

21

Projects to Weave for Your Home, Wardrobe & Gift List

EASY WEAVING WITH

A Special Publication of *Handwoven*

little looms

Holiday 2021

8 WINTRY WRAPS

Knit, Crochet
& Cross-Stitch

**PIN-LOOM
SQUARES**

3 Techniques for
**TOUCHABLE
TEXTURE**

A Stash-Busting
Blanket Scarf, p. 45

EASY WEAVING WITH
little looms

RIGID HEDDLE • PIN LOOM • INKLE

Holiday 2021



Simplicity in design and use.



Meet Erica. Our new compact table loom

Erica is our new compact table loom with 30 or 50 cm weaving width. It is an attractive alternative to a rigid heddle loom: it is easier to operate, the warp tension is more even, it has a large shed of 4.5 cm and you have flexibility in the number of threads per cm. The option to expand the loom to 3 or 4 shafts makes it an even more interesting alternative.

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ACCESSORIES

- Extension to 3 and 4 shafts
- Universal floor stand for both widths
- Bag for Erica
- Accessory kit for beginners

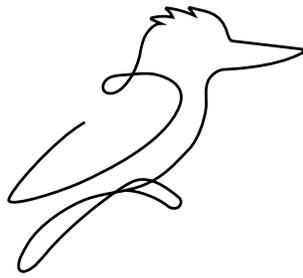
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Rigid Heddle Loom and Accessories

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Optional accessories:

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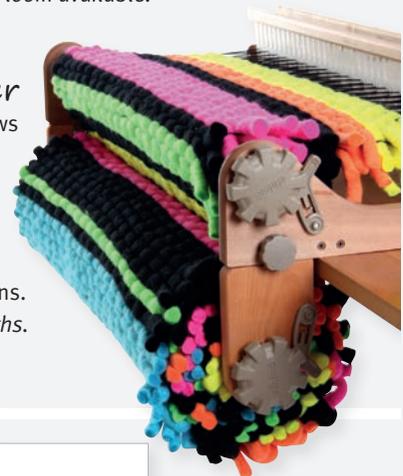
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just add yarn!



Ashford Book of Rigid Heddle Weaving

By Rowena Hart

All you ever needed to know about rigid heddle weaving. Easy warping, weaving techniques and projects including brooks bouquet, bronson lace and weaving with the second heddle kit. Create beautiful garments and homeware. 123 pages



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WHEELS & LOOMS



Samplelt Loom

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Optional accessories:

Extra reeds, vari dent reed, loom stand.



Inkle Loom

For warp-faced braids and bands.

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Inklette Loom

Warp length up to 72".



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little looms

Holiday 2021

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Easy Weaving with Little Looms is a special publication of *Handwoven* magazine (ISSN 0198-8212), which is published seven times per year in February, April (special issue), May, July, September, October (special issue), and November by Long Thread Media LLC, 1300 Riverside Ave., Ste. 206, Fort Collins, CO 80524; phone (888) 480-5464. Periodical postage paid at Fort Collins, CO, and additional mailing offices. All contents of this issue of *Easy Weaving with Little Looms* are copyrighted by Long Thread Media LLC, 2021. All rights reserved. Projects and information are for inspiration and personal use only. *Handwoven* does not recommend, approve, or endorse any of the advertisers, products, services, or views advertised in *Handwoven*. Nor does *Handwoven* evaluate the advertisers' claims in any way. You should, therefore, use your own judgment in evaluating the advertisers, products, services, and views advertised in *Handwoven*. Reproduction in whole or in part is prohibited, except by permission of the publisher. Printed in the U.S.A.

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IT WOULD NOT BE AN EXAGGERATION to say that over the past year, small looms have been my saving grace, at least as far as my creativity is concerned. Having two kids, one of whom is a baby, makes it nigh impossible to find extended periods of time to myself. I did, however, have short bursts of time, so in my free moments, I picked up a small loom and got to work. I've woven at swim lessons, at gymnastics practice, and even during staff meetings. Small looms are quick to warp, perfectly portable, and easy to pick up and put down as needed. With the holidays coming up, I'll be turning to small looms for my handmade present and home décor needs.



Photo by Shelly Salley

In this holiday issue of *Easy Weaving with Little Looms*, we picked projects for all skill levels—and all levels of time commitment. We included projects perfect for gifting such as Edith van Tassell's cozy Foxy Birch Blanket and Margaret Stump's cuddly Velvet Loveys. For the sustainable-minded among us, JoEllen Salkin's rigid-heddle Holiday Bottle Bags and Deborah Bagley's pin-loom Pine Tree Gift Bags are a great way to make a gift extra special with wrapping that is meant for regifting. If you're looking for projects that will let you easily weave multiple items for gifts (or so you can keep one for yourself!), Joan Sheridan and Deborah Harowitz's inkle-woven Ribbon Candy Earrings and Christine Jablonski's Windowpane Spa Set fit the bill.

A winter issue wouldn't be complete without cozy additions for your wardrobe—and this one is no exception with eight wintry wraps to choose from. If you want to learn some new-to-you design techniques, as part of her scarf project, Judith Shangold explains how to get faux ikat designs through the clever use of palindrome skeins for warp. Read Liz Evans's article on using a wave stick to create rippling weft lines, then weave Rebecca Cengiz-Robbs's Ocean Waves Scarf and put your newfound knowledge to use. Sara Lamb writes about her favorite scissors, and Gabi van Tassell breaks down four techniques for joining pin-loom squares (all of which can be used on rigid-heddle-woven cloth as well).

Whether you're weaving in between the hustle and bustle of life or have the time to sit in front of a cozy fire and get lost in your loom, I hope you find your holiday spirit in this issue.

Happy weaving!

Christina



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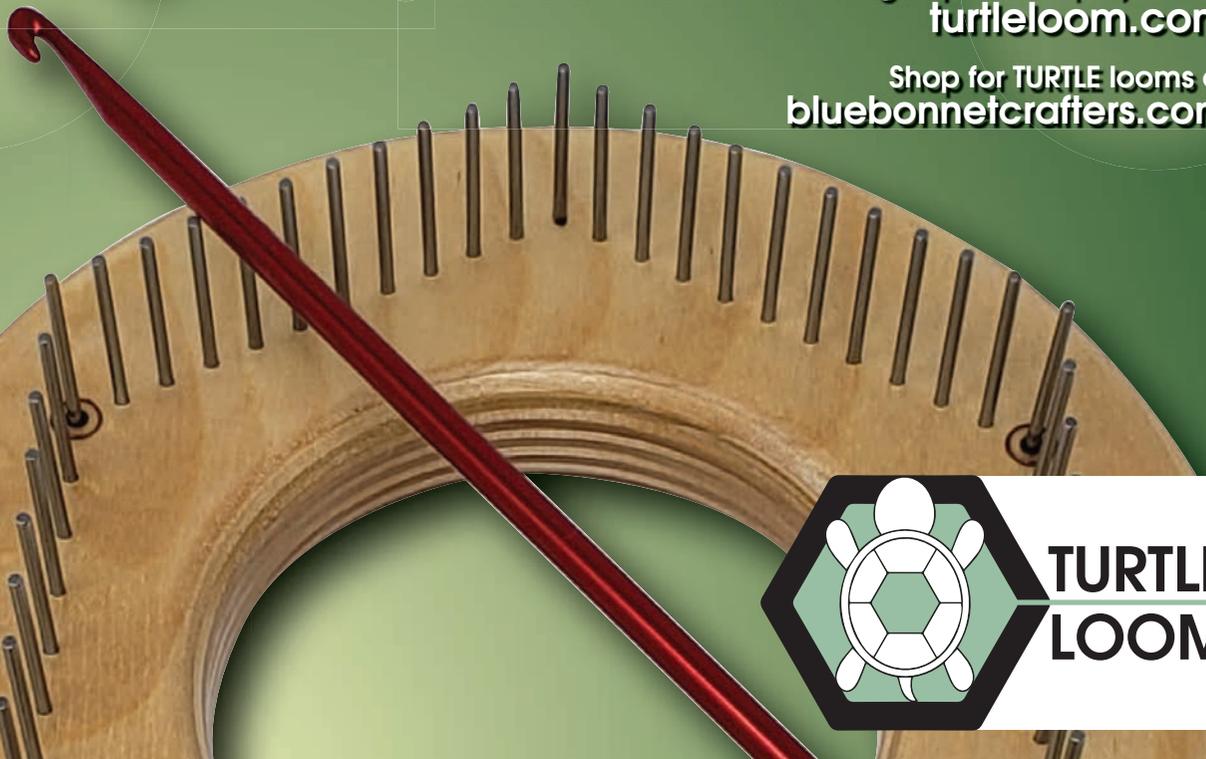
Make



One-step bauble ornaments featuring Danish Medallions, woven on the Original TURTLE Loom™ R. Make one or many. Use yarn, ribbons, or raffia (shown).

Instructions for this and other hexagon pin loom projects on turtleloom.com

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**TURTLE
LOOM**



Mixing fibers in weaving can create elegant ripples, as in this wrap designed by Sara C. Bixler, or fabrics that literally pop.

DIFFERENTIAL SHRINKAGE

Photo by George Boe

By Pamela K. Shultz

Over the years, I've learned a lot about weaving, mostly through trial and error. Before I became a weaver, I was a knitter and a spinner. I've knitted plenty of sweaters with mixed fibers that turned out great, so I decided to try weaving with mixed fibers.

I wound a warp of handspun yarn with merino wool at the center and various blends of Shetland wool and alpaca at the edges. I hypothesized that as the different fibers were washed, they'd keep each other from shrinking too much—similar to my mixed-fiber sweaters, which blocked out beautifully. But knitting is elastic, and woven fabric is much less so. More importantly, wet-finishing woven fabric is often much more aggressive and involves more agitation than with handknits. Despite

carefully wet-finishing, I ended up with ruffly selvages that were difficult to tame.

I was intrigued with what had gone wrong. I wondered how I could avoid making the same mistake the next time and how I might be able to use the different fibers' shrinkage to my advantage.

I'd inadvertently stumbled upon the concept of differential shrinkage. Simply put, differential shrinkage is the tendency of different fibers to

shrink at different rates when they're wet-finished. Some fibers shrink a lot, some shrink a little, and some don't shrink at all. When you combine fibers in one piece of cloth, this can lead to surprising results. When it's unplanned, differential shrinkage can be delightful or a disaster—fibers can sometimes shrink as much as 40 percent. However, when it's planned, differential shrinkage can lead to amazing effects and an endless world of possibilities.

Differential shrinkage is often lumped together with a technique called “collapse weave.” However, a collapsed effect can be created by structure as well as wet-finishing techniques. This article covers only the effects created by wet-finishing.

The key to working with differential shrinkage is knowing which fibers will shrink and which won't. Wool is the most notable shrinking fiber because it has scales that lock together when it's exposed to a combination of heat, moisture, and agitation. Among wools, merino is possibly the one best known for this characteristic. It should be also noted that not all wools shrink, and not all wools shrink equally—factors such as cuticle type and micron count can affect how much any given yarn or fiber sample will shrink. Other notable “shrinking” yarns include elasticized yarns and overspun (crêpe) yarns, although these yarns are stretched out during weaving and “collapse” later in the cloth production process, so it's not the same as what happens with wet-finishing wools and other fibers.

Other animal fibers, such as alpaca and cashmere, shrink less than wool. They may take a little more agitation and time, but they do have the tendency to shrink during wet-finishing. Angora, on the other hand, is notorious for having a higher shrinkage rate than just about any other fiber.

Cotton, linen, silk, bamboo, rayon, and nylon are more stable due to their lack of scales. Superwash wool also falls into this category because it has been treated to remove the scales and prevent shrinkage. Typically, when fabrics made with these fibers shrink, it's due to the heat in wet-finishing and washing releasing tension in the yarn. Shrinkage in this stage tends to be minimal, and often the fabric won't



Photo 1: Samples with a wool/silk blend in both warp and weft before and after wet-finishing.

shrink any more if washed again. (Think preshrunk cotton shirts.)

In addition to fiber content, the spinning method used to make the yarns impacts whether a yarn will shrink. Yarns that appear similar on the cone may have been spun very differently. This is especially true when mixing similar yarns from different manufacturers, so it's always important to sample!

If you want to show off the effects of differential shrinkage, use a slightly more open sett and beat. This allows the shrinking fibers to have more room to move around during wet-finishing, which in turn allows them to shrink more easily. On the other hand, if you want to minimize the effects of differential shrinkage, setting the warp ends closer and using a firmer beat may help you do so.

One of the most surprising aspects of differential shrinkage is that you won't know exactly what will happen until your fabric is off the loom and has been wet-finished. When the fabric is still on the loom, the selvages could look perfectly straight, the beat even, and the cloth completely consistent. But all bets are off when you move on to the wet-finishing stage. Just take a look at the photographs showing

before and after samples: the samples on the left are before wet-finishing, and the samples on the right are after wet-finishing. What a difference a little water makes!

If possible, it's a good idea to do your wet-finishing by hand rather than in the washing machine. Wool can shrink, and shrink, and shrink until it's stiff as a board. This is much more likely to happen in a washing machine than when washed by hand. The key is to keep checking on the shrinking fibers throughout the wet-finishing process to make sure they don't shrink too much. You can almost always shrink wool a little bit more, but you can never reverse the shrinking process.

For the samples, I used an 85% merino/15% silk blend as my shrinking yarn, and 100% silk as the nonshrinking yarn. All samples were sett at 12 ends per inch and woven to about 12 picks per inch on a rigid-heddle loom.

In my first sample (Photo 1), I wanted to show how the shrinking yarn would behave if it were in both the warp and the weft. Because there is some silk content in this yarn, it shows some of the effects of differential shrinkage. As the wool



Photo 2: Samples with nonshrinking weft and shrinking warp.



Photo 3: Samples with nonshrinking warp and alternating shrinking and nonshrinking yarns in the weft.



Photo 4: Samples with 4 ends of shrinking yarn in the center of the warp and nonshrinking yarn in the weft and the rest of warp.



Photo 5: Combining a nonshrinking warp with alternating shrinking and nonshrinking yarns in the weft creates a fabric with a subtle texture.

shrinks, the silk has nowhere to go, so it bubbles up to the surface to create a bouclé-like texture. This is one of my favorite effects.

In my second sample, I tried using a nonshrinking weft on the shrinking warp. The bouclé effect was even more pronounced in this sample, but overall, the cloth feels normal (Photo 2).

For my third sample, I switched to a nonshrinking warp and wove with alternating bands of shrinking and nonshrinking weft. You can see in the unfinished sample that the selvages are even. But after wet-finishing, the sample draws in significantly and creates a ruched effect (Photo 3).

In the fourth sample, I put four ends of the shrinking yarn into the nonshrinking warp and didn't tension the ends separately. Again, everything seemed normal in the unfinished sample, but after wet-finishing, a distinct ruffle formed (Photo 4). This is exactly what happened in my handspun warp when I initially stumbled onto differential shrinkage!

There are many more ways to play with differential shrinkage. A series of shrinking and nonshrinking stripes in the warp could create pleats or a seersucker effect. Alternating stripes of shrinking and nonshrinking weft on that same warp would create a grid of bubbles.

Often, I want to make the most of a special yarn, such as an indie-dyed

treasure or some of my own handspun. When those are shrinking yarns, one of my favorite ways to get more mileage from them also reduces the effects of differential shrinkage: I use a nonshrinking warp, such as cotton, and alternate picks of a shrinking and nonshrinking weft. Alternating these yarns keeps the shrinking weft from shrinking as much as it would on its own. The result after wet-finishing is a subtle texture with a light feel (Photo 5).

Whatever path you choose, be sure to sample and account for shrinkage when you're planning your warp. That way your surprises are more likely to be the happy kind! *

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Items fun and functional for your stash, your studio, your loom, and, in some cases, you.

Photo courtesy of LoLo Body Care



LoLo Bars

Keep your hands smooth and your skin supple all winter long (and beyond!) with LoLo Bar moisturizers. Never sticky or greasy, these moisturizers go on smooth and absorb quickly—and deeply—for maximum effectiveness that will last through multiple washes. LoLo Bars are made from locally sourced beeswax, cocoa butter, coconut oil, and a variety of other eco-friendly oils your skin will love. They come in a variety of sizes including the two tins shown here, and they're also available in tiny sample sizes perfect for travel or for helping you decide which of the 30 scents you love best. lolobody.com

Emmaline Bag Kits

A bag made from handwoven fabric deserves high-quality hardware, and finding the right matching set has never been easier with Emmaline Bags' hardware kits. While the kits are designed to go with specific bag patterns (sold separately as PDFs), the pieces can just as easily fit other patterns or your own original bag creation. Hardware kits are available in Antique Brass, Gold, Copper, Gunmetal, Nickel, and Iridescent Rainbow finishes. The kits are suitable for a wide variety of bag styles and can include hardware such as magnetic snaps, swivel hooks, turn locks, grommets, strap sliders, and more. emmalinebags.com



Photo courtesy of Emmaline Bags

Photo courtesy of Cotton Clouds



Yarn Palette Bundles

Take the guesswork out of choosing colors for a project with Cotton Clouds' new yarn bundles. Each sampler contains a selection of three to six mini cones (depending on the yarn type) in a beautifully coordinated palette. These carefully curated bundles are available for Cotton Clouds Aurora Earth 8/2 Cotton, Gypsy Chenille, Tencel, and Bambu 7. Shown here is Aurora Earth 8/2 Cotton in the Book Shop palette. These samplers are also perfect for trying a new-to-you yarn without having to buy a bunch of full-sized cones before getting started on your next weaving adventure. cottonclouds.com

Photo courtesy of Ashford Handicrafts



Ashford Adjustable Loom Stand

One size now fits almost all with Ashford's new adjustable loom stand designed to fit its 16", 24", and 32" rigid-heddle looms. The loom stand converts to fit any of these looms, allowing you to switch back and forth between looms with ease. For a more ergonomic weaving experience, these stands allow you to change the angle of the loom and include a footrest. The stands fold up nice and tight when not in use, a bonus for weavers with limited storage space. ashford.co.nz

Hot Hem Ruler by MadamSew

Hem straighter and more precisely with the Hot Hem Ruler by MadamSew.

The grids on each ruler allow you to measure fabric folds, while the heat-resistant material allows you to press with the ruler in place for more accurate hemming and seaming. The nonslip material prevents fabrics from moving and sliding as you iron. The grid lines measure the most common sizes for hems from $\frac{1}{8}$ " to 10" and include 45° lines for making perfect mitered corners.

Each hot hem ruler measures 2.5" x 10". madamsew.com

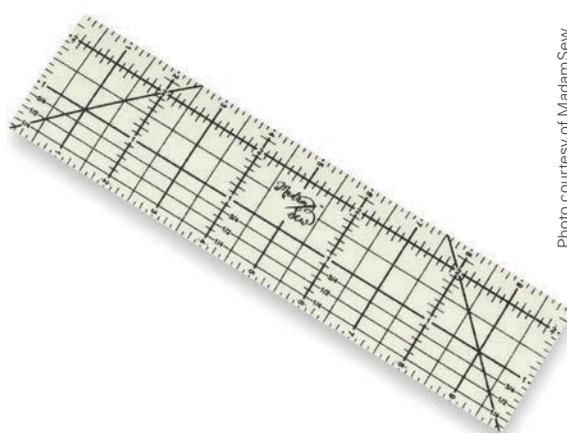
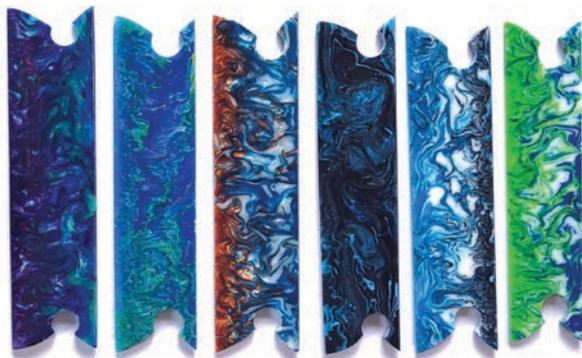


Photo courtesy of MadamSew

Photo courtesy of To-Ply Fiber Arts



Acrylic Bandweaving Shuttles

These acrylic bandweaving shuttles from To-Ply Fiber Arts are anything but boring. The acrylic makes these beaters extralight, and each one is sanded 20 times for a smooth and satisfying weaving experience. The shuttles feature a sharp long edge perfect for packing in weft. The other long edge is gently rounded to make for an easy grip and enjoyable weaving experience. These tools come in a variety of colors, and each is one of a kind. Shuttles are about 1.5" x 5.5". etsy.com/shop/Toplyfiberarts

Pencil Shuttles from Handywoman

Weave your warp down to the (almost) last inch with these pencil shuttles from Handywoman. At 12" long but just 1" wide and 1" deep, these shuttles are perfect for rigid-heddle looms and especially for end-of-warp weaving. Each is handmade in the United States and sanded five times with five grades of sandpaper before undergoing two rounds of buffing for the ultimate smooth and snag-free surface. The shuttles are available in a wide variety of woods from birch and hard maple to exotic hardwoods such as purpleheart, and each one comes with a specially made bobbin, although the shuttles work equally well with paper quills. handywomanshop.com

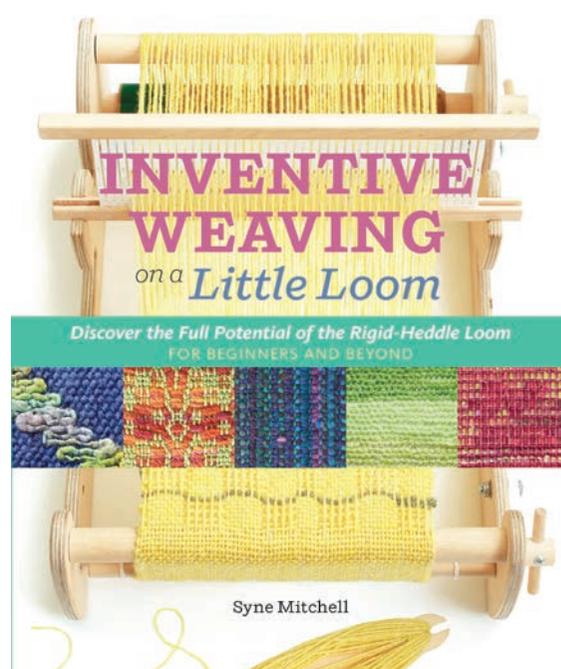


Photo by Matt Graves

INVENTIVE WEAVING

on a little loom

The question I get asked most by new rigid-heddle weavers is probably, “Which loom should I get?” The next question—and the one that’s much easier to answer—is, “What book will teach me to weave on a rigid-heddle loom?” While there are many excellent rigid-heddle weaving books available, very few provide the basics of weaving: the parts of the loom and what they do, descriptions and explanations of how to use various weaving tools, how to warp, and how to weave. Thank goodness for Syne Mitchell and her exceptional book *Inventive Weaving on a Little Loom*.



For brand-new weavers who are still learning warp from weft, this book is exactly what the doctor ordered. The reason I recommend this book first and foremost is it has no expectations of the reader except, of course, a desire to learn. Mitchell starts with the very basics of weaving: defining terms, clearly explaining steps, and otherwise breaking down the process into manageable tasks. This takes just over 100 pages, which is to say that every lesson is presented in detail and, when beneficial, accompanied by large and useful photos.

Mitchell doesn’t stop there. Once the fundamentals of weaving are covered, she delves deeply into other topics such as color theory, weave structures, hand-manipulation techniques, and weaving with

multiple heddles, to name just a few. Interspersed throughout the book are beautiful projects that reinforce the subjects through practical application. Some of the techniques taught are especially advanced (using three heddles, for example), making the book suitable for intermediate and advanced rigid-heddle weavers as well as beginners. In fact, if would-be weavers made a concerted effort to read and weave through this entire book, they would become accomplished rigid-heddle weavers by the end.

WHO THIS BOOK IS FOR: Weavers of all skill levels, although beginning weavers will find it especially useful.

WHAT YOU CAN EXPECT TO LEARN: How to warp and weave on a rigid-heddle loom, definitions of

weaving terms and tools, weaving techniques from beginning level to highly advanced.

PROJECT COUNT: 29.

THE FINAL WORD: If you want a resource that will teach you how to warp and weave on the rigid-heddle loom and give you the information you need to become a more advanced weaver, this is the book for you. Weavers of all levels will find something interesting and useful in this book.

— Christina Garton

Inventive Weaving on a Little Loom. North Adams, Massachusetts: Storey, 2015. Paperback, 296 pages, \$29.95. ISBN 978-1-60342-972-6.

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BROWN SHEEP YARNS

By Brittany Wells



Clockwise from top left, Lanaloft sport-weight, Lanaloft worsted weight, Synchrony, Cotton Fine, and Cotton Fleece.

Photos by Matt Graves

Brown Sheep Company specializes in wool yarns and wool blends, and as merchandising director, I get to try them all. Many of Brown Sheep's knitting and crochet yarns also work well for weaving. The company offers a myriad of multicolored handpainted

yarns I love to use for simple weaves, along with hundreds of solid-colored options for more complex weaving.

Note: All the samples were finished in the same way: by soaking them in a room-temperature bath for 20–30 minutes and then laying them flat to dry.

THE YARNS: LANALOFT

Lanaloft is a classic singles wool yarn—the single-ply nature of this yarn gives it a little extra squish, spring, and character that isn't found in a plied yarn with the same fiber content. Because the yarn is 100% natural wool, it will full, so use this yarn for projects that can be hand-washed. Lanaloft is spun in sport, worsted, and bulky weights; each weight is available in a wide variety of solid colors and multicolored handpaints.

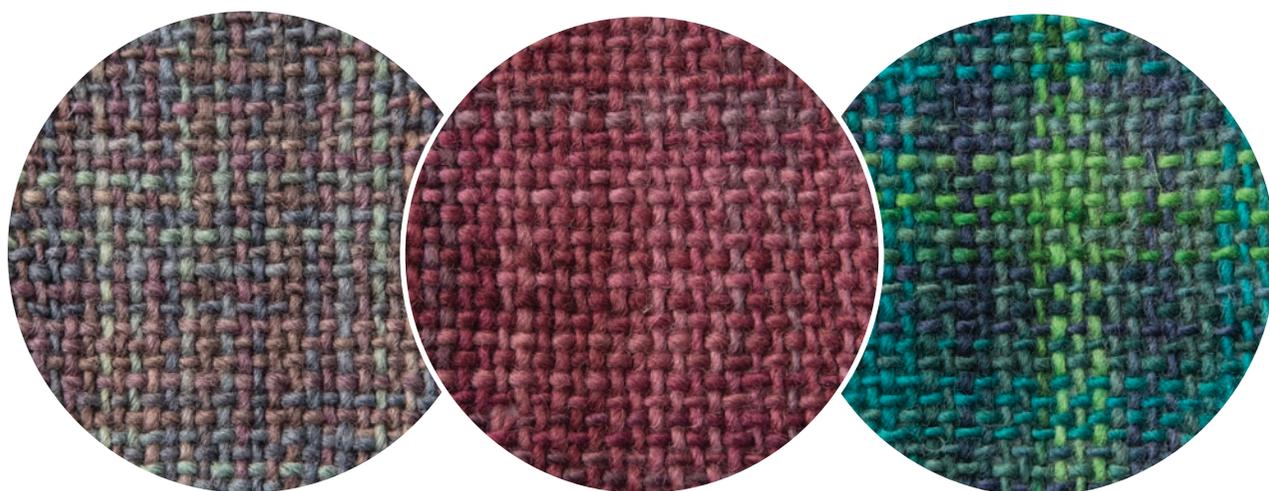
COTTON FLEECE AND COTTON FINE

Cotton Fleece and Cotton Fine (the lighter-weight version of Cotton Fleece) are blends of 80% Pima cotton and 20% wool. The yarns have the smooth feel and texture of

cotton but with a touch more spring and a bounce that comes from the wool. These yarns are soft enough to wear next to the skin—even for many who tend to be sensitive to wool. Both Cotton Fleece and Cotton Fine come in 50 colorways.

SYNCHRONY

Synchrony is a blend of 60% cotton and 40% wool, and since it's the same weight as Cotton Fleece, the two yarns pair well in projects. Because the cotton and wool fibers take up dye differently, there are flecks of light and dark color within each strand of yarn, adding an element of interest to any project. With 40% wool fiber, Synchrony will felt, so be sure to choose a project that can be handwashed.

**SAMPLE 1: Three plain-weave pin-loom squares**

Sample yarn: Lanaloft sport, 145 yd (133 m)/1.75 oz (50 g); LL111 Purple Iris, LL800 Tarnished Rose, LL900 Shimmering Lagoon.
Warp and weft sets: 8 epi; 8 ppi. **Shrinkage in length and width:** 4%.

Sportweight Lanaloft works perfectly on pin looms. The squares could be seamed together for a lightweight scarf or a felted purse, or they can be used by themselves as colorful coasters. I love the way the colors pooled in these pin-loom squares woven with handpainted skeins—they would also pair nicely with pin-loom squares in solid colors.

