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Cathedral Window
Blanket p. 45

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*fabulous
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3
tricks
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selvedges

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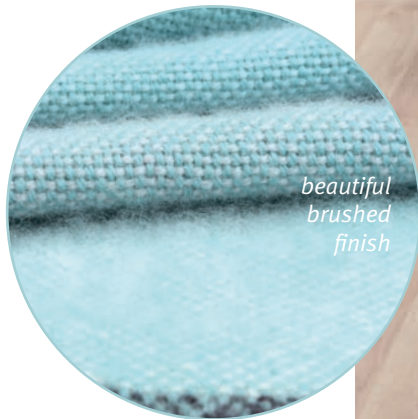
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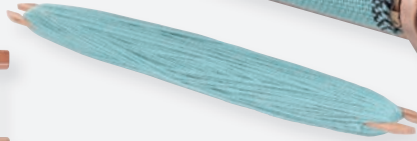
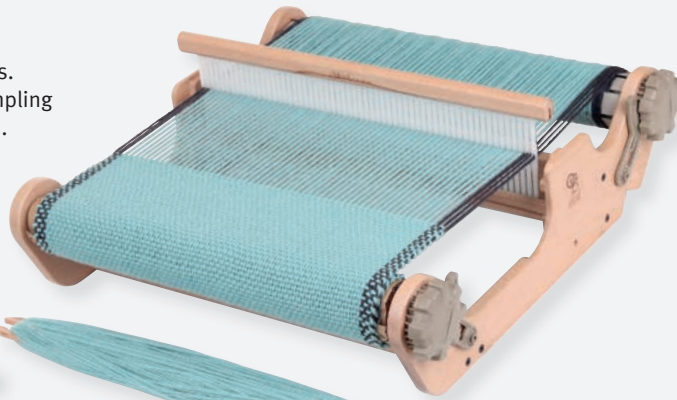


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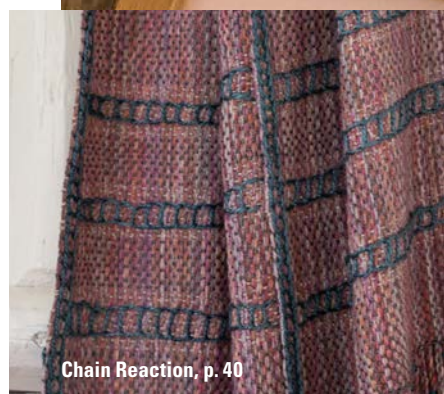
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If you have been looking for a new way to embellish your handwovens with designs on the loom, check out catapult, a new design technique Jessica developed. Her method involves bringing loops of weft to the top of your weaving and then using a crochet hook to chain them together. Jessica walks you through her process and gives tips for getting started, finishing up, and planning your designs.

By Jessica Lambert

28 **Not So Plain After All**

Alison's original plans to weave and embellish a simple bag sewn from commercial fabric with an inkle band and kumihimo tassels mutated as she worked. The final result is a charming bag that includes not just an inkle band but also an inkle-woven strap, not just kumihimo tassels but tassels enhanced with beaded tubes, and handwoven fabric instead of commercial fabric for the body and lining.

By Alison Irwin

Boxed Lace Wrap, p. 43

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WHEN I WAS FIRST LEARNING HOW TO REALLY COOK, I discovered that small touches can make a big difference in elevating a meal. Caramel is lovely, but salted caramel is divine.

A squeeze of lemon or a splash of special vinegar can suddenly make a boring dish sparkle. When I began weaving, I learned the same lesson: adding even the smallest "extra" can take a project to an entirely new level.



Photo by Shelly Salley

My first few weaving projects were scarves, all of which I finished with overhand knots to secure the fringe. I thought the scarves were pretty, but they lacked something. I bought a fringe twister and realized that the simple act of twisting my fringe made an enormous impact on my projects: they looked so much more professional. In later years, I experimented with lattice fringe, decorative joins, and fancy hemstitching. Each new technique I tried was yet another tool I could add to my weaving toolbox, much like my stash of lemons and well-stocked spice rack. In the same way that I might try a bit of soup and decide it needs some smoked paprika, I can look at a project and think, "This runner is nice, but what if I added lattice fringe instead of hemming?"

For this first-ever Fall issue of *Easy Weaving with Little Looms*, I decided to devote the entire issue to some of the little extra touches that elevate handwoven cloth. I hope this issue becomes a resource for weavers looking for new ideas to try, whether mixing and matching the techniques or making the projects as written.

Speaking of resources for weavers, I'm excited to announce the brand-new littlelooms.com, a website devoted to *Easy Weaving with Little Looms* and all things related to small looms. On this new website, you'll find articles written by and about *Little Looms* designers, tutorials, subscriber extras, and even some free projects. You can also sign up for our new *Little Looms* newsletter to have the latest delivered straight to your inbox. I'm so excited, and I hope you'll join us in all the fun!

Also new this issue, make sure you check out the Reader's Guide where we've added in a handy guide to pick-up stick basics as well as a heddle conversion chart to help you when your heddle size is slightly different than the one listed for the project.

Happy weaving!

Christina



SQUIGGLE
SHAWL
p. 64

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FANCY FINDINGS

When adding details to handwoven projects, the right tools can make it easier and more fun. Curated kits can help you get started in new fiber directions, and labels personalize your work and add a special touch.

Pom-Pom Maker

When adding multiple pom-poms to a project, a pom-pom maker comes in handy. The sturdy Llamalooma from Betz White is a fun option with its laser-cut llama shape made from ¼-inch Baltic birch. Simply wrap your yarn, tie it tight, trim, and voilà—a 2- to 2½-inch pom-pom is born.

The pom-pom maker comes with fully illustrated instructions and can also be used for making tassels. betzwhite.com



Photos by Matt Graves unless otherwise noted



Tassel Makers

Pick your favorite fiber animal or, better yet, pick the tassel size you need from the selection of six tassel-maker sizes from Katrinkles that range from the 1-inch bunny tassel to the 4-inch goat tassel (pictured here) to the camel-sized 6-inch tassel. The three smaller sizes (bunny, alpaca, and sheep) make 1- to 3-inch tassels and are available as a set, while the larger sizes (goat, musk ox, and camel) are sold separately. The tools are cut from locally sourced solid birch plywood and hand-finished in Rhode Island. To ensure you don't lose them, instructions are laser-etched on each piece. katrinkles.com

Woven Labels

Personalize your work by sewing these fully washable nonscratchy woven labels from Sarah Hearts on your handwoven items. The labels come in packs of eight and include woven images such as hearts, plants, and rainbows, and sayings such as "Thanks, I Made It," "Made Near the Ocean," and "Hecho Por Mi." Some are folded and perfect for sewing into seams, while others are flat and can be sewn directly onto your fabric. sarahhearts.com



Fringe Twister

This four-clip twister by Ashford makes it quick to create beautifully finished fringe on your handwoven items or make decorative cords to use as embellishments, edgings, or straps. Unlike many twisters, this one includes a clamp that makes cord making an easier proposition. Both the twister and the clamp are made from silver beech hardwood. ashford.co.nz



Photo courtesy of Ashford



Darning Loom

A tiny loom with multiple uses, the Speedweave loom from Alexonver helps with visible darning and mending but can also serve as a little loom on its own for adding embellishments to your handwoven creations. The looms feature 10 (shown here), 12, 14, or 28 hooks and a wooden or plastic disk onto which you anchor the fabric. Each loom has two sheds that are changed by brushing your finger across the top of the tool. The warp attaches to the hooks and is tensioned by the disk. To weave, you'll need a long darning needle. alexonver.etsy.com

Rainbow Tapestry Yarn Kit

Add some color to your life with the Rainbow Wall Hanging Kit from Cotton Clouds. Each kit includes all the yarn and fiber you need to weave a small rainbow tapestry in shades of pink and purple. The kit is designed to be woven on a 9-by-13-inch frame loom (tools and loom not included) with finished woven dimensions of about 12 by 24 inches including fringe. cottonclouds.com

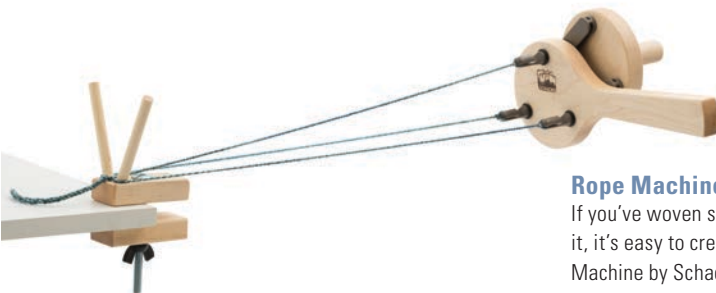


Photo courtesy of Schacht Spindle Company

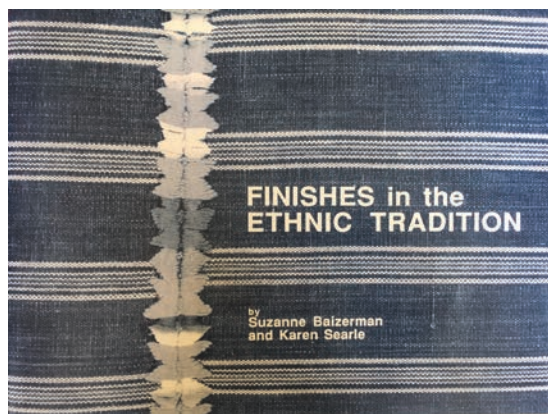
Rope Machine

If you've woven something beautiful but need a cord to trim and/or accent it, it's easy to create a coordinating twisted cord with the Incredible Rope Machine by Schacht Spindle Company. The machine works with any type of yarn to create three-ply ropes that can vary in size, texture, length, and patterning. To use, simply attach the ends of three strands or multiples of strands to the paddle, attach the other ends to a peg on a sturdy surface, and start twisting. Full instructions are included. schachtspindle.com

FINISHES IN THE ETHNIC TRADITION

Suzanne Baizerman and Karen Searle

Eugene, OR: Glimåkra USA, 2018. Paperback, 55 pages. \$18.
ISBN 978-0932394125



Weaving books were few and far between in 1978. *The Last Whole Earth Catalog*, bible for back-to-the-landers, mentions Mary Black's and Peter Collingwood's books and a skimpy but popular little booklet from England by Elsie G. Davenport. Of course, there was Marguerite P. Davison's *A Handweaver's Pattern Book*, too. But it was a good time for weaving, and for independent publishing. Into the void came a strikingly handsome, timely little volume, *Finishes in the Ethnic Tradition*, by Suzanne Baizerman and Karen Searle.

Both authors were weavers, both working in the Mayan Collection at the Science Museum of Minnesota. Suzanne was curator, Karen a dedicated volunteer. Both were struck by the elegant finishing and embellishing techniques of the textiles in the collection. They traveled together on a field trip to Guatemala and Chiapas, Mexico, collecting and documenting, and came back with a wealth of examples.

A book was the logical outgrowth of all this careful observation of Latin American textiles, plus more that they gleaned from other sources. It's neatly organized into warp and weft protectors, joins, and embellishments, but it's the book's design that has really stood the test of time. The techniques are so well illustrated you can do them in your head, just by looking at them. It's brilliant. "Weavers were hungry for it," Karen recalls.

Finishes in the Ethnic Tradition became the foundation, along with *Latin American Brocades*, of the lively and far-reaching book publishing company Dos Tejedoras. Karen estimates that ten thousand copies of this title were sold before the press came under ownership of Interweave. After decades out of print, the book was picked up by Glimåkra USA.

The techniques described in this book are particularly exciting for people weaving on simple looms—rigid heddle, backstrap, and such. Narrow weaving widths bring attention to joining methods; simple plain-weave cloth cries out for embellishment and for interesting edge treatments. At going on 45 years, *Finishes in the Ethnic Tradition* has earned its place in the literature of weaving. We're lucky it's still around.

WHO THIS BOOK IS FOR: Weavers and fiber artists of all levels who are looking for unique and creative ways to finish their cloth with flair.

WHAT YOU CAN EXPECT TO LEARN: Finishes for handwoven and hand-made cloth including braids, knots, fringe, and tassels.

PROJECT COUNT: 0.

THE FINAL WORD: If you're looking for different and interesting ways to finish your cloth, this is the book for you. It's full of ideas and inspiration.

—Linda Ligon

A weaver, spinner, and knitter, **LINDA LIGON** is also a founding partner of Long Thread Media.

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GEVOLVE

metallic yarns

FROM LUNATIC FRINGE YARNS

By Sara Goldenberg White



Photo courtesy of Lunatic Fringe Yarns; sample photos by Matt Graves

Lunatic Fringe Yarns recently added two metallic yarns to their fiber offerings, Abigail Gimp and Abigail Philos. Both yarns are sold in 1 oz cones and come in a range of colors, but the two metallics function very differently while adding a unique shimmer to handwoven fabric. For all my samples, I combined the metallics with 10/2 and 5/2 pearl cotton, also from Lunatic Fringe Yarns. I found that blending Abigail Gimp and Abigail Philos with a second fiber was the most successful way to incorporate both yarns into handwoven fabric.

For the first five samples I focused primarily on Abigail Gimp, using it in both warp and weft. For samples 1–3, I alternated 10/2 pearl cotton with Abigail Gimp in the warp to get consistent tension. For the next two samples, I alternated 5/2 pearl cotton with Abigail Gimp in the warp. I rethreaded my loom for samples 6–8 with a warp of 5/2 pearl cotton combined with Abigail Philos in the warp, and for the final two samples, I wove on a warp of 10/2 pearl cotton alternating with Abigail Philos.

I wet-finished all the samples by hand in hot water with a small amount of mild detergent before laying them flat to dry. While washing and rinsing, I was very careful not to twist or wring the samples and used very little agitation.

THE YARN

Abigail Gimp 185 yd/1 oz; 2,976 yd/lb; 40% polyester/60% nylon; available in 18 colorways; Gevolve Yarns.

The thicker of the two metallic offerings, Abigail Gimp has a noticeably smooth, sleek surface. I quickly learned that this yarn does not tension well when used in every slot and hole during the threading process, even when doubled with 10/2 pearl cotton. Instead the yarn works well used for every other end in the warp or peppered throughout with a border of 4–6 ends of cotton on either side. I also discovered that because this yarn does not shrink, it did not work well as weft, as it left the selvages looking very messy. To my delight, after wet-finishing, the yarn softened up, allowing for a nice drape.

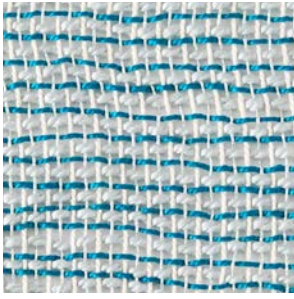
Abigail Philos, 370 yd/1 oz; 5,952 yd/lb; 45% rayon/55% metallic; available in 11 colorways; Gevolve Yarns.

The Abigail Philos is thinner and more pliable than the Abigail Gimp and works well for both warp and weft. Using it threaded in the warp with 5/2 or 10/2 cotton created a warp with a bit more heft and yielded very nice results. I liked it carried with the cotton in the weft as well. This yarn proved more versatile in how it can be incorporated in handwovens.

COMPANION YARNS

10/2 pearl cotton (4,200 yd/lb; Tubular Spectrum; Lunatic Fringe Yarns)

5/2 pearl cotton (2,100 yd/lb; Tubular Spectrum; Lunatic Fringe Yarns)



Plain weave pick-and-pick

Sample Yarns: Warp: 10/2 pearl cotton, Natural White; Abigail Gimp, Aqua. Weft: 10/2 pearl cotton, #5 Blue; and 5/2 pearl cotton, Light Gray. **Warp and weft sets:** 12 ends per inch (epi); 14 picks per inch (ppi).

Shrinkage in length: 8%. **Shrinkage in width:** 12.6%.

For this initial sample, my goal was to learn how the metallic yarn reacts in a plain-weave structure. Using the Abigail Gimp in the warp only along with the 10/2 pearl cotton, I decided to use a pick-and-pick (alternating weft colors) pattern to spice up the plain-weave structure. The cotton weft picks glide a bit at this sett, with the metallic in the warp adding a bit of an organic twist.



Paired weft floats separated by plain weave

Sample Yarns: Warp: 10/2 pearl cotton, Natural White; Abigail Gimp, Aqua. Weft: 10/2 pearl cotton, Natural White. **Warp and weft sets:** 12 epi; 20 ppi. **Shrinkage in length:** 1.4%.

Shrinkage in width: 16.1%.

For this sample I shifted to the 10/2 pearl cotton for weft and used a pick-up stick to create rows of paired weft floats across the warp separated by plain weave. The paired weft floats have a very delicate effect and create an airy lacelike fabric. The white on white with a bit of sheen creates a sophisticated look. This fabric could be used as a table runner, but it also has a nice drape making it a good option for an eye-catching scarf. Including plain-weave borders was essential for keeping the selvages crisp.



Paired alternating warp floats

Sample Yarns: Warp: 5/2 pearl cotton, Light Gray; Abigail Gimp, Sapphire. Weft: 5/2 pearl cotton, Light Gray. **Warp and weft sets:** 12 epi; 14 ppi. **Shrinkage in length:** 3.7%. **Shrinkage in width:** 13.8%.

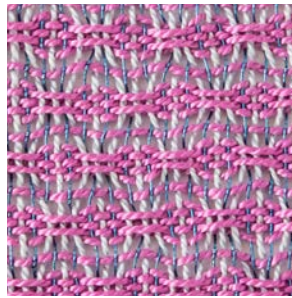
This sample created a diamond-like effect as well. Because the warp and weft were both Light Gray, the effect is more subtle but still very elegant. The neutral Light Gray allows the Sapphire metallic to really shine. Again, the juxtaposition of warp floats on one side and weft floats on the other adds an extra textural dimension, which I love.



Paired warp floats

Sample Yarns: Warp: 10/2 pearl cotton, Natural White; Abigail Gimp, Aqua. Weft: 5/2 pearl cotton, Verbena. **Warp and weft sets:** 12 epi; 12 ppi. **Shrinkage in length:** 5.3%. **Shrinkage in width:** 10.5%.

Because I threaded the Abigail Gimp in the slots, for my second sample I picked up pairs of slot ends across the warp to allow the metallic yarn to rise to the surface adding extra sparkle to the cloth. The reversibility of this sample is lovely as well—the paired warp floats on the front of the fabric create an opposing texture to the paired weft floats on the back. I used the thicker 5/2 cotton as weft to see how it would affect the overall feel. In the end I liked the fabric and the lozenge shapes created by the pick-up pattern.



Alternating weft floats

Sample Yarns: Warp: 5/2 pearl cotton, Light Gray; Abigail Gimp, Sapphire. Weft: 5/2 pearl cotton, Verbena. **Warp and weft sets:** 12 epi; 14 ppi. **Shrinkage in length:** 3.3%. **Shrinkage in width:** 13.8%.

In this sample I wanted to see how using two pick-up stick patterns to create alternating weft floats would affect the feel of the fabric. I loved the results! The Abigail Gimp helps hold the structure in place creating a diamond effect throughout the cloth. The contrast of the Light Gray cotton in the warp and the Verbena cotton in the weft really makes the diamonds pop.



Paired weft floats

Sample Yarns: Warp: 5/2 pearl cotton, Verbena combined with Abigail Philos, Cranberry. Weft: 10/2 pearl cotton, Natural White combined with Abigail Philos, Cranberry. **Warp and weft sets:** 12 epi; 13 ppi. **Shrinkage in length:** 4.2%.

Shrinkage in width: 10%.

I love this sample as paired weft floats, but I'm not sure which side I like best! I love the combination of the Natural White 10/2 cotton with the Cranberry Philos weft and how they popped against the Verbena cotton background. I twisted the fringe on the sample and think this a great way to finish pieces that use Philos or Gimp. If not twisted the fringe needs to be trimmed short or it will tangle and look shabby.



Warp and weft floats

Sample Yarns: Warp: 5/2 pearl cotton, Verbena combined with Abigail Philos, Cranberry. Weft: 5/2 pearl cotton, Verbena, combined with Abigail Philos, Cranberry. **Warp and weft setts:** 12 epi; 12 ppi. **Shrinkage in length:** 3.5%.

Shrinkage in width: 12.5%.

I wanted to see what would happen if I did not add plain-weave borders on each side of the fabric. I learned that if Philos is used as weft for pick-up patterns, the plain-weave borders are key. Because the Philos and the pearl cotton shrink at different rates, the Philos created loops along the selvages. Although this is not my favorite sample, it did teach me a lot about the fiber.



Weft floats

Sample Yarns: Warp: 10/2 pearl cotton, Natural White combined with Abigail Philos, Cranberry. Weft: 10/2 pearl cotton, Natural White combined with Abigail Philos, Cranberry. **Warp and weft setts:** 12 epi; 12 ppi. **Shrinkage in length:** 9.1%.

Shrinkage in width: 10.8%.

This is one of my favorite samples. Using the Natural White 10/2 cotton with the Cranberry Abigail Philos for both warp and the weft created a stunning result. The Cranberry really jumps off the Natural White, accenting the luster of the metallic. The 10/2 cotton weight is beautiful as well, giving the fabric a wonderful lacelike feel. The fabric looks delicate but is strong. Twisting the fringe on the end added a nice clean look.



Paired warp floats separated by plain weave

Sample Yarns: Warp: 10/2 pearl cotton, Natural White combined with Abigail Philos, Cranberry; Weft: 5/2 pearl cotton Verbena combined with Abigail Philos, Cranberry.

Warp and weft setts: 12 epi; 13 ppi. **Shrinkage in length:** 3.5%.

Shrinkage in width: 8.6%.

Using floats with this yarn combination yielded the best results. These paired warp floats, because of their length and the thickness of the weft, created a watery look as opposed to a crisp look. Leaving plain-weave borders at the edges was important for maintaining the fabric's integrity.



Paired warp floats in two lengths

Sample Yarns: Warp: 5/2 pearl cotton, Verbena combined with Abigail Philos, Cranberry. Weft: 10/2 pearl cotton, #5 Blue. **Warp and weft setts:** 12 epi; 15 ppi. **Shrinkage in length:** 3.7%. **Shrinkage in width:** 12.5%.

Coupling the Verbena metallic with #5 Blue cotton in this sample created a dynamic fabric. The Abigail Philos at first can be overlooked but then that delicate shimmer starts to shine through adding a whole new dimension to the fabric. In this sample I varied the length of the warp floats to continue to play with the depth of the fabric.



Paired weft floats

Sample Yarns: Warp: 10/2 pearl cotton, Natural White combined with Abigail Philos, Cranberry. Weft: 5/2 pearl cotton Verbena combined with Abigail Philos, Cranberry. **Warp and weft setts:** 12 epi; 11 ppi. **Shrinkage in length:** 4.5%. **Shrinkage in width:** 8.6%.

I tested the weft floats again using the thicker cotton in Verbena. In the end I preferred the back side of this fabric (shown here) because the Natural White pops off the surface. The weft floats in the pairing were duller than I had expected, but it's always a nice surprise when you take fabric off the loom and find that the reverse side was a win!

FINAL THOUGHTS

These two new metallic yarns from Lunatic Fringe Yarns were fun to weave with, although it took a couple of warps for me to get into the groove. Once I did, I was able to successfully use the metallics by blending them with other yarns. The key lessons I learned during sampling were to always keep plain-weave borders on any float pattern fabrics and to use the Abigail Gimp only as warp (and, even then, to alternate it with another yarn). These metallic yarns could be coupled with thicker cottons as well for more stable plain weave or combined with the 5/2 or 10/2 pearl cottons at higher setts, although I enjoyed using the thinner cottons as my companion yarns because they maintained a light drape and didn't overpower the metallics. Both the Abigail Gimp and Abigail Philos are suitable for adding sparkle to table runners, wall hangings, and scarves. If fringe is desired on a project, I recommend twisting it to avoid tangles. ✨



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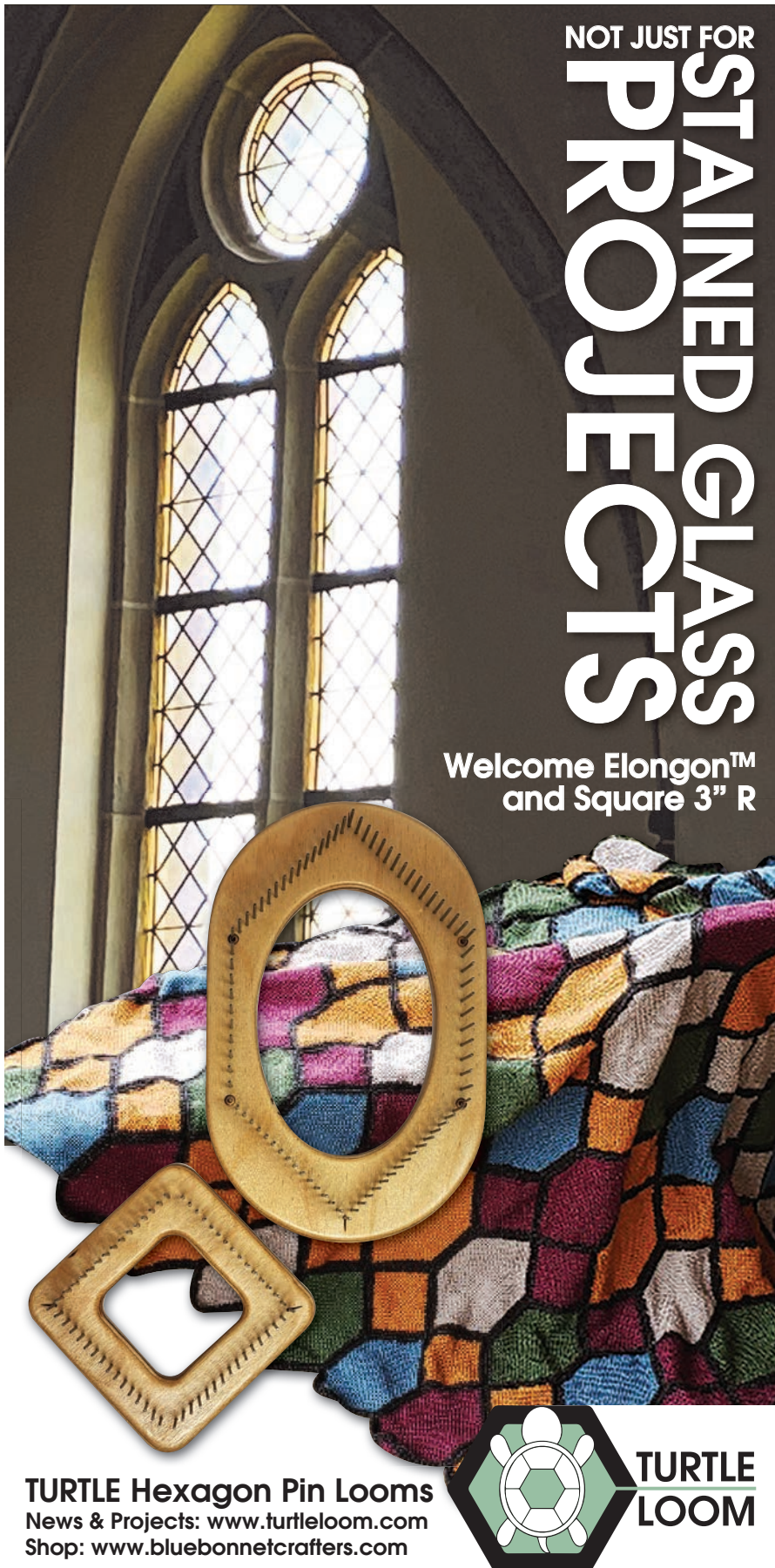
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Photos by Tommye McClure Scanlin

TAPESTRY TALK: WHAT'S YOUR ANGLE?

Tommye McClure Scanlin

Tapestry weaving is a wonderful way to create images of all kinds, and as your technical skills grow, so does your understanding of the limits of the medium. For instance, the grid of warp and weft plays a significant role in the way images look. Factors such as warp sett and weft yarn choices are important, and the way the weft packs in and compresses as the weaving progresses also influences woven shapes. Understanding how shapes are formed with tapestry will give you confidence to design and weave almost any image imaginable. Sometimes your planned design has shapes with diagonal movements, and being skilled at weaving different angles comes in handy.

The method of making angles described here is meet and separate rather than an interlocking method. In meet and separate, adjacent wefts move in opposite directions in the same shed. When they meet at any point and the shed changes to the alternate shed, the wefts will travel away from each other in the new shed (see Resources). In the following examples, decreasing shapes are woven first and then the spaces next to them are filled in, rather than having every weft move in each row from selvedge to selvedge before changing the shed. Of course, you can easily weave across the row, placing each weft along the row before changing the shed, and still get the same results; the same principles apply to either way of working. Note that I'm weaving at the front of the tapestry and taking my weft tails to the back.

First, consider the warp sett. Think of the sett as pixels in a digital image. Increase the pixel sizes in a digital photo and you'll see how the edges of shapes are transformed into a series of stairsteps as in the example below. With little pixels, the steps will be small and the edges of a shape will be smoother; the larger the pixels, the bigger those steps become and the blockier the shape. Similarly, with



Three warp setts were used in these examples: *left*, 10 epi with 12/6 cotton seine twine; *center*, 8 epi with 12/9 cotton seine twine; and *right*, 6 epi with 12/18 cotton seine twine.

tapestry, when you have a close sett, more detail is possible; the wider the sett, the more obvious the stairsteps of the weft turns become as in the photos above.

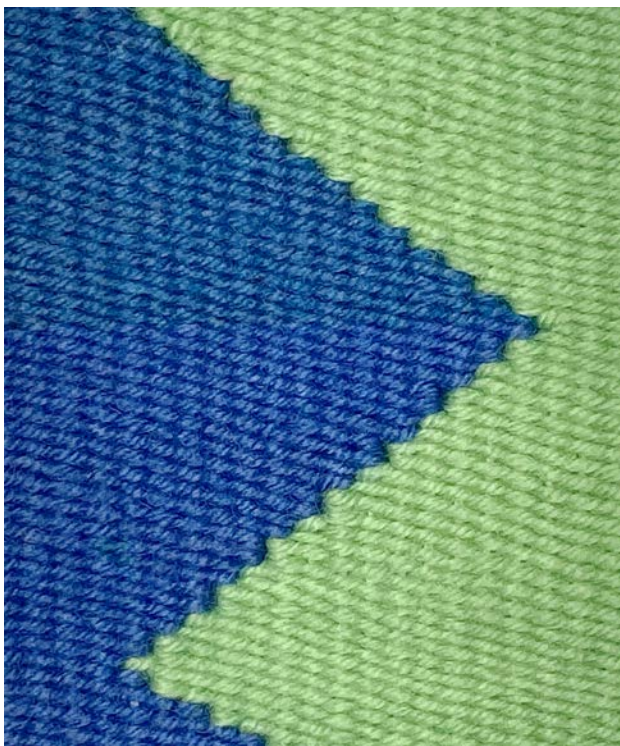
Let's see how this plays out in tapestry by creating shapes with diagonal edges. We know that any change to a shape that isn't horizontal or vertical will involve a stairstep. Begin by weaving a weft pick to the starting point of the diagonal, change the shed, and return the weft. With each successive pick, move the weft turn away from the first turn point. The slope or gradient of the angle is formed by stepping back along warp ends in a regular sequence with subsequent weft passes.

First, try stepping back one warp end at a time in succession. Then fill in the weft beside that shape and look at the angle formed. Is it a 45-degree angle or is it a lower or steeper angle? If you make your weft turns by stepping back over more than one warp end, the angle will be lower or flatter. Other variations of step-backs will give angles of different gradients. The key to making the diagonal line uniform is making certain that your warp sett is even and that you're beating the weft consistently throughout your piece.

In addition to how many warp ends are stepped over with each of the weft turns, whether the turn is made with a low or a high weft thread—in



The original digital photo is on the left and increasing pixel sizes are shown next to it. The larger pixels along the flower's edge are more noticeable as stairsteps.



