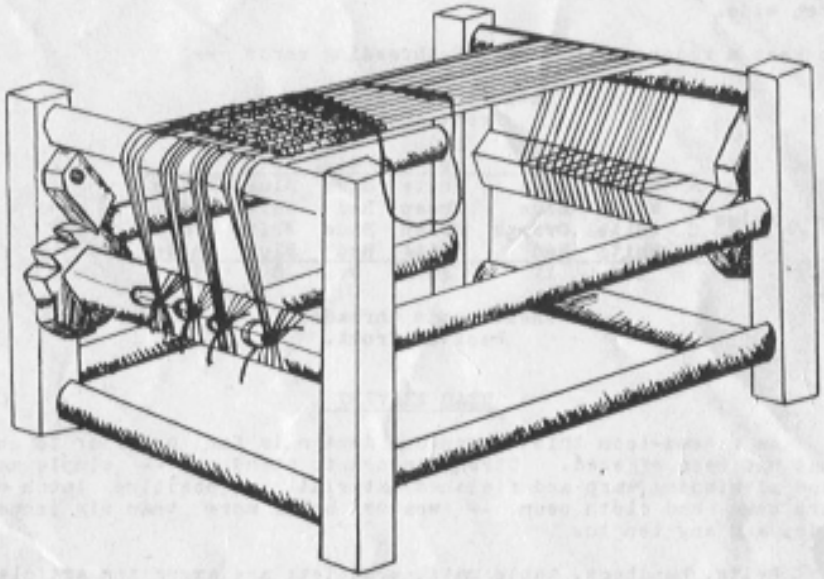
Stringing the Beads

Thread a needle with any strong, bead-stringing thread and tie securely to a left-hand outside warp near the cloth beam end of the loom. String on enough beads to go once across the pattern and run thread across under all warp threads with one bead between each pair of warps. Pull thread tight with right hand and with left forefinger push beads up between the warp threads. Now run needle back through all the beads but over all the warp threads. Repeat until pattern is done. Tie end of weaving thread to warp as at start.

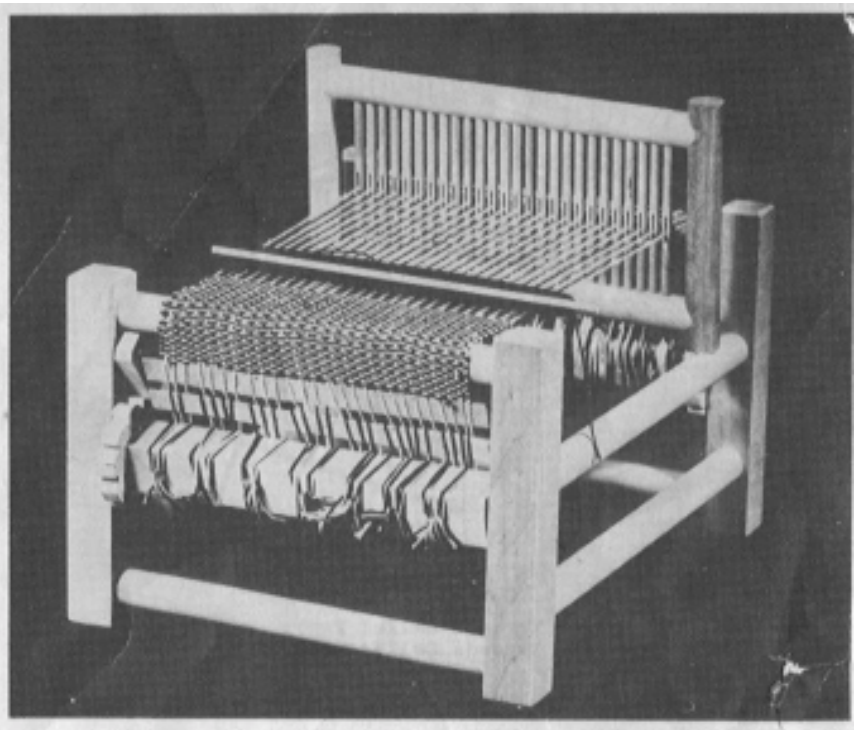


Finishing ends of Belts

The cords may be tied to any wooden buckles.

The finished bead belt may be sewed directly on top of a leather or cloth belt to which the buckle is attached.

