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EASY WEAVING WITH

Spring 2022

little looms

22 FRESH
PROJECTS
FOR HOME, GARDEN
& WARDROBE

EASY WEAVING WITH
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PARTY**

4 USEFUL KNOTS
for your
Weaving Tool Kit

Post-Woe Napkins p. 69

Spring 2022

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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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- Universal floor stand for both widths
- Bag for Erica
- Accessory kit for beginners

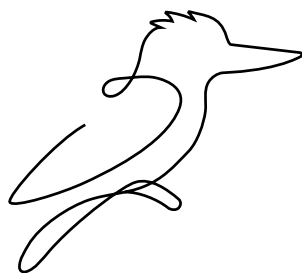
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Optional accessories:

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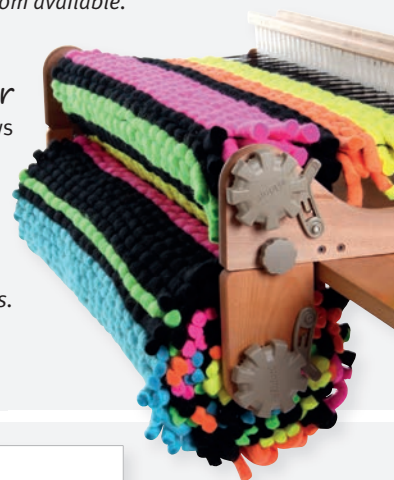
Table Stand

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This additional roller allows you to weave longer lengths, use thicker yarns, or weave multiple projects. Weave double width projects with ease, rugs and super yarns. Available for all loom widths.



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WHEELS & LOOMS



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Optional accessories:

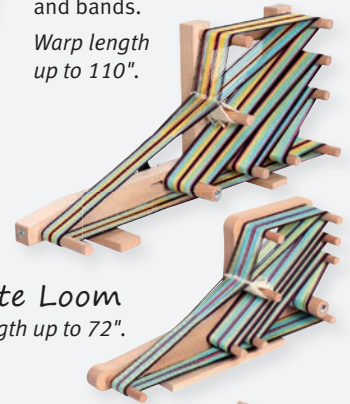
Extra reeds, vari dent reed, loom stand.



Inkle Loom

For warp-faced braids and bands.

Warp length up to 110".



Inklette Loom

Warp length up to 72".



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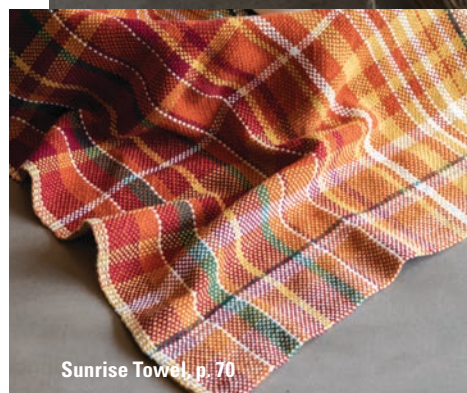
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little looms

Spring 2022
Issue 1

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WHEN I WAS GROWING UP IN THE

MIDWEST, I knew the long winters were coming to an end when the crocuses started to emerge. Seeing the very first little green leaves peek up from the soil gave me such a thrill because experience told me they would soon be followed by buds on the trees, baby birds in nests, and, of course, flowers. Spring is a season of new beginnings and so what better theme for this first-ever Spring issue of *Easy Weaving with Little Looms*?



Photo by Shelly Salley

We encouraged the designers to interpret the theme in any way they saw fit, and the result is a joyful mix of projects. For a touch of whimsy, weave and construct Deborah Bagley's sweet pin-loom Spring Gnomes or Margaret Stump's floral wreath, both celebrating the return of spring. If you prefer something a bit more elegant, the Vihaan scarf by Shilpa Nagarkar or the Ripples and Waves shawl by Sara Goldenberg White are the perfect accessories for any wedding, graduation, or celebratory shower. Start planning your next big adventure while weaving Laia Robichaux's Fiddler on the Beach camera strap or Christine Jablonski's Mediterranean-inspired Amalfi Coast Towels.

Beyond projects, we've also got plenty of articles that will encourage you to try something new. In this issue, Liz Moncrief gives the basics for several kinds of dyeing in our String Theory department, while Yvonne Ellsworth explains how she throws a dye party perfect for absolute beginners. Marjolein Bartels writes about using a small frame loom to weave a floor rug as a means to learn more about weaving. In *Do It by Hand*, we look at different types of useful knots that will make your weaving life easier.

Whatever new beginnings you're celebrating this year, I hope this issue inspires you to pick up a loom and weave something wonderful.

Christina



SPRING GNOMES p. 24

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

Brooks Bouquet

Expressive Weaving on a
Rigid-Heddle Loom

Double-Faced Tablet Weaving

Slots and Holes

Wet-Finishing for Weavers

Designing with Hemstitching



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Photo by Jelleke Vanooteghem on Unsplash

DYEING

for absolute beginners

Liz Moncrief

Do you know the saying “Put 20 weavers in a room, and they’ll give you 20 methods for dressing a loom”? The same saying applies to dyeing yarns and fibers because dyers are very committed to their own recipes, methods, and brands of dye. I’m giving you some of my own views and methods here, but I do not adhere to an exact science for fiber dyeing. My work is considered one-off in that no two outcomes are alike, and that suits me just fine.

I dye skeins of yarn to use for weft, but my real passion is warp painting for scarves or shawls. Some of you may be interested in dyeing wool yarns for knitting striped socks or muted neutrals for a lovely, evocative wrap to use in the fall months. Maybe you’re thinking of dyeing animal fiber before spinning and blending several hues to produce a

heathered effect. Whatever your desire, I encourage you to become a dyer and to open vistas to a new, colorful world.

To start, consider the fiber and dye that you want to work with. There are some great books and tutorials (see Resources), but here is a quick primer to get you thinking. The three

classes of dyes most used today are **acid**, **reactive**, and what is generally referred to as **natural**. There are others, of course, including those utilized in industrial settings. These three are available and popular for home dyers and have specific requirements depending on the type of fiber being dyed.

ACID

Acid dyes are water soluble, requiring neutral to acidic baths. The dye attaches to the fiber by a salt formation between anionic groups in the dyes and cationic groups in the protein fiber. An understanding of ion attraction is not necessary—just remember that the use of heat in the process is required. Because of this chemical process, these dyes tend to be colorfast with very little fading.

Wool and animal hair are protein fibers, just like the hair on your head. The best dye to use on protein fibers is what is called an acid base, but don't let the word *acid* scare you off—orange juice is an acid-based solution. For dyeing, you can use vinegar (the white distilled grocery store kind at 5% acidity) or crystallized citric acid (also available on your grocery shelf for canning and jellies). Silk can also be dyed in an acid bath, but remember that silk should never be heated to higher than 200°F.

My vat dyeing method always begins with prewashing the yarn or fiber to remove any spinning oil, grease, or brighteners left in the fiber. These impurities restrict color adherence and yield unreliable results. Once cleaned, put the yarn into a pot of water with the acid and proper amount of dye and then heat it according to the dye instructions. Your kitchen stove works well but not your kitchen utensils. Never use the same tools for dyeing as you do for cooking. Also, if you're inside, consider using citric acid crystals instead of smelly vinegar. For painted warps or skeins, first clean the yarn as described above, soak it in the acid solution, wring it out, and then apply dye. Wrap the dyed yarn in heat-resistant plastic wrap or a plastic bag and steam it over hot water on the stove as you might steam broccoli. Using dissolved table salt in your acid solution will give the dye better adherence to the fiber.

REACTIVE

Reactive dyes require an alkaline bath created with the addition of soda ash (sodium carbonate) or baking soda (sodium bicarbonate, which when heated produces high alkalinity). The covalent bonds that attach reactive dyes to cellulose fibers make them an extremely popular dye today, not least of all because they can be applied at room temperature. Soda ash registers around 11 on the pH scale, so always wear protective gloves when working with soda ash solution. I store my solution and use it repeatedly until nearly exhausted, and I always neutralize the remaining solution with the addition of white vinegar so that I can safely dispose of it down the drain. You can also use baking soda, but this solution must be heated, and I prefer not to use heat on many of my cellulose yarns. Reactive dyes are used primarily for cotton, rayon (which is made from cellulose and includes bamboo), and bast fibers, such as linen, ramie, banana, and basket reeds. They also dye leather and nylon. I've used them with soy and milk yarns, which are modified protein-based rayon yarns, and find they work well and give wonderful color.

The basic process that I use for reactive dye is to soak the washed yarns in the alkaline solution, wring them out, and place them in a bucket with the appropriate amount of dissolved dye and enough water to just cover the fiber. I let the yarn soak for 12 to 24 hours (the longer time allows for more color saturation), rinse well, and hang to dry. If I'm painting a warp, I soak the warp yarn in the solution, wring it out, lay it in plastic wrap, and apply the dye. I then wrap it up sausage style for 24 hours and then rinse well. I also use a urea solution in addition to the soda ash or baking soda when mixing my dyes to give brighter, more intense results.

NATURAL

Natural dyes are another popular dye class and can include much of the plant life that you see every day along roadsides and ditches, various minerals, and even insects and soil. I am focusing here on the most common type of natural dyes, those from plants. All parts of a plant can be used (flowers, stems, roots, bark), and the same plant will give different hues depending on the season or the growing conditions when harvested. Consider starting a dyer's garden, as it's fun to set aside a corner of the yard for dye plants, just as gourmet cooks have herb gardens. Nearly any plant will yield some colorant, even lichens (which are composed of fungi and algae), with some producing brilliant color and others very neutral colors. Some dye processes require bushels of plant material for a single skein of yarn, so consider your investment of time or garden space for this new adventure, and be aware that removal of lichens from forest rocks can be a detriment to their microecosystems. The alternative is purchasing the dyestuff from one of the many reliable distributors.



A freshly dyed warp ready to be wrapped in plastic.

Photos by Liz Moncrief unless otherwise noted



Just a few of Liz's dye projects.

Natural dyeing usually requires the use of mordants and assistants in either a presoak or an afterbath to enhance colors and extend fastness. The mordants will nearly always change the range of colors and saturation of the dyed fiber, and several different afterbaths can be applied to achieve the desired result. Mordants can range from alum, which is fairly innocuous, to highly metallic copper sulfate and iron (ferrous sulfate), which can be more hazardous to the dyer and the environment. Iron mordant can cause animal fibers to break down and pill easily, so consider this when selecting both your mordant and fiber.

Dyeing areas should have good ventilation, and the metallic mordant baths should not be disposed of in either a septic system or a community sewer system. Burying metallic mordants is also not an option, due to runoff during storms. I avoid using heavy metals such as copper and iron altogether, but if you must use them, contain the liquid and dispose of it according to your community toxic-waste regulations. There are plenty of safer options available, so choose your mordants accordingly.

For natural dyeing, the easiest approach is to soak the plant material in a large kettle, preferably in a muslin bag that you can remove prior to adding your fibers. You will need heat in this process, but there are far too many plant families and methods to give you specific instructions here. My favorite books about working with natural dye-stuffs are listed in Resources.

FINAL THOUGHTS

I teach warp-painting workshops and love to introduce new concepts, so I could continue with an explanation of hues, tints and tones, and saturations, but that is an article for another

day. Your dyes, whatever you decide to use, will usually come in a wide range of colors, and with a little color knowledge, you can create beautiful, customized colors for your handwoven items. Read up, know your dye product, always prioritize your safety and that of your environment, and of course, have fun. *

RESOURCES

- Bliss, Anne. *North American Dye Plants*. Loveland, CO: Interweave, 1993.
- Bolton, Eileen M. *Lichens for Vegetable Dyeing*. London: Studio Books, 1960.
- Buchanan, Rita. *A Weaver's Garden*. Loveland, CO: Interweave, 1987.
- Dean, Jenny. *Wild Color*. New York: Watson-Guptill, 1999. Revised and updated, 2010.
- Dharma Trading Company, dyes and tutorials, dharma trading.com.
- Lambert, Patricia, Barbara Staepelaere, and Mary G. Fry. *Color and Fiber*. West Chester, PA: Schiffer, 1986.
- Menz, Deb. *Color Works*. Loveland, CO: Interweave, 2004.
- Robertson, Seonaid M. *Dyes from Plants*. New York: Van Nostrand Reinhold, 1973.
- Weigle, Palmy. *Color Exercises for the Weaver*. New York: Watson-Guptill, 1976.



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FANCY FINDINGS

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

Saffron Loom

Most pocket-sized tapestry looms don't allow you to adjust warp tension as you weave, but the Saffron Loom by Mirrix is the exception. Simple to assemble and warp, this small loom is 5" wide, has a weaving length of 8", and weighs just 12 oz. The Saffron can be used to weave traditional four-selvedge tapestries and can also be used with beads. Use the pocket loom on your lap or purchase a stand for tabletop weaving. mirrixlooms.com



Photo courtesy of Mirrix

Photos by Matt Graves unless otherwise noted



Weaverly Earrings

Love to weave? Let the world know with these made-to-order hand-crafted earrings from Traditions in Cloth. Pick and choose among the variety of weaving-related designs handpainted by artist (and weaver) Melvnea Hodges on lightweight wood. Matched sets are available, but if you really can't decide, request a coordinated pair with two different designs. traditionsincloth.bigcartel.com

Art Yarn Maker by SAORI

When the art yarn you are dreaming of is elusive, you may want to make your own. A simple solution is using the clever SAORI Art Yarn Maker. Combine this compact tool with any bobbin winder to turn ordinary yarns and fiber into one-of-a-kind art yarns. The Art Yarn Maker is available from Loop of the Loom. loopoftheloom.com



Photo courtesy of Loop of the Loom



Woven Labels

Don't let your handwovens leave home without a label. These charming labels from Intensely Distracted are 100% cotton and sport a wide range of verbiage from the more traditional "handmade" and "I'm an original" to cheeky and geeky sayings such as "ironing is overrated" and "I love you; I know." You work hard on your projects, and these labels add that little extra something. intenselydistracted.com

Photo courtesy of Spruce and Linen



Botanical Comb

When you beat in your weft, you'll love using this silky-smooth solid maple comb from Spruce and Linen. The sleek tapered teeth slip easily through a warp without catching, and the charming flower design adds a fun touch to the base. The combs are 3¾" by 3" and ¼" thick. spruceandlinen.com

Tudor Rose Scissors

When choosing tools to work with, you can go for the ordinary or you can opt for tools that make you smile when you use them. The Tudor Rose scissors from Kelmscott Designs are both elegant and useful for trimming ends and weft tails on the loom. Available in silver and primitive finishes, these 3¾" scissors feature a scrolled rose design on the handles. kelmscottdesigns.com/scissors.htm



Skein Coats

Keep your yarn under control with a colorful skein coat from Precious Knits. Sized to fit 100-gram yarn cakes, balls, and skeins, these yarn holders are lightweight, portable, and reusable. One slipped over an unruly yarn put-up will stop tangles from developing, while still allowing you to pull out the yarn you need as you need it. Choose from 97 designs (Purple Hyacinth Flower pictured here). etsy.com/shop/PreciousKnits

Botanical Needle-Minder

If you like to handstitch on the loom or constantly lose your tapestry needle when pin-loom weaving, these plant-themed magnetic needle-minders from Florals and Floss will come in handy. Position the minder on your fabric using the rare earth magnet on the back to hold it in place and keep your needle within sight. The needle minder comes in either *Monstera deliciosa* or floral designs. Each minder is generously sized at 1¼" wide and 1½" tall, making it large enough to hold tapestry and other needle types. etsy.com/ca/shop/floralsandfloss



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MEDIA

(MORE THAN) JUST HEMP

Yvonne Ellsworth



Photo courtesy of Lion Brand

I have never woven with hemp before, so I was excited to open the box from Cotton Clouds filled with Just Hemp. I began my research on how to approach this yarn by checking the description online. It was described as cool in the summer and warm in the winter and similar to other bast fibers, such as linen, in that it would be strong, have great drape, and soften with use. This gave me ideas for where to start sampling.

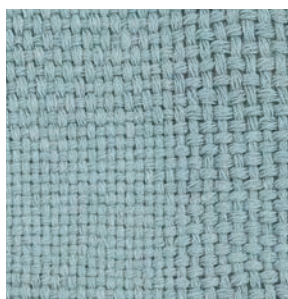
THE YARN

Just Hemp, bulky weight, 93 yd/100 g, 100% hemp.

Hemp is often compared to linen and cotton, but I felt this yarn acted more like cotton because it was easy to work with as both warp and weft. The yarn doesn't have a lot of twist, so I did have to be careful with the individual plies of the yarn. It isn't sticky, but the plies did become a little fuzzy after a lot of weaving and could break if not treated gently.

RESOURCES

Mitchell, Syne. *Inventive Weaving on a Little Loom*. North Adams, MA: Storey, 2015, 187.



Multident plain weave

Sample yarn: Warp and weft: Just Hemp; #106 Ocean. **Warp and weft setts:** 5 and 8 epi; 5 and 8 ppi. **Shrinkage in length:** 11%. **Shrinkage in width:** 3%.

I began by wrapping the yarn around my weaving gauge and

determined that a sett of either 5 or 8 ends per inch (epi) would be ideal. I thought it would be best to try both setts out on my multident heddle to decide. For this sample, I switched between 5 and 8 picks per inch (ppi) to create a fabric with a mix of four different setts. I wet-finished the sample in the washing machine on gentle cycle, then tumble dried on low heat. The part of the fabric with a balanced sett of 5 had a lovely drape, ideal for clothing. The part with a balanced sett of 8 made for a stiffer fabric, ideal for placemats and home goods. The mixed setts made the cloth either more weft-faced (5 epi by 8 ppi) or warp-faced (8 epi by 5 ppi).