The angle is made with one pass with a high weft thread and two passes with low weft threads on the turns, moving in both directions (1 H, 2 L).



The reverse side of the weaving, showing that the line is not as smooth as on the front: this side is the reverse of the sequence, since the two turns are now made with high weft threads.

other words, whether the weft traveled under or over the warp end at the edge of the turn—can also affect the outcome and change the way the angle or diagonal looks as in the photos above. Compare the front to the back of the weaving and notice the differences in the edge of the diagonal with some of the step-back sequences.

You might want to try a few different angles, starting with stepping back one warp end at a time. With this diagonal, each turn is alternately on a high (H) and a low (L) as the weft passes are made (1 H, 1 L). Next, try stepping back once on high and twice on low (one pass turns with the weft thread high; two passes turn with the weft thread low, or 1 H, 2 L). (See Resources for more information.) This builds an angle that is slightly steeper

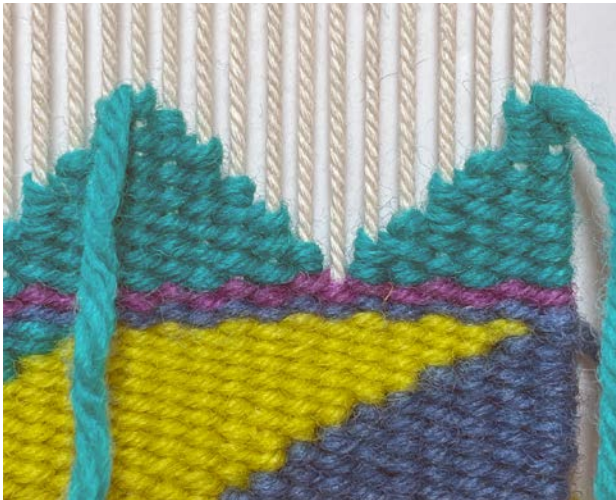
than the previous sequence, and you'll notice that the diagonal appears a little smoother along the edge. With some warp/weft relationships, this angle can be close to 45 degrees.

Follow that exercise with two turns on high, then three turns on low (2 H, 3 L). Notice that the angle becomes even steeper, and the stairstep made by the buildup of weft passes becomes more obvious.

For angles that approach 90 degrees, several passes are made at each turning point before the weft steps over, making each stairstep taller. As already mentioned, warp sett is an important factor here. With closer setts of more warp ends per inch, the stairsteps will appear smaller; with a wider sett and fewer ends per inch, the steps become larger.

Now go in the other direction and decrease the gradient. What happens when you move back by two warp ends before turning? For example, step back on low turns all the way across, skipping a warp end that would have been a high turn (1 L, skip, 1 L). This creates an angle with a lower slope. Make it even more extreme by turning back on the third low each time (1 L, skip, skip, skip, 1 L). What happens if you turn on every other low but with two passes at each turning point (2 L, skip, 2 L)? The angle is still low, but it is increasing upward.

Try sampling with these suggestions and any other variations you're curious about. Right away, you'll see that when you increase the number of passes at a turn, the stairstep grows taller. Once you have more



The background around a diamond is filled in first—both wefts are moving in the same direction in the same shed because the fill-in weft will be used in the opposite direction to both of these wefts.



After the background edges are complete, the diamond is woven by filling in against both sides until reaching the center point. After that point, the shape's width will decrease as it builds to the top.

than three passes at a turning point, you'll notice a slit forming. When that happens, you might want to stitch the slit closed; this can be done after the fact or as you weave.

Once you've tried several versions of angles with different slopes or gradients, you might want to explore making triangles and diamonds. Both are based on diagonals and can be of almost any size. Note: If you use an odd number of warp ends for a triangle or diamond, your top and bottom tips will be more distinct.

When weaving triangles and diamonds, you'll either build the interior first (for a triangle) or the background first (for a diamond). (In this context, triangles refer to triangle shapes where the flat part of the shape is on the bottom; for triangles with points facing down, treat them as you would diamonds.) Remember that with the meet-and-separate principle, wefts will move toward each other in the same shed as you weave these shapes. If you weave the background first and then fill in with a triangle, the wefts outside of the triangle will be going in



The diamond is completed as the weft wraps a couple of times around the single warp end at the top.



An overall pattern of triangles and repeating diamonds

the same direction. As the triangle is filled in, its weft will move in the opposite path to both sides of the background, continuing the meet-and-separate direction. When you get to the top of a triangle or diamond, you will end one of the background wefts to maintain meet and separate unless you're going to continue the triangle/diamond pattern.

Being consistent with the number of passes and warp threads for the step-backs will keep the edges of the diagonal uniform. Once you set up the sequence of passes for the angle you want, keep going, and the diagonal gradient of any shape will remain the same as long as your warp sett and beat stay consistent.

As you gain confidence weaving angles of all kinds, you'll soon realize that curving edges are made in much the same way—only without the regularity of the step-backs. Your next adventure in sampling awaits! ✱

RESOURCES

Scanlin, Tommye McClure. "Tapestry Talk: Meet and Separate," *Easy Weaving with Little Looms*, Summer 2022, 14-17.



Filling in the space between the edges of angles that have different, but fairly steep, gradients



An assortment of samples woven to explore variations of angles, triangles, and diamonds

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Photos by Sienna Bosch

Wool samples after wet-finishing, *from left to right*: control (no hack), handmade temple, fishing line at selvages, and doubled selvages.

SELVEDGE EXPERIMENTS

By Sienna Bosch

As a weaver and a maker, setting goals has always been important to me. Goals lead me to the next project and spark inspiration. I remember one of my first weaving goals: straight selvages. Selvages are often what I notice first, so right off the bat, I set out to practice getting cleaner selvages. I practiced and practiced, learned tricks, and got better. It took time, but my selvages slowly improved.

My weaving journey began exclusively on floor looms. Fast-forward a couple of years, and I was introduced to a whole new world of looms: rigid-heddle, inkle, and tapestry looms, each of which requires different tricks for clean selvages. Here, I am sharing tricks that work well for getting clean selvages on a rigid-heddle loom.

THE METHOD

I love weaving samples; with each one I weave, I learn something unexpected. I strive to learn as much as I can. I grab my notebook, write down my thoughts, draw new ideas, and journal as I sample.

For this group of samples, I set out to explore rigid-heddle selvages with several specific goals in mind.

- I wanted to explore using two types of yarn with drastically different properties. Given that the two most common weaving yarns are cotton and wool, it made sense to use them in my exploration. I wanted to see if my hacks worked differently depending on the yarn, or if one trick would work equally well for both. I used 3/2 pearl cotton from UKI and Nature Spun sportweight from Brown Sheep.
- I wanted to see how much the look of the finished selvages can change depending on whether the warp and weft are the same color or different colors. For each set of samples, I warped with two colors, one on each of the selvages. I wove with these two colors as well.

With these specifics in mind, I went forward with samples using four techniques.

1 The control group: I wove as I generally would on a rigid-heddle loom.

2 Weaving with a handmade temple: I designed a temple that would pull the selvages out to the warp's width in the heddle.

3 Weaving with fishing line: On both selvages, I placed a piece of fishing line with the final warp end.

4 Weaving with doubled selvages: On both selvages, I added a second thread.

CONTROL GROUP

I wove without using any techniques for achieving cleaner selvages. These samples would give me an idea of what my selvages would be like without using any tricks and would provide a baseline for comparing the other samples. Before trying any of the hacks, the selvages looked fairly clean. There were slight changes in the width, but overall, I was happy with how the samples turned out.

It was only after the fabric was wet-finished and I compared it with the other samples that I was surprised by how inconsistent the selvages were. Slight changes in width made waves along the selvages that didn't show up in the samples woven using my hacks.

HANDMADE TEMPLE

Having used a temple on floor looms, I was intrigued by the idea of using a temple on a rigid-heddle loom but needed to figure out some logistics first. Generally (on a floor loom), I would use a strong thread and attach it to both the front and back beams. Then, using a weight, I would gently pull the selvages out. Because of how the rigid-heddle loom is configured, I knew this technique would get in the way of the weaving process, so I set out to find a solution.

TEMPLE MATERIALS

- One 1/2" dowel at least 12" long
- One wood board several inches longer than your loom's widest point. Sienna's was 20" long, 6" wide, and 3/4" thick.
- Wood glue
- Drill with 1/2" drill bit
- Saw (Sienna used a chop saw)
- Strong thread such as 3/2 cotton or 8/4 cotton warp
- 2 clips (paper or quilting)

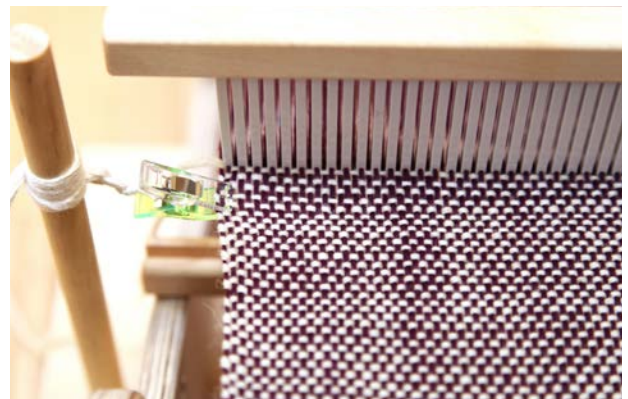
1 Collect your materials and supplies (see Temple Materials above).

2 Cut the dowel into two 6" pieces.

3 On the wood board, draw two short lines 1" in from both short sides and roughly centered width-wise. In



Sienna's handmade temple setup as seen from above



When experimenting with the handmade temples, Sienna used both quilting clips (shown here) and paper clips. Both seemed to work well, although Sienna preferred the quilting clips.

Sienna's case the lines were 18" apart and their centers were about 3" from each 20" long edge.

4 Create a cross at each side by drawing two short horizontal lines at the board's widthwise center point. On Sienna's board the center of the crosses were 1" from the ends, and 3" from the lengthwise edges.

5 Drill a hole ½" wide and ½" deep at each cross.

6 Add wood glue to the holes and insert a 6"-long dowel in each hole.

7 Wipe away any excess glue and let dry.

8 Weave a few picks.

9 Tie a piece of thread to each clip. Attach the clips to each side of your weaving about ¼" from the selvage.

10 Place the board with the dowels in it underneath your loom so that the clips are perpendicular to the dowels.

11 Wrap the thread around one of the dowels several times. As you are wrapping, leave a loop and place the end through the loop to make a half hitch. Repeat several times to secure.

12 Repeat Step 11 on the other side, tightening so that when the rigid heddle is brought forward, the selvage threads don't pull out or in.

13 Continue weaving. Readjust the clips at least as often as you advance the warp.

I've always struggled with one

aspect of using a temple: it doesn't allow me to see the final selvages as I go. Instead, it requires me to trust the process of the temple. I generally look at and adjust the selvages as I weave, so this process is different and can be difficult, but ultimately it produces good results.

Tips:

- Advance the warp often and move the temple at least as often as you advance the warp. I recommend advancing every 3" and moving the temple every 1½".
- Use a quilting clip (I used Clover Wonder Clips) for the cleanest selvages. They can hold your weaving to the width needed without damaging the threads or creating unwanted holes in the fabric.
- Don't worry about slight gaps left at the selvages by the temple. After washing, the gaps will disappear, and you'll be left with clean selvages.
- To develop your weaving rhythm, weave a couple of inches to sample before starting your project. That way, you can adjust your weaving process as needed.

FISHING LINE

How does using fishing line on the selvages help to achieve clean selvages? It works because it is a nonstretchy material that, when held under tension, won't draw in. The weft sits cleanly outside of the fishing line, so when you have finished weaving, the fishing line can be removed, leaving straight and clean selvages. Then the weaving can be wet-finished as usual.

FISHING LINE MATERIALS

- 2 ends of any size fishing line twice the length of the warp
- Loom clamps
- Washers or other small weights

To set up the loom for this technique, I warped the loom as I normally would and then made a slipknot with the fishing line. As I tied onto the front apron bar, I placed the slipknot around the apron bar and tightened it. When my tension was even across the warp, I clamped the loom to the table I was working on. Then I took the fishing line through the slots with the edge threads, placed it over the back beam, and wrapped it around the clamp several times. Every few wraps, I made a loop with the fishing line and placed the end through the loop to secure it. I then repeated this process a few times



Sienna wrapped her fishing line around loom clamps to keep the tension high.



Fishing line sleyed alongside the selvage threads on each side of the loom helps to prevent too much draw-in.



While doubling the selvedge threads makes for stronger selvedges, it can also make them more noticeable, especially if warp and weft are two different colors.



Sienna's cotton samples after wet-finishing, from left to right: control (no hack), handmade temple, fishing line at selvedges, and doubled selvedges

to make sure the fishing line was securely attached and I could begin weaving.

Tips:

- When you advance the warp, first unclamp the loom to loosen the fishing line. Advance the warp your desired amount and then repeat the steps to tension the fishing line.
- You could also weight the fishing line with washers (or something else) to keep tension.
- Thread the fishing line with your selvedge ends rather than in its own separate hole/slot to avoid getting loops at the selvedges.

As I wove, I noticed a couple of things with this hack.

- It had the added benefit of enhancing my hemstitching. With the fishing line in place, the hemstitching didn't draw in at the edges.
- I didn't have to fiddle with the selvedges. Even better, I could see my selvedges as I was weaving. For my weaving style, this made a huge difference.

DOUBLED SELVEDGES

Like fishing line, a doubled selvedge provides rigidity at the selvedge,

making cleaner selvedges more achievable. Doubled selvedges are also helpful for projects that need a strengthened selvedge for the finished product. For example, for cloth that will have consistent hard use, such as a towel, hefty doubled selvedges add strength and may lengthen the life of your towel.

I placed an extra thread in the final slot on both edges and then wound and tied on the warp as usual. The finished look of a weaving with doubled selvedges draws attention to the selvedges. It cleans them up, while also making them more pronounced. Especially with wool, I found that the warp color stands out more on the selvedges. For me, a doubled selvedge works best with very fine warp yarn. It adds some sturdiness without overwhelming or distracting from the finished weaving.

CONCLUSION

Testing these techniques gave me much insight into the world of selvedges on a rigid-heddle loom. Evaluating the differences between these tricks with the same yarns opened my eyes. No one technique is perfect, and this confirms what I've realized throughout my time as a weaver: there is no one hack that will always fix your selvedges. It depends

on the project, the yarn, your weaving style, and your preferences, along with other aspects.

While I found that all the hacks generally worked equally well on the wool and cotton, wool tends to be more forgiving, which did make a difference. Especially with the handmade temple, wool more easily took to the process. The less stretchy nature of cotton made the temple more difficult but allowed it to shine with the doubled selvedges.

The best way to get clean selvedges is to pay attention and notice what works for you. Do you tend to have messy selvedges on the right side of your weavings? Why is that happening? Do you pull tighter with that hand? When you start to notice these things, then you can test different hacks and discover what works best for you. Experiment, sample, and have fun. There is not one right way, but there are several good ways to get to the result you are looking to achieve. ✱

SIENNA BOSCH is a lover of all things weaving. She has a BFA in fibers and art education. She works at Schacht Spindle Company as the coordinator of the School of Textile Arts.



Photo by Matt Graves

CATENPILE

technique Jessica Lambert

The rigid-heddle weaving journey often begins with plain weave. Later, many weavers discover that twills, overshot, waffle weave, leno, and even lace are possible with clever manipulations using pick-up sticks, multiple heddles, and other tools. Now you can add another technique to your bag of tricks, one that doesn't aim to mimic multi-shaft designs. I invented a technique I call catenpile, and it is now my favorite way to weave on a rigid-heddle loom.

The idea of catenpile is simple. Open a shed, throw the shuttle, and *before* beating, pull bits of the weft up and out of the warp and slide them onto a knitting needle to form loops. Weave one pick of plain weave after each row of loops to secure them. Once you have a few rows of loops, you can chain them together using a crochet hook to create cables, elegant diamonds, lavishly complex Celtic knots, and anything else you can dream up.

First, let's look at the system I have developed for charting catenpile designs. The chart in Figure 1 represents the catenpile design pictured here in hand-dyed Tencel. (The diamonds in the cloth are elongated because the cloth is warp-dominant; in a balanced plain weave, the diamonds would be squarer, as they are in the chart.) To read the chart, keep in mind that catenpile is worked on an open shed. The vertical lines of the graph represent all the raised warp ends, and the columns represent the spaces between the ends. Likewise, the horizontal lines can be thought of as the plain-weave picks woven between each row of loops. The shaded cells are the spaces where you will place loops. The paths your chains will take are traced over these shaded cells in black lines.

To work the first row of the diamond catenpile chart, start from the side where your shuttle entered the warp and work across to the opposite side. Skip eight spaces before pulling up the first loop and sliding it onto a knitting needle, then make a loop in the same way in the next space (see photo on the next page). Skip eight spaces, pull up loops in the next two spaces, and skip eight more spaces. Beat with the knitting needle still in place, change sheds, and weave a single plain-weave pick. You can now remove the knitting needle and start on the second row of the chart.

The diamonds repeat and the red lines outline a single pattern repeat. When you have done a repeat or two, it is time to chain the pattern together. Chaining a section must be done before winding onto the

cloth beam. For me, this means chaining about every other time I advance the warp. When it comes time to chain, experience with crochet is helpful but not necessary. Insert your crochet hook into the



Catenpile diamonds woven

All photos by Jessica Lambert unless otherwise noted

CATENPILE TECHNIQUE

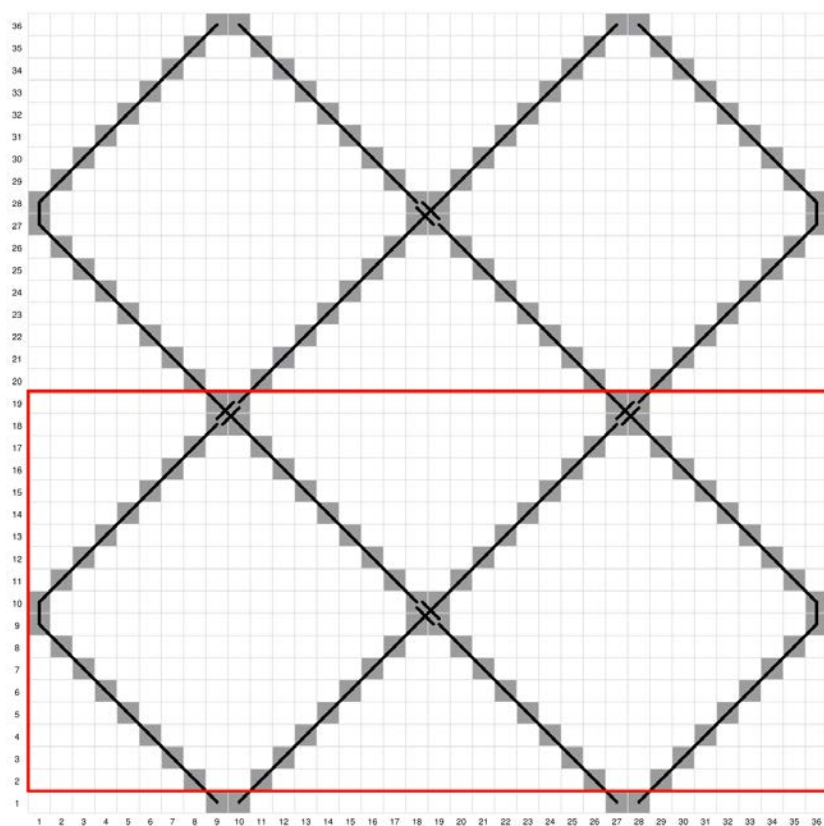


Figure 1: Catenpile diamonds chart

first loop, then insert the hook in the next loop as indicated by the chart and pull it through the first loop. You now have the second loop on your hook and can insert the hook through the third loop and pull it through. Continue in this way until you have chained all the loops for that chain and then move on to the next chain in the design.

Where the chains cross each other, the chain that is meant to cross on top is indicated by double lines. Sometimes the chain you are working may need to cross under a chain you have already completed. This is accomplished by chaining up to the point where the cross occurs; then remove the hook from the loop, insert the hook under the completed chain from the opposite side, catch the loop you just removed, and pull it through to the other side before removing and reinserting your hook so that you can continue chaining in the correct direction as shown in the top photo on the opposite page.

Sometimes a pattern, such as the one for the Arabesque Runner (page 60), will have chains that join and split. Splitting a chain is quite simple: work one branch of the chain as far as you want, return to reinsert your hook through the loop before the split, and then chain the second branch from there. Joining, on the other hand, requires you to chain both branches to the joining point and then, with the final loops from both branches on the hook, pull the next loop through both loops on your hook.

When you have finished a section of chaining, resume weaving and looping according to the chart. Alternate between weaving/looping and chaining as frequently as you wish, but at least often enough to keep unchained loops from being wound onto the cloth beam. Once you have completed an entire



Pulling up a loop and placing it on a knitting needle

catenpile pattern, the last loops in each chain need to be secured. I have found a few ways to do this, but my favorite is to work the final loop as a slipknot as follows:

1. Throw the shuttle.
2. Finish the chain by pulling the final loop out of the warp and through the second-to-last loop, and then keep pulling until the loop is large enough for the shuttle to fit through.
3. Pass the shuttle back and up out of the shed through the same space as the enlarged loop and thread the shuttle through the loop.
4. Pull the yarn tight to close off the slipknot.
5. Insert the shuttle back into the shed through the same space from which it came out and pass it through the shed. Repeat for the last loop of each chain to secure the entire pattern.

For successful catenpile weaving, there are a few things to keep in mind. First, don't forget the basics of good weaving: watch your selvages and fell line and keep your beat consistent. Second, remember that the angle of your weft before beating is important, and you will want to follow that angle with the knitting needle as you loop your weft onto it. Finally, to prevent the catenpile design from distorting your ground cloth, select an appropriately sized knitting needle and keep the loops consistently snug around it rather than allowing them to get loose or tight. If your loops are too large, the warp ends will not be sufficiently tied down, and they will behave as if the weft is floating. If the knitting needle is too small, the cloth will pucker around your catenpile stitches. The best way to determine the correct size needle



Crossing under a chain to continue another chain's path



Pass the shuttle out of the warp and through a large loop to secure a chain.

is to weave and wet-finish a sample. For a balanced plain weave with a sett of 12 ends per inch, start with a size 8 (5 mm) knitting needle, and if the chained loops seem either too strained or too open, size up or down.

Once you master this new technique, your mind will run wild with all the patterns you can create to enhance your projects. Catenpile

weaving makes a rigid-heddle loom an even greater joy to weave on. While I have enjoyed experimenting with catenpile on my own, I relish the prospect of seeing what the technique will become as more and more weavers try their hands at this new and exciting way to weave. *

JESSICA LAMBERT enjoys weaving while her youngest child naps, watching Marvel movies with her husband, and rock climbing.



Alison's bag is just the right size to hold a few small notebooks or some kumihimo supplies.

Photo by Matt Graves

NOT SO PLAIN AFTER ALL

ALISON IRWIN

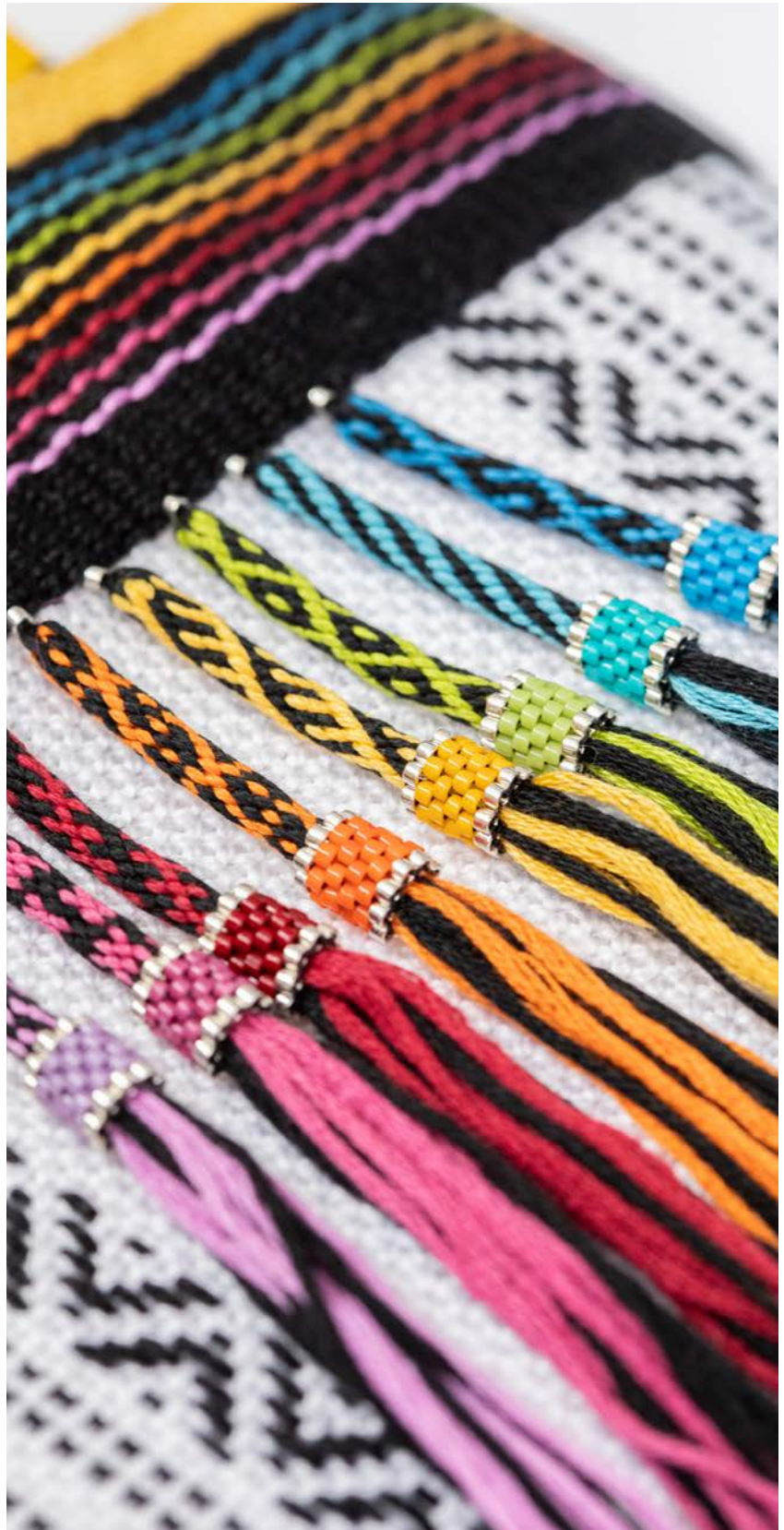
Accents such as beads, buttons, tassels, stripes, or darned designs are all ways in which we can enhance our plain-weave projects. Rather than settle on just one “extra,” I opted to incorporate all of them in this not-so-plain bag! Sized to hold a kumihimo disk, some yarns, pattern cards, braiding weights, and a small pair of scissors, it will be the perfect accessory to wear for my next demonstration.

As I didn't need a lot of any one color, it was an easy decision to go with the small skeins of floss.

When I first put pencil to paper to sketch ideas for my project, I was planning to sew a bag from commercial cloth and then trim it with a handwoven inkle band accented with kumihimo tassels. As you can see, those early plans changed, and without a doubt, this project is not so plain after all!

From start to finish, those tassels and that inkle band played a part in my choices of the colors and dimensions of the other components of the bag. I began by looking at this issue's palette, then chose eight rainbow-inspired hues from it, matching them up with similar shades of DMC embroidery floss. As I didn't need a lot of any one color, it was an easy decision to go with the small skeins of floss.

The number 8 also played a role in the patterns that I chose for the tassels. Each tassel pairs 8 black threads with 8 threads in one of the chosen hues for a total of the 16 threads that make up a basic *kongo gumi* round braid (a type of kumihimo braid that is solid and not a tube like a shoelace). I slotted 16 threads into specific home slits on a foam braiding disk, as shown in Figures 1 and 2. Working with the



The kumihimo tassels, pattern darning, and inkle band all complement each other to create a bag with visual interest that doesn't overwhelm.

Photo by Matt Graves

NOT SO PLAIN AFTER ALL

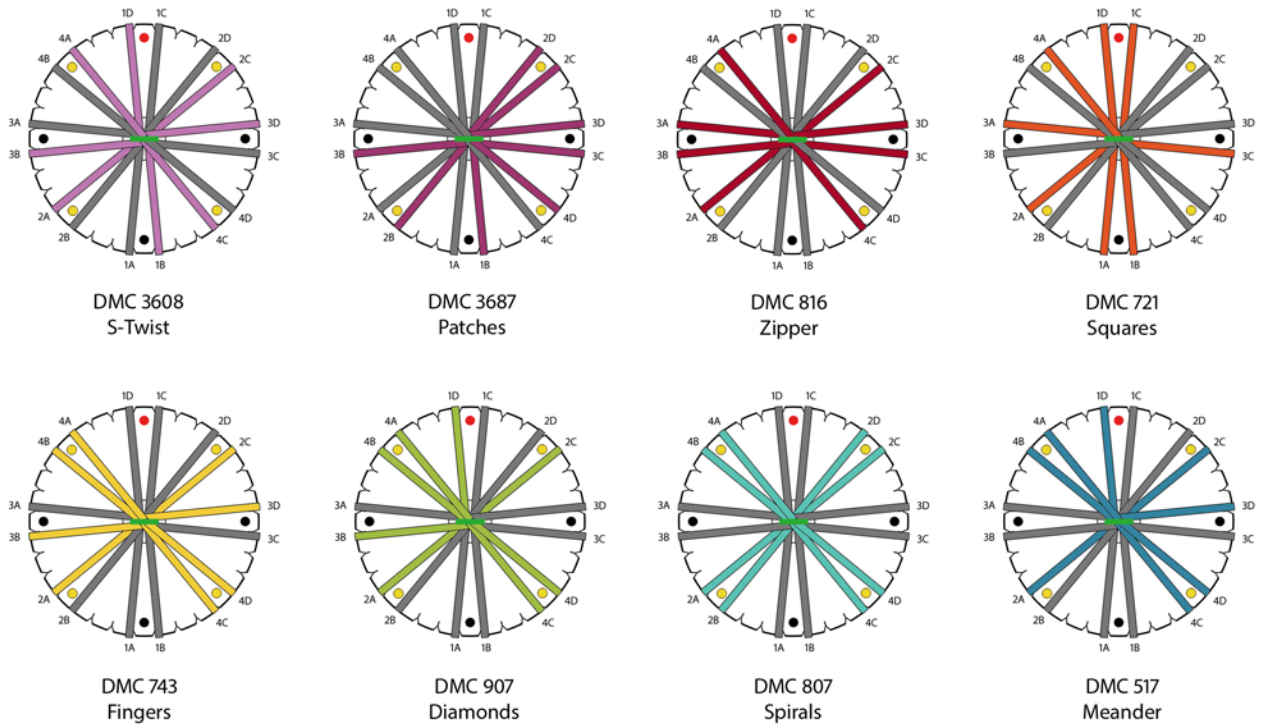


Figure 1. Home layout for kongo gumi round braid set-up shown on disks. See the blank disk diagram (Figure 3) for a closer view of the number/letter codes.

DMC COLOR	GROUP				GROUP				GROUP				GROUP			
	1A	1B	1C	1D	2A	2B	2C	2D	3A	3B	3C	3D	4A	4B	4C	4D
3608	●	■	●	■	■	●	■	●	●	■	●	■	■	●	■	●
3687	●	■	●	●	●	■	■	■	●	■	■	■	●	●	●	■
816	●	●	●	●	■	●	■	●	■	■	■	■	■	●	■	●
721	■	■	■	■	■	●	●	●	■	●	■	●	■	●	●	●
743	●	●	●	●	■	●	■	●	●	■	●	■	■	■	■	■
907	●	●	●	■	■	●	■	●	●	■	●	●	■	■	■	■
807	●	●	●	●	■	■	■	■	●	●	●	●	■	■	■	■
517	●	●	●	■	■	●	■	●	●	●	●	■	■	■	■	■

Each row represents one tassel, a 'kongo gumi' braid with 8 strands in black embroidery floss ● and 8 strands in a DMC color □.