SAMPLE 2: Log cabin on rigid-heddle loom

Sample yarn: Lanaloft worsted, 160 yd (146 m)/3.5 oz (100 g); LL41 Buckwheat, LL222 Precious Stones. **Warp and weft sets:** 8 epi; 7 ppi.
Shrinkage in length and width: 6%.

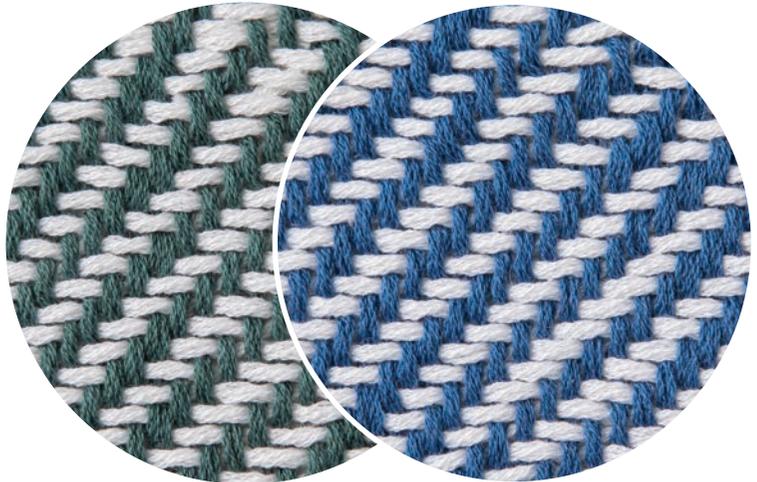
For color-and-weave patterns such as log cabin, it works well to pair a handpainted colorway with a solid color. Just be sure there's plenty of contrast between every hue in the multicolored yarn and the solid yarn; otherwise any variegation will get lost. The handpainted colors in this sample give the pattern more depth and interest than two solid colors would have achieved. Lanaloft in worsted weight works great for rigid-heddle weaving and would work up nicely into a cozy scarf. Woven strips seamed together would make a warm and woolly afghan.



SAMPLE 3: **Two twill pin-loom squares**

Sample Yarn: Cotton Fleece, 215 yd (197 m)/3.5 oz (100 g); CW100 Cotton Ball, CW445 Jaded Mermaid, CW762 Bering Sea Blue. **Warp and weft sets:** 8 epi; 8 ppi. **Shrinkage in length and width:** 5%.

For these twill pin-loom squares, I paired bright white with dark saturated hues for lots of contrast. Cotton Fleece woven into pin-loom squares or woven on a rigid-heddle loom would make a fantastic baby blanket or lightweight scarf. Although the yarn is labeled hand-washable, I've found it holds up well with gentle machine washing and low heat.

SAMPLE 4: **Inkle band**

Sample Yarn: Cotton Fine, 215 yd (202 m)/1.75 oz (50 g); CF445 Jaded Mermaid, CF762 Bering Sea Blue, CF310 Wild Orange, CF373 Dove Grey, CF844 Celery Leaves. **Warp and weft sets:** 41 epi; 9 ppi. **Shrinkage in length:** 5%. **Shrinkage in width:** 4%.

Cotton Fine works well for weaving small bands on an inkle loom, and the wide range of colors allows for plenty of designing fun. Bands woven with Cotton Fine would be ideal for colorful belts, straps, and key chains—or perhaps a set of bookmarks or bracelets to give as handmade gifts. The yarn is strong enough to hold up well under tension and has a soft and smooth finish.

FINAL THOUGHTS

These yarns gave me a great opportunity to play with color and texture in my weaving, and there's much more to explore. The Lanaloft yarns stand out for their warmth and richly vibrant look. They are perfect for felting projects and work well when used for weaving fashion accessories or home décor projects such as blankets and pillows. The three cotton-blend yarns, Cotton Fleece, Cotton Fine, and Synchrony, are ideal for weaving warm-weather scarves and shawls. The blend of cotton and wool creates a springy yarn with lots of strength that can hold up to tight warp tensioning. The multicolored yarns are perfect for that one- or two-skein project you want to finish in a few days, while the solid-colored yarns pair nicely with novelty yarns or work well on their own. These so-called knitting and crochet yarns are soft, bouncy, and easy to weave on your favorite little loom. ✨

SAMPLE 5: **Brooks bouquet**

Sample Yarn: Synchrony, 210 yd (192 m)/3.5 oz (100 g); ST201 Soiree. Cotton Fleece, 215 yd (197 m)/3.5 oz (100 g); CW373 Dove Grey. **Warp and weft sets:** 8 epi; 8 ppi. **Shrinkage in length:** 4%. **Shrinkage in width:** 2%.

I find that handpainted yarns look best when used as warp because sometimes the colors will pool when they're used as weft. Cotton Fleece in a solid color or neutral is a great way to accentuate the bold colors of handpainted Synchrony. This combination of yarns would be perfect woven into a wearable accessory such as a scarf.



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SCISSORS, SHEARS, AND SNIPS

By Sara Lamb

Trying to find good scissors is a complicated quest, to say the least. Open an internet search for “best scissors” and up come 381 million hits in less than a second. Worse, ask for opinions from other weavers about which are best, and the answers will be multiple, certain, and contradictory from person to person. The variety of sizes, styles, and manufacturers from which to choose is huge—as is the price range.



Extrasharp scissors, such as the leather shears and dressmaker's shears shown here, are necessary when dealing with thick fabrics and leathers.

Photos by Sara Lamb

If you narrow the search to “best scissors for weaving” or “best scissors for sewing” or even “best scissors for embroidery,” the options are equally boggling. Scissors, like “best kitchen knife” or even “best toothbrush,” are a personal choice.

While pondering this question, I looked around my workroom to determine which scissors are *my* best. I have no fewer than 10 pairs on various surfaces, ready to be grabbed at any moment. There are the large scissors on the worktables (I have three tables so that makes three pairs). They are shears rather than scissors: big, heavy, sharp, and jealously guarded. These are the scissors that everyone else in the house wants to use. They may be on the table, but they are hidden under a cloth or behind a basket. I know where they are, but they are not in plain sight, so casual interlopers (usually) can't find them.

There are smaller scissors, snips really, for embroidery, for trimming at the loom, for trimming knotted pile, and a couple for my leatherwork. Around the workroom, I have a pair of small scissors at the ball winder, a pair at the skein winder, a pair at the warping board, and a pair at the bobbin winder. There are two at the sewing machine and one by the ironing board. Why so many? Well, when I need scissors, I am usually holding a thread or one end of a ball or bobbin of yarn, and thus loath to drag that yarn across the room to fetch scissors. These are mostly workhorse scissors, used to cut anything and everything at hand. These are not the “good” scissors I won't let anyone else touch. In theory, these scissors *save* my

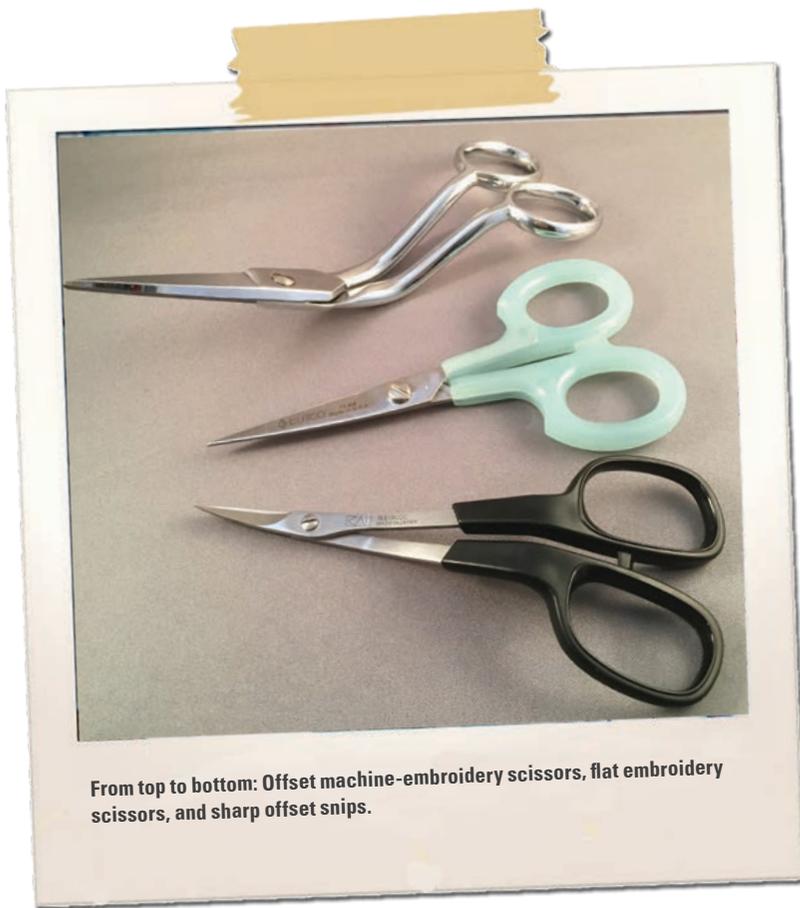
good scissors from too much use and abuse.

But what are considered “good scissors”? Most often, people will point to their fabric-cutting scissors: shears with strong, sharp, long blades that slice through fabric or leather with ease. These are also the scissors that need to be reserved for use on fabric only and protected from casual use which can cause premature dulling. Of course, even fabric will eventually dull the blades, and they will need sharpening. Sewing shears have a

The shears may be on the table, but they are hidden under a cloth or behind a basket. I know where they are, but they are not in plain sight, so casual interlopers (usually) can't find them.



To cut handwovens straight with ease, Sara uses a strategically removed weft thread, a ruler, and a rotary cutter.



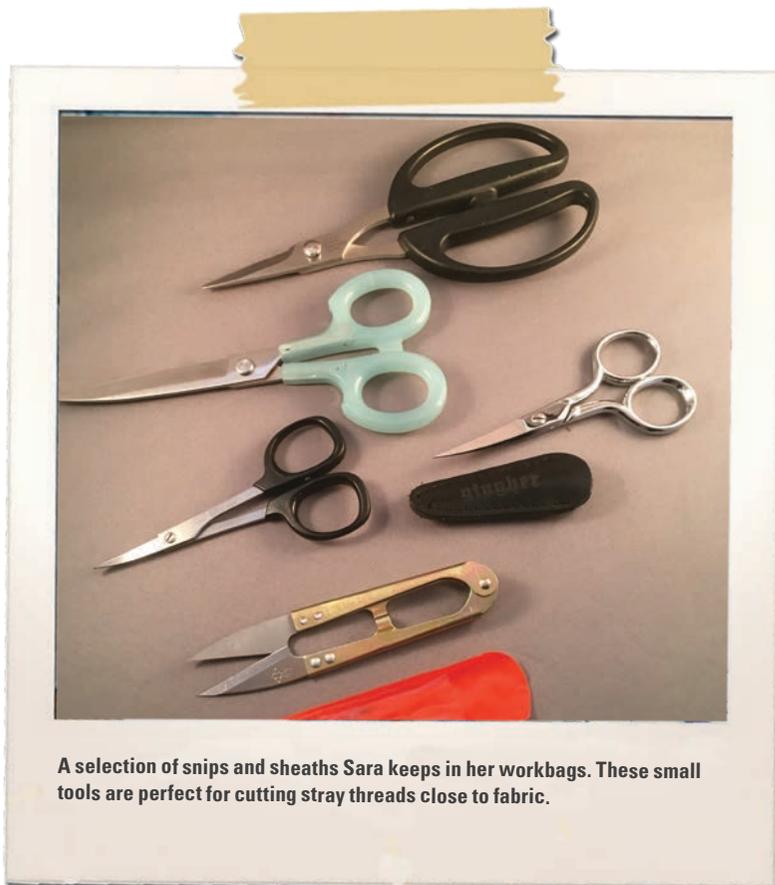
From top to bottom: Offset machine-embroidery scissors, flat embroidery scissors, and sharp offset snips.

certain edge to the blades—a specific angle—that makes sharpening them at home chancy. Sewing centers and fabric stores can often help with sharpening or will recommend a sharpening service.

For many of us, however, shears have been replaced to a large extent by rotary cutters used on a self-healing cutting mat, with a heavy ruler to guide the blade and protect fingers. Rotary cutters have become the slicing workhorse, allowing for straight cuts along the grainline. Weavers are able to pull a thread in handwoven cloth, creating a handy ditch for rotary cutting. The added benefit of a rotary cutter is that when the blade is dull, it is easily replaced. I save dull blades in a marked case and use them for cutting paper and cardboard.

In addition to big shears, specialty scissors of all kinds are useful. A friend who works at an art supply store that carries needlework supplies recently sent me a small pair of offset scissors. These scissors are not only very sharp, but they allow me to cut close to the surface of the fabric *and see what I am cutting* much better than when I use small, flat scissors. There are many kinds of offset scissors, but machine-embroidery scissors are probably the easiest to find in any general sewing shop. Even hand-embroidery scissors can have a slight curve to the blades, allowing for close cutting of fine threads.

I also have a large supply of small snips in every workbag. Knitting, stitching, trimming ends on woven fabric before washing—all of these tasks need scissors. Choice of size and style is up to the user, and the



A selection of snips and sheaths Sara keeps in her workbags. These small tools are perfect for cutting stray threads close to fabric.

variety and price range of options is seemingly unending. The very sharp, small snips in all of my project bags necessitate a sheath in which to store them or a convenient pocket or case to protect their tips and to protect hands from their tips.

More than 20 years ago, I learned to weave knotted pile and was introduced to pile shears. These are large offset scissors big enough to need a thumb rest; they are made for use with both hands, blades flat against the pile textile as it is being knotted. After the knotted pile is finished, smaller curved-blade carpet scissors are used for trimming. Mine are hand forged and come from Turkey.

Of all the scissors in my studio, which are the “best”? Well, that depends. I use the everyday scissors at every station in my studio the most. They save my good shears, and they save my sanity because I don’t have to march around the workroom looking for a pair to cut a thread. They are easy to find in any office-supply or big-box craft store, and they usually come in packs of three. They are not expensive or precious. I buy a pack every now and then and distribute them around my house: in the desk drawer, in the pencil cup, in the junk drawer, in the laundry room, in the bathroom—everywhere I think someone might need a pair of scissors. I credit them with saving my good shears, since most family members just want to hack at something (a package, some paper, cardboard, or a label on clothing). If I provide a handy pair, they won’t go hunting for my good pair. And I won’t have to yell at them. At least this once. *



Sara's collection of knotted-pile snips and scissors.



Everyday scissors: Sara keeps a pair of inexpensive scissors in every drawer and on every worktable.

A CUT ABOVE THE REST

Not all scissors are created equal. Some are good for detail work, some for snipping pile, and some for cutting everything else. Here are just a few of the options available.

Photo courtesy of Fiskars



The Classic

Fiskars' Original Orange-Handled Scissors have long been a standard for sewists, crafters, and just about everyone else for good reason. Their stainless steel blades with precision-ground edges stay sharp longer, and their shape lets you cut all the way to the scissors' tips. In addition, the lightweight, ergonomically designed handle with its classic angle gives you more cutting control and allows for cutting cloth when it is lying flat on a work surface. A left-handed version is also available. These jack-of-all-trades scissors are great for light fabric work, cutting pattern paper, and snipping yarn. fiskars.com

Fabric Shears

Fabric shears are the workhorse of the scissor world. Cut all types of fabrics and multiple layers easily with Kai 8" Professional Shears. These heavy-duty shears' hardened high-carbon stainless steel blades cut better while also resisting corrosion. In addition, their ergonomically designed soft handles fit your hand perfectly, are available in a left-handed version, and provide for long sessions of fatigue-free cutting. kaiscissors.com



Photo courtesy of Kai

Photo courtesy of the Woolery



Gooseneck Scissors

The bend in the gooseneck Ice Scissors from the Woolery helps you cut flat against fabric. These scissors are perfect for cutting pile, whether you're weaving small bits of rya or an entire rug. The curve makes it easier to access hard-to-reach stitches, such as inlay, that require a close cut and a steady hand. woolery.com

Rotary Cutters

Rotary cutters are technically not scissors, but they do work great for cutting long, straight lines quickly, whether it's to divide your cloth into sections for towels or napkins, to trim fringe, or even to cut commercial fabrics into strips for rag weaving. The Fashion Comfort Loop Rotary Cutter by Fiskars allows you to cut long pieces of cloth easily due to the curved-loop handle that gives you comfort and control. The cutter's blade is self-retracting for safety, is easily and quickly replaced, and can be positioned on either side for left- or right-handed users. Available in Berry (shown here), Blue, and Purple. Just make sure to use them with a self-healing mat and ruler to protect your work surface and get the straightest lines. fiskars.com



Photo courtesy of Fiskars

Photo by Becka Rahn



Sewing Notions Bag

Put the household on notice and keep all your "good" scissors safe with this 8" x 5" zippered bag that is large enough to hold small weaving and sewing tools but small enough to tuck into your larger project bag. The bag's exterior polyester fabric is made from 45% recycled materials, and it has a poly/cotton lining. beckarah.etsy.com

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HOLIDAY HOME

Small handmade touches often make a home more welcoming and captivating. These handwoven accessories will add little sparks of delight to any interior.



ZAKKA EMBROIDERED NAPKINS

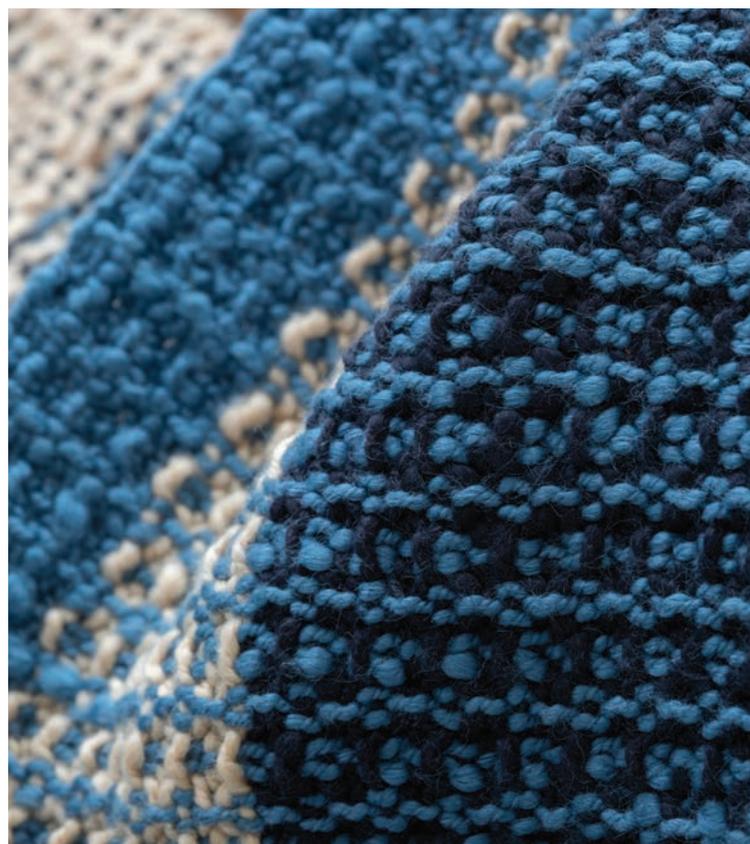
by Yvonne Ellsworth

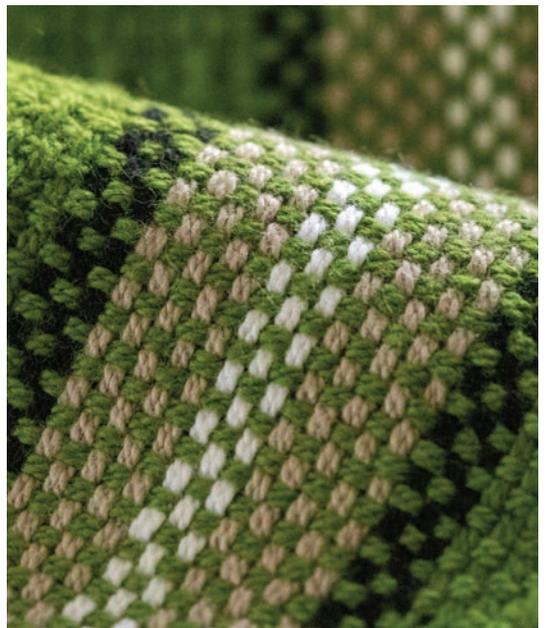
Your loom will keep your fabric under tension as you stitch charming Scandinavian-inspired flowers on these napkins. The classic combination of white on navy creates a year-round design. Pattern page 28.

**WINDOWPANE SPA SET**

by Christine Jablonski

Combine a slubby cotton yarn with a windowpane pick-up pattern to create three sets of coordinating towels and facecloths to mix and match. Their thick and squishy texture will make both the weaver and the bather smile. Pattern page 29.







MODERN STRIPE TEA TOWELS

by Tammy Bast

Dress up your kitchen and learn new weaving skills with these cotton towels featuring two types of pick-up to create texture and pattern. Pattern page 31.

PAINTED PILLOW

by Gabi van Tassell

Looking for a pop of color to spice up your decor? The slow color changes of the yarn in the pin-loom-woven hexagons add pop to this pillow while also keeping you engaged as you weave. No hexagon will look exactly like another, and their final arrangement is up to you. Pattern page 30.



RIGID HEDDLE
ZAKKA EMBROIDERED
NAPKINS

Yvonne Ellsworth

When Yvonne picked up a copy of *Zakka Embroidery* by Yumiko Higuchi, she fell instantly in love. Zakka is a Japanese word that means “taking delight in everyday things.” It can include combining Japanese style with Scandinavian design and embellishing everyday items, such as shirts, baby booties, or, in this case, napkins. Inspired by Higuchi’s book, Yvonne designed her own flower design for the edge of a set of handwoven napkins. She found embroidering while at the loom with the fabric already under tension particularly satisfying.

RESOURCES

Higuchi, Yumiko. *Zakka Embroidery*. Boulder, Colorado: Roost Books, 2016.

MATERIALS

STRUCTURE Plain weave with embroidery.

EQUIPMENT Rigid-heddle loom, 13" weaving width; 12-dent heddle; 1 shuttle; tapestry needle.

YARNS **Warp:** 8/4 carpet warp (100% cotton; 1,600 yd/lb; Maysville), #5 Navy Blue, 370 yd. **Weft:** 8/4 carpet warp, #5 Navy Blue, 286 yd. **Embroidery:** 8/4 carpet warp, #27 White, 25 yd.

OTHER SUPPLIES Fray Check.

WARP LENGTH 156 ends 85" long (allows

6" for take-up, 19" for loom waste).

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

DIMENSIONS **Width in the heddle:** 13".

Woven length: (measured under tension on the loom) 60". **Finished size:** (after wet-finishing) four napkins, 11" × 11" each.

PROJECT STEPS

1 Set up your loom for direct warping a length of 85" or wind a warp of 156 ends 85" long. Warp the loom using your preferred method, centering for a weaving width of 13".

2 Wind a shuttle with Navy Blue. Spread the warp with scrap yarn.

3 Begin weaving, tucking in the weft tail. After about an inch, apply Fray Check to the edge. Weave an additional 3" and put down the shuttle. Thread a tapestry needle with White carpet warp. Measure 1¼" from the beginning edge and start the embroidery. Using a weft thread as a guide, start the embroidery 6 warp ends in from the right selvedge. With running stitch, stitch over 2 warp ends, under 1 warp end, and continue this stitch

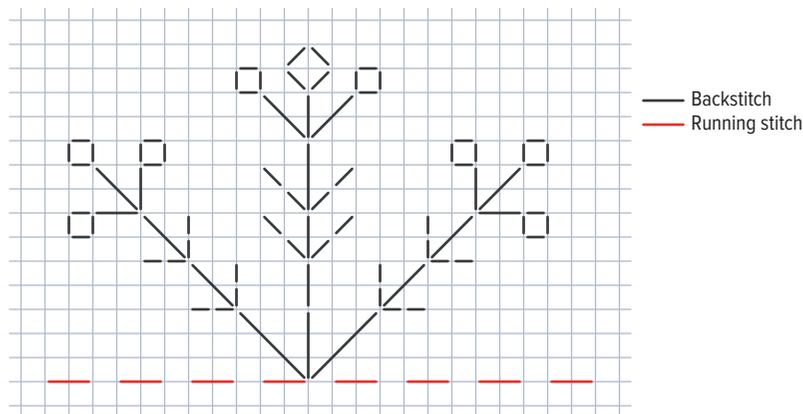
pattern across the cloth. End the running stitch 7 warp ends from the left edge. Use the backstitch for the remainder of the embroidery following the chart, Figure 1. There are 6 motifs, and each motif base is centered in the middle of 8 running stitches.

4 Continue weaving until the piece measures 15" in total. Apply Fray Check to the second edge along the fell line. Weave 2 picks of contrasting yarn and start the next napkin. Continue until you have woven and embroidered four napkins.

5 Remove the napkins from the loom. Cut the napkins apart, trimming off the scrap yarn. Fold each raw edge up ½" on the back side and then fold again. The fold should be below the running stitch at the base of the embroidery. Pin into place and hem by hand or machine.

6 Wet-finish in warm water by gently agitating and then leaving to soak for 20 minutes. Roll in a hand towel and squeeze out any excess water. Lay flat or hang to dry. Press, if needed. *

Figure 1.





RIGID HEDDLE
WINDOWPANE SPA SET
 Christine Jablonski

Nothing says luxury like a thick, squishy hand towel and coordinating facecloth. A slubby cotton yarn accentuates the texture of a windowpane pattern, making these little woven luxuries that much more special—sure to delight both weaver and recipient alike! Weave the towels with a solid weft, then experiment with alternating weft colors in the facecloths. You may decide, as Christine did, that the backs of the facecloths are even more decorative than the fronts. Hem according to your preference.

RESOURCES

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

MATERIALS

STRUCTURE Windowpane (warp and weft floats).

EQUIPMENT Rigid-heddle loom, 15" weaving width; 12-dent heddle; 4 shuttles, 1 pick-up stick.

YARNS *Warp*: Mallo (100% cotton; 1,500 yd/lb; Gist Yarn), Eclipse, 349 yd; Clay, 255 yd; Denim, 119 yd.

Weft Pattern: Mallo, Eclipse, and Denim, 224 yd each; Clay, 239 yd. Hems: 8/2 cotton (3,360 yd/lb; Maurice Brassard), #5981 Navy, 104 yd.

WARP LENGTH 170 ends 153" (4¼ yd) long (allows 12" for take-up; 21" for loom waste).

SETTS *Warp*: 12 epi. *Weft*: 14 ppi.
DIMENSIONS *Width in the heddle*: 14¾".
Woven length: (measured under tension on the loom) 120". **Finished size**: (after washing and hemming) three towels, 10½" × 18" each, and three facecloths, 10½" × 10½" each.

PROJECT STEPS

1 Set up your loom for direct warping a warp of 170 ends 153" (4¼ yd) long, centering for a weaving width of 14¾" and following the warp color order in Figure 1. For odd numbers of ends, pull both colors through the slot, cut the first color at the warping peg, tie the two colors together, pull the loose cut end of the first color back out through the slot, and continue threading with the second color. Sley 1 end per slot and hole, beginning with a slot.

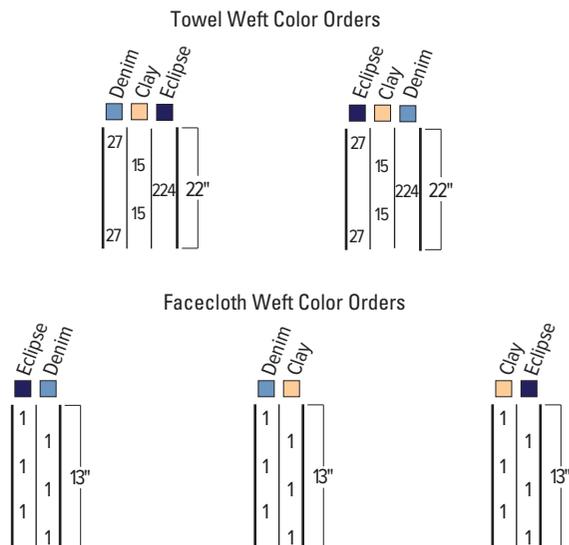
Figure 1. Warp color order

82	3	79	Eclipse		
60	5	25	5	25	Clay
28	9	3	16	Denim	
170 ends total					

Figure 2. Pick-up weaving sequence

- Pick 1: Heddle up.
- Pick 2: Heddle neutral, pick-up stick brought forward behind the heddle and turned on edge.
- Pick 3: Heddle up.
- Pick 4: Heddle down.
- Pick 5: Heddle up, pick-up stick brought forward behind the heddle.
- Pick 6: Heddle down.

