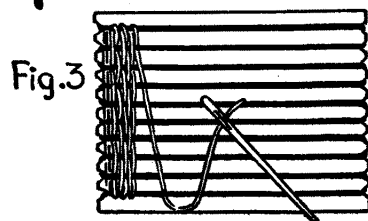
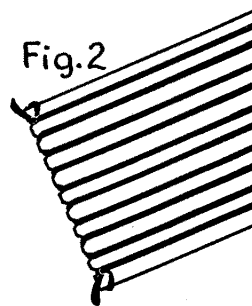
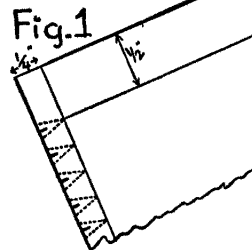
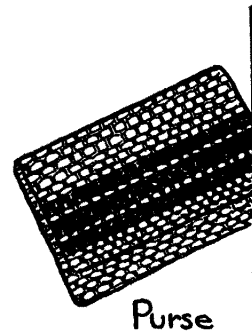


Belt



Purse

WEAVE ON CARDBOARD RECTANGLES



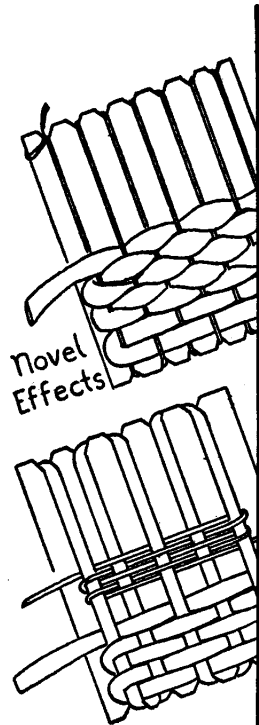
You can make many lovely things on so simple a loom as a rectangular piece of cardboard.

Purse This requires 40 yards of tan; 15 of green; and 3 of brown 3-ply wool. Once you've made the purse, you can branch out into more elaborate items—some are shown on the next 2 pages.

To make loom Select a piece of stiff cardboard as long as, but 1" wider than, the piece you wish to weave. Since the finished purse will be $6\frac{1}{2}$ " by $4\frac{1}{2}$ ", cut cardboard $7\frac{1}{2}$ " wide, 13" long. Draw pencil lines $\frac{1}{4}$ " from, and parallel to, top and bottom. Then draw pencil lines $\frac{1}{2}$ " from, and parallel to, the sides. Mark top and bottom edges with pencil marks $\frac{1}{4}$ " apart, leaving $\frac{1}{2}$ " margin on each side—make 27 marks in all. At each mark cut a V-shaped notch $\frac{1}{4}$ " deep (Fig. 1).

To set up warp threads Starting at lower left notch tie end of green yarn to loom (Fig. 2). Bring yarn up to opposite notch, through it, back of notch to adjoining notch, through it, down front of loom to opposite notch, through it, back of notch, through adjoining notch and up to top again. Repeat till loom is wound. Tie last thread to loom.

To weave Thread tan yarn through



a blunt-pointed tapestry needle. Slip end of weft under warp about 1" from outer edge at lower right corner. Weave back, over and under, to the edge; then turn and weave over and under every warp thread. Turn back, weaving over the threads you passed under on the previous row and under those you passed over (Fig. 3). Weave 7 tan rows, 4 brown, 4 tan, 5 green, 4 tan, 4 brown—these make the border. Remainder of bag is tan.

When you have finished with a color on the border leave a 1" end—which you catch through the weaving on the under side with a crochet hook to prevent unraveling. If a thread ends in the center of a row, start the new thread back 1", overlapping the old thread.

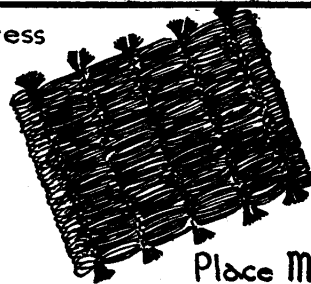
Keep edges of weaving as straight as possible by keeping tension on weft threads uniform. See that the rows are even. Remove weaving from cardboard by lifting loops from notches.

To finish bag Line 9" of the woven material, beginning at plain end. The flap is not lined. Fold lined portion through center and sew up sides (Fig. 4). Attach zipper inside lining along B—B.

Novel Effects You can get different effects with over-and-under weaving by using narrow warp threads with wide weft threads and wide warp threads with



Child's Dress



Place Mat

narrow weft, or the same width for warp and weft as shown on page 9. Various color combinations can be used to produce exciting effects: warp thread in different colors; weft in different colors.

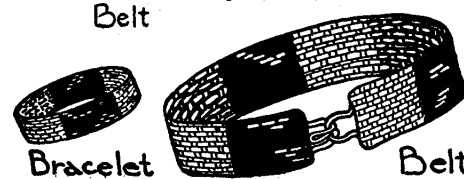
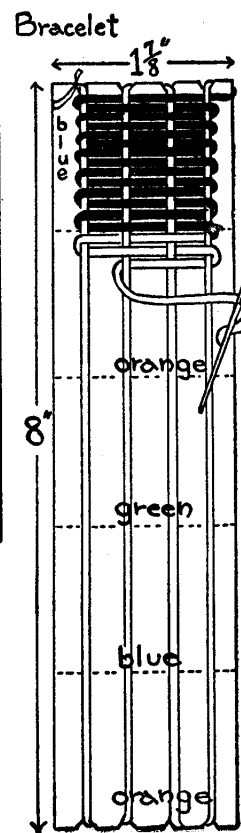
Child's Dress The dress on page 9 is made by sewing rectangular woven pieces together.

Place Mat Narrow cellophane ribbon makes the glistening place mat also shown on page 9. It is woven with red string at intervals for dramatic contrast.

Tobacco Pouch The pouch sketched at the top of this page is woven of tweed wool. It is lined with oiled silk and has a zipper fastening.

Belt and Bracelet Use crepe paper raffia strips $1\frac{1}{4}$ " wide. Diagrams at right and below show the colors used. To keep belt edges even, draw lines $\frac{1}{2}$ " from, and parallel to, each side of cardboard. As you weave, put pins along these lines, inside the first and last warp threads. Hook and eye on belt are cotton-covered wire bent to shape and wound with raffia. Ends of bracelet are sewn together neatly.

Belt can also be woven of wool. Match colors of purse on page 8, making attractive 2-piece set.



PINS MAKE A LOOM

SUBSTITUTE pins for notches on a cardboard loom and make a purse without seams. The trick lies in the way the warp is wound. You'll need 20 yards black, white, or colored soutache braid.

Cut a stiff thick piece of cardboard. Mark top with 19 pins $\frac{1}{4}$ " apart, leaving $\frac{1}{8}$ " margin at each side (Fig. 1).

Start at lower left corner, leaving $1\frac{1}{2}$ " of braid which you fasten to loom with pin (Fig. 2). Wind braid up and around first pin, down to bottom of loom, up the back and around the first pin again; then down the back. When you have finished looping braid on 19th pin, bring braid back to bottom and pin it at lower right corner. Thread braid through tapestry needle, bring up to top, and loop over and through adjacent loop as shown at Fig. 3 (A). Start weaving over and under each warp thread all the way round the loom, front and back. Continue till bag is woven. When you reach the last few rows of weft, turn up the $1\frac{1}{2}$ " end; weave it in with the adjoining warp thread, treating the 2 as 1.

