

BONHOP LOOM



PAUL BONHOP, Inc. 164 John Street New York 7, N.Y.

Introduction

Your BONHOP LOOM is not merely a toy. It is a carefully designed tool with which you can create an endless variety of beautiful fabrics. It operates on exactly the same principle as the massive power looms which produce the many forms of fabrics used in our daily living: our clothes, linens, rugs, draperies and even the fine decorative tapestries.

The art of weaving is an ancient one. Down through the ages the development of each civilization can be measured in terms of the fabrics they produced. Many countries have developed particular styles in weaving that speak for themselves: what could be more distinctive than the blanket patterns of the Navajoes, the plaids of Scotland or the snow-flake designs of Scandinavia!

Learn the Language of Weaving.

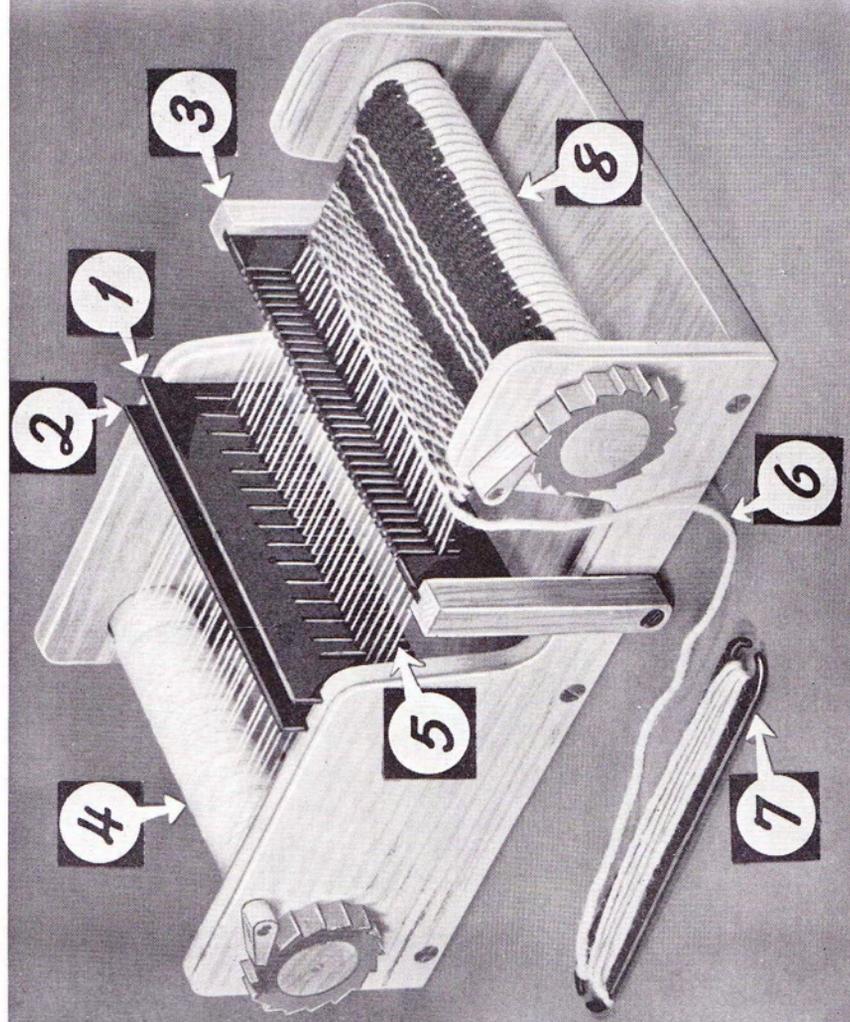


Figure 1

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|----------|---------------------|----------|---------------------|
| 1 | HEDDLE NO. 1 | 5 | WARP THREADS |
| 2 | HEDDLE NO. 2 | 6 | WEFT THREAD |
| 3 | BEATER | 7 | SHUTTLE |
| 4 | WARP ROLLER | 8 | CLOTH ROLLER |

PREPARATION

Make sure that each warp thread is straight and runs through the proper slot in each heddle as well as the beater. Then, adjust the tension of the warp so that the warp threads support the heddles without sagging. Now you can see how the different parts of the loom work. By pressing down on the heddles one at a time you will notice that each heddle controls its own set of alternate warp threads. You can also see how the beater swings freely back and forth with each thread in its proper slot.