Figure 2. Home layout for kongo gumi round braid in table format

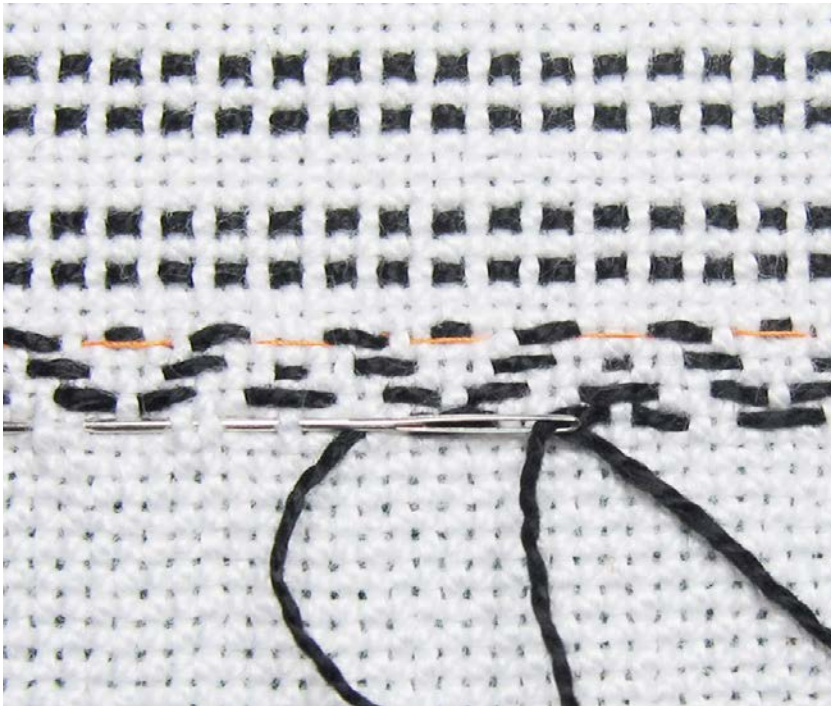


Photo by Alison Irwin

A simple peaks-and-valleys pattern can be added on the loom or after the plain-weave cloth is woven, washed, and dried.

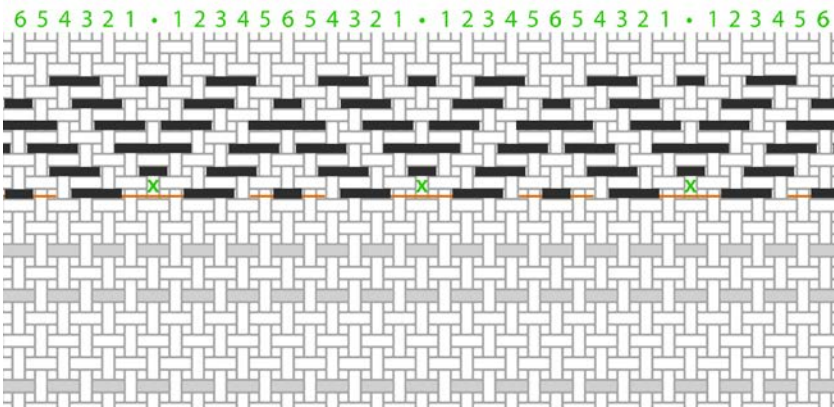


Figure 4. Diagram for stitching peaks-and-valleys design onto plain-weave cloth. Each green X in the diagram represents the center warp end of a valley. Ends #6 to the left and right of each X is the center warp end of a peak.

two sets of colors, I braided eight tassels, each one in a different pattern. What didn't change was how I moved those 16 threads around the disk. Starting with the group that lies in the north/south direction, I moved 1A up to the left, brought 1C down to the right, and then turned the disk to the left to put the next pairing in the vertical position. (Imagining the disk is the

steering wheel in your car can help you visualize the process.) I repeated those three steps over and over as each braid grew longer.

After braiding the tassels and stitching peyote-beaded tubes around each one, I then tackled the striped inkle band. I envisioned the band as trim at the top of the bag, and to embellish it, I included each of

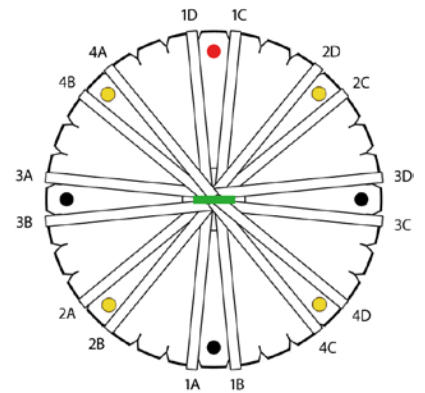


Figure 3. In this blank kumihimo disk you can see the number/letter codes without the thread placement. The green bar in the middle represents a braiding weight.

the bright hues in the tassels as a single stripe in the band. Instead of using embroidery floss for the black background, I used black 5/2 pearl cotton for the black warp ends and also used it for the weft. This slightly heavier yarn gives the inkle band more body, making it a suitable base for the tassels.

The bag's black tubular strap is also an inkle band in 5/2 pearl cotton. I wove it in the round rather than flat to create a very sturdy cord. Because I want to wear the bag across my body from shoulder to hip, I warped my floor inkle loom to weave an extra long band.

I did not use the rainbow-colored embroidery floss in the two plain-weave fabrics that I wove for the bag and its lining. On the outside, an all-white warp of 5/2 pearl cotton runs horizontally around the bag; its final design is not so plain due to the picks of black and white that join several inches of solid white fabric



The inkle trim is finished off with a beautiful button in the center that hides the cut ends.

Photo by Matt Graves



Photo by Alison Irwin

A beaded kumihimo tassel before its tie was buried along a weft row in the striped inkle band. Each four-strand tie was fed into the band, then halved before being returned in adjacent weft rows to the edge of the band where it was trimmed.

edged by simple black borders. Although I wove those peaks and valleys in overshot fashion on my small metal four-shaft Structo loom, rigid-heddle weavers can create the same designs. Each pattern row—a dozen in total for the two borders—can be picked up during the weaving of the plain-weave ground fabric or darned in later once the woven cloth is off the loom, washed, and dried.

In the example shown in the photo on page 31, I started by basting a temporary guideline, shown in orange, to mark the first row. I used sewing thread and stitched over and under groups of three warp ends, taking care that my group over the center corresponded to the center of the cloth. Using a separate length of yarn (5/2 pearl cotton) for each row, I started each row of the darning pattern from the cloth's center and stitched out to the edges. Starting in the center made it easier to see the

pattern and keep my stitching on track.

Finally, the bold yellow cottolin plain-weave lining that peeks out at the top of the bag provides yet an additional splash of color. Working on this not-so-plain bag has made me appreciate more than ever the versatility of plain weave, whether it be a warp-faced inkle band or a balanced warp/weft fabric. To ensure that this bag's black and white striping was symmetrical, it was important to pay attention to my beat. That consistency was also a big plus when assembling the bag by hand. For instance, I followed guidelines basted in contrasting sewing thread, using their evenness to guarantee that my seams matched. *

ALISON IRWIN lives in Maple Bay, a seaside community near Duncan, British Columbia. On walks to the beach, she has time to think of ways to weave one-of-a-kind projects.



NOT-SO-PLAIN BANDS
Alison Irwin

STRIPED INKLE BAND

STRUCTURE Warp-faced plain weave.

EQUIPMENT Inkle loom; shuttle; beater (tongue depressor).

YARNS *Warp:* 5/2 pearl cotton (2,100 yd/lb; UKI), #116 Black, 76 yd. 6-strand cotton embroidery floss (8.7 yd/skein; DMC), #3608 Very Light Plum, #3687 Mauve, #816 Garnet, #721 Medium Orange Spice, #743 Medium Yellow, #907 Light Parrot Green, #807 Peacock Blue, and #517 Dark Wedgwood, 3 yd each. *Weft:* 5/2 pearl cotton, #116 Black, 15 yd.

OTHER SUPPLIES Fray Check; large button (optional); 8 kumihimo tassels with peyote-beaded tubes and single beads (size 11 Delica beads) (optional); 10/2 pearl cotton to use as sewing thread (optional).

WARP LENGTH 68 ends 52" long (allows 3" for take-up, 14" for loom waste and sampling).

SETTS *Warp:* 50 epi. *Weft:* 10 ppi.

DIMENSIONS Width: 1¾". **Woven length:** (measured under tension on the loom) 35"; actual length used to trim bag 14½".

PROJECT STEPS

1 Wind a warp of 68 ends 52" long on your inkle loom following the draft in Figure 1.

2 Wind a small shuttle with the Black weft yarn. Alison used a netting shuttle to hold the weft and a tongue depressor as a beater.

3 Weave the band, allowing for a

narrow fringe at both ends. Hem-stitch both the beginning and the end of the band while it's under tension on the loom.

4 Cut the band from the loom, trim any weft tails, and lightly steam the band on both sides.

5 Carefully cut the fringe off one end and immediately use Fray Check to secure the warp and weft.

6 If applying to a bag: Measure the front and back width of the bag. Cut the band to this total (front + back) measurement—measure twice and cut once! Use Fray Check to secure the warp and weft on both the trim and the "waste" length.

7 On the center front of the cut

Attach the kumihimo tassels to the band using the weft channels as guides.



Photo by Alison Irwin

Figure 1. Inkle band draft



Read inkle drafts from left to right, as they are threaded.

- #517 Dark Wedgwood
- #807 Peacock Blue
- #907 Light Parrot Green
- #743 Medium Yellow
- #721 Medium Orange Spice
- #816 Garnet
- #3687 Mauve
- #3608 Very Light Plum
- 5/2 cotton, #116 Black



Photo by Matt Graves

Knitting needle pulling the weft tight



Photo by Alison Irwin

band, anchor the eight beaded kumihimo tassels by needle weaving each braid's tie into the weft channels on the back of the band (see photo at right of page 33).

8 Following basted guidelines stitched on the bag's outer fabric and lining, carefully sew the band to both.

9 Join the cut ends of the band and secure to the center back of the bag.

10 Sew the large button on top of the join to cover it.

BLACK INKLE CORD

STRUCTURE Tubular warp-faced plain weave.

EQUIPMENT Inkle loom; shuttle; beater (tongue depressor); knitting needle.

YARNS *Warp:* 5/2 pearl cotton (2,100 yd/lb; UKI), #116 Black, 38 yd. *Weft:* 5/2 pearl cotton (2,100 yd/lb; UKI), #116 Black, 9 yd.

WARP LENGTH 15 ends 90" long (allows 2" for take-up, 15" for loom waste).

SETTS *Warp:* 50 epi. *Weft:* 11 ppi.

DIMENSIONS Width: ¼" tube. *Woven length:* (measured under tension on the loom) 73".

PROJECT STEPS

1 Wind a warp of 15 ends (8 open and 7 hedded) 90" long on your inkle loom with Black. Wind a small shuttle with the weft yarn.

2 Leaving a 15" weft tail for hemstitching, weave flat for ½". Hemstitch using the weft tail (see Reader's Guide).

3 Switch to weaving from the right only. Return the shuttle to the right after each pick by passing it over the top of the weaving.

4 Use the tip of a knitting needle to pull the weft tight and then roll the tube between the thumb and index finger (see photo at left).

5 Continue tubular weaving for 72". Weave the last ½" flat. Hemstitch as at the beginning.

6 Remove the woven cord from the loom. Roll it between your hands and then lightly steam it. Trim off warp ends.

7 Insert the ends of the strap between the outer bag fabric and the lining at the bag side seams and stitch securely. *

pin loom, inkle, rigid heddle, finishing, and tablet weaving

Weave Turned Krokbragd
on an Inkle Loom

Color-and-Weave on the
Rigid-Heddle Loom

Huck Lace on the
Rigid-Heddle Loom

Tablet Weaving Made Easy

Double Your Fun: Doubleweave
on a Rigid-Heddle Loom

Life After Warping

Twice as Nice: Weaving with Two
Heddles on a Rigid-Heddle Loom

Expressive Weaving on a
Rigid-Heddle Loom

Slots and Holes

Designing with Hemstitching



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COLOR POP!

Color sits up front and center in these projects designed around vibrant hues.

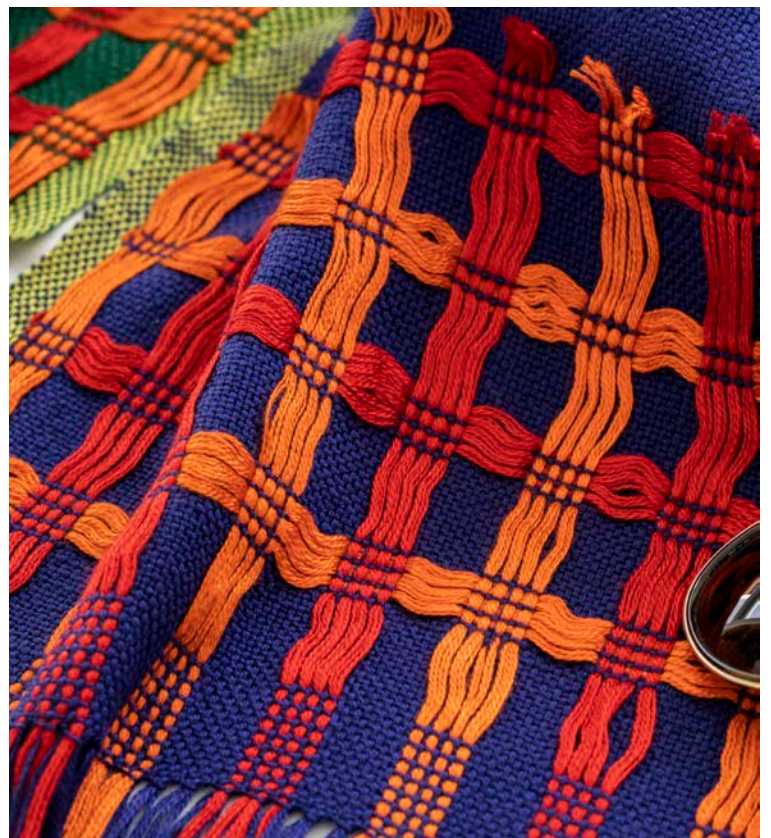
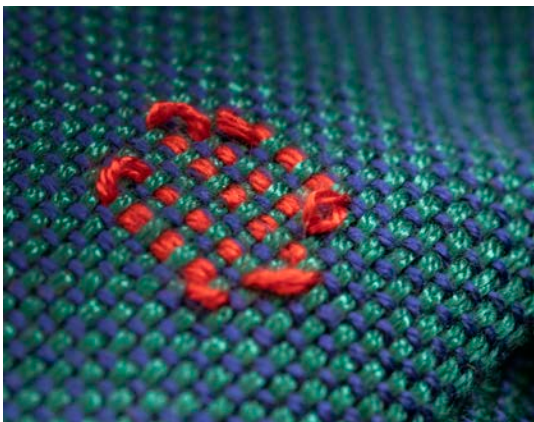
KODACHROME QUILT

by Sally Weener

Combine colorful pin-loom squares, woven using washable sock yarn, and traditional rag-quilt finishing to construct this unique and cozy quilt. Use the colors Sally used or adjust them to match your own décor. Pattern page 46.

PRAKRUTI SCARF*by Shilpa Nagarkar*

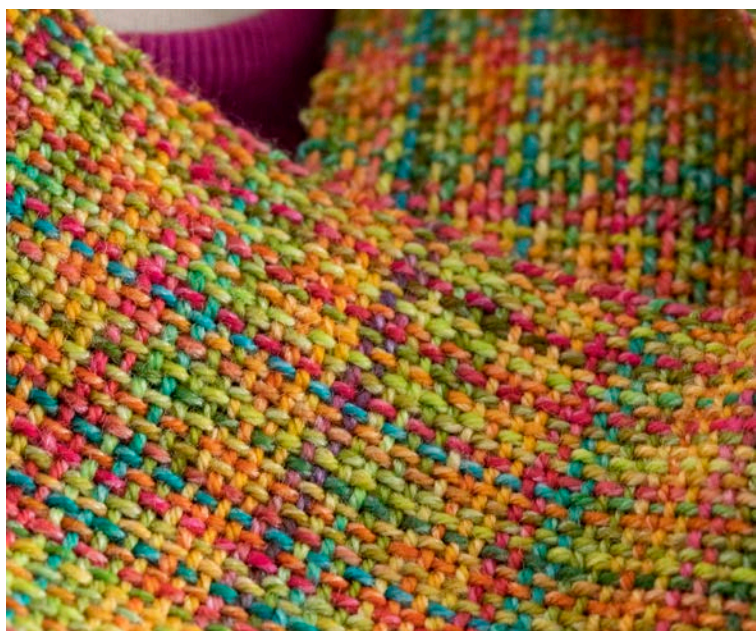
Use the clasped-warp technique on your rigid-heddle loom to create a scarf that shifts between greens and blues. Add floral touches as you weave with supplementary warp and weft techniques, and inlay using rich, colorful hues of Tencel. Pattern page 47.



INFINITELY SPECTACULAR SCARF

by Angela Tong

One skein of multicolored yarn and your rigid-heddle loom are all you need to weave this fun and casual infinity scarf. Wrap it twice, as shown here, and it works equally well as a fringed cowl. Using the fringe as a decorative construction element adds to its unique qualities and releases you from sewing; need we say more? Pattern page 49.





NO DRAMA LLAMAS

by Margaret Stump

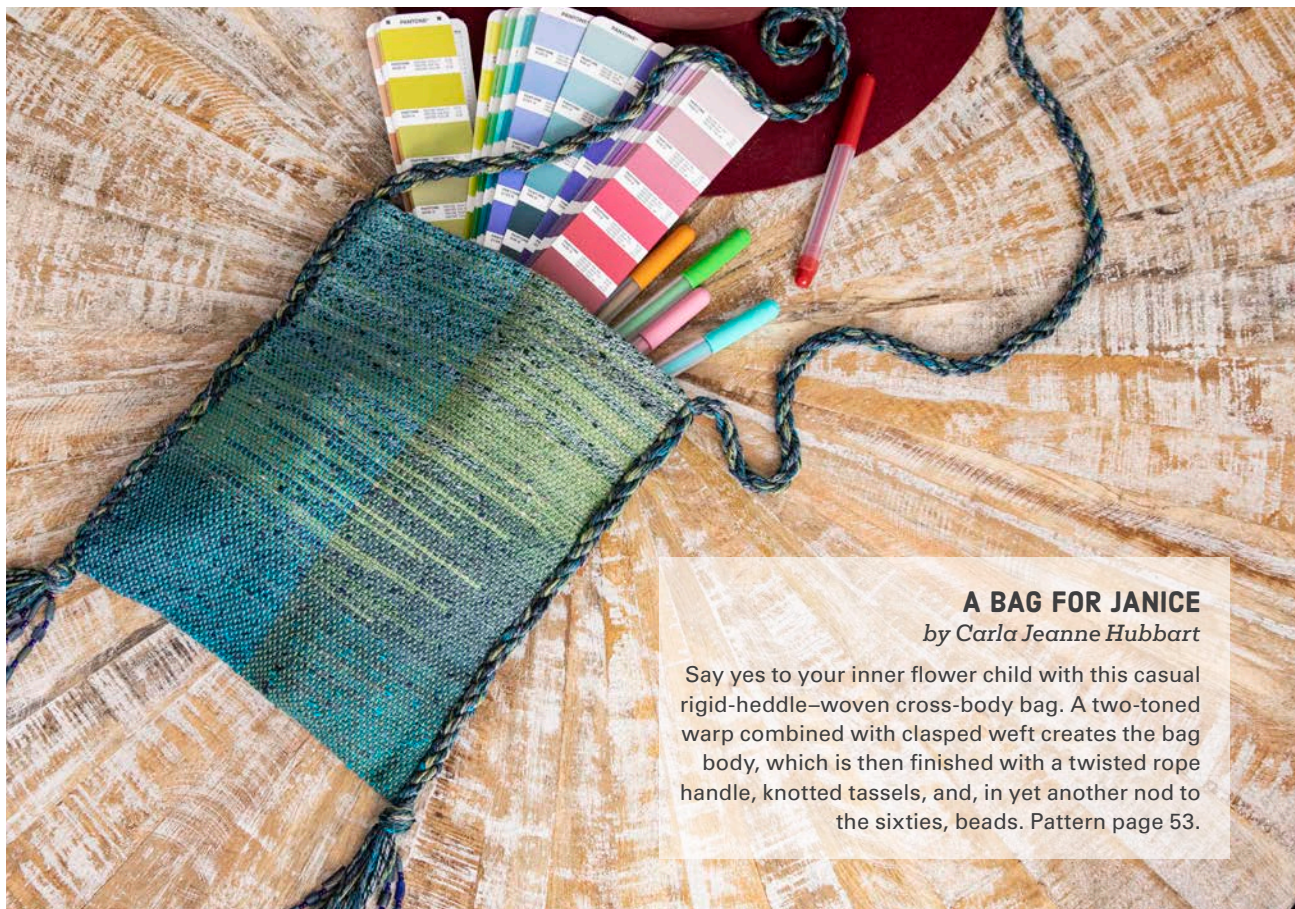
Bring some calm and cheer into your life with these little llama softies. Follow Margaret's lead and dress yours in Peruvian-inspired colorful vests and caps complete with tiny pom-poms. Make one or make a herd! Pattern page 49.

CHAIN REACTION

by Deborah Jarchow

Just because your rigid-heddle loom isn't very wide doesn't mean you can't make shawls and garments. It takes a little creativity, and often that creativity adds to your piece's overall aesthetic. Join two panels with decorative stitching and use the same stitching to further embellish the edges of this luxurious shawl. The beaded fringe is optional—but a very pretty option! Pattern page 52.

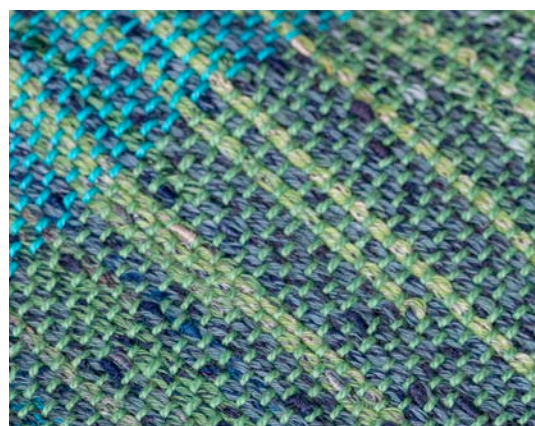




A BAG FOR JANICE

by Carla Jeanne Hubbart

Say yes to your inner flower child with this casual rigid-heddle-woven cross-body bag. A two-toned warp combined with clasped weft creates the bag body, which is then finished with a twisted rope handle, knotted tassels, and, in yet another nod to the sixties, beads. Pattern page 53.

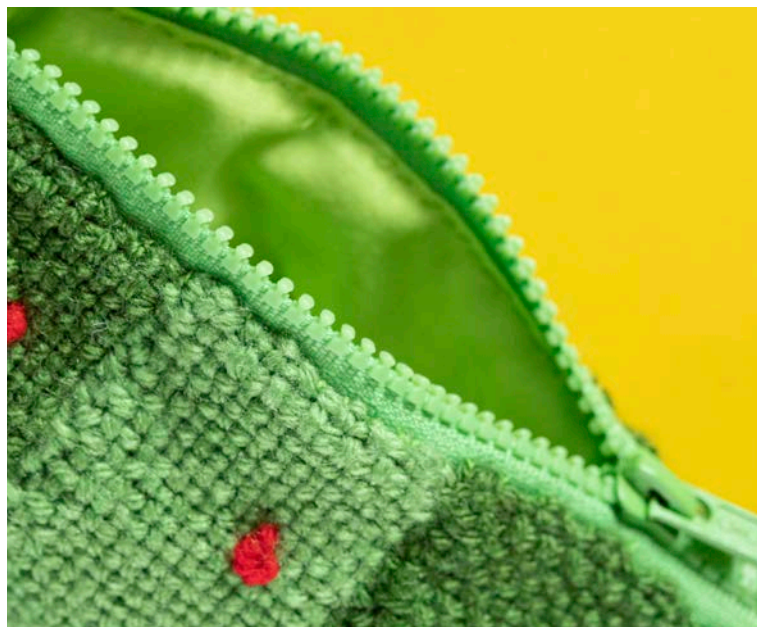




CUTE AS A BUG PENCIL CASE

by Deborah Bagley

Who doesn't want a caterpillar pencil holder? Use 2- by 4-inch and 4-inch pin looms and the color of your favorite caterpillar type to make it your own. Decorate yours as you wish or follow Deborah's lead and use French knots and felt for features. Pattern page 54.



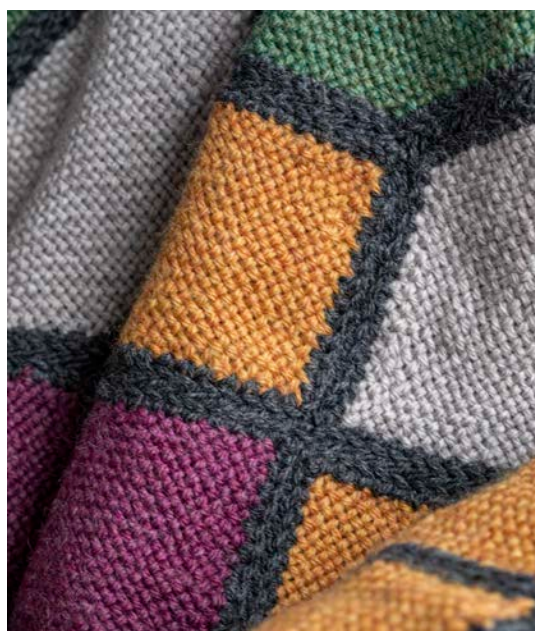
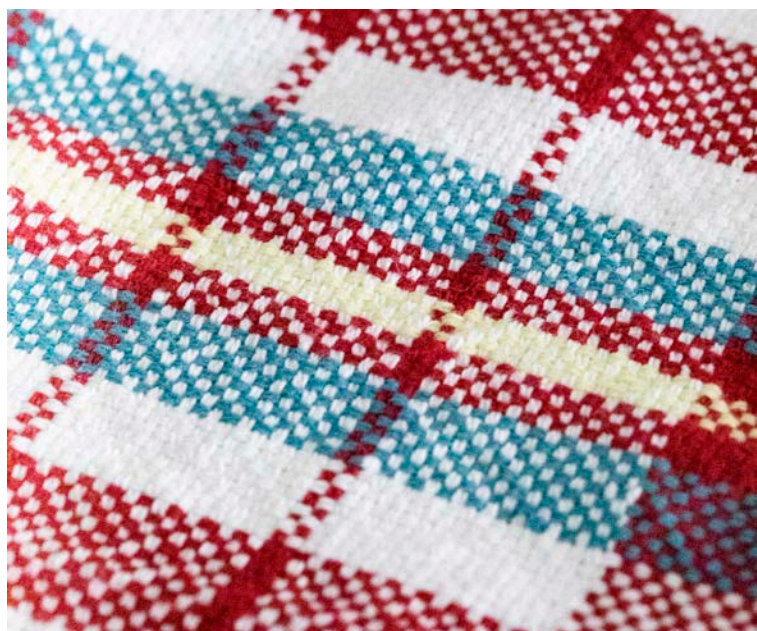
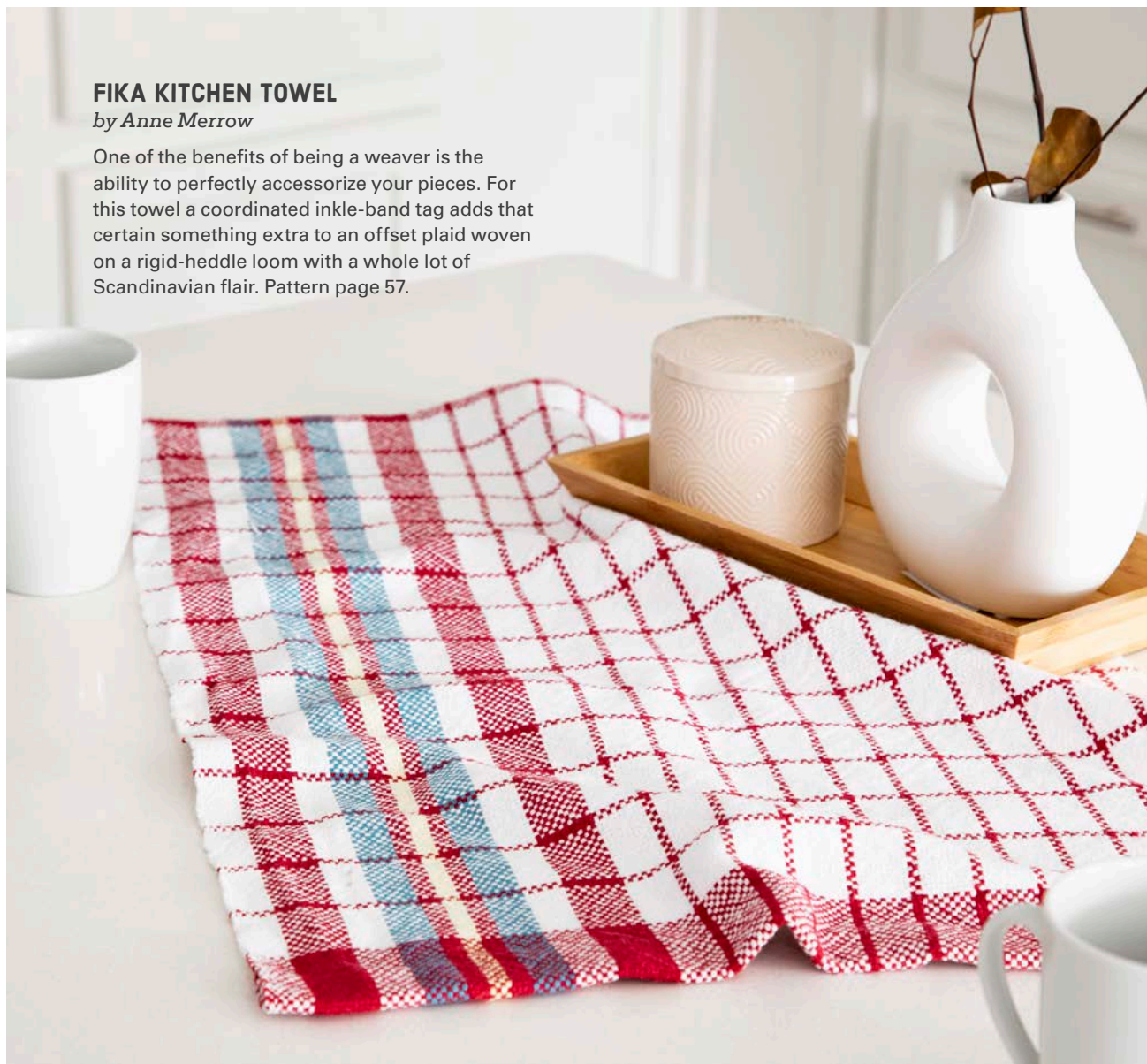
BOXED LACE WRAP*by Tammy Bast*

Don't let superfine merino singles scare you. In this case, it makes a fabulous warp on a rigid-heddle loom. With a Tencel weft in the same tone as the warp, this shawl has a subtle glow and delicate lace pattern. Two pick-up sticks that slide over each other in the warp, eliminating the need to reinsert them, make it an easier-than-expected process to create such an elegant piece. Pattern page 56.

FIKA KITCHEN TOWEL

by Anne Merrow

One of the benefits of being a weaver is the ability to perfectly accessorize your pieces. For this towel a coordinated inkle-band tag adds that certain something extra to an offset plaid woven on a rigid-heddle loom with a whole lot of Scandinavian flair. Pattern page 57.



CATHEDRAL WINDOW BLANKET

by Gabi van Tassell

Capture the spirit of a stained-glass window using square and elongated hexagonal pin looms. After the “panes” are woven, a crochet join adds to the leaded-glass illusion. Pattern page 58.



COLOR POP!



PIN LOOM

KODACHROME QUILT

Sally Weener

This customizable project combines pin-loom squares and rag-quilt finishing to create a unique and cozy quilt. The pin-loom squares are backed with cotton and flannel blocks, with the raw edges showing on the front of the quilt. The edges are machine sewn, cut with sewing or rag-quilt scissors, and allowed to fray, giving the finished project the traditional rag-quilt look.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT 4" × 4" square pin loom; 7" weaving needle; packing comb or fork; tapestry needle; iron; sewing machine.

YARNS Chroma Fingering (70% superwash wool/30% nylon; 396 yd/100 g; KnitPicks), 2 balls.

Note: For planning purposes, each woven square takes 7½–8 yd of fingering yarn. Sally used parts of the Vermont and Seahorse colorways and others she had on hand.

OTHER SUPPLIES Straight pins; needle for handstitching; coordinating sewing thread; 1¾ yd cotton fabric; 1¾ yd flannel fabric; sewing or rag-quilt scissors.

DIMENSIONS *Finished size:* 34" × 44".

PROJECT STEPS

1 Following the loom manufacturer's directions, weave 63 squares with Chroma Fingering and weave in ends.

2 Machine wash, dry, and press the commercial cotton and flannel fabrics.

3 Cut sixty-three 6" × 6" squares each of the commercial cotton and flannel fabric.

4 Make 63 quilt blocks:

a Place the flannel square wrong side up on a work surface.

b Place the cotton square on the flannel with the right side of cotton facing up.

c Center the pin-loom square on the cotton/flannel stack and secure with pins.

d Handstitch around the perimeter of the pin-loom square, securing the edge loops with small stitches. Stitch through all three layers.

e Machine stitch an X on the sandwich from corner to corner of the pin-loom square.

5 Make 7 strips of 9 blocks each. To form a strip, place the flannel sides of two blocks together and sew them together on one edge using a

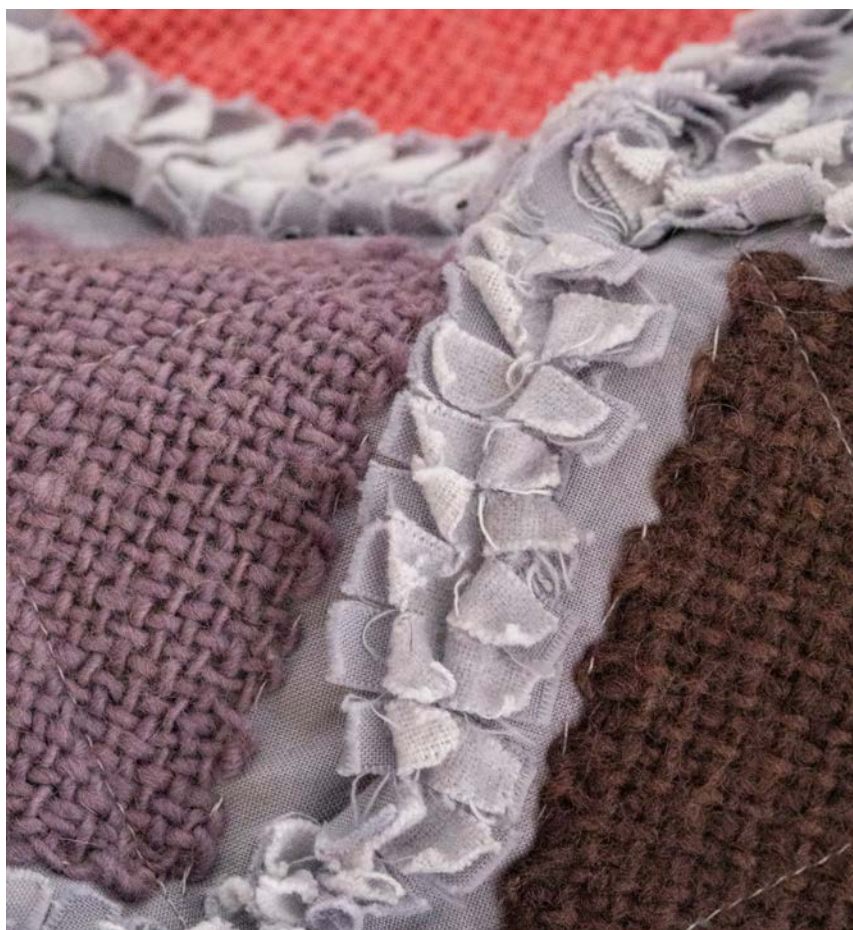
⅝" seam allowance. Add the third block to the side opposite the seam on one of the blocks just seamed. Again sew the flannel sides together using a ⅝" seam allowance. Continue adding blocks in this way until the strip has 9 blocks. Make 6 more strips of 9 blocks. Then attach the strips to each other, lining up the seams in the strips, to create a 7-block by 9-block quilt about 34" × 44". **Note:** The raw edges will be on the front of the quilt.

6 When all blocks are joined, sew around the outer edges of the quilt with a ⅝" seam allowance to bind the layers together.

7 Using sewing or rag-quilt scissors, make cuts ⅛" apart on the edges of each block, stopping about ⅛" from the stitched seam.

8 Wet-finish by machine washing on gentle cycle. Tumble dry; this will cause the edges to fray.

9 Fluff up the frayed edges of the quilt with your hands. *





 RIGID HEDDLE
PRAKRUTI SCARF
 Shilpa Nagarkar

A vacation in the Valley of Flowers in the Himalayas tops Shilpa's bucket list and was her inspiration for this brightly hued Tencel scarf. Shilpa used the clasped-warp technique to achieve the seamless transition of colors from blues to greens as seen in nature and supplementary warp/weft and inlay techniques to represent the flora in the valley. She named the scarf *Prakruti*, which means nature in Sanskrit.

RESOURCES

Patrick, Jane. *The Weaver's Idea Book*. Fort Collins, CO: Interweave, 2010.

MATERIALS

STRUCTURE Plain weave with clasped warp, inlay, and supplementary warp and weft.

EQUIPMENT Rigid-heddle loom, 14" weaving width; 12.5-dent heddle; 2 shuttles for the background weft; 2 pick-up sticks; 2 shuttles for supplementary weft (optional).

Note: Have a 12-dent heddle? See the heddle conversion chart in the Reader's Guide.

YARNS **Background warp:** 8/2 Tencel (100% lyocell; 3,360 yd/lb; Valley Yarns; WEBS), Hunter and Navy, about 490 yd each; Lemon Grass, 128 yd. **Note:** All warp ends are doubled. **Supplementary warp:** Ruby, 256 yd; Burnt Orange, 205 yd. **Note:** All

supplementary warp ends are quadrupled. **Background weft:** 8/2 Tencel, Hunter and Navy, 255 yd each. **Supplementary weft:** Ruby and Burnt Orange, 56 yd each (used quadrupled). **Inlay:** Small quantities of 8/2 Tencel in Ruby, Burnt Orange, and Lemon Grass.

WARP LENGTH Background warp, 173 ends (346 threads total) and supplementary warp, 36 ends (144 threads total) 115" long (allows 8" for take-up, 20" for loom waste; loom waste includes fringe).

SETTS **Warp:** 12.5 epi (each clasped or doubled warp end is 2 threads).

Weft: 14 ppi.

DIMENSIONS **Width in the heddle:** 13 $\frac{5}{8}$ ".

Woven length: (measured under tension on the loom) 87". **Finished size:** (after wet-finishing) 12 $\frac{1}{2}$ " x 84" plus 4" fringe.

PROJECT STEPS

1 Set up your loom for direct warping 173 ends (346 threads total) 115" long, centering for a weaving width of 13 $\frac{5}{8}$ ". Begin with 10 ends of Lemon Grass as shown in the warp color order in Figure 1, starting in a hole and threading all slots and holes with doubled ends.

2 Begin clasped warp. Tie Navy to the apron rod and Hunter to the peg. Starting in a hole, pull a loop of Navy through a heddle slot or hole to the desired length of the clasp. Pick up the Hunter put-up and bring it through the loop of Navy. Wrap Hunter back around the warping peg. Adjust the join to the desired location of the clasp.

Note: Keep in mind that the center of the scarf is offset from the center of the warp by the loom waste at the back of the loom. The center of the scarf will be about 6" closer to the front of the loom than the back. Continue for 153 clasped ends joined at random points.

3 Continue warping with 10 more doubled ends of Lemon Grass, ending in a hole.

4 Before winding the warp onto the loom, add the supplementary warp to the background warp as shown in Figure 2. Every slot with supplementary warp has 4 strands of the supplementary yarn, plus the

clasped-warp ground end. Wind the warp onto the warp beam.

5 Wind a shuttle with a single strand of Navy and another with Hunter. Allowing 7" for fringe, spread the warp with scrap yarn. Wind a shuttle or make a butterfly of four 14 yd strands of Ruby, and another of four 14 yd strands of Burnt Orange to use as supplementary weft. **Note:** Because of the clasped warp, the beginning of the scarf as you weave it will be Hunter and you'll start weaving with Hunter. You'll notice as you get toward the middle that you are weaving alternating blocks of the two colors. As you near the opposite end, which is Navy, you'll be weaving with Navy.

6 Leaving a tail 4 times the width of the warp for hemstitching, weave 1" with Hunter, anchoring the supplementary warp by weaving it with the background warp. Hemstitch in bundles of 4 using the long tail.

7 Place pick-up sticks following the supplementary-weft pattern (page 48). Weave the supplementary-weft sequence four times, alternating Burnt Orange and Ruby. This is about 10" of the scarf length. Measure the length before you proceed so that you can duplicate what you did on the other end. **Note:** As you finish the supplementary warp/weft stripe details the supplementary warp will appear to be extremely long, unsecured ends. Don't panic; it's supposed to look this way.

8 For the body of the scarf, until you reach the last 10" (where you will weave the supplementary-weft sequence again), bring pick-up stick B forward every time the heddle is in the up position. This will ensure the supplementary warp is not woven along with the background warp.

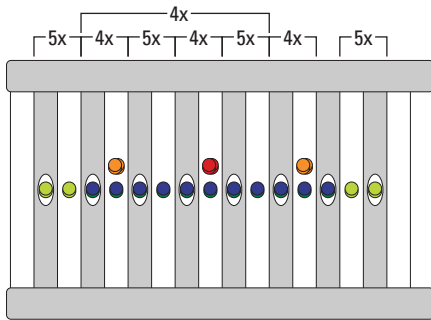
9 Weave 1" of plain weave.

10 Work the inlay pattern following the inlay motif sequence (page 48) and placement diagram in Figure 3, using 2 strands of supplementary weft. Remember that pick-up stick B is pulled forward when the heddle is up throughout the body of the scarf. Weave the inlay pattern starting from the bottom for this end and starting at the top for the other end.

Figure 1. Warp color order

153	153	■ Navy/Hunter (clapsed warp)
20	10	■ Lemon Grass (doubled)
173 working ends		

Figure 2. Heddle threading with supplementary warp



- Ruby (supplementary warp, quadrupled)
- Burnt Orange (supplementary warp, quadrupled)
- Navy/Hunter clasped warp
- Lemon Grass (doubled)

Supplementary-weft pattern

Pick-up stick A setup: Pick up the ground warp and supplementary-warp ends in all slots with supplementary-warp ends.
 Pick-up stick B setup: Pick up all supplementary-warp ends.

Push the pick-up sticks to the back of the loom when not in use. **Note:** You can leave both pick-up sticks in place as you weave; they will slide past each other. See Reader's Guide for pick-up stick definitions.

1. Up + pick-up stick B.
2. Down.
3. Repeat Steps 1 and 2 seven more times.
4. Up.
5. Pick-up stick A, weave with supplementary weft (see Notes).
6. Down.
7. Pick-up stick A, weave with supplementary weft.
8. Repeat Steps 4–7 once more.
9. Up.
10. Pick-up stick A, weave with supplementary weft. Secure.
11. Down.
12. Up.
13. Down.

Notes on supplementary weft: Use 4 strands of the weft color (Ruby or Burnt Orange). Pass the supplementary weft under the first Hunter or Navy warp end of the body of the scarf to anchor. On each pick of supplementary weft, catch the last Hunter or Navy warp end on the other side to anchor the pick. The supplementary weft is woven only across the body of the scarf and not across the Lemon Grass borders.



Inlay motif weaving sequence

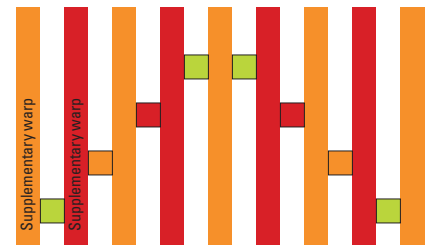
The motifs are placed between the supplementary-warp stripes making them easy to weave and ensuring that they are equidistant from other motifs. Start every motif with the heddle in the up position. You will work two inlay motifs at the same time. For the first two sets of motifs, start from the bottom of Figure 3. For the second two sets, start at the top of Figure 3. In the center of the scarf both lengthwise and widthwise, there are four Lemon Grass motifs that form a clover-like shape with 1/2" of plain weave between them.

1. Up + pick-up stick B. There are 6 warp ends in holes between two sets of supplementary-warp threads. Place the inlay weft under the center 4 raised ends with the tail hanging on the right side of the scarf. Keep both ends of the inlay weft on the surface of the fabric. Beat once to ensure the inlay weft is in place.
2. Weave across with the background weft in the same shed with pick-up stick B raised.
3. Down.
4. Repeat Steps 1–3.
5. Up + pick-up stick B. Weave the third row of the motif, passing the inlay weft under 6 warp ends (4 from the previous row and 1 each on either side).
6. Weave across with the background weft in the same shed with pick-up stick B raised.
7. Down.
8. Repeat Steps 1–3 two times.
9. Leave a small tail at the end of the inlay weft and snip. The inlay ends will need to be sewn in on the reverse with a needle when the scarf is off the loom.

11 Weave plain weave for 15". When the scarf is 20" long, change to Navy weft. Make note of where this falls in the plain-weave section so you can change wefts at the other end at the same point in the design.

12 Work inlay following the inlay motif weaving sequence and the inlay motif placement diagram (Figure 3) again using 2 strands of supplementary weft. When the background warp is predominantly Navy, change back to using Hunter weft.

Figure 3. Inlay motif placement diagram



- 13** Weave 1/2" of plain weave.
- 14** Weave the inlay work in Figure 3 starting from the top with the centered Lemon Grass motifs.
- 15** Weave 15" of plain weave, keeping pick-up stick B forward when the heddle is up. When you are about 20" from the end, change to Navy weft.
- 16** Repeat the inlay work in Figure 3 again, starting from the top.
- 17** Weave 1" of plain weave.
- 18** Weave the supplementary-weft pattern sequence four times, alternating Ruby and Burnt Orange. This should be about 10" long, as it was at the beginning.
- 19** Remove pick-up sticks and weave 1" of plain weave to anchor the supplementary warp. Hemstitch as you did at the beginning. Remove the scarf from the loom.
- 20** Sew in any remaining weft tails from the inlay motifs to the back of the scarf.
- 21** Wet-finish by soaking the scarf in warm water with mild detergent. Lay flat to dry. Cut the supplementary warps to remove the long warp floats along the body of the scarf, leaving about 3/4" of loose warp. Trim fringe. ✱



 RIGID HEDDLE

INFINITELY SPECTACULAR SCARF

Angela Tong

Combine an extra special skein of bright and beautiful yarn with a simple no-sew technique to create a truly spectacular infinity scarf with a fun, fringy detail. Wear it as a scarf or loop it around your neck twice to turn it into a cowl.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT Rigid-heddle loom, 7" weaving width; 12.5-dent heddle; 1 shuttle. **Note:** Have a 12-dent heddle? See the heddle conversion chart in the Reader's Guide.

YARNS *Warp and Weft:* Twizzlefoot (53% superwash merino wool/17% domestic wool/17% silk/13% nylon; 450 yd/3.5 oz; Mountain Colors), Zinnia, 1 skein.

WARP LENGTH 88 ends 100" long

(allows 8" for take-up, 18" for loom waste; loom waste includes fringe).

SETTS *Warp:* 12.5 epi. *Weft:* 10 ppi.

DIMENSIONS *Width in the heddle:* 7".

Woven length: (measured under tension on the loom) 74". *Finished size:* (after wet-finishing) 6" × 67" circumference plus 7½" fringe.

PROJECT STEPS

1 Set up your loom for direct warping a length of 100" or wind a warp of 88 ends 100" long. Warp the loom using your preferred method, centering for a weaving width of 7".

2 Wind a shuttle with Zinnia. Allowing 8" for fringe, spread the warp with scrap yarn.

3 Weave 74" in plain weave at 10 ppi. Weave a few picks of scrap yarn to protect the weft.

4 Remove the scarf from the loom, leaving 8" of unwoven warp at each end for fringe.

5 Fold scarf in half lengthwise, matching the two fringe ends on top of each other. Make sure that your scarf is not twisted. Place a heavy object on the scarf to keep it from moving. Starting from a selvedge edge, combine 4 warp ends from the top and 4 warp ends from the bottom with an overhand knot tied close to the fabric edge. Continue knotting the two ends together across the scarf.

6 Wet-finish by handwashing in cool water with a mild detergent. Lay flat to dry.

7 Trim fringe to 7½". Lightly steam scarf and fringe. *



 PIN LOOM

NO DRAMA LLAMAS

Margaret Stump

These little llamas are cozy, low-drama softies that reside in a state of calm and contentment. The llama bodies are made of a worsted-weight or chunky-weight fuzzy yarn that gives them a soft, downy character but calls for careful packing between each woven row and frequent use of a packing fork. Once the llamas' Peruvian-style caps and sweaters are constructed, you will use a metal fork to make the final touch: pom-poms for the caps.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT 2" × 2" pin loom; 2" × 4" pin loom (or use two 2" × 2" squares joined together); 4" × 4" pin loom; G-6/4 mm crochet hook; tapestry needle; small (1.75–2 mm) crochet hook; packing fork; metal fork; fringe twister (optional).

YARNS *White llama body:* Angel Hair (49% acrylic/30% polyamide/21% wool; 110 yd/100 g; Buttercream Luxe Craft), White, 55 yd. *Ecriu llama body:* Alpaca Twist (90% acrylic/10% alpaca; 175 yd/3.5 oz; Yarn Bee), #02 Ecriu, 55 yd. *Llama features, caps, and sweaters:* Classic Wool Worsted (100% wool; 210 yd/3.5 oz; Patons), Bright Red, 4 yd; Aran and Indigo, 2 yd each; Brown and Black, 1 yd each. Lamb's Pride Worsted (85% wool/15% mohair; 190 yd/4 oz; Brown Sheep), Fuchsia, 18 yd; Limeade, 14 yd; Blue Flannel and



COLOR POP!

Orange You Glad, 12 yd each; Teal Haze and Autumn Harvest, 10 yd each; Aqua, 2 yd.

Note: Buttercream Luxe Craft is discontinued. Use K+C Luxe Craft Angel Hair as a substitute.

OTHER SUPPLIES Polyester fiberfill (stuffing).

DIMENSIONS Finished size: Two llamas each 4" × 3" × 10".

For crochet abbreviations, visit littlelooms.com/crochet-and-knitting-abbreviations.

For embroidery stitches, visit pieceworkmagazine.com/basic-embroidery-stitches.

PROJECT STEPS

1 For each llama body, following the manufacturer's directions, weave

three 2" × 2" squares, two 2" × 4" rectangles (or weave four more 2" × 2" squares and join in pairs of two), and four 4" × 4" squares in the Angel Hair or Alpaca Twist yarn. Use the packing fork to firmly press the yarn in place after each weft pick.

2 Join two 4" squares together using the double-overcast stitch (see Reader's Guide). Join the second set of 4" squares together the same way. These are the body pieces.

3 Turn down the corners where the ears will be inserted and crochet around the outside of the double-square shape to create a more rounded figure, following the llama body diagram in Figure 1. Single crochet around the head, then work hdc, then dc, then hdc at the top of the head and around the bottom half of the llama where indicated.

Figure 1. Llama body

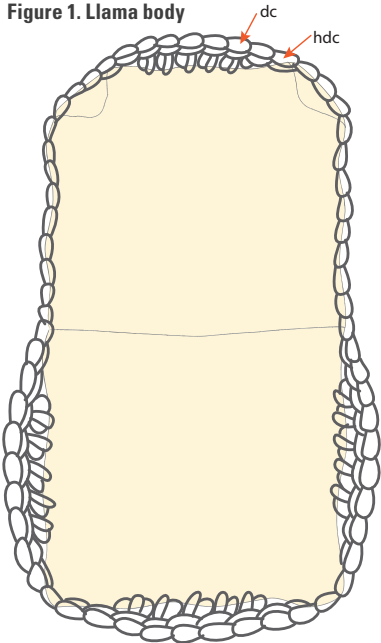


Figure 2. Llama ears

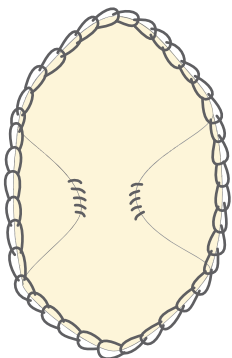


Figure 3. Cap assembly

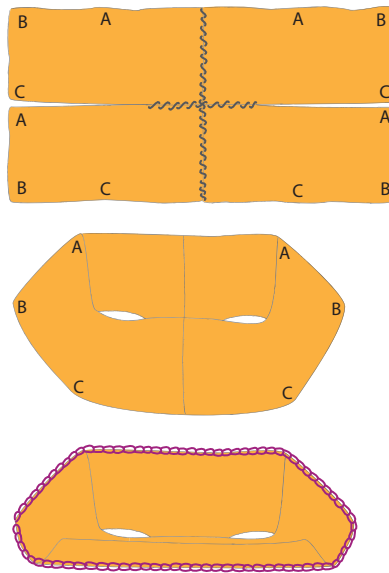
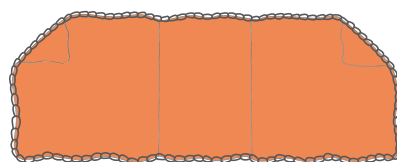


Figure 4. Sweater assembly



Repeat with the other double-square shape for the back of the llama.

4 For each ear, turn in opposite corners of a 2" × 2" square and single crochet around the shape as shown in Figure 2.

5 For each leg, roll a 2" × 4" rectangle into a tube about 1½" wide by 2" long. Whipstitch along the long edge. Leave the tubes open at the bottom and the top.

6 Put the two llama body pieces together with right sides out. Starting at the head, whipstitch the front of the body to the back of the body. Insert an ear into each side of the head and stitch through the ears as you join the body sections. Whipstitch down each side of the body, leaving the bottom open.

7 Stuff the body. After it is stuffed, line up a leg on either side of the llama body lower edge and stitch them to the bottom of the body so that each tube is open to the inside of the body. Draw the back and front together between the legs and stitch closed.

8 Stuff the legs. If you find that, after you have closed the body, the llama still needs more stuffing, add more by pushing it through the leg openings until both the llama body and the legs are full.

9 Close the legs by making little two-toed feet. Use brown yarn to create two satin-stitched "toe" sections on the bottom of the leg with a small gap between them; see photo at top of opposite page.

10 For the muzzle, turn in the corners of the remaining 2" × 2" square. Crochet around the circumference to create a rounded muzzle. Add a bit of stuffing to the underside and stitch the muzzle in the middle of the llama face; see photo at bottom of opposite page.

11 Add the llama face using black yarn; see photo at bottom of opposite page.

12 Repeat Steps 2–11 for the second llama.

Caps and sweaters

13 To make the orange Peruvian-style cap, weave four 2" × 4" rectangles (or eight 2" × 2" squares) using Orange You Glad for the first 3

layers and weaving the last layer using Limeade. To make the blue cap, substitute Blue Flannel for the first 3 layers, and weave the last layer with Limeade.

14 Join the rectangles (or squares) together to create two 2" x 8" strips. Join the two strips in the middle of the long edge for a width of about 1¼" as shown in Figure 3. Take the ends of the front strip and place them over the ends of the back strip, matching the outer corners on each end. Using the squares' dominant color, stitch the strips together where they overlap. Turn under the front edge of the cap by 1" and tack in place. Using Fuchsia on the orange cap or Aqua on the blue cap, single crochet around the edge of the cap. Use the crochet edge in the back to gather the edge in slightly to make the cap fit better. Repeat for the second cap.

15 To make a llama sweater, weave two 4" x 4" squares and one 2" x 4" rectangle. For each piece of the purple and red sweater, wind on two layers of Fuchsia and change to Bright Red for the third and fourth layers. For each piece of the orange and blue sweater, wind on two layers of Autumn



Harvest and change to Teal Haze for the third and fourth layers.

16 Join the squares as shown in Figure 4, orienting the squares with the horizontal stripes on the right side. Turn down the top corners to the wrong side to make a V-neck sweater. Turn up the hem so that the sweater measures about 3" high. Tack the corners and hem to the inside. Single crochet around the edge of the sweater using Limeade for the purple and

red sweater, or Fuchsia for the orange and blue sweater.

17 Wrap the sweaters around each llama and whipstitch the sweater front closed using the same color as the edging. Make several overlapping stitches in a contrasting color to create the illusion of yarn buttons.

18 Using the Patons yarn, make four pom-poms for each llama cap: two Bright Red, one Aran, and one Indigo. For each pom-pom, cut an 8" piece of yarn for the tie. Place this yarn between the middle tines of the fork allowing the ends to hang down the front and back of the fork toward the handle. With the same color yarn wrap around the fork tines about 24 times. Wrap the two ends of the 8" piece of yarn around the 24 wraps and tie. Slip the yarn wraps off the tines and tighten the tie around the wrap as much as possible, then knot securely. Using small, pointed scissors, cut the yarn loops to create the pom-pom. Use scissors to clip off any long ends and shape the pom-pom into a round ball.

19 Use a fringe twister or twist the two long ends of each pom-pom tie by hand to create a twisted cord. Using a needle or crochet hook, attach two pom-poms to the lower corner on each side of the cap by pulling the cord ends to the inside and tying a knot to secure. *





RIGID HEDDLE

CHAIN REACTION

Deborah Jarchow

Working on a small loom to make a full-sized garment can be very satisfying. This shawl combines the ease of weaving on a 10-inch loom with embroidery joins to create a special piece that showcases multiple skills. The square chain stitch is a basic embroidery technique yet raises the overall aesthetic of the shawl and increases its perceived complexity. Using sock yarn for warp with a wool/silk blend for weft makes a luxurious drapery fabric that is a pleasure to wear.

RESOURCES

Embroidery Pocket Guide. Maumelle, AR: Leisure Arts, 1999.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT Rigid-heddle loom, 10" weaving width; 10-dent heddle; 2 shuttles.

YARNS *Warp*: Indulgence Sock 4-Ply (75% superwash merino wool/25% polyamide; 459 yd/100 g; KFI Collection), #1005 Florence, 1,174 yd. *Weft*: Findley (50% merino wool/50% silk; 798 yd/100 g; Juniper Moon Farm), #03 Graphite, 408 yd; #25 Buckwheat, 30 yd. **Decorative stitching**: 3/2 Tencel (100% lyocell; 1,250 yd/lb; Teresa Ruch Designs), #TR3/2-StlB Steel Blue, 125 yd. **Note**: #1005 Florence is a discontinued color. Try #1006 Cape York for a warmer red or use your favorite similar superwash sock yarn.

Figure 1. Weft color order

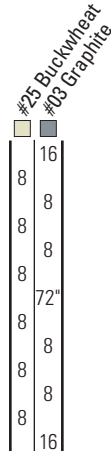
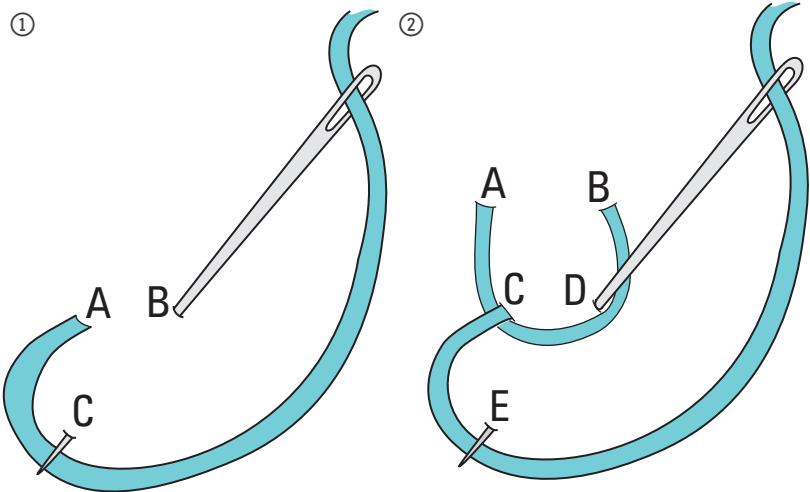


Figure 2. Square chain stitch



OTHER SUPPLIES: 768 size 6/0 Czech glass E beads, dark teal (optional); loop-style dental-floss threader (optional); tapestry needle.

WARP LENGTH Two warps of 96 doubled ends (192 threads), each 110" long (allows 2" for take-up, 22" for loom waste; loom waste includes fringe).

SETTS *Warp*: 10 epi. *Weft*: 8 ppi.

DIMENSIONS *Width in the heddle*: 9⁶/₁₀".

Woven length: (measured under tension on the loom) 86" each panel. **Finished size**: 17" × 78" plus 5¹/₂" fringe.

PROJECT STEPS

1 Set up your loom for direct warping a length of 110" or wind a warp of 96 doubled ends 110" long. Warp the loom using your preferred method, centering for a weaving width of 9⁶/₁₀" and threading every slot and hole with a doubled warp

end. After rolling the warp onto the back beam, there is no need to transfer any ends from slots to holes.

2 Wind shuttles with the weft yarns. Allowing 11" for fringe, spread the warp with scrap yarn.

3 Leaving a tail 4 times the width of the warp for hemstitching, weave 2" in Graphite. Hemstitch in bundles of 2 working ends (4 threads) using the long tail. Continue weaving following the weft color order in Figure 1. Finish with 2" of Graphite and hemstitch as you did at the beginning.

4 Remove the panel from the loom, leaving 11" of unwoven warp at each end for fringe.

5 Weave a second panel exactly like the first.

6 Trim fringe ends even. Prepare a twisted fringe using 1 group of 2 hemstitched warp ends in each fringe

for a total of 48 fringe bundles on each end of both panels. If you want beaded fringe, use the loop-style dental-floss threader to slide the beads onto the fringe yarn by placing 4 beads on the straight end of the loop and inserting 1 warp thread into the loop. Slide the 4 beads onto that thread, space them as desired for the fringe bundle, and then twist as you normally would.

7 Wet-finish by soaking in cool water with a tablespoon of hair conditioner in the water. Rinse, roll in a towel to remove most of the moisture, and hang to dry.

8 Lay the 2 panels side by side along the selvedge edges, overlapping the selvedge edges by $\frac{3}{8}$ ". Match the hemstitched ends, centers, and stripes. Ease in any unevenness. Baste together.

9 Using the Tencel, stitch on top of the basting using the square chain stitch; see Figure 2.

a Bring your needle up through the fabric in the upper left corner of the first stitch.

b Lay the thread in a counterclockwise loop.

c Reinsert the needle at the upper right corner of the first stitch and bring it up through the fabric at the lower left corner of the stitch, on top of the thread loop. Do not pull the thread too tight or the fabric will pucker.

d Make a new counterclockwise loop and reinsert the needle at the lower right corner of the square, catching the previous loop. This point is the upper right corner of the new square.

The woven fabric makes a grid you can follow with your stitching, 3 weft threads high and 2 warp ends wide. Bury the tails in the overlapped fabric. Pull out the basting threads.

10 Add square chain stitch along each outside selvedge edge of the shawl and horizontally across the 3 Buckwheat stripes at each end of the shawl. *



RIGID HEDDLE

A BAG FOR JANICE

Carla Jeanne Hubbart

Pile on the details with this free-spirited cross-body bag that combines two colors in the warp, clasped weft, and a twisted rope handle with knotted and beaded tassels. We may be looking at the 1960s in our rear view mirror but the era's iconic style inspired this fun and funky project that even Janice Joplin would be proud to wear.

MATERIALS

STRUCTURE Plain weave with clasped weft.

EQUIPMENT Rigid-heddle loom, 10" weaving width; 12-dent heddle; 1 shuttle. **Note:** Have a 12.5 dent heddle? See the heddle conversion chart in the Reader's Guide.

YARNS *Warp:* 8/2 cotton (3,360 yd/lb; Brassard), #4616 Peacock and #5110 Mint, 75 yd each. **Weft and rope handle:** Summer Sesame (47% cotton/44% acrylic/9% nylon; 295 yd/100 g; Berroco), #5242 Ocean, 195 yd.

OTHER SUPPLIES Sewing thread; waxed linen and beads; rope maker.

WARP LENGTH 120 ends 45" long (allows 18" for take-up and loom waste).

SETTS *Warp:* 12 epi. *Weft:* 9 ppi (doubled).

DIMENSIONS *Width in the reed:* 10". *Woven length:* (measured under tension on the loom) 27". *Finished size:* (after wet-finishing and construction) 9" x 11" plus 52" rope handle with 4½" tassels.

PROJECT STEPS

1 Set up your loom for direct warping a length of 45" or wind a warp of 120 ends (60 ends Peacock and 60 ends Mint) 45" long. Warp the loom using your preferred method, centering for a weaving width of 10" with 5" (60 ends) of Peacock on one side of the warp, and 5" (60 ends) of Mint on the other.

2 Wind a shuttle with about half of the Summer Sesame. Spread the warp with scrap yarn.

3 Starting with the shuttle on the right and the ball of remaining Summer Sesame next to the loom on the left, weave 27" with clasped weft (see Figure 1 on page 54).

a Pass the shuttle through the shed from right to left.

b Wrap the shuttle around the yarn from the ball and return it back through the same shed, left to right.

c Pull yarn from the ball into the shed and slide the two "clasped" yarns into desired position.

d Beat and change the shed.

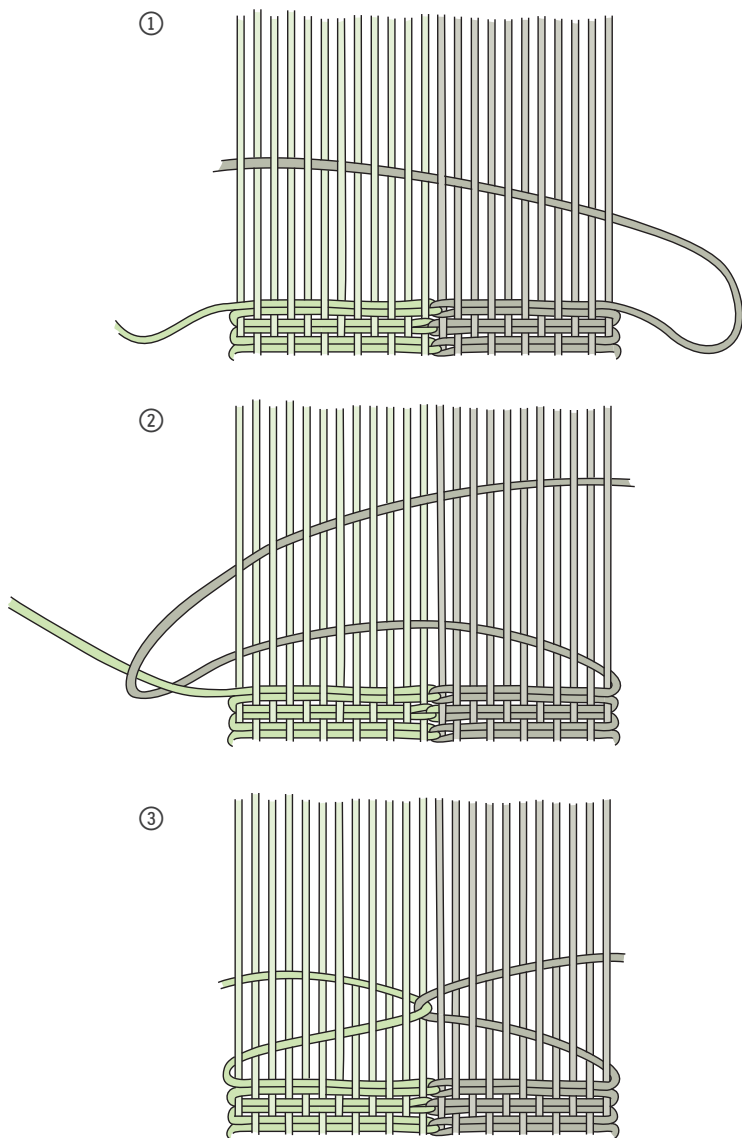
Adjust the position of the clasp with each pick. **Note:** Summer Sesame is self-striping, so dividing it in half will give you different colors on the shuttle versus the ball.

4 Weave 4–5 picks with scrap yarn to protect the weft. Remove the fabric from the loom.

5 Secure the ends by machine stitching or stitching by hand. Trim excess warp. Wet-finish by soaking in a no-rinse wash in tepid water. Lay flat to dry.



Figure 1. Clasped weft



6 Fold the fabric in half widthwise and stitch side seams about $\frac{1}{4}$ " from the selvages. Turn the bag right side out and fold the top edge to the inside so that the bag measures about 11"; press. Line the bag if you want added stability. Secure the top edge with invisible handstitching.

7 To make the rope, cut three bundles of 5–7 weft yarns each to the desired length of your handle plus about 15% to account for the twist. For example, if you want a 100" rope, add 15%, and cut a length of yarn 115" long before twisting. Carla used Schacht's Incredible Rope Machine to create the rope handle. Twist the yarn according to the rope machine's

directions. Tie an overhand knot 6" from each end of the rope handle.

8 To attach the handle to the bag, lay the handle next to the side seams with the overhand knot extending past the bottom of the bag. With sewing thread, invisibly stitch through the rope and into the side seams. Reinforce the handle with extra stitches where the rope meets the top of the bag.

9 Untwist the rope below the overhand knots to make tassels. String beads on waxed linen and add them to the overhand knot tassels for extra sixties style. *



CUTE AS A BUG PENCIL CASE

Deborah Bagley

The *Actias luna* caterpillar makes a beautiful pencil case, perfect for carrying drawing instruments or various yarn tools such as hooks, needles, and compact scissors. With 2-inch by 4-inch rectangles on the sides and 4-inch squares on the ends, this caterpillar can be made in your favorite caterpillar colors. Felt and French knot accents give it personality and charm while it waits for its transformation to begin.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT 4" × 4" square pin loom; 2" × 4" rectangle pin loom; 6" weaving needle; packing comb or fork; tapestry needle.

YARNS Warp and Weft: Vanna's Choice (100% acrylic; 170 yd/3.5 oz; Lion Brand), #171 Fern, 30 yd; #180 Cranberry and #172 Kelly Green, 20 yd each. **Note:** Fern is discontinued. Try another set of two greens or substitute Olive Green or Sage Green for Fern.

OTHER SUPPLIES Fabric for lining, 12" square; 8" green zipper; felt remnants in assorted colors; washable marker; fabric glue; straight pins; green thread; sewing needle.

DIMENSIONS Finished size: 9½" × 3" × 3".

PROJECT STEPS

1 Following the manufacturer's directions, weave one 4" × 4" square in

Figure 1. Rectangle layout

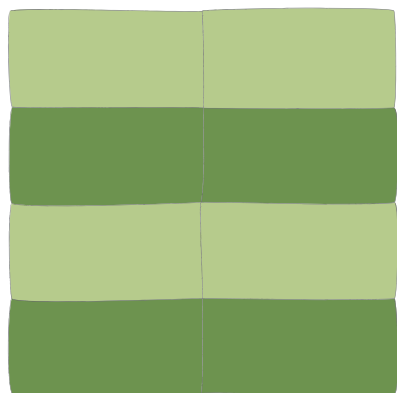


Figure 3. Body and head cylinder assembly

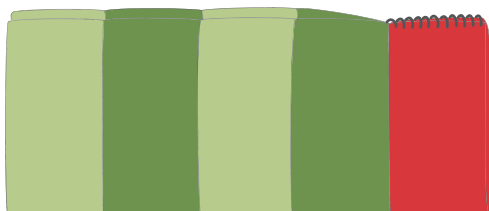


Figure 2. Body cylinder assembly

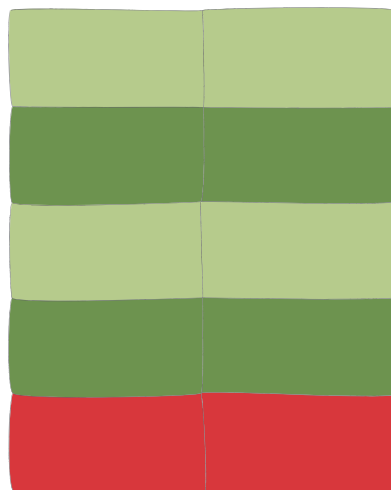
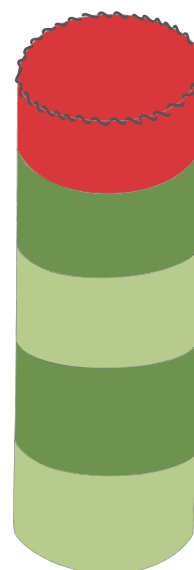


Figure 4. Head assembly



Cranberry and one in Fern, four 2" × 4" rectangles each in Fern and Kelly Green, and two 2" × 4" rectangles in Cranberry.

2 With right sides facing, whipstitch or use the double-overcast join (see Reader's Guide) to stitch together two Kelly Green 2" × 4" rectangles on the 2" side to make a 2" × 8" rectangle. Repeat with the other Kelly Green rectangles as well as the Fern rectangles (four 2" × 8" rectangles).

3 With right sides facing, sew the 2" × 8" rectangles together along the 8" edge alternating the Fern and Kelly Green rectangles to make an 8" × 8" square. See Figure 1.

4 With right sides facing, whipstitch or use the double-overcast join to stitch together the two Cranberry 2" × 4" rectangles to make a 2" × 8" rectangle.

5 With right sides facing, whipstitch or use the double-overcast join to stitch together the Cranberry rectangle to the Kelly Green side of the green square to make an 8" × 10" rectangle. See Figure 2.

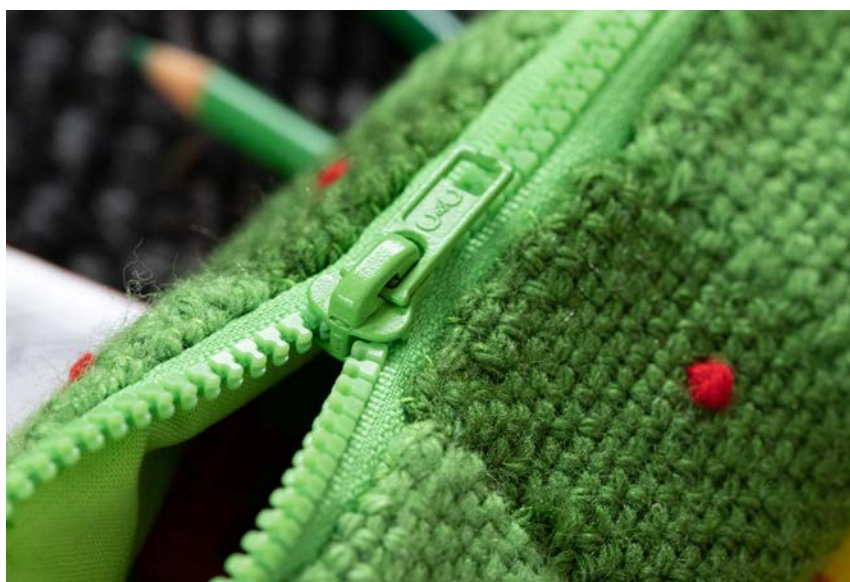
6 With right sides facing, fold the rectangle in half, lining up the stripes. Sew the Cranberry section together along the 2" edge. Weave in all yarn tails. See Figure 3.

7 Using a washable marker, draw a circle with a 2½" diameter on the Cranberry and Fern squares.

8 Turn the pencil case tube right side out. Slip the Cranberry square into the end of the Cranberry section of the tube so the circle lines up with the end of the tube. Tuck the corners of the Cranberry square into the pencil case. Working on the right side, use short whipstitches to sew the edge of the tube to the end along the drawn circle.

See Figure 4. Repeat on the green end, tucking the corners of the square to the inside. You may want to pin the end to the side piece before sewing.

9 Create a lining if desired. Cut two 3" diameter circles and an 8½" × 10½" rectangle from the lining fabric. With right sides facing and a ¼" seam, sew by hand or machine a circle on each 8½" edge. With right sides facing, match the long edges and sew a 2" seam with a ¼" seam allowance



COLOR POP!

along one end leaving an 8½" opening. Press the seam open and press the raw edges under ¼" along the 8½" opening.

10 Insert the lining into the pencil case so the 2" seam is under the Cranberry section and the wrong side of the lining is facing the wrong side of the case. Pin the closed zipper between the lining and the pencil case along one side of the opening. Use needle and thread to handsew all three layers together. Unzip the zipper and pin the other side between the lining and the pencil case. Sew through all three layers. Test zipper. See photo on previous page.

11 Machine wash in hot water with mild detergent. Tumble dry.

12 Cut nose, eyes, and antennae out of felt remnants as follows: nose about ½" × ⅜", inner eyes about ¼" × ⅓" each, outer eyes about ½" × ⅜" each, and antennae about 1½" long, ⅓" at the widest part and ⅛" at the narrowest part. Use fabric glue to attach the features to the caterpillar using the photos as a placement guide.

13 Make two French knots on each green rectangle using Cranberry, placing the knots on both sides of the zipper about 1" apart. See photos for placement. *



RIGID HEDDLE **BOXED LACE WRAP** Tammy Bast

This year, Tammy discovered Malabrigo Lace, a superfine singles yarn. Rather than be intimidated by it, she decided to jump right in and use it for warp and was pleasantly surprised with how well it worked. She paired the Malabrigo with Tencel in the same tone to produce a wrap with a subtle glow and a delicate lace design. The pattern is created using two pick-up sticks that slide over each other, eliminating the need to continually reinsert them; the result is a simple yet elegant project.

MATERIALS

STRUCTURE Plain weave with 3/1 lace.

EQUIPMENT Rigid-heddle loom, 19" weaving width; 15-dent heddle; 1 shuttle; 2 pick-up sticks.

YARNS Warp: Lace (100% baby merino wool; 470 yd/50 g; Malabrigo), #136 Sabiduria, 856 yd. **Weft:** 8/2 Tencel (100% lyocell; 3,360 yd/lb; Brassard), #T5214 Magenta, 596 yd.

WARP LENGTH 280 ends 110" long (allows 4" for take-up, 16" for loom waste; loom waste includes fringe).

Note: Because of the stretchy nature of the warp yarn, there is considerable lengthwise take-up off loom. Therefore it is necessary to weave longer than usual to get the desired finished length.

SETTS Warp: 15 epi. **Weft:** 12 ppi.

DIMENSIONS Width in the heddle: 18¼½".

Woven length: (measured under tension

on the loom) 90". **Finished size:** (after wet-finishing) 17" × 66" plus 5" fringe.

PROJECT STEPS

1 Set up your loom for direct warping a length of 110" or wind a warp of 280 ends 110" long. Warp the loom using your preferred method, centering for a weaving width of 18¼½".

2 Wind a shuttle with your weft. Allowing 8" for fringe, spread the warp with extra warping sticks. Tammy recommends warping sticks because Malabrigo lace is sticky; she finds it far easier to remove warping sticks than scrap yarn.

3 Leaving a tail 4 times the width of the warp for hemstitching, weave 11 picks of plain weave, starting and ending in an up shed. Hemstitch in bundles of 5 ends using the long tail.

4 Insert pick-up sticks: With the heddle in the down position and working behind the heddle, pick up slot ends only in the pick-up pattern (see below). Pick-up stick B will slide under stick A. If the pick-up sticks do not slide past each other, check the pick-up sequence. Bring each stick forward as needed and push it to the back of the loom when not in use. (See Reader's Guide for pick-up stick definitions.)

5 Follow the weaving sequence three times using pick-up stick A. *Weave the sequence with pick-up stick B 8 times, then weave the sequence with pick-up stick A twice.

Pick-up pattern

Pick-up stick A: Pick up 2 up, [1 down, 1 up] to last 4 ends, 1 down, 3 up.

Pick-up stick B: Pick up 2 up, [1 down, 1 up, 1 down, 19 up] 6 times, 1 down, 1 up, 1 down, 3 up.

Weaving sequence

1. Pick-up stick.
2. Up.
3. Down.
4. Up.

Repeat from * 25 times (about 90") or to desired length. Weave one more sequence with pick-up stick A. Finish with 8 more picks of plain weave (11 total to match the other end) and hemstitch as you did at the beginning.

6 Remove the wrap from the loom, leaving 8" of unwoven warp at each end for fringe. Trim fringe to 7".

Prepare a twisted fringe using 2 groups of hemstitched warp ends in each fringe for a total of 28 fringe bundles on each end.

7 Wet-finish by soaking in hot water with mild detergent, agitating slightly by hand. Tumble dry 5 minutes. Press with a warm iron. Trim ends of fringe. *



 RIGID HEDDLE
FIKA KITCHEN TOWEL
 Anne Merrow

Fika is the Swedish tradition of a sociable coffee break. This towel was inspired by a souvenir of plaid Swedish towels with hanging tabs. The palette echoes the colors of the iconic Dalahäst (Dalecarlian horse), and the bold off-center stripe design mirrors the pattern of the inkle tab. It's the perfect cheery towel to have on hand during your next coffee break, whether you're enjoying a traditional *vaniljhärtan* or a donut from the shop down the road.

RESOURCES

Hill, Elisabeth. "Team Colors Weave-along: Avoiding and Fixing Mistakes on the Loom." *Handwoven*, November 28, 2018. littellooms.com/team-colors-weave-along-avoiding-fixing-mistakes.

MATERIALS

Towel

STRUCTURE Plain weave.

EQUIPMENT Rigid-heddle loom, 20" weaving width; 12-dent heddle; 2 shuttles. **Note:** Have a 12.5 dent heddle? See the heddle conversion chart in the Reader's Guide.

YARNS Warp: Aurora Earth 8/2 cotton (3,360 yd/lb; Cotton Clouds), Bleach, 468 yd; Lipstick, 168 yd; Turk, 48 yd; Yellow, 12 yd. **Weft:** 8/2 cotton, used doubled, Bleach, 303 yd; Lipstick, 95 yd.

WARP LENGTH 232 doubled ends (464 threads) 54" (1½ yd) long (allows 3" for take-up, 23" for loom waste).

SETTS Warp: 12 epi. **Weft:** 12 ppi.

DIMENSIONS Width in the heddle: 19¼".

Woven length: (measured under tension on the loom) 28".

Inkle Tab

STRUCTURE Warp-faced plain weave.

EQUIPMENT Inkle loom; belt shuttle.

YARNS Warp: Aurora Earth 8/2 cotton, Bleach, 12 yd; Lipstick, 10 yd; Turk, 8 yd; Yellow, 1 yd. **Weft:** 8/2 cotton, Lipstick, 2 yd.

WARP LENGTH 31 ends 36" (1 yd) long (allows 2" for take-up, 16" for loom waste).

SETTS Warp: 83 epi. **Weft:** 10 ppi.

DIMENSIONS Width: ¾". **Woven length:** (measured under tension on the loom) 18".

FINISHED SIZE: (both towel and tab after wet-finishing and hemming) one towel 16½" × 21¼" with 2" hanging loop.

Notes: This pattern makes one towel; add 31" to the warp length for each additional towel. The inkle warp yields enough length for at least three tabs.

PROJECT STEPS

Towel

1 Set up your loom for direct warping a length of 54" (1½ yd) or wind a warp of 232 ends 54" long following the warp color order in Figure 1. Note that all warp ends are doubled. Warp the loom using your preferred method, centering for a weaving width of 19¼" and threading every slot and hole with a doubled warp end.

2 Wind a shuttle with Bleach doubled and another shuttle with Lipstick doubled. Spread the warp with warping sticks or scrap yarn.

3 Weave 2" using Lipstick, beating firmly. *Switch to Bleach, and weave 16 picks, followed by 2 picks of Lipstick. (See Resources for a simple trick for hiding ends when weaving 2 picks, called the 2-pick trick.) Repeat from * 15 more times or until towel measures 26". Finish with 2" in Lipstick for the second hem. If

Figure 1. Towel warp color order

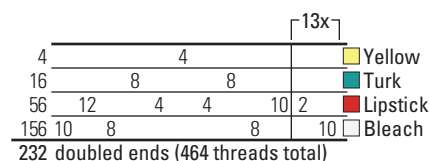
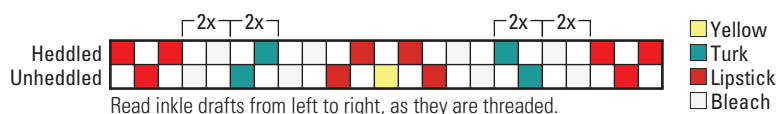


Figure 2. Inkle draft



COLOR POP!

weaving multiple towels, weave 2 picks of contrasting yarn as a cutting line and weave the next towel as you did the first.

4 Weave a few picks of scrap yarn to protect the weft. Remove towel from the loom. Machine stitch each end of the towel. Trim ends.

Inkle tab

5 Wind a warp of 31 ends 36" (1 yd) long on your inkle loom following the draft in Figure 2.

6 Wind a belt shuttle with your weft yarn.

7 Weave a band at least 6" long for each towel tab, or 18" total.

8 Cut the band from the loom. Machine stitch ends of band.

Finishing

9 Wet-finish by machine washing the towel and band in hot water with mild detergent. Tumble dry. Press with a hot iron.

10 Turn the bottom hem of the towel under ½" twice and handstitch. Cut a 5" length of the inkle band. Turn the top hem of the towel under once and pin ends of tab 1" apart in the center of the top edge, matching raw edges of towel and tab; sew firmly in place. Turn hem once more and handstitch (see below). *



CATHEDRAL WINDOW BLANKET

Gabi van Tassell

Use an elongated hexagonal and a 3" square pin loom to capture the spirit of a stained-glass window. Crocheting with dark gray around brightly colored pin-loom-woven shapes and then putting those pieces together evokes the look of leaded glass. The blanket looks as though it could have just come out of a cathedral . . . but it is less fragile, for sure!

RESOURCES

van Tassell, Gabi. "Weaving a Triangle on a Square Loom." turtleloom.com/2021/06/15/weaving-a-triangle.

Tkacheva, Yuliya. "Fastening Off Invisibly." msweaver.com/tutorials/other-crochet/fastening-off-invisibly.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT 3" elongated hexagon pin loom; 3" square pin loom (Gabi used Elongon and square looms by Bluebonnet Crafters, regular sett); weaving needle and crochet hook (4 mm) or locker hook (4 mm); packing comb or fork; tapestry needle.

YARNS Warp and Weft: Lanas (100% wool; 219 yd/100 g; Berroco), #95109 Golden, 2 balls, 369 yd; #95114 Lake, #95127 Leaf, #95138 Currant, and #95102 Steel Cut Oats, 1 ball, 218 yd each; #95136 Charcoal, 3 balls

(about 550 yd for all crocheting and sewing).

OTHER SUPPLIES Assembly felt or flannel sheet to lay out the hexagons; D-3/3.25 mm crochet hook or size needed for crocheting the borders.

DIMENSIONS Finished size: 46" × 68".

For crochet abbreviations, visit littlleooms.com/crochet-and-knitting-abbreviations.

PROJECT STEPS

Note: The loom manufacturer's weaving instructions leave yarn ends long enough for sewing the hexagons together. For this project, use a short starting tail (about 2" long, just enough to weave in) and use 5½ wraps (not 6) for weaving the center of each hexagon. One ball of Lanas in Lake, Leaf, Currant, and Steel Cut Oats is enough if you follow these suggestions.

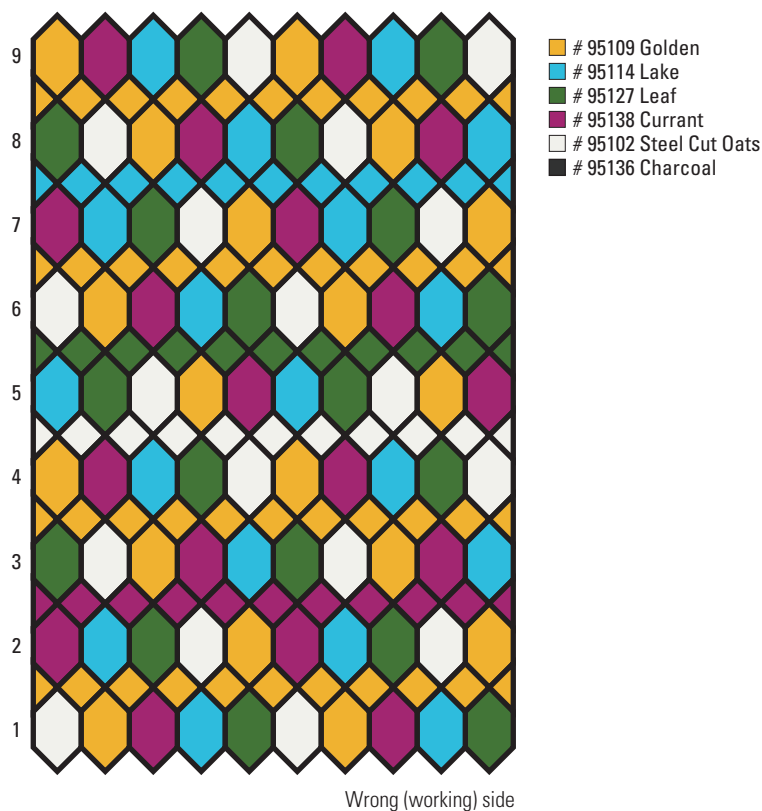
1 Following the manufacturer's directions (with modifications mentioned above), weave 18 elongated hexagons in each of the five colors; 9 squares each in Lake, Leaf, Currant, and Steel Cut Oats; 36 squares in Golden; 2 triangles each in Lake, Leaf, Currant, and Steel Cut Oats (see Resources); and 8 triangles in Golden.

2 Crochet around the hexagons: Lay the hexagon in front of you with the starting tail to the left and the end tail at the top left corner. Start at the top right corner. While you crochet around each piece (hexagon, diamond, and triangle), crochet in the weaving tails as you go. This will save time and prevent you from having to weave in the ends using a needle. To do this, crochet in (stitch around) all weaving tails for a little less than the length of one side. Clip any remaining ends. If you don't find this method comfortable, you can weave in the ends after crocheting the borders.

a Join Charcoal with a slip stitch in the top right corner. Work 1 sc in that same space.

b Along the sides where you see full yarn turns at the edge of your weaving (this is where you

Figure 1. Hexagon layout



wove back and forth), work 1 sc in each turn.

c Work 2 sc into the wide-angled corners of the elongated hexagons.

d Along the bias-woven edges, work [3 sc, skip 1] and repeat as needed to the next corner. This will give you about the same number of stitches on all sides (about 11).

e Work 1 sc, ch 1, 1 sc into the right-angled tips of the elongated hexagon.

f Continue around the hexagon. Join the beginning stitch with a slip stitch, ch 1.

g Cut the yarn leaving a 9" tail (long enough to sew the hexagon sides together). Pull the yarn through.

3 Crocheting around the diamonds and triangles: Join the Charcoal yarn anywhere and crochet around the diamonds and triangles as described for the hexagons but do not leave a long tail at the end. Fasten off with the invisible method (see Resources). Weave in the end.

Assembly

Because of the size of the blanket, Gabi recommends assembling the hexagon rows first, then joining the rows while adding the diamonds and triangles. Each row has 10 hexagons, with 2 repeats of all colors.

4 Assemble row 1 in the order Steel Cut Oats, Golden, Currant, Lake, Leaf; repeat once. Hold the hexagons right side facing and use the tail from crocheting the border to whipstitch (see Reader's Guide) along the side through the outer

loops of the crochet stitches only. Weave in ends.

5 For row 2, start with the color "2 spots over" from row 1 but keep the same color order: Currant, Lake, Leaf, Steel Cut Oats, Golden; repeat once. Continue working the remaining rows, following the "2 spots over" rule. Use the chart in Figure 1 to verify your color placement. Tip: Mark all rows with a sticker indicating the number of the row.

6 To join hexagon rows, join a row of diamonds to one row of hexagons and then attach the joined diamonds to the next row of hexagons. Use a new length of Charcoal to whipstitch the triangles and diamonds to the hexagons. Use Golden for the first joining row, then Currant, Golden, Steel Cut Oats, Leaf, Golden, Lake, and finish with Golden. See Figure 1.

Finishing

7 Work 1 round of single crochet along all edges of the blanket. Join Charcoal anywhere with a slip stitch. Work a sc in the same space, then work sc as follows:

a On the long sides, work 11 sc in each hexagon side and 18 sc in each triangle side.

b Work 2 sc at the corners.

c On the short sides, work 11 sc along each hexagon side.

d Work 1 sc, ch 1, 1 sc in each tip.

e Work sc2tog where hexagons meet.

8 Finish using the invisible fasten-off method mentioned previously. Weave in the end. Block as desired. *



Calm and COLLECTED

Leave the busy world behind as you weave using classic neutrals, calming blues, and other subtle hues.

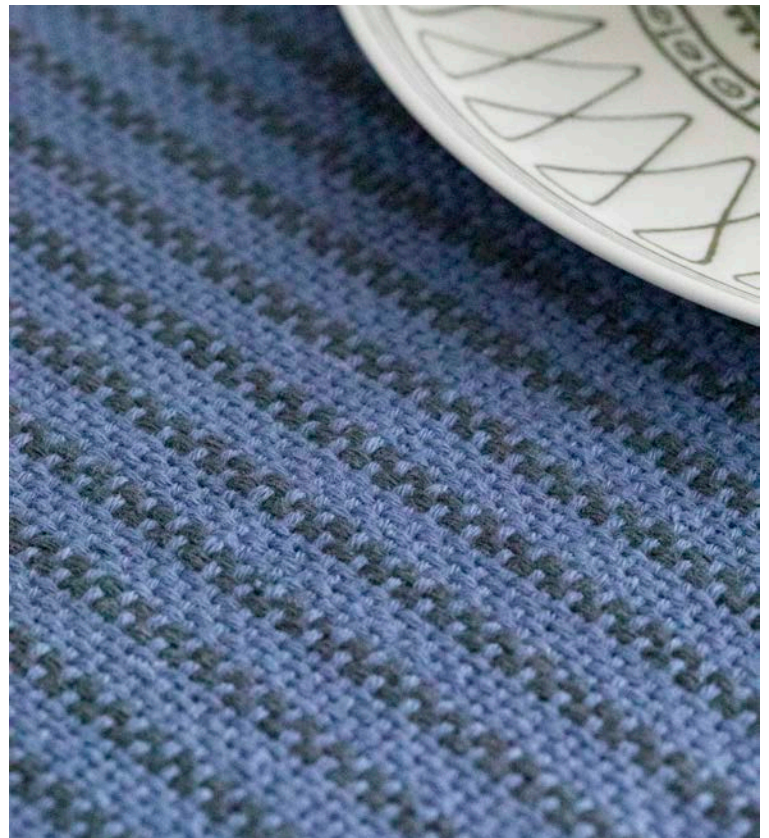
ARABESQUE RUNNER

by Jessica Lambert

Use the catenpile technique to embellish as you weave this ornate table runner on the rigid-heddle loom. By outlining with a variegated yarn, you'll form interesting negative shapes, giving you an impactful design for relatively small effort. Pattern page 70.

**STRIPES
AND SOUMAK**
by Jodi Ybarra

Take a simple set of striped placemats up a notch with double rows of soumak stitch worked on the loom. These beautiful mats are durable and handwashable, making them the perfect set for everyday and special occasions. Pattern page 72.





BUTTONS AND BLOSSOMS COWL

by Rebecca Cengiz-Robbs

Combine weft floats and plain weave to create a textured kerchief-style cowl woven with next-to-the-skin-soft baby merino. Add a sweet embroidered rose and decorative buttons to use with buttonholes woven into the cloth.

Pattern page 75.

THE FRINGE ELEMENT

by Hazel Spencer

Did you know you could use your pin loom to weave fancy fringe? This bias-woven pin-loom pillow is accented perfectly with a border of loopy fringe stabilized on a plain-weave base. Pattern page 74.

SQUIGGLE SHAWL

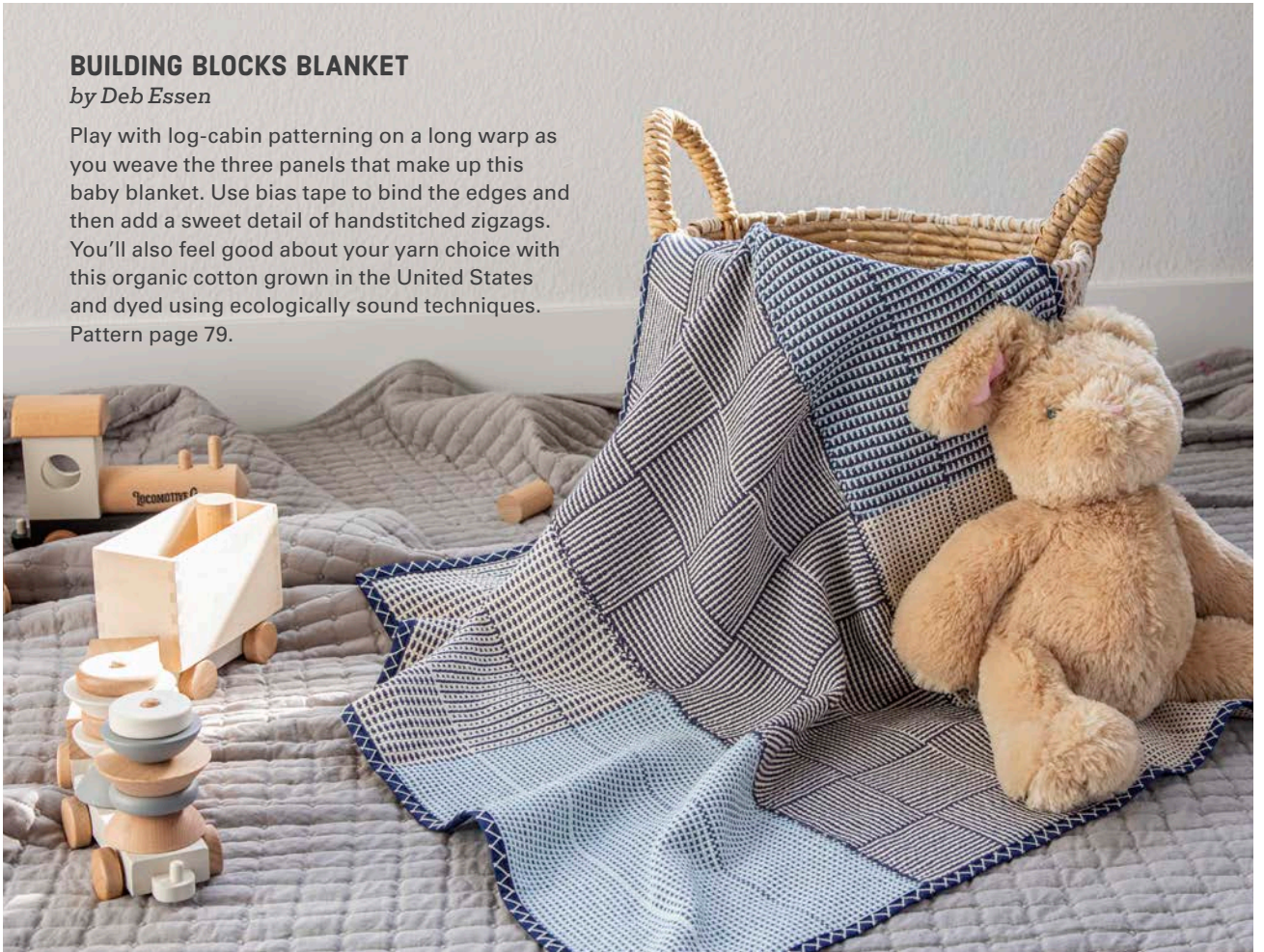
by Sara Goldenberg White

Break out of the grid with this elegant shawl that uses weft floats created with pick-up to make wiggly warp lines. The neutral palette of gray and natural showcases the patterning, while a woven Philippine edge above the twisted fringe creates a crisp edge to ground the design. Pattern page 78.



BUILDING BLOCKS BLANKET*by Deb Essen*

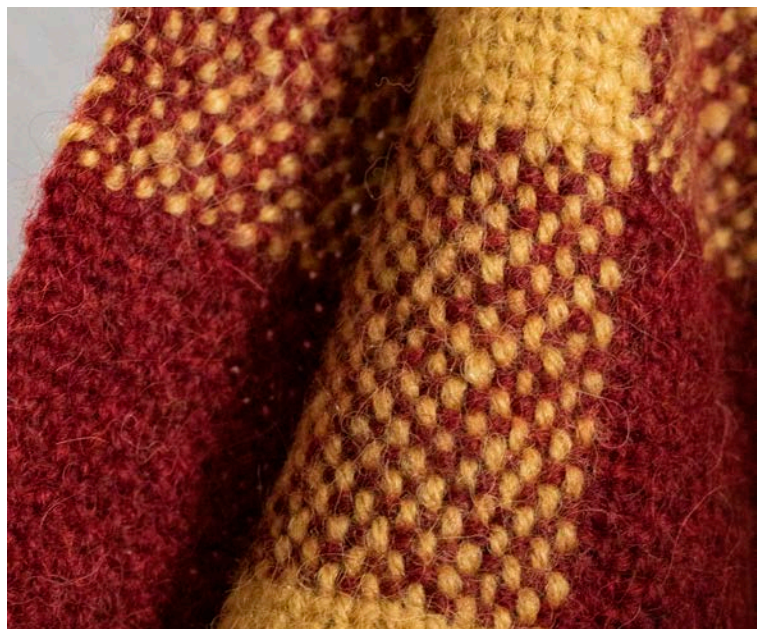
Play with log-cabin patterning on a long warp as you weave the three panels that make up this baby blanket. Use bias tape to bind the edges and then add a sweet detail of handstitched zigzags. You'll also feel good about your yarn choice with this organic cotton grown in the United States and dyed using ecologically sound techniques. Pattern page 79.



CASUAL COMFORT

by Tammy Bast

Use a blend of alpaca and wool on your rigid-heddle loom to weave a checkered wrap with just a hint of color-and-weave detailing. Weave with the colors Tammy picked or choose your own to match your wardrobe, or perhaps to honor your favorite sports team. Pattern page 80.





GOLDENROD SCARF

by Christine Jablonski

Mix it up a bit on your rigid-heddle loom by combining plain weave with handworked Danish medallions that flow both horizontally and vertically. The textures and patterns created add a wow factor to this single-color scarf. Pattern page 81.



À LA CARTE NAPKINS

by Sara C. Bixler

Whether the beautiful patterning of lace is an old friend or a new acquaintance, you'll love exploring its design capabilities on your rigid-heddle loom with this set of four cotton napkins. Follow the patterns or strike out on your own to create pick-up lace patterns in your own style. Pattern page 82.



HIDDEN DIAMONDS COWL*by Gabi van Tassell*

There are many benefits to modular weaving in addition to being easy to do on the couch! For instance, in this hexagon-loom-woven cowl, the small, patterned pieces of fabric interact with each other in unexpected ways to create the feeling of movement in the overall piece. Pattern page 83.





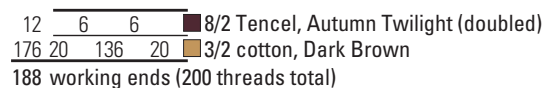
 RIGID HEDDLE
ARABESQUE RUNNER
 Jessica Lambert

This ornate table runner is embellished simultaneously as it is woven with the catenpile weaving technique (see page 24). The naturally colored brown cotton provides a neutral background for the undulating catenpile motif, which shines in luminescent variegated Tencel. The use of negative space maximizes the impact of the design while minimizing the time spent looping and chaining.

MATERIALS

STRUCTURE Plain weave with catenpile.
EQUIPMENT Rigid-heddle loom, 15" weaving width; 12.5-dent heddle; 1 shuttle; size 8 (5 mm) straight knitting needle; 2.5–3.25 mm crochet hook. **Note:** Have a 12-dent heddle? See the heddle conversion chart in the Reader's Guide.

Figure 1. Warp color order



YARNS Warp: 3/2 unmercerized naturally colored cotton (1,260 yd/lb; American Maid), Dark Brown, 616 yd; 8/2 variegated Tencel (100% lyocell; 3,360 yd/lb; Valley Yarns; WEBS), Autumn Twilight, 84 yd.
Weft: 8/2 variegated Tencel, Autumn Twilight, 550 yd.

WARP LENGTH 188 ends (200 threads total) 126" (3½ yd) long (allows 10" for take-up, 24" for loom waste; loom waste includes fringe).

OTHER SUPPLIES Baking or washing soda.

SETTS Warp: 12.5 epi. **Weft:** 11 ppi.

DIMENSIONS Width in the heddle: 15".

Woven length: (measured under tension on the loom) 92". **Finished size:** 12¾" × 86" plus 2½" fringe.

PROJECT STEPS

- 1 Set up your loom for direct warping a length of 126" (3½ yd) or wind a warp of 188 ends 126" long following the warp color order in Figure 1. **Note:** Tencel ends are used doubled. Warp the loom using your preferred method, centering for a weaving width of 15".
- 2 Wind a shuttle with a single strand of Tencel. Allowing 4" for fringe, spread the warp with scrap yarn.
- 3 For ease in working the catenpile pattern, start weaving in an up shed passing the shuttle from your

Weaving sequence

1. Heddle up.
2. Pass shuttle through the shed.
3. For each shaded square in a row in Figure 3, pull up a weft loop and slide it onto the knitting needle.
4. Beat.
5. Heddle down, pass shuttle through shed (plain weave).
6. Beat.
7. Heddle up.
8. Remove knitting needle. Repeat Steps 2–8.

Chaining

Weave several rows, then chain the loops before winding onto the cloth beam. Insert hook into the first loop, hook the next loop as indicated by the chart, and pull it through the loop on the hook. Continue until you have chained all the loops in the chain. Leave the last loop open.

To split a chain: Work one branch of the chain, reinsert your hook through the loop before the split, and chain the second branch.

To join chains: Work both branches to the point of joining, place the final loops from both branches on the hook, and pull the next loop through both.

To secure the final chain loop:

1. Pass the shuttle through the shed.
2. Finish the chain by pulling the final loop out of the warp and through the second-to-last loop, making a loop large enough for the shuttle to fit through.
3. Pass the shuttle back and up out of the shed through the same space as the enlarged loop and pass the shuttle through the loop.
4. Pull the yarn tight to close off the slipknot.
5. Put the shuttle back into the shed through the same space and continue across the warp. Repeat for the last loop of each chain to secure the entire pattern.



WEAVING TIPS

Angle the weft when weaving and follow that angle with the knitting needle as you loop your weft onto it.

Select an appropriately sized knitting needle and keep the loops consistently snug around it rather than leaving them loose or pulling them tight.

The best way to determine the correct size needle is to weave and wet-finish a sample.

Figure 2. Chart layout

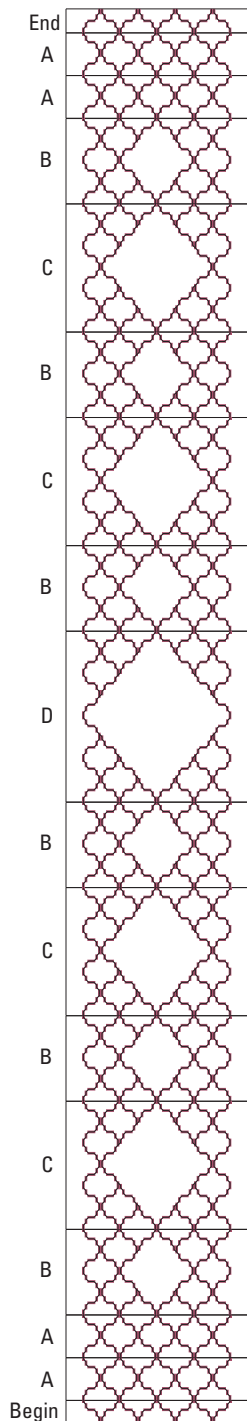


Figure 3. Catenpile chart beginning

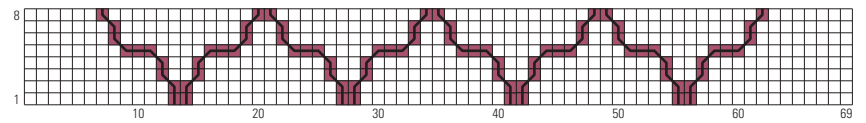


Figure 3. Catenpile chart A

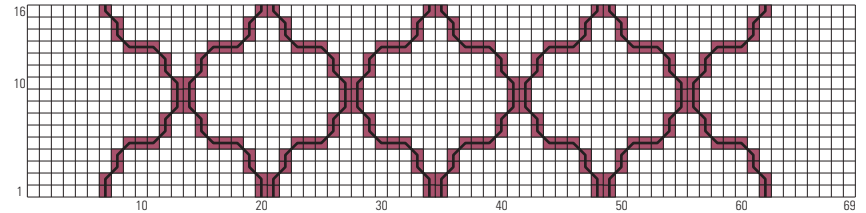


Figure 3. Catenpile chart B

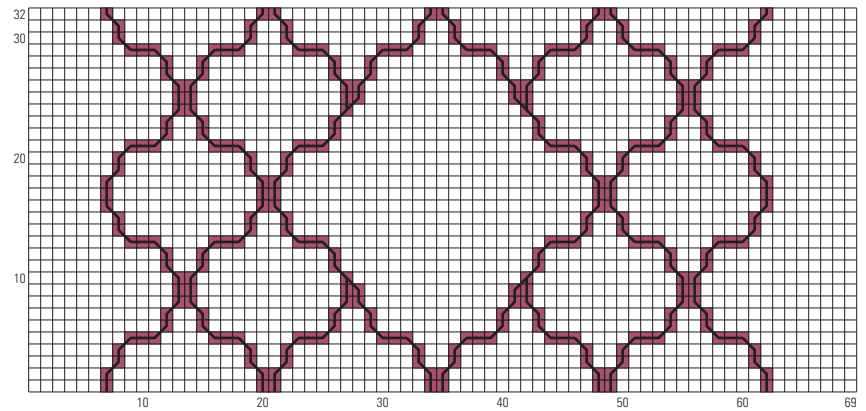
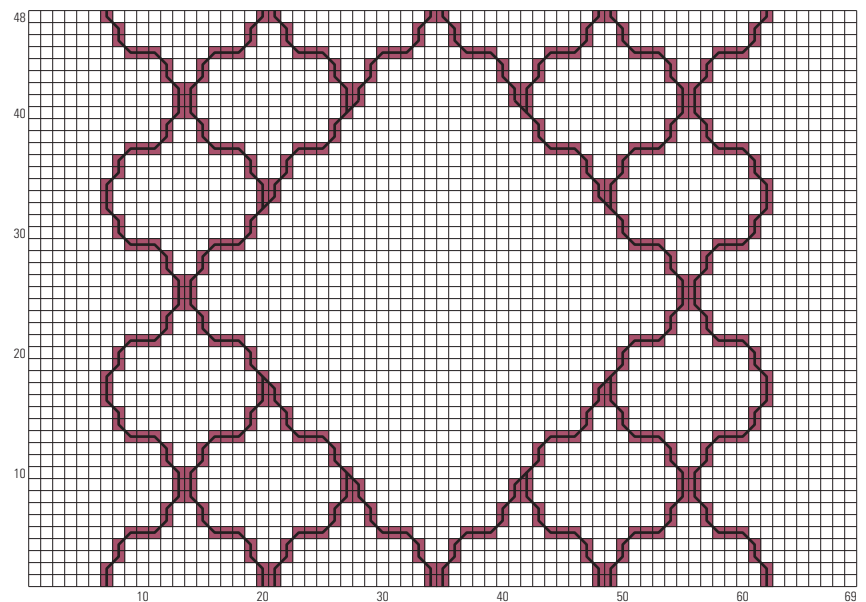


Figure 3. Catenpile chart C



nondominant hand to your dominant hand. Leaving a tail 4 times the width of the warp for hemstitching, weave 8 picks. Hemstitch in bundles of 4 cotton ends and 3 doubled Tencel ends using the long tail.

4 Weave the catenpile pattern using the weaving sequence and following the layout in Figure 2 and charts in Figure 3. Work several rows



Figure 3. Catenpile chart D

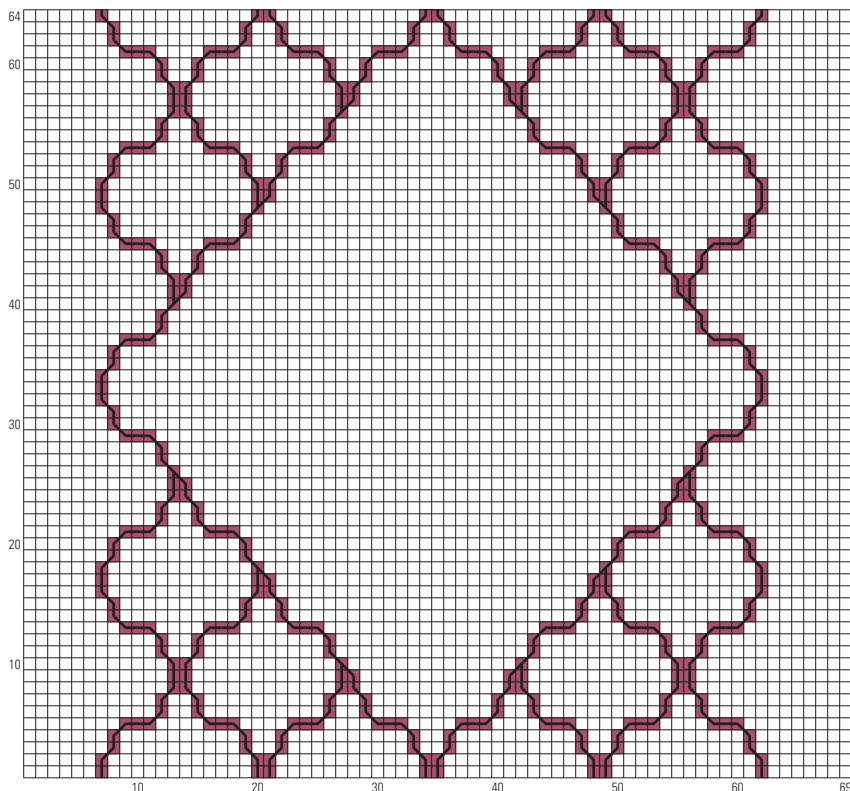
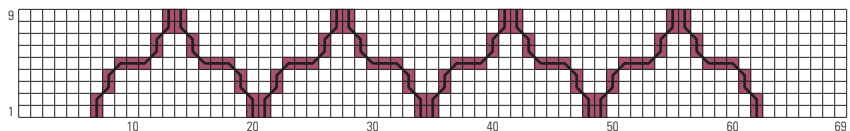


Figure 3. Catenpile chart ending



and then follow the chaining instructions before rolling the cloth forward onto the cloth beam. On the last row, finish each open chain as described in Chaining on page 70.

5 Finish with 8 picks of plain weave and hemstitch as you did at the beginning.

6 Remove the runner from the loom, leaving 4" of unwoven warp at each

end for fringe. Cut fringe to 3½". Prepare a twisted fringe using 2 groups of hemstitched warp ends in each fringe for a total of 48 fringe bundles on each end.

7 Wet-finish by machine washing in warm water with mild detergent and 2 tablespoons of baking or washing soda. Line-dry. Press with a warm iron. Trim fringe. ✱



RIGID HEDDLE

STRIPES AND SOUMAK

Jodi Ybarra

While soumak is often associated with rugs and tapestries, it is also a great technique for embellishing table linens. In these subtly striped placemats, Jodi's addition of doubled rows of soumak close to each end was key. The soumak works beautifully with the hemstitching, taking the project from simple to special.

RESOURCES

Cotton Clouds. "Adding Soumak to a Placemat Weaving Pattern."
[instagram.com/p/CVF-c6pgXjw](https://www.instagram.com/p/CVF-c6pgXjw).

MATERIALS

STRUCTURE Plain weave and soumak.

EQUIPMENT Rigid-heddle loom, 15" weaving width; 10-dent heddle; 1 shuttle.

YARNS Warp: Touch of Linen (51% cotton/49% linen; 197 yd/100 g; Lion Brand), #108 Quill, 200 yd. Just Hemp (100% hemp; 93 yd/100 g; Lion Brand), #152 Coal, 96 yd. **Weft:** Touch of Linen, #108 Quill, 202 yd.

Note: Touch of Linen has been discontinued. Jodi recommends using Remix (30% nylon/27% cotton/24% acrylic/10% silk/9% linen; Berocco) in #3942 Lagoon. **WARP LENGTH** 148 ends 72" (2 yd) long (allows 5" for take-up, 22" for loom waste; loom waste includes fringe).

SETTS Warp: 10 epi. **Weft:** 8 ppi.

DIMENSIONS Width in the heddle: 14⁹/₁₆".

Woven length: (measured under tension

on the loom) 45". **Finished size:** (after hemming and wet-finishing) two placemats, 14" x 20" plus 1½" fringe.

PROJECT STEPS

- 1** Set up your loom for direct warping a length of 72" (2 yd). Warp your loom following the warp color order in Figure 1, centering for a weaving width of 14½".
- 2** Wind a shuttle with weft. Allowing 1½" for fringe, spread the warp with scrap yarn.
- 3** Leaving a tail 4 times the width of your warp, weave 3 picks. Hemstitch in bunches of 4 warp ends and 3 weft picks using the long tail. Weave plain weave for 2" and then work 2 rows of soumak (see Resources and Figure 2). Work the soumak from right to left for the first row and then left to right for the second row.
 - a** Cut four 2 yd lengths of weft yarn for working the soumak.

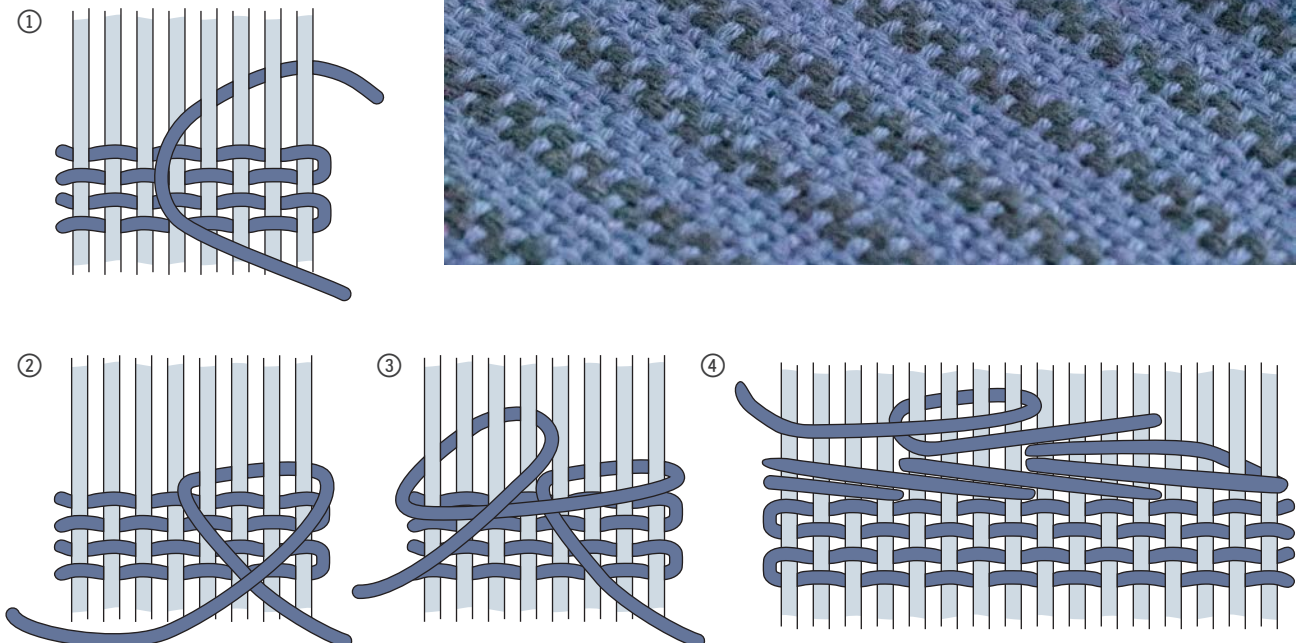
- b** Starting on the right selvedge, bring the 4-thread bundle over the first 4 warp ends; wrap under and around the ends so you end up back at the selvedge. Bring the bundle to the front of the warp, move it toward the left, and wrap it around the next 4 warp ends. Continue moving to the left and wrapping around 4 warp ends at a time until you reach the left selvedge. Wrap the yarn bundle around the last 2 warp ends.
- c** Move to the right 6 warp ends and wrap back around 4 warp ends. Continue wrapping back to the right with the same groups of 4 warp ends as for the first row.

- The 2 soumak rows together will resemble a braid. Tuck in the tails of the soumak yarns.
- 4** Continue weaving plain weave for 16", then complete another 2 rows of soumak. Finish with 2" in plain weave. Hemstitch across as you did at the beginning.
 - 5** Advance the warp leaving at least a 3" gap between placemats that will become the 1½" fringe for each placemat. Weave the second placemat as you did the first.
 - 6** Remove the placemats from the loom and cut apart, leaving a 1½" fringe on each end. Wet-finish by handwashing and laying the placemats flat to dry. Lightly press with a warm iron. *

Figure 1. Warp color order

		┌24x┐		
48	┌2┐			■ Just Hemp, #152 Coal
100	┌4┐	┌4┐		■ Touch of Linen, #108 Quill
148 ends total				

Figure 2. Soumak





PIN LOOM

THE FRINGE ELEMENT

Hazel Spencer

Autumn—the leaves have turned and mostly fallen; rainy skies make the world cool again after the heat of summer. All you need is a comfortable chair, a warm afghan, and your favorite loom to weave a fringed pillow that reflects the colors of the wet trees and skies. What could be better?

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT 14" × 14" square pin loom; 3½" × 14" rectangle pin loom (Hazel used Hazel Rose Quilt Weaver looms); weaving needle; packing comb or fork; tapestry needle; locker hook, yarn needle with large eye, or afghan hook for bulky yarn (optional).

YARNS *Warp and Weft:* Softee Chunky (100% acrylic; 108 yd/3.5 oz; Bernat), True Gray, 150 yd. Charisma (100% acrylic; 109 yd/3.5 oz; Loops & Threads), Ash, 64 yd.

OTHER SUPPLIES 12" square pillow form; Fray Check (optional).

DIMENSIONS *Finished size:* (after sewing and wet-finishing) 13½" × 13½" plus 2" looped fringe.

For crochet abbreviations, visit the glossary at littellooms.com/crochet-and-knitting-abbreviations.

PROJECT STEPS

1 Weave two 14" squares on the bias using True Gray, skipping the 11th

nail each time. Weave 10 rounds, skip the next nail on each side, weave another 10 rounds, skip the next nail on each side. Finish the square in this manner being careful to skip all 4 nails in the round. This will give you a snug but not impossibly tight weave.

2 Weave four fringe pieces with Ash and the rectangle loom:

a Layer 1: Place the loom so that the 14" side is oriented horizontally. Place a slipknot over the corner and first side nail on the bottom left, extending over side nails 1 and 2 at the top. Bring the yarn around the next two bottom nails (2 and 3) and back up to the top. Skip nail 3 and go around nails 4 and 5 and down. Continue across, skipping one nail and wrapping around the next two on each side. Go around the last nail on the top edge, the corner nail, and the first nail on the vertical side. See top photo below.

b Layer 2: Wind the yarn back across to the first and second

nails on the left side. Bring the yarn back to the right, skip one nail, and go around two nails. Take the yarn back to the left, skip one nail, go over two nails, and then bring the yarn back to the right. You'll have 4 rows of warp yarns in this layer as shown in top photo below.

c Layer 3: Starting on the right, bring the yarn down on the outside of the nails, around the bottom right two nails, and up again to the empty nail on the top right. Wrap back around two nails, then skip one nail, being careful not to let your warps cross. Continue to the left side. Rows in this layer are offset from the rows in the first layer. See bottom photo below.

d Layer 4 (weaving): Wrap the yarn around the loom 2½ times to measure. Cut the tail and thread in the weaving needle. Weave the 4 rows of this layer.

Layers 1 and 2



Photo by Hazel Spencer

Layer 3



Photo by Hazel Spencer

Hemstitching fringe on a pin loom



Photos by Hazel Spencer

e Fringe: Use the remaining tail to hemstitch in bundles of 3 vertical threads and over 2 horizontal threads (see Reader's Guide). Hazel finds it easier to work this step with the loom turned 180 degrees to have the bottom horizontal side up. See photos at left.

f End by wrapping 2 vertical threads. After pulling the wrap tight, stitch through the knot to allow the tail to join the last fringe bundle.

g Remove the completed fringe piece from the loom.

h Repeat Steps a–g to make 3 more fringe pieces.

3 Handsew the two large squares together on three sides. Insert the 12" pillow form into the pillow cover and stitch the last side closed by hand.

4 Pin a fringe strip in place along one side of the square, matching the fringe edge to the pillow edge. Baste in place, making sure to match corners. Repeat with the remaining fringe strips.

5 Turn the pillow face up. Fold one corner of a fringe piece over the other into a 45-degree corner. Repeat with the other corners. Pin border in place and topstitch to pillow.

6 Leave loops or cut the fringe. The fringe will remain neat if left uncut. It will fray with use if cut—put small drops of Fray Check on the cut ends if desired. *



RIGID HEDDLE

BUTTONS AND BLOSSOMS COWL

Rebecca Cengiz-Robbs

Weave a combination of plain weave and a weft-float sequence to create a textured cowl with baby-soft merino. A sweet little woven wheel embroidered flower, decorative buttons, and buttonholes that are created on the loom add unique charm to the finished piece.

MATERIALS

STRUCTURE Plain weave and weft floats.

EQUIPMENT Rigid-heddle loom, 12" weaving width; 15-dent heddle; 3 shuttles; pick-up stick.

YARNS *Warp:* Cascade Heritage Solids (75% superwash merino wool/25% nylon; 437 yd/3.5 oz; Cascade Yarns), #5623 Navy, 277 yd. *Weft:* Cascade Heritage Solids, #5623 Navy, 217 yd. **Embroidery:** 6-strand embroidery floss (100% cotton; 8.7 yd/skein; DMC), #356 rose, #898 brown, and #94 green, 1 skein each.

OTHER SUPPLIES Tapestry needle; sewing needle; navy sewing thread; three 1" buttons; washable white fabric marker; small mesh bag (if machine washing).

WARP LENGTH 166 ends 60" long (allows 4" for take-up, 16" for loom waste).

SETTS *Warp:* 15 epi. *Weft:* 16 ppi.

DIMENSIONS *Width in the heddle:* 11 $\frac{1}{16}$ ".

Woven length: 40". *Finished size:* (after hemming and wet-finishing) 9 $\frac{1}{2}$ " × 35".

PROJECT STEPS

1 Set up your loom for direct warping a length of 60" or wind a warp of 166 ends 60" long. Warp the loom using your preferred method, centering for a weaving width of 11¼".

2 Wind a shuttle with the weft. Wind another shuttle with 10 yd of weft and another with 2 yd for the buttonholes or wind two yarn butterflies. Spread the warp with scrap yarn.

3 Starting from the right with the heddle in the up position, leave a tail 4 times the width of the warp for hemstitching and weave 2" of plain weave using your main shuttle. Hemstitch in bundles of 4 ends using the long tail.

4 See Reader's Guide for pick-up stick basics. With the heddle in the down position and working behind the heddle, pick up slot ends following the pick-up stick pattern. Weave the weft-float weaving sequence one time, pushing the pick-up stick to the back of the loom when not in use.

5 Buttonholes: With the heddle in the up position, and starting from the right, pass the main shuttle through the shed and exit the shed before the weft-float pattern woven in Step 4. Insert the second (10 yd) shuttle into the shed at the beginning of the weft-float pattern and pass it through the shed, exiting at the end of the weft-float pattern. Insert the third

(2 yd) shuttle at the end of the weft-float pattern, pass it through the shed, and exit on the left side. Beat the pick and tuck in the ends from the two additional shuttles.

6 Weave the weft-float weaving sequence 4 times with three shuttles, passing each shuttle through the same sections of the shed as you did in Step 5. After 16 picks, use a button to check that the buttonholes are the correct size. Weave a few more picks with three shuttles if needed. When the buttonholes are long enough, cut the yarn from the second and third shuttles and tuck in the ends. Continue weaving the full width with the main shuttle.

Pick-up stick pattern

10 up, [1 down, 1 up] 32 times, 9 up.

Weft-float weaving sequence

1. Heddle up.
2. Pick-up stick.
3. Heddle up.
4. Heddle down.

Figure 1. Button and buttonhole placement

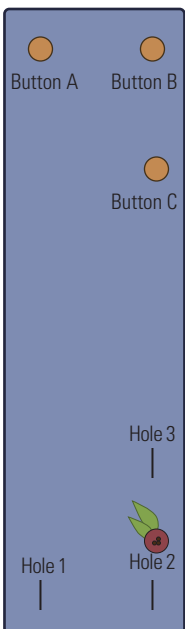


Figure 2. Woven wheel flower

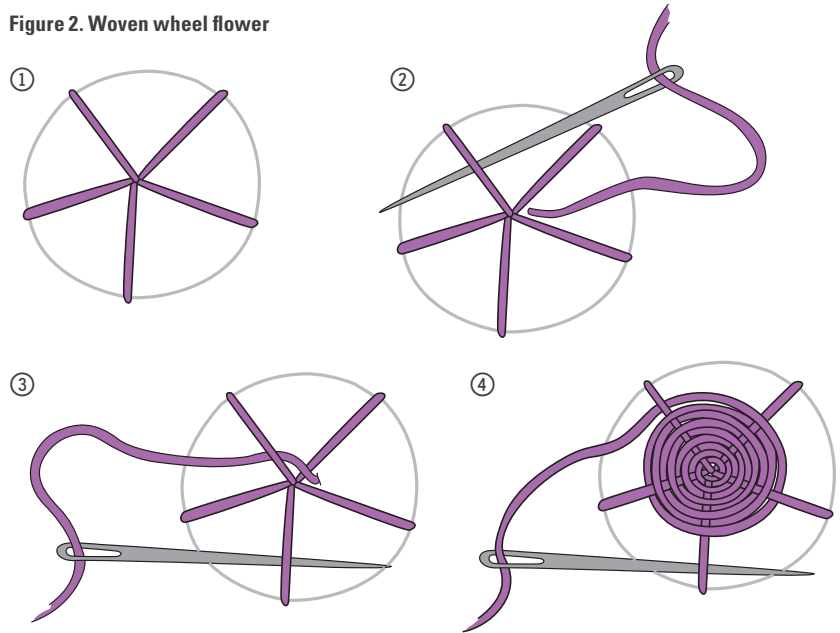


Figure 3. Leaf stitch

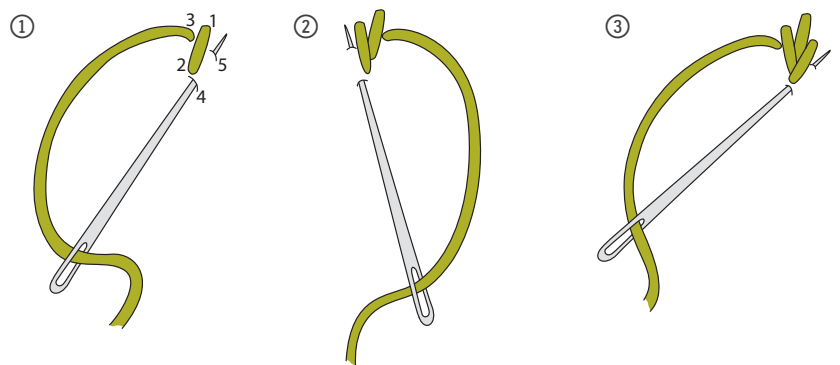
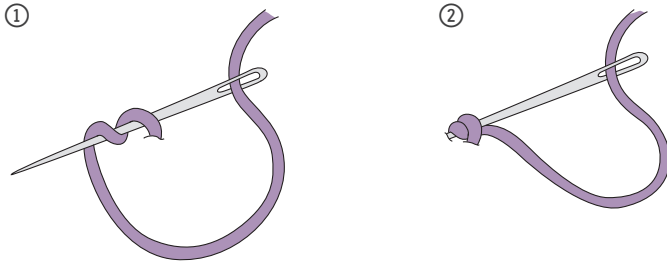


Figure 4. French knot



7 Measure the distance between the two buttonholes. It should be about $7\frac{3}{4}$ ". Weave that length in the weft-float weaving sequence. Weave a third buttonhole directly above the right buttonhole using two shuttles. Pass the main shuttle through the shed and exit the shed before the weft-float pattern. Insert the second shuttle at the beginning of the weft-float pattern, pass it through rest of the shed, and exit on the left side. Beat in the pick and tuck in the end from the additional shuttle. Weave the buttonhole the same length as you did the first ones. Cut

the weft from the second shuttle and tuck in the tail. Continue with the main shuttle.

8 Continue with the weft-float weaving sequence for another 26" or until the on-loom length is about 38". Weave 2" of plain weave and cut the weft, leaving a tail 4 times the width of the warp for hemstitching. Hemstitch in bundles of 4 ends using the long tail.

9 Remove the fabric from the loom. Trim the warp close to the hemstitching, leaving $\frac{1}{4}$ " or less of unwoven warp at both ends of the cowl.

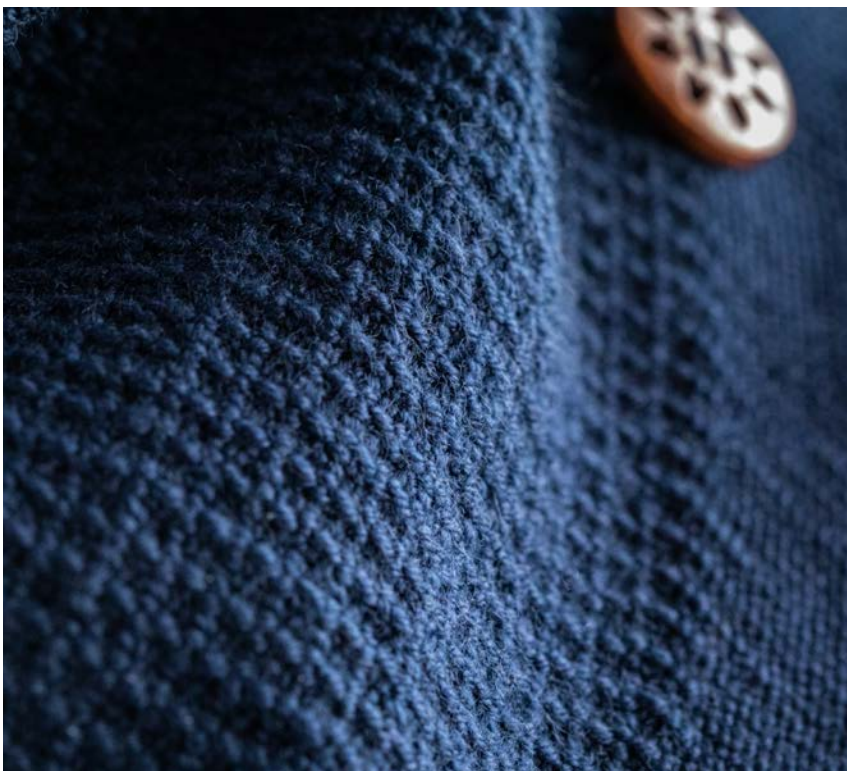
10 Roll a $\frac{1}{4}$ " hem to the back on each end of the cowl and use navy

sewing thread to sew the hem by hand or machine.

11 Align the ends of the cowl to determine button placement (see Figure 1) and sew on the buttons with sewing thread. Buttonhole 1 is for button C; buttonhole 2 is for button B; buttonhole 3 is for button A.

12 Draw the woven wheel and leaf shape on the cowl using a white fabric marker following the diagram and using photos for reference. Embroider the woven wheel with DMC floss #356 rose, Figure 2. Embroider the leaves in leaf stitch with #94 green, Figure 3. Embroider French knots for the center of the flower with #898 brown, Figure 4.

13 To preserve the integrity of the embroidered flower, wet-finish by hand with cold water and mild detergent. Gently squeeze the cowl, but do not twist. Lay flat to dry. Alternatively, to machine wash, tightly roll the cowl and secure in a small, mesh bag. Wash in cold water on a delicate cycle. Lay flat to dry or tumble dry cool, keeping the cowl in the mesh bag. Press with a warm iron. *





RIGID HEDDLE

SQUIGGLE SHAWL

Sara Goldenberg White

Handwoven cloth has many possibilities for adding unique details. With this shawl, Sara wanted to move out of the woven grid by making her warp ends wiggle. The motion of the warp ends adds an unexpected detail and is a powerful design component. The gray squiggles come to life against the natural color of the bamboo. For even more detail, Sara finished the shawl with a woven Philippine edge to create a beautiful, braided look on the ends of the shawl.

RESOURCES

McEneely, Naomi. *Compendium of Finishing Techniques*. Loveland, CO: Interweave, 2003, 43.

Patrick, Jane. *The Weaver's Idea Book*. Loveland, CO: Interweave, 2010, 129.

MATERIALS

STRUCTURE Plain weave with weft floats.

EQUIPMENT Rigid-heddle loom, 20" weaving width; 10-dent heddle; 1 shuttle; 1 pick-up stick.

YARNS **Warp:** Kimberley (70% cotton/22% hemp/8% polyester; 115 yd/50 g; Lang Yarns), #070 Charcoal, 43 yd. Bamboo Pop (50% cotton/50% bamboo; 100 g/292 yd; Universal Yarn), #102 Cream, 504 yd. **Weft:** Bamboo Pop, #102 Cream, 415 yd.

WARP LENGTH 191 ends 103" long (allows 7" for take-up, 25" for loom

waste; loom waste includes fringe).

SETTS **Warp:** 10 epi. **Weft:** 10 ppi.

DIMENSIONS **Width in the heddle:** 19¼".

Woven length: (measured under tension on the loom) 71". **Finished size:** 16" × 68" plus 7½" fringe.

PROJECT STEPS

1 Set up your loom for direct warping a length of 103" or wind a warp of 191 ends 103" long following the warp color order in Figure 1. Warp the loom using your preferred method, starting in a slot and centering for a weaving width of 19¼".

2 Wind a shuttle with your weft yarn. Allowing 10" for fringe, spread the warp with scrap yarn.

3 See Reader's Guide for pick-up stick basics. With the heddle in the down position and working behind the heddle, insert pick-up stick A, picking up only slot ends and following the pick-up pattern. Slide the pick-up stick to the back of the loom when not in use.

4 Starting with the heddle in the up position, weave 2 picks of plain weave. Weave for 71" alternating between the weaving sequence with pick-up stick A and pick-up stick B. Insert pick-up stick B following the pick-up pattern after each pick-up stick A weaving sequence. Remove pick-up stick B after Step 6.

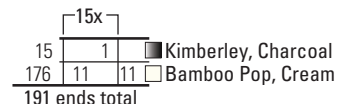
5 Weave 4–6 picks with scrap yarn to protect the weft.

6 Remove the shawl from the loom, leaving at least 10" of unwoven warp at each end for fringe. Trim fringe to 10". Remove scrap yarn from the beginning and end of the weaving

and secure both ends using a woven Philippine edge (see Do It by Hand, page 86). Sara prefers to cut the scrap yarn out in about 3" sections to keep the remaining warp ends tidy. (Be careful not to cut any warp ends in the process.) Prepare a twisted fringe in bundles of 6 ends. **Note:** The woven Philippine edge can be replaced with overhand knots if desired.

7 Wet-finish by hand in hot water with mild detergent. Lay flat to dry. Steam-press with a warm iron. *

Figure 1. Warp color order



Pick-up pattern

Pick-up stick A: 6 up [2 down, 4 up] 15 times. Push pick-up stick A to the back of the loom.

Pick-up stick B: [4 up, 2 down] 15 times, 6 up. Remove pick-up stick B from the loom when not in use.

Weaving sequence

1. Up.
 2. Pick-up stick A.
 3. Up.
 4. Pick-up stick A.
 5. Up.
 6. Pick-up stick A.
 7. Up.
 8. Down.
- Repeat Steps 1–8 with pick-up stick B.





RIGID HEDDLE
BUILDING BLOCKS
BLANKET
 Deb Essen

This blanket design evolved as Deb wove it—and that’s the beauty of a long warp in color-and-weave. You can develop your own version of this blanket at the loom, keeping in mind that you need three equally long finished lengths to stitch together. Although Appalachian Baby yarns are considered knitting yarns, they work wonderfully in weaving. Deb framed the blanket with bias tape and added a bit of “pop” to the edge finish with a simple herringbone stitch on one side of the binding.

MATERIALS

STRUCTURE Plain weave with color-and-weave.
EQUIPMENT Rigid-heddle loom, 12" weaving width; 8-dent heddle; 2 shuttles. **Note:** Have a 7.5-dent heddle? See the heddle conversion chart in the Reader’s Guide.
YARNS Warp: Appalachian Baby US organic cotton sportweight (194 yd/ 3 oz; Appalachian Baby), Indigo and Natural, 200 yd each. **Weft:** Appalachian Baby, Indigo, 103 yd; Sky Blue, 88 yd; Natural, 162 yd.
OTHER SUPPLIES Yarn needle; sewing needle with large eye; 4 yd of ½" bias tape (2 packages) or blanket binding.
WARP LENGTH 96 ends 150" long (allows 12" for take-up, 18" for loom waste).
SETTS Warp: 8 epi. **Weft:** 8 ppi.

DIMENSIONS Width in the heddle: 12".
Woven length: (measured under tension on the loom) 120". **Finished size:** (after wet-finishing) 10½" wide before assembly; finished blanket, 31" × 34".

For embroidery stitches, visit pieceworkmagazine.com/basic-embroidery-stitches.

RESOURCES

mellysews.com/how-to-sew-a-ladder-stitch-invisible-stitch-blind-stitch-slip-stitch.

PROJECT STEPS

- 1 Set up your loom for direct warping a length of 150" or wind a warp of 96 ends 150" long following the warp color order, Figure 1. Warp the loom using your preferred method, centering for a weaving width of 12".
- 2 Wind shuttles with each of your weft yarns. Spread the warp with scrap yarn.
- 3 Weave 40" in log-cabin squares following the weft color order, Figure 2. This will be the center panel of the blanket. Weave 1 Indigo (dark)/ 1 Natural (light) for 4" then 1 Natural/ 1 Indigo for 4". Repeat for a total of 10 log-cabin squares.
- 4 Weave 2 picks of a contrasting yarn for a cutting line.
- 5 For one side panel, weave 20" using Sky Blue. Then weave 20" alternating 3 Natural/1 Indigo picks. Weave 2 picks of contrasting yarn for a cutting line.
- 6 For the other side panel, weave 20" using only Natural. Then weave 20" alternating 2 Indigo/2 Sky Blue picks.
- 7 Weave a few picks of scrap yarn to protect the weft. Remove the fabric from the loom. Zigzag each end of the fabric and remove the scrap yarn.
- 8 Wet-finish by soaking in warm water and laying the fabric flat to dry. Deb found that this step blocks the fabric into shape and reduces shrinkage with future machine washing and drying.
- 9 Cut the panels apart between the 2 picks of contrasting yarn. Lay the center section flat on a table and mark the halfway point lengthwise. Lay one of the side panels next to the center

panel. Match the halfway point of the center panel with the pattern change on the side panel. The raw ends of the panels may not match perfectly.

10 Thread a yarn needle with a long length of Indigo or Natural yarn (Deb used Indigo). Using ladder stitch (see Resources) and catching only the outer warp ends on each edge, stitch the two sections together for the entire length. Stitch the remaining side panel to the other edge of the center panel with ladder stitch after lining it up as you did the first side.

11 If the raw ends don’t match across the panels, zigzag across the ends of excess fabric using a weft pick as your guide. Trim excess fabric/warp ends close to zigzagged edges. Press the fabric.

12 Pin bias tape or blanket binding around the edges of the blanket and stitch by hand or machine to the blanket.

13 To make the embroidered design: Cut a length of Natural yarn. Separate the yarn into 4 strands of 2-ply yarn. Thread 1 strand onto the sewing needle and knot 1 end. Begin stitching on the inside edge of the binding, about ¼" from the edge, hiding the knot under the binding. Work herringbone stitch around the binding (see Resources). Secure the yarn end.

14 Give the blanket a quick press and present it to your favorite baby. *

Figure 1. Warp color order

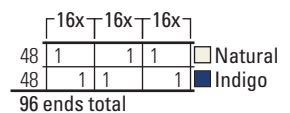
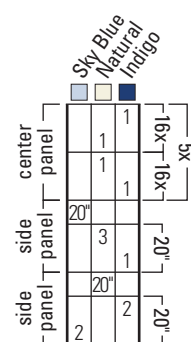


Figure 2. Weft color order





RIGID HEDDLE
CASUAL COMFORT
Tammy Bast

Sometimes you just need a cozy wrap—something to throw on with favorite jeans, wrap up in at the campfire, or wear to a sporting event. This plaid wrap with a hint of log-cabin detail at each end will take you everywhere in style and comfort. Ultra Alpaca is a blend of wool and alpaca, giving both warmth and drape. An extra bonus? The yarn has a large color selection, so try making this wrap in your favorite sports team colors!

MATERIALS

STRUCTURE Plain weave with color-and-weave.

EQUIPMENT Rigid-heddle loom, 27" weaving width; 7.5-dent heddle; 2 shuttles. **Note:** Have an 8-dent heddle? See the heddle conversion chart in the Reader’s Guide.

YARNS Warp: Ultra Alpaca (50% Peruvian wool/50% superfine alpaca; 219 yd/100 g; Berroco), #6281 Redwood Mix, 330 yd; #6253 Dijon, 270 yd. **Weft:** Ultra Alpaca, #6281 Redwood Mix, 255 yd; #6253 Dijon, 227 yd.

WARP LENGTH 200 ends 108" (3 yd) long (allows 4" for take-up, 16" for loom waste; loom waste includes fringe).

SETTS Warp: 7.5 epi. **Weft:** 7 ppi.

DIMENSIONS Width in the heddle: 26¾".

Woven length: (measured under tension on the loom) 88". **Finished size:** (after wet-finishing) 21" × 75" plus 5" fringe.

Figure 1. Warp color order

		3x	5x	5x		
90	20	1	1	1	20	#6253 Dijon
110	20	20	1	1	20	#6281 Redwood Mix
200 ends total						

Figure 2. Weft color order

						Redwood Mix
						Dijon
22						
	20					
20						
		1				5x
1						
		1				4x
1						
	20					10x
20						
		20				
1						5x
		1				
1						
		1				4x
1						
	20					
22						

PROJECT STEPS

- 1 Set up your loom for direct warping a length of 108" (3 yd) or wind a warp of 200 ends 108" (3 yd) long following the warp color order in Figure 1. Warp the loom using your preferred method, centering for a weaving width of 26¾".
- 2 Wind shuttles with each of the weft yarns. Allowing 8" for fringe, spread the warp with scrap yarn or with extra warping sticks if you have them for ease of removal.
- 3 Leaving a tail 4 times the width of the warp for hemstitching, weave 8 picks in Redwood Mix. Hemstitch in bundles of 4 using the long tail. Continue weaving, following the weft color order in Figure 2. Finish with one



block of Redwood Mix and hemstitch as you did at the beginning.

4 Remove the wrap from the loom, leaving 8" of unwoven warp at each end for fringe. Cut fringe to 7". Prepare a twisted fringe using 2 groups of hemstitched warp ends in each fringe for a total of 25 fringe bundles on each end. The fringe finishes at about 5".

5 Soak in hot water with mild detergent. Tumble dry for 5 minutes. Press with a warm iron (don't skip this step). Trim fringe. ✱



RIGID HEDDLE

GOLDENROD SCARF

Christine Jablonski

Making Danish medallions on the loom is one of Christine's favorite hand-manipulated weaving techniques. Typically, Danish medallions serve as a horizontal element, woven from selvedge to selvedge, with a thick weft to emphasize the outlines. Christine tweaked those "rules" a bit, using the same weft to weave the medallions both horizontally *and* vertically. This made for easier weaving and fewer ends to work in. The sheer scale of the scarf and medallions really amps up the *wow* factor for this single-color project.

RESOURCES

Garton, Christina. "A Fun Twist on Danish Medallion." littlelooms.com/a-fun-twist-on-danish-medallions.

Patrick, Jane. *The Weaver's Idea Book*. Loveland, CO: Interweave, 2010, 47–52.

MATERIALS

STRUCTURE Plain weave with Danish medallions.

EQUIPMENT Rigid-heddle loom, 14" weaving width; 10-dent heddle; 1 shuttle; crochet hook.

YARNS *Warp*: Ode (100% baby alpaca; 1,118 yd/lb; Gist Yarn), Sunflower, 396 yd. *Weft*: Ode, Sunflower, 440 yd.

WARP LENGTH 132 ends 108" (3 yd) long (allows 8" for take-up, 18" for loom waste; loom waste includes fringe).

SETTS *Warp*: 10 epi. *Weft*: 13 ppi.

DIMENSIONS *Width in the heddle*: 13 $\frac{3}{16}$ ".

Woven length: (measured under tension on the loom) 82". *Finished size*: (after wet-finishing) 11" x 78" plus 4" fringe.

PROJECT STEPS

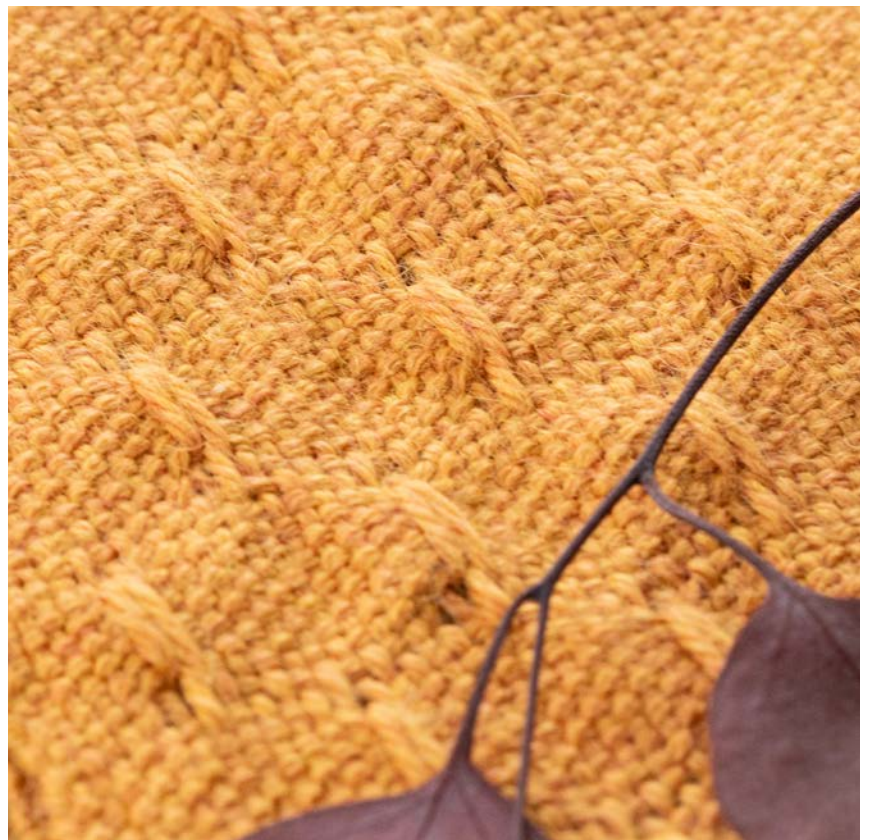
1 Set up your loom for direct warping a length of 108" (3 yd) or wind a warp of 132 ends 108" (3 yd) long. Warp the loom using your

preferred method, centering for a weaving width of 13 $\frac{3}{16}$ ".

2 Wind a shuttle with Sunflower. Allowing 6" for fringe, spread the warp with scrap yarn.

3 Leaving a tail 4 times the width of the warp for hemstitching, weave 4 picks starting with an up shed. Hemstitch in bundles of 4 using the long tail.

4 Danish medallions: Weave 10 plain-weave picks. On pick 11, with the heddle in the up position, pass the shuttle under the first 6 raised warp ends. Push a crochet hook through the warp below the first plain-weave pick after the hemstitching and grab the active weft yarn. Pull it through the hole created by the crochet hook and make a large loop. Pass the shuttle through the loop and pull the yarn taut to form a rounded shape (see Figure 1). Repeat across the width of the scarf, making 11 medallions of 6 raised warp ends each, including at the edges. Note that the first row of medallions will be 10 picks high (pick number 11 is part of the outline).



CALM AND COLLECTED

The remaining medallions will be 11 picks high.

5 Weave 11 picks in plain weave. On pick 12, with the heddle in the up position, pass the shuttle under the first 3 raised warp ends and make a “half” medallion with 3 raised warp ends instead of 6, then continue across making medallions with 6 raised warp ends as before, finishing with a half medallion as at the beginning of the row. The 10 full medallions in this row will be offset from the first row of medallions made in Step 4.

6 Weave 11 picks and repeat the first row of 11 medallions made in Step 4, with 6 raised warp ends in each.

7 Weave the body of the scarf with 2½ or 3 medallions on each side surrounding a plain-weave center, maintaining the offset sequence established in Steps 4–6; weave 11 plain-weave picks. For the first set of border medallions, on the 12th pick, work a half medallion then 2 full medallions on the first selvedge edge, then pass the shuttle through the shed until you get to the 15th raised end from the selvedge. Make 2 full medallions followed by a half medallion to finish the row.

8 For the next set of medallions, weave 11 plain-weave picks, and on the 12th pick, work 3 medallions on the first edge, bring the shuttle through the shed to 18th raised end before the second edge, and make 3 more medallions. Continue the border pattern for 76", alternating 2½ and 3 medallions per row, and ending on a 2½-medallion row.

9 Mirror the first 3 rows of medallions made in Steps 4–6. Weave 4 picks of plain weave and hemstitch as at the beginning.

10 Remove the scarf from the loom leaving 6" of unwoven warp at each end for fringe. Prepare a twisted fringe using the hemstitched groups for each fringe bundle, for a total of 33 fringes on each end.

11 Wet-finish by handwashing in cold water with mild detergent. Squeeze out excess water and lay flat to dry. Trim ends of fringe and press with a steam iron. *



 RIGID HEDDLE

À LA CARTE NAPKINS

Sara C. Bixler

Whether this is your first introduction to the beautiful patterning of modified huck or it's an old friend, you'll enjoy these fun little explorations of lace. Once the weaving is done, these beautiful natural-colored napkins will look perfect on your table for enjoying a home-cooked feast or your favorite takeout.

RESOURCES

Patrick, Jane. *The Weaver's Idea Book*. Loveland, CO: Interweave, 2010, 83.

MATERIALS

STRUCTURE Plain weave with 3/1 lace and modified 5/1 huck lace.

EQUIPMENT Rigid-heddle loom, 16" weaving width; 12-dent heddle; 2 pick-up sticks; 1 shuttle. **Note:** Have a 12.5-dent heddle? See the heddle conversion chart in the Reader's Guide.

YARNS Warp: 3/2 pearl cotton (1,260 yd/lb; UKI), #150 Desert Sand, 611 yd.

Weft: 3/2 pearl cotton, #150 Desert Sand, 460 yd.

WARP LENGTH 188 ends 117" (3¼ yd) long (allows 8" for take-up, 29" for loom waste).

SETTS Warp: 12 epi. **Weft:** 12 ppi.

DIMENSIONS Width in the heddle: 15½".

Woven length: (measured under tension on the loom) 80". **Finished size:** (after wet-finishing and hemming) four napkins, 13" × 13" each.

PROJECT STEPS

1 Set up your loom for direct warping a length of 117" (3¼ yd) or wind a warp of 188 ends 117" (3¼ yd) long. Warp the loom using your preferred method, centering for a weaving width of 15½".

2 Wind a shuttle with Desert Sand. Spread the warp with scrap yarn.

3 Weave 5" of plain weave (2" for the hem and 3" for a border). See Reader's Guide for pick-up stick basics. With the heddle in the down position and working behind the heddle, insert the pick-up stick following the pick-up stick pattern for 3/1 lace. Weave following the weaving sequence for 10". Remove pick-up stick. Finish weaving the napkin with 5" of plain weave (3" for the border and 2" for the hem). Weave a few picks of scrap yarn.

4 For the second napkin, repeat Step 3 using the pick-up stick pattern for 5/1 lace.

Pick-up stick patterns

3/1 lace: 12 up, [1 up, 1 down] 35 times, end 12 up.

5/1 lace: 12 up, [1 up, 2 down] 23 times, end 13 up.

5/1 lace with offset blocks

Pick-up stick Block A: 13 up, [2 down, 4 up] 12 times, end 9 up.

Pick-up stick Block B: 12 up, [4 up, 2 down] 11 times, end 16 up.

Weaving sequence

1. Up.
2. Pick-up stick.
3. Up.
4. Pick-up stick.
5. Up.
6. Down.

Repeat Steps 1–6.

Note: For napkin 3, push pick-up stick A to the back of the loom when not in use and remove pick-up stick B when not in use.

WEAVING TIP

Gauge your ppi based on the plain-weave area surrounding the lace, not the lace unit itself.

5 For the third napkin, weave 5" of plain weave. Insert pick-up stick A following the pick-up stick Block A pattern for 5/1 lace with offset blocks. Weave following the weaving sequence with pick-up stick A. Push pick-up stick A to the back of the loom when not in use. Insert pick-up stick B following the pick-up stick Block B pattern, weave the weaving sequence with pick-up stick B, then remove pick-up stick B. Alternate blocks A and B for 10" of lace, ending with an A block. End with 5" of plain weave. Weave a few picks of scrap yarn to separate the napkins.

6 For the fourth napkin, combine all three weaving styles for a mini-sampler: Weave 5" of plain weave, followed by 2½" of each lace pattern separated by 1" of plain weave, ending with 5" of plain weave.

7 Weave a few picks of scrap yarn to protect the weft. Remove the napkins from the loom and secure the loose ends at each end with overhand knots (these will be cut off after washing and before hemming). Alternatively, you may serge or zigzag the ends.

8 Wet-finish by handwashing in warm water with mild detergent. Sara will often use a little unscented fabric softener on dinner napkins to help with stain resistance. Hang to dry. Press with a warm iron. If desired, zigzag at either end of each napkin at the scrap yarn to stabilize the weft. Cut the napkins apart. Turn hems under twice so the napkin is square and the borders on the ends are equal to the selvedge edges and stitch in place. Sara planned the weaving with extra length for trimming and squaring the napkins. *



HIDDEN DIAMONDS COWL

Gabi van Tassell

This project showcases one of the major benefits of modular weaving: It's easy to let little patterned pieces of fabric, woven in different colors, interact with each other. For this cowl, hexagons with a two-sided diamond pick-up pattern and plain-weave hexagons come together to create an interesting effect in which the colors and the patterns advance in opposite directions. The pick-up pattern creates a two-sided design and the illusion of two patterns, adding to a final result that only looks complicated.

RESOURCES

"How to Use the Mattress Stitch."

littlleooms.com/how-to-seam-with-the-mattress-stitch.

Tkacheva, Yuliya. "Fastening Off

Invisibly." msweaver.com

[/tutorials/other-crochet/fastening-off-invisibly](http://tutorials/other-crochet/fastening-off-invisibly).

MATERIALS

STRUCTURE Plain weave with floats.

EQUIPMENT 4" hexagon pin loom (Gabi used a TURTLE Loom, regular sett); 7" weaving needle; crochet hook (4 mm); packing comb or fork; tapestry needle.

YARNS Warp and Weft: Cotton Wool (60% cotton/40% wool; 142 yd/50 g; Rowan), #209 Nutkin, #205 Tiptoe, and #208 Pickles, about 54 yd each. About 30 yd for the crochet border in your choice of color.





OTHER SUPPLIES Assembly felt or flannel sheet to lay out the hexagons.

DIMENSIONS *Finished size:* (after assembly and wet-finishing) 11" × 31" circumference.

For crochet abbreviations, visit littlleooms.com/crochet-and-knitting-abbreviations.

PROJECT STEPS

- 1** Following the manufacturer’s directions, weave 3 plain-weave hexagons with each of the three colors. Then weave 6 hexagons with each color in the diamond pattern following the instructions or pattern chart in Figure 1.
- 2** To assemble the cowl, lay out the hexagons according to the Assembly chart in Figure 2. To assist with proper fabric direction, ensure that all starting tails in the cowl layout point away from you.
- 3** Using the tails of the woven hexagons, sew hexagons into rows first, with mattress stitch (see Resources) or whipstitch (see

Reader’s Guide). Then sew rows together using whipstitch. Tip: Follow the chart closely to ensure that the colors line up one way, and the patterns line the other way.

- 4** With right sides facing, whipstitch the short sides together to form the cowl.
- 5** Weave in any remaining ends.
- 6** Using your favorite color from the remaining yarn (Gabi used #208 Pickles), work 1 row of single crochet (sc) along the top and bottom edges of the cowl: With the right side facing out, start at the middle of any hexagon edge. Join the yarn with a slip stitch. Work 1 sc in the same space. Work about 7 sc along each side, work 2 sc into each hexagon tip, and work sc2tog at the inside corners between hexagons. Fasten off with an invisible stitch and weave in the end.
- 7** Wet-finish by handwashing in warm water. Dry flat. Press with a warm iron. *

Diamond pattern

- R1: [U1, O1] 5 times, U3, O1, [U1, O1] 4 times, U1.
- R2 and all even rows: Plain weave.
- R3: [U1, O1] 4 times, [U3, O1] 2 times, [U1, O1] 3 times, U1.
- R5: [U1, O1] 3 times, [U3, O1] 3 times, [U1, O1] 2 times, U1.
- R7: [U1, O1] 2 times, [U3, O1] 4 times, U1, O1, U1.
- R9: [U1, O1] 3 times, [U3, O1] 3 times, [U1, O1] 2 times, U1.
- R11: [U1, O1] 4 times, [U3, O1] 2 times, [U1, O1] 3 times, U1.
- R13: [U1, O1] 5 times, U3, O1, [U1, O1] 4 times, U1.
- R15: Plain weave.

Figure 1. Diamond pattern chart

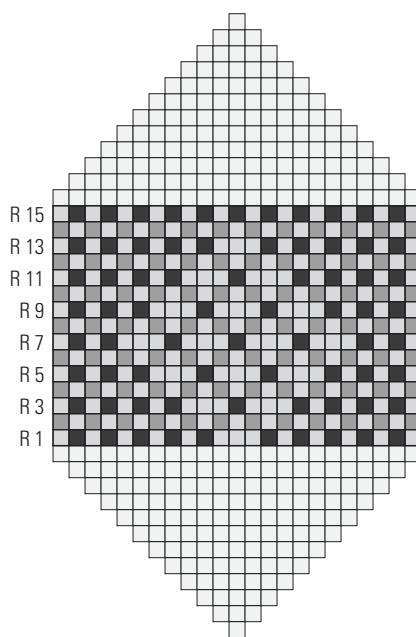
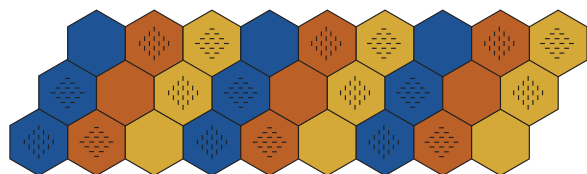


Figure 2. Assembly



- 205 Tiptoe
- 209 Nutkin
- 208 Pickles
- Diamond front
- Diamond back
- Plain weave

- plain weave at beginning and end of hexagon
- “under” in plain- and pattern-weave rows
- “over” in plain-weave rows
- “over” in pattern-weave rows



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For her Squiggle Shawl (page 64), Sara Goldenberg White used a Philippine edge to create the clean, braid-like edge before the fringe.

Photo by Matt Graves

- 2 Repeat Step 1, this time with the warp end that is now the rightmost end making the half hitch.
- 3 Continue making half hitches across your warp until all warp ends have been tied. Then either make another row on the same side or flip your fabric over and make a row in the opposite direction; in both cases, start on the right-hand side.

ELEGANT EDGINGS

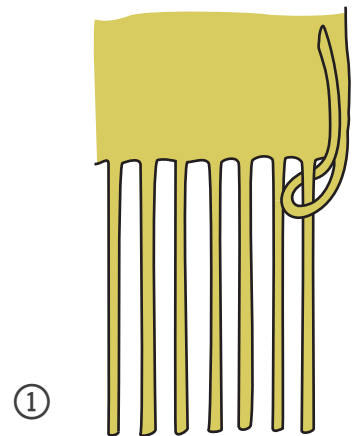
These three methods of finishing an edge are usually associated with rug and tapestry weaving, but they can also stabilize your warp and protect your weft in other types of weaving.

DAMASCUS EDGE

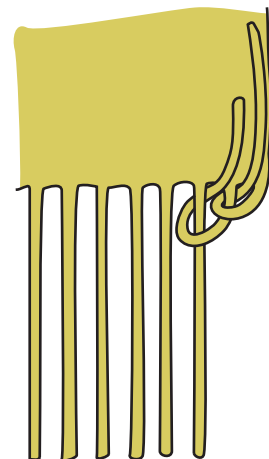
The Damascus edge is based on rows of half hitches that secure the warp. After making one row of half hitches across your warp, you have options. You can make another row to create a ridge on one side of your weaving or flip your weaving over to create a row of half hitches that angle the other way. After you have fully secured the warp, you have yet

other options, such as braiding or twisting the remaining warp ends as fringe or using a tapestry needle to hide the ends in your weaving in a weft-faced project.

- 1 Using the warp end on the far right, tie a half hitch around the warp end to its left. Place the end with which you made the half hitch above the row, out of the way.



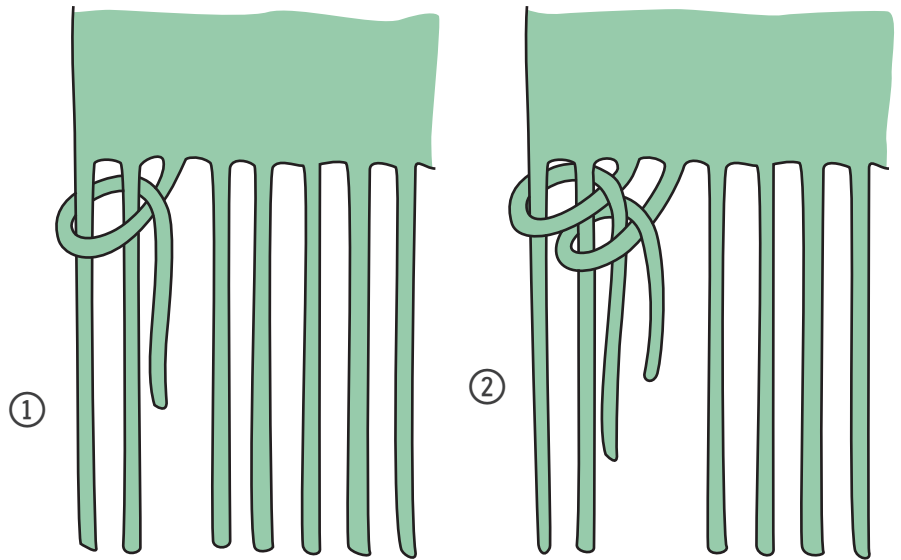
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PHILIPPINE EDGE

Like the Damascus edge, the Philippine edge is based on half hitches, but the half hitches go around two warp ends and the hitches share ends. The Philippine edge creates a pretty, braid-like ridge. Additional rows can be worked starting from the same side or from alternate sides to shift the angle of the hitches. As you work, you will hold two ends with one hand as you make a half hitch around them with the other hand. The two ends that you are holding are considered passive ends.



- 1** Starting on the left, pick up the third end from the edge and use it to make a half hitch around the first two (passive) ends that you are holding with your other hand.
- 2** Change the passive ends to the second and third ends by dropping the first leftmost end and holding

the second and third ends. Use the fourth end to make a half hitch around this new set of passive ends.

- 3** Continue across the work making half hitches around two ends at a time, dropping the first of

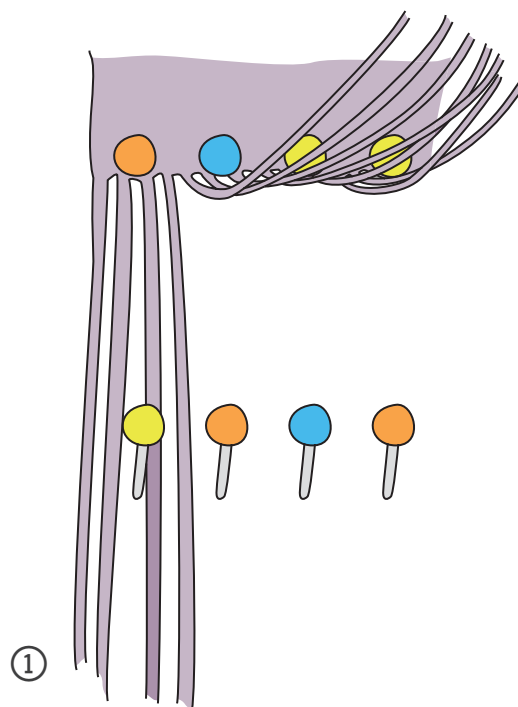
the passive ends and adding the next warp end as a passive end.

- 4** When you have completed as many rows as you wish, use a blunt tapestry needle to hide the last warp end inside the braid ridge.

LATTICE FRINGE

Alternating overhand knots create lattice fringe, which is decorative but is not a weft protector. For that reason, you must first secure your weft using hemstitching or overhand knots. Whichever method you choose to secure the weft, you'll need an even number of warp ends per bundle and an even number of warp bundles. The fringe must be long enough to be able to tie at least two sets of knots and even longer if you want to continue to make rows of lattice. You will also need a surface you can push pins into and that is large enough to stretch out your project.

- 1** Pin one end of your fabric to the surface, making the edge as



DO IT BY HAND

straight as possible and pinning it every 2 inches. Also pin the fabric in a few places along the vertical edges to stabilize it.

2 Add pins to a 2-inch section at one of the sides. This is where you will start working. As you finish a section, you will move the pins to the next section.

3 Using the spacing of your fringe as a guide, securely place pins upright in the surface at intervals where you want your first row of lattice knots to be. These will be your knotting pins as seen in Figure 1, page 87.

4 If you are doing three or more rows of fringe, divide the first bundle of warp ends in half and set the outside half aside. If you are doing only one or two rows, do not divide the bundle.

5 Divide the second bundle of warp ends in half. Working with half of that bundle and either half of the first bundle or the entire first bundle, make a loose overhand knot with a large opening: see Figure 2.

6 Place the loop over the first knotting pin. Gently tighten the knot until it is snug against the base of the knotting pin and the threads are taut and even.

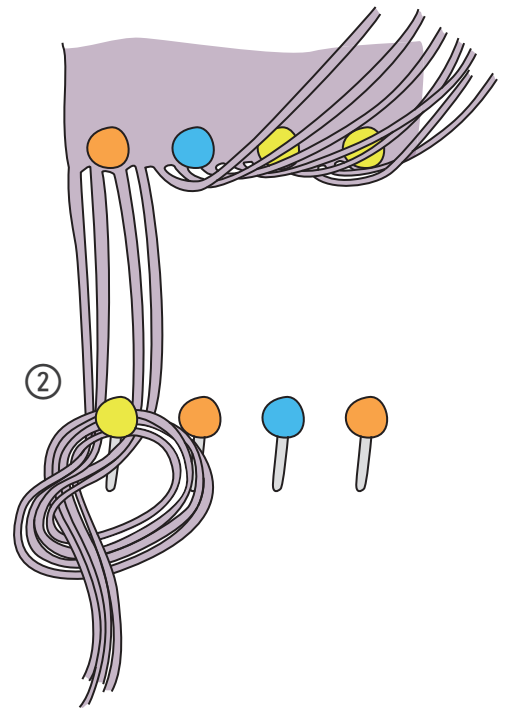
7 Split the third bundle as you did the second and combine it with the unused half bundle from Step 5, again tying a loose knot and tightening it against the next knotting pin. Continue in this fashion, working across your warp, splitting bundles, and knotting. When you come to the other side of the fabric, knot using either the full bundle or half bundle as you did when you started the row.

8 For the second row, the knots fall between the knots of the first row. Densely pin a 2-inch section of the first row of lattice fringe knots keeping them as straight as you can. Place a second row of knotting

pins at your chosen distance from the first row.

9 If this is your second or final row, you will use the full bundle on the side with half of the bundle next to it. If you plan to continue to make rows of lattice knots, use the half bundle you set aside in Step 4 combined with half of the bundle next to it. Make knots as you did in Steps 5–7, ending the row of knots as you began it and moving the pins in the first row of knots forward as you work.

10 When you have completed your final row, remove all pins and trim the fringe. A rotary cutter, a self-healing mat, and a straight-edge will make trimming the fringe easier.



In this table runner, designed by Jill Staubitz from the 2018 issue of *Little Looms*, a lattice fringe adds extra visual impact.

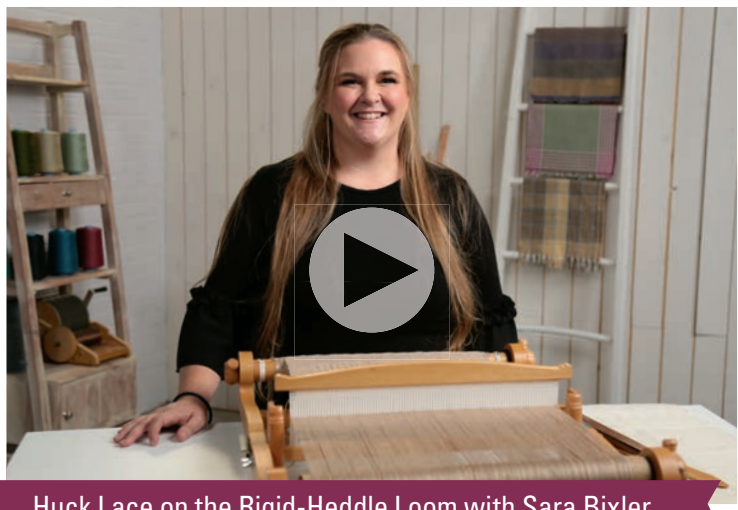
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RIGID HEDDLE



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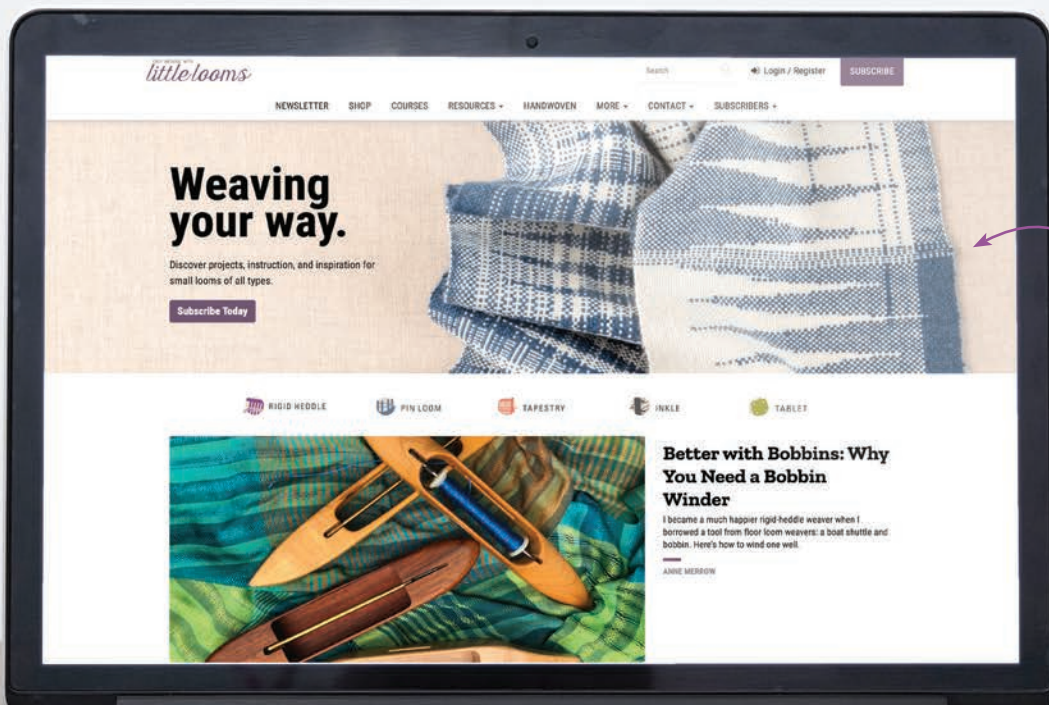


TAPESTRY



INKLE

Easy Weaving with Little Looms now has its own website dedicated to rigid-heddle, pin loom, tapestry, tablet, and inkle weaving. Sign up for our weekly newsletter to get stories, techniques, and news of little looms right in your inbox.



Peaks & Valleys Scarf
by Anu Bhatia

Laptop image courtesy of Freepik.com

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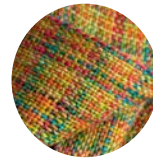
hello WEAVERS!



DEBORAH BAGLEY of yarnovations.com has been a designer and instructor of crochet and weaving since 2011. She enjoys teaching her two young sons and mountain biking with her family.



CHRISTINE JABLONSKI is the director of growth at Gist Yarn. She is on Etsy and Instagram @SoulSpaceArt and writes about weaving and life on Substack in her monthly column, *SoulSpace Notes*.



ANGELA TONG is a knitwear designer and weaver. She relishes teaching weaving, knitting, and crochet. Her spare time is spent on the pottery wheel. Follow her on Instagram @angelatongdesigns.



TAMMY BAST (aka The Rogue Weaver) has been weaving for six years. She loves teaching at Gaspereau Valley Fibres in Nova Scotia, Canada, and designing new patterns.



DEBORAH JARCHOW makes weaving accessible and exciting for students of all levels. She is dedicated to helping people discover the joy in weaving on rigid-heddle looms.



GABI VAN TASSELL is a fiber enthusiast who loves to tinker with anything fiber, particularly on hexagon pin looms. She is the owner of Turtle Looms.



SARA C. BIXLER is the owner and resident instructor of the Red Stone Glen Fiber Arts Center. She has been teaching for nearly 10 years.



JESSICA LAMBERT is a multi-craftual fiber artist based in Utah and the inventor of catenpile weaving.



SALLY WEENER is a lifelong crafter who dabbles in a wide variety of fiber arts. She believes handcrafting can reduce stress and contribute to feelings of satisfaction and relaxation.



REBECCA CENGIZ-ROBBS is an IT professional living in Salt Lake City, Utah. Her passions are rigid-heddle weaving and embroidery.



ANNE MERROW is the editorial director of Long Thread Media. She lives in northern Colorado with two cats who revel in her spinning, knitting, and weaving, too.



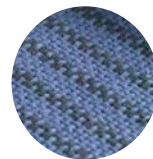
SARA GOLDENBERG WHITE has been weaving and teaching weaving along the front range of Colorado for over a decade. She thrives on designing and sharing her knowledge of weaving with her students.



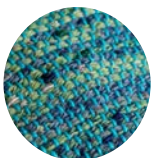
DEB ESSEN'S love affair with weaving began in a rigid-heddle class 30 years ago. Playing with color-and-weave designs still excites her.



SHILPA NAGARKAR was introduced to an inkle loom when she started crocheting mochila bags. Weaving is so addictive that she hasn't picked up a crochet hook in years. Find her on Instagram @shilpa.nagarkar.rao.



JODI YBARRA is devoted to weaving with cotton. She delights in designing projects for fellow rigid-heddle weavers.



CARLA JEANNE HUBBART has been a weaver for over 36 years. She is one of the owners of Alamitos Bay Yarn Company, where she currently teaches rigid-heddle weaving.



HAZEL SPENCER and her husband, Randy, are owners of Hazel Rose Looms. Combining beauty and usefulness in projects is Hazel's favorite way of using her handwoven fabric.



ALISON IRWIN lives in Maple Bay, a seaside community near Duncan, British Columbia. On walks to the beach, she has time to think of ways to weave one-of-a-kind projects.



MARGARET STUMP is an avid pin-loom weaver with a love for exploring new ways to weave and construct with pin-loom squares.

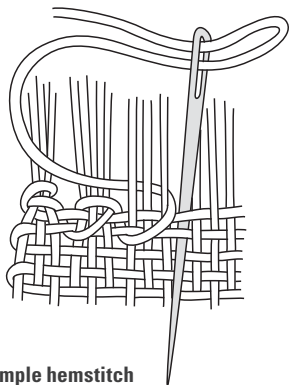
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FINISHES & SEAMS

Simple Hemstitch

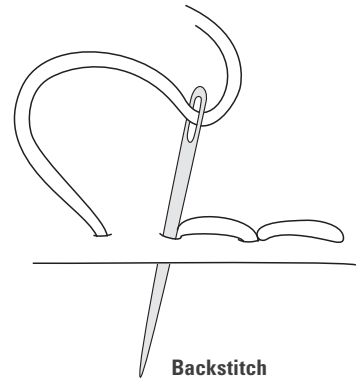
Hemstitching is an on-loom technique that holds the weft in place with the added bonus of being attractive. After weaving a scrap-yarn header, begin your project leaving a tail of weft four times the warp width hanging off the side. If you are right-handed, leave the tail on the right, and leave it on the left side if you are left-handed. Weave an inch of plain weave (or the basic weave structure of the piece). Thread the tail on a blunt tapestry needle. Pass the needle under a selected group of ends between the scrap yarn and your fabric. Bring it up and back to the starting point, encircling the ends. Pass the needle under the same group of ends, then angle the needle, bringing it up two (or more) picks into the fabric. Repeat for each group of ends across the warp. Needle-weave the tail into the selvedge and trim, or incorporate it into the edge bundle. If you are hemstitching at the end of a piece, leave a tail on your last pick and use it to hemstitch by encircling the same number of warp ends as you did at the beginning.



Simple hemstitch

Backstitch

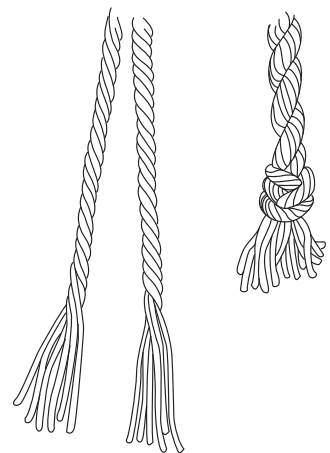
Backstitching provides stability to your seam by doubling back with every stitch. Before you start backstitching, it can help to do a loop-de-loop with your needle-holding hand in the air to get a feel for the movement. This is essentially what you'll be doing with your thread. If you're stitching from right to left, stitch as follows: Pull the needle completely through the fabric going from the bottom to the top. Reenter the top of the fabric to the right of the original entry point and pull the needle through the fabric. Position the needle so it will enter one stitch length to the left of the original entry point, pull it through, and continue in this manner for the rest of the seam from right to left.



Backstitch

Twisted Fringe

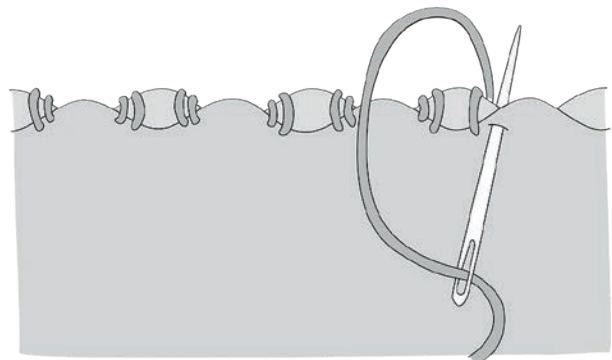
Twisting fringe keeps it from fraying and can make a piece look more "finished." To create twisted fringe, divide the number of threads for each fringe into two groups. Twist each group clockwise, either by hand or with a fringe twister, until it kinks. Bring both groups together, secure the ends with an overhand knot, and let the fringe go. The groups will twist around each other counterclockwise. You can use the same method to make a plied cord by attaching one end to a stationary object, folding the kinked cord in the middle, and bringing the two ends together.



Fringe groups before and after twisting.

Whipstitch and Double-Overcast Joins

Whipstitch and double overcast are the two most common methods for joining pin-loom squares. The two methods are similar; double overcast is simply a doubled-up version of whipstitch. To stitch either of these seams, start by placing the two edges you want joined, right sides together. The loops will probably be staggered—this is good. Starting at one end on the bottom layer, pull your threaded tapestry needle up through the first pair of loops. If you're doing whipstitch, move to the next pair of loops; for double overcast, repeat this move in the same pair of loops. Continue to the next pair of loops and bring the needle back through that pair from the bottom to the top; repeat until you reach the end.



The double-overcast join is shown here. For whipstitch, wrap around each group of loops once instead of twice.

SUPPLIERS

Appalachian Baby, appalachian-baby-design.myshopify.com (Essen 79).

Berroco, berroco.com (Bast 80–81; Hubbart 53–54; van Tassell 58–59).

Black Sheep Fiber Emporium, blacksheepfiberemporium.com (Jarchow 52–53).

Brown Sheep, brownsheep.com (Stump 49–51).

Cascade Yarns, cascadeyarns.com (Cengiz-Robbs 75–77).

Cotton Clouds, cottonclouds.com, (928) 965-5482 (Merrow 57–58; Ybarra 72–73).

DMC, dmc.com (Cengiz-Robbs 75–77; Irwin 33–34).

Gist, gistyarn.com, (617) 390-6835 (Jablonski 81–82).

Hobby Lobby, hobbylobby.com (Stump 49–51).

JoAnn Fabrics and Crafts, joann.com (Stump 49–51).

KFI Collection, knittingfever.com (Jarchow 52–53).

KnitPicks, knitpicks.com, (800) 574-1323 (Weener 46).

Lang Yarns, langyarns.com (White 78).

Lion Brand Yarn, lionbrand.com (Bagley 54–56).

Lunatic Fringe Yarns, lunaticfringeyarns.com (Lambert 70–72; White 10–12).

Malabrigo, malabrigoyarn.com, (786) 427-1048 (Bast 56–57).

Maurice Brassard & Fils, mbrassard.com (Bast 56–57; Hubbart 53–54).

Michaels, michaels.com (Spencer 74–75).

Mountain Colors, mountaincolors.com (Tong 49).

Red Stone Glen Fiber Arts Center, redstoneglen.com (Bixler 82–83).

Rowan, knitrowan.com (van Tassell 83–84).

Universal Yarn, universalyarn.com (White 78).

WEBS, yarn.com, (800) 367-9327 (Jarchow 52–53; Lambert 70–72; Nagarkar 47–48).

Yarn Barn of Kansas, yarnbarn-ks.com, (800) 468-0035 (Irwin 33–34).

Yarnspirations, yarnspirations.com, (888) 368-8401 (Spencer 74–75; Stump 49–51).

Pick-Up Stick Basics

Using pick-up sticks expands the range of patterns you can weave on your rigid-heddle loom by altering the plain-weave sheds. For patterned weaving with warp and weft floats, here's how to create different types of sheds with pick-up sticks.

Setting up a pick-up stick

Put the heddle in the down position. Work behind the heddle, picking up the slot ends with the pick-up stick as indicated in the pick-up stick pattern. If you find picking up ends behind the heddle difficult, you can pick up the ends in front of the heddle and then transfer the pick-up pattern to another stick behind the heddle. Place the first stick on its edge and push it up close to the heddle to make the lifted ends more visible and then slip the second pick-up stick under those ends behind the heddle. When not in use, push pick-up sticks to the back of the loom. For "up" and "down" plain-weave sheds, weave normally with the pick-up stick pushed back.

Pick-up stick

Put the heddle in the neutral position. Turn the pick-up stick on its edge behind the heddle. This shed creates weft floats on the front and warp floats on the back.

Up + pick-up stick

Put the heddle in the up position. Bring the pick-up stick close to the heddle, keeping the stick flat in the warp. This shed creates warp floats on the front and weft floats on the back.

Using multiple pick-up sticks

Insert a second pick-up stick behind the heddle and in front of the first pick-up stick. Use the second pick-up stick to weave one or more picks. In some cases, you can leave both sticks in and that will be indicated in the pattern, but usually you will need to remove the second pick-up stick to resume weaving with the first.

Heddle Conversion Chart

Author	Project	working ends	Original		Adjusted	
			heddle	width	heddle	width
Tammy Bast	Casual Comfort	200	7.5-dent	26¼"	8-dent	25"
Sara C. Bixler	À la Carte Napkins	188	12-dent	15½"	12.5-dent	14¾"
Deb Essen	Building Blocks Blanket	96	8-dent	12"	7.5-dent	12⅝"
Carla Jeanne Hubbart	A Bag for Janice	120	12-dent	10"	12.5-dent	9½"
Jessica Lambert	Arabesque Runner	188	12.5-dent	14¼"	12-dent	15½"
Anne Merrow	Fika Kitchen Towel	232	12-dent	19½"	12.5-dent	18¾"
Shilpa Nagarkar	Prakruti Scarf	173	12.5-dent	13⅝"	12-dent	14½"
Angela Tong	Infinitely Spectacular Scarf	88	12.5-dent	7"	12-dent	7½"

Little Looms rigid-heddle projects use a variety of heddle sizes. What do you do when the pattern specifies an 8-dent heddle and your loom has a 7.5-dent heddle, or it calls for a 12.5-dent heddle but you have a 12? No problem! Just use a heddle with a similar number of dents per inch. The small difference in sett may change the hand of the finished fabric slightly but not enough to affect the utility of the piece. The change in sett will also affect the width of the warp in the heddle. This handy chart shows the adjusted width with an alternate heddle for the rigid-heddle projects in this issue that use heddle sizes 12.5, 12, 8, and 7.5.

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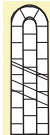
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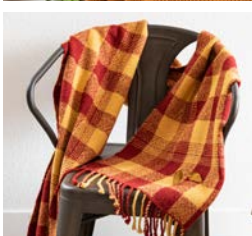
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