To join new lengths and to fasten and finish ends, sew braids together.

Remove pins. Catch down top row of weft by stitching to warp. Line bag with satin and complete it with a zipper.

Evening Purse

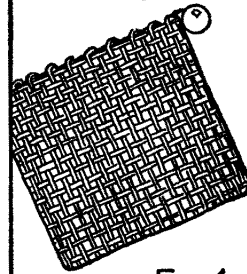


Fig. 1

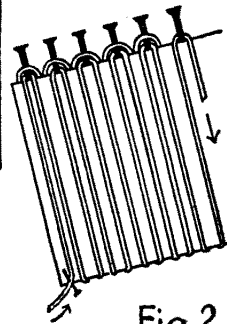
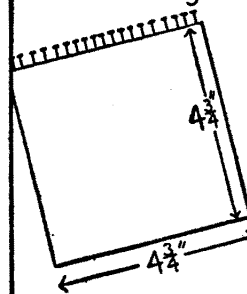


Fig. 2

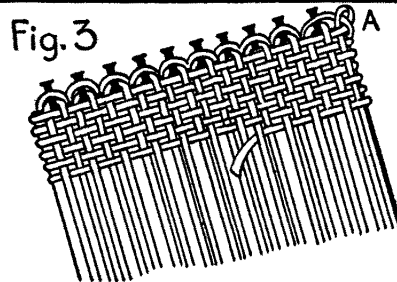
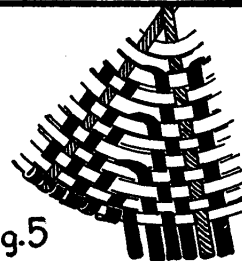
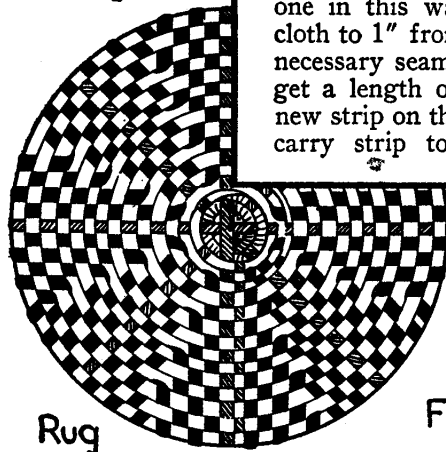
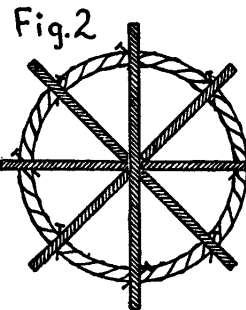
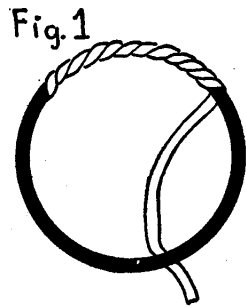


Fig. 3

WHEELS AND HOOPS MAKE LOOMS



WHEELS or hoops—anything from a bicycle rim to an embroidery hoop—can be drafted to serve as a weaving loom. The only requirement is strength. On a large wheel like a bicycle rim or cartwheel you can weave a rug. The rug illustrated below was woven on a child's play hoop 27" in diameter. Just the simple under-and-over weaving is used and there must be an uneven number of spokes. However, the extra spoke is added in a novel way, as explained below.

Circular Rug Strips of cotton or woolen cloth (cut on bias or straight) are used. Wind a strip of cloth around the hoop (Fig. 1).

To set up warp You cut 4 strips of cloth 31" long and 3" or 4" wide. Fold strips to 1" width, keeping raw edges in. Stretch strips across hoop, making 8 spokes; pin to hoop (Fig. 2). Sew them firmly at the center.

To Weave Since you must have an uneven number of spokes, add the ninth one in this way: Fold a long strip of cloth to 1" from a width of 3" or 4". If necessary seam 2 or 3 strips together to get a length of several yards. Pin this new strip on the hoop next to any spoke; carry strip to center; start to weave

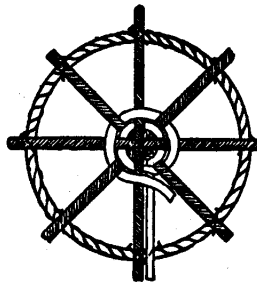


Fig.3

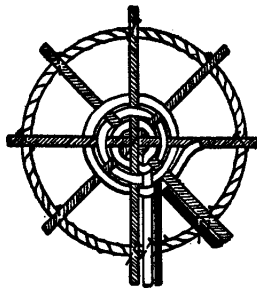


Fig.4

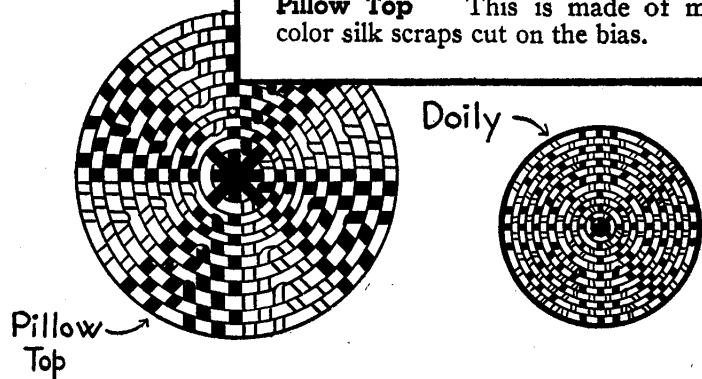
the strip over and under the 9 spokes, around and around the center (Fig. 3). Use your fingers.

Continue weaving till your center has a diameter of about 3"; then add another strip, which is V-shaped, as shown in Fig. 4. Now add a similar V-shaped strip in each of the sections, giving a total of 25 spokes. Be sure to add the spoke *over* the last row of weaving if the spoke next to it is *under*. Pin all the ends firmly to rim. Continue weaving process with long strips of folded cloth, sewing on additional strips when necessary. When the spokes seem far apart, add new V-shaped strips in each section to keep weaving compact.

When the circle is almost filled in, baste the last row of weaving to the spokes. Remove pins. Turn loose ends back and under, hemming them down and stitching firmly in place (Fig 5).

Doily The attractive and useful doily below is woven on a 10" embroidery hoop. White and blue bias binding cotton tape $\frac{1}{4}$ " wide is used for both warp and weft. The weft is threaded through a blunt pointed tapestry needle. The edge is bound in blue tape.

Pillow Top This is made of multi-color silk scraps cut on the bias.