Figure 3. Weft color orders



- 2** With the heddle in the down position and working only with the raised ends, insert the pick-up stick behind the heddle in an under 1 end, over 1 end pattern. You will pick up 43 slot ends.
- 3** Wind shuttles with each of the three pattern colors plus one shuttle with the 8/2 cotton for the hems. Spread your warp with scrap yarn.
- 4** For the towels, weave 1½" for a hem in plain weave with the 8/2 cotton, ending with a down-heddle pick. Switch to the pattern yarn and, beating firmly, weave 22" with Clay weft, following the 6-pick weaving sequence in Figure 2 and ending with pick 3. Keep the pick-up stick at the back of the loom except when moving it forward for picks 2 and 5. Switch to the 8/2 cotton to weave 1½" for a plain-weave hem. Weave 2 picks of contrasting yarn. Weave two more towels using the same weaving sequence, one towel in each weft color sequence from Figure 3.
- 5** For the facecloths, weave as for the towels, with 1" hems on either end of 13" of pattern weaving, ending with pick 3. Use two weft colors, alternating

one color for the odd-numbered picks and a different color for the even-numbered picks following the weft color order in Figure 3. Interlock the weft threads at the selvages.

6 Weave a few picks of contrasting scrap yarn after completing the last facecloth. Remove the fabric from the loom and machine zigzag the hem edges of each towel and facecloth. Cut the pieces apart at the contrasting yarn markers.

7 Machine wash in cold water on delicate setting and tumble dry on low. Turn hem under ½" along the raw edges, pressing the folds with a steam iron. Fold again, bringing the pressed edges to meet the first plain-weave picks of the pattern. Press again and pin in place. Hem by hand or machine with matching thread, making either side of your weaving the fronts of your facecloths and towels—weaver's choice!

Note: Christine hemmed the towels with the top side of the weaving as the front and the facecloths with the underside of the weaving as the front. *



PIN LOOM PAINTED PILLOW

Gabi van Tassell

This project is designed for beginners, but anyone who enjoys pin-loom weaving will find it engrossing. The Noro Kureyon yarn takes care of mixing the colors just right, and the hexagon arrangement ensures good color distribution. Weaving the plain-weave hexagons is easy and entertaining because each hexagon looks different. Basic sewing skills are sufficient to assemble the pillow cover, with a stunning, unique outcome.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT Elongated hexagon pin loom, 2" side to side (Gabi used the TURTLE Elongon 2" pin loom, regular set); weaving needle; 4 mm locker hook; packing comb or fork; tapestry needle; scissors.

YARNS *Warp and Weft:* Kureyon (100% wool; 109 yd/50 g; Noro), #411 A (red/pink), #415 B (yellow/orange), #416 C (gray/green), #418 D (teal/green/lilac), 1 skein each. **Note:** Due to the nature of Noro, some of the colorways listed above may not be available. Substitute any four colors that you like.

OTHER SUPPLIES Assembly felt or a large towel; 16" × 16" pillow form; 4 knitting stitch holders (optional); Eucalan or other no-rinse detergent.

DIMENSIONS *Finished size:* 16" × 16".

PROJECT STEPS

1 Following the manufacturer's directions, weave all four skeins into elongated hexagons. Each skein will yield 22–24 hexagons. You need a total of 65 elongated hexagons for making the pillow cover. Label your favorite color set A, and the others B, C, and D. You will need at least 21 hexagons of color A, 18 of B, 14 of C, and 12 of D. Extras will allow you to replace colors in the layout. For best results, keep the hexagons in each colorway in order as you weave them by tying the ends and weaving a piece of waste yarn through the hexagon stack, or using a knitting stitch holder.

2 On an assembly felt or towel, lay out the hexagons in rows according to the chart, Figure 1. Use up the hexagons as they come off the stacks. Exchange any sequence of hexagons that you don't like with any of the extras. When you are satisfied, use whipstitch (see Reader's Guide) to sew the hexagons together in rows, then sew rows to rows. You don't need to weave in all the ends because the ends will be on the inside of your pillow cover.

3 Soak the fabric in cold water for 20 minutes with Eucalan or similar no-rinse detergent; lay flat to dry.

ASSEMBLY

1 Fold the panel, right sides together, and sew the top and bottom rows of hexagons together to form a sleeve. Turn the sleeve right side out.

2 Roll the sleeve to select a front and back of the pillow case. Align the sides so that the hexagons alternate on the front and back to form a scalloped edging, Figure 2. Secure with pins.

3 With wool yarn, sew with very small running stitches through both layers (it looks as if you are weaving) along the half-hexagon lines on one side.

4 Insert the pillow form. Making sure that the hexagons form a scalloped edging similar to the opposite side, sew the second side together along the half-hexagon lines. *

TIPS

- Gabi strongly recommends using a locker hook when weaving with Noro Kureyon yarn.
- You may find it helpful to mark the half-hexagon lines around the opening with a strand of basting yarn. This will make it easier to match up the sides.

Figure 1. Layout chart

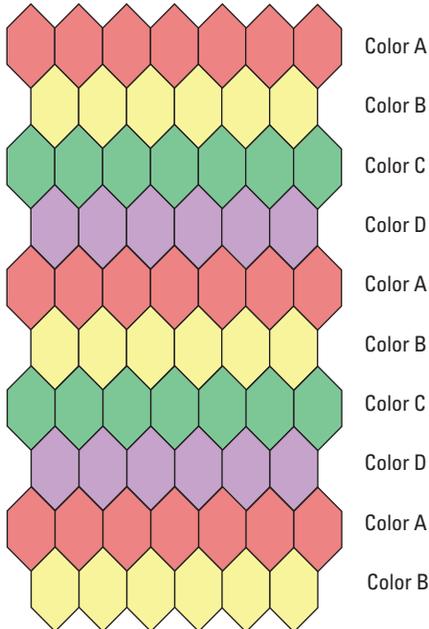
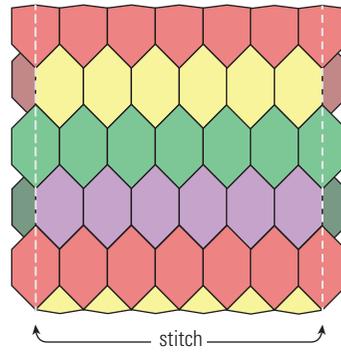


Figure 2. Construction with scalloped edge



RIGID HEDDLE
MODERN STRIPE
TEA TOWELS
Tammy Bast

Handwoven tea towels bring much to the table: they give the weaver a canvas on which to learn new skills, dress up a kitchen, make fabulous gifts, and can even stand in as gift wrap. In these towels, Tammy combined green, black, gray, and off-white to create a sophisticated palette. The single black warp end on each selvedge adds an extra touch of elegance.

MATERIALS

STRUCTURE Plain weave with 1/3 lace and waffle weave.

EQUIPMENT Rigid-heddle loom, 23" weaving width; 10-dent heddle; 2 shuttles.

YARNS Warp: 8/2 cotton (3,360 yd/lb; Maurice Brassard), #83 Noir, 262 yd; #8267 Limette, 608 yd; #271 Gris Foncé, 256 yd; #101 Blanchi, 86 yd (all yarns used doubled).

Weft: Towel 1: 8/2 cotton, #8267 Limette, 449 yd; Towel 2: #83 Noir, 309 yd.

WARP LENGTH 227 ends 96" long (allows 6" for take-up, 23" for loom waste). **Note:** Ample loom waste is provided as pick-up patterns can become difficult to weave at the end of a warp.

SETTS Warp: 10 epi. **Weft:** 10 ppi for plain weave with 1/3 lace; 13 ppi for waffle weave.



HOLIDAY HOME

DIMENSIONS *Width in the heddle:* 22 $\frac{7}{10}$ ".

Woven length: (measured under tension on the loom) 67". **Finished size:** (after wet-finishing and hemming) two towels, 19" x 28" each.

PROJECT STEPS

1 Set up your loom for direct warping a length of 96" or wind a warp of 227 ends 96" long following the warp color order in Figure 1. Note that all warp ends are doubled. Warp the loom using your preferred method, starting and ending with a slot and centering for a weaving width of 22 $\frac{7}{10}$ ".

2 Towel 1: Wind a shuttle with a single strand of Limette and another shuttle with Limette doubled. Spread the warp with warping sticks or scrap yarn. Tammy likes to use warping sticks because they are easier to remove during finishing.

3 Weave 2 $\frac{1}{4}$ " using single Limette, beating firmly at about 15 ppi for a hem. Then, with the heddle in the down position and working behind the heddle, insert a pick-up stick following the pick-up sequence in Figure 2, working only on the slot ends. Note that the pattern is worked only in the Limette stripes. All the Noir, Gris Foncé, and Blanchi are picked up. With Limette doubled, continue weaving following the sequence in Figure 3 until the weaving measures 29". Keep the pick-up stick in the warp throughout the weaving but push it toward the back of the loom for the other picks in the sequence.

4 Finish with 2 $\frac{1}{4}$ " of plain weave with single Limette for the hem. Weave 2 picks of a contrasting color.

5 Towel 2: Remove the pick-up stick. Wind a shuttle with a single strand of Noir. Using Noir, weave 2 $\frac{1}{4}$ " plain weave for a hem. With the heddle in the down position and working behind the heddle, insert a pick-up stick following the pick-up sequence in Figure 4, working only on the slot ends. Weave following the waffle-weave sequence in Figure 5 until the piece measures 29" and then weave 2 $\frac{1}{4}$ " plain weave for the hem. Note that step 4 in the weaving sequence creates the plain-weave borders.

6 Weave a few picks of scrap yarn to protect the weft. Remove towels from loom. Machine stitch each end of the towels and on either side of the contrast picks. Trim ends.

7 Machine wash in hot water with mild detergent. Tumble dry. Press with a hot iron. Turn the hems under twice and stitch by hand or machine. ✱

Figure 1. Warp color order

	3			1		1		1		3			□ #101 Blanchi	
	5	5	1	1	1	1	1	5	5				■ #271 Gris Foncé	
	6		10			10			10		15		6	■ #8267 Limette
	1	3	3	1	1	3	3	3	3	3	3	1	■ #83 Noir	
	↑ center													
	← cont'd													
16	3			1		1		3					□ #101 Blanchi	
48		5	5	1	1	1	1	5	5				■ #271 Gris Foncé	
114	6	15	10			10			10		6		6	■ #8267 Limette
49	1	3	3	3	3	3	1	1	3	3			■ #83 Noir	
227 ends total														

Figure 2. Towel 1 pick-up sequence

	3x		2x		2x		2x		2x		2x		2x		3x			
6	1	11	1	5	1	4	1	11	2	11	1	4	1	5	1	11	1	6
	1		1		1		1		1		1		1		1		1	
	↑ center																	
	Pick up																	
	Down																	

Note: Work pattern only in Limette ends. Pick up all Noir, Gris Foncé, and Blanchi slot ends.

Figure 3. Towel 1 weaving sequence

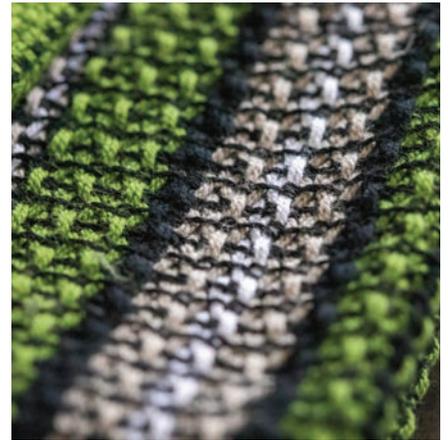
1. Pick-up stick: With the heddle in neutral, bring the pick-up stick forward close to the heddle and turn it on its edge.
2. Up.
3. Down.
4. Up.

Figure 4. Towel 2 pick-up sequence

	53x		
3	1	5	Pick up
	1		Down

Figure 5. Towel 2 weaving sequence

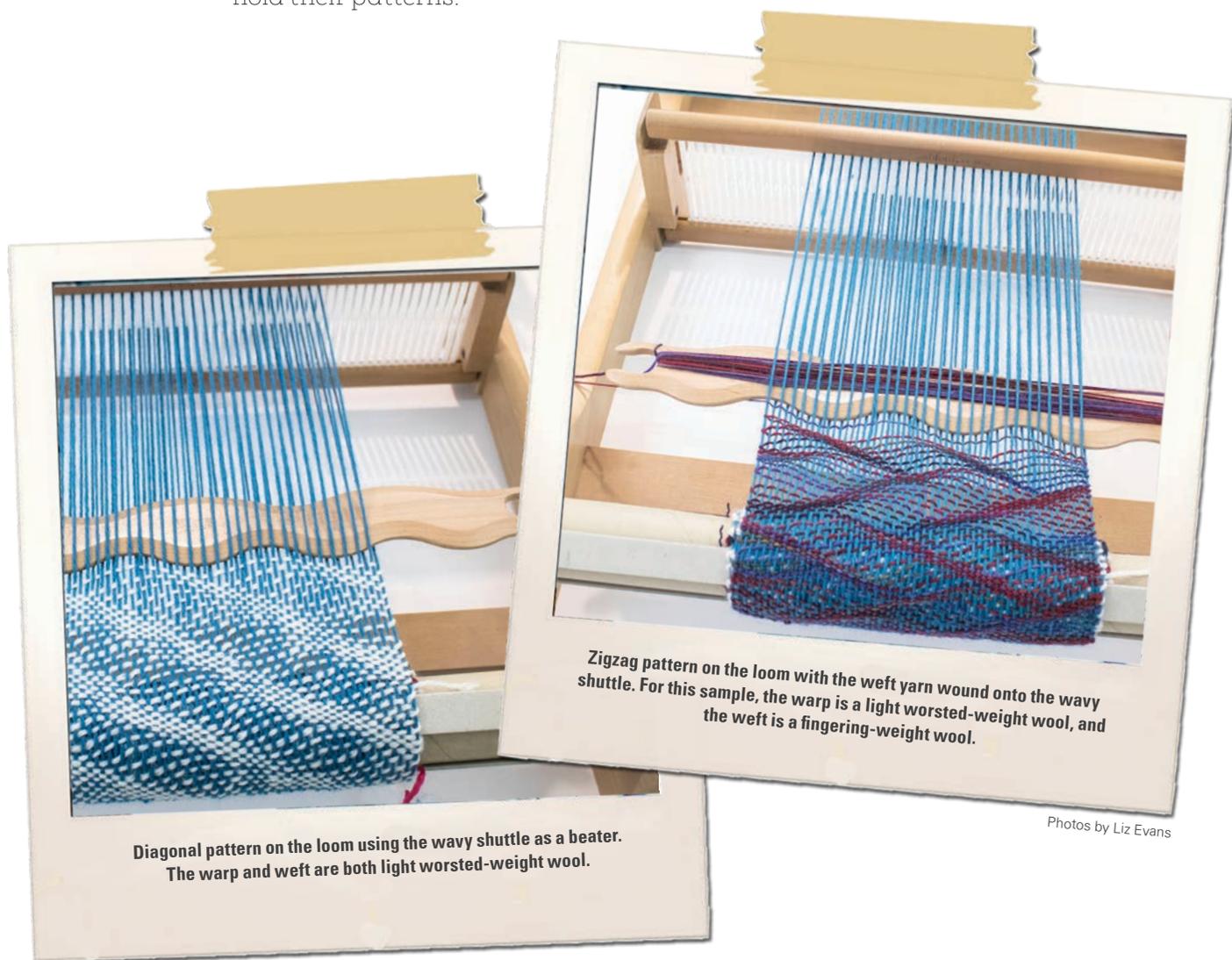
1. Pick-up stick: With the heddle in neutral, bring the pick-up stick forward close to the heddle and turn it on its edge.
2. Up.
3. Down.
4. Up and pick-up stick: With the heddle in the up position, pass the shuttle under the first 5 ends and up through the warp, slide the pick-up stick forward leaving it flat. Push the shuttle back through the warp and into the shed and pass to the last 4 ends. Bring the shuttle back out through the warp, slide the pick-up stick back, push the shuttle back into the shed and pass it under the last 4 ends.
5. Down.
6. Up.



WAVY WEAVING

By Liz Evans

Weaving with a wavy shuttle is fun, and it's a simple and effective way to break out of the grid and create attractive undulating patterns, which can sometimes even look three-dimensional. Although just about any weaving can be done using a wavy shuttle, as with any tool, there are certain guidelines to follow. If you do, you will be able to create beautiful, wavy fabrics that hold their patterns.



Diagonal pattern on the loom using the wavy shuttle as a beater. The warp and weft are both light worsted-weight wool.

Zigzag pattern on the loom with the weft yarn wound onto the wavy shuttle. For this sample, the warp is a light worsted-weight wool, and the weft is a fingering-weight wool.

Photos by Liz Evans

First, you need to consider and adjust for the distance each weft pick needs to travel. When weaving with a wavy shuttle, not only does the yarn have to go over and under the warp ends but it also has to go over the hills and down the valleys of the wavy fell line.

This means you will need to use a greater weft angle than usual.

You can use a wavy shuttle as both shuttle and beater or as a beater only. If you are weaving with one color at a time, it can serve both functions.

Wind your weft onto the wavy shuttle as for a regular stick shuttle. To weave, open the shed, pass the wavy shuttle through, change the shed, insert the shuttle into the new shed, beat with the shuttle, and then continue sending the wavy shuttle

WAVY WEAVING

through the shed. Change the shed and continue weaving.

If you are weaving with two or more colors, it's easiest to wind the weft on regular stick shuttles and use the wavy shuttle as a beater. To weave, open the shed, pass your regular shuttle through, change the shed, insert the wavy shuttle, beat with the wavy shuttle, and then remove the shuttle. You are now ready for your next weft pick.

Losing the beautiful waves after weaving and finishing can be a problem with wavy weaving. Often, when cloth is no longer under tension on the loom, the yarn relaxes, and waves suddenly turn into ripples. Another culprit can be vigorous handling during wet-finishing, causing the weft to settle into previously empty spaces. Stacked waves can be prone to both of these problems, but fortunately there are at least three other patterns that are more reliable at holding their waves.

Picking the right yarns for a wavy project is also important. Avoid slippery yarns such as shiny synthetics and silks that will move about easily. Instead, choose yarns such as wool and mohair that are inclined to be "sticky" and less likely to shift out of position with fulling and handling. Using different warp and weft colors also helps the waves stand out. Most importantly, always weave and wet-finish a sample to test your yarns before beginning a project.

WET-FINISHING

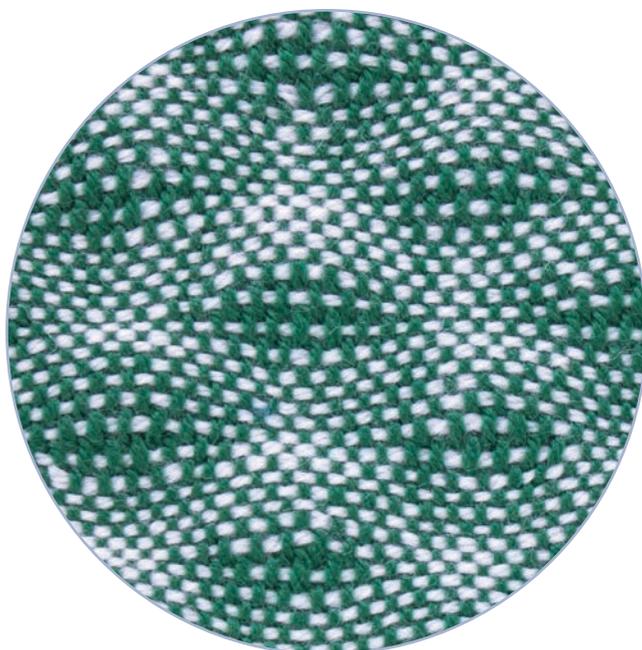
To prevent too much movement of the yarns during wet-finishing, put your wavy weaving into a bowl of warm water with your preferred detergent and leave it to soak for half an hour or so. If you feel the need, you can gently press and squeeze the cloth, but don't swirl or wring. Rinse in warm water. Carefully remove the cloth and squeeze, don't wring, to



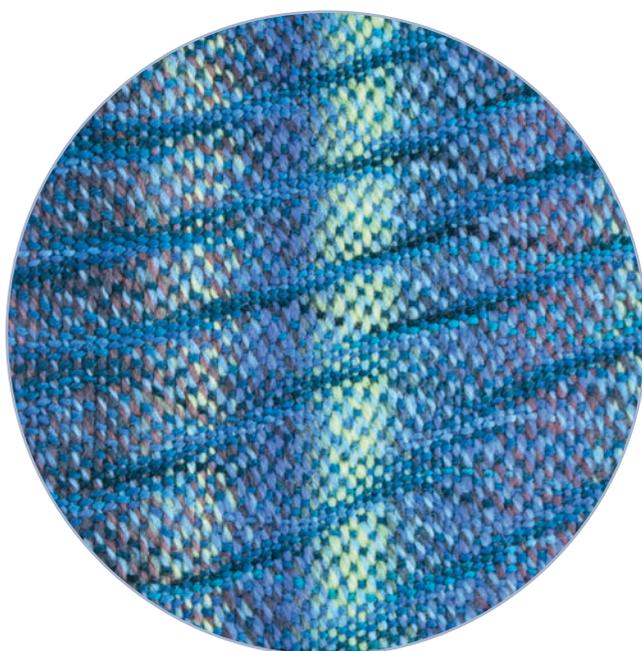
Stacked waves after wet-finishing a piece woven in light worsted-weight yarn in both warp and weft.



Zigzag pattern after wet-finishing. This piece is a combination of light worsted-weight wool in the warp and fingering-weight wool in the weft.



Offset stacks in light worsted-weight wool after wet-finishing.



Detail of diagonal-patterned scarf using self-striping light worsted-weight wool in the warp and a more subtle, although still variegated, fingering-weight wool in the weft.

remove the water. Finish by rolling it in a towel and then spreading the cloth out flat to dry.

Another option for wet-finishing with more control is to roll the cloth in a sheet of bubble wrap. Put an old towel down to catch any stray drips and then lay a sheet of bubble wrap on top of it. Smooth side up works well, but it doesn't really matter. Lay your cloth on top of the bubble wrap. Fill a plastic bottle with holes punched in the lid with warm water and a few drops of detergent. Gently squirt the water onto the cloth and, if necessary, press the water in with your hands or a scrunched-up plastic bag to make sure the cloth is well saturated. Roll the bubble wrap and cloth into a cylinder, and then gently roll it back and forth about 50 times. Unroll, check the cloth, and if necessary, use your fingers or a smooth tool such as a knitting needle to push any stray yarns back into place. Roll it up again from the opposite end and repeat two or three more times or until the cloth is fuffed to your satisfaction. Rinse and lay the fabric flat to dry.

PATTERNS

While there are almost limitless possibilities for patterning with wavy shuttles, I tend to use one of four types of patterns.

Stacked Waves

Beat with the wavy shuttle in the same place for every pick, and the waves will stack directly on top of each other. Try using a space-dyed or self-striping yarn so the color changes accentuate the waves. Wavy stacks make fabulous stripes with a difference, although they're more prone to losing their waviness than the other patterns are.

Offset Stacks

Weave a section of stacks as described above, then move the shuttle to beat the next section so

WAVY WEAVING

that where you previously had a hill, you now have a valley, and where you had a valley, there is now a hill. For a symmetrical pattern, weave with one color and the same number of picks in each section, or play with different colors and/or textures and number of picks for a more random pattern.

Diagonal Patterns

Make diagonal patterns by shifting the wavy shuttle a little to one side each time you beat. Moving a short distance, $\frac{1}{2}$ to 1 inch, will give you a steeper angle on your diagonal. Moving the shuttle a longer distance will create a shallower angle. The diagonal will travel in the direction you move the shuttle each time, so simply keep going in that direction; as the pattern line moves off one edge of your weaving, another one will be coming in from the other edge like magic.

Zigzag Patterns

To weave zigzag patterns, start with a diagonal, then change the direction you are shifting the shuttle. The diagonal will now travel in the opposite direction. Weave as many picks as you like and change direction again. Zigzags can be woven symmetrically by weaving the same number of picks between each change of direction, or you can change direction whenever you feel like it for a more casual result.

The possibilities are endless in the adventure of wavy weaving, so pick up a wavy shuttle and go exploring. Try different combinations of yarn type, size, color, and texture in the warp and weft. Can you make any other patterns? What would happen if you used your wavy shuttle with color-and-weave or with pick-up patterns? I don't know either, but what fun finding out. *



Detail of diagonal-patterned scarf using self-stripping light worsted-weight wool.



A finger-weight wool scarf in the zigzag pattern.

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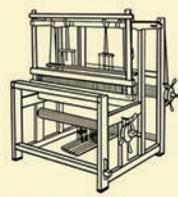
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wintry wraps

Choose your style: warm and cozy or dressy and fun. You'll learn new techniques while weaving one or more of these projects that would be a boost to any wardrobe.

GLOWING EMERALD SCARF

by *Lindsay Wiseman*

This lightweight scarf provides warmth with a pop of color and shine. It is light enough to wear indoors as a fashion accessory but warm enough to ward off the chill when you head outside. Pattern page 46.

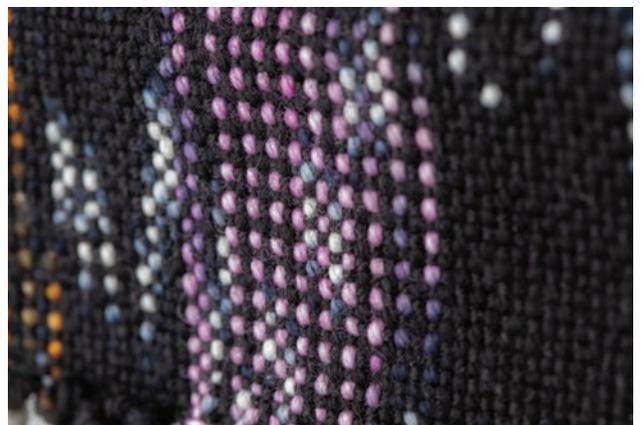
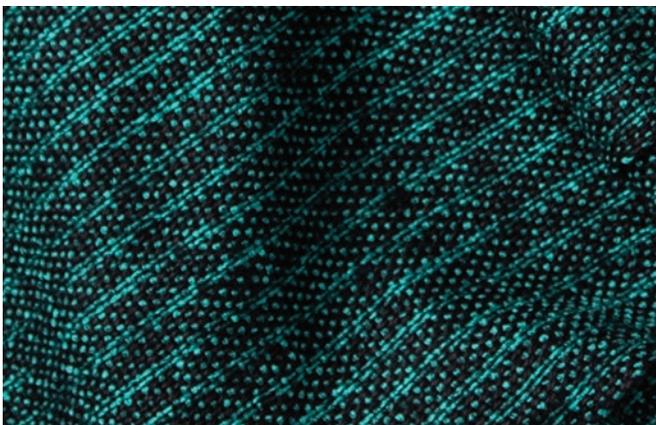




PALINDROME SCARF

by Judith Shangold

Use the resist-dye patterns of this Manos Alegria Grande colorway to create cloth that mimics the look of ikat. Pattern page 47.





ICE FLOAT SCARF

by Nancy Peck

Curious about using two heddles on your rigid-heddle loom? Nancy's scarf is the perfect introduction to the technique and will open up the possibilities for weaving many more structures with ease. Pattern page 48.

**VEERYA**

by Shilpa Nagarkar

When choosing colors for this shimmering scarf, Shilpa knew exactly what she was looking for: maroon to represent bravery and strength, and yellow for competence. Detailed borders created with pick-up and Brooks bouquet add elegance to the calm weft-float patterns of the scarf's body. Pattern page 49.



SNOWY MOUNTAINS SCARF

by Angela Tong

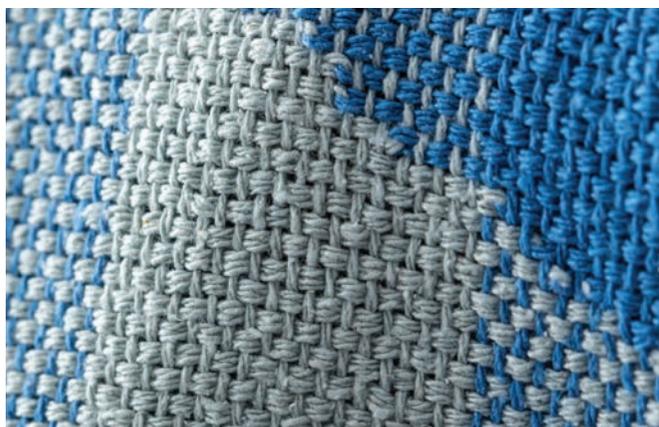
Talk about striking and luxurious. If you haven't woven with Italian silk noil yarn before, you are in for a treat. The yarn weaves up beautifully, creating lovely drape. Angela used clasped-weft shapes and warp stripes to soften the color contrast. Pattern page 51.



OCEAN WAVES SCARF

by Rebecca Cengiz-Robbs

Use a wavy shuttle with variegated cotton on your rigid-heddle loom to create waves of color. The toothy cotton creates a lightweight scarf perfect for wearing at sea or on shore. Pattern page 53.





THICK AND QUICK PONCHO

by Tammy Bast

Isn't a poncho just a blanket you wear? In this striking version of the classic garment, the changing colors of a Noro cake create the drama. An optional inkle band at the shoulder seams but adds stability. Pattern page 54.



**A STASH-BUSTING
BLANKET SCARF**

by Kellie Frances Reid

Is stash-busting real or a weaver's myth? Either way, this large scarf in a free-wheeling plaid is a great way to reduce your stash to make room for, well, more yarn. Pattern page 56.