Leather or cloth ends should be attached to the belt and these to the buckle in case you use a metal buckle with a tongue or clamp.



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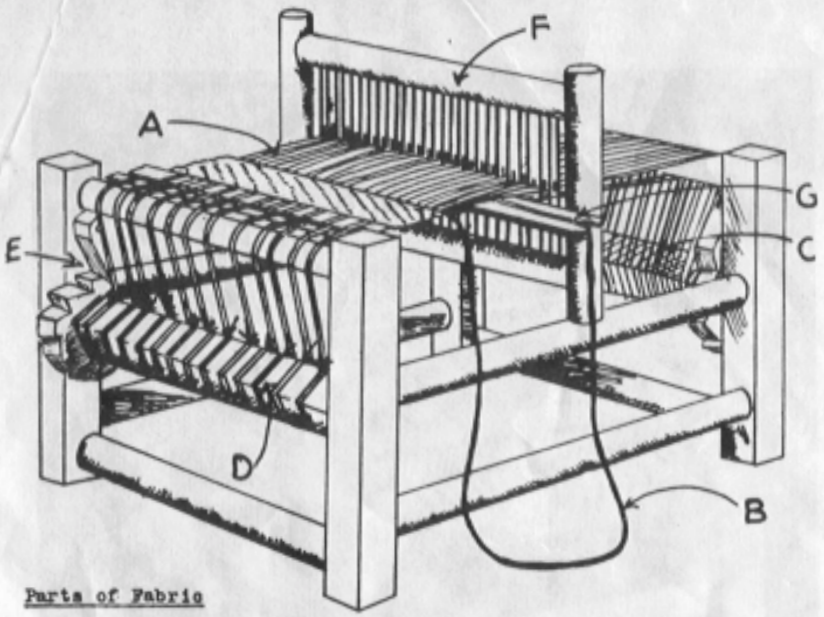
Two-Shed Weaving with the Peacock Loom



Parts of Fabric

A. Lengthwise Threads Called WARP.
B. Crosswise Threads Called WOOF.

Parts of Loom

C. Warp Beam, which contains the warp which is to be woven.
D. Cloth Beam, on which the finished fabric is wound.
E. Beam Lock
F. Combination Heddle-Beater which serves two purposes:

1. As a Heddle Frame to raise and lower alternate warp threads.

2. As a Beater to push woof threads into position.

G. Shuttle upon which woof is carried across the warp.

Weaving Term:

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

1. Length of Warp Threads

Warp threads are cut twice as long as the piece of fabric to be woven, plus 36", the surplus being used for tying onto the loom.

2. Number of Warp Threads Needed

This loom weaves up to 6 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 54 warp threads. The warp may be all one color or a combination of colors.

For maximum width the outside warp threads can pass outside of the last slotted bars of the beater.

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., & C. in even numbered cards and B., C., & 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.

Holes	1	2	3	4	5	6
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.

BEAD WEAVING

As a bead-loom this ingenious design is far superior to any that has been offered. Strong enough to stand on -- simple method of winding warp and finished material -- positive latch on warp beam and cloth beam -- weaves beads more than six inches wide, and any length.

Belts, handbags, table mats, bracelets are among the articles to which the loom is adapted.

Unlike articles where beads are strung, the beads in woven work run in straight rows across the piece, so that patterns such as are used for cross-stitching can be copied directly.

Material for Warp and Weaving Thread

Any strong thread will serve for both warp and weaver, but fine color effects may be had by using various colors of cord or thread for the warp. Braided silk or linen fish line may be used.

Threading Loom for Beadwork

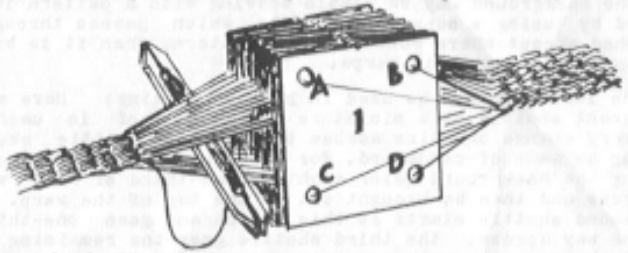
You need one more warp thread than the number of beads across the pattern.

Cut warp threads double the length of the finished project plus 36 inches "for the loom".