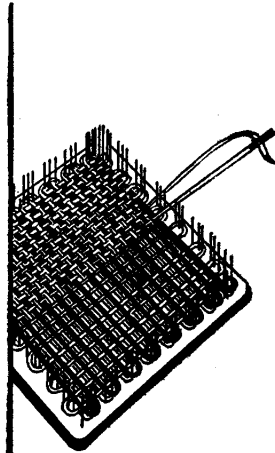


THE "WEAVE-IT" LOOM

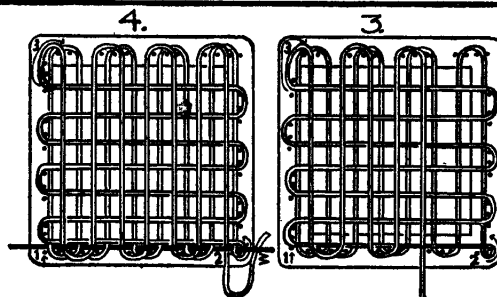
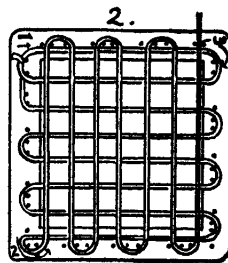
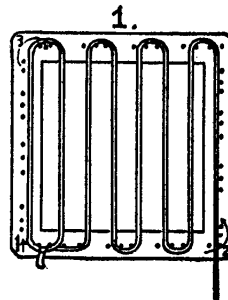
EACH type of weaving described so far has been on a home-made loom. There are many different types to be bought. One of these is the Weave-It. The model shown makes a 4" square. By sewing or crocheting squares together you can make afghans, and other things.

To set up warp threads Hold the Weave-It with arrow 1 in front of you but pointing away from you (Fig. 1). Holding end of yarn toward you at arrow 1, draw yarn between the pins to far side of the Weave-It in direction of arrow 1. Pass yarn to right around first 2 pins and back to side nearest you, drawing yarn out between second and third pins at right of arrow 1. Tie securely to end of yarn close to pins. Pass yarn to right around next 2 pins and draw it to the far side, bringing it out between first and second pins in group directly across. Pass yarn to right around 2 pins and back to near side, out between first and second pins in next group, around 2 pins and back until you have reached curved arrow 2.

Turn loom so arrow 2 points away from you (Fig. 2). Pass yarn around first 2 pins and go to far side, bringing yarn out between first and second pins; around 2 pins and back to near side be-



Weave-it Loom



tween first and second pins in next group, repeating process to arrow 3.

Turn loom so that arrow 3 points toward you (Fig. 3). Pass yarn through first and second pins to the near side, coming out between first and second pins. Pass yarn around 2 pins and go back to far side, bringing yarn out through the open space; go around 2 pins and back to near side, coming out the open space—and so on until loom is filled.

To weave Measure yarn by winding it loosely $4\frac{1}{2}$ times around outside of pins on loom. Starting at W between first and second pins (Fig. 4), pass threaded needle over outside loop, under next warp thread, over next, under, over, across and draw yarn through. Go around 2 pins and come back over outside loop; under, over, and so on—bringing needle out at open space. Repeat, ending with last row of weaving next to pins. Turn corner and tie yarn into first loop around the pins.

To join squares Stitch together (Fig. 5), using long thread left on square after weaving. When thread is almost used up, tie slip knot or tack securely. Weave loose end of new thread 1" down on wrong side. At edge draw thread through 2 loops and tie slip knot.

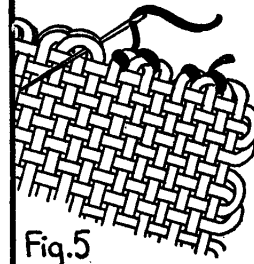
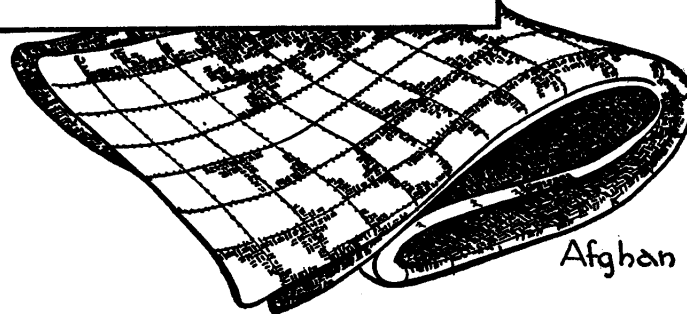


Fig. 5

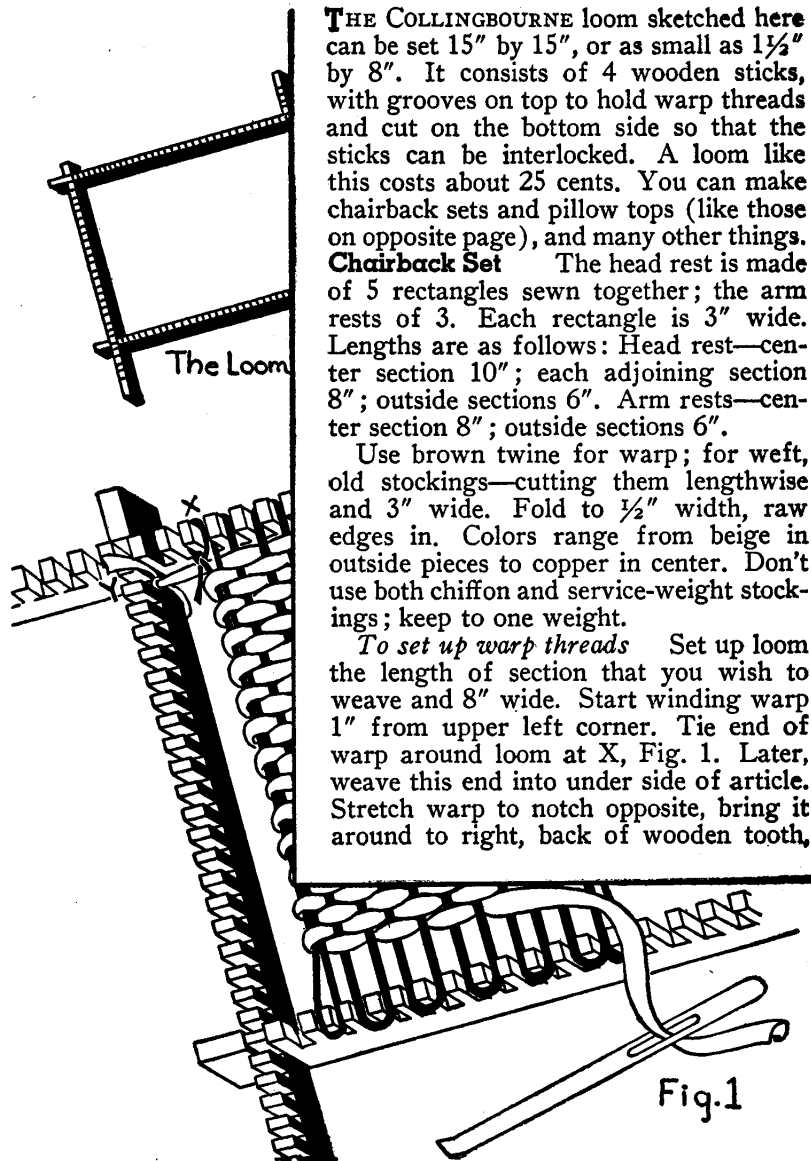


Child's Coat



Afghan

ADJUSTABLE HAND LOOM



THE COLLINGBOURNE loom sketched here can be set 15" by 15", or as small as 1½" by 8". It consists of 4 wooden sticks, with grooves on top to hold warp threads and cut on the bottom side so that the sticks can be interlocked. A loom like this costs about 25 cents. You can make chairback sets and pillow tops (like those on opposite page), and many other things.