WINTRY WRAPS



RIGID HEDDLE

GLOWING EMERALD SCARF

Lindsay Wiseman

Bring a pop of color and a touch of shimmer to your winter wardrobe with this lightweight yet warm scarf. Wear it indoors as a fashion accessory or use it to wrap up and protect your neck when you head outside. The loom setup and plain-weave structure are simple, but warp stripes add pizzazz and a touch of drama.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT Rigid-heddle loom, 12" or 13" weaving width; 12.5-dent (or 12-dent) heddle; 1 shuttle.

YARNS Warp: Air Lux (70% viscose/30% merino wool; 328 yd/50 g; Katia), #74 Jade, 132 yd; 5/2 bamboo (100% rayon; 2,100 yd/lb; Valley Yarns; WEBS), Black, 275 yd. **Weft:** Air Lux, #74 Jade, 312 yd.

WARP LENGTH 148 ends 99" (2¾ yd) long (allows 4" for take-up, 13" for loom waste; loom waste includes fringe).

SETTS Warp: 12.5 epi (12 epi). **Weft:** 10 ppi.

DIMENSIONS Width in the heddle: 11⅝" (12.5-dent) or 12⅓" (12-dent). **Woven length:** 82". **Finished size:** (using 12.5-dent heddle) 10" × 79" with 3" fringe.

PROJECT STEPS

1 Set up your loom for direct warping a length of 99" or wind a warp of 148 ends 99" long following the warp color order, Figure 1. Warp the loom using your preferred method, centering for a

weaving width of 11⅝" in a 12.5-dent heddle (12⅓" in a 12-dent heddle).

2 Wind a shuttle with Jade. Allowing 4" for fringe, spread the warp with scrap yarn.

3 Leaving a tail 4 times the width of the warp for hemstitching, weave 1". Use the long tail to hemstitch in 18 groups of 6 ends and 8 groups of 5 ends. Continue weaving until the piece measures 82". Hemstitch as you did at the beginning.

4 Remove the scarf from the loom, leaving 5½" of unwoven warp at each end for fringe. Trim fringe to 4½". Prepare a twisted fringe using 2 groups of hemstitched warp ends in each fringe for a total of 13 fringes on each end.

5 Handwash in hot water with mild detergent. Line-dry. If necessary, press with a warm iron. *

Figure 1. Warp color order

		24x	
48	2		Jade
100	4	4	Black
148 ends total			





 RIGID HEDDLE
PALINDROME SCARF
 Judith Shangold

For this scarf, Judith used a resist-dyed skein of yarn. Before the skein was dipped into a black dyebath, sections of it were tightly wrapped to prevent the dye from penetrating the yarn. Those wrapped sections created areas of undyed yarn that were left as white in the middle of the skein; the pivot points at the ends were dyed gold and pink, creating a skein that is symmetrical.

Note: Not all the colorways in the Alegria Grande collection are resist-dyed, nor are they all palindromes. Along with the color used in this scarf, colors AG9006, 9021, 9022, and 9995 are palindromes, and AG62500 and 62603 are also resist-dyed colorways.

RESOURCES

Mitchell, Syne. *Inventive Weaving on a Little Loom*. North Adams, Massachusetts: Storey, 2015.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT Rigid-heddle loom, 6" weaving width; 10-dent heddle; 1 shuttle.

YARNS Warp: Alegria Grande (75% superwash merino/25% nylon; 197 yd/100 g; Manos del Uruguay; Fairmount Fibers), #AG67323 Ushuaia, 158 yd.

Weft: Alegria (75% superwash

merino/25% polyamide; 445 yd/100 g; Manos del Uruguay), #A2500 Black, 150 yd.

WARP LENGTH 60 ends 94" long (allows 6" for take-up, 14" for loom waste; loom waste includes fringe).

SETTS Warp: 10 epi. **Weft:** 10–11 ppi.

DIMENSIONS Width in the heddle: 6".

Woven length: (measured under tension on the loom) 80". **Finished size:** (after wet-finishing) 5" × 70" with 3" fringe.

PROJECT STEPS

1 Slightly stretch out your skein so the pivot points are at each end (see Figure 1). Measure the length of your skein in this position from pivot point to pivot point. This length will help you determine the final length of your warp. Wind the skein into a ball. Calculate a warp length that is a multiple of the skein's length. Adjust the length as needed so that the pivot

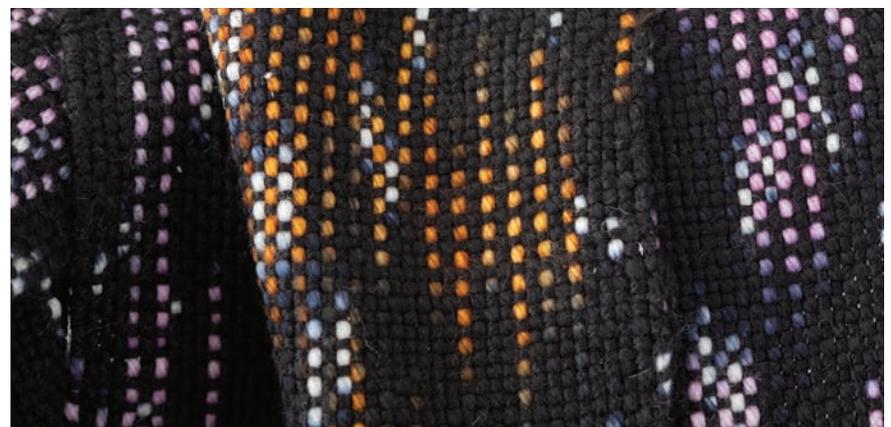
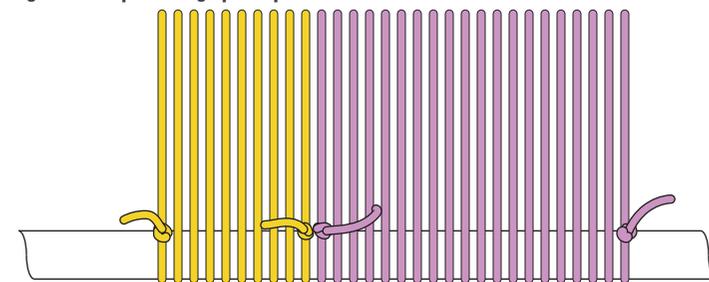
colors line up. For example, Judith's skein measured 24" in length, so she calculated a warp length of 96" and then adjusted to 94" so the colors would align better on the loom.

2 Set up your loom for direct warping 60 ends at the length determined in step 1, centering for a weaving width of 6". Tie one of the pivot colors to the back apron rod, pull a loop through a heddle slot, and take it to the peg. Continue until 20 slots are full. Cut the yarn and tie onto the back apron rod. Retie the other pivot color to the back apron rod and pull loops through the next 10 slots, Figure 2. Cut and tie the ends to the back apron rod. Note that there is some excess yardage in the skein to play with if you need to adjust to keep the colors together in the warp. Wind the warp onto the back beam. Move one end from each slot into the adjacent

Figure 1. Palindrome-dyed skein layout



Figure 2. Stripes lining up on apron rod



WINTRY WRAPS

hole. Tie onto the front apron rod. Note that the yarn is somewhat elastic and will stretch out once on the loom.

3 Wind a shuttle with Black.

Allowing 7" for fringe, spread the warp with scrap yarn.

4 Weave for as long as possible.

Judith was able to weave for 80". Beat lightly, aiming for a balanced weave of 10 or 11 ppi. Weave several picks of scrap yarn to protect the weft.

5 Remove the scarf from the loom, leaving 7" of unwoven warp at each end for fringe. Tie fringe in groups of 4 ends with overhand knots. Twist the groups of 4 ends to create twisted fringe of about 3".

6 Handwash in cool water with mild detergent. Tumble dry on low heat until almost dry and then lay flat.

Press with a warm iron. Trim ends. *



RIGID HEDDLE

ICE FLOAT SCARF

Nancy Peck

Weaving with two rigid heddles, a pick-up stick, and a heddle rod may sound complicated, but in fact it isn't. Once you know how to do it, a whole world of rigid-heddle weave structures opens up.

RESOURCES

Stubenitsky, Marian. *Stubenitsky*

Code. Randwijk, Netherlands:

Uitgeverij Stubenitsky, 2018, 112.

MATERIALS

STRUCTURE Plain weave with weft floats.

EQUIPMENT Rigid-heddle loom, 8"

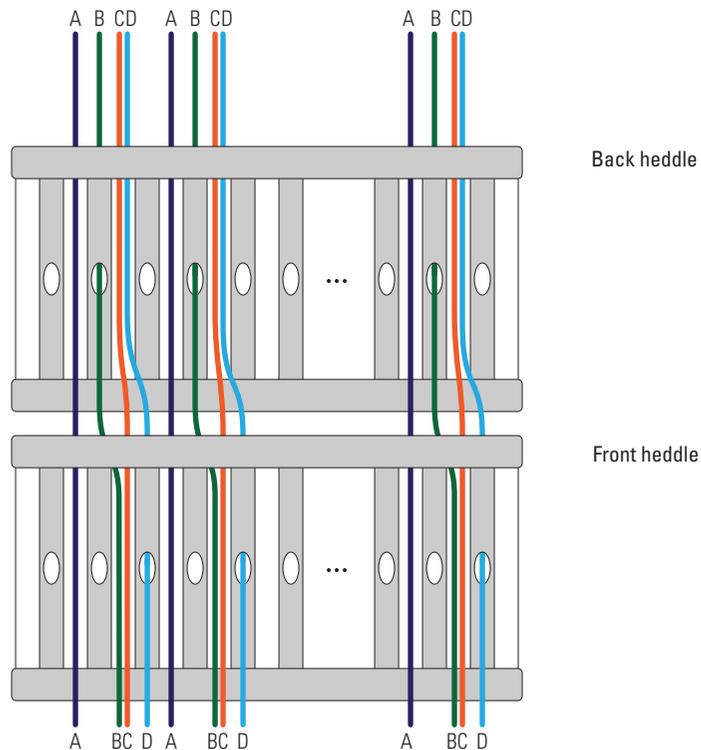
weaving width; two 10-dent heddles; 1 shuttle; 2 pick-up sticks. **Note:** The second heddle is not used to increase the sett but is used for patterning.

YARNS Warp: Cozy Soft (75% acrylic/25% superwash wool; 213 yd/100 g; 946 yd/lb; Ella Rae),

#55 Pacific Blue, 214 yd. **Weft:** Cozy Soft, #24 Cornflower Blue, 150 yd.

Note: Cornflower Blue has been discontinued. Plymouth Yarn's Encore Worsted in Blue Hydrangea would work as a substitute.

Figure 1. Rigid-heddle threading



- A One slot end from back heddle to slot in front heddle.
- B One hole end from back heddle to slot to right in front heddle.
- C One slot end from back heddle to slot in front heddle.
- D One slot end in back heddle to hole to right in front heddle.

Note: Warp colors are for ease of reading only.



Figure 2. Weaving sequence

1. Front heddle up.
 2. Back heddle up and pick-up stick.
 3. Both heddles down.
 4. Back heddle up and pick-up stick.
- Repeat steps 1–4 twice more for a total of three times.
5. Front heddle up.
 6. Back heddle up and heddle rod.
 7. Both heddles down.
 8. Back heddle up and heddle rod.
- Repeat steps 5–8 twice more for a total of three times.

Weaving tips

- Push the pick-up stick to the back of the loom when not in use.
- Lift pick-up stick and string heddles to the height of the lifted holes.
- Lift heddles separately to clear the shed.
- Wiggle lifted heddles to help clear the shed.
- Keep warp tension tight.
- To weave with heddle and pick-up stick, put the heddle in the up position; bring the pick-up stick forward behind the heddle, keeping the stick flat.
- To weave with heddle and heddle rod, put the heddle in the up position; lift the heddle rod to raise additional ends.

OTHER SUPPLIES 10"–12" dowel; strong thread such as 8/4 carpet warp or 10/2 pearl cotton, about 10 yd for string heddles; painter's tape.

WARP LENGTH: 80 ends 96" long (allows 8" for take-up, 21" for loom waste; loom waste includes fringe).

SETTS Warp: 10 epi. Weft: 9 ppi.

DIMENSIONS Width in the heddle: 8".

Woven length: 67". **Finished size:** (after wet-finishing) 7" × 65" plus 4" fringe.

PROJECT STEPS

1 Set up your loom for direct warping a length of 96" with a heddle in the back-heddle position, centering for a weaving width of 8". Thread 2 ends per slot. Wind onto back beam. Thread the holes in the back heddle first. Skip the first 2 ends in the right slot. Move 1 end from the second slot to the hole to the right. Leave the next hole empty. Repeat across. See Figure 1.

2 Place the second heddle in front of the back heddle, aligning slots and holes. Thread the front heddle following the diagram in Figure 1. Tie on and tension your warp.

3 Place a pick-up stick: With both heddles in the down position and working behind the heddles, pick up [5 up, 5 down] across. Slide the pick-up stick to the back of the loom.

4 Make string heddles. Cut twenty 18" lengths of strong cotton. Using a rigid heddle as a template, tie each length of cotton securely into a loop. Trim the ends to about 3/8".

5 Heddle rod setup: With both heddles down, working in front of the pick-up stick and behind the heddles, use a second pick-up stick to pick up [5 down, 5 up] across. **Note:** This is opposite the first pick-up stick. Place these picked-up ends on string heddles by folding a heddle around each warp end and placing the string heddle on the heddle rod. When all the string heddles are on the rod, lift the rod to tension and secure the string heddles on the rod with painter's tape.

6 Wind a shuttle with the Cornflower Blue. Allow at least 5" for fringe. Leaving a weft tail about 5 times the width of the warp, spread the warp using your weft by weaving 2 picks of plain weave (both heddles up, both heddles down) and then beating softly, then weaving 2 more picks for a total of 4 picks of plain weave.

7 Weave following the weaving sequence, Figure 2, manually wrapping selvages as needed. After about 1" of weaving, hemstitch in bundles of 4 using the weft tail.

8 Weave about 67" or until you can no longer get a shed. Weave 4 picks of plain weave and hemstitch as you did at the beginning.

9 Remove the scarf from the loom and trim the fringe to 5".

10 Prepare a twisted fringe using groups of hemstitched ends. Wet-finish in warm water, roll in a towel, and lay flat or hang to dry. Lightly steam-press. *



 RIGID HEDDLE

VEERYA

Shilpa Nagarkar

When Shilpa was choosing colors for her shawl, she knew exactly what she was looking for: colors that represented bravery and strength (red/maroon) and the competence to achieve our goals in life (yellow). In Sanskrit, *veerya* means perseverance, and with that name, the scarf was born.

RESOURCES

Patrick, Jane. *The Weaver's Idea Book*. Loveland, Colorado: Interweave, 2010, 60, 94, 98–99.

MATERIALS

STRUCTURE Plain weave with pick-up and Brooks bouquet.

EQUIPMENT Rigid-heddle loom, 21" weaving width; 12- or 12.5-dent heddle; 2 pick-up sticks.

YARNS Warp: 8/2 Tencel (100% lyocell), 3,360 yd/lb; Valley Yarns; WEBS, Fuchsia, 790 yd; Gold, 790 yd.

Weft: Body: 8/2 Tencel, Fuchsia, 965 yd. Border pick-up: 8/2 Tencel, Gold, 46 yd. **Note:** All threads are used doubled.

OTHER SUPPLIES Two 20"–22" dowels for heddle rods; strong thread such as 8/4 carpet warp or 10/2 pearl cotton, about 96 yd for string heddles; painter's tape.

WARP LENGTH 248 working ends (496 total ends) 114" long (allows 10" for take-up, 20" for loom waste; loom waste includes fringe).

SETTS Warp: 12 or 12.5 epi (1 doubled)

WINTRY WRAPS

Figure 1. Warp color order

124	10	114	Gold, used double
124	114	10	Fuchsia, used double
248 working ends total			

Figure 2. Pick-up pattern

		9x		
Pick-up stick A	8	10	6	Pick up
	2	2		Down
		19x		
Heddle rod B	5	4	5	Pick up
	2			Down
		8x		
Heddle rod C	14	10	12	Pick up
	2	2		Down



end/dent in a 12- or 12.5-dent heddle). **Weft:** 9 ppi (each pick is a doubled thread).

DIMENSIONS *Width in the heddle:* 20 $\frac{1}{2}$ " (18 $\frac{1}{4}$ " in a 12.5-dent heddle). **Woven length:** (measured under tension on the loom) 84". **Finished size:** (after wet-finishing) 18 $\frac{1}{4}$ " x 84" with 4" fringe.

PROJECT STEPS

1 Set up your loom for direct warping a length of 114", or wind a warp of 248

working ends 114" long following the warp color order in Figure 1, filling every slot and hole with a doubled warp end. Warp the loom using your preferred method, centering for a weaving width of 20 $\frac{1}{2}$ " (19 $\frac{1}{4}$ " in a

12.5-dent heddle).

2 Wind a shuttle with doubled Fuchsia and another with doubled Gold. Allowing 5" for fringe, spread the warp with scrap yarn.

3 Leaving a tail 4 times the width of

Figure 3. Scarf weaving sequence

Weave with Fuchsia for the body of the scarf. Use Gold for the border pick-up pattern on both ends.

Border:

1. Plain weave, 14 picks.
2. Weave border pick-up pattern rows 1–9 (Figure 6) using Gold for pick-up and Fuchsia for plain-weave picks, weave 9 picks.

Use a pick-up stick to pick up the pattern threads in front of the heddle and then turn it on its side to create the pattern shed. Tuck the Gold pattern weft ends into the Gold border on the left side and within the Gold portion of the body on the right side.

3. Plain weave, 5 picks.
4. Weave across the border ends, then work 1 row Brooks bouquet, wrapping bundles of 5 ends and ending with plain weave on the opposite border (Figure 5).
5. Plain weave, 6 picks.
6. Weave border pick-up pattern rows 1–9 (Figure 6) using Gold for pick-up and Fuchsia for plain-weave picks, 9 picks.
7. Plain weave, 11 picks.

Body:

8. Weave 2 sets of the pick-up sequence in Figure 4 using the pick-up stick and 2 heddle rods, 36 picks.
 9. Plain weave, 25 picks.
- (Repeat steps 8 and 9 until you have woven a total of about 78" and have about 6" left to weave. End after finishing step 8.

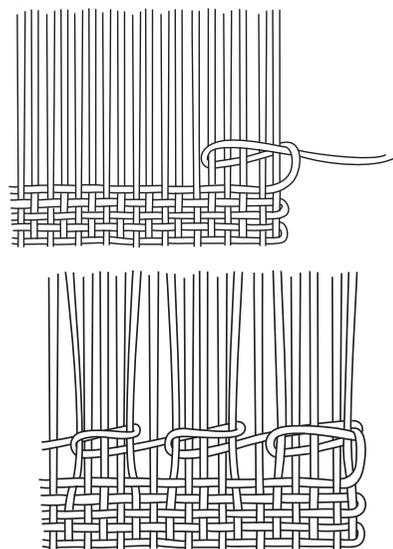
Border:

10. Plain weave, 11 picks.
11. Weave border pick-up pattern rows 9–1 using Gold for pick-up and Fuchsia for plain-weave picks, 9 picks. Note that you are working the rows in reverse order.
12. Plain weave, 6 picks.
13. Weave across the border ends, then work 1 row of Brooks bouquet, wrapping bundles of 5 ends and ending with plain weave on the opposite border.
14. Plain weave, 5 picks.
15. Weave border pick-up pattern rows 9–1 using Gold for pick-up and Fuchsia for plain-weave picks, 9 picks.
16. Plain weave, 14 picks.

Figure 4. Pick-up weaving sequence for scarf body (step 8 of weaving sequence)

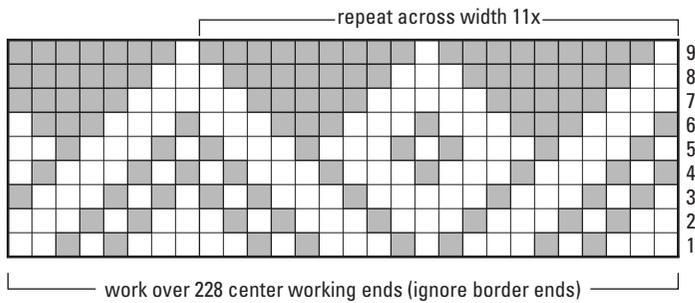
1. Up.
 2. Pick-up stick A.
 3. Up.
 4. Pick-up stick A.
 5. Up.
 6. Down.
 7. Up.
 8. Heddle rod B.
 9. Up.
 10. Heddle rod B.
 11. Up.
 12. Down.
 13. Up.
 14. Heddle rod C.
 15. Up.
 16. Heddle rod C.
 17. Up.
 18. Down.
- Repeat these 18 steps once and then move to step 9 in Figure 3.
- Pick-up stick A: Place the heddle in neutral, slide the pick-up stick forward close to the heddle, and turn it on its edge.
- Heddle rods B and C: Place the heddle in neutral and lift the heddle rod to create a shed.

Figure 5. Brooks bouquet

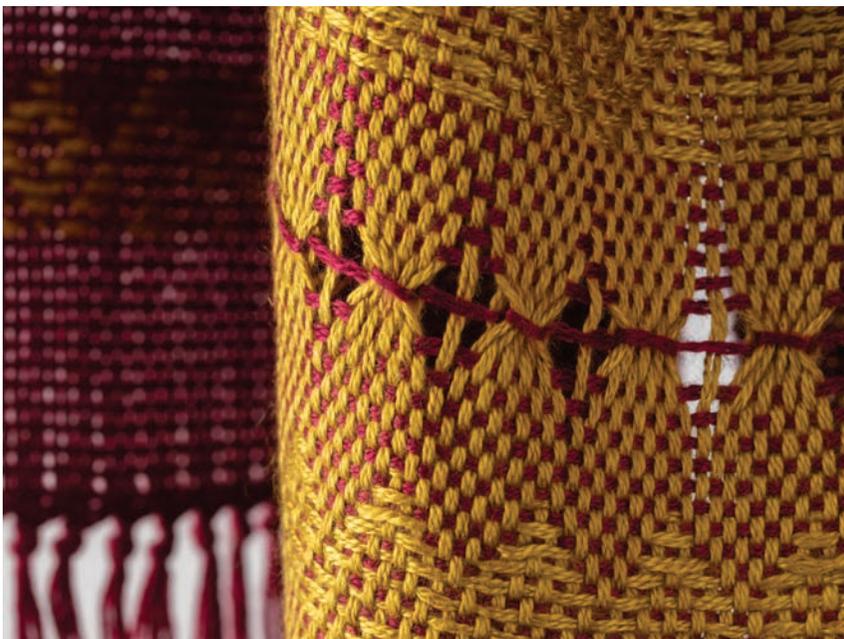


Open the shed. Put your weft yarn in the open shed and pass the shuttle under 5 ends. (The illustration only shows 3 ends.) Bring the shuttle back through the top of the warp and wrap the first bundle of ends. Take the weft back into the shed under the wrapped ends and the next group of ends for the next bundle. Wrap the second bundle as before. Repeat across the warp.

Figure 6. Border pattern



■ Pick up working ends on closed shed; throw Gold pattern weft.
Follow each pattern pick with 1 pick alternating plain weave using Fuchsia.



the warp for hemstitching, weave 14 picks with Fuchsia. Hemstitch in bundles of 4 working ends using the long tail.

4 With the heddle in the down position and working behind the heddle, insert pick-up stick A following the pick-up pattern in Figure 2, working only on the slot ends. Add heddle rods B and C between the pick-up stick and the heddle. See Resources or refer to Peck, pages 48–49 for heddle rod instructions.

5 Continue weaving, following the weaving sequence, Figure 3, starting with step 2.

6 Hemstitch as you did at the beginning.

7 Remove the scarf from the loom leaving 5" of unwoven warp at each end for fringe. Tie an overhand knot in each hemstitched group close to the cloth. Trim fringe to 4". Handwash in warm water, squeeze out excess water in a towel, and hang to dry. Lightly steam-press. *



 RIGID HEDDLE

SNOWY MOUNTAINS SCARF

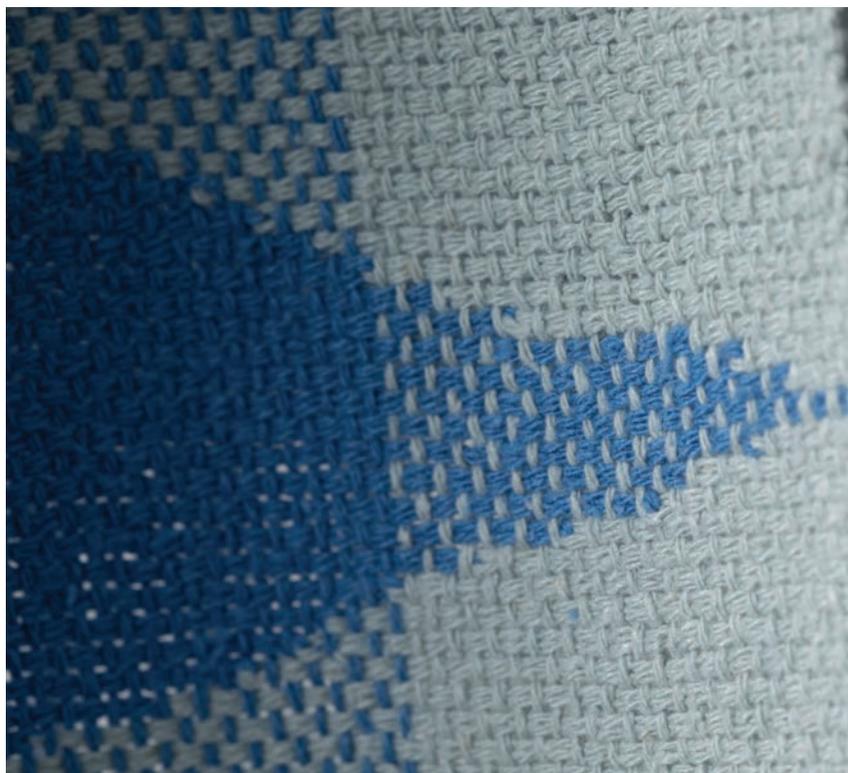
Angela Tong

This clasped-weft scarf is striking and luxurious. The warp stripes break up the triangle patterning and soften the contrast. If you haven't woven with Italian silk noil yarn before, then you are in for a treat; it works up beautifully on the rigid-heddle loom. After wet-finishing, you will have a light, soft scarf with amazing drape.

WINTRY WRAPS

Figure 1. Warp color order

50	30	20	□ Sky
70	40	30	□ Denim
120 ends total			



MATERIALS

STRUCTURE Clasped weft.

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

YARNS *Warp:* Italian silk noil (100% silk noil; 1,200 yd/lb; Gist Yarn & Fiber), Denim, 205 yd; Sky, 146 yd. *Weft:* Italian silk noil, Denim, 250 yd; Sky, 250 yd.

OTHER SUPPLIES No-rinse fiber wash.

WARP LENGTH 120 ends 105" long (allows 12" for take-up, 18" for loom waste; loom waste includes fringe).

SETTS *Warp:* 10 epi. *Weft:* 9 ppi (each clasped weft is 2 threads).

DIMENSIONS *Width in the heddle:* 12".

Woven length: (measured under tension on the loom) 75". *Finished size:* (after wet-finishing) 9¼" × 72" with 6" fringe.

PROJECT STEPS

1 Set up your loom for direct warping a length of 105" or wind a warp of 120 ends 105" long following the warp color order in Figure 1. Warp the loom using your preferred method, centering for a weaving width of 12".

2 Spread the warp with scrap yarn. Wind a shuttle with Sky. Place the cone of Denim on the floor on your right side.

3 Allowing 8" of unwoven warp for fringe and leaving a tail 4 times the width of the warp for hemstitching, weave 7 picks of plain weave with Sky, starting from the right side. Hemstitch in bundles of 2 using the long tail.

4 Your shuttle will be on your left side. Open a shed and pass the Sky shuttle from left to right. Leaving a 5" tail of Denim at the right selvedge, pass the shuttle around the strand of Denim and back through the same shed. Holding the Denim yarn, move the clasp of the 2 wefts so that it is at the halfway point of the warp. Tuck the tail of Denim around the selvedge end and then into the same shed. Pull both yarns even, leaving a slight angle; beat, then change the shed.

5 On the next shed, pass the shuttle to the right edge and catch Denim, but pull Sky a bit more into the shed after passing the shuttle back. Adjust the 2 weft threads by pulling gently to move the point of the clasp to the desired place in the shed; beat and change the shed.