Photos by Matt Graves unless otherwise noted



Plain weave

Sample yarn: Warp and weft: Just Hemp; #106 Ocean. **Warp and weft setts:** 5 epi; 5 ppi.

Shrinkage in length: 14%.

Shrinkage in width: 8%.

After finishing the multident plain-weave sample, I decided to weave Just Hemp with a bal-

anced sett of 5 epi and ppi. The finished sample had wonderful drape, and the fabric would make great garments or bags. It's clear after the first wet-finishing that the fabric will soften up even more over time.



Pick-up with warp and weft floats

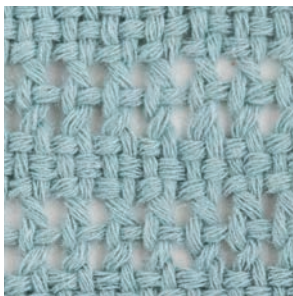
Sample yarn: Warp and weft: Just Hemp; #106 Ocean. **Warp and weft setts:** 5 epi; 5 ppi.

Shrinkage in length: 14%.

Shrinkage in width: 14%.

Next, I wanted to try out a

sample with a pick-up stick. I used one of my favorite patterns from *Inventive Weaving on a Little Loom* by Syne Mitchell (see Resources). It makes a basic waffle or windowpane pattern. As with the plain-weave sample at 5 epi, the pick-up sample had great drape. I would use this fabric for curtains and perhaps combine it with plain weave for clothing. If woven at a closer sett, it would make an ideal wash-cloth or towel, but it is a little too drapery at 5 epi.



Leno

Sample yarn: Warp and weft: Just Hemp; #106 Ocean. **Warp and weft setts:** 5 epi; 3 ppi for leno and 5 ppi for plain weave.

Shrinkage in length: 7%.

Shrinkage in width: 14%.

I thought it would be fun to try a simple leno mixed with plain

weave, and I absolutely love this sample. I thought instantly of a market bag, so I wove one (see page 26). The weave was open but sturdy, perfect for carrying home produce from the farmer's market. I could also see this fabric as part of a summery top or as a decorative placemat or table runner.

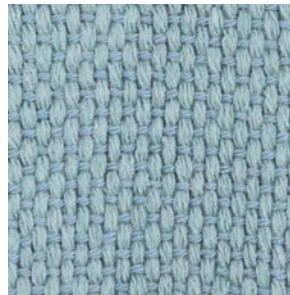


Color-and-weave

Sample yarn: Warp and weft: Just Hemp; #106 Ocean, and #152 Coal. **Warp and weft setts:** 5 epi; 5 ppi. **Shrinkage in length:** 14%.

Shrinkage in width: 8%. Just Hemp has a beautiful round structure. From previous experience, I know that round yarns

create bold definition when woven as color-and-weave. I picked two colors with high contrast—soft blue Ocean and striking, dark Coal—to guarantee the color-and-weave pattern would emerge. I was not disappointed; the stars show up crisply. This is a great fabric for lovely kitchen towels or the perfect take-along baby blanket. It would hold up to all sorts of use, and best of all, it is machine washable.



Plain weave

Sample yarn: Warp: Just Hemp; #106 Ocean; weft: Maysville carpet warp; #3 Colonial Blue.

Warp and weft setts: 8 epi; 8 ppi. **Shrinkage in length:** 12%.

Shrinkage in width: 9%.

After working through the previous samples with a sett of 5, I thought I would go back and see what would happen if I combined the hemp at 8 epi in the warp with a finer yarn in the weft. For the weft, I chose Maysville cotton in a similar color to Ocean and wove a sett of 8. The resulting cloth isn't as dense as the one with Just Hemp for warp and weft at 8 epi and ppi, but it also doesn't have as much drape as the sample with a balanced sett of 5 epi and ppi. It is a very satisfying cloth and just has a great feel to it. I would love to make towels or napkins with it—and a facecloth would be especially amazing. Add a bar of homemade soap, and it would be a perfect gift for just about anyone on my list.

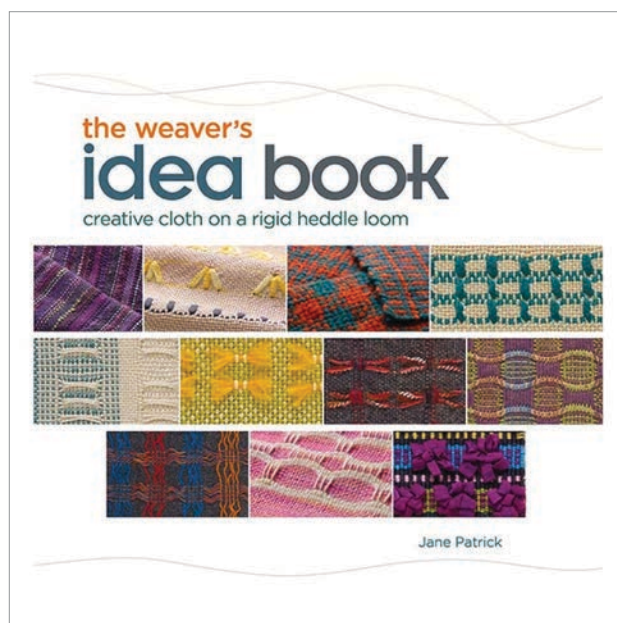
FINAL THOUGHTS

Overall, I was impressed by Just Hemp and how versatile it is. I finished the samples in a couple of ways. I tried twisted fringe at first and found it a little tricky, so I finished the rest of the samples with hems with much better results. For wet-finishing, I followed the directions on the yarn label, which instructed to machine wash on gentle cycle and tumble dry on low. As with linen, the yarn softens up nicely after wet-finishing and will soften more with additional washing. The yarn is great for next-to-skin summer garments, bags for every kind of use, baby blankets, placemats, napkins, hand towels, and so many other items. The sky is the limit with Just Hemp. *

THE WEAVER'S IDEA BOOK

CREATIVE CLOTH
ON A RIGID HEDDLE LOOM

Christina Garton



Once you learn how to warp and weave plain weave on a rigid-heddle loom, the next step is to start playing with ways to create pattern and texture in your cloth. This is where *The Weaver's Idea Book* comes in. Although there are a few projects, the real value of the book is in the plethora of techniques covered. Each of the five chapters focuses on a different method for weaving interesting rigid-heddle cloth: designing with plain weave, finger-controlled techniques, pick-up, weft- and warp-faced fabrics, and two-heddle weaves.

Within the chapters, the various weaving and design methods are explained, not just in the text but with full-color photos. The book features hundreds of woven samples that concisely show the versatility of the many techniques. For example, in the section on leno, 11 woven samples are presented, showcasing how this structure can be used for different effects. Similarly, when discussing log cabin—a deceptively simple weave—Jane gives six different ways that yarn choice can affect the final

cloth. The sheer volume of samples as well as the easy-to-follow step-by-step instructions—with photos—make this a good choice for beginning weavers wanting to learn new design methods as well as more advanced weavers who are looking for creative inspiration.

WHO THIS BOOK IS FOR: Weavers of all skill levels.

WHAT YOU CAN EXPECT TO LEARN: Dozens of techniques for designing

with pattern and texture on the rigid-heddle loom as well as using two heddles for doubleweave.

PROJECT COUNT: 10.

THE FINAL WORD: True to its name, *The Weaver's Idea Book* is full of design inspiration for weavers of all levels.

The Weaver's Idea Book: Creative Cloth on a Rigid Heddle Loom, by Jane Patrick. Loveland, CO: Interweave, 2010. Spiral-bound, 240 pages, \$29.99. ISBN 978-1-59668-175-0.



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Just some of Yvonne's collection of party-dyed Monte Cristo yarns.

Photos by Yvonne Ellsworth

HOW TO THROW A DYE PARTY

Yvonne Ellsworth

Who loves a party? I know I do, especially if it is a dye party. I have hosted and participated in dozens of dye parties over the years, and I am here to tell you how it's done.

GUESTS & LOCATION

Start by inviting your best color- and fiber-loving friends. Decide on a location that can handle getting wet and messy. Outside is best, although garages also work well. If one of you has a dye studio, all the better! I suggest avoiding kitchens, because food areas or food-preparation tools could become contaminated with dye chemicals. *Never* use the same tools for dyeing and food.

DYE AREA SETUP

Set up tables that can get dye on

them. I use heavy-duty plastic folding tables that are easy to move around and wash. If you don't have access to a table that can get dirty, use a plastic or vinyl tablecloth on top of your work surface. Two people to a 6-foot table is ideal, but if you don't have enough tables for everyone, create a separate crafting circle. People can take turns dyeing and still have somewhere to sit, chat, and be creative when they aren't dyeing yarn. Make sure to remind your guests to wear clothes suitable for dyeing. Dyes for cotton in

particular love getting all over your favorite outfit.

PREPARING THE YARN

One of my favorite yarns to dye is Monte Cristo, which I get from Cotton Clouds. It's 100% cotton with great fluffy texture, making it ideal for hand towels, baby blankets, and scarves. You can see its texture in my photos.

Whatever yarn you choose, before dyeing, make sure it is in a skein or chained warp. The dye needs to

soak into the yarn to get good clear colors. The easiest way to skein your yarn is with a skein winder or niddy-noddy. If you don't have either of those, you can wind yarn around two pegs on a warping board separated by about a yard, use the back of a chair, or wind the yarn around from your hand to your elbow to make a skein. Tie each end of the yarn loosely to the skein. Add additional ties to the yarn to keep it from tangling. There is a balance to the tying: Tie too loosely, and the yarns will tangle. Tie too tightly, and you'll end up with white marks on the yarn, an accidental ikat.

As your guests arrive for the party, have them begin by soaking their yarn in buckets of water. The longer the yarn soaks, the better. If the yarn is particularly dirty, use a few drops of a yarn-friendly detergent such as Synthrapol or Soak. A little hand soap will work in a pinch. Rinse and repeat until the water is clear. Dirt or oils can keep the yarn from taking dye, which will make the yarn look spotted or faded. Even worse, it can look beautifully dyed



Yarn dyeing parties are fun for all ages.

and then have all the color wash out when it is rinsed!

MIXING THE DYE

I recommend using cotton, which is considered tricky to dye and requires mordants or other dye fixers. Well, I have discovered a much easier way that requires only water. I use the handy-dandy tie-dye party kits, such as the ones from Tulip available at craft supply, major retail, or online stores. I had a moment of inspiration when, after my kids' yearly tie-dye T-shirt party, there was leftover dye, perfect for a couple of small skeins.

Follow the instructions given for mixing the dye. Wait to do this as close to dye time as possible because the dyes lose their potency pretty quickly. Tulip recommends using the dye within 72 hours, but I have found that even after a couple of hours, they can be weaker than when first mixed. The directions say simply to add water to the dye bottles, which already have a premeasured amount of dye in them. I modify this by starting with about 1 tablespoon of water and then shaking the bottle to dissolve the dye. Then I add the rest of the water. If you add the water all at once, sometimes the dye won't mix, and you end up with little dye flecks on the yarn.

DYEING THE YARN

On your dye table, lay out a sheet of plastic wrap, about a foot longer than the length of the skeined yarn. Squeeze out any excess water from the yarn. The more water you squeeze out the more dye can go into the yarn. Dye can now be applied with the squeeze bottles. There are two basic ways to dye yarn using direct application: semisolid and variegated dyeing.



Bottles of dye filled and ready to go

MATERIALS

- Tie-Dye Party Kit (I prefer Tulip One-Step Tie-Dye Kits)
- Gloves (included with kit)
- Monte Cristo yarn or any cotton/linen/lyocell/plant-based yarn
- Tables with surfaces safe for dyeing, such as plastic, or vinyl or plastic tablecloths
- Buckets big enough to hold the yarn and water—one per person
- Yarn-friendly detergent, such as Synthrapol or Soak (optional)
- Plastic wrap
- Kitchen gloves (optional, but recommended)
- Clothes or aprons that can get dye on them
- Paper towels for cleanup
- Gallon ziplock bags

Semisolid Dyeing

Technically, you can dye with only one color; however, this uses a lot of dye, and it is difficult to apply a single color evenly. For that reason, I recommend using several colors together in a skein or warp. Start with the color you want to be dominant and sprinkle the dye evenly across the yarn. Then use analogous colors, or colors next to one another on the color wheel, to choose accents. If you start with red, then oranges and yellows will make it more fiery, while purples and blues will make it more wine colored. If you want a speckled yarn, use less dye and keep areas of the yarn white. If you want a more even appearance, keep layering dye, a little at a time, until all the white is gone. Use extra dye around the ties to make sure you won't have any white lines later on. Squish the yarn with gloved hands to help the colors penetrate the yarn. (The Tulip kit comes with plastic gloves, but if you are going to dye regularly, invest in a pair of sturdy kitchen gloves.) Flip the yarn over and repeat the process. Fan out the yarn and make sure the dye has penetrated all of the strands.

Check out photos online or in books and magazines to find color inspiration. If you like the colors together in a photo, then you will probably like them on your yarn. I recommend staying away from complementary colors, those across the color wheel from each other, such as yellow and purple, because they can make muddy colors. Experimentation is key. The more you dye, the more comfortable you will get with what works and what doesn't.

Variegated Dyeing

For a different look, try variegated dyeing and dye color blocks rather than layering and overlapping colors. The skein or warp can be divided in half or in quarters or even in 1-inch blocks, depending on how big you want each color block to be. I have fun using the last of the dyes to do about an inch of each color randomly. It doesn't take much dye at all. Just make sure there is enough to do both sides. When you are satisfied with the top side of the yarn, flip it over and repeat the colors on the opposite side. Fan out the yarn and make sure all the strands are covered in the colors you want.

FINISHING THE YARN

Once the yarn is dyed, roll it into a tube with the plastic wrap. If there is an excess amount of dye, squeeze it out into a separate container. I use this dye on other skeins of yarn as an accent. Next, fold up one end of the plastic wrap to seal it. Roll up the wrapped skein, cinnamon-roll style. Use another smaller piece of plastic wrap to wrap around the outside. Follow the directions for setting the dye. Tulip suggests keeping it wrapped for 6 to 8 hours before rinsing; however, I usually wait 24 hours. If your friends need to take their yarn home, slip the roll into a gallon-size ziplock bag for safe transportation.

Rinse in a sink or bucket. A lot of dye will come out with the first rinse, which is normal. If there are lighter areas with yellow or white, carefully rinse those first and then hold them out of the way of darker colors, while rinsing the rest of the yarn. This keeps them from accidentally being overdyed by the rinse water.

Hang the yarn to dry where drips won't be a problem, such as



Example of handpainted yarn.



Example of variegated dyed yarn.



Dyed yarn hung out to dry.

outside on a laundry line or in a shower. The yarn may feel slightly stiff after drying. It typically

softens up after being wound on a ball winder or a warping board.

ADDITIONAL IDEAS

- **Dye & Snack Party** – Make a separate seating area for food and beverage away from the dyeing area.
- **Dye & Craft Party** – Make a separate seating area for crafting, such as a spinning or knitting circle.
- **Tie-Dye Party with Kids** – Invite your kids’ friends over with T-shirts or bandannas. Throw in a little yarn for yourself!
- **“Potluck” Dye Party** – If you and your friends have been dyeing for a while, invite everyone to bring their dyes and see what happens!

Now all that's left to do is admire your colors and plan something fun with your yarn! *

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TO DYE FOR

Photo courtesy of Loop of the Loom



Want to get started dyeing but not sure where to begin? With all the options available, it can be difficult to figure out what you need if you are new to dyeing. Here are just a few beginner-friendly dyes and dye kits available.