Chairback Set The head rest is made of 5 rectangles sewn together; the arm rests of 3. Each rectangle is 3" wide. Lengths are as follows: Head rest—center section 10"; each adjoining section 8"; outside sections 6". Arm rests—center section 8"; outside sections 6".

Use brown twine for warp; for weft, old stockings—cutting them lengthwise and 3" wide. Fold to ½" width, raw edges in. Colors range from beige in outside pieces to copper in center. Don't use both chiffon and service-weight stockings; keep to one weight.

To set up warp threads Set up loom the length of section that you wish to weave and 8" wide. Start winding warp 1" from upper left corner. Tie end of warp around loom at X, Fig. 1. Later, weave this end into under side of article. Stretch warp to notch opposite, bring it around to right, back of wooden tooth,

out through notch, across loom to opposite notch, and so on until 13 warp threads are set up. Tie end of warp to loom.

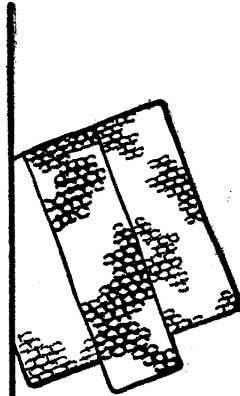
To weave The stocking weft may be threaded through the eye of a weaving needle (Fig. 1) or it may be carried with your fingers. Start at upper left corner. Tie weft to loom at Y, leaving 3" of weft dangling. (When rectangle is woven, secure ends on under side with needle and thread.) Weave under and over each warp thread—treating first 2 and last 2 as 1. On second row, weave over threads you went under on first row and under those you went over. Push each row of weft so close against previous row that no warp will show. Keep edges straight by keeping an even tension.

Fig. 2 shows a trick for speeding up your weaving. A ruler inserted under every other warp thread and lifted will form a shed,* enabling you to weave a row of weft at one shot.* The next row is woven by over-and-under method. You use shed for alternate rows.

When all sections are woven, slip-stitch them together.

Pillow Top This is woven by the same process as described above.

* See glossary on page 5.



Chairback Set

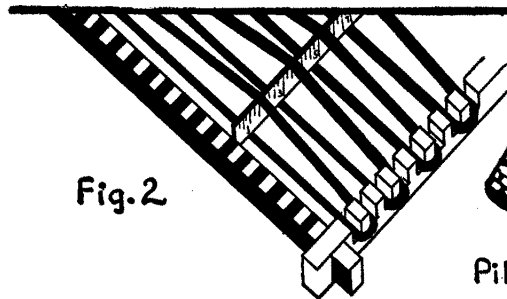
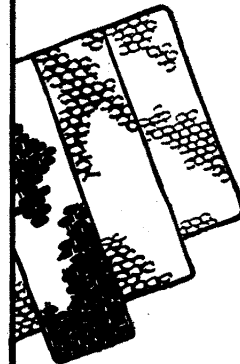
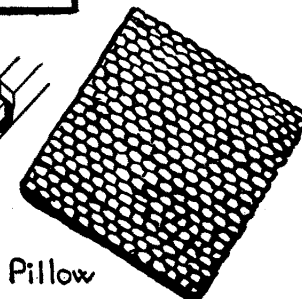


Fig. 2



Pillow

A SIMPLE FRAME LOOM

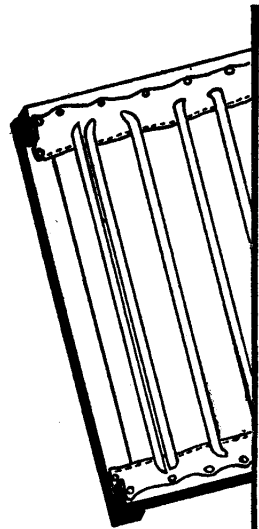


Fig. 1



Fig. 2

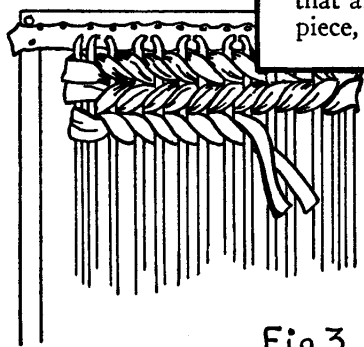


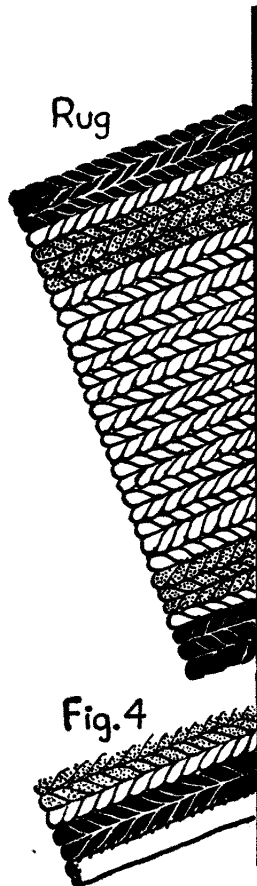
Fig. 3

HERE is a loom ideal for weaving a rag rug. Four wooden slats nailed together form a frame 27" by 36". Two strips of burlap, 27" long and 6" wide are folded to a 2½" width and stitched along the turned-in edges; then thumbtacked to top and bottom of frame with stitched edges toward center for strength (Fig. 1).

To set up warp threads Thread parcel-post heavy hemp twine through a needle. Provide yourself with 60 yards of it—and with several hours of time and a helper. Two can do this job thrice as easily as one. Starting ¾" from upper left side, sew end of twine securely to burlap. Stretch warp thread across the loom at ½" intervals (sewing through burlap as shown in Fig. 1) with double threads for selvage at the sides. This will give you a total of 54 warp threads. The needle should be inserted 1" from stitched edge of burlap and entire length of twine pulled through each time. With warp completed, sew other end of twine securely to burlap.

To prepare weft Cut strips of cotton or woolen material 3" or 4" wide; fold raw edges in to make a strip 1" wide. Because it is easier to work with strips that are not too long, start with a 4-yard piece, sewing on 2-yard lengths as needed.





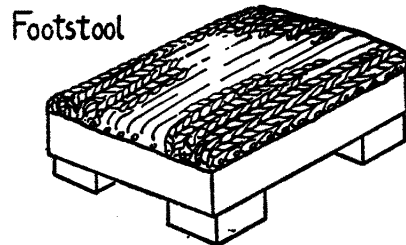
The rug sketched is effective in this color scheme: border 3" black, 1" orange, 3" figured cretonne; center—yellow.

To weave This is sometimes called a paring weave. It is done with a doubled strip of weft; so fold length of strip in half (Fig. 2). Place the fold against upper left selvage, one half coming over the 2 selvage threads, one half going under. Bring upper half under the next warp. Now bring lower half up. Cross it over the weft just used, bringing it over second warp, under third. The other half went under second warp; bring it over third warp and under fourth, in the process crossing over the lower weft. Continue this paring weave across the row, returning as indicated in Fig. 3.

Push rows of weft together so that warp does not show. As the weaving progresses it will present a braided effect, and the wrong side will be identical with the right.

When rug is completed, remove thumb-tacks, releasing rug from frame. Turn burlap back and hem it down on wrong side (Fig. 4).

The small sketches show how uprights may be built to hold frame in place and how it may be braced against a chair.