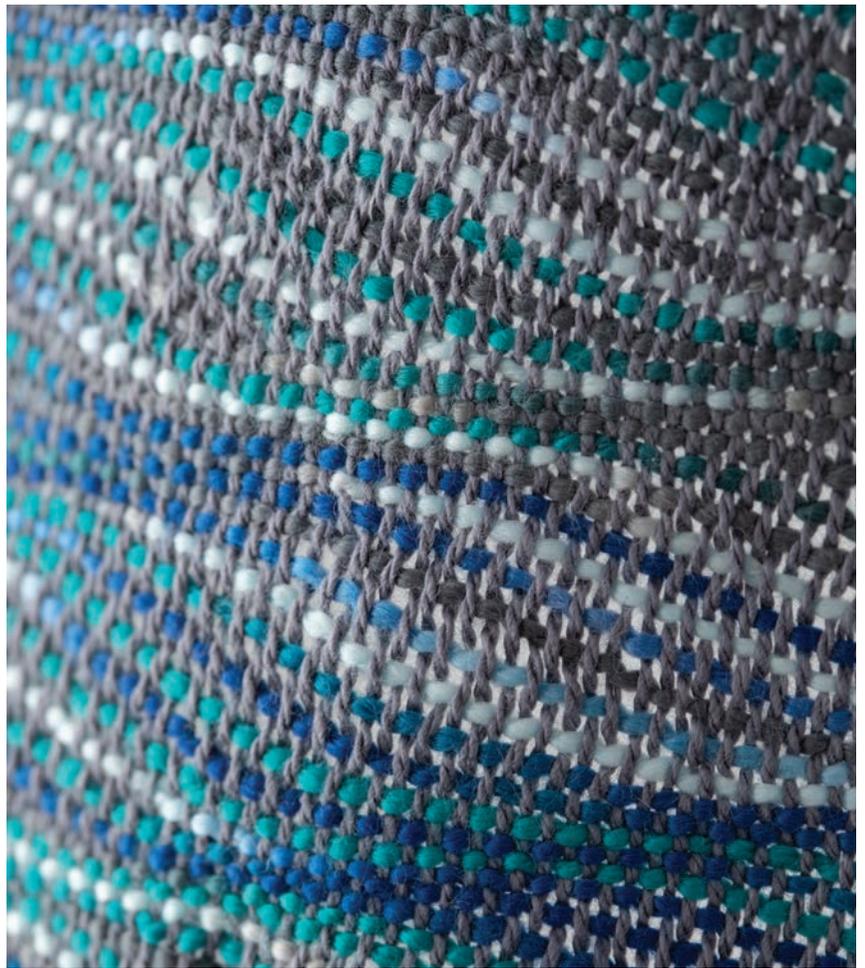
6 Repeat step 5 for $2\frac{3}{4}$ ", using the Denim to pull as much of Sky as desired back into the shed on each pick and gradually moving the point of the clasp to the right until it reaches the right edge. Angle both wefts to minimize draw-in as you weave.

7 When Sky has reached the right edge, use the shuttle to begin to move the clasps gradually across the warp, 2–3 ends at a time. Continue weaving for $5"-5\frac{1}{2}"$ until Denim has reached the left edge. Then begin pulling Sky gradually across for $5"-5\frac{1}{2}"$ until Sky has reached the right edge.

8 Continue to weave peaks of clasped weft until the scarf reaches desired length. (Angela's scarf was 75".) Cut Denim and tuck the tail into the shed. Weave 7 picks of plain weave with Sky. Leaving a tail 4 times the width of the warp, cut Sky and hemstitch as you did at the beginning.

9 Remove the fabric from the loom leaving 8" of unwoven warp on each end for fringe. Make twisted fringe using 2 groups of 4 ends each for a total of 15 fringes on each end.

10 Soak the scarf in tepid water and no-rinse fiber wash for 30 minutes. Gently roll it in a towel to soak up excess water. Hang to dry. When the scarf is completely dry, place it in the dryer with some towels and tumble dry on low for 10 minutes to soften. *



 RIGID HEDDLE

OCEAN WAVES SCARF

Rebecca Cengiz-Robbs

Using the simple techniques de-

scribed in the project steps will ensure that the ocean-like waves in this plain-weave scarf remain steadfast. Rebecca chose Caterpillar Cotton for its beautiful variegated pattern that creates a 3-D effect when beaten with a wavy shuttle. The cotton creates a lightweight scarf perfect for any weather, and the yarn's natural texture helps keep the waves in place.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT Rigid-heddle loom, 11" weaving width; 12-dent heddle; 1 shuttle and 1 wavy stick, or 1 wavy shuttle.

YARNS Warp: Yoga Yarn (82% cotton/18% nylon; 3,146 yd/lb; Ashford), #310 Twilight Grey, 408 yd. **Weft:** Caterpillar Cotton (1,686 yd/lb; Ashford), #403 Ocean, 300 yd.

OTHER SUPPLIES Mesh laundry bag.

WARP LENGTH 136 ends 108" (3 yd) long (includes 4 doubled ends each

side; allows 8" for take-up, 20" for loom waste; loom waste includes fringe).

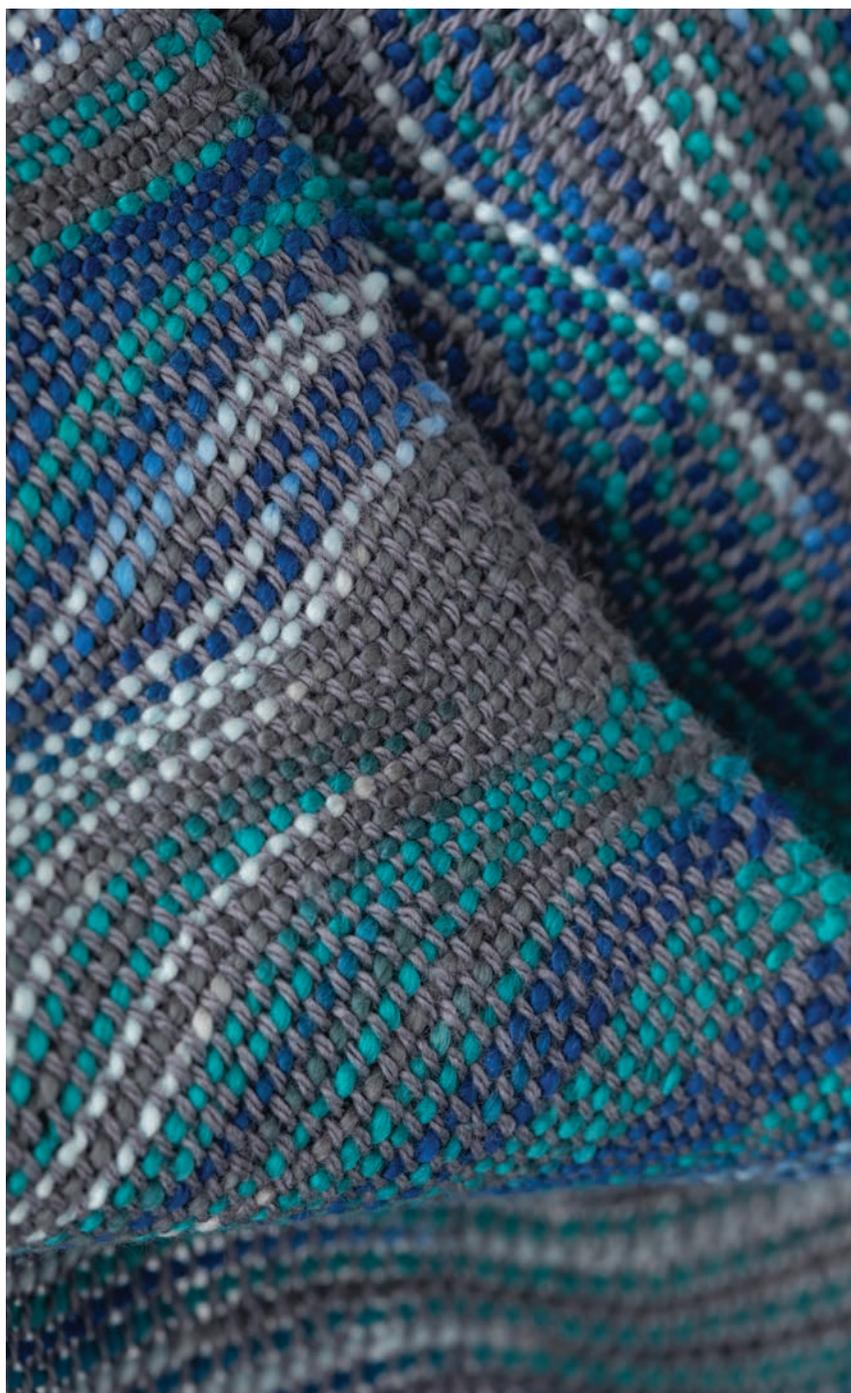
SETTS Warp: 12 epi. **Weft:** 10 ppi.

DIMENSIONS Width in the heddle: $10\frac{8}{12}"$.

Woven length: (measured under tension on the loom) 80". **Finished size:** (after wet-finishing) 8" × 75" with 5" fringe.

PROJECT STEPS

- 1** Set up your loom for direct warping a length of 108" or wind a warp of 136 ends 3 yd long. Double the warp in the first 2 slots and first 2 holes on each side of the project. The rest of the slots and holes will have 1 end each. Warp the loom using your preferred method, centering for a weaving width of $10\frac{8}{12}"$.
- 2** Wind the shuttle with the Ocean Caterpillar Cotton. Allowing at least 7" for fringe, spread the warp with scrap yarn.
- 3** Leaving a tail 4 times the width of the warp for hemstitching, weave 10



picks, beating with the heddle. Hemstitch in bundles of 4 ends using the long tail.

4 Pass the shuttle through the shed and then change the shed. Beat with the wavy shuttle or stick. Changing the shed before beating will help the fabric hold the waves in place after wet-finishing. As you beat each pick, move the wavy shuttle $\frac{1}{4}$ " to the left. Moving the shuttle will give the cloth a

wavy 3-D look and will also help hold the waves in place. Weave the scarf as long as desired. (Rebecca's scarf is 75" plus fringe.) Finish by weaving 10 picks using the heddle as the beater, and hemstitching as you did at the beginning. The end of the scarf will be slightly wavy.

5 Remove the scarf from the loom, leaving at least 7" of unwoven warp at each end for fringe.

6 To preserve the waves, wet-finish by hand with cold water and mild detergent. Gently squeeze the scarf, but do not twist. Lay flat to dry. To machine wash, tightly fold the scarf and secure it in a small mesh laundry bag. Wash in cold water on a delicate cycle. Lay flat to dry. Press lightly with a warm iron. Trim ends of fringe to desired length. *



RIGID HEDDLE

THICK AND QUICK PONCHO

Tammy Bast

Plain weave allows the stunning colors of Noro yarn to take front and center in this striking poncho. The optional inkle band tucked inside adds a bit of hidden beauty and stabilizes the shoulder seam.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT Rigid-heddle loom, 32" weaving width; 5-dent heddle; 1 shuttle; inkle loom; belt shuttle (optional).

YARNS Poncho: **Warp:** Kureyon Air (100% wool; 109 yd/100 g; Noro), #378 Gosen, 474 yd. **Weft:** 8/2 Tencel (100% lyocell; 3,360 yd/lb; Maurice Brassard), #T8019 Navy, 656 yd. Inkle band (optional): **Warp:** Malabrigo Sock (100% superwash merino wool; 440 yd/100 g), #722 Fortaleza, 72 yd. **Weft:** 8/2 cotton (3,360 yd/lb; Maurice Brassard), #5169 Fuchsia, 25 yd.

WARP LENGTH 158 ends 108" (3 yd) long (allows 9" for take-up, 15" for loom waste; loom waste includes fringe).

SETTS Warp: 5 epi. Weft: 8 ppi.

DIMENSIONS Width in the heddle: 31 $\frac{3}{8}$ ".

Woven length: (measured under tension on the loom) poncho, 84"; inkle band, 54". **Finished size:** (after wet-finishing) 26" x 35" plus 6" fringe.

PROJECT STEPS

1 Set up your loom for direct warping 158 ends a length of 108" (3 yd) or wind a warp of 158 ends 108" long. Warp the loom using your preferred method, centering for a weaving width of 31 $\frac{3}{8}$ ".

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

3 Leaving a tail 4 times the width of the warp for hemstitching, weave 8 picks with Navy. Hemstitch in bundles of 2 using the long tail. Continue weaving until the piece measures 84". Hemstitch as you did at the beginning.

4 Remove the fabric from the loom, leaving at least 7" of unwoven warp at each end for fringe. Cut fringe to 7". Prepare a twisted fringe using 1 group of hemstitched warp ends in each fringe for a total of 79 fringes on each end.

5 Soak in hot water with mild detergent. Use the spin cycle to spin out as much water as possible. Tumble dry for 5 minutes. Lay flat to finish drying. If necessary, press with a warm iron. Trim ends of fringe to 6".

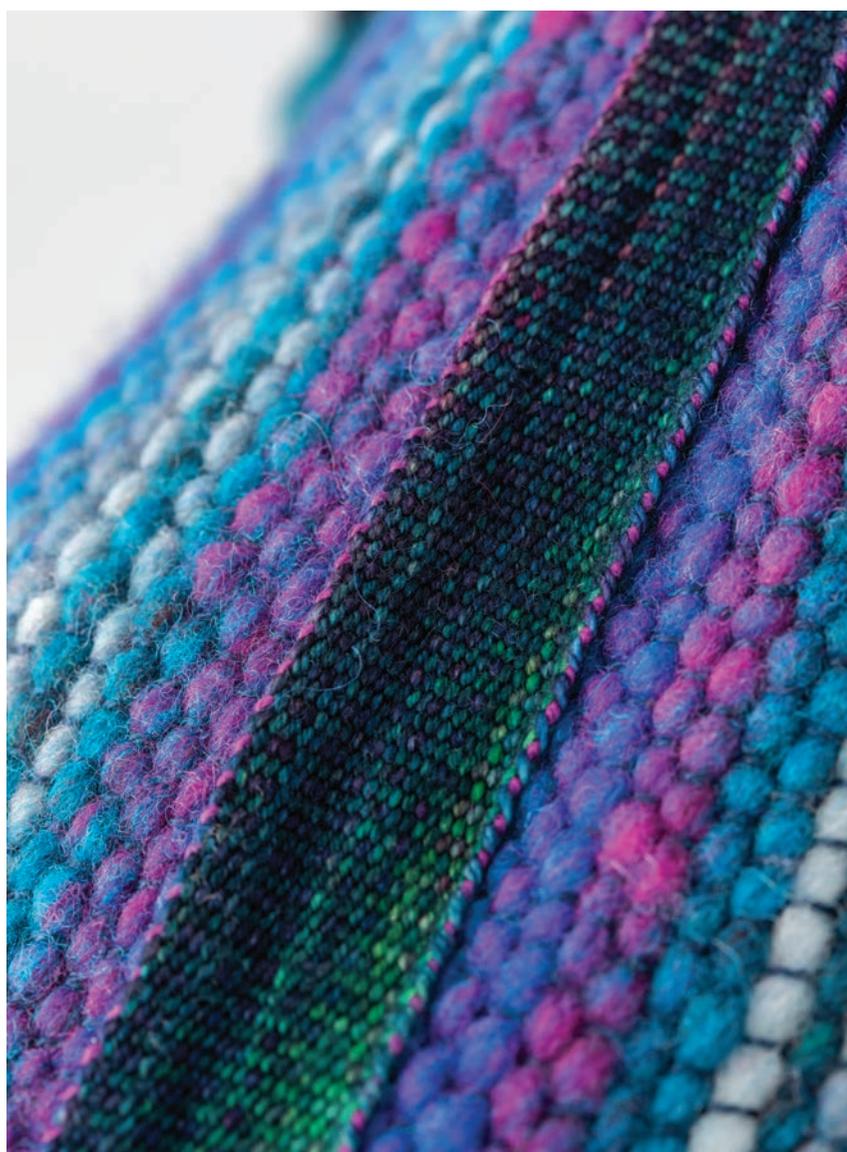
Optional Inkle Band

1 Warp the inkle loom with 40 ends 64" long using Malabrigo Sock. Wind a belt shuttle with 8/2 cotton and weave 54" maintaining a weaving width of 1".

2 Remove band from loom and wet-finish by soaking in hot water and mild detergent. Squeeze dry and press with a hot iron as follows: Place iron flat on ironing board on top of band. Pressing firmly, pull the band slowly under the iron several times.

Construction

1 Fold the poncho fabric in half widthwise, being sure the fringed ends meet evenly. With pins, mark 12"-14" from the fold on both sides of the fabric along one edge. The space



between the pins and fold will be the neck opening. Adjust the opening's size so that the poncho fits easily over your head but doesn't fall off your shoulders.

2 Without inkle band: Abut the edges and whipstitch between pins and hemstitched ends.

3 With inkle band: Lay the poncho flat. Pin the inkle band on from one pin marker to the fringe so that the edge of the poncho is in the center of the band. Fold under the end of the inkle band about $\frac{1}{2}$ " at the neck end. Sew the band into place by hand or machine, stopping about 1" from the fringed edge. Cut the band $\frac{1}{2}$ " longer than the poncho seam at the fringed edge.





4 Abutting the edges of the poncho at the center of the band, pin and sew the second side. Start at the neck edge, keeping the end that you folded under in step 3 folded under. Sew to fringed end, folding the band under ½" at the end. Then sew across the bottom edge and up the other side where you left 1" unsewn in step 3. *



RIGID HEDDLE

A STASH-BUSTING BLANKET SCARF

Kellie Frances Reid

Kellie designed this scarf with yarn from her stash, knowing that she didn't have enough of some of the colors to weave a traditional repeating plaid. Her solution was to add two sections of a freewheeling plaid using the colors she had the most of. Follow

the weft color order given or design your own plaid.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT Rigid-heddle loom, 23" weaving width; 7.5-dent heddle; 6 stick shuttles or boat shuttles with bobbins.

YARNS Warp: Santa Cruz Organic Merino (100% wool; 191 yd/100 g; Juniper Moon Farm), #110 Cardamom, 156 yd; #112 Verdigris, 60 yd; #101 Anthracite, 36 yd; #119 Lupine, 120 yd; #117 Terracotta, 84 yd; #111 Peridot, 48 yd. **Weft:** #110 Cardamom, 87 yd; #112 Verdigris, 48 yd; #101 Anthracite, 39 yd; #119 Lupine, 65 yd; #117 Terracotta, 50 yd; #111 Peridot, 57 yd.

WARP LENGTH 168 ends, 108" (3 yd) long (allows 8" for take-up, 19" for loom waste; loom waste includes fringe).

SETTS Warp: 7.5 epi. **Weft:** 6 ppi.

DIMENSIONS Width in the heddle: 22".

Woven length: (measured under tension on the loom) 81". **Finished size:** (after wet-finishing) 18" × 70" with 4" fringe.

PROJECT STEPS

- 1 Set up your loom for direct warping a length of 108" (3 yd), or wind a warp of 168 ends 3 yd long following the warp color order in Figure 1. Warp the loom using your preferred method, centering for a weaving width of 22".
- 2 Wind a shuttle with each of the 6 colors. If you do not have 6 shuttles, Kellie suggests using stiff pieces of cardboard as makeshift stick shuttles. Allowing 7" for fringe, spread the warp with scrap yarn.
- 3 Leaving a tail 4 times the width of the warp for hemstitching, weave 1 pick of Peridot. Weave 1 pick of Anthracite. Hemstitch in bundles of 6 warp ends and 2 weft picks using the long tail of Peridot. Continue weaving following the weft color order in Figure 2. Finish with 1 pick of Anthracite and 1 pick of Peridot and hemstitch as you did at the beginning.
- 4 Remove the scarf from the loom leaving at least 7" of unwoven warp



at each end for fringe. Cut fringe to 7". Prepare a twisted fringe using groups of hemstitched warp ends for a total of 28 fringe bundles on each end.

5 Handwash in warm water with mild detergent. Lay the scarf flat on a towel, roll the towel, and gently press excess water from the scarf. Unroll the towel and lay the scarf flat to finish drying. Press with a warm iron. Trim fringe. *

Figure 1. Warp color order

20																					#112 Verdigris		
16					4					4	4					4	#111 Peridot						
28							10	4							4	10	#117 Terracotta						
40	6	4	4	6					4	4	4	4	6	4	6	#119 Lupine							
52	10	4	4					4	4	4	4	4	4	4	10	#110 Cardamom							
12	4											4											#101 Anthracite
168 ends total																							



Figure 2. Weft color order

Verdigris	Peridot	Terracotta	Lupine	Cardamom	Anthracite
1					5
		10			
		6			
		4			
		4			
		6			
	10				
	4				
	10				
	4				
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	4				
	4				
	10				
	2				
		6			
		4			
		4			
		4			
		10			
		5			

cont'd ↓

use color order or design your own for 1"

use color order or design your own for 6"



THE JOY OF GIVING

Show your family and friends love as you display your love of handweaving with these gifts and gift wraps.

CHILD'S BASKETWEAVE CAPELET *by Jennifer Chapman*

Quilting (or more accurately piecing) meets pin-loom weaving in this child-sized capelet. Create the basketweave effect using the gradated colors that Jennifer used or pick your own. Pattern page 68.



POLAR BEAR PILLOW

by Deborah Bagley

Tuck this little bear in with you or use him as a fun bit of decor on your couch—or the bed of your favorite little one. Customize your bear with a scarf woven with variegated yarn. Pattern page 70.







RIBBON CANDY EARRINGS

by Joan Sheridan
with Deborah Harowitz

Add a little sweetness to your life (and your ears). Mimic the colors of your favorite ribbon candy flavor in these inkle-woven earrings, or weave the colors as shown. Pattern page 73.

PIN-LOOM SCRUNCHIE

by Angela Tong

Remember scrunchies? They're back—and in a big way! Weave this trendy hair accessory on a 4-inch pin loom, add a few seams, and you'll be ready to start the next one. Easy peasy! Pattern page 72.



PINE TREE GIFT BAGS

by Deborah Bagley

The wrapping is as good as the gift with these reusable, pin-loom-woven gift bags by Deborah Bagley. Although Deborah used various pin looms to make the different shapes, you can create them all using only a 4-inch-square pin loom and some simple folding. Pattern page 75.





**HOLIDAY
BOTTLE BAGS**

by JoEllen Salkin

Showcase your passion for rigid-heddle weaving with these freestyle plain-weave gift bags that are sized to elegantly wrap bottles and utensils. Pattern page 77.





**VELVET LOVEYS:
SLOTH, FOX, AND LAMB**

by Margaret Stump

Who knew that the ultimate comfort item was just a pin loom away? Use a bulky velvety yarn and your 4-inch pin loom to create cushy, cuddly loveys for a wee one in your life. Pattern page 79.

FOXY BIRCH BLANKET

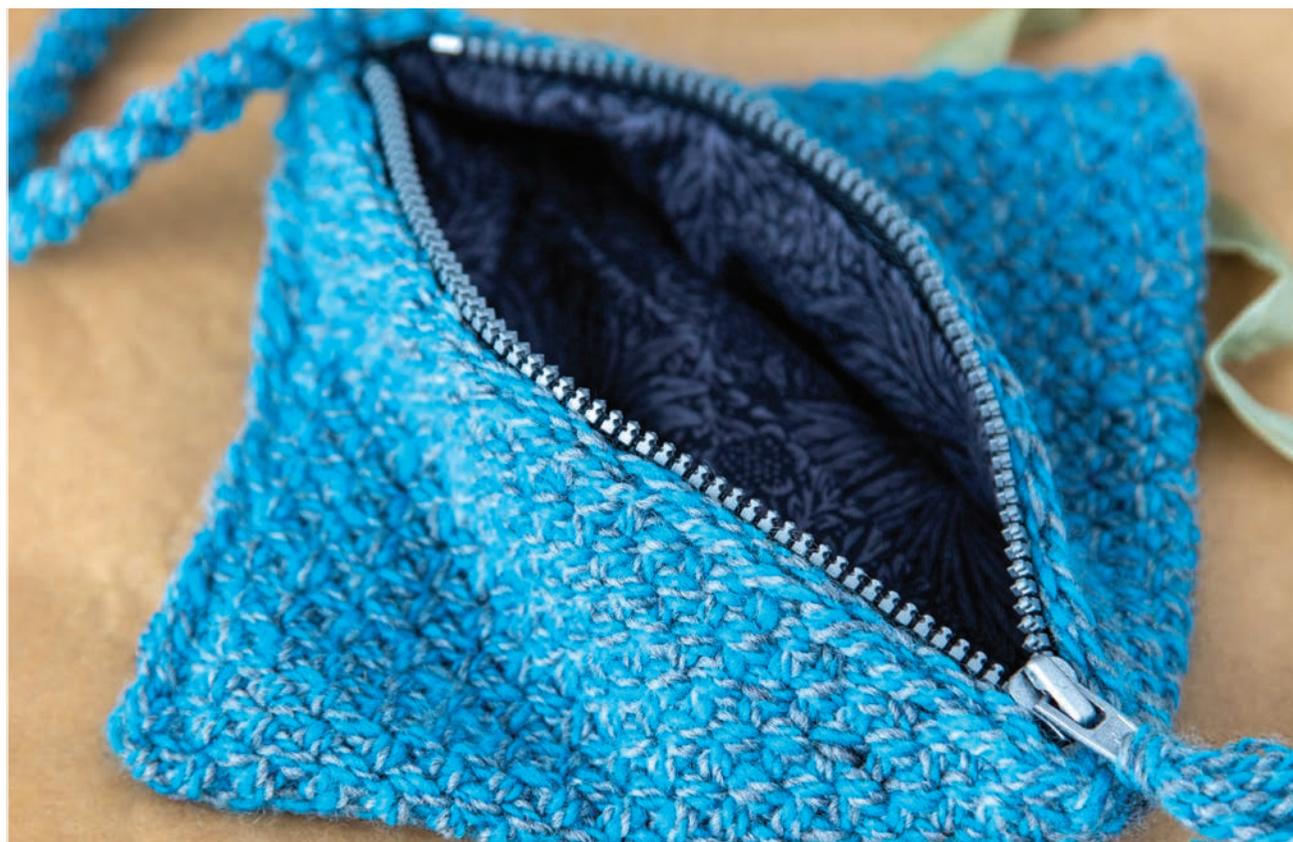
by Edith van Tassel

Bring some woodsy mischief inside with this throw. Snuggle up and let it transport you to a snow-decked winter forest, complete with a clever fox to guide your way! Pattern page 82.

STINGRAY POUCH

by Katherine Augustine

Use continuous-strand weaving on a triangle loom to create the perfect little bag to hold treasures or small gifts. This lined pouch is great for protecting small objects. Pattern page 78.



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

Tablet Weaving Made Easy

Danish Medallions

Double Your Fun: Doubleweave
on a Rigid-Heddle Loom

Life After Warping

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

Leno Lace

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CHILD'S BASKETWEAVE CAPELET

Jennifer Chapman

The design for this capelet highlights the intersection of weaving and quilting by using a variation of the split-rail pattern to create a basketweave effect. The wintry color palette includes gradients of contrasting hues, but you can create interesting effects with just two or three colors.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT 1" × 6" rectangular pin loom; 7" weaving needle; tapestry needle; size G-6/4 mm crochet hook.

YARNS *Warp and Weft:* Prime Alpaca Heathers (100% alpaca; 660 yd/8 oz; Galler Yarns), #201 Natural, 200 yd; #227 Aquamarine, #239 Seafoam, #238 Teal, #240 Lucky Green, #202 Guacamole, #230 Strawberry Mousse, #224 Hot Pink, #225 Merlot, #208 Purple Iris, and #231 Grape Smoothie, 40 yd each.

DIMENSIONS *Finished size:* 24" × 16", child size small.

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

PROJECT STEPS

1 Following the manufacturer's directions, weave 48 rectangles with Natural, 12 with Hot Pink, 12 with Purple Iris, 12 with Seafoam, and 12 with Lucky Green.

2 The 12 pink and purple squares are worked by joining rectangles on the loom during the weaving process. Weave as follows:

a Attach one Natural rectangle to the pins on the left side of the loom. Attach one Hot Pink rectangle to the pins on the right side of the loom (see example in Photo 1).

b Premeasure and cut about 3 yd Strawberry Mousse and use it to warp layer 1 with Strawberry Mousse as usual.

c For warp layer 2, pass the Strawberry Mousse warp thread back and forth through the loops of Natural and Hot Pink (see example in Photo 1).

d Warp layer 3 with Strawberry Mousse as usual.

e Plain weave layer 4 with Strawberry Mousse, passing through the loops of Natural and Hot Pink (see example in Photo 2). Remove from loom.

f Next attach the same Hot Pink rectangle to the pins on the left



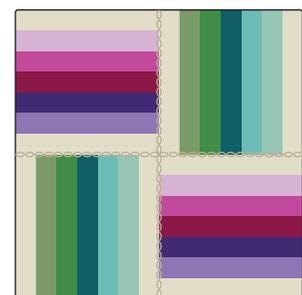
Photo 1



Photo 2



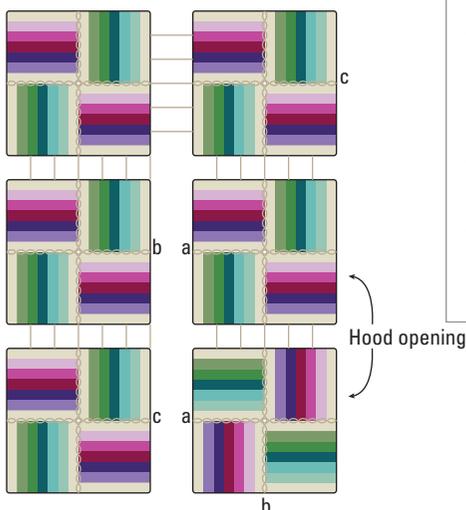
Figure 1. Color layout of pink/purple and blue/green squares



- #201 Natural
- #230 Strawberry Mousse
- #224 Hot Pink
- #225 Merlot
- #208 Purple Iris
- #231 Grape Smoothie
- #227 Aquamarine
- #239 Seafoam
- #238 Teal
- #240 Lucky Green
- #202 Guacamole



Figure 2. Assembly diagram

**Construction Tip**

Try creating a mini mock capelet following the construction pattern using squares of paper and tape before you construct one with the woven squares. This way, you'll have a good grasp of the construction before you begin working with the cloth and will have a model to reference as you join.

side of the loom and a Purple Iris rectangle to the pins on the right side. Warp/weave Merlot through the loops on both sides. Finally, attach Purple Iris to the left side of the loom and a second Natural rectangle to the right side. Warp/weave Grape Smoothie through the loops on both sides. Set the square aside.