Bengala Mud Dyes

If you want to try out dyeing but find the steps needed to safely dye cloth daunting or simply want to find a dye that uses less water and energy, consider starting with Bengala Mud Dyes from Loop of the Loom. These dyes are derived from mineral pigments mined from the soil and require no harsh chemicals or heat to dye a wide variety of fibers including cotton, linen, hemp, silk, wool, and even rayon and polyester. Simply mix the mud dye with a relatively small amount of cold water and you're ready to start dyeing. The dyes are available individually in 65-, 200-, 500-, and 1,000-ml packages as well as in three-color starter sets. Bengala Dye Pre-Fixer is recommended when using the mud dyes on all fibers except wool and is sold separately. loopoftheloom.com

Maiwa Indigo

Dyeing with indigo might seem intimidating at first, but with Maiwa's Natural Indigo Thiox Kit, you'll get all the ingredients and instructions to start your own indigo vat. Each kit comes with 100 g of natural indigo powder, 100 g of thiourea dioxide (a reducing agent), 100 g of calx (calcium hydroxide used to raise the pH of indigo), and a set of instructions that will teach you how to safely dye with beautiful, colorfast indigo. (**Note:** The original kit included lye, shown here, which has since been replaced with calx.) maiwa.com



Photo by Matt Graves



Photo courtesy of Fiber Culture

Deluxe Natural Dye Kits

If you want to try dyes made from plants, the Deluxe Natural Dye Kits from Fiber Culture give you everything you need to get started dyeing either cellulose or protein fibers. Made for beginners but not for beginners only, each kit includes six sustainable natural plant dyes—annatto seed, black walnut hulls, madder root, turmeric, alkanet root, and Osage orange—as well as mordants and other naturally derived additives needed to dye your chosen fiber type. With these natural plant dyestuffs, you can obtain a wide range of colors from grays to reds, purples, pinks, yellows, golds, and greens. Each kit also includes a handcrafted dye journal for recording your studies. fiberculture.co

Jacquard Procion MX Dyes

For weavers who want to try reactive dyes, Jacquard's Procion MX dyes are perfect for beginners. These dyes bond chemically to cellulose fibers (i.e., cotton, linen, hemp, jute, and rayon) and are designed to work with cold water so you can get out of the house and into the yard for dye sessions and dye parties. The 44 colors are vibrant, and the dyes function well in many dye applications, such as immersion dyeing, ice dyeing, tie-dyeing, printing, and painting. Soda ash, which helps fix the dyes to cellulose fibers, is sold separately. Procion MX dye powder comes in 2/3-oz, 8-oz, and 1-lb jars. jacquardproducts.com



Photo courtesy of Jacquard

Photo courtesy of Dharma Trading Company



Professional Textile Detergent

Don't forget to make sure your yarn or cloth is washed properly before and after dyeing. Dharma Trading Company's Professional Textile Detergent not only works as an effective prewash before you start dyeing, but when used after dyeing, it helps remove excess dye and prevent dye migration. Made for all fiber types and dyes, the detergent is environmentally friendly, pH neutral, and gentle on your fibers when used as directed. Available in multiple sizes: 16, 32, and 128 oz, or larger. dharma trading.com



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ALL PLAYFUL

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

SPRING GNOMES

By Deborah Bagley

Nestle a pin-loom–woven garden gnome among your houseplants. The gnomes are made from 2- and 4-inch squares, while the flowers and leaves are made from 1-inch squares. A little brushed yarn makes the beard fine and ethereal. Pattern page 30.

SPRING INTO SUMMER WREATH

By Margaret Stump

With a little tweaking and gathering, you can transform pin-loom squares into a bevy of flowers. Hang the wreath on the door, and you're ready to welcome spring.

Pattern page 33.





LENO HEMP MARKET BAG

By Yvonne Ellsworth

The opening of the farmers' market signals spring for many of us. Visit yours in style with this hemp tote that combines leno and plain weave for lacy holes to let your veggies and fruit breathe. Weave a strap using the same hemp and you'll have a machine-washable bag that is both useful and pretty. Pattern page 36.





DIRT- AND PLANT-DYED GARDEN APRON

By Jennifer Chapman

For this apron, embrace the unpredictability of natural dyes and try your hand at dyeing the yarns you weave, crochet, and stitch using mud and plant materials. Use a pin loom and the mud-dyed yarns to weave the body of the apron, and then crochet the squares together and add straps using those same yarns.

Turn next to your plant-dyed yarns to add the whimsical Swedish huck embroidery. Pattern page 37.

THE DOG WALKER'S FRIEND

By Joan Sheridan

Walk your pooch in style with this useful inkle-woven pouch you can attach via carabiner to your dog's leash. The clever design combines turned krokbragd and plain-weave bands. Pattern page 39.

OPPOSITE PAGE: FIDDLER ON THE BEACH

By Laia Robichaux

Make this adjustable strap on your inkle loom, and you'll never have to worry about securing your camera again. Blue-shelled fiddler crabs scuttling about in tide pools inspired the stunning colorway. Pattern page 41.





PIN LOOM

SPRING GNOMES

Deborah Bagley

Welcome spring with these whimsical garden gnomes. The gnomes are made from 2- and 4-inch squares, while the flowers and leaves are made from 1-inch squares. A little brushed yarn makes the beard fine and silky!

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT 4" × 4", 2" × 2", and 1" × 1" square pin looms; 7" weaving needle; packing comb or fork; tapestry needle.

YARNS *Warp and Weft:* Simply Soft (100% acrylic; 315 yd/6 oz; Caron), #9705 Sage, 168 yd; #9755 Sunshine, 126 yd; #9703 Bone, 20 yd; #9701 White, 90 yd; #9707 Dark Sage, 8 yd; #9750 Chocolate, 2 yd; #9719 Soft Pink and #9722 Plum Wine, 6 yd each.

OTHER SUPPLIES Fiberfill; six 1" domed buttons; 1½" pom-pom maker; pet comb; clothing steamer (optional); straightedge; marker; stitch markers (optional); size G-6/4 mm crochet hook (optional); handful of small pebbles or buttons (optional).

DIMENSIONS *Finished size:* (after sewing) two gnomes, 8" × 5" × 9".

PROJECT STEPS

1 For each gnome body and hat, following the manufacturer's directions, weave nine Sage 4" × 4" squares, six Sunshine 4" × 4" squares, and three Bone 2" × 2" squares.

2 With right sides facing, whipstitch or use double overcast (see Reader's Guide) to join six Sage squares to form a 2 × 3 rectangle as shown in Figure 1.

3 Bring the two 8" sides together to form a cylinder with the wrong side out and whipstitch or double overcast them together as shown in Figure 2. Turn right side out.

4 On another 4" Sage square, draw a circle with a 4" diameter on the right side as shown in Figure 3.

5 Whipstitch one of the open ends of the cylinder to the wrong side of the 4" × 4" square following the line of the circle and tucking the excess corners of the square inside the cylinder.

6 Stuff the cylinder with fiberfill, full at the bottom and lightly at the top. Optional: Place something heavy in the bottom, such as pebbles or buttons, so the gnome doesn't tip over easily.

7 Cinch the top of the gnome closed by threading a piece of Sage yarn in a tapestry needle and pulling the needle through every loop along the opening from the outside to the inside. Pull tight and secure with a knot as shown in Figure 4.

8 For each arm (make 2), fold a 4" ×

4" Sage square in half with right sides facing and whipstitch or double overcast stitch the 4" edges together. Turn right side out. This will make a cylinder as shown in Figure 5.

9 Using Sage, single crochet around one end of the sleeve, 1 stitch per loop (16 sc); join with a slip stitch. This is the cuff end.

10 For each hand and the nose (make 3), place a domed 1" button (or make a domed button by stacking three different-sized buttons and gluing them together) face down on a 2" × 2" Bone square. Fold the excess of the square to the back of the button and sew together.

11 Fold the crocheted edge of the sleeve up about ½" toward the outside. Whipstitch a hand to the end of each sleeve cuff.

12 Using Bone, sew the nose to the front of the gnome body so that it is centered on a horizontal seam of two squares (not on a vertical seam).

13 Stuff each arm lightly and attach to the body, sewing along the horizontal seam about 1¾" to the right and left of the nose.

14 For the hat, with right sides facing, make a triangle of the six 4" ×



4" Sunshine squares with three in the bottom row, two in the second row, and one at the top, all centered as shown in Figure 6. Whipstitch or double overcast stitch them together.

15 With a straightedge, draw a line from the bottom outside corner to the center of the top square on the right and left sides as shown in Figure 6.

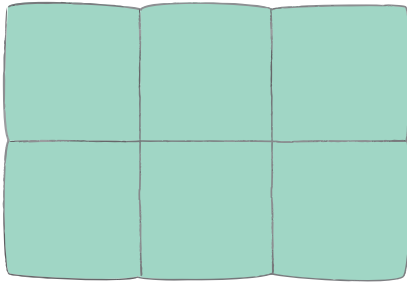
16 Fold the excess part of the squares inward along the diagonal lines. Fold the hat in half so the right side is out and all the excess parts are tucked inside, and use stitch markers to hold it in place. It will be bulky at the top. The top does not need to make an exact point as it will be covered with a pom-pom.

Use small neat whipstitches to sew the sides together to form a cone shaped hat.

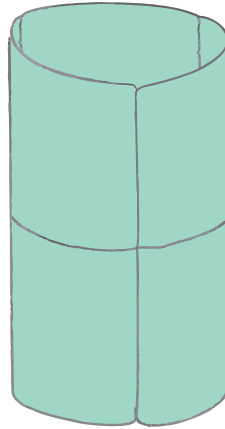
17 Optional: Using Sunshine, single crochet around the brim of the hat making 16 single crochets per square (48 sc); join with a slip stitch.

18 Place the hat on the gnome with the seam at the back so the hat sits

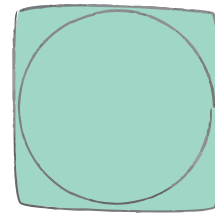
1. 2 x 3 rectangle layout



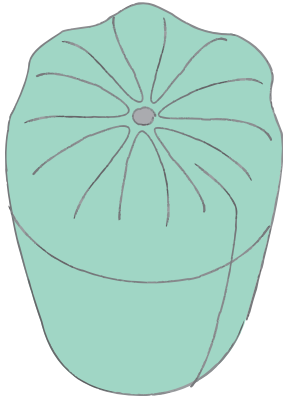
2. Cylinder body assembly



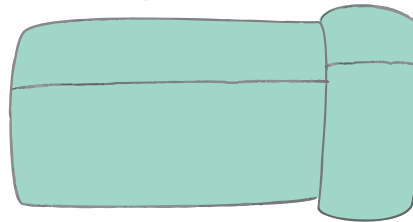
3. Circle for body base



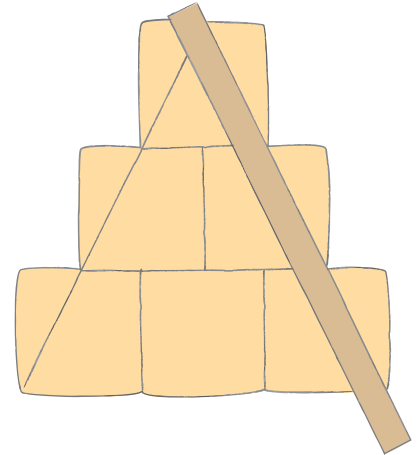
4. Body assembly



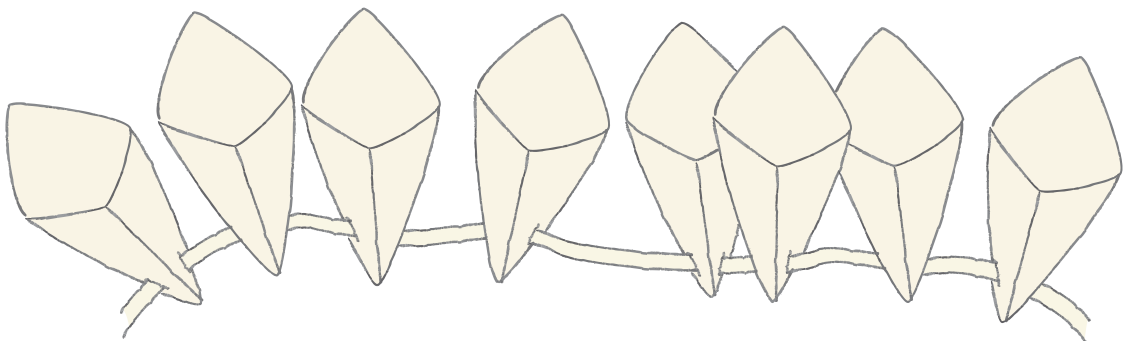
5. Arm assembly



6. Hat layout



7. Daisy assembly



ALL PLAYFUL

slightly over the nose and arms and tack in place.

19 Make a 1½" pom-pom in White and sew to the point of the hat.

20 Cut 80–100 pieces of White yarn 9" long. Use the lark's head knot (see *Do It by Hand*, page 88) to attach them one at a time from arm to arm just below the brim of the hat and under the nose, making several rows.

21 Use a strong pet comb to separate the twist of the yarn and comb out the beard. To straighten the strands, use a clothes steamer to dampen the yarn and comb through it several times.

22 For each mini flower and leaf, weave 1" × 1" squares, one each in Soft Pink, Plum Wine, and Dark Sage. For each daisy, weave ten Sunshine or White 1" × 1" squares for the petals and one Chocolate 1" × 1" square for the center.

23 The daisies, mini flowers, and leaves are all made on a 1" loom and folded in the same way. Turn a 1" square to a diamond shape. Fold both bottom edges inward and whipstitch them together. For the mini flowers, the opening is face up. For the daisy and leaves, the opening is face down, see Figure 7.

24 For each daisy, run a piece of White or Sunshine through ten petals from side to side making sure they are all facing the same direction (see Figure 7). Cinch them into a ring by tying both ends of the yarn together, so the petals have a ¼"–½" hole in the middle.

25 Place a Chocolate 1" × 1" square over the center of the daisy, tuck the corners under, and sew it on the flower using Chocolate.

26 Sew the daisy to the hat. Garnish further with mini flowers and leaves if desired.

27 Repeat for the second gnome. *





PIN LOOM

SPRING INTO SUMMER WREATH

Margaret Stump

Make this floral wreath by shaping pin-loom squares into roses, forsythia, poppies, and sunflowers. With just a little bit of tweaking and gathering, your favorite yarns can turn into an array of flowers for any season.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT 4" × 4" pin loom with 6" weaving needle; 2" × 2" pin loom with 3" weaving needle; packing comb or fork; tapestry needle; size H-8/5 mm crochet hook; 6" × 6" pin loom with 7" weaving needle (optional).

YARNS *Warp and Weft:* Encore worsted (75% acrylic/25% wool; 200 yd/3.5 oz; Plymouth Yarn), #1232 Light Greenhouse, 68 yd; #461 Living Coral, 54 yd; #449 Pink, 18 yd; #215 Yellow, 20 yd; #460 Golden Glow, 9 yd; #217 Black, 4 yd; #208 White, 2 yd. Encore DK (75% acrylic/25% wool; 150 yd/1.75 oz; Plymouth Yarn), #1382 Bright Yellow, 64 yd; #174 Cranberry, 27 yd; #204 Forest Green, 2 yd. Super Saver (100% acrylic, 236 yd/5 oz; Red Heart), Platoon, 23 yd.

OTHER SUPPLIES 16" wire wreath (or grapevine, straw, or beaded wreath); translucent zip ties, small size; glue gun and glue sticks; small willow twigs or other branches, ¼" or less in diameter and up to 18" long; 12" chenille sticks for leaf and sunflower

stems; ¼" thick packing foam or stuffing.

DIMENSIONS *Finished size:* 22" × 23".

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

PROJECT STEPS

Wreath

1 Use zip ties to attach ¼" or smaller willow branches to the 16" wire wreath frame (see Figure 1). Trim ends of zip ties as needed.

Leaves

- 2** Weave five 4" × 4" squares with Light Greenhouse.
- 3** Turn in the two corners of a square as shown in Figure 2.
- 4** Lay a 6" length of chenille stick under the leaf shape and sew it to the back of the leaf using the same yarn color. Wrap Light Greenhouse around the stem a few times where it attaches to the leaf.
- 5** Embroider across the leaf using a running stitch in Forest Green to make the leaf veins.
- 6** Repeat this process for the rest of the leaves.

BASIC AND COMPOUND FLOWERS

Fold one square in half twice to form a small square. Find the corner that would be the center of the unfolded square and slip the crochet hook under the two crossed threads at the tip of that corner. These should be the warp and weft threads crossing at the center of the full-size square. Gently but firmly pull these threads, gathering the sides of the square inward to create a basic flower. Make sure the threads are pulled tightly and evenly and adjust as needed. Tie the pulled threads into a square knot at the back of the flower and fluff the petals as needed. Tie the yarn loops together at the back of the flower (see Figure 3).

Make a compound flower using two or more basic flowers and stacking them, running the loops from the first flower through the body of the second flower.

Roses

7 Weave two 4" × 4" squares with Pink, four 4" × 4" squares with Living Coral, and one 6" × 6" square with Living Coral (optional).

8 Turn each square into a basic flower as described. See inset.

9 Stack the two Pink flowers together to create a compound flower, turning the layers so that the petals are staggered.

10 Make two more roses by stacking two Living Coral basic flowers. Create a basic flower from the optional 6" × 6" square and add it to the bottom of one rose to make a larger rose.

11 To finish the roses, add French knots, see Figures 4 and 5, in White or Light Greenhouse to the middle of the flower to create the look of stamens and to attach layers of the rose together.

Poppies

12 Weave three 4" × 4" squares with Cranberry. Turn each square into a basic flower but do not gather it too tightly; flatten the flower out instead.

13 Add a Black crocheted disk about the size of a quarter to the middle of each poppy. To make the crocheted disk, chain 5 and join the chain in a circle, then add (sc, ch1) until the disk measures about 1" across. Join with a slip stitch.



ALL PLAYFUL

14 Whipstitch (see Reader's Guide) the disk to the center of the poppy with Cranberry yarn.

Forsythia Stems

15 Weave sixteen 2" × 2" squares with Bright Yellow DK yarn.

16 Turn each square into a basic flower, pulling the threads as tightly as possible to create 16 tiny flowers.

17 Choose three thin twigs 12"–18" long.

18 Use the yarn loops on the basic flowers to tie the flowers to the twigs with a double knot. Attach a flower about every 2" along the twigs, in varying positions.

19 At the outer end of each twig, wrap a piece of Bright Yellow DK yarn around the twig two or three times to

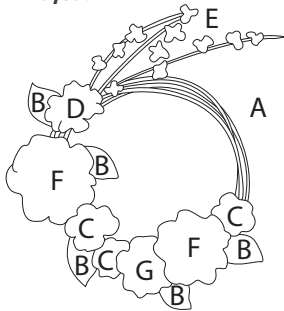
indicate a flower bud.