SHUTTLE WEAVING

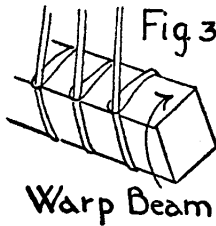
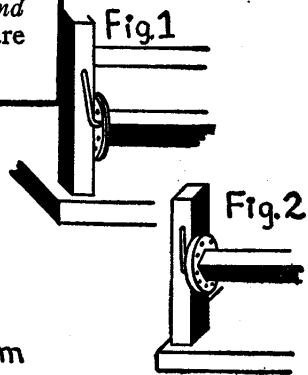
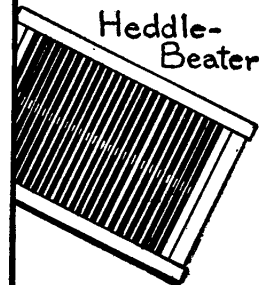
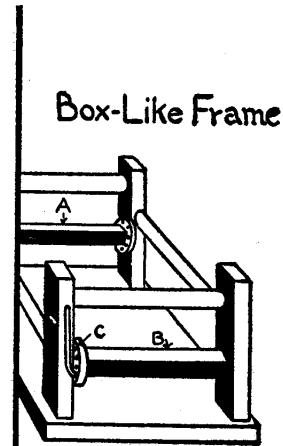
ALTHOUGH shuttle weaving is a simple process, it calls for a more complex loom which speeds up the weaving and permits you to weave pieces of any length.

The Peacock 6-inch loom sketched costs about 2 dollars. It has a boxlike frame and a heddle-beater—which serves both as heddle-frame* and beater.* The warp beam* (A) and cloth beam* (B) are locked onto frame by a beam lock (C) and a wire, which is thrust into a hole in beam lock (Figs. 1 and 2).

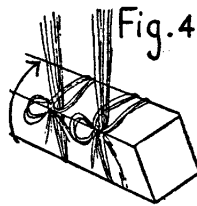
On this loom, we are going to show you how to make the red and white scarf at bottom of page 22. For warp, you will need 95 yards red cotton thread (carpet thread is good). To make your scarf 6" wide, you need the full warp capacity of the loom—which is 53 warp threads. For weft, you require 80 yards of white and 10 yards of red 4-ply wool yarn.

To measure warp Length of each warp thread equals length of finished woven part—46" in this case—plus 18" for the loom which leaves plenty for fringe. To measure warp, drive 2 nails spaced as far apart as length of warp—64". Wind warp around nails, starting and finishing at same end; *cut at this end only*. This gives you 27 threads that are

* See glossary page 5.



Warp Beam



Cloth Beam

twice as long as you need, and by doubling 26 of them and using only half of the 27th, you get your 53 warp threads.

To set up warp threads Set warp beam so 1 corner is toward you; take a warp thread, double it in the middle, and fasten it to warp beam with slip loop (Fig. 3). Continue until you have 52 warp threads, keeping loops facing in same direction. Tie 53rd thread to warp beam with a plain tight knot.

Now string threads 1 by 1 alternately through eyes in heddles* and spaces between heddles—running 2 threads through first and last spaces. When threaded, hold all warp threads in front of loom and turn warp beam away from you, winding threads on smoothly. Leave enough length to tie to cloth beam.

Turn cloth beam so 1 corner is toward you. Take 6 center threads, bring down in front of beam and up behind it. Divide group; bring 3 threads forward on each side of group and tie in a single bow knot close to front corner of beam (Figs. 4 and 5). Continue alternately on right and left sides till all warp is tied—the last group on 1 side has only 5 threads. Wind cloth beam away from you till warp doesn't sag—but don't wind too tight.

To weave For our 2-color scarf it

* See glossary on page 5.

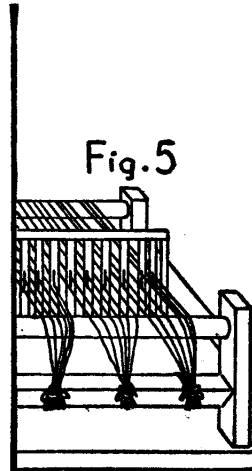
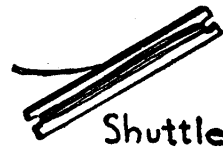


Fig. 5



Shuttle

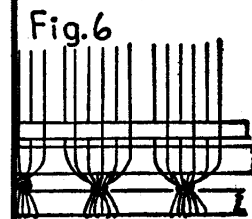


Fig. 6

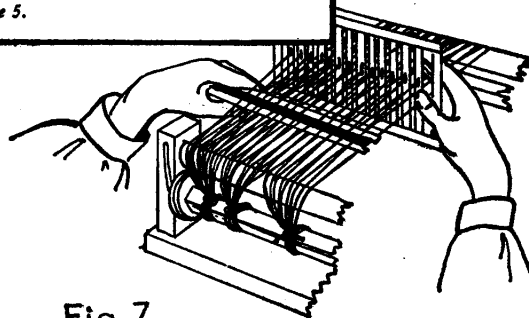


Fig. 7



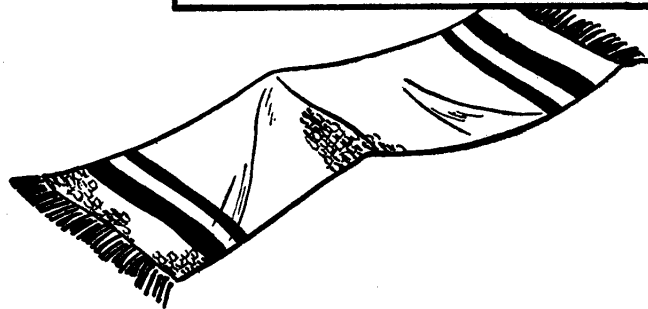
Two
Hand Woven
Scarfs

will be best to work with 2 shuttles*; 1 holding the white yarn and the other, red. Start with white. Lift heddle-beater to make a shed. Slip in piece of cardboard $\frac{1}{2}$ " by 7" next to round bar above cloth beam (Fig. 6). Change shed by pushing down heddle-beater, tilting it slightly away from you. Tie end of weft to first warp and slip shuttle through shed. Change shed by lifting heddle-beater; shoot the shuttle back (Fig. 7). After each shot "beat" or press weft toward you. Retie the groups of warp threads from time to time if they sag.

When you have woven 2" of white, cut yarn part way across the row. Wind red yarn around other shuttle. Begin a row of red, letting the red yarn overlap the white about $\frac{1}{2}$ ". Continue weaving until you have 1" of red. In same way weave 1" white, $\frac{1}{2}$ " red, 37" of white; then repeat border at other end. Finished piece measures 46". When the last row is completed, tie end of weft to a warp thread. Cut warp threads from loom, leaving long ends. Tie each pair together tightly close to fabric; trim ends for 2" fringe.

Pattern for scarf sketched at top of page: Warp threads—53 brown. Weft—4" tan, 3 rows green, 2" brown, 3 rows tan, 2" green, 3 rows tan, 2" brown 3 rows green; center tan. Repeat border.

* See glossary on page 5.