3 Follow the same pattern for the 12 blue/green squares for a final order of Natural, Aquamarine, Seafoam, Teal, Lucky Green, Guacamole, and Natural for those squares.

4 When all 24 multicolored squares are completed, wet-block them by spraying with water and shaping them on a flat surface to ensure that all sides are equal.

5 Place one pink/purple square and one blue/green square perpendicular to each other, right sides facing. Using Natural, crochet (sc, ch1) through the loops to connect the squares. Do the same for another pair of pink and blue squares. Then join the two pairs into one larger four-part square (see Figure 1), keeping the colors in the same order.

6 Make five additional identical four-square pieces.

7 Lay out the five large squares (two for the hood), so that the stripes form a basketweave pattern. For the large sixth square, rotate the square 90° to the right to keep the color sequence the same on the back of the cape (see Figure 2, lower right square).

8 Using Natural, crochet join (sl st, ch1) the six four-square pieces to form the capelet and hood. Join the flat squares as shown in Figure 2. Fold the capelet and crochet join the edges labeled a to form the back of the hood, edges labeled b to join the hood to the neck opening, and edges labeled c to finish the capelet body.

9 Using Natural, crochet (sl st, ch1) around the outside edge of the capelet and hood opening.

10 With tapestry needle, weave in all ends. *

||||| Join with crochet



POLAR BEAR PILLOW

Deborah Bagley

Cuddle up or rest your head with this plush pillow. This sweet bear requires two looms, a 2" and a 4" square. A little folding, tucking, and shaping create its adorable features. Customize the bear's scarf with your own favorite color or use a variegated yarn with a repeating pattern as Deborah did.

Note: To make the squares look similar and create the impression of a plaid, Deborah started each square at the same point in the yarn's repeating color pattern.

RESOURCES

VanBenschoten, Jennifer. "How to Tie a Lark's Head Knot," *The Spruce Crafts*. [thesprucecrafts.com/how-to-tie-larks-head-knot-340197](https://www.thesprucecrafts.com/how-to-tie-larks-head-knot-340197).

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT 4" × 4" pin loom; 2" × 2" pin loom; 6" weaving needle; packing comb or fork; tapestry needle; stitch markers or safety pins.

YARNS *Warp and Weft:* Everyday Worsted (100% acrylic; 180 yd/3.5 oz; Premier), #100-01 Snow White, 126 yd; #100-12 Black, 8 yd; #100-23 Mist, 24 yd. With Love (100% acrylic; 230 yd/5 oz; Red Heart), #1944 Fruit Punch, 90 yd.

OTHER SUPPLIES Stuffing.

DIMENSIONS *Finished size:* (after sewing

and wet-finishing) 11½" × 11½" × 4¾"; scarf 15" long with fringe.

PROJECT STEPS

1 Following the manufacturer's directions, weave fourteen 4" squares using White, nine 4" squares using Fruit Punch (making sure to always start with the same color if you want all the squares to have the same pattern), two 4" squares using Mist, two 2" squares using Mist, and three 2" squares using Black.

2 Make front and back panels: With right sides together, whipstitch or use double overcast (see Reader's Guide)

to stitch six 4" White squares together to make a 2 × 3 rectangle. Repeat for the second panel, Figure 1.

3 Make scarf segments: With right sides together, whipstitch or double overcast three Fruit Punch squares together to make a 1 × 3 rectangle. Repeat twice to make two more segments, Figure 2.

4 Make snout: With right sides together, whipstitch or double overcast two 4" Mist squares together to make a 1 × 2 rectangle, Figure 3.

5 Snout placement: Center the wrong side of the 1 × 2 Mist rectangle (snout) along the bottom half of the





Figure 1. Front and back

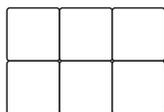


Figure 2. Scarf segments



Figure 3. Snout



Figure 4. Snout placement

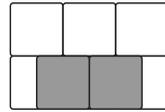


Figure 5. Scarf placement

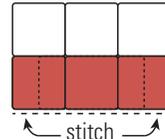


Figure 6. Ear shaping

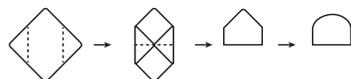
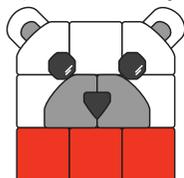


Figure 7. Snout shaping



right side of one of the 2×3 White rectangles. Pin in place, Figure 4.

6 Scarf placement: Place one of the 1×3 Fruit Punch rectangles on top of the bottom half of the front and on top of the snout, right sides together, Figure 5. Whipstitch or double overcast along the bottom edge using Fruit Punch. You will sew through two layers on each side, and through three layers where the snout is. Unfold.

7 For the back panel, with right sides together, whipstitch or double overcast the other 2×3 white panel to

another 1×3 Fruit Punch panel. Unfold.

8 With right sides together, whipstitch or double overcast the front and back panels together all the way around using White on the white section and Fruit Punch on the scarf. Leave an opening 4" wide in the scarf area for stuffing.

9 Turn pillow right side out. Stuff. Use Fruit Punch to whipstitch the opening closed.

10 For a more rounded head where the ears will be positioned, push the

top corners inward and pin together so they are curved. Using White, whipstitch the curve with short stitches.

11 Make ears: Turn a White square so it is a diamond. Fold two opposite side corners into the middle so the points touch. Fold the bottom corner up to meet the top corner. Use stitch markers or safety pins to hold it closed. Fold the top corners in for a more rounded look. Using White, whipstitch three-fourths of the way around the outside edge, tucking in

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the edges as you stitch. Stuff lightly, then sew closed. Repeat for the second ear, Figure 6.

12 Sew each ear to the top corners of the pillow, centered in the curves created in step 10.

13 Repeat step 11 two more times with the 2" Mist squares without stuffing to create the inner ears. Center the inner ears at the bottom of the outer ears and whipstitch into place.

14 For the snout, tuck the two top outside corners under, leaving about 1¼" straight on the sides and 3" straight at the top. Pin into place. Using Mist, whipstitch the snout to the pillow making sure to sew a rounded curve using small stitches, Figure 7.

15 For the nose, place a Black 2" square centered on the lower half of the snout. Tuck the bottom two corners in leaving ¼" straight sides at the top. Pin into place. Use Black to whipstitch the nose to the snout. See photos for shaping and positioning.

16 For the eyes, place two Black 2" squares above the snout about 3½" apart. Tuck in all corners and pin into place. Using Black, whipstitch the eyes to the head tucking in the corners and rounding the eyes as you go. Using White, stitch a couple of lines on each pupil to make sun reflection spots. See photos for shaping and positioning for the eyes and pupils.

17 Complete the scarf: Fold the remaining scarf rectangle in half at a slight slant by spreading the bottom edges apart about 1". Place the folded edge of the scarf under half of the snout. Open the scarf carefully and whipstitch the scarf to the pillow along the seam of the snout and scarf.

18 Cut 32 pieces of Fruit Punch yarn 5" long each. Use a lark's head knot (see Resources) to attach a 5" strand to each loop on the bottom of scarf edges. Trim.

19 Use a tapestry needle to weave in loose ends, tucking them inside the pillow. Machine wash in cold water with mild detergent. Tumble dry. *



PIN-LOOM SCRUNCHIE

Angela Tong

Who remembers loving and wearing hair scrunchies in the 1990s? Scrunchies are making a comeback! You can easily weave your own with a pin loom. Sew five squares together, add

some elastic, and you are ready for prime time. Choose shimmering yarns to add a bit of sparkle to your scrunchie.

MATERIALS

STRUCTURE Plain weave.

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

YARNS Warp and Weft: Tandem (28% cotton/28% viscose/28% nylon/16% acrylic; 107 yd/1.75 oz; Tahki Yarns), #010 Copacabana, 40 yd.

OTHER SUPPLIES 8"–9" of ¼" braided elastic; large safety pin; sewing clips or pins.

DIMENSIONS Finished size: (after sewing) about 13" in circumference.

PROJECT STEPS

1 Following the manufacturer's directions, weave 5 squares.

2 With right sides facing, sew the 5 squares into a strip with ¼" seams



(Figure 1). Use a sewing machine or a tight backstitch if you prefer for this and all other steps. Press.

3 With right sides together, fold the strip in half lengthwise. Use sewing clips or pins to help keep the two sides together. Press.

4 Using a $\frac{1}{4}$ " seam allowance, sew along the long open edge, leaving a $1\frac{1}{2}$ " turning gap 1 " from one of the ends (Figure 2).

5 Pin a safety pin to the end of the tube without the turning gap. Use the pin to pull that end through the tube until it is even with the opposite end. Match the ends together and pin. Keep the turning gap on the outside of the tube.

6 Sew the ends together by hand or machine, sewing around the tube (Figure 3). Use the turning gap to turn the tube right side out. Press.

7 Cut 8 "– 9 " of the braided elastic. Depending on the thickness of your

hair, cut a shorter or longer piece of elastic. Attach a safety pin to one end of the elastic and feed the elastic all the way through the scrunchie, entering and exiting through the turning gap (Figure 4). Join the two ends of the elastic together and stitch to secure.

8 Sew the turning gap closed by hand or machine. *



Figure 1

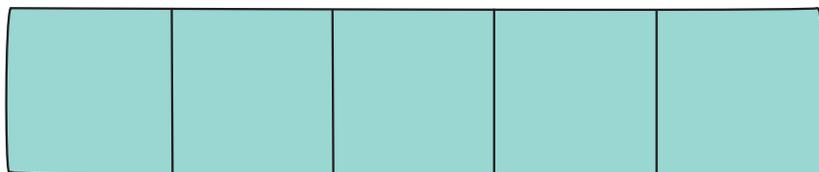


Figure 2

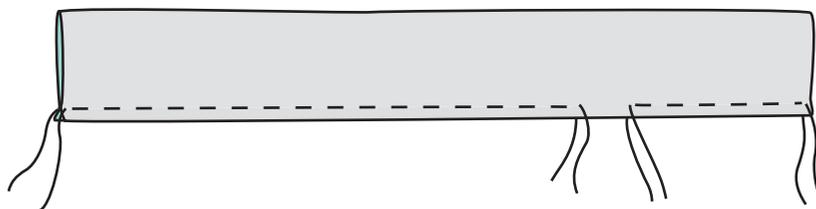


Figure 3

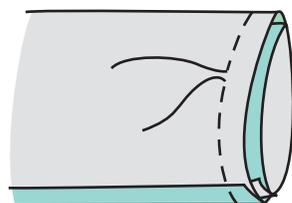
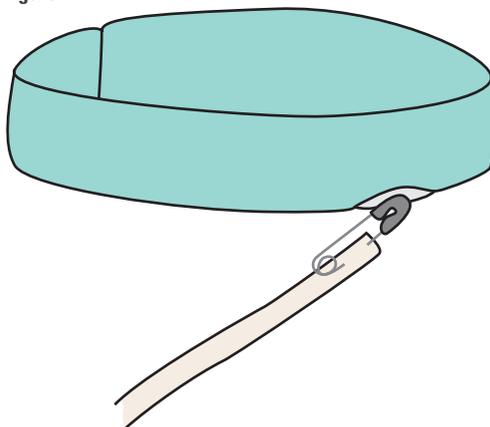


Figure 4



INKLE LOOM

REBBIION CANDY EARRINGS

Joan Sheridan with Deborah Harowitz

Fly your weaving colors . . . on your ears! Modeled after modern, colorful strips of sugary yumminess, these miniature woven gems are suitable for wearing beyond the holidays. As a bonus, you can make multiple pairs from one warp, making them perfect for last-minute gift giving.

RESOURCES

firemountaingems.com (jewelry tools and supplies).

MATERIALS

STRUCTURE Warp-faced plain weave.

EQUIPMENT Inkle loom; belt shuttle; 27 string heddles.

YARNS Warp and Weft: Green and fuchsia ribbon: #8 pearl cotton (85 yd/10 g; Anchor), #00267 green, 45 yd; #00054 fuchsia, 19 yd. Aqua and white ribbon: #12 pearl cotton (11 yd/5 g; Anchor), #00185 aqua, 69 yd; #00001 white, 22 yd. Purple and blue ribbon: 30 wt all-purpose cotton thread (225 yd/205 m; Coats & Clark), #S970-3690 Purple, 60 yd; #S970-5270 Parakeet, 71 yd. White and pink ribbon: S303 100% silk thread (110 yd/100 m; Gütermann), #800 White, 84 yd; #733 Bright Pink, 62 yd.

OTHER SUPPLIES 28 size 6 metallic seed beads (2 per earring); earring wires; sterling silver head pins; size 22 chenille needle; side-cutter pliers;



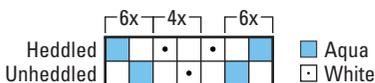
Figure 1. Drafts

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

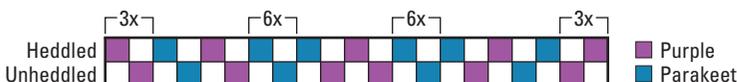
1. #8 Pearl Cotton



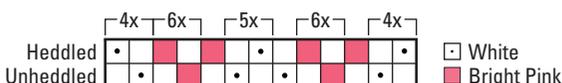
2. #12 Pearl Cotton



3. 30 wt Cotton Thread



4. Silk Thread



chain-nose pliers; 1-step looper or wire-wrapping pliers; small scrap of stiff paper; white glue.

WARP LENGTH 85" (allows 10" for take-up; 19" for loom waste).

SETTS Warp and Weft: Green and fuchsia ribbon: 64 epi, 20 ppi. Aqua and white ribbon: 100 epi, 28 ppi. Purple and blue ribbon: 160 epi, 32 ppi. White and pink ribbon: 80 epi, 32 ppi.

DIMENSIONS Width: ¼"–½". **Woven length:** (measured under tension on the loom) 56". **Finished size:** each band makes 14 earrings, about ¾" × ¾".

PROJECT STEPS

- 1 Wind a warp about 85" long on your inkle loom following the draft for your selected ribbon, Figure 1.
- 2 Wind a belt shuttle with weft the color of the selvedge threads for the ribbon you are weaving.
- 3 Weave to the desired length. For each pair of earrings, you need about 8" of woven length.
- 4 Remove the ribbon from the loom. Cut the ribbon into pairs, each piece measuring 3¾"–4" long. To keep the ribbon as stiff as possible, do not wet-finish.
- 5 Apply a tiny dab of white glue to each end of each piece to prevent raveling. Press the glue into the fabric using clean fingers until it is fully absorbed. Let dry. The glue will be invisible when dry.
- 6 Make a template using stiff paper sized the length of each ribbon and ½" in width. Use a pen to mark ¼" in from each end, then divide the distance between the marks into 6 or 7 spaces and mark them. This is your guide for folding the ribbons.
- 7 Use the chenille needle to prepunch holes in the center of the ribbon using the marks on the template as a guide for the folds. Draw the needle through the ribbon making loops as you go (refer to photo). Remove the needle.
- 8 Load a bead onto the head pin and push the head pin through the prepunched holes. You will have 3 or 4 loops on each side.
- 9 Add a silver bead on the end and determine the length you'd like for the

ribbon shaft. Make a loop at that spot with the 1-step looper or use the side-cutter to cut off the excess wire and make a loop with the wire-wrapping pliers.

10 Use the chain-nose pliers to tighten up your loop so it is snugly closed. Use the chain-nose pliers to open the loop on the earring wire, slide your earring on it, and close it up again. *



PINE TREE GIFT BAGS

Deborah Bagley

Save on gift wrap by making the wrapping part of the gift! The bag shown here features a Christmas tree, but you could make an evergreen tree for a bag that can be used all year. Using multiple shades of green (or greens and reds) makes it a great stash-buster. Don't have triangle or rectangle pin looms? You can fold squares to make triangles and rectangles.

Note: These instructions are for the larger of the gift bags. See box on page 76 for information on weaving and constructing the smaller bag.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT 4" x 4" square pin loom; 4" right-triangle pin loom; 2" x 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), #100 White, 288 yd; #180 Cranberry, 32 yd; #172 Kelly Green, #174 Olive, and #113 Scarlet, 9 yd each; #126 Chocolate, 5 yd.

DIMENSIONS *Finished size:* (after sewing and wet-finishing) 14" x 15".

PROJECT STEPS

- Following the manufacturer's directions, weave eight 4" triangles, two each using Kelly Green, Olive, Cranberry, and Scarlet; eight 4" triangles in White; eight 2" x 4" rectangles in White; twenty-four 4" squares in White; and one 2" x 4" rectangle in Chocolate.
- With right sides together, whipstitch or use double overcast (see Reader's Guide) to stitch together sixteen White 4" squares to form a 4 x 4 square for the back as shown in Figure 1.
- With right sides together, whipstitch or double overcast the sixteen Kelly Green, Olive, Scarlet, Cranberry,

and White 4" triangles and eight White 4" squares together as shown in Figure 1.

4 Center and whipstitch the Chocolate 2" x 4" rectangle below the tree on top of the front panel. See Figure 1.

5 With right sides together, whipstitch or double overcast the front and back panels together along one side to form a rectangle that is 16" x 32", as shown in Figure 2. (The back panel can be attached on either side of the front panel.) Do not sew the other edges together until after the casing is attached in step 7.

6 With right sides together, whipstitch or double overcast eight 2" x 4" rectangles together end to end on the short ends to make a 1 x 8 rectangle that is 2" x 32" long as shown in Figure 3.

7 Attach the casing to the top of the bag: Fold the casing in half lengthwise with wrong sides together. Line

Figure 1. Back and front layouts

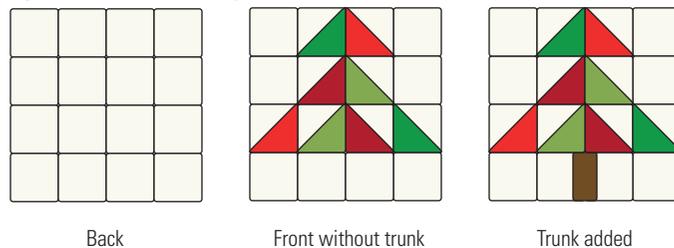


Figure 2. Bag assembly

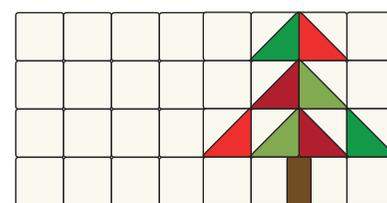


Figure 3. Casing layout



- #100 White
- #172 Kelly Green
- #174 Olive
- #180 Cranberry
- #113 Scarlet
- #126 Chocolate

Figure 4. Final seam

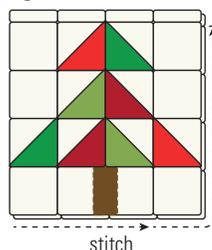
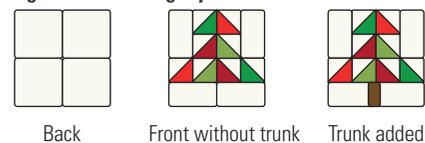


Figure 5. Small bag layout





up the loop edges with the top edges of the bag panels with the folded edge below. Whipstitch or double overcast the casing to the top of the bag body, sewing through three layers (two layers of the casing and one layer of the bag).

8 Fold the bag in half with right sides together to make a bag that is 14" x 15". Use a whipstitch or double overcast to sew the bottom and side closed, pushing the casing up and leaving the casing's ends open as shown in Figure 4. Turn bag right side out.

9 Make a 42" twisted cord using Cranberry: Cut 9 strands of Cranberry 90" long. Attach the strands to a stationary object and twist by hand or use a fringe twister until the strands start to kink. If twisting by hand, fold the strands in half allowing them to twist around each other; if using a fringe twister, allow strands to twist together as you would when making fringe. Tie knots at each end. Thread the cord through the casing and trim the ends.

10 Weave in loose ends on the inside of the bag. Machine wash with mild detergent. Tumble dry. *

The smaller bag is constructed using the following looms: 2" right triangle for the tree, 2" x 4" rectangle for the front and casing, 4" square for the back, and 1" x 2" rectangle for the trunk. (See Figure 5.) Make a 26" twisted cord using 9 strands of yarn, 60" long.



RIGID HEDDLE

HOLIDAY BOTTLE BAGS

JoEllen Salkin

During the holidays, gourmet gifts such as wine and olive oils abound—what better way to showcase your rigid-heddle weaving skills and save a few trees than with handwoven bags? Originally designed to hold wine, these freestyle woven bags are perfect for wrapping gourmet oils, vinegars, utensils, or whatever you wish. Change up the colors for other holidays or just because!

RESOURCES

Jo, Misao, and Kenzo Jo. *SAORI: Self-Innovation through Free Weaving*. Osaka, Japan: Saorinomori, 2012.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT Rigid-heddle loom, 14" weaving width; 10-dent heddle; 2 stick shuttles for base colors, with more for embellishments if desired.

YARNS *Warp*: 5/2 pearl cotton (2,100 yd/lb; UKI; Yarn Barn of Kansas), #12 Red and #53 Scarab, 198 yd total. *Weft*: 5/2 pearl cotton, #12 Red and #53 Scarab, 152 yd total. *Weft embellishments*: ribbons, novelty yarns, or strips of fabric.

OTHER SUPPLIES 1 yd cotton quilt fabric for lining; Fray Check; ribbons or tulle to tie (optional).

WARP LENGTH 132 ends 54" (1½ yd) long (allows 4½" for take-up, 12" for loom waste). Amount is for two bags;

add 20" for each additional bag.

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

DIMENSIONS *Width in the heddle*: 13¾".

Woven length: (measured under tension on the loom) 37½". *Finished size*: (after wet-finishing) 11" × 34" (for two bags, each 5" × 16" after sewing).

PROJECT STEPS

1 Set up your loom for direct warping a length of 54", or wind a warp of 132 ends 54" long creating a color order of your choosing. Warp the loom using your preferred method, centering for a weaving width of 13¾".

2 Wind a shuttle with Red and another with Scarab. Spread the warp with scrap yarn.

3 Using plain weave, begin weaving using the weft colors as you wish. After weaving 1", secure the cloth at the

first pick with Fray Check. Continue to weave until the cloth measures 37½". For extra sparkle, add some embellishments of ribbon, novelty yarn, or strips of fabric. Secure with Fray Check again at the end of the cloth. Cut the cloth from the loom.

4 Zigzag the raw edges. Machine wash in lukewarm water with mild detergent. Lay flat to dry. Wash and dry lining fabric. Press with a warm iron.

5 Cut the handwoven cloth into two equal pieces each about 17" long. You may need to adjust the cut based on where you placed embellishments. Protect the cut edges with Fray Check. Cut the lining fabric for each bag using the handwoven cloth pieces as the pattern.

6 Fold the handwoven fabric in half lengthwise with right sides together



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and sew the selvedge edges and the bottom edge with $\frac{3}{8}$ " seams. Press seams open. Finish the bottom of the bag with boxed seams by pressing the corners flat, matching with the sides, stitching across the corners $\frac{1}{2}$ " from the tips, and then trimming the seam to $\frac{1}{4}$ ". Follow the same instructions for the lining.

7 Turn the woven bag right side out and the lining wrong side out. Place the lining inside the bag, wrong sides together and seams matching. Turn under $\frac{1}{2}$ " of the top edge of the bag and the lining so no raw edges can be seen. Press, pin, and stitch together. Repeat for the second bag.

8 Once the bottle or other gift is inside the bag, tie a ribbon around the top to secure. *



STINGRAY POUCH Katherine Augustine

This little pouch works equally well as a sustainable gift bag or a stylish mini purse. Weave the outer shell using the continuous-strand method on a triangle loom, and then fold it twice to get the stingray shape before adding a zipper and commercial fabric lining.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT 18" triangle loom (measured along long edge); Tunisian crochet hook for weaving; weaving comb; size I-9/5.5 mm crochet hook.

YARNS *Warp and Weft*: Versus (100%

wool; 200 yd/~75 g; Spincycle Yarns), Ebb & Flow, 84 yd (yarn used doubled).

OTHER SUPPLIES 6" zipper; $\frac{1}{3}$ yd of cotton lining fabric; coordinating sewing thread

DIMENSIONS *Finished size*: one bag about 5" × 5".

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

PROJECT STEPS

1 Weave a triangle using two strands of the yarn held together as one. Be careful to avoid twisting the yarns while weaving. Remove from the loom and create a firm edge by finishing the loops with a single

Figure 1. Assembly

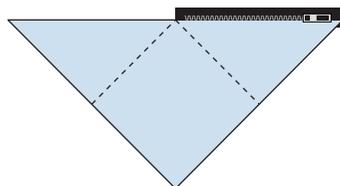
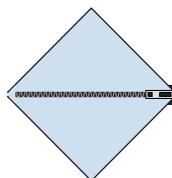


Figure 2.



crochet stitch along the hypotenuse side. Block triangle.

2 Cut the lining fabric into a triangle $\frac{1}{2}$ " larger than the finished woven triangle. Press $\frac{1}{2}$ " seam allowances to the wrong side of fabric on all three edges. Set aside.

3 Mark the center of the hypotenuse side with a pin. Pin the zipper along the edge, aligning the edge of the fabric with the outer edge of the zipper's teeth, placing the backstop of the zipper $\frac{1}{4}$ " from center pin and positioning the point of the weaving even with the top of the zipper tape. (See Figure 1).

4 Using a double strand of matching sewing thread, backstitch by hand along the edge to attach the handwoven fabric to the zipper tape, burying the stitches within the handwoven fabric. Fold the triangle at the center of the hypotenuse so the remaining edge of the hypotenuse aligns with the opposite edge of the zipper, stitch in place. (See Figure 2).

5 Turn the bag inside out. Fold the lining as you did the bag. Pin the lining to the back of the zipper along the outer edge of the teeth. Place the center of the lining's hypotenuse $\frac{3}{8}$ " past the end of the zipper stop. Using a single strand of sewing thread, slip-stitch the lining to the zipper tape. Repeat for the other side of the zipper.

6 Turn the pouch right side out. Chain-stitch the remaining edges of the handwoven fabric together using a double strand of yarn and crochet hook. Secure the ends and bury any tails within the pouch seams.

7 Turn the pouch inside out and slip-stitch the lining edges together along pressed seam lines. Turn right-side out.

8 Zipper tassel: Measure five 8" lengths of yarn, fold them in half, slip them through the zipper pull, and fasten them with a half hitch.

9 Handle: Create a twisted cord by cutting three strands of yarn 48" long. Fold the strands in half. Twist the strands snugly in one direction. Then fold them in half and allow them to twist together to create a cord. Secure the ends with sewing thread to prevent them from untwisting. Tuck the ends of the handle into the corner

of the pouch at the top of the zipper and tack firmly into place. ✱



VELVET LOVEYS: SLOTH, FOX, AND LAMB

Margaret Stump

Who knew that the ultimate comfort item was just a pin loom away? Weave these incredibly soft and comforting velvet loveys using bulky Bernat Velvet yarn. You may wonder about weaving with a bulky yarn on a traditional pin loom, but this squishy yarn tamps down during weaving to produce an amazing thick, velvety cloth. The yarn's thickness makes it more difficult to see the rows you are weaving, but if you use a fork or other packing tool and hold the loom up to the light to see where to start the next row, it is easier to weave than you might expect.

RESOURCES

"Basic Embroidery Stitches." *Piece-Work*, January 18, 2021, pieceworkmagazine.com/basic-embroidery-stitches

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT 4" x 4" square pin loom and 6" weaving needle; packing comb or fork; tapestry needle; size G-6/4 mm crochet hook; 2" x 2" square pin loom and 3" weaving needle for the sloth and fox loveys.

YARNS Lamb: Bernat Velvet (100% polyester; 315 yd/10.5 oz; Bernat), White, 195 yd. Fox: Bernat Velvet, Red,

167 yd; White, 10 yd. Sloth: Bernat Velvet, Mocha, 167 yd; White, 8 yd.