20 Using a hot glue gun, add a dollop of glue over each double knot. After the glue is cool, trim off the yarn loops.

Large Sunflowers

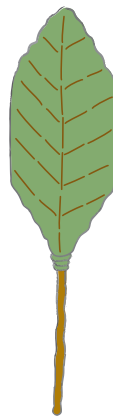
21 For each large sunflower, weave one 4" × 4" square with Platoon, one 4" × 4" square with Light Greenhouse,

1. Layout

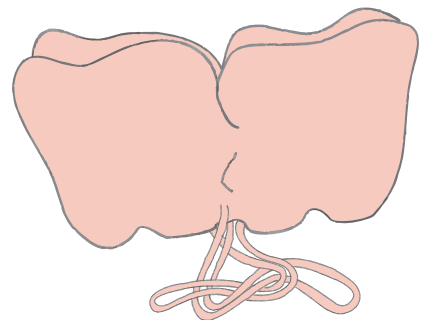
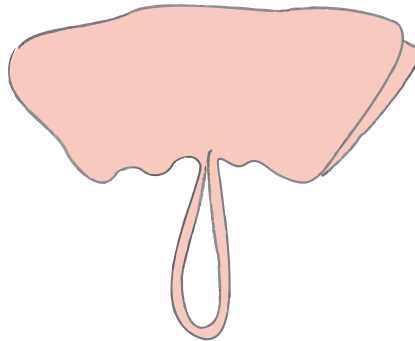
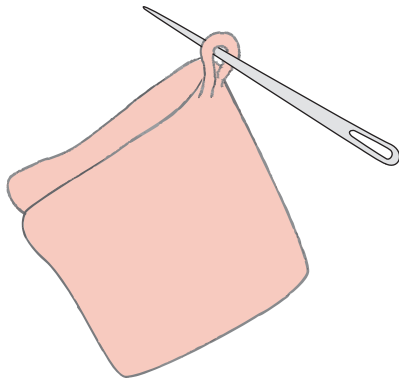


- A- wreath
- B- leaves
- C- roses
- D- poppies
- E- forsythia
- F- sunflowers
- G- small sunflower

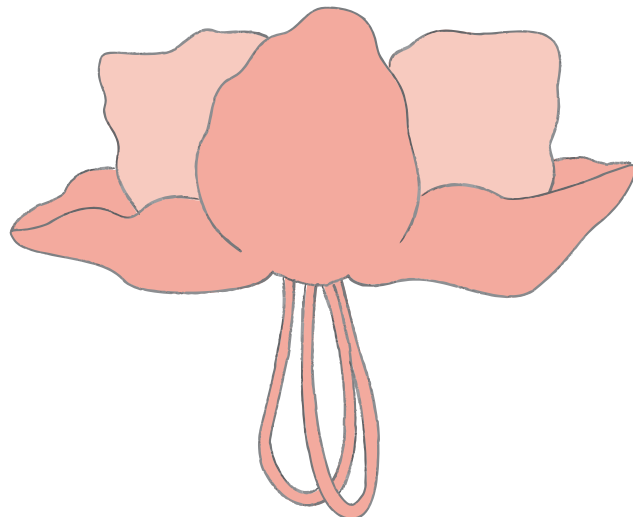
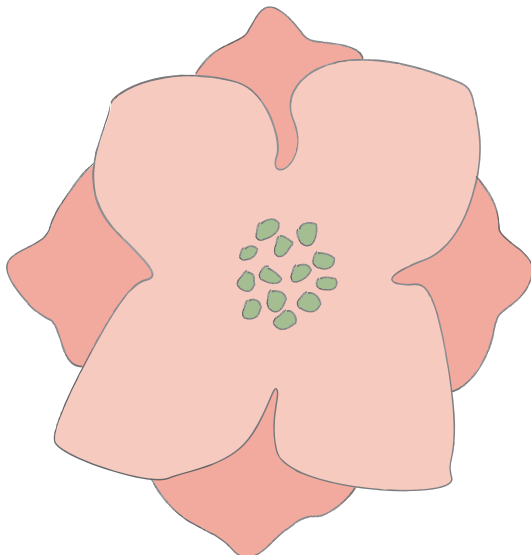
2. Leaf



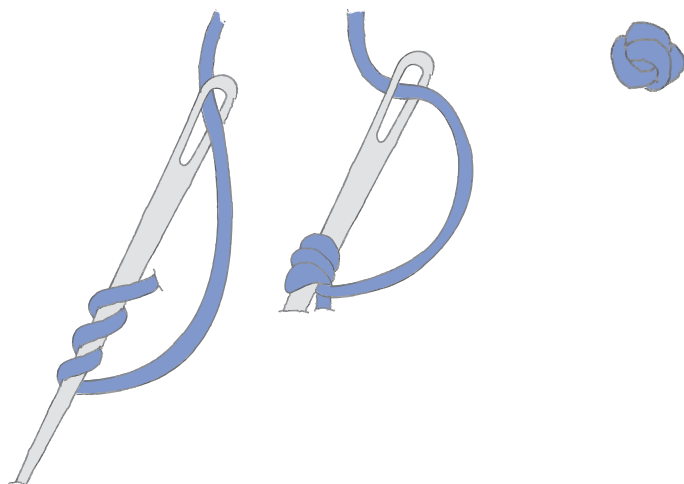
3. Basic flower



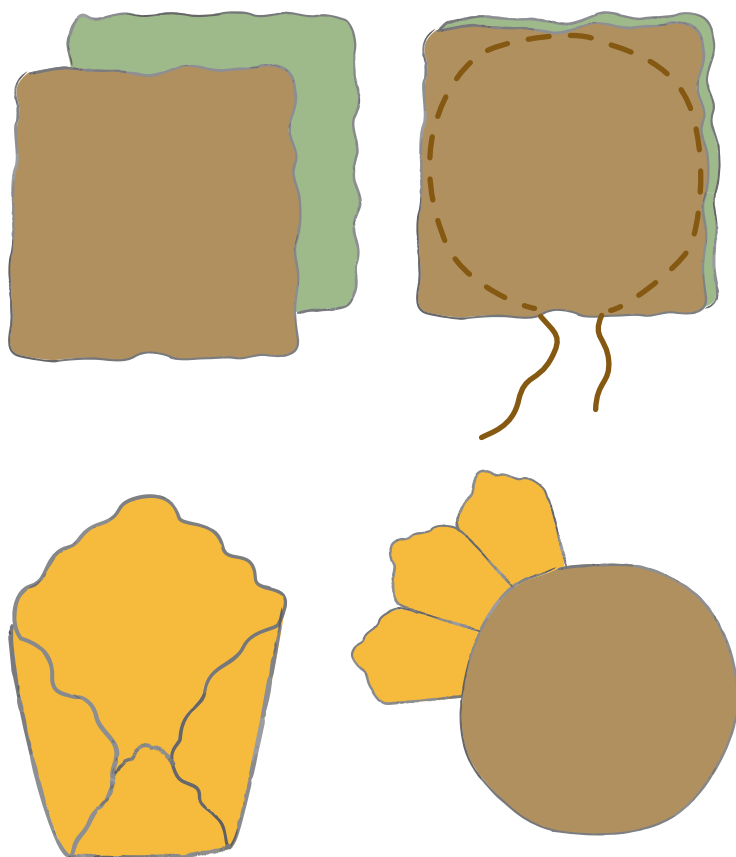
4. Roses



5. French knot



6. Sunflower construction



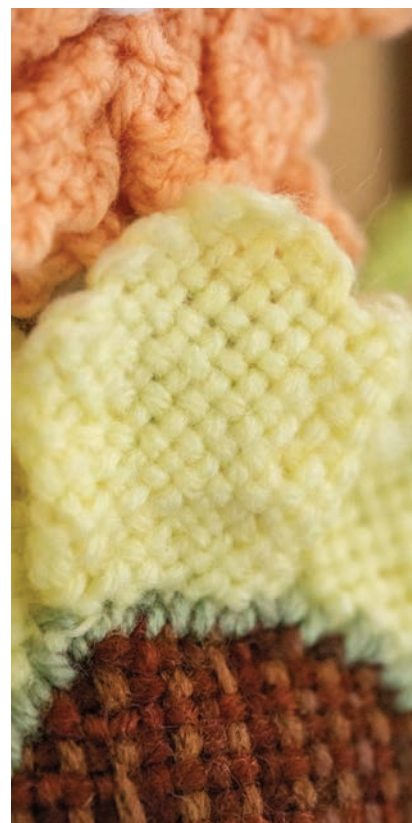
and ten to twelve 2" × 2" squares in yellow. (Margaret made one large sunflower with Bright Yellow DK petals and one with Yellow worsted petals.)

22 Stack the Platoon and Light Greenhouse squares and use a backstitch (see Reader's Guide) or a crochet slip stitch to make a circle joining the squares. Leave an opening

at one corner. Turn the circle inside out and stuff with craft stuffing or two layers of packing foam cut to size. Stitch the circle closed.

23 Place the 2" × 2" squares on the diagonal; turn in three corners and tack them to the back to create the petal shape (see Figure 6).

24 Stitch the petals to the sunflower using Light Greenhouse yarn, which



gives the flowers a realistic look. The petals don't need to fit perfectly—they can have gaps or overlap.

Small Sunflower

25 For the small sunflower, weave one 2" × 2" square with Platoon, one 2" × 2" square with Light Greenhouse, and nine 2" × 2" squares with Golden Glow.

26 Follow the same process as

ALL PLAYFUL

above for making the body of the sunflower and for folding the squares for petals.

27 Stitch the petals to the flower with Platoon. When stitching the petals to the body of the flower, overlap them by about one-third of their width so that they are tightly packed around the flower center. Stitch the petals together where they overlap to make the flower more solid.

Wreath Assembly

28 Begin with the leaves, laying them out around the edge. Use the long chenille stick stems to secure the leaves in the wreath without having to glue them in place.

29 Attach the forsythia stems with hot glue.

30 Lay out the other flowers. Try several layouts, taking pictures to get a sense of the most interesting balance of weight and color.

31 When satisfied with the layout, use the glue gun to secure the flowers in place.

32 Flip the wreath over and cut off or tuck in any pieces of stem or yarn. Add more leaves and flowers using hot glue if desired. *



RIGID HEDDLE

LENO HEMP MARKET BAG

Yvonne Ellsworth

In anticipation of the spring opening of her local farmers' market, Yvonne designed a lacy bag with a sturdy plain-weave bottom section to safely hold fresh produce. She wove the

handles using the same hemp but with a tighter beat for long-lasting wear. This all-hemp bag is machine washable, making it just that much more useful.

MATERIALS

STRUCTURE Plain weave with leno.

EQUIPMENT Rigid-heddle loom, 19" weaving width; 5-dent heddle; 1 stick shuttle; 20" pick-up stick; small stick shuttle for weaving handles (optional).

OTHER SUPPLIES Fray Check.

BAG

YARNS Warp: Just Hemp (100% hemp; 93 yd/100 g; Lion Brand Yarn), #106 Ocean, 157 yd. **Weft:** Just Hemp, #106 Ocean, 76 yd.

WARP LENGTH 94 ends 60" long (allows 6" for take-up, 18" for loom waste).

SETTS Warp: 5 epi. **Weft:** 5 ppi for plain weave, 3 ppi for leno pattern.

DIMENSIONS Width in the heddle: 18⁴/₈".

Woven length: (measured under tension on the loom) 36".

HANDLES

YARNS Warp: Just Hemp, #106 Ocean, 23 yd. **Weft:** Just Hemp, #106 Ocean, 24 yd.

WARP LENGTH (make 2) 8 ends 50" long (allows 2" for take-up, 18" for loom waste).

SETTS Warp: 5 epi. **Weft:** 8 ppi.

DIMENSIONS Width in the heddle: 1³/₈".

Woven length: (measured under tension on the loom) 30" each (woven on separate warps).

Bag and handles finished size: (after wet-finishing and sewing) 16" × 14" with 24" handles.

PROJECT STEPS

Bag Instructions

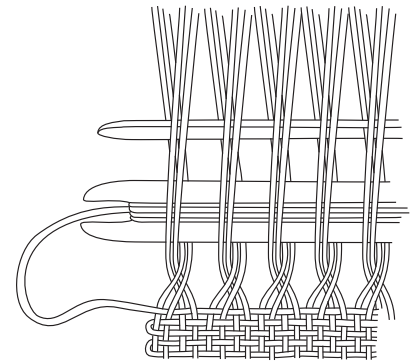
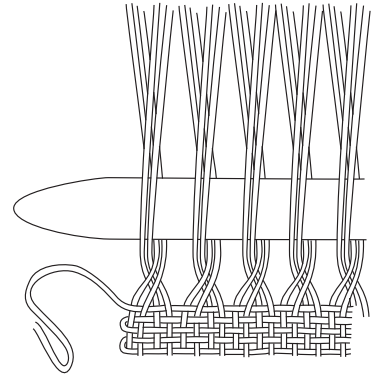
1 Set up your loom for direct warping a length of 60" or wind a warp of 94 ends 60" long. Warp the loom using your preferred method, centering for a weaving width of 18⁴/₈". **Note:** Thread the warp end in a hole on the left edge and in a slot on the right.

2 Wind a stick shuttle with weft. Spread the warp with scrap yarn.

3 Tuck in the weft tail. Weave for about 1". Apply Fray Check to the bottom edge. Continue weaving for 3" more, for a total of 4", ending with a down heddle.

4 Leno: Put the heddle in the up position. Using the pick-up stick and working right to left, slide the pick-up stick into the shed through the first 4 warp ends (2 down, 2 up) as if to

1. Leno lace



weave. *Reach over the next raised end, then back under the previous lowered end. This brings the lower warp end from the right of the raised end to the left and above the raised end, creating a twist in the warp (see Figure 1). **Note:** Use your fingers to lift the ends onto the pick-up stick.

Repeat from * until 4 ends remain. Slide the pick-up stick through them as for the first 4 ends. This makes a plain-weave frame around the leno for stability and easier sewing. Place the heddle in the neutral position. Turn the pick-up stick on its edge and weave 1 pick. Beat with pick-up stick. Remove pick-up stick and weave 3 plain-weave picks (down, up, down). Repeat these 4 picks (1 leno and 3 plain-weave) for 12".

5 Weave 4" of plain weave for the bottom of the bag. Weave 12" of leno for the second side, followed by 4" of plain weave for the top edge. Tuck in tail.

Apply Fray Check along the top edge as you did at the beginning and let dry.

6 Remove the fabric from the loom. Trim scrap yarn from each end. Fold right sides together, matching up plain-weave and leno sections. Pin in place. Sew sides together by machine, or by hand using the Just Hemp yarn. Turn the top edges of the bag under ½" to the wrong side and then fold again to hide cut edge. Stitch by hand or machine.

Handle Instructions—Make 2

7 Set up your loom for direct warping a length of 50" or wind a warp of 8 ends 50" long. Warp the loom using your preferred method, centering for a weaving width of 1¾".

8 Wind a stick shuttle with weft. Spread the warp with scrap yarn.

9 Weave at 8 ppi to make a sturdy handle. After tucking in the tail, weave for about 1". Apply Fray Check to the edge. Continue weaving until the fabric measures 30". Cut the weft, tuck in the tail, and use Fray Check as at the beginning.

10 Remove the strap from the loom. Repeat for second handle.

11 Trim scrap yarn from the handle ends. Sew the handles securely to each side of the bag as pictured, 2" from the seams on each side of the bag.

12 After the bag is assembled, wet-finish by machine washing on gentle cycle with mild detergent. Hang to dry. Press with a warm iron. *



DIRT- AND PLANT-DYED GARDEN APRON

Jennifer Chapman

Jennifer took this issue's theme "New Beginnings" to heart and decided to learn a new skill (natural dyeing) so that she could weave with yarns colored by materials she could find and grow in her own yard. She read an article about mud dyeing in Indonesia featuring the work of Karanja Ngana. The article described the use of tannins as mordants (from *lobung* and *haying*).

While those mordants weren't available to her, she did, however, have plenty of black tea leaves, which are also high in tannins and had the benefit of adding some brown to the fiber.

Your results may vary. That's part of the fun!

RESOURCES

Dekel, Suzanne. "Create Gorgeous Teal with Green Indigo." Dekel Dyes, updated June 17, 2020. suzannedekel.com/post/2019/05/14/a-new-indigo-and-low-impact-dyeing.

Desnos, Rebecca. *Botanical Colours at Your Fingertips*. Self-published, 2016.

Duerr, Sasha. *Natural Color*. Berkeley, CA: Watson-Guptill, 2016.

Kennedy, Katherine. *Learn Swedish Weaving and Huck Embroidery*. New York: Annie's Needlework, 2014.

Richardson, David, and Sue Richardson. "Mud Dyeing." November 4, 2019. asiantextilestudies.com/mud.html.

Vejar, Kristine, and Adrienne Rodriguez. *Journeys in Natural Dyeing*. New York: Abrams, 2020.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT 14" × 14" pin loom; 3½" × 3½" pin loom; weaving needle; packing comb; tapestry needle; size G-6/4 mm crochet hook.

YARNS Warp and Weft: Bristle (70% organic merino wool/30% hemp; 328 yd/100 g; Knomad), 3 skeins.

Embroidery: Spark (100% organic merino wool; 219 yd/100 g; Knomad), 1 skein.

OTHER SUPPLIES Black tea in bags; alum; cream of tartar; Tums antacid tablet; cheesecloth; pots, bowls, and spoons not used for food; dirt; various plant materials (fresh dandelions, dried marigolds, ground madder root, and Just Jaivik Organic Indigo Powder or fresh indigo leaves).