NOVELTY WEAVES

Evening Purse

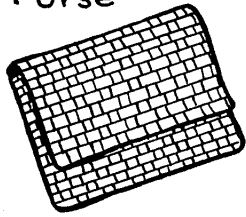
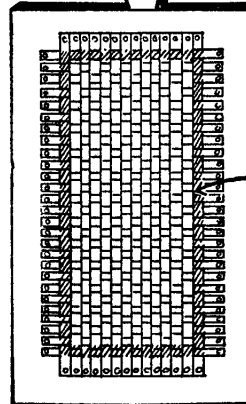
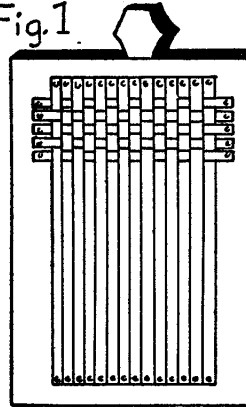


Fig. 1



BREADBOARDS, dishcloths, cardboard 3-dimensional articles, wire lamp frames are the starting points for the weaving described on the following pages.

Unusual materials—cellophane lampshade winding tape, passe partout, cotton bias binding tape, grosgrain ribbon, crepe paper, ribbon and lace—are ingeniously used to produce attractive items. Grand gifts, all.

ON A BREADBOARD

Cellophane Evening Purse To make this purse, you will need 16 yards of 2" clear transparent cellophane. Cut 14 strips 17" long for the warp; 27 strips 10" long for the weft. Fold all strips to $\frac{1}{2}$ " width by first folding both edges in to meet in center, making a strip 1" wide, and then by refolding the strip down center.

Thumbtack the 17" strips top and bottom to a breadboard (Fig. 1). Be sure to tack first and last strips so that folded edge lies on outside.

To weave Use your fingers to weave the weft strips over and under the warp. Begin first row 1" from top of warp. On the second row weave under the strips

Fig. 2

Scotch tape

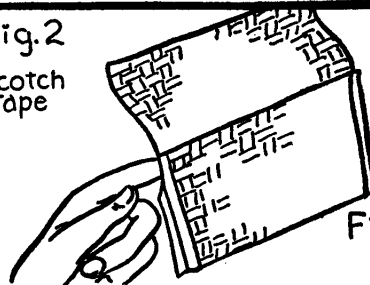


Fig. 3

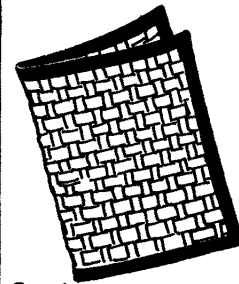
you went over on the first row and over those you went under. Continue that process until you have used the 27 weft strips. If you find the cellophane weft slithery, thumbtack weft ends as in Fig. 1. That will hold the rows in place.

To hold the weft to the warp when the weaving is done, paste a piece of transparent Scotch tape (it's adhesive) along all 4 sides (Fig. 2). Remove thumbtacks, trim loose ends to $\frac{1}{2}$ ", turn them down over the Scotch tape, and keep them down with a second application of the tape.

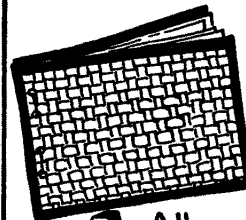
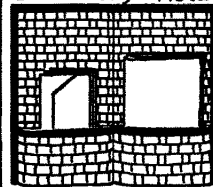
Fold the lower third of the woven piece up against the middle third and bind the 2 together along each outer edge with the same faithful Scotch tape (Fig. 3). It won't show!

Line the purse thus made with white silk, interlined with buckram if you like a rigid bag. Slip-stitch lining to cellophane, catching stitches on wrong side only. Bring down upper third as a flap, and if you insist on locking the bag, add a zipper. A snap sewed to the under part of flap and mated to another snap on the bag will be adequate for some carefree people. A rhinestone button can be added.

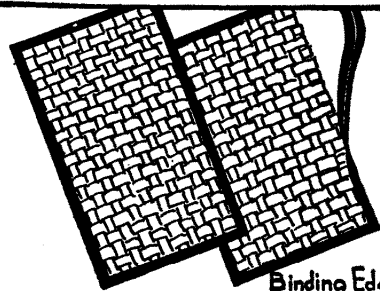
Passe-partout Stationery Holder For both warp and weft use dark green passe partout 1" wide, folded in 2 lengthwise



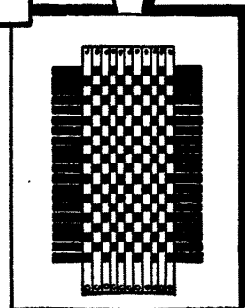
Stationery Holder



Album



Binding Edges



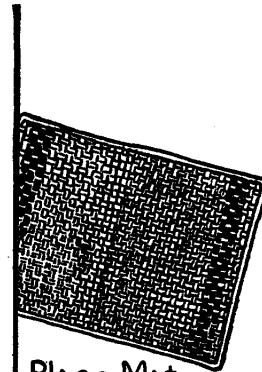
and kept that way by moistening the glue-coated interior. You weave a piece $11\frac{3}{4}$ " long by 11" wide. The top and bottom edges are bound with a strip of the same passe partout folded in 2 lengthwise. To make pockets turn up 3" of the long side and hold in place by binding the 2 sides with passe partout.

Snapshot Album This consists of a separate front and back woven and bound of passe partout in same fashion as stationery holder. Cord holds covers to inside pages (see sketch page 24).

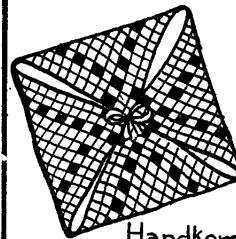
Place Mat Jaunty with color, the place mat is made of cotton bias binding tape—tan, red, and blue. Its edges are bound with red or blue tape.

Handkerchief Case This is woven of pink and white grosgrain ribbon $\frac{1}{2}$ " wide. The ends are turned in and hemmed by hand, and the woven piece folded as indicated by the square in Fig. 4. The top of the case is held together by small lengths of ribbon which are tacked to each point and tied.

Boudoir Set The 3-piece boudoir set sketched is lace as to warp and taffeta ribbon binding as to weft. Lace insertion and taffeta binding $\frac{1}{2}$ " wide were used; and the ribbon was again employed for binding the edges.



Place Mat



Handkerchief Case

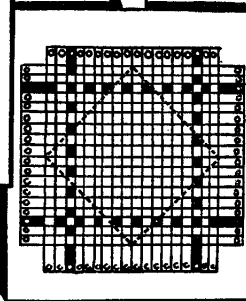
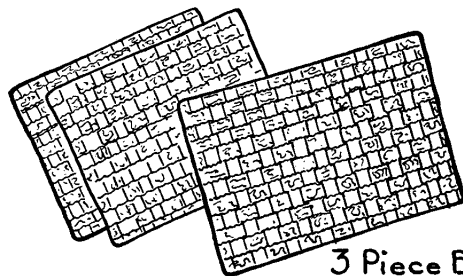


Fig. 4



3 Piece Boudoir Set

USE DISHCLOTHS

A common dishcloth supplies the warp threads for an uncommon type of weaving. Any strong open mesh fabric with a pattern of small squares can be used.

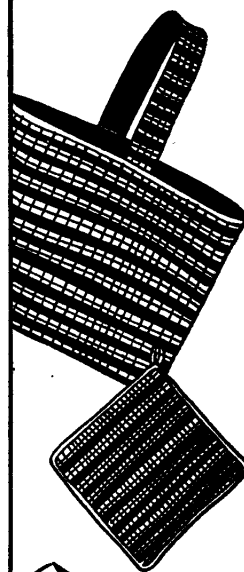
Yarn, string, crepe paper raffia, or cotton tape is woven through the meshes. With the cloth thus woven you can make knitting bags, pot holders, and pillow tops as sketched.