Note: The fox and sloth loveys require small amounts of white yarn. You do not have to use Velvet yarn for these pieces; you can substitute a worsted-weight yarn in white to avoid buying an entire skein in the second color.

OTHER SUPPLIES Polyester stuffing for the head and arms (cotton balls or yarn scraps can also be used); 1 yd of black worsted-weight yarn for face features; 1 yd of white worsted-weight yarn for claws on the sloth.

DIMENSIONS *Finished size:* 15" x 15" x 4".

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

PROJECT STEPS

1 Weave the following squares according to the lovey you are making.

Lamb: Twenty-three 4" x 4" White squares.

Fox: Nineteen 4" x 4" Red squares, one 4" x 4" White square, two 2" x 2" Red squares, and one 2" x 2" White square.

Sloth: Nineteen 4" x 4" Mocha squares, one 4" x 4" White square, and two 2" x 2" Mocha squares.

2 Make a small blanket measuring 4 squares by 4 squares using double-overcast stitch (see Reader's Guide). Join the squares into 4 strips of 4 squares each, and then join the strips to create the lovey blanket, Figure 1.

Lamb: Use 16 White squares.

Fox: Use 15 Red squares with one White square in one corner. (The fox head will be placed in that corner.)

Sloth: Use 16 Mocha squares.

3 Make the head: Stack 2 squares (White for lamb, Red for fox, and 1 White, 1 Mocha for sloth) and, leaving one corner open, stitch them together using either single crochet with slip stitch in the corners or backstitch to make the largest circle possible (Figure 2). Turn the head right side out, and stuff. Close the bottom of the head by turning in the remaining corners and stitching closed.

4 Give your lovey a neck: Single

JOY OF GIVING

crochet around the edge of the bottom of the head in the matching color.

5 Attach the head to the blanket: Using the line of single crochet, whipstitch the head to the blanket as indicated in Figure 1.

6 Make the arms: Use a 4" x 4" square (White for lamb, Red for fox,

Mocha for sloth) and fold in half. Whipstitch or single crochet along the long side and one short side. Turn right side out and stuff lightly. Pinch the end of the arm closed and whipstitch to the blanket as indicated in Figure 1. Repeat for the second arm.

7 Make the ears:

Lamb: Roll the opposite corners of a 4" x 4" square as shown in Figure 3. Stitch the rolled sides in place. Stitch one end of the oval-shaped ear to the lamb's head as shown in Figure 5. Repeat for the second ear.

Fox: Fold a Red 2" x 2" square as shown in Figure 4. Stitch the folds in

Figure 1. Square layout

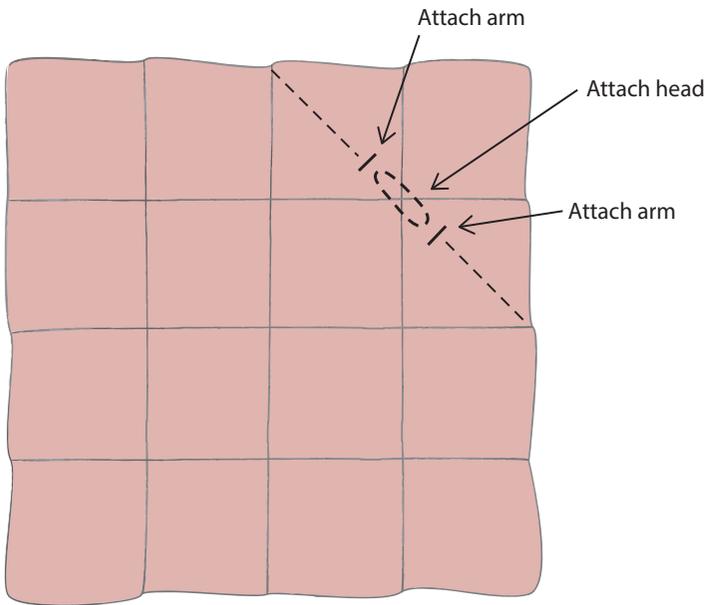


Figure 2. Head stitching

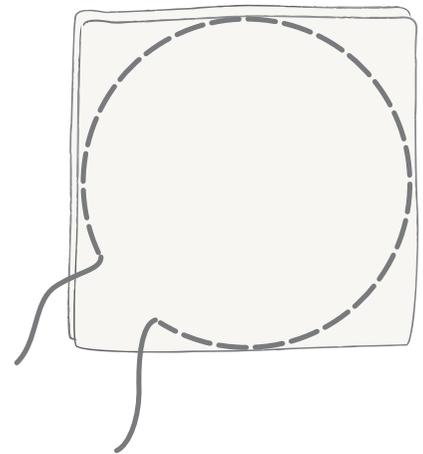


Figure 3. Lamb's ear

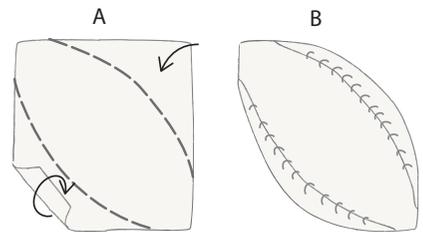


Figure 4. Fox's ear

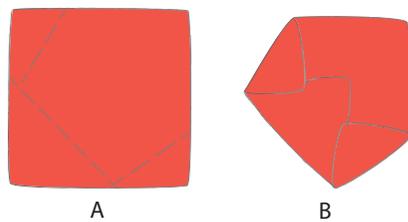


Figure 5. Completed animal heads

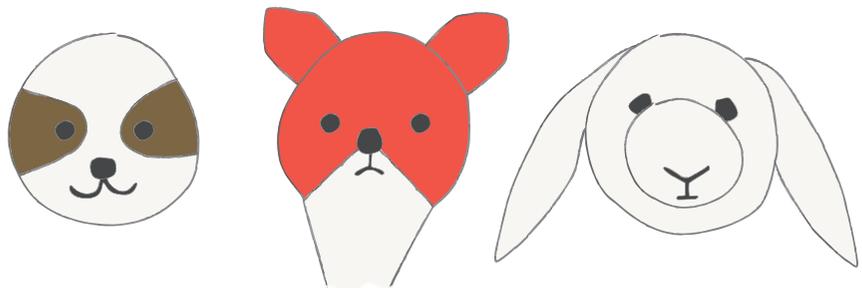


Figure 6. Lamb's nose

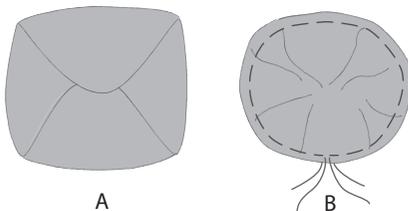
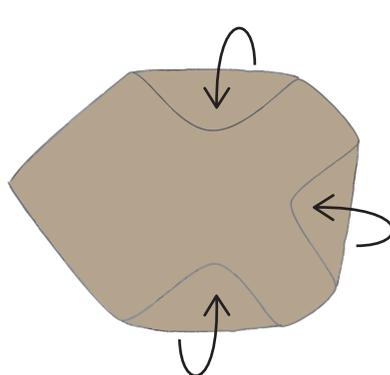


Figure 7. Sloth eye patch





place. Repeat with the second Red 2" square. Whipstitch each ear to the fox head as shown in Figure 5.

8 Make the face:

Lamb: Fold under the corners of a 4" x 4" White square and tack them down in the middle of the square. Use your fingers to round out the edges of this little square. Using White yarn, work a line of running stitches around the edge of the rounded square. Pull the ends of the yarn together to gather and create a cup-shaped snout, Figure 6. Stuff the snout and whipstitch it to the face as shown in Figure 5. Add eyes and nose features in black yarn as shown in Figure 5. The eyes were created using padded satin stitch (see Resources.) Margaret created

the Y of the nose by putting in a horizontal stitch, then using a vertical stitch that looped around that horizontal line and pulling it down into a Y shape. Finish the face with a short, straight horizontal line for the mouth.

Fox: Place a white 2" x 2" square on the face as shown in Figure 5 and whipstitch in place with White yarn. Add eyes and nose features using black yarn and padded satin stitch (see Resources) as shown in Figure 5. Make a short horizontal stitch for the mouth, then loop a vertical stitch around it and pull it up slightly to create the upside-down Y shape of the nose and mouth.

Sloth: Fold 2 Mocha 2" x 2" squares as shown in Figure 7. Tack the folds

in place. Turn over and place on face as shown in Figure 5. Use Mocha yarn to whipstitch to the face. The unfolded corner of each eye patch should extend to the side of the head so that the eye patch blends into the Mocha at the side of the sloth head. Use black yarn and padded satin stitch (see Resources) to add the round eyes and larger oval nose. Use 2 strands of yarn and short stitches to make the thick lines of the mouth in a rounded shape.

9 Add claws to the sloth paws with white yarn. Stitch in three claws that stretch from the top to the bottom of the paw (see photos). *



PIN LOOM

FOXY BIRCH BLANKET

Edith van Tassell

Do you want to go on an adventure? Bring a hint of cozy mischief to your home. This throw blanket will transport you to a snow-decked winter forest, complete with a clever fox to guide your way! Try out some new weaving techniques and craft a family heirloom out of deliciously soft wool.

RESOURCES

“Turtle Looms—Hexagon Pin Loom Weaving.” Turtle Looms, June 25,

2021, turtleloom.com/2021/06/25/half-hexagons/.

MATERIALS

EQUIPMENT Elongated hexagon pin loom, 2" wide (Edith used the TURTLE Elongon 2" pin loom, regular sett); 6½" weaving needle; or 4 mm locker hook; packing comb or fork.

YARNS *Warp and Weft:* Woolstok (100% wool; 123 yd/50 g; Blue Sky Fibers), #1300 Cast Iron, 1 skein; #1303 Highland Fleece, 4 skeins; #1304 Grey Harbor, 8 skeins; #1313 Dark Chocolate, 1 skein; #1311 Rusted Roof, 1 skein; #1317 Midnight Sea or other dark wool for the eyes and nose, 2 yd.

OTHER SUPPLIES Assembly felt or a large towel or flannel sheet to lay out the hexagons for assembly; tapestry needle; G-6/4 mm crochet hook or size needed to crochet the border.

DIMENSIONS *Finished size:* about 45" × 60".

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

PROJECT STEPS

1 Following the manufacturer's

directions, weave a total of 306 hexagons: Weave 190 solid hexagons with Grey Harbor and 60 with Highland Fleece. Weave 34 hexagons with a Cast Iron center stripe as follows: Begin weaving with Cast Iron until you have placed 5 warp threads; switch to Highland Fleece and finish the hexagon. Weave 22 hexagons with two dark gray stripes as follows: Begin weaving with Highland Fleece until you have placed 5 warp threads; switch to Cast Iron and weave 2 rounds; switch back to Highland Fleece and finish the hexagon.

2 Assemble the blanket following the chart, Figure 1. Sew hexagons into strips first, based on the vertical direction on the chart (for example, assemble the “birch trees” first as strips). Use the chart for guidance in placing the striped hexagons when making the trees. Assemble the gray strips. Sew all strips together. Weave in ends.

3 Crochet 1 round of single crochet around the blanket edges. With right side of the blanket facing you, join with Grey Harbor anywhere along the edging. Work about 7 sc along each hexagon side (more or fewer stitches

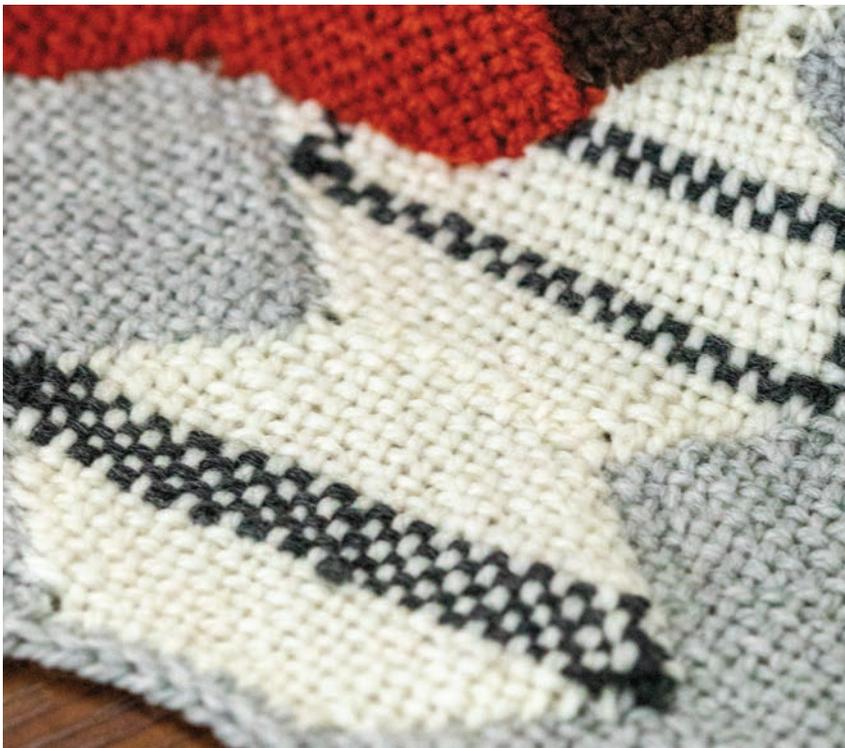
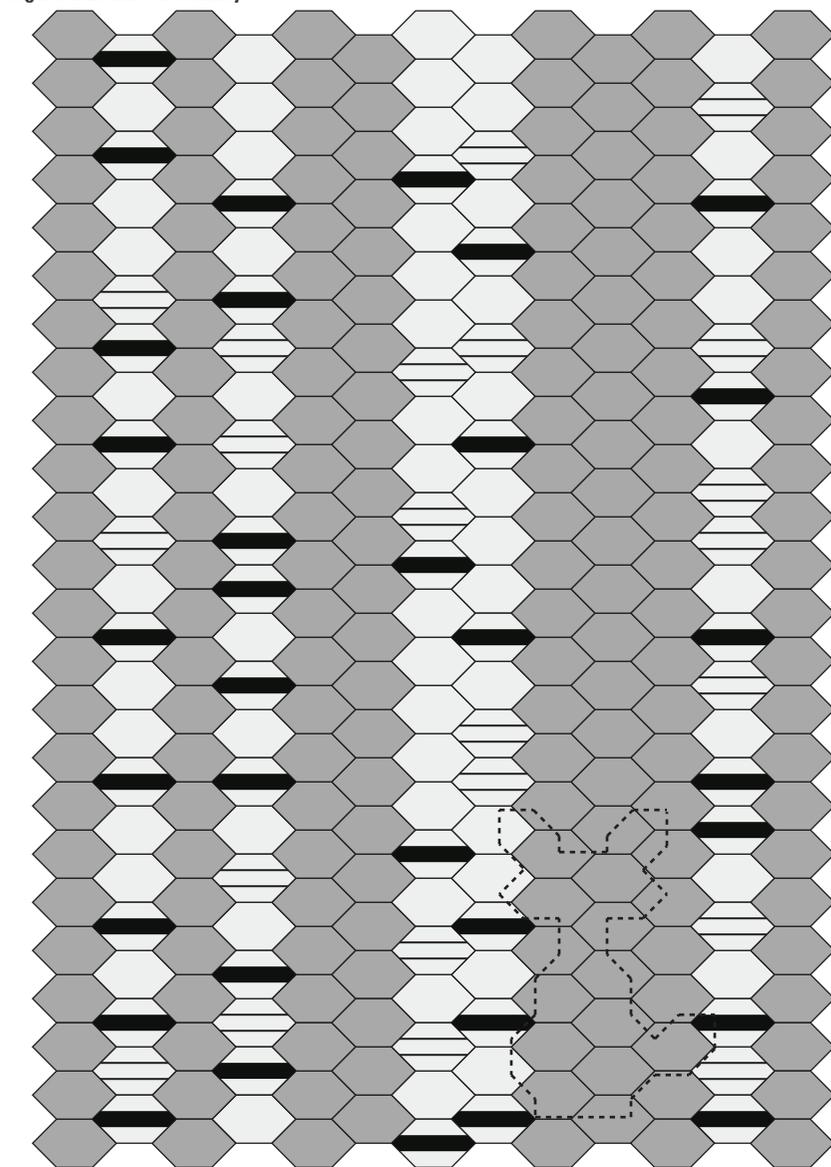


Figure 1. Blanket assembly



may be needed to accommodate your crochet style). Work 2 sc in each tip, work sc2tog in each crevice.

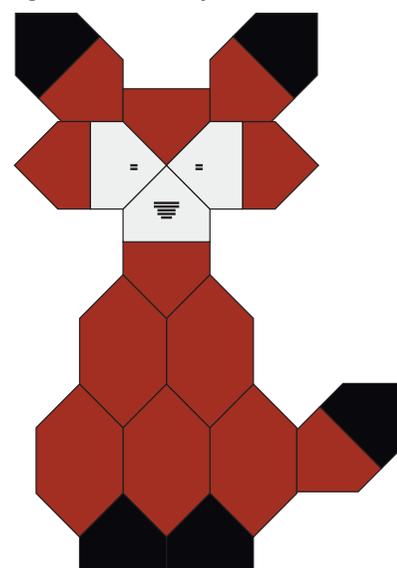
Making the Fox:

4 Weave 5 hexagons and 7 type B half hexagons with Rusted Roof, 5 type B half hexagons with Dark Chocolate, and 3 type B half hexagons with Highland Fleece. (See Resources for instructions for weaving half hexagons.)

5 Sew the hexagons and half hexagons together to make the fox, Figure 2.

6 Use a double strand of Midnight Sea to embroider the eyes and nose. For the eyes, sew 2 stitches over 2 threads. For the nose, start with 2 rows of stitches over 7 threads, then 2 rows of stitches over 5 threads, and finish the bottom with 1 row of stitches over 3 threads. See

Figure 2. Fox assembly



photos for placement.

7 Position the fox (see photos and the dotted outline in Figure 1) in the bottom right corner of the blanket. (Tip: Use the two single bars on the birches near the fox to line up with the feet of the fox, about 3" above the edging.)

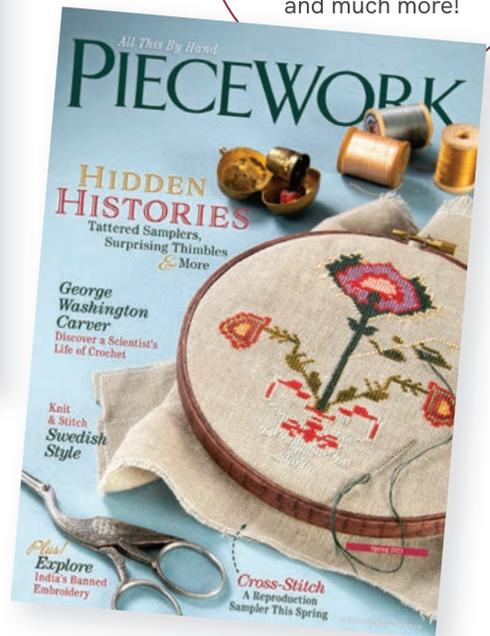
8 With running stitches and colors that match the fox, appliqué the fox into place. *

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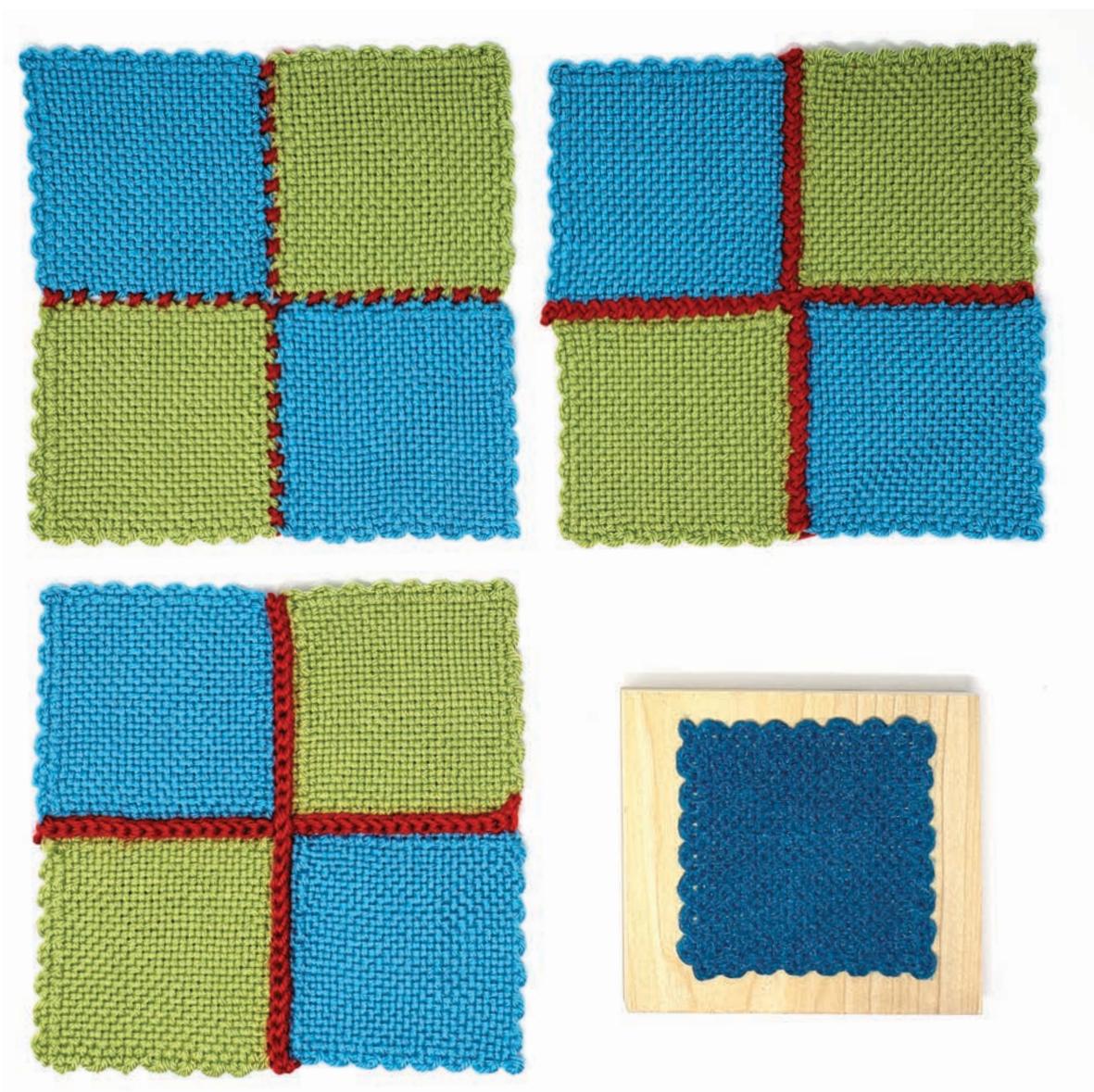
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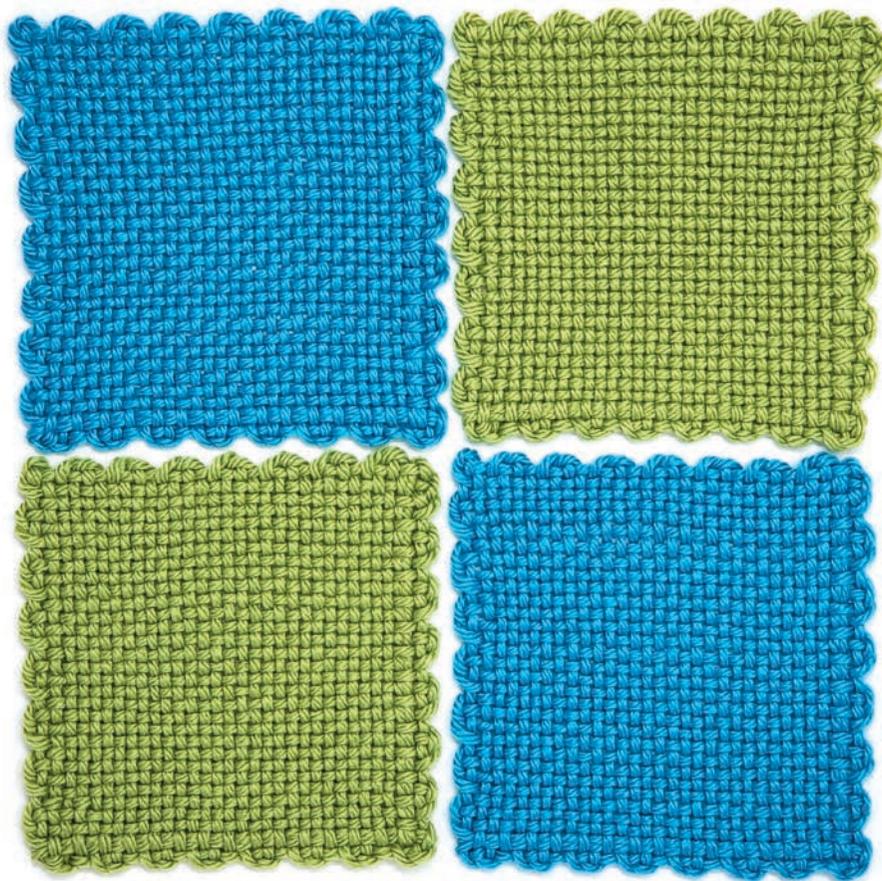
Photos by Gabi van Tassell

JOINING PIN-LOOM SQUARES: AN INVITATION TO TRY SOMETHING DIFFERENT

By Gabi van Tassell

Clockwise from top left: cross-stitch join, crocheted zigzag slip stitch, glued, knitted 3-needle bind-off.

Pin-loom weaving generates small pieces of fabric, and although pin-loom weavers enjoy the weaving process, many shy away from putting the pieces together into finished projects. Whipstitch and double overcast are frequently used to connect pin-loom woven pieces, but there are other less commonly used joining methods that could inspire a reluctant weaver to try joining pin-loom pieces. I am focusing here on squares that are woven in the classic Weave-It method, commonly used with the Schacht Zoom Loom or other similar looms.



PREPARATION

In contrast to simple whipstitch or double overcast, these joining methods don't require the use of yarn tails. I recommend weaving in the ends while the square is still on the loom and clipping any tails that remain after doing so.

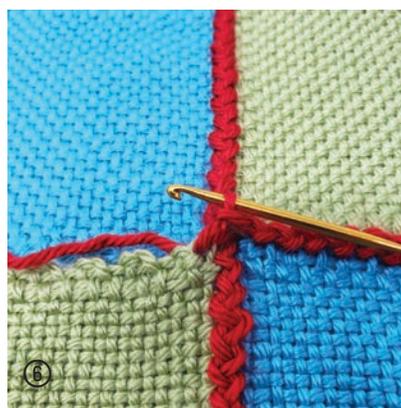
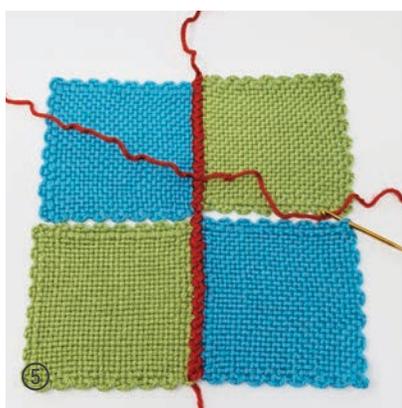
Before starting any of the following techniques, lay out all the squares for

your project. Pin-loom woven squares have a beautiful scalloped edging, and although the edging can serve a decorative function, it also requires a more complex assembly method than shapes with straight edges. For best results, align the woven squares as they come off the loom, orienting them all in the same direction so that all the starting corners are in the same position as are all the ending

corners. The scallops along the edges will align and supplement each other when the squares are joined.

You can start with vertical or horizontal joins.

JOINING PIN-LOOM SQUARES



CROCHETED ZIGZAG SLIP STITCH

There are many crochet methods for joining squares, but one of my personal favorites is the zigzag slip stitch. It has many desirable properties: it is fast (it only needs one pass), reversible, decorative on both sides, and strong enough to accommodate many uses.

Keys to success:

- Insert the hook from top to bottom.
- Keep the working yarn underneath the fabric.

Vertical Join

- 1 With two squares side by side, join the yarn through the first loop of the left square (Photo 1).
- 2 Work a slip stitch through the first

loop on the right square (Photo 2).

3 Work a slip stitch through the next loop on the left square (Photo 3).

4 Continue to work slip stitches back and forth between the two squares, ending with a slip stitch through the last loop on the right-hand square.

5 Cross over to the next set of squares by working the next slip

stitch through the first loop on the next left-hand square (Photo 4).

6 Work a slip stitch through the first loop on the right-hand square.

7 Repeat joining until all squares in this column are joined.

8 Cut the yarn, work a yarnover, and pull the end through to secure your work.

Horizontal Join

1 Join the yarn through the first loop of the bottom square on the right and work a slip stitch through the first loop as you did before (Photo 5).

2 Continue to work slip stitches back and forth between the two squares ending with a slip stitch through the last loop of the top square.

3 Cross over to the next square by working the next slip stitch through the first loop of the bottom left square (Photo 6).