Preparing a shuttle for weaving is merely a matter of winding the selected weft thread on the shuttle. Be careful not to wind the shuttle too full lest you find it difficult to pass the shuttle through the warp.

WEAVING STEP-BY-STEP

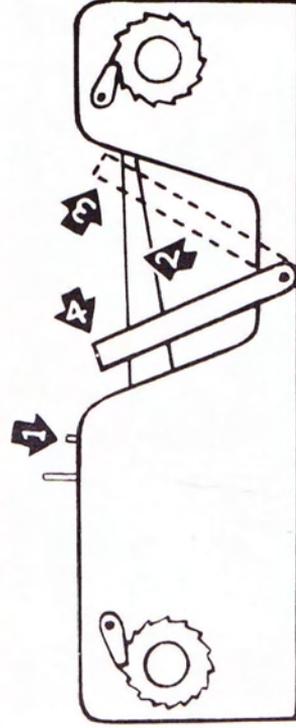


Figure 2

1. Press down on heald No. 1.
2. Pass shuttle between warp threads.
3. Pull beater forward moving weft thread into final position.
4. Move beater back to starting position.

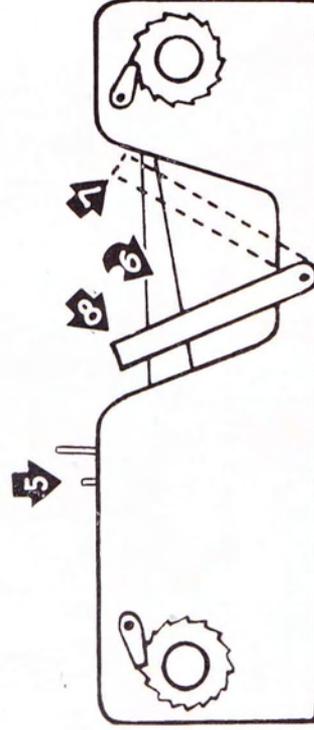


Figure 3

5. Press down on heald No. 2.
6. Pass shuttle in opposite direction between warp threads.
7. Pull beater forward moving weft threads snugly together.
8. Move beater back to starting position.

WEAVING STEP-BY-STEP (cont.)

By repeating these steps, using first one heddle, then the other, you can watch your hand-woven cloth grow. It is usually best to get the "feel" of weaving by experimenting a bit. Weave only an inch or so of fabric, then by reversing the procedure the weft can be removed so that no material is wasted. In this way you will learn just how tight the weft thread should be pulled after each pass of the shuttle. *If it is pulled too tight, your woven cloth will become narrower and narrower. A slack weft, on the other hand, will leave large loops at the edge of the cloth. Straight and parallel edges are one of the marks of good weaving. With care, you can easily learn the proper tension for best results.*

As the cloth grows you will have less and less space in which to move the beater and pass the shuttle. After you have woven about an inch of material it must be moved forward on the cloth roller. This is easily done by releasing the warp roller ratchet at the rear of the loom one notch at a time and at the same time turning the cloth roller toward you. This should be done carefully so that none of the warp threads slips out of its proper slot in the heddles.

STARTING A WEFT THREAD

In starting the weft, a pass with the shuttle is made in the usual way but the thread is pulled through until it is covered by only three or four warp threads. Thus, the edge of your cloth is kept uniform and the end of the weft thread is held firmly in place as the weaving progresses.



Figure 4

WEFT SPLICES

As your weaving continues, it will be necessary from time to time to rewind your shuttle and start a new weft thread. This is done by overlapping the old thread with the new one for a distance of one or two warp threads. Both ends should then be pushed through to the underside of your fabric, where they can be tied or trimmed off after the fabric has been removed from the loom. In many instances the old thread will end near the center of your work so that the freshly wound shuttle must be entered in the center of the fabric.