Knitting Bag Use 3 dishcloths, each about 15" by 15", to make bag 14" by 11"—1 for each side and 1 for the handle. Select sturdy cloth with meshes about $\frac{1}{8}$ " wide. If you can find only a cloth with bright colors woven in it, don't worry as the colored threads will not spoil the pattern. For weft, use $\frac{1}{4}$ " bias binding tape in 3 colors, 12 yards of each color. Orange, dark blue, and red are effective.

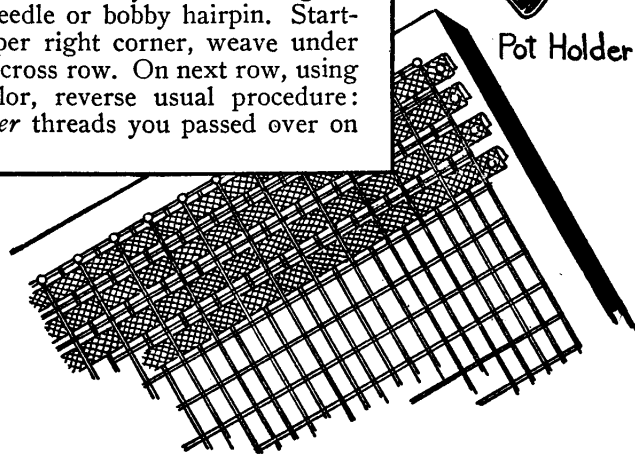
To set up loom Thumbtack dishcloth to breadboard, top and bottom, as shown below.

To weave Cut tape into strips 16" long—11 of each color for each side of the bag. Thread any color through a tapestry needle or bobby hairpin. Starting at upper right corner, weave under and over across row. On next row, using second color, reverse usual procedure: Weave *over* threads you passed over on

Knitting Bag



Pot Holder



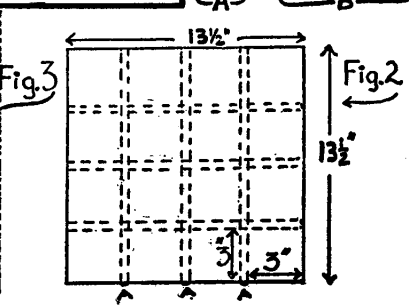
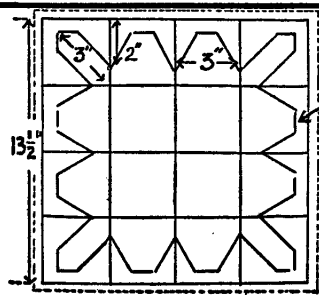
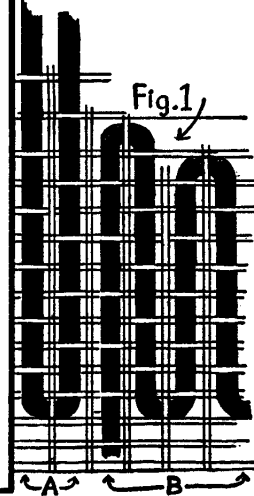
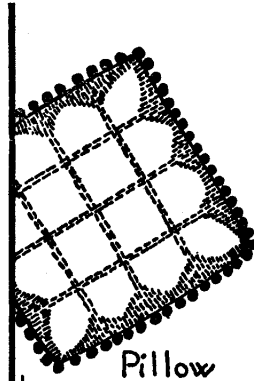
previous row and *under* those you went under, as sketched. Repeat, using a different color for each row until you have filled 11". Weave second cloth identical with first.

For handle, cut cloth $3\frac{1}{2}$ " by 15". Cut 15 blue, 15 red, 15 orange strips of tape $3\frac{1}{2}$ " long. Weave with alternating colors. Turn in sides of handle $\frac{1}{2}$ " and line with linen crash or sateen.

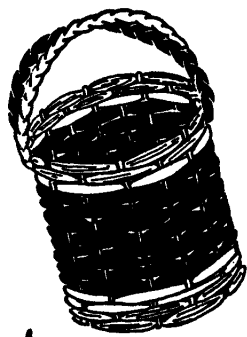
Trim ends of tape on other woven pieces even with sides; then trim unwoven part at bottom so that each of the 2 pieces measures 15" by 12". Place face to face, and stitch along sides $\frac{1}{2}$ " from edges and along bottom 1" from edge. Turn bag inside out, sew handle in place, and line bag.

Pot Holder It is made of 2 woven dishcloths stitched together (6" square).

Pillow Top Use dishcloth about 15" by 15" and brown wool. Weave the 6 horizontal and 6 vertical lines in Fig. 2, weaving over and under the threads of the dishcloth as shown, in Fig. 1 (A). Then weave in the border pattern diagrammed in Fig. 3, using the weave shown in Fig. 1 (B). It starts next to woven line A and is graduated in height. Remove cloth from board; turn in unwoven edges and hem. Trim with ball fringe.



ON 3-DIMENSIONAL CARDBOARD FORMS



Sewing Basket

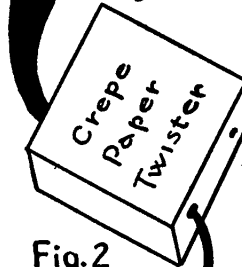


Fig. 2



Fig. 1

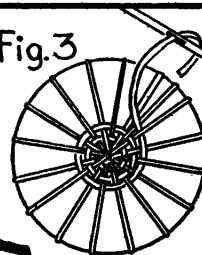


Fig. 3

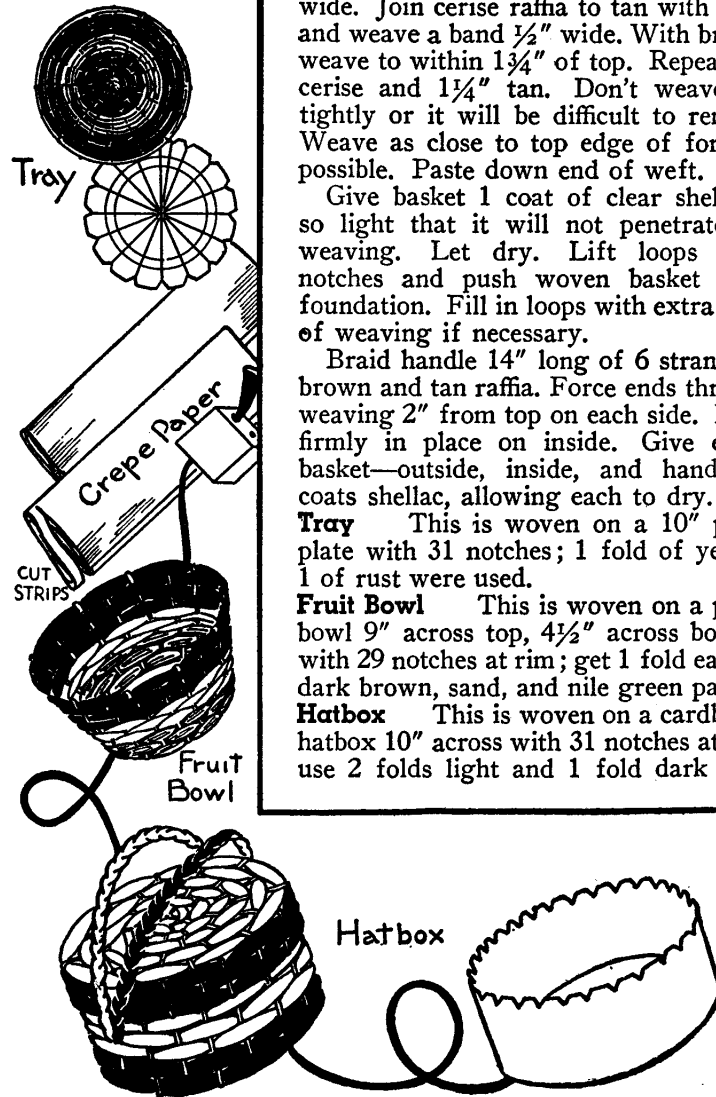
This innovation in weaving produces articles with 3 dimensions.