4 Repeat joining until all squares in this row are joined (Photo 7).

5 Cut the yarn, work a yarnover, and pull the end through to secure your work (Photo 8).

KNITTING

While not unknown, there are few examples published using knitting and pin-loom weaving together. Knitted joins can be used for any project that requires strong and stretchy seams. Horizontal and vertical joins are worked the same way. It also allows you to join two sets of squares instead of just one square at a time.

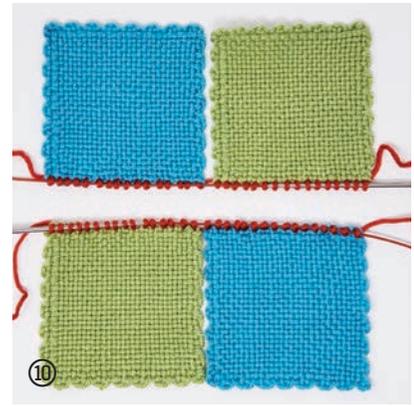
Keys to success:

- Use knitting needles slightly smaller than recommended for the weaving yarn (US size 3–3.25 mm) to avoid pulling the loops.

Knitted 3-Needle Bind-Off

1 With a circular knitting needle and working from right to left, pick up one stitch from each loop across the top of the square (Photo 9).

2 Repeat step 1 for the next square along the edge, continuing to pick up



one stitch from each loop. At the end of the last square, cut the yarn.

3 With another needle, work the set of squares to which you want to attach the first set of squares in the same way (Photo 10).

4 Lay the pieces with the knitted stitches facing each other, then pick them up so that the needles are parallel with the stitches, right sides facing out.

5 With a third needle, knit through the first stitches on both needles (Photos 11–12).

6 Knit the second stitch on both needles together in the same way, and then, on the right needle, lift the first stitch over the second stitch and drop off the needle to bind off (Photo 13). Repeat until all stitches are bound off (Photo 14).

JOINING PIN-LOOM SQUARES



When working perpendicular to the first seam, make sure to start with the working yarn on the wrong side of the fabric. At each intersection, simply pick up the next stitch on the next square. When binding off, work the bind-off stitch at each intersection a little looser than the other stitches (Photos 15–16). Work this way until all stitches are bound off (Photo 17).

The right side of the fabric will show a stretchy I-cord-like seam (Photo 18); the seam on the wrong side of the fabric is flat (Photo 19). Consider combining this type of seaming with an I-cord bind-off along the edges.

UPDATED CROSS-STITCH

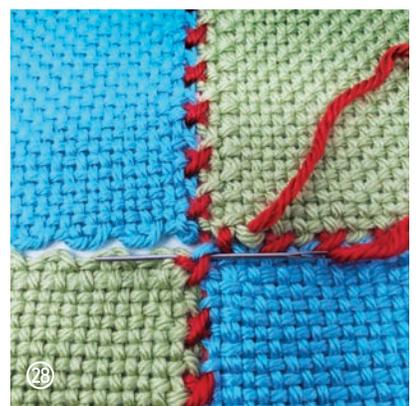
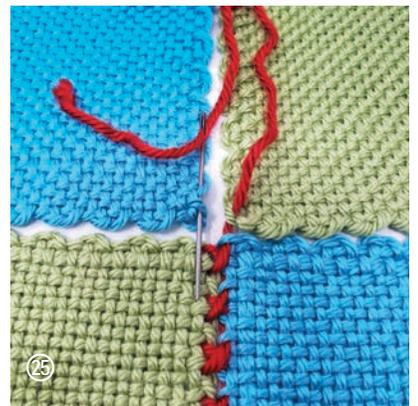
Although the cross-stitch join was one of the assembly methods described for the original Weave-It looms, today it is rarely used. This updated approach better accentuates the cross-stitches by working across the gaps between scallops. The cross-stitch seam embellishes as it joins, and it is great for projects that also feature embroidery. Use this join for decorative items with little wear, such as table toppers. It is pretty on both sides.

Keys to success:

- Pull the yarn through the woven pieces just enough so there is no gap between the pieces but the cross-stitch shows clearly on top.
- It doesn't matter if you start working by joining your squares in columns or rows, but choose one way and work in that direction until finished before changing to the other direction.

Vertical Cross-Stitch Join

- 1** Join the yarn at the first loop at the bottom left-hand corner of the right square, bringing the needle up from the bottom (Photo 20).
- 2** On the left square, stitch through the two loops near the first gap between scallops, bringing the needle toward you (Photo 21).
- 3** On the right-hand square, stitch through the two loops near the next gap between scallops, stitching away from you (Photo 22).
- 4** Pull the yarn through just enough so there is no gap between the fabric pieces but the cross-stitch shows clearly on top (Photo 23).
- 5** Continue in this fashion to the top of the two squares, ending on the left side with a stitch coming toward you.
- 6** Cross over to the next set of squares in the column by stitching down through the last loop on the right square (Photo 24) and then bringing the needle up through the



first loop of the next square on the right as you did in step 1 (Photo 25).

7 Pull the yarn through just enough so there is no gap between the fabric pieces but the cross-stitch shows clearly on top. Continue until you've reached the end of the next set of squares (Photo 26).

Horizontal Cross-Stitch Join

1 Join the yarn in the first loop at the bottom square, stitching from

underneath to the top as before (Photo 20).

2 On the top square, stitch from left to right through the two loops near the first gap between scallops.

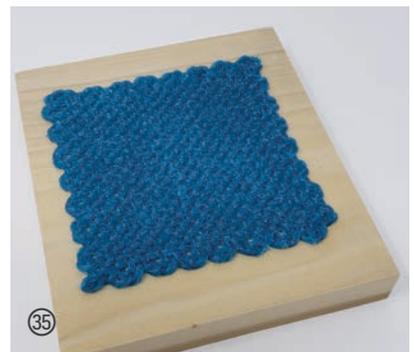
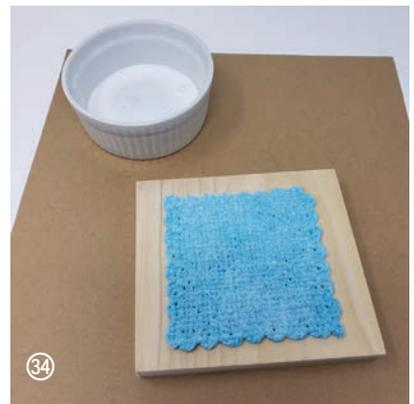
3 On the bottom square, stitch from right to left through the two loops near the next gap between scallops.

4 Pull the yarn through just enough so there is no gap between the fabric pieces, but the cross-stitch shows nicely.

5 Continue that way to the corners, ending at the top square with a stitch from the left to the right (Photo 27).

6 Cross over to the next square by stitching down through the last loop on the bottom square, coming up through the first loop of the next square to the left (Photo 28).

JOINING PIN-LOOM SQUARES



JUST GLUE IT

It can be argued that gluing is not really a joining method. However, particularly with so many smaller pin-loom shapes available, gluing is a great option in many cases, such as for mosaic-style projects. I personally have used Mod Podge with great success, although other similar glues are available. Follow the manufacturer's instructions and sample before committing. Protect your work surface and wear disposable gloves.

- 1 Gather Mod Podge (or similar glue), small bowl, spoon, and base onto which you will be gluing (Photo 29).
- 2 For gluing one or two squares to a hard surface, dilute 3 teaspoons of glue with 1 teaspoon water in a pan or bowl (Photo 30).
- 3 Dip square or squares completely into the glue mixture (Photo 31).

- 4 Gently squeeze out any excess glue (Photo 32).
- 5 Spread a little glue on the prepared surface (Photo 33).
- 6 Position the square(s) and gently press down to smooth without pressing out the glue mixture (Photo 34).
- 7 Let dry completely. As it dries, the glue will turn from white to clear (Photo 35).

Optional: Add one or more layers of glue for a smoother surface. You can also seal with polyurethane spray.

CONCLUSION

This is really just the tip of the iceberg when it comes to joining methods for pin-loom squares. There are many other methods including the tried-and-true trifacta of whipstitch, double overcast, and mattress stitch. There are other crochet methods to investigate, as well as joining while weaving. If you

prefer a quicker method, machine stitching is always an option, with or without interfacing.

Don't let joining be a burden or roadblock that gets between your woven squares and a finished project. Make joining an enjoyable part of the crafting process! *

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ADD SOME TEXTURE



Photo by George Boe

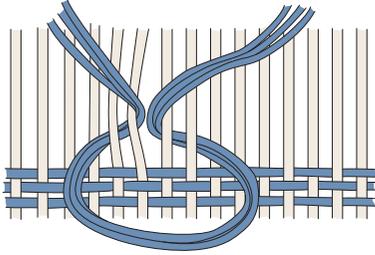
On this pincushion by Anita Osterhaug, rya is used to create a textured design.

Add fluffy, loopy, and decorative texture to your weaving with supplemental weft that isn't part of the ground cloth. Rya, looped pile, and soumak all work well as decorative accents, but they can also be used to cover the surface of the cloth. All three techniques involve working on a plain-weave, weft-faced ground cloth. This means setting the warp in the heddle slightly looser than usual. Having a loose sett allows you to better pack in the ground cloth to secure the supplemental weft. Although you can use the heddle, a tapestry beater or even a fork can help to pack the supplemental weft. All three techniques produce a cloth with two distinct sides, either of which can be considered the "right" side.

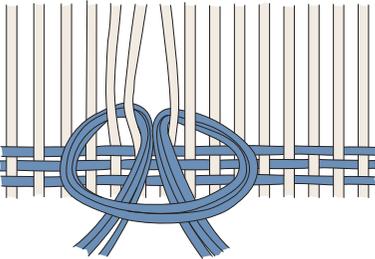
RYA

Although technically rya is a Swedish term for rug, what American weavers commonly call rya refers to cut pile that uses Ghiordes knots to secure the weft. The Ghiordes knot can be made with a long piece of yarn that you cut as you work across the warp, or you can cut short lengths of yarn before starting. For best results—and best coverage—use a yarn for your knots that is thicker than your warp and weft. You might even

Rya figure 1



Rya figure 2



want to use multiple strands to get the effect you are looking for. Before starting, weave a weft-faced header using your ground weft, set down your shuttle, and put the heddle in the neutral position.

Depending on the look you want, your knot can surround any number of ends, but it will look best over 2 or 4 ends.

- 1** Bring the end of the supplemental yarn down through the warp in the spot where you want the pile.
- 2** Bring the end up through the warp 1 or 2 ends to the right (or left) of that spot.
- 3** Pull the end over 2 or 4 ends from right to left (or left to right) before bringing it back down through the warp.
- 4** Bring the working end up through the warp in the spot you identified in step 1, catching the two yarn ends under the loop above the warp (Rya figure 1).
- 5** Pull the ends down through the loop and toward the fell of the cloth to snug them up (Rya figure 2). Cut the yarn.
- 6** Repeat steps 1 through 5 until

you have finished the row. Use a beater to push the knots close to the fell. Weave 2 picks of plain weave and start the next row.

7 Using small, sharp scissors, trim the pile after every inch or so with the piece still under tension on the loom. Offset scissors (see Lamb, page 18) can make this job easier.

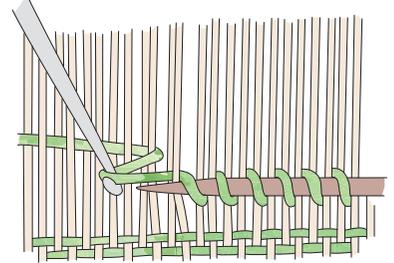
LOOPED PILE

As its name implies, looped pile is made up of loops of supplemental weft. It is faster to weave than rya as there is no cutting before or after making the loops. Use the loops to cover the width of your warp or add individual loops as accents. The supplemental weft can be the same yarn as your ground cloth weft or a different yarn. To create loops, you need a knitting needle or dowel to wrap your supplemental weft around. A crochet hook can also be helpful for grabbing the weft.

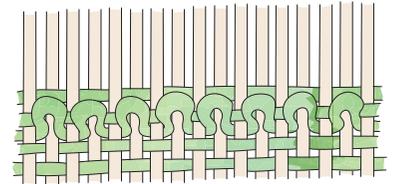
Before starting, weave a few picks of plain weave to provide a stable surface to work on.

- 1** In the next plain-weave shed, pass your supplemental weft through the shed and put down the shuttle. Do not beat (yet) and leave plenty of slack in the weft.
- 2** With a knitting needle or dowel, pick up loops of weft between warp ends, using your crochet hook to help if desired (Looped pile figure 1).
- 3** Before removing the knitting needle or dowel, use your heddle to softly push the knitting needle or dowel toward the fell. You may also want to use a tapestry beater or fork to move the loops into position.
- 4** Carefully remove the knitting needle or dowel, change sheds, and beat firmly.
- 5** Weave at least 1 or 2 picks of plain weave (Looped pile figure 2) and then start over at step 1. If you weave an odd number of picks of plain weave between loops, the

Looped pile figure 1



Looped pile figure 2



loops will line up vertically along the same warp ends. If you weave an even number of picks, the loops will alternate between lines of warp ends.

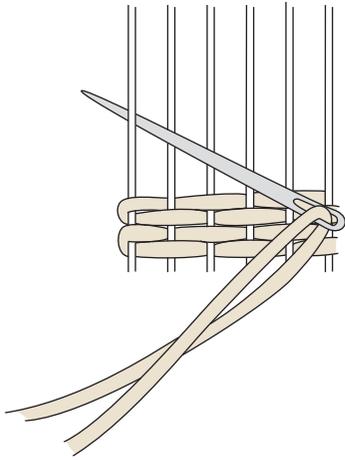
SOU MAK

Soumak is a weft-wrapping technique that adds decorative texture to the surface of your ground cloth. Soumak is worked in rows, can be done over small or large areas, and covers the warp. The soumak shown here is a nonlocking 2:1 soumak, but there are several other methods of working soumak, such as locked soumak and double-locking soumak. Refer to Resources if you want to pursue other methods than the one described here.

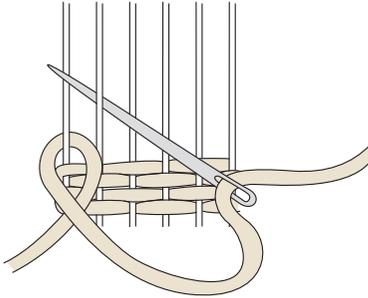
Work soumak on a closed shed weaving 2 picks of plain weave between each row. A blunt tapestry needle can make this technique easier, but it can also be done using a yarn butterfly. Before starting, weave at least 2 picks of plain weave, set down your shuttle, and put your heddle in neutral.

- 1** Thread the needle with the supplemental weft.

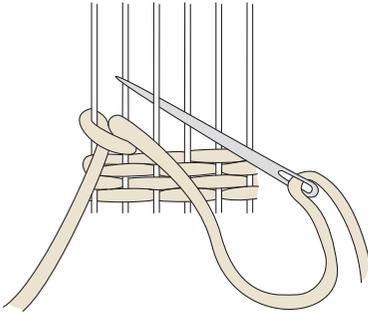
Soumak figure 1



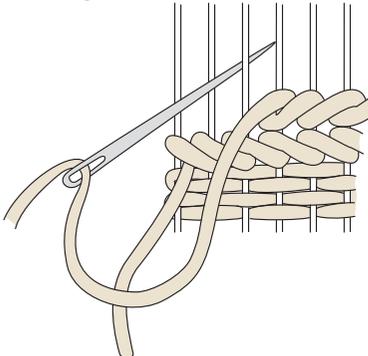
Soumak figure 2



Soumak figure 3



Soumak figure 4



2 Insert the needle under the selvedge end (Soumak figure 1).
3 Bring the supplemental weft to the front and then circle around the next warp end with the needle (Soumak figure 2).
4 Continue across the warp in this fashion as shown in Soumak figure 3,

moving from warp end to warp end.

5 When you have reached the opposite selvedge, wrap that end, and if you wish, continue across to create a row of soumak that slants in the other direction (Soumak figure 4) to create countered soumak. *



Photo by Joe Coca

For this scarf, designer Ceil Lambert used rows of gold soumak as an accent.

RESOURCES

Collingwood, Peter. *The Techniques of Rug Weaving*. New York: Watson-Guption, 1969, 183–204, 211–14, 226.

Denbow, Rachel. *DIY Woven Art*. Blue Ash, Ohio: Interweave, 2016, 58–59, 82–85.

Mitchell, Syne. *Inventive Weaving on a Little Loom*. North Adams, Massachusetts: Storey, 2015, 164, 178–81.

Patrick, Jane. *The Weaver's Idea Book*. Loveland, Colorado: Interweave, 2010, 141–60.

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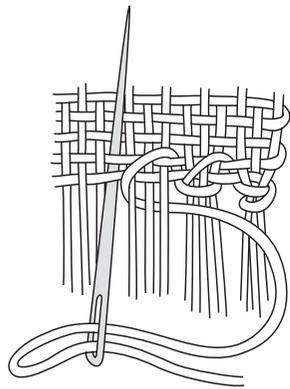


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FINISHES & SEAMS

Simple Hemstitch

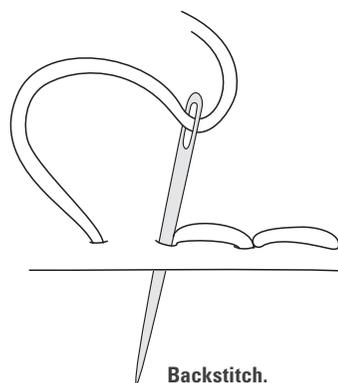
Hemstitching is an on-loom technique that holds the weft in place with the added bonus of being attractive. After weaving a scrap-yarn header, begin your project leaving a tail of weft four times the warp width hanging off the side. If you are right-handed, leave the tail on the right, and leave it on 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

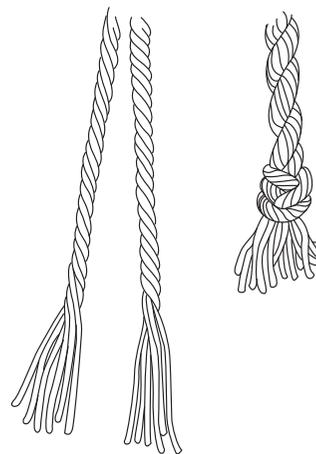
Backstitching provides stability to your seam by doubling back with every stitch. Before you start backstitching, it can help to do a loop-de-loop with your needle-holding hand in the air to get a feel for the movement. This is essentially what you'll be doing with your thread. If you're stitching from 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

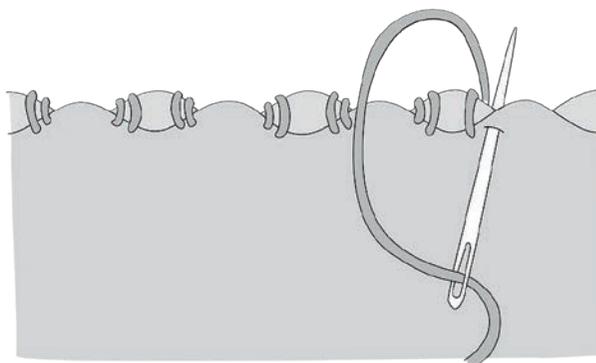
Twisting fringe keeps it from fraying and can make a piece look more "finished." To create twisted fringe, divide the number of threads for each fringe into two groups. Twist each group clockwise, either by hand or with a fringe twister, until it kinks. Bring both groups together, secure the ends with 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. For whipstitch, wrap around each group of loops once instead of twice.

SUPPLIERS

Anchor, anchorcrafts.com (Sheridan 61).

Ashford, ashford.co.nz (Cengiz-Robbs 43).

Blue Sky Fibers, blueskyfibers.com, (763) 753-5815 (E. van Tassell 65).

Fairmount Fibers, fairmountfibers.com, (888) 566-9970 (Shangold 39).

Galler Yarns, galleryarns.com, (845) 783-3381 (Chapman 58).

Gist Yarn, gistyarn.com, (617) 390-6835 (Jablonski 25; Tong 42).

JoAnn Fabrics and Crafts, joann.com (Bagley 59; Bagley 62; Sheridan 61; Stump 64).

Love Crafts, lovecrafts.com (Bast 27; Bast 44; Reid 45; G. van Tassell 26; Wiseman 38).

Maurice Brassard & Fils, mbrassard.com (Bast 27; Bast 44).

Spincycle Yarns, spincyclearns.com (Augustine 66).

Tahki Stacy Charles, tahkistacycharles.com, (800) 367-9327 (Tong 60).

WEBS, yarn.com, (800) 367-9327 (Bast 44; Nagarkar 41; Peck 40; Reid 45; G. van Tassell 26; Wiseman 38).

The Woolery, woolery.com, (800) 441-9665 (Ellsworth 24).

Yarn Barn of Kansas, yarnbarn-ks.com, (800) 468-0035 (Salkin 63).

Yarnspirations, yarnspirations.com (Sheridan 61).



Photo by Matt Graves

Veerya by Shilpa Nagarka, page 41.

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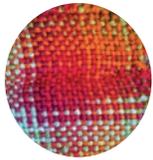
KATHERINE AUGUSTINE doesn't have any stingrays in her Pennsylvania backyard, but she does have a small spinner's flock of sheep she tends.



SHILPA NAGARKAR was introduced to an inkle loom when she started crocheting mochila bags. Weaving is so addictive she hasn't picked up a crochet hook in years.



MARGARET STUMP is the author of three books on pin-loom weaving and teaches at regional and national fiber conferences.



DEBORAH BAGLEY of yarnovations.com has been a crochet and weaving designer since 2011. A former school teacher, she enjoys teaching and mountain biking with her two sons.



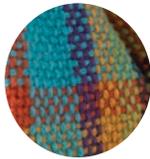
NANCY PECK's weaving emphasis is on fashion and home fabrics. She works and teaches extensively on both rigid-heddle and multishaft, computer-aided looms.



ANGELA TONG is a knitwear designer and weaver. She enjoys teaching weaving, knitting, and crochet online and at fiber events. Follow her Instagram @angelatongdesigns.



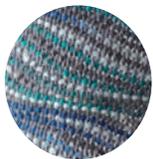
TAMMY BAST, aka The Rogue Weaver, works at Gaspereau Valley Fibres in Nova Scotia, Canada. When she isn't working, she is weaving, spinning, knitting, and designing.



KELLIE FRANCES REID lives in the Foothills of Alberta, Canada. She is a graduate of Alberta University of the Arts, where she discovered her love of weaving and color.



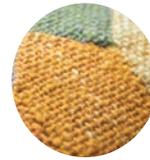
EDITH VAN TASSELL is an engineering student at Texas A&M University. In her spare time, she loves trying out new yarns, painting, and getting lost in a good book.



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



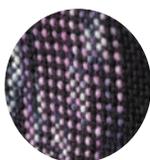
JOELLEN SALKIN weaves in Solon, Ohio. She is committed to reducing her stash by dividing her time among her floor, SAORI, and rigid-heddle looms.



GABI VAN TASSELL grew up surrounded by yarn and people who love yarn. She lives in Texas where she makes looms, weaves, knits, and writes about yarn.



JENNIFER CHAPMAN has been working with fibers since her grandmother taught her to crochet 40 years ago. She has a degree in photography but spends most of her time weaving and raising her kids.



JUDITH SHANGOLD lives in Tucson, Arizona, and is active in the Tucson Handweavers and Spinners Guild.



LINDSAY WISEMAN has been sewing for almost 20 years and weaving for the last 5. She loves taking her rigid-heddle loom on road trips.



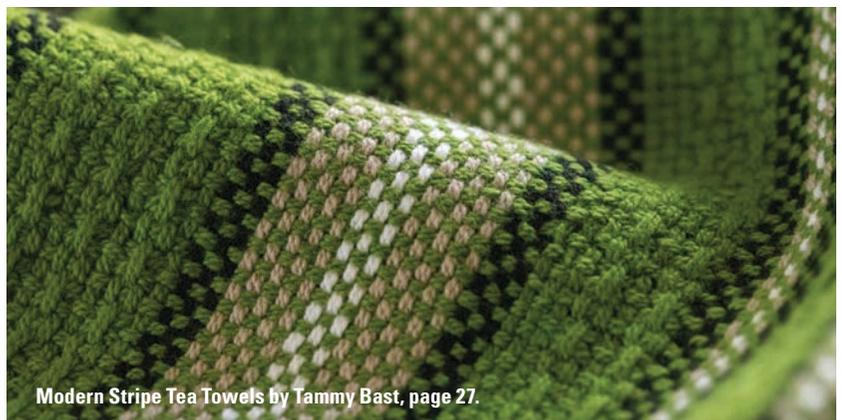
YVONNE ELLSWORTH lives in Duvall, Washington, where she dyes yarn as Lavender-Sheep and teaches classes. She is the social media coordinator for her guild.



JOAN SHERIDAN considers herself a fiber explorer and enjoys weaving "small." Follow her adventures at joansheridan.com.



CHRISTINE JABLONSKI is the director of operations for Gist Yarn. She lives in Massachusetts with her husband, six looms, and two spunky rescue mutts.



Modern Stripe Tea Towels by Tammy Bast, page 27.

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rmyarns.com

Smoky Mountain Spinnery

466 Brookside Village Way Ste 8
Gatlinburg, TN 37738
(865) 436-9080
smokymountainspinnery.com

TEXAS

Bluebonnet Crafters

306 Thousand Oaks Loop
San Marcos, TX 78666
etsy.com/shop/BluebonnetCrafters

Hill Country Weavers

4102 Manchaca Rd
Austin, TX 78704
(512) 707-7396
hillcountryweavers.com

Homestead Fiber Crafts

608 Dry Creek Road
Waco, TX 76705
254-300-2436
homesteadfibercrafts.com

Yarnivore

2357 NW Military Hwy
San Antonio, TX 78231
(210) 979-8255
yarnivoresa.net

Yarnorama

130 Gonzalez St
Paige, TX 78659
(512) 253-0100
yarnorama.com

UTAH

Needlepoint Joint

241 25th St
Ogden, UT 84401
(801) 394-4355
needlepointjoint.com

VIRGINIA

A Likely Yarn

21 Pecan St SE
Abingdon, VA 24210
(276) 628-2143
alikelyyarn.com

Yarn Cloud

204 Washington St
Occoquan, VA 22125
571-408-4236
yarncloud.com

WASHINGTON

Cabled Fiber & Yarn studio

125 W 1st St
Port Angeles, WA 98362
(360) 504-2233
cabledfiber.com

Northwest Yarns

1401 Commercial St.
Bellingham, WA 98225
(360) 738-0167
nwyarns.com

Sheeps Clothing

3311 W Clearwater Ave Ste B120
Kennewick, WA 99336
(509) 734-2484
aknottyhabit.com

WEST VIRGINIA

Kanawha City Yarn Co

5132A MacCorkle Ave SE
Charleston, WV 25304
(304) 926-8589
kcyarncompany.com

WISCONSIN

Fiber Garden

N5095 Old Hwy. 54
Black River Falls, WI 54615
(715) 284-4590
fibergarden.com

Fiberwood Studio

2709 N. 92nd St
Milwaukee, WI 53222
(414) 302-1849
fiberwoodstudio.com

Icon Fiber Arts

1876 Dickinson Road
De Pere, WI 54114
920-351-4024
iconfiberarts.com

Sievers School of Fiber Arts

986 Jackson Harbor Rd
Washington Island, WI 54246
(920) 847-2264
sieversschool.com

Sow's Ear

125 S Main St
Verona, WI 53593
(608) 848-2755
knitandsip.com

WYOMING



The Fiber House

146 Coffeen Ave
Sheridan, WY 82801
Vendors for Schacht, Ashford, and Kromski wheels and looms. Supplies for all fiber arts needs. Individual and group classes. See our website for more.
(877) 673-0383
thefiberhouse.com

CANADA

Atlantic News

5560 Morris St
Halifax, NS B3J 1C2
(902) 429-5468
atlanticnews.ns.ca

Gaspereau Valley Fibres

830 Gaspereau River Rd
Wolfville, NS B4N 3L2
(902) 542-2656
gaspereauvalleyfibres.ca

Jo's Yarn Garden

4812 50 Ave
Stony Plain, AB, T7Z1Y4
780-963-1559
josyarngarden.com

Where the Wildflowers Grow Gallery

1281 West Riverside Drive
Perth-Andover, NB E7H 5G9
(506) 273-2217
wildflowergallery.net

UNITED KINGDOM

George Weil & Sons

Old Portsmouth Rd
Peasmarsh, Guildford GU3 1LZ
01483 565 800
www.georgeweil.com

The Handweavers Studio & Gallery

140 Seven Sisters Road
London, N7 7NS
020 7272 1891
handweavers.co.uk

Weft Blown Ltd

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West Kilbride North Ayrshire
Scotland, UK, KA23 9AL
+44 (0) 7930 657900
info@weftblown.com

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Contact Michaela Kimbrough for magazine standing order opportunities.
mkimbrough@longthreadmedia.com

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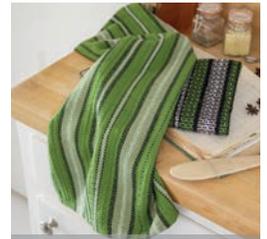
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