DIMENSIONS Finished size: apron 26" × 39" with 18" straps.

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

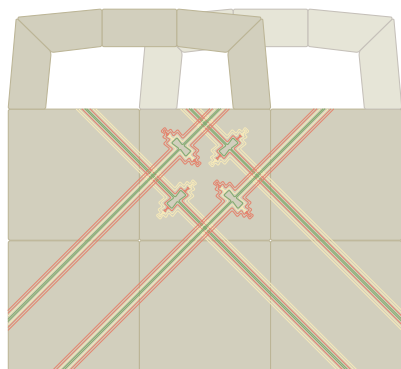
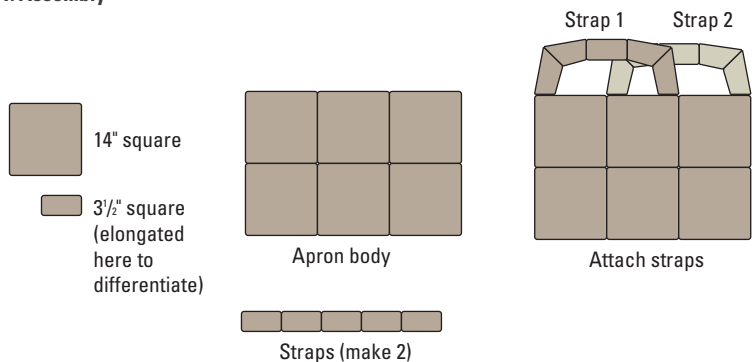
PROJECT STEPS

Prepare the yarn

1 Divide the Spark yarn into three skeins. Weigh the dry Bristle yarn and individual Spark skeins separately to determine weight of fiber (WOF). Make note of each weight.

2 Knomad yarns come prescoured so Jennifer only soaked the yarn in warm water before mordanting. If you're using a different yarn, scour the yarns by filling a sink or dyepot with cool water. Add a few drops of dish detergent. Add yarns and soak for an hour. Rinse in cool water (avoid drastic temperature changes) and squeeze out excess water.

1. Assembly



Dirt dyeing

- 3 Prepare the mordant: Using the total Bristle yarn weight, add 75% Weight of fabric (WOF) of tea to nearly boiling water and steep for 1 hour.
- 4 Remove tea bags, add damp, prescoured Bristle yarn and enough warm water to cover. Soak for several hours.
- 5 Collect mud/dirt (Jennifer used about 2 cups), checking for bugs; tie it in cheesecloth and make a mud bath with warm water. Add damp, tea-mordanted yarn and soak overnight.
- 6 If you want a more saturated color, repeat the tea/mud process. (Jennifer did this step twice.)

- 7 Remove the yarn from the pot and dry it out of direct sun (unrinsed) for 1 week.
- 8 Rinse. (The rinsing process is going to be very dirty.)

Plant dyeing

- 1 Mordant the yarn: Using the combined weight of the Spark skeins, dissolve 8% WOF alum and 7% WOF cream of tartar in a small amount of hot water. Add damp, prescoured Spark yarn and enough warm water to cover. Let sit overnight. Continue dyeing with individual skeins.
- 2 For dandelions (pale yellow), gather 150% WOF (check for any insect hitchhikers!), add water to cover, and slowly heat to 160°F. Hold just below a simmer for 1 hour, then remove from heat and let sit overnight. Strain out dandelions and add mordanted fiber and additional water as needed to cover. Heat gently to 160°F for 1 hour. Turn off heat and let sit overnight. Rinse, squeeze out excess water, and dry out of direct sunlight.
- 3 For madder (peach), add 30% WOF dried madder to water and slowly heat to 180°F. Crush one Tums

antacid tablet and add to the pot. Simmer for an hour, then turn off the heat and let sit overnight. Strain the liquid through cheesecloth and add mordanted wet fiber and additional water as needed. Heat gently to 160°F for an hour. Turn off heat and let sit overnight. Rinse, squeeze out excess water, and dry out of direct sunlight.

4 For indigo/marigold (spring green), use 50% WOF dried marigolds, add water to cover, and heat slowly to 180°F. Simmer for 1 hour, then turn off heat and let sit overnight. Strain out solid matter and add mordanted, wet fiber and additional water as needed. Heat gently to 160°F for 1 hour. Turn off heat and let sit overnight. Rinse. Make a paste with about 2T of ground indigo per 100 g of fiber and hot water. Add a little more water, then add wet yellow yarn. Knead gently (being careful not to felt) until all surfaces are covered. Let sit for a few minutes, then gently knead/squeeze again. When the desired color is reached, rinse and dry out of direct sunlight (see Resources). This color can also be achieved by overdyeing the marigold-dyed yarn with fresh indigo leaves.

Weaving

- 1 Following the manufacturer's directions, weave on the bias six 14" × 14" squares and ten 3 1/2" × 3 1/2" squares using 2 strands of dirt-dyed Bristle.
- 2 Using a single strand of dirt-dyed Bristle, crochet the 14" × 14" squares together using (sl st, ch1) into a 2 × 3 rectangle (see Figure 1).
- 3 Crochet five 3 1/2" × 3 1/2" squares together in a row for each strap. Make two.
- 4 Crochet straps to the apron (sl st, ch 1), as shown in Figure 1.
- 5 Crochet (sl st, ch 1) around the entire apron and straps. Weave in ends.

Embroidery

This pattern is an adaptation of Katherine Kennedy's "Full Circle Afghan" from *Learn Swedish Weaving and Huck Embroidery* (see Resources). Jennifer used just one motif of the pattern, turned on the

diagonal to match the bias-woven fabric; she stitched with Spark yarn in the top center apron square and continued the straight stitches across the adjoining apron squares. If you want to replicate this motif exactly, you can find the chart in Katherine Kennedy's book, which is available from many bookstores. Use the natural-dyed yellow, peach, and spring green Spark yarns in any combination for the embroidery.

Alternatively, find a chart for a design you like. Here are some basic instructions for huck embroidery to get you started. Huck embroidery is really just a running stitch with flourishes. (In fact, in Italian, it's referred to as *il punto filza*—"the running stitch.") It is worked entirely on the fabric's surface, which means there are no unsightly tails, traveling threads, or backs of stitches to necessitate a lining. It is charted and worked by sliding a threaded needle along a warp or weft yarn under crossing yarns (floats) that are characteristically woven into the fabric's surface. In this case, you'll be working with 1 strand of Spark yarn along the doubled ground yarns.

To avoid tails in the middle of the design, work all rows from beginning to end with a single length of yarn. Work the first row of stitches (which usually centers the design) from the center out to one edge. Pull half the length of thread through the center point and pin the rest to the opposite side. Follow your chart for the ups, downs, and flourishes, working toward the edge of the design. When you've completed this half of the motif, unthread the needle but don't cut the thread.

Return to the center point, thread the needle with the remaining half-length of thread, and stitch toward the opposite edge (you may want to turn the apron and chart upside down so you can still work in the same direction). You can stitch the remaining rows from edge to edge, leaving a 4" tail at the beginning of each row.

When all the rows are complete, secure

the threads at the ends of each row, one at a time on the wrong side of the apron. Thread a tail into the needle and working on the reverse side, slide the needle toward the center of the design, under 5 or 6 floats. Cut the thread close to the final pair of floats. *



 INKLE LOOM

THE DOG WALKER'S FRIEND

Joan Sheridan

Learn to weave turned krokbragd bands on an inkle loom and then sew them into a useful and stylish pouch. This pouch is small enough to attach to your dog's leash but large enough to carry cleanup bags, your keys, and even your ID. You'll wonder how you survived without one for so long.

RESOURCES

Dixon, Anne. *The Weaver's Inkle Pattern Directory*. Loveland, CO: Interweave, 2012, 102–109.
 Sheridan, Joan. "Weave Turned Krokbragd on an Inkle Loom." Long Thread Media workshop. learn.longthreadmedia.com/courses/weave-turned-krokbragd-on-an-inkle-loom.

MATERIALS

STRUCTURE Turned krokbragd and plain weave.

EQUIPMENT Inkle loom; 32 string heddles; belt shuttle; 1 yd #10 crochet thread for continuous heddles; 3" long chip-bag clip; miniature craft sticks.

TURNUED KROKBRAGD BAND

YARNS Warp: 8/4 cotton (1,680 yd/lb; Maurice Brassard), #8265 Orange Brûlé, 33 yd; #3044 Taupe (green), 59 yd; #5193 Framboise, 45 yd; #14 Kaki (tan), 70 yd. **Weft:** 8/4 cotton, #3044 Taupe, 25 yd.

WARP LENGTH 88 ends 84" long (allows 6" for take-up; 13" for loom waste).

SETTS Warp: 58 epi. **Weft:** 9 ppi.

DIMENSIONS Woven length: (measured under tension on the loom) 65".

Finished size: (after wet-finishing) 1½" × 63" (makes three bags).

PLAIN-WEAVE BAND

YARNS Warp: 16/2 cotton (6,720 yd/lb; Maurice Brassard), #5193 Framboise, 65 yd. 8/2 cotton (3,360 yd/lb; Brassard), #8265 Orange Brûlé, 35 yd. **Weft:** 16/2 cotton, #5193 Framboise, 15 yd.

WARP LENGTH 37 ends 84" long (allows 3" for take-up; 13" for loom waste).

SETTS Warp: 84 epi. **Weft:** 15 ppi.

DIMENSIONS Woven length: (measured under tension on the loom) 68".

Finished size: (after wet-finishing) 7½" × 66" (enough for multiple bags).

OTHER SUPPLIES

Matching sewing thread; sewing needle; polyester zipper (Joan used a 9" zipper trimmed to length); carabiner or other clip; dressmaker's chalk or pencil; dog waste bags.

DIMENSIONS Finished size: three 3" × 4" pouches with 1" loops.

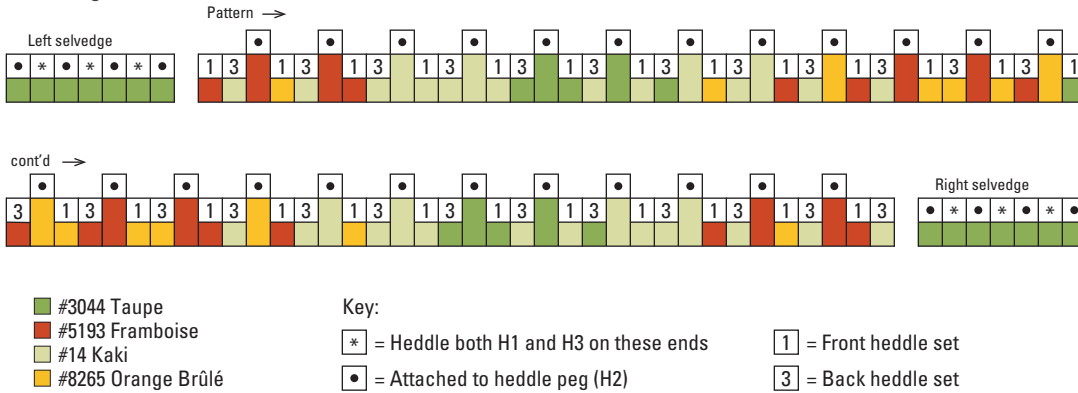
PROJECT STEPS

Turned krokbragd band

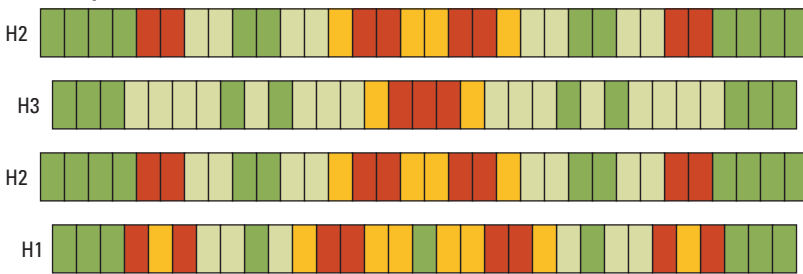
- 1 Wind a warp 84" long on your inkle loom following the draft, Figure 1, placing heddles on the heddle peg (H2) for the 32 warp ends marked with a dot.
- 2 Following the draft and working at the front of the loom, select all ends for the third shed (H3). Attach a clip around these ends at the front of the loom. Lift these ends, including the 3 selvedge ends marked * on each side, and grasp them together behind the heddle peg. Loosely wrap a 10" tripled length of warp yarn around all H3 ends and secure with an overhand knot. Remove clip.
- 3 Select all ends for the first shed

ALL PLAYFUL

1. Krokbragd draft

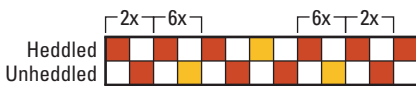


2. Shed sequence



Pull up on loops to open shed H1 or H3; press down on the warp behind heddles to open H2. Starting with shuttle on right, weave H1 (up), H2 (down), H3 (up), H2 (down), repeat.

3. Plain-weave draft



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

- 16/2 cotton, #5193 Framboise
- 8/2 cotton, #8265 Orange Brûlé

(H1). Separate the warp at the top peg to choose the colors for this shed. Raise the H1 end so that it will be heddled to the left of the end in H3. Include the 3 selvage ends marked * at each selvage. Hold all H1 ends at the front of the loom and secure with clip. Ensure that the ends are not crossed between the heddles and the clip. Using a length of crochet cotton, install a continuous heddle around each H1 end in order. Secure the heddle loops in a bundle using multiple half hitches. The heddle length should be about 2½".

4 Pull up on the attached loops to open shed H1 or H3; press down on the warp behind the heddles to open H2. Double-check your work by inserting a miniature craft stick into each of the sheds as if you were

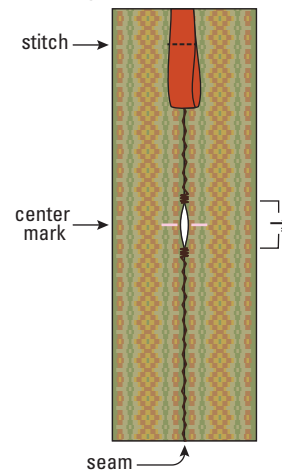
placing the weft yarn. Compare to the shed sequence in Figure 2 and correct any errors found.

- Wind a belt shuttle with Taupe.
- Weave H1 (up), H2 (down), H3 (up), H2 (down); repeat. See the shed sequence, Figure 2.
- Weave the strap to desired length. Each bag requires about 20" of turned krokbragd band.
- Remove the band from the loom. Set aside.

Plain-weave band

9 Wind a warp about 84" long on your inkle loom following the plain-weave draft, Figure 3. **Note:** Joan used two weights of yarn to make the band more flexible to fit the curve on the carabiner. You may use one weight of

4. Sewing the bands



yarn and adjust the number of ends to make the required width.

- Wind a belt shuttle with Framboise 16/2 cotton.
- Weave to desired length. **Note:** Each pouch requires about 4" of the plain-weave band.
- Remove the band from the loom.

Pouch assembly

- Wet-finish the bands by soaking them in warm water with mild detergent; rinse well and lay it flat to dry. Press on the wrong side.
- Cut two 9" lengths of turned krokbragd band, taking care to center the motifs. In the sample shown, a diamond is centered at each end of the bag.
- Fold the bands in half and mark

the center point on one selvedge of each band with chalk. Place the bands side by side, matching chalk marks (see Figure 4). Measure and mark $\frac{1}{2}$ " above and below the center mark where the bands meet.

16 Using sewing thread doubled for strength, thread the needle and make 8 to 10 whipstitches (see Reader's Guide) to join the bands at the chalk mark $\frac{1}{2}$ " below the center. Continue sewing toward the cut edges of the bands using an invisible



edge-to-edge seam. Turn the band 180 degrees and repeat on the opposite side, leaving a 1" slit between marks (see Figure 4). Work seams from the wrong side of the fabric.

17 Attach a plain-weave loop. Cut 4" of plain-weave band and fold in half. Place the folded plain-weave band on the right side of the joined krokbragd bands, centered over the seam and matching the cut edges of both bands. Measure $\frac{3}{4}$ " from the cut edge and sew the narrow band to the joined krokbragd bands at this point (see Figure 4). When the bag is sewn and turned right side out, the loop will be on the outside.

18 Determine where the end seam should be based on placement of motifs. Fold the joined bands, right sides together, pin the seam, and using doubled thread, backstitch (see Reader's Guide) to make a seam incorporating the plain-weave band into the seam. Trim the seam and whipstitch raw edges of bands if desired. Turn the bag right side out.

19 Install the zipper. At the top of the zipper, fold each side of the zipper tape under at a slant away from the zipper and stitch in place to keep it from catching. Whipstitch the zipper 8 to 10 times at about $3\frac{3}{4}$ " from the

top opening, adjusting the length as needed to match your bag size. Trim the zipper to about $\frac{1}{2}$ " below the whipstitching. Handsew the zipper in place with the pull at the seam edge when closed. Take care not to stitch too close to the zipper.

20 Whipstitch the opposite edge closed. Add the carabiner to the narrow loop. Insert the roll of plastic dog waste bags and thread the first bag through the 1" slit. *



FIDDLER ON THE BEACH

Laia Robichaux

Sometimes the best new beginnings are a blend of the new with the old. A bright new camera strap, inspired by feisty fiddler crabs scuttling along the beach, is a great way to bring new life to a vintage camera. This adjustable strap can be used as a traditional neck strap, or make it longer and secure your camera using it as a cross-body strap. This is especially handy if you're out exploring tide pools and need to keep your hands free and your camera safe as you carefully tread among the rocks. The push-gate lobster clasps make it easy to switch this strap between your favorite cameras or use it on your bag for a day around town.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT Inkle loom; belt shuttle; 33 string heddles.