Attach warp to warp beam and cloth beam as described under two-shed weaving.

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 may be used.



Where loom is to be used for Card Weaving the Heddle-Beater may be laid aside since it is not used.

For experimenting with this method you will need a dozen pieces of cardboard about 2 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 one-fourth 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 1/4 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 1/2 turn forward, then 1/4 turn back, then 1/4 turn forward and 1/2 turn back, etc., etc.

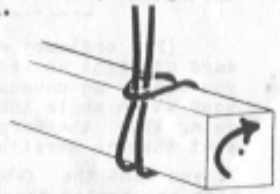
3. Wind and Tie the Warp

An easy way is to drive two nails spaced half as far apart as the length of the warp. Wind on your warp threads, cut them near one nail, and tie a string around one bunch of loose ends. Fasten the string to something, and as you require one warp thread after another they can be pulled out by the other end without tangling.

4. Threading the Loom

Notice how the loom is threaded, the warp being tied directly to the warp beam and cloth beam.

Set the warp beam so that one corner is toward you.



Double one or two warps in the middle and fasten to the warp beam, with a "larkshead knot"--which is a simple slip-knot like this:

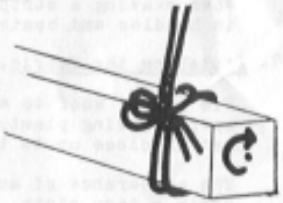
Note that all the loops must be facing you, then when warp beam is turned away from you in the direction of the arrow the threads will not slip.

In threading the Heddle-Beater the threads go alternately through spaces between bars and through holes in bars, therefore, if your outside warp is double, run the first two warps at one edge of your fabric through a space, the next warp through a hole, etc., until you come to the other edge when you will again run two threads through one hole or space.

Keep warp in a smooth, even row on the Warp Beam.

When threads are all in place hold all the warp straight in front of loom, and combing it between your fingers to get even tension on all threads, turn the warp beam and wind it on smoothly until you have only enough left to go across the top of the loom and to tie to the cloth beam.

Set cloth beam with one corner toward you. Take about half a dozen threads at center of warp, bring them down in front of beam -- and up behind it -- divide the group, bring half forward on each side of the warp and tie in a single bow knot in front, close to front corner of beam.



The effect is the same as the "larkshead" you tied to the warp beam. Continue tying small groups of warp alternately on right and left of center group until all warp is tied. Try to keep tension of all threads alike, otherwise you will have trouble when weaving. Wind up cloth beam until warp is tight enough not to sag -- not too tight.

5. Now Weave

Make a shed by lifting the Heddle-Beater up and slip in a thin stick or piece of cardboard about the size of the shuttle. Press it well forward toward the "cloth-beam" end of the loom. Change sheds by pressing the Heddle-Beater down and tilting it slightly away from you, and insert another strip of cardboard the same way. The purpose of this is to enable you to space the warp evenly.

Take a shuttle full of "woof" and tie its free end to an outside warp thread. Raise beater to make a new shed and pass shuttle through, lower beater and pass shuttle back. After each passage of the shuttle, beat or press the "woof" forward into place. This is the simplest form of weaving. See Page 4 for other methods.

Learn to operate beater and shuttle with right and left hands alternately.

Caution: The woof must not be pulled through tight 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.

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 about half an inch. Do not tie the ends.

----------x----------

(For ordinary weaving the beater is always pressed forward at right angles to the warp. With this loom, however you can do an unusual kind of diagonal weaving by beating the woof at an angle instead of straight across the fabric. When doing this the warp threads must be spaced enough closer so that they go straight from front to back of loom.)

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 covers about half the length of the loom, release more warp and wind fabric on cloth beam, wrapping in strips of cardboard or wood to keep even tension on warp.

6. 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 6" wide, be sure to center it in heddles and beater.

7. 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.

8. 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 tight 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 button holes).

-- 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.

10. Suggestions for Articles to be Woven

A wool scarf 6 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.

Doll-house furnishings, rugs, doilies, towels, etc., woven in miniature from ravelled stockings or other fine yarns.

Small purses of wool or cotton.

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

Old burlap sacks can be raveled and dyed, and these ravelings woven into a unique fabric, for purses, bags, mats, etc. The effect is much the same as the old homespun fabrics.