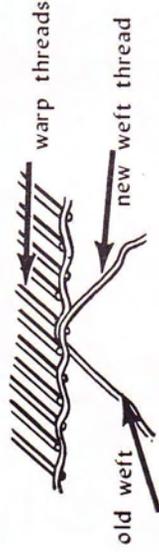


Figure 5

WARP

Your BONHOP LOOM is threaded at the factory with 36 inches of warp so that your loom is ready for use. When you have used this warp you will find the loom easy to re-thread by following these simple steps.

Your loom has spaces for 31 warp threads. Of course you need not use all of them, depending on the width of the material you plan to weave. Rather than warp your loom oftener than necessary, it is best to make your warp threads long enough for more than one project. The rollers will conveniently hold 36 inches of warp, though lengths up to 52 inches may be used.

Whatever length you decide to use, all warp threads must be cut to the same length. An easy way to do this is shown in figure 6. Wind the warp thread around one edge of a table. Sixteen complete turns will give you the 31 required warp threads when the large loops are cut at each end, and the length of the table will be the length of the warp.

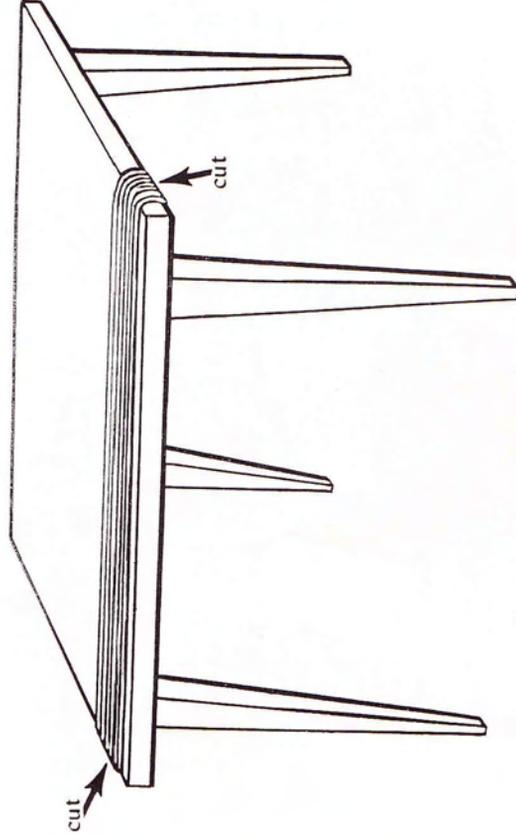


Figure 6

WARP (cont.)

An important feature of your BONHOP LOOM is the simplified method of attaching the warp. With both heddles removed from their slots and the rollers turned so that their comb strips are at the top, follow these simple steps:

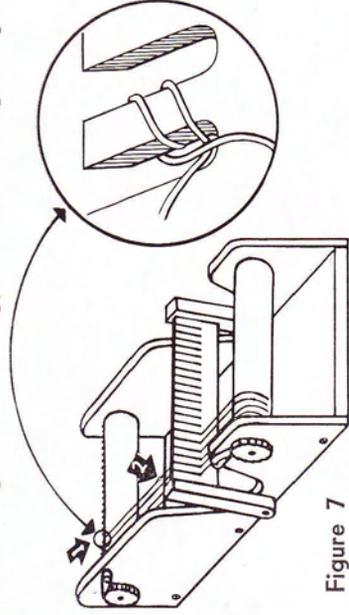


Figure 7

1. Attach each warp thread to the warp roller with a double loop as shown in the enlarged diagram.
2. Pass each warp thread through the corresponding beater slot.

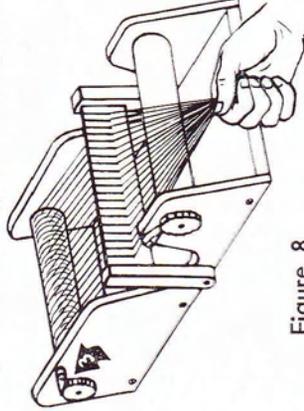


Figure 8

3. Hold all warp threads evenly and with all threads passing through the beater, wind the warp on the warp roller until the ends of the warp are even with the front of the loom.

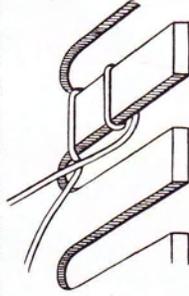


Figure 9

4. Attach the individual warp threads to the cloth roller with a double loop as shown in figure 9. As you make the double loop, pull each thread to a uniform tightness.
5. Replace the heddles making sure that the warp threads are in their respective slots.
6. Adjust the tension of the warp so that it does not sag under the weight of the heddles.

Now that you have re-warped your loom, you are ready to start weaving once more.

WEFT PATTERNS

An almost endless variety of patterns can be woven on your BONHOP LOOM; the limit is your own inventiveness. For the simplest two-color weft patterns all that is needed are two shuttles wound with different colors of thread. You will find that these two colors can be used alternately, or for greater variety you can make several passes in one color broken by a lesser number of passes in the other color. In a similar way, three colors can be woven together. In deciding which pattern to use, it is well to experiment with short lengths of pattern until you find one which pleases you. For your guidance pictured here are a few possibilities of weft pattern.

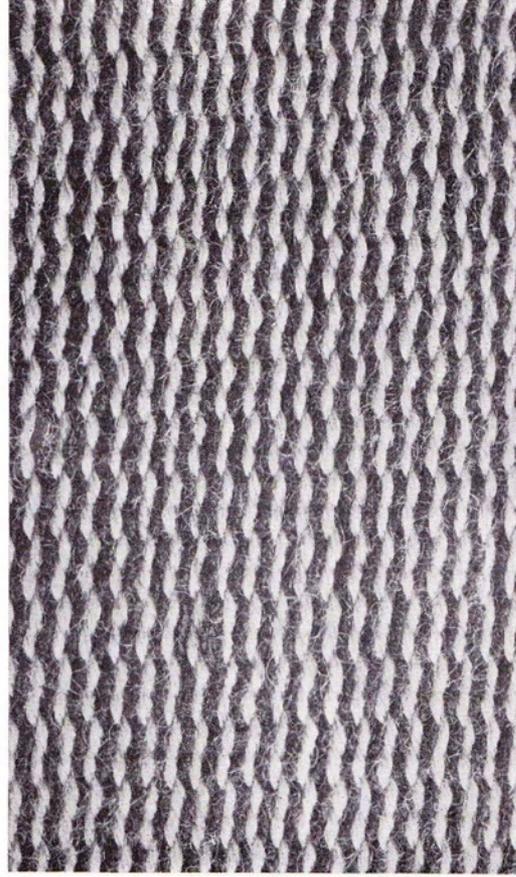


Figure 10

WARP —4 ply crocheting cotton
WEFT —4 ply blue yarn
4 ply black yarn
PATTERN—2 passes black
2 passes blue
repeat

WEFT PATTERNS (cont.)



Figure 11

WARP —4 ply crocheting cotton
WEFT —4 ply red yarn
3 ply green yarn
PATTERN—4 passes red
2 passes green
repeat

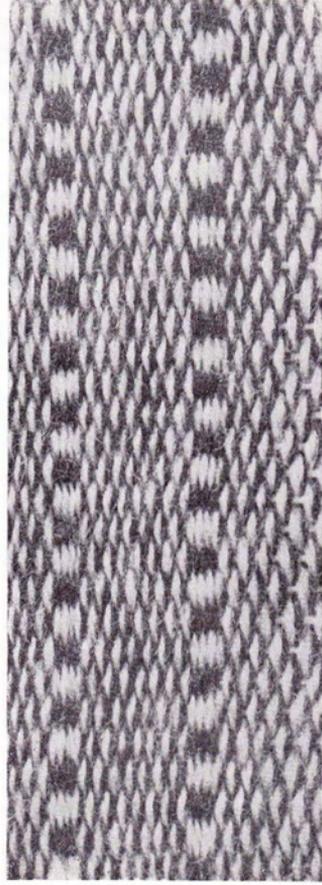


Figure 12

WARP —4 ply crocheting cotton
WEFT —2 ply yarn
PATTERN—1 pass yellow } Heddle No. 1 down
1 pass green }
1 pass yellow } Heddle No. 2 down
1 pass green }
Repeat six times
2 passes yellow
2 passes green
Repeat three times
Repeat entire pattern

WARP PATTERNS

As you use your loom with the factory-prepared warp and heavy yarn weft, you will notice that the warp is not visible in the finished fabric. If, however, your warp threads are the same size or heavier than the weft, the warp will show through between each row of weft. In this way the patterns can run lengthwise as well as across the fabric and all sorts of plaid and check patterns become possible.

Let's follow through a simple warp pattern. Using a 4-ply yarn for warp, prepare 15 red and 15 blue warp threads by the method shown in figure 6. Using the method for warping the loom shown in figures 7, 8 and 9, in the first two spaces attach blue threads, in the next two red threads, and so on across the loom. If you use one shuttle wound with 4-ply black yarn and another wound with 4-ply blue yarn you can weave the sort of pattern shown in figure 10.

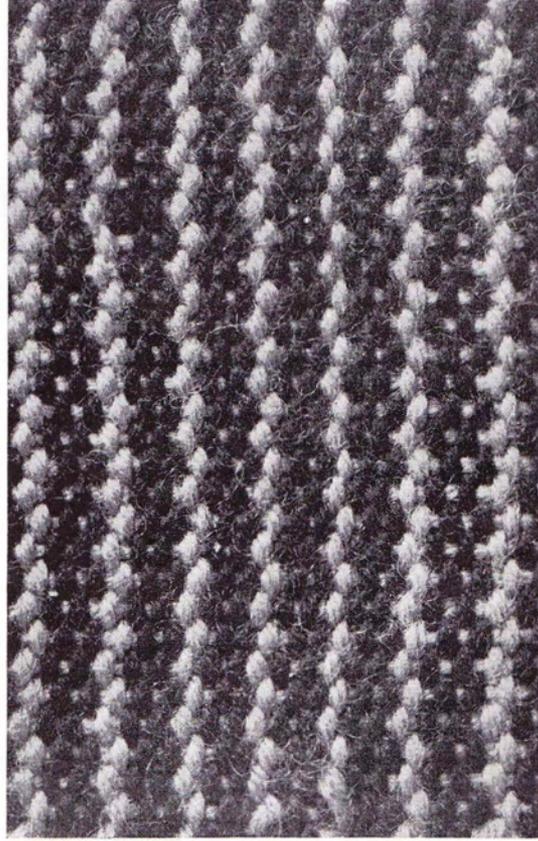


Figure 13

Of course this arrangement can be varied using a greater number of warp threads in one color than the other. For instance, make your warp with three blue threads then one red one, and so on.

Whatever your warp pattern, the weft pattern should be chosen to harmonize with the warp, both in color and in spacing of colors.

BROCADED PATTERNS

Now that you have had the experience of weaving patterns which are controlled by heddles, you may like to try brocaded patterns. These are a bit more difficult than plain weaving and fabric grows somewhat more slowly, but the results are more gratifying because of the great variety of designs that are possible.

Brocaded fabrics are a combination of plain weaving and patterns "laid in" by hand between rows of plain weaving. In this way the plain weaving gives the fabric strength and the brocade "stitches" define the pattern. In weaving brocaded patterns it is usual to use a light thread such as crocheting cotton for the plain weft. For the brocade a much coarser material such as 4-ply yarn is used so that the brocaded pattern stands out and hides the plain weft.

As an illustration, let's follow the construction of a simple brocaded pattern step-by-step. The loom may be warped with either crocheting cotton or yarn. Prepare two shuttles, one with crocheting cotton, the other with 4-ply yarn in the color of your choice. Make several rows of plain weaving before starting your brocade work so that the beater is working against a firm base. Now for the actual weaving:

1. Without depressing either heddle, make a pass of coarse yarn by going under one warp thread, then over two warp threads, under one, over two, etc.
2. Make one pass of fine cotton weft with heddle No. 1 down.
3. Again leaving the heddles in normal position, make a pass of heavy yarn, but start by going over one, under one, over two, under one, over two, under one, etc.
4. Make a pass of fine cotton weft with heddle No. 2 down.
5. With heavy yarn: over two, under one, over two, under one, etc.
6. Repeat the entire pattern.

Following this pattern will produce the sort of design shown in figure 14.

You will notice that this type of weaving requires using the shuttle as if it were a large needle. Be sure that the shuttle is not too fully wound so that it is difficult to work through the warp threads.



Figure 14

The pattern shown in figure 14 is a very simple one and was selected to illustrate the basic idea of brocaded patterns. Your own ideas and experiments will show much more interesting results.

FINISHING

Usually the weaving of a fabric is started by putting in a few rows of "heading" using ordinary cotton twine or crocheting cotton for weft. This not only gives the beater a firm base to work against when the actual pattern is started, but is useful in binding or hemming the raw ends of the fabric after it has been cut from the loom. Of course a similar "heading" should be woven at the end of the fabric.

Many projects lend themselves to finishing with tied fringe. In this case the warp should be cut so that it extends at least three inches beyond the heading at each end. This will provide sufficient length for "tying off" your fabric. Group the ends of the warp in threes and use the simple over-hand knot shown in figure 15. Be sure to work the knot up close to the last row of weft before pulling the knot tight.

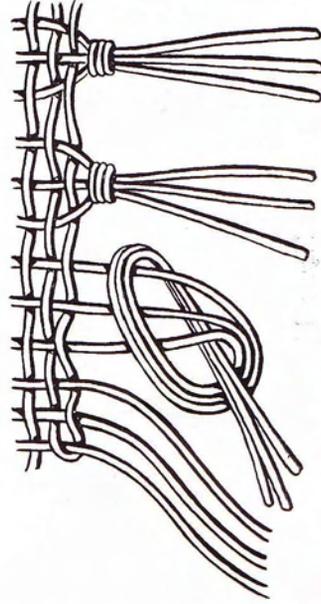


Figure 15

PROJECTS

Many attractive and useful articles can be woven directly on the loom without sewing or alteration after weaving.

Pot Holders
Table Pads for Hot Dishes
Childrens' Mufflers
Childrens' Belts

Each of these involve no more than the selection of material and design, weaving in appropriate length and width, and the finishing of the raw ends after removal from the loom.

Other projects may well require more extensive planning and sewing together woven squares or strips. The edges of strips woven on the loom can easily and smoothly be joined by lacing the two pieces together with a single strand of yarn of the same material used in weaving. Identical strips can be joined in this way so that their patterns match at the edges. Using these methods, larger articles can be made.

Shawls
Carriage Blankets
Scarfs and Mufflers for Adults
Book Covers
Place Mats
Childrens' Caps and Bonnets
Knitting Bags
Zippered Coin Purses

A Few Helpful Hints

▲ Be careful how you pull the weft thread with each pass of the shuttle. If it is too tight, your cloth will become narrower as the length of the cloth increases.

▲ When rolling up long warp on the warp roller, it is a good idea to wind a strip of heavy paper with the warp. The paper strip should be the same width as the roller. This will prevent the threads from piling up on each other during winding and will help keep the tension uniform on all warp threads.

▲ When winding a shuttle, tie the end of the weft thread to the shuttle with a slip-knot. The last few inches of the thread can be used by pulling out the slip knot and pushing the thread through the warp with the shuttle.

▲ For most purposes we recommend that you use two, three or four-ply yarn on your loom. For plain warp or concealed weft in brocaded patterns, four-ply crocheting cotton is satisfactory.

▲ Simple designs are often the most effective. Try not to make your patterns unduly complicated. Yet, don't hesitate to try out your own patterns — the variety is endless.

▲ Hand weaving is a broad field and as your interest in this craft grows you will find a great deal of information in the excellent books on weaving in your own public library.

Plan Your Patterns

With vertical lines representing warp threads and the filled in spaces representing exposed weft threads, patterns can be planned before weaving. Pattern drafting is especially helpful in brocaded work.