YARNS *Warp:* Curio #10 (721 yd/100 g;

Figure 1. Inkle draft

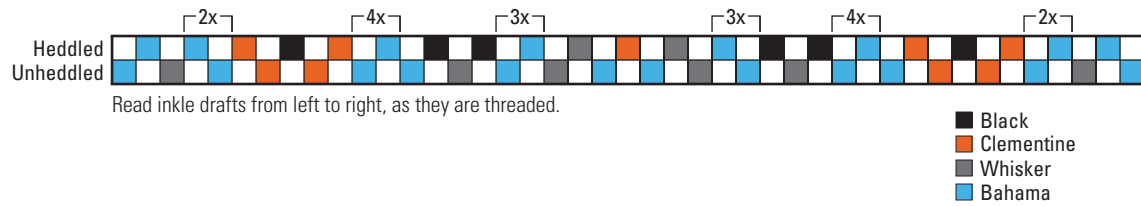


Photo 1



Knit Picks), Bahama, 118 yd; Whisker, 22 yd; Clementine, 24 yd; Black, 16 yd. **Weft:** Curio #10, Whisker, 37 yd.

OTHER SUPPLIES Two 1" snap hook swivel push-gate lobster clasps, silver; 1" ladder lock tri-glide tension slide buckle, silver; Fray Check.

WARP LENGTH 67 ends 96" long (allows 8" for take-up, 16" for loom waste).

SETTS *Warp:* 37 epi. *Weft:* 15 ppi.

DIMENSIONS *Width:* 1". *Woven length:* (measured under tension on the loom) 72". *Finished size:* (after wet-finishing and sewing) one strap 1" × adjustable length 36"–66".

PROJECT STEPS

Weave the strap

- 1 Wind a warp of 67 ends 96" long on your inkle loom following the draft, Figure 1.
- 2 Wind a belt shuttle with Whisker.
- 3 Weave for 72".
- 4 Secure the weft tails in the weaving. Cut the strap from the loom.
- 5 Wet-finish by soaking the strap in warm water for at least 15 minutes. Press water out with a towel (do not wring). Allow the strap to dry completely before continuing.
- 6 Trim the ends evenly and apply Fray Check. Let dry.

Assemble the strap

- 1 Orient the buckle with the teeth at the bottom and back. There are two horizontal bars running through the middle of the buckle (see Photo 1). Thread one end of the strap through the buckle from front to back, over the top inner bar, and out the back. Fold the strap end under ½" and then again 1¼", encasing the raw edge in the fold. Sew through all three layers, forming a rectangle that fully secures the ½" folded-under end. Sew over each

row multiple times for strength.

Note: A narrow zipper foot will allow you to sew close to the buckle, especially on the short ends of the rectangle.

- 2 Thread one swivel clasp onto the strap.
- 3 Being careful not to twist the strap, thread the other end of the strap through the buckle, coming in from behind just above the lower horizontal bar, over the bar, and out the back. The first swivel clasp should slide loosely within the loop created.
- 4 Thread the end through the

second swivel clasp.

5 Fold the second end of the strap to the same side as the first; fold under ½" and again 1¼" around the swivel clasp.

6 Securely sew the end down using the same technique as in step 1. Sew multiple lines of stitching for strength.

7 Adjust the strap to the desired length, either for a traditional neck strap or for a cross-body camera strap. *

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Photos by Marjolein Bartels unless otherwise noted

Final result: *Kleurrijk Vloerkleed* in front of the couch: 24 pieces woven on a small loom.

JUST START

By Marjolein Bartels

You can start weaving in many ways. You can start by reading books to learn how to set up a multishaft loom. You'll learn a lot, but there are many steps to understand before you will even weave your first pick on one of those looms. On the other hand, you can just start weaving immediately on a frame loom, as I did. By starting on a frame loom, I was able to determine that weaving pleased me, and that made me want to continue and learn even more.

I am a graphic designer who loves colors and crafts, and I like to try out various handicraft techniques with different materials. About six years ago, I decided I wanted to create something special for the home my boyfriend and I lived in. This desire to create an original "something" became a plan when it turned out we needed a floor rug. My interest in weaving gave me the idea to make a

colorful rug. The rug comprises 24 small pieces, all woven on a frame loom. Each piece is about 18 by 24 centimeters (about 7 by 9½ inches) and the rug's finished dimensions are 105 by 100 centimeters (about 41½ by 39½ inches).

PLAY AND DISCOVER

Kleurrijk Vloerkleed (Dutch for "colorful rug") was my first real

weaving project. There was no preconceived plan; I began by weaving rectangles with assorted colors and compositions in a playful way. As I became more adept, I started combining threads and using braids to create areas with thicker texture. I wove mainly with cotton in different thicknesses, and I made it a point to not buy any new yarns for this project. My parents gave me some yarn, as did my grandmother, who does a lot of needlework. Weaving each rectangle went relatively quickly. The loom's small size allowed me to take it on weekend trips to visit my parents-in-law and weave during my stay.

Because the project originated from a desire to see what worked in terms of woven compositions (and what didn't)

and to learn as much as I could while weaving, there are pieces that I love more than others. Some of my rectangles didn't turn out as I'd hoped, while others turned out much better than expected. That's the charm of experimenting! Some colors didn't match well, or the design was beautiful but the weaving was too loose compared to the other pieces. In the end, however, I decided to honor all 24 rectangles by incorporating each of them into the bigger picture of the rug's design.

NO PLAN

Beyond making a rug, I didn't have a plan when I started, so I didn't have a goal to weave a specific number of pieces. I just kept weaving rectangles and putting them next to each other to determine if I needed to weave more or if I had enough to make a rug of a size that pleased me. When I had woven 24 pieces, I began to construct the rug. I sewed the pieces together by hand and attached a nonslip mat underneath. When I started this project, I knew nothing about weaving, so a lot of threads were hanging loose where I changed yarns. While I worked on the rug, I learned how to hide weft tails in the fabric and to do so immediately, while the piece was still on the loom rather than waiting until the end. I have no working drawing of this colorful rug. I made every piece by feel. Whenever I felt like using green, I used green; if I wanted a contrasting color, I chose orange. If I didn't want to add other colors but still wanted to create contrast, I made the threads thicker, for example by braiding. When learning and playing, you never know what you might get, so I am in favor of just trying.

After this project, I wanted to learn more about weaving. In terms of shape and color, I could play enough on the small loom, but I wanted to discover more. I took a three-day weaving course and now have my own table loom. Today, I use various weaving frames and my table loom interchangeably, depending on the materials I want to weave with and the project's purpose. If I want to make a tea towel, my table loom is more suitable. But if I want to try something out with, for example, plastic threads, a weaving frame is initially more suitable for testing and experimentation.

My tip for weaving on small frames is to play a lot: with colors, compositions, types of thread, and so on. It is precisely by playing that you find out what works and what doesn't. Grab a few balls of yarn and discover! Just start! ✨



After joining her patchwork pieces, Marjolein attached a nonslip mat to the back of her rug.



Detail of one piece on the loom.



Marjolein Bartels sits on her finished colorful rug.

Photo by Ruben Stellingwerf

FRESH FASHIONS

Beautiful seasonal accessories and clothing are the perfect way to put a new spring in your step.

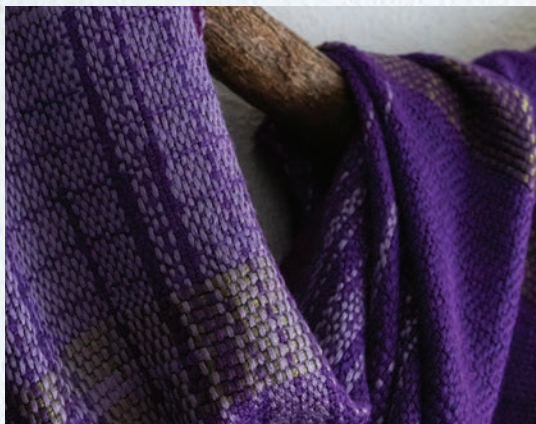
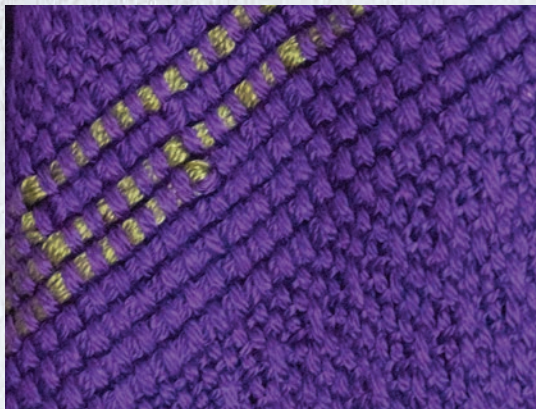


VIHAAN

By Shilpa Nagarkar

Move forward with renewed strength with this vibrant scarf named for the Sanskrit word for new beginnings. Strategically placed clasped warp and weft pair with a lacy pick-up pattern to keep you engaged as you warp and weave a piece like no other. Pattern page 54.





RIPPLES AND WAVES

By Sara Goldenberg White

An open and airy shawl like this one that transitions seamlessly to a scarf makes the perfect spring party wrap. The Brooks bouquet pattern matched with plain weave creates a balance of laciness and stability as well as a lovely scalloped edge. Pattern page 56.





GLOW SCARF

By Christine Jablonski

Pair soft, light silk noil with a subtle ombré striping in your warp to weave a scarf evocative of the glow of a morning sky as it shifts from its winter palette to spring or from night to dawn.

Pattern page 57.

JEWEL SCARF

By Tammy Bast

Use two heddles on your rigid-heddle loom and fine Malabrigo Lace to weave a jewel-tone scarf as soft as cashmere. A simple repeat creates a lovely zigzag pattern along the length, making this piece a favorite for any season. Pattern page 58.

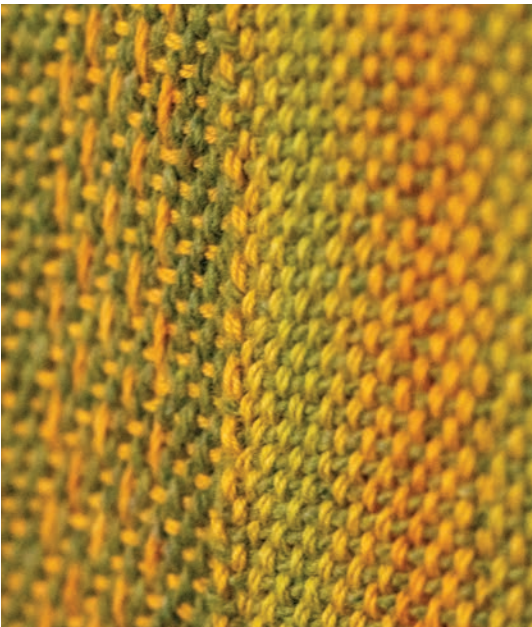
LILAS AU PRINTEMPS

By Jane Grogan

Put your hexagon loom to use and weave this lightweight shawl in the colors of lilacs, one of the first blossoms of spring. Perfect for garden parties or weddings, this shawl features a simple crochet join that adds interest and accentuates the hexagonal shapes in the fabric. Pattern page 60.









SPRING FLING SCARF

By Nancy Peck

Weave this twill scarf on your rigid-heddle loom using two heddles. Two sizes of twill diamonds and extended points peek through the variegated warp, hinting at hidden promises. Pattern page 61.

WOVEN AND STITCHED TOP

By Deborah Jarchow

Handstitching is the perfect complement to handweaving, as demonstrated in this top woven on a rigid-heddle loom. Weave two long strips to create four panels that are joined and then shaped with strategic tucking before decorative stitching is added. You'll love wearing your one-of-a-kind, bespoke top. Pattern page 62.

FRESH FASHIONS



 RIGID HEDDLE

VIHAAN

Shilpa Nagarkar

Combine a clasped warp of two tones of red-purple with clasped weft in green and pink for a vibrant palette and breathtaking scarf. Shilpa used a combination of bamboo and Tencel to create a shimmering sea of color and then added a simple pick-up lace pattern for visual texture. (*Vihaan* is the Sanskrit word for new beginnings.)

RESOURCES

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

MATERIALS

STRUCTURE Clasped warp and weft with 3/1 lace.

EQUIPMENT Rigid-heddle loom, 26" weaving width; 10-dent heddle; 2 shuttles; 1 pick-up stick.

YARNS **Warp:** 5/2 bamboo (100% rayon from bamboo; 2,100 yd/lb; Valley Yarns; WEBS), Amethyst and Hummingbird, 717 yd each; Red Purple, 120 yd. **Weft:** 8/2 Tencel (100% lyocell; 3,360 yd/lb; Valley Yarns; WEBS), Olive 32 yd. 5/2 bamboo, Red Purple, 32 yd; Hummingbird, 56 yd; Amethyst, 450 yd. **Note:** The clasped weft sections get their texture from multiple strands being used as one. Each pick of clasped Tencel is made up of 4 strands, and each pick of bamboo is 3 strands.

WARP LENGTH 259 ends (doubled) 108"

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

SETTS **Warp:** 10 epi (each clasped or doubled warp end is 2 threads). **Weft:** 8 ppi.

DIMENSIONS **Width in the heddle:** 25 $\frac{1}{4}$ ".

Woven length: (measured under tension on the loom) 80". **Finished size:** (after wet-finishing) 22" × 77" plus 4" fringe.

PROJECT STEPS

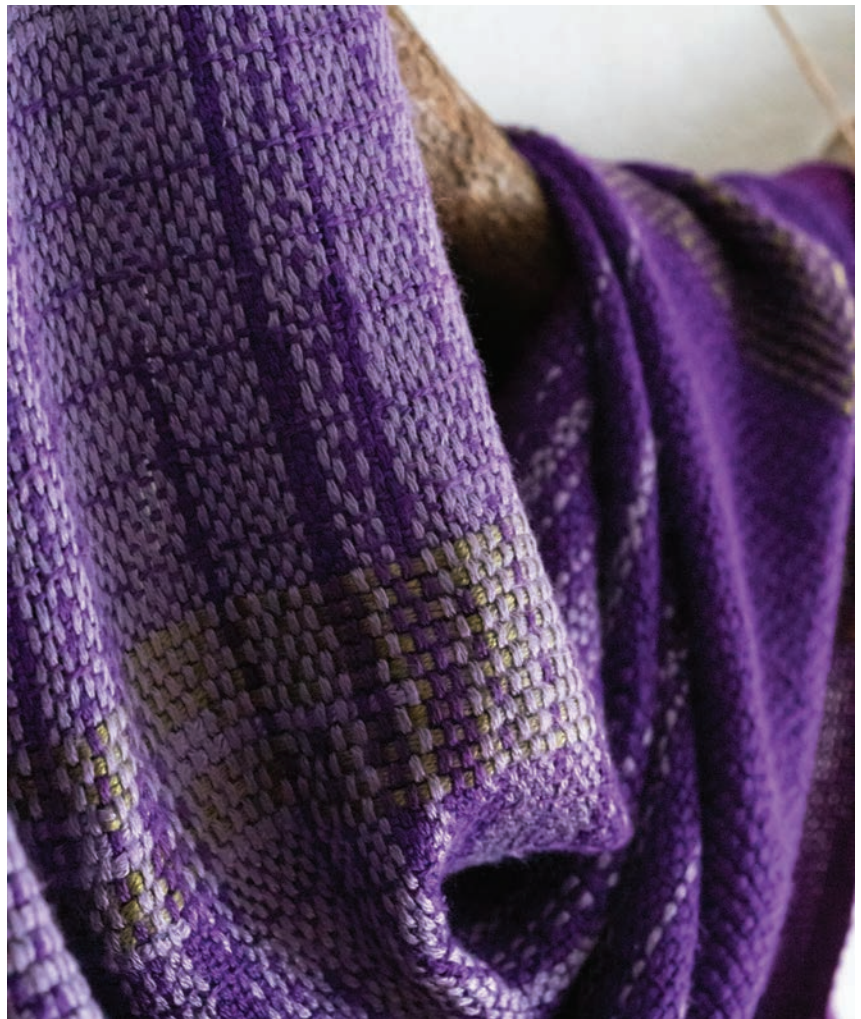
- 1 Set up your loom for direct warping a length of 108", centering for a weaving width of 25 $\frac{1}{4}$ ". Begin with 10 ends of Red Purple as shown in the warp color order, Figure 1, threading holes and slots. These ends are doubled and unclasped.
- 2 Begin clasped warp: Tie Amethyst to the apron rod and tie Hummingbird to the peg. Pull a loop of Amethyst through a heddle slot or hole to the desired length of the clasp.

Pick up the Hummingbird put-up and bring it through the loop of Amethyst. Wrap Hummingbird back around the warping peg. Adjust the join to the desired location of the clasp. Continue for 239 clasped ends joined at random points.

3 Continue warping with 10 more doubled ends of Red Purple.

4 Wind a shuttle with Amethyst and another with Hummingbird. Wind a butterfly of Olive using 4 threads together as 1. Wind butterflies of the Red Purple, Hummingbird, and Amethyst using 3 ends together as 1. These are for the clasped weft sections. Allowing 7" for fringe, spread the warp with scrap yarn.

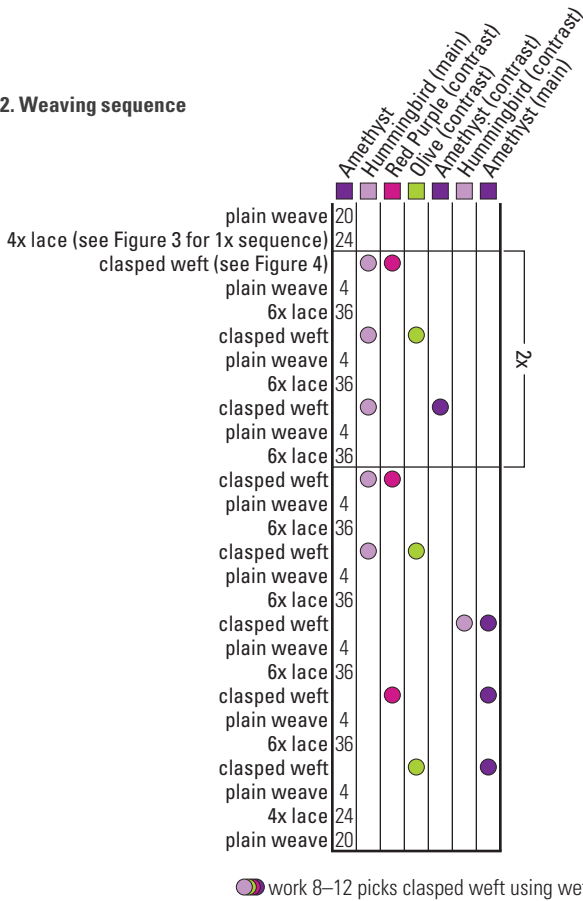
5 Leaving a tail 4 times the width of the warp for hemstitching, weave 2 $\frac{1}{2}$ " with a single weft of Amethyst. Hemstitch in bundles of 4 doubled ends using the long tail.



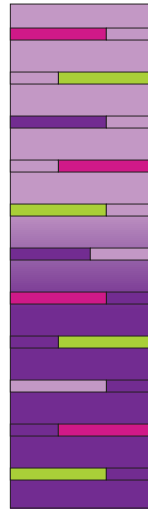
1. Warp color order

239	239	Amethyst clasped with Hummingbird
20	10	Red Purple (doubled in holes and slots)
259 working ends total		

2. Weaving sequence



Direction of claspd weft

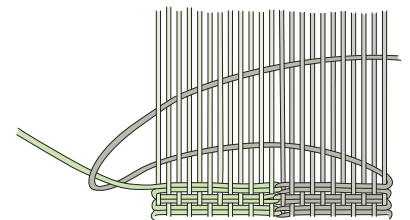
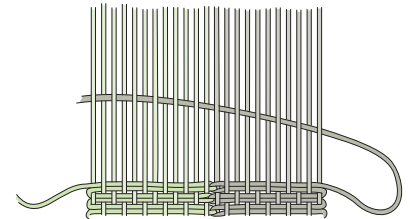


3. 3/1 lace weaving sequence

1. Heddle in neutral, slide the pick-up stick forward close to the heddle and turn it on its edge.
2. Up.
3. Down.
4. Up.
5. Down.
6. Up.

4. Claspd weft

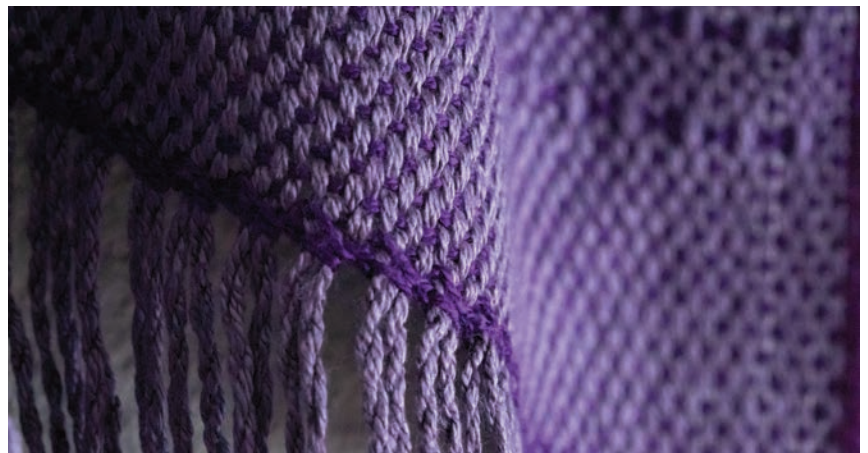
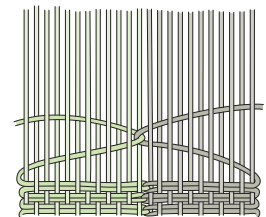
Using the weft butterfly of the main color at one selvedge and the contrast color at the opposite side, open the shed and pass the main color butterfly through the shed, loop it around the contrast color, and pass the butterfly back through the same shed, pulling the contrast color with it. Pull both yarns at a slight angle to adjust the claspd pick. Close the shed and beat firmly.



6 Set up pick-up stick: With the heddle in the down position and working behind the heddle, pick up the 5 ends of the Red Purple border, then pick up [1 up, 1 down] across the center, ending with 1 up, and then pick up the 5 ends of the border. Push the pick-up stick to the back of the loom when not in use.

7 Continue weaving, following the weaving sequence in Figure 2, alternating between the 3/1 lace weaving sequence, Figure 3, and the claspd-weft sequence, Figure 4. Switch to the weft butterflies when weaving the claspd weft sequences. The color chart in Figure 2 shows the alternating direction of main and contrast claspd-weft colors. Finish with 2½" of Amethyst in plain weave and hemstitch as you did at the beginning.

8 Remove the scarf from the loom, leaving 7" of unwoven warp for fringe. Trim fringe to 6". Prepare a twisted fringe, twisting 2 fringe in each hemstitched group. Trim ends. *



FRESH FASHIONS



RIGID HEDDLE

RIPPLES AND WAVES

Sara Goldenberg White

Inspired by the ocean, this open and airy shawl is the perfect choice for a light springtime wrap. The lacy Brooks bouquet and the sumptuously soft bamboo combine to give this scarf a drape that can't be beat.

RESOURCES

Patrick, Jane. *The Weaver's Idea Book*. Loveland, CO: Interweave, 2010, 59–63.

MATERIALS

STRUCTURE Plain weave with Brooks bouquet.

EQUIPMENT Rigid-heddle loom,

20" weaving width; 10-dent heddle; 1 shuttle.

YARNS Warp: Bamboo Pop (50% cotton/50% rayon from bamboo; 292 yd/100 g; Universal Yarn), #111 Midnight Blue, #107 Ocean, and #124 Tropical Green, 82 yd each; #101 White, 318 yd. **Weft:** Bamboo Pop, #101 White, 292 yd.

WARP LENGTH 193 ends 105" long (allows 8" for take-up, 20" for loom waste; loom waste includes fringe).

SETTS Warp: 10 epi. **Weft:** 9–10 ppi (in plain-weave sections).

DIMENSIONS Width in the heddle: 19¾".

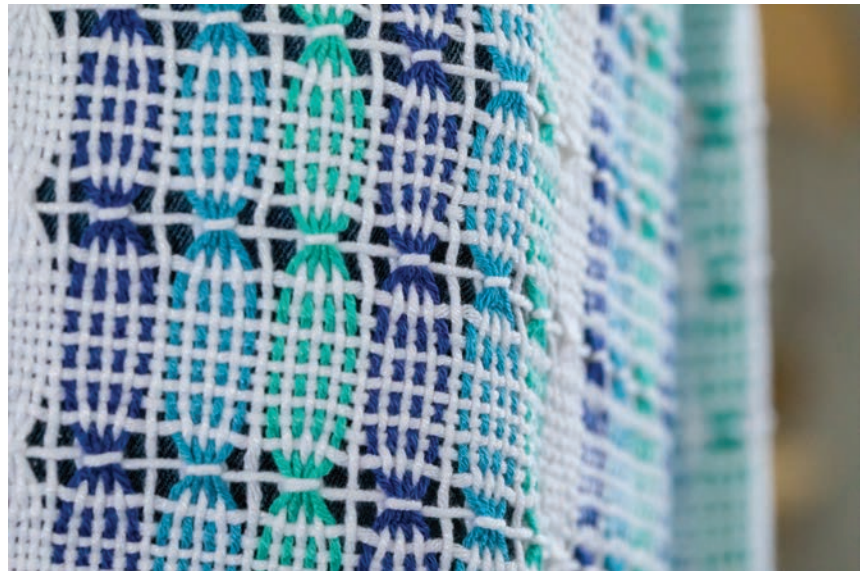
Woven length: (measured under tension on the loom) 77". **Finished size:** (after wet-finishing) 16" × 76" plus 5" fringe.

PROJECT STEPS

1 Set up your loom for direct warping a length of 105" or wind a warp of 193 ends 105" long following the warp color order, Figure 1. Warp the loom using your preferred method, starting in a slot with a white end and centering for a weaving width of 19¾". Thread the Midnight Blue, Ocean, and Tropical Green ends in holes.

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

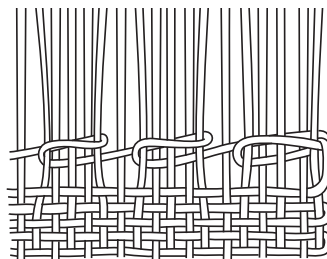
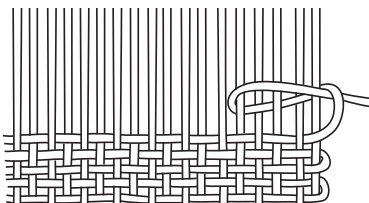
3 Starting on your nondominant side (right-handed weavers start on the left, left-handed on the right) with the heddle in the down position, weave 7 picks of plain weave. With



1. Warp color order

	4x			4x			4x			3x			2x			4x			4x			4x		
28	1						1						1						1					
28		1												1						1				
28			1												1						1			
109	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
193	ends total																							

2. Brooks bouquet



3. Weaving sequence

- Plain weave 7 picks.
- Work 1 row Brooks bouquet.
- Plain weave 9 picks.
- Work 1 row Brooks bouquet.
- Plain weave 11 picks
- Work 1 row Brooks bouquet.
- Plain weave 9 picks.
- Work 1 row Brooks bouquet.
- Plain weave 7 picks.
- Work 1 row Brooks bouquet.

Note: Brooks bouquet is always worked with the heddle in the up position.

the heddle in the up position, weave a row of Brooks bouquet as shown in Figure 2, using 4 ends in each group. Continue weaving following the weaving sequence in Figure 3 for about 77". End with 7 picks of plain weave, then weave a few picks of scrap yarn to protect the weft.

4 Remove the shawl from the loom leaving 8" of unwoven warp at each end for fringe. Secure both ends of the weaving using overhand knots. There will be 8 ends in each bundle except for one, which will have 9 ends. Prepare a twisted fringe using the bundles already tied into overhand knots. You can separate the white and colors or twist them together. Trim fringe.

5 Wet-finish by hand in hot water with mild detergent. Lay flat to dry. Steam-press as needed using a white or off-white piece of cotton fabric between the shawl and the iron. *



 RIGID HEDDLE
GLOW SCARF
 Christine Jablonski

At the change from winter to spring, you can almost watch the sky transition from a chilly coolness into a warm spring glow. The ombré striping in this scarf plays with this idea of shifting from dark to light and from cool to warm during that period when it's no longer winter but not quite spring. The light and soft Silk Noil makes this scarf a perfect layering piece, and a weft change at the midpoint creates the illusion of a

double-sided fabric when worn.

RESOURCES

Selby, Margo. *Color and Texture in Weaving*. Loveland, CO: Interweave, 2011.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT Rigid-heddle loom, 14" weaving width; 10-dent heddle; 2 shuttles.

YARNS Warp: Silk Noil (100% silk; 2,500 yd/lb; Gist Yarn), Sky, 220 yd; Cherry, 190 yd. **Weft:** Silk Noil, Sky and Cherry, 167 yd each.

OTHER SUPPLIES Fray Check (optional).

WARP LENGTH 134 ends 110" long (allows 7" for take-up, 23" for loom waste; loom waste includes fringe).

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

DIMENSIONS Width in the heddle: 13 $\frac{1}{16}$ ".

Woven length: (measured under tension on the loom) 80". **Finished size:** (after wet-finishing) 10 $\frac{3}{4}$ " x 73" plus 1 $\frac{1}{2}$ " fringe.

PROJECT STEPS

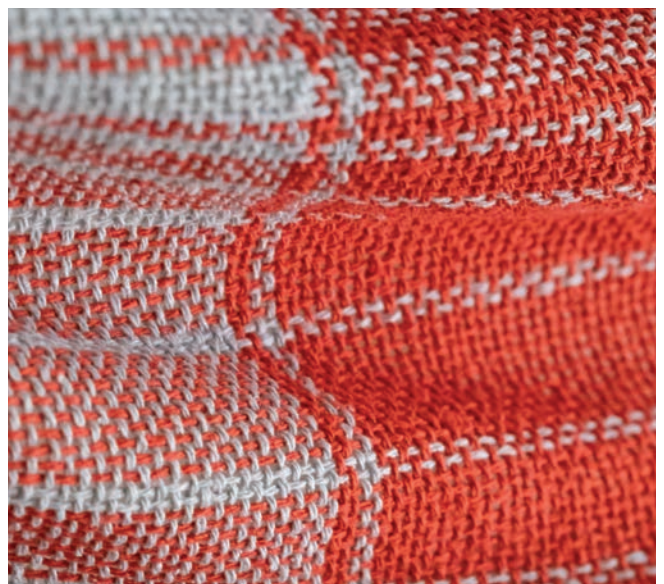
1 Set up your loom for direct warping a length of 110" or wind a warp of 134

1. Warp color order

72	10	8	6	4	2	2	2	2	2	2	2	2	2	4	6	8	10	□ Sky
62	2	2	2	2	4	6	8	10	8	6	4	2	2	2	2	2	2	■ Cherry
134 ends total																		

2. Weft color order

	Sky	Cherry
8	□	■
39"		
2		
39"		
8		



ends 110" long following the warp color order in Figure 1. Warp the loom using your preferred method, centering for a weaving width of 13 $\frac{1}{16}$ ".

2 Wind a shuttle with each of the weft colors. Allowing 6" for fringe, spread the warp with scrap yarn.

3 Leaving a tail 4 times the width of the warp for hemstitching, weave 4 picks with Sky. Using the long tail, hemstitch in bundles of 4, except for the center bundle, which will have 6 ends. Continue weaving following the weft color order in Figure 2. Finish with Cherry and hemstitch as you did at the beginning.

4 Remove the scarf from the loom leaving 6" of unwoven warp at each end for fringe.

5 Wet-finish by hand in cool water with mild detergent. Lay flat to dry. Press with a warm iron. Braid or twist fringe bundles as desired, or trim fringe to preferred length (shown at 1 $\frac{1}{2}$ ") and dab the ends with Fray Check to prevent untwisting over time. *



RIGID HEDDLE

JEWEL SCARF

Tammy Bast

When Tammy saw Malabrigo Lace in beautiful saturated jewel tones, she felt compelled to use it in her weaving. Using two heddles allows you to weave at a closer sett, and a four-pick repeat creates a sweet zigzag twill in this all-season scarf.

RESOURCES

Patrick, Jane. *The Weaver's Idea Book*. Loveland, CO: Interweave, 2010, 196.

MATERIALS

STRUCTURE Twill.

EQUIPMENT Rigid-heddle loom with double-heddle setup, 17" weaving width; two 10-dent heddles; 5 shuttles.

YARNS Warp: Malabrigo Lace (100% merino wool; 470 yd/50 g; Malabrigo), #20 Cypress, 348 yd; #35 Frank Ochre, 120 yd; #160 Verde Esperanza, 72 yd; #148 Hollyhock and #97 Cuarzo, 216 yd each. **Weft:** Malabrigo Lace, #20 Cypress, 105 yd; #35 Frank Ochre, 38 yd; #160 Verde Esperanza, 152 yd; #148 Hollyhock, 204 yd; #97 Cuarzo, 108 yd.

WARP LENGTH 324 ends 112" long (allows 4" for take-up, 20" for loom waste; loom waste includes fringe).

SETTS Warp: 20 epi. **Weft:** 14 ppi.

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

Woven length: (measured under tension on the loom) 88". **Finished size:**

(after wet-finishing) 12 $\frac{1}{2}$ " × 67" plus 5 $\frac{1}{2}$ " fringe.

PROJECT STEPS

- 1 Place the back heddle in the loom. Set up your loom for direct warping a length of 112" or wind a warp of 324 ends 112" long following the warp color order, Figure 1. Centering for a weaving width of 16 $\frac{3}{16}$ ", thread 4 ends per slot. Wind onto the back beam.
- 2 Thread 1 end from each slot through the hole to the right in the back heddle as shown in Figure 2.
- 3 Place the second heddle in the front position. Starting from the right, thread the end in the back hole through the slot to the right in the front heddle. Thread the 3 ends in the next back slot through the front heddle, 1 end through the slot to the right (same slot as previous hole end), 1 end through the hole to the right, and 1 end through the slot directly in front, see Figure 3. Repeat across.
- 4 Wind a shuttle with each of the five

colors. Leaving at least 8" for fringe, spread the warp with scrap yarn or extra warping sticks. **Note:** Malabrigo Lace is a little sticky and somewhat delicate. Warping sticks are easier to remove than yarn. Alternatively, use a slippery yarn, such as Tencel.

5 Leaving a tail 3 times the width of the warp for hemstitching, weave 10 picks of plain weave (both heddles up, both heddles down) with Cypress, then begin the Twill weaving sequence, Figure 4. Note that beginning the pattern from the left side will ensure the selvedge ends are always caught by the weft and do not need to be caught manually. Use the tail to hemstitch in groups of 6 warp ends.

6 Continue weaving in pattern following the weft color order, Figure 5, until piece measures 87", then weave 10 picks of plain weave and hemstitch as you did at the beginning.

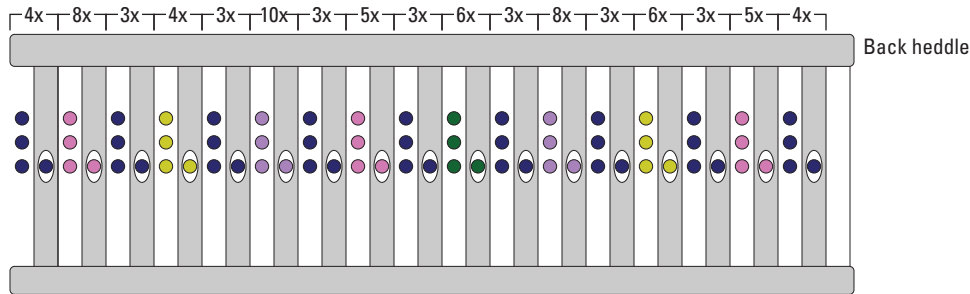
7 Leaving at least 8" for fringe on both ends, cut the fabric from the loom. Trim the fringe ends to 8".



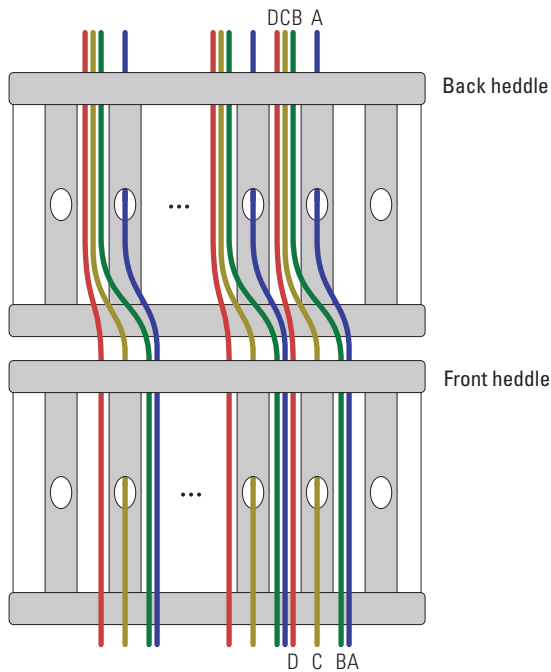
1. Warp color order

24											24	#160 Verde Esperanza	
72	40				32								#97 Cuarzo
40	16				24								#35 Frank Ochre
72	32				20				20				#148 Hollyhock
116	16	12	12	12	12	12	12	12	12	16			#20 Cypress
324 ends total													

2. Heddle threading



3. Double heddle threading



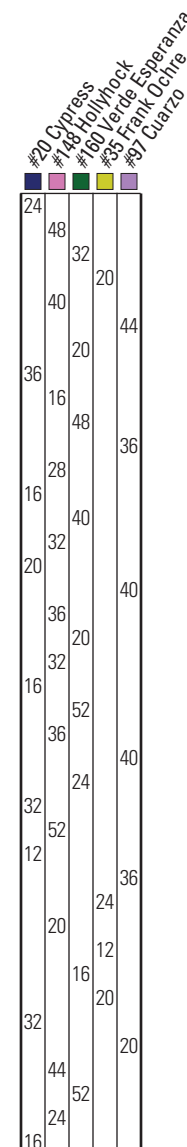
- A One hole end from back heddle to right slot in front heddle.
- B One slot end from back heddle to right slot in front heddle.
- C One slot end from back heddle to right hole in front heddle.
- D One slot end in back heddle to slot in front heddle.

Note: Warp colors are for ease of reading only. Each group of 4 warp ends A–D are the same color.

4. Twill weaving sequence

1. Front heddle up, back heddle neutral.
2. Back heddle up, front heddle neutral.
3. Front heddle down, back heddle neutral.
4. Back heddle down, front heddle neutral.

5. Weft color order



8. Wet-finish by soaking in hot water. Spin out the water using the spin cycle, then dry 5 minutes in the dryer on high. Do not press. Prepare a twisted fringe using 1 hemstitched group in each fringe. Trim ends to 5½". *





PIN LOOM

LILAS AU PRINTEMPS

Jane Grogan

This lightweight shawl in the color of lilacs pays homage to those early blossoms of spring. Use a hexagon loom to weave the base and then crochet the pieces together to create the perfect wrap for garden parties that celebrate beginnings: graduations, weddings, and baby showers.

RESOURCES

Delaney, Sara. "How to Double Lattice Join in Crochet." WEBS, June 16, 2015. Video, 3:27. youtube.com/watch?v=svrrNXspD24.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT Hexagon pin loom, 6" wide (Jane used a TexaTURTLE loom); 7" weaving needle; packing comb or fork.

YARNS *Warp and Weft:* Swanky DK (55% Bluefaced Leicester wool/45% silk; 231 yd/3.5 oz; Four Crows Fibers), Pink is Purple, 403 yd. **Crochet Trim:** Coordinating DK yarn, such as Kathmandu DK 100 (85% merino/10% silk/5% cashmere; 295 yd/100 g; Queensland Collection), #25 Lavender, 50 yd. **Note:** Jane used a DK yarn from Odyssey Farms that has been discontinued. Kathmandu DK is similar.

OTHER SUPPLIES Tapestry needle; 3 mm crochet hook.

DIMENSIONS *Finished size:* 17" × 57".

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

PROJECT STEPS:

- 1** Following the manufacturer's directions, weave 31 hexagons using Pink is Purple, leaving tails at least 8" long.
- 2** Make three strips: two with 10 hexagons and one with 11 hexagons, aligning the hexagons on the straight grain. Using the tails, whipstitch (see Reader's Guide) the hexagons together along the straight edges to make the strips, Figure 1. Weave in any remaining tails.
- 3** Using coordinating yarn, connect the strips using double lattice join crochet, see Photo 1. The strips will fit

together like a puzzle.

a Place the strip with the 11 hexagons on a flat surface on the left and place one of the two strips with 10 hexagons on your right.

b Starting with the top of the angled side of the left (longer) strip, double crochet (dc) in the top of the angled edge of the longer strip; dc in the corner of the shorter strip on the right side, *ch 2, (skip 2 sts, dc) on left strip, (skip 2 sts, dc) on right strip; repeat from * to fit the strips together.

4 Repeat the crochet join to attach the second 10-hexagon strip to the other side of the 11-hexagon strip. Weave in ends from the crochet joins.

5 Block or steam the shawl. *

1. Assembly

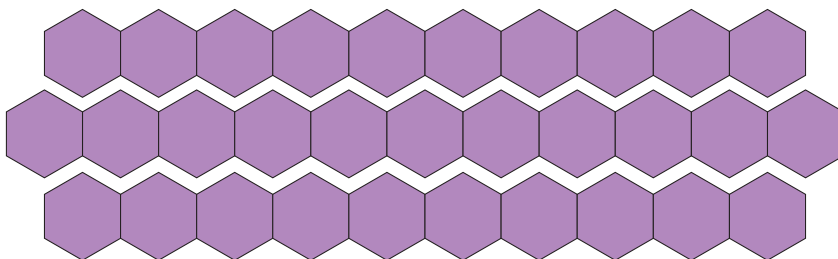


Photo 1. Double lattice join





RIGID HEDDLE
SPRING FLING SCARF
 Nancy Peck

After a long winter, bright color signifies a seasonal shift to warmer weather. In this scarf, Nancy extended a twill pattern by combining a straight and point twill and then reversing the weaving to create deeper twill points and two different-sized diamonds. The twill peeks through the variegated warp like the hidden promises of spring.

RESOURCES

McKnight, Amy D. "I can't wait to teach this." Facebook, June 26, 2020. www.facebook.com/davidsonfiberarts.

MATERIALS

STRUCTURE: Twill.
EQUIPMENT Rigid-heddle loom with double-heddle setup, 12" weaving width; two 10-dent heddles; 1 shuttle; 2 pick-up sticks; 12"-14" dowel; strong thread such as 8/4 carpet warp or 10/2 pearl cotton, about 9 yd for string heddles; painter's tape.
YARNS *Warp:* Bamboo Pop (50% cotton/50% bamboo from rayon; 292 yd/100 g; Universal Yarn), #204 Happy Birdie, 288 yd. *Weft:* Bamboo Pop, #106 Turquoise, 188 yd.
WARP LENGTH 108 ends 96" long (allows 6" for take-up, 20" for loom waste; loom waste includes fringe).
SETTS *Warp:* 10 epi. *Weft:* 8 ppi.
DIMENSIONS *Width in the heddle:* 10 $\frac{1}{16}$ ".
Woven length: (measured under

tension on the loom) 70". **Finished size:** (after wet-finishing) 8 $\frac{3}{4}$ " x 68" plus 3" fringe.

PROJECT STEPS

- 1 Set up your loom for direct warping a length of 96" with a heddle in the back position and centering for a weaving width of 10 $\frac{1}{16}$ ". 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 from * across, see Figure 1.
- 2 Place the second heddle in front of the already threaded 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 [1 up, 1 down, 2 up, 1 down, 1 up] across

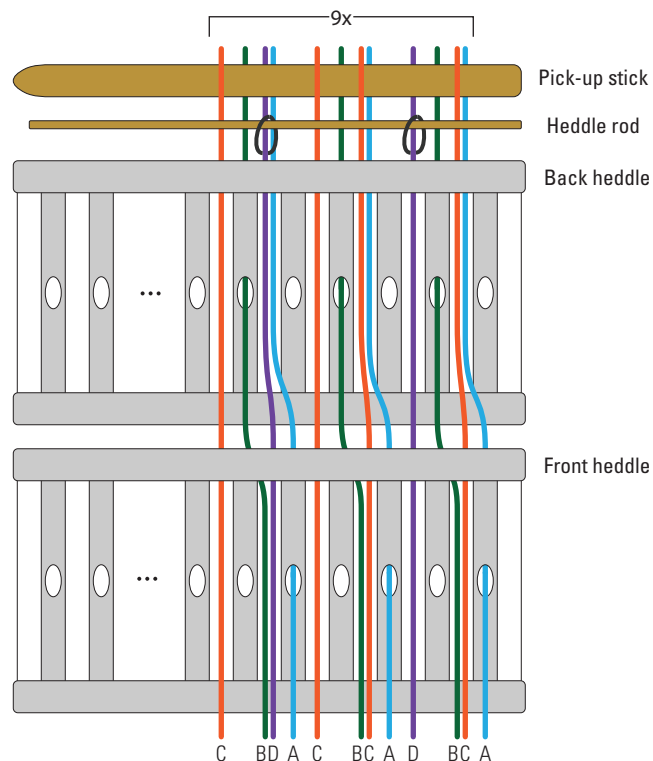
the warp. Push the pick-up stick to the back of the loom.

- 4 Make string heddles. Cut eighteen 18" lengths of strong cotton. Using a rigid heddle as a template, tie a length of cotton securely into a loop. Trim the ends to about $\frac{3}{8}$ ".
- 5 Set up heddle rod: 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 [1 down, 1 up, 2 down, 1 up, 1 down] across. Note that this is

2. Weaving sequence

1. Front heddle up and pick-up stick.
 2. Back heddle up and pick-up stick.
 3. Back heddle up and heddle rod.
 4. Front heddle up and heddle rod.
 5. Front heddle up and pick-up stick.
 6. Back heddle up and pick-up stick.
 7. Back heddle up and heddle rod.
 8. Back heddle up and pick-up stick.
 9. Front heddle up and pick-up stick.
 10. Front heddle up and heddle rod.
 11. Back heddle up and heddle rod.
 12. Back heddle up and pick-up stick.
- Repeat

1. Heddle threading



- A One slot end from back heddle to hole to right in front heddle.
 - B One hole end from back heddle to slot to right in front heddle.
 - C One slot end in both heddles, on pick-up stick.
 - D One slot end in both heddles, on heddle rod.
- Note:** Warp colors are for ease of reading only.

FRESH FASHIONS

the opposite of the first pick-up stick. Place these picked-up ends on string heddles by folding a heddle around each warp 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 heddles on the rod with painter's tape.

6 Wind a shuttle with the weft.

Leaving a weft tail about 5 times the width of the warp for hemstitching and leaving 5" for fringe, spread the warp by weaving 2 rows (both heddles up, both heddles down) and then beating softly. Then weave 2 more picks for a total of 4 picks of plain weave.

7 Weave following the weaving sequence, Figure 2, manually wrapping selvedges as needed. After about 1" of weaving, use the weft tail to hemstitch in groups of 4 ends and 2 picks.

8 Weave about 70" or until you can no longer get a shed. End with 4 picks of plain weave (both heddles up, both heddles down), then hemstitch as you did at the beginning.

9 Remove the scarf from the loom and trim the fringe to 5" or desired length. Prepare a twisted fringe using groups of 4 hemstitched ends.

10 Wet-finish in warm water, roll the scarf in a towel, and lay flat or hang to dry. Once dry, lightly steam-press. *



WEAVING TIPS

- Keep warp tension fairly tight.
- Push the pick-up stick to the back of the loom when not in use.
- To help open the shed as much as possible, lift the pick-up stick and string heddles to the height of the lifted holes.
- Lift the heddles separately to clear the shed. You may need to wiggle the lifted heddle to help clear the shed.



RIGID HEDDLE

WOVEN AND STITCHED TOP

Deborah Jarchow

Over the last year while staying home, Deborah took several classes on handstitching. It seemed a perfect complement to handweaving, so she decided to incorporate just a bit of handstitching on the edges of the center panels.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT Rigid-heddle loom, 16" weaving width; 12.5-dent heddle; 1 shuttle.

YARNS *Warp for side panels:* Calypso (100% cotton; 202 yd/50 g; GGH Yarns), #4 Mustard Relish, 940 yd.

Weft for side panels: Reva (100% cotton; 169 yd/50 g; GGH Yarns), #8 Khaki, 596 yd. *Warp for center panels:* Reva, #8 Khaki, 300 yd. *Weft for center panels:* Calypso, #4 Mustard Relish, 173 yd.

Decorative stitching: Calypso, #4 Mustard Relish, 14 yd.

OTHER SUPPLIES Tapestry needle; matching sewing thread; contrasting sewing thread; $\frac{5}{8}$ " seam tape such as grosgrain ribbon, 2 yd.

WARP LENGTH *Side panels:* 188 ends 180" (5 yd) long (allows 14" for take-up, 22" for loom waste). *Center panels:* 120 ends 90" (2½ yd) long (allows 7" for take-up, 17" for loom waste).

SETTS *Warp:* 12.5 epi. *Weft:* 9 ppi.

DIMENSIONS *Width in the heddle for side panels:* 14¾". *Woven length:* (measured under tension on the loom) 144".

Width in the heddle for center panels: 9½". *Woven length:* (measured under tension on the loom) 66". **Finished fabric size:** (after wet-finishing) two side panels 12¼" × 60"; two center panels, one 8½" × 26" and one 8½" × 29". **Finished size:** (as shown) 50" at shoulder, 26" long, 60" circumference at hem.

PROJECT STEPS

Weaving

- 1 For the side panels, set up your loom for direct warping a length of 180" or wind a warp of 188 ends 5 yd long using Calypso. Warp the loom using your preferred method, centering for a weaving width of 14¾". Because this is a long warp, take special care when winding on to ensure even tension.
- 2 Wind a shuttle with Reva. Spread the warp with scrap yarn.
- 3 Weave plain weave for 144". Weave a few picks of scrap yarn at the end of the weaving to protect the weft.

- 4 Remove the fabric from the loom and set aside.
- 5 For the center panels, set up your loom for direct warping a length of 90" or wind a warp of 120 ends 2½ yd long using Reva. Warp the loom using your preferred method, centering for a weaving width of 9½".
- 6 Wind a shuttle with Calypso. Spread the warp with scrap yarn.
- 7 Weave plain weave for 66". Weave a few picks of scrap yarn at the end of the weaving to protect the weft.
- 8 Remove the fabric from the loom.
- 9 Zigzag the ends of both pieces of fabric and cut off the scrap yarn.

Assembly

- 10 Wet-finish by machine washing in cold water on delicate with mild

detergent. Hang to dry, then put in the dryer on air-dry to fluff for a few minutes. Press with a warm iron.

- 11 Measure pieces and mark two side-panel sections of 56" each, one center panel (front) of 26", and another center panel (back) of 29". Sew 2 rows of zigzag stitching between each panel section with a ½" space between the 2 rows. Cut the fabric apart between the rows of stitching.
- 12 On both center panels, turn down the top edges 1", then 2". Press, then handstitch hem in place.
- 13 On the side panels, mark the lengthwise center of the panel; this will be the top shoulder marker. On each panel, fold in 3 tucks with the edges facing the shoulders (see Photo 1). Reduce the fabric width from 12¼" to

Photo 1. Shoulder tucks



Photo 2. Stitching detail