Sewing Basket Use a gallon ice-cream carton, height $6\frac{3}{4}$ ", diameter top and bottom 7". Cut 23 V-shaped notches at equal distances around top—each $\frac{1}{4}$ " deep (Fig. 1). Cut notches 1" apart.

To prepare crepe paper "raffia" Get 1 fold each of tan, cerise, and brown crepe paper. Cut strips $1\frac{3}{4}$ " wide across grain of paper right through fold as shown on opposite page. Stretch and pull crepe through crepe paper twister (Fig. 2); or stretch, pull, and twist by hand.

To set up warp Paste end of tan raffia to center bottom of outside of carton. Bring raffia across the bottom up side of carton to a notch, through notch, around back of notch to adjoining one, down side of carton across bottom and up opposite side to notch opposite the one through which you have just passed your raffia. Figs. 1 and 3 show how raffia is wound, crossing each time at center bottom. There will be a double warp through last notch, reaching down to starting place at center bottom. Treat double warp as 1 thread in weaving. When 1 length gives out, join new length with paste.

To weave Thread end of warp raffia through tapestry needle; start at cen-



ter bottom and weave over and under each warp thread (Fig. 3). Continue up the sides to form a tan border $1\frac{1}{4}$ " wide. Join cerise raffia to tan with paste and weave a band $\frac{1}{2}$ " wide. With brown, weave to within $1\frac{3}{4}$ " of top. Repeat $\frac{1}{2}$ " cerise and $1\frac{1}{4}$ " tan. Don't weave too tightly or it will be difficult to remove. Weave as close to top edge of form as possible. Paste down end of weft.

Give basket 1 coat of clear shellac—so light that it will not penetrate the weaving. Let dry. Lift loops from notches and push woven basket from foundation. Fill in loops with extra rows of weaving if necessary.

Braid handle 14" long of 6 strands of brown and tan raffia. Force ends through weaving 2" from top on each side. Paste firmly in place on inside. Give entire basket—outside, inside, and handle—2 coats shellac, allowing each to dry.

Tray This is woven on a 10" paper plate with 31 notches; 1 fold of yellow, 1 of rust were used.

Fruit Bowl This is woven on a paper bowl 9" across top, $4\frac{1}{2}$ " across bottom, with 29 notches at rim; get 1 fold each of dark brown, sand, and Nile green paper.

Hatbox This is woven on a cardboard hatbox 10" across with 31 notches at top; use 2 folds light and 1 fold dark blue.

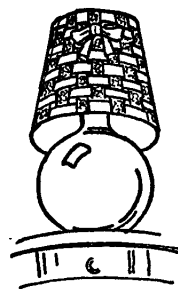
A WOVEN LAMPSHADE

This pretty boudoir lampshade is $5\frac{1}{4}$ " high; diameter at top $3\frac{5}{8}$ "; at bottom 6". It is woven of 6 yards taffeta ribbon binding tape and 5 yards lace insertion—lace is $\frac{5}{8}$ " wide; ribbon, $\frac{1}{2}$ " wide—both are white.

Around wires of frame (except those that hug the bulb) wind white crepe paper cut in strips $\frac{1}{2}$ " wide across the grain. Paste down end of strip and stretch paper completely as you cover wires (Fig. 1); paste ends of strips.

For warp Cut 28 pieces of lace 6" long. Starting at bottom, paste these neatly around paper-wrapped wire, letting each one lie close to the next (Fig. 2). Paste them again at top inside frame. Keep them taut and straight. The lace strips will overlap slightly at top.

For weft Cut 9 strips taffeta ribbon tape $20\frac{1}{2}$ " long. Thread a strip through bobby hairpin. Starting at top, weave over and under lace warp (Fig. 3). At end of row paste tape to beginning of that row inside the frame, letting tape overlap $\frac{1}{2}$ ". Cut off surplus. Since rows vary in length—the top one is 14" and bottom one $20\frac{1}{2}$ "—you will have a surplus of tape for all except bottom row. Repeat till shade is completely woven. Add small taffeta bow for "just a touch."



Boudoir
Lamp Shade

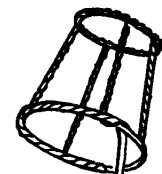


Fig. 1

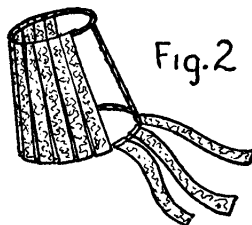


Fig. 2

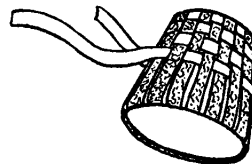


Fig. 3

MATERIALS FOR WEAVING

THE CONVENTIONAL threads used in weaving are wool, cotton, and linen. However, as this booklet has shown, many other materials can be used. Here are some of them and the looms for which they are especially suitable:

Cardboard Circles and Rectangles Colored string. Raffia. Crepe paper "raffia." Narrow cellophane ribbon. Soutache braid. Loosely woven braids. Wool, cotton, linen thread. Carpet thread. Bias binding cotton tape.

Wheels Bias binding cotton tape. Rags of wool, cotton, silk. Old silk stockings. Knitted underwear cut into strips and dyed. Yarns of all sorts.

"Weave-it" Loom *For afghans:* Germantown zephyr, knitting worsted, Scotch sport yarns. *For baby blankets, coats, sweaters:* Shetland floss, Germantown worsted. *Children's and grown-ups' sweaters, dresses, bags:* Germantown, Shetland, tweed yarns, wool and crepe bouclé. *For luncheon sets, bedspreads, bureau scarves, chair backs:* Linen floss, cotton.

Adjustable Hand Loom Heavy yarns, cord, raffia, crepe paper raffia. Cellophane ribbon preferably twisted by hand; ribbon tubing; rag strips; old stockings.

Simple Frame Loom For warp—hemp twine. For weft—rags are recommended because they bulk up well, but yarns can be used.

Loom with Heddles (shuttle weaving) It is best to use cotton or linen warp—string or carpet thread is good; wool is apt to fuzz and interfere with the functioning of the heddles. For weft, use wool yarn, loosely woven braids, and cotton yarns.

Novelty Looms Ribbon, passe partout, lace insertion, cellophane lampshade winding, raffia, crepe paper raffia, cotton tape, metallic papers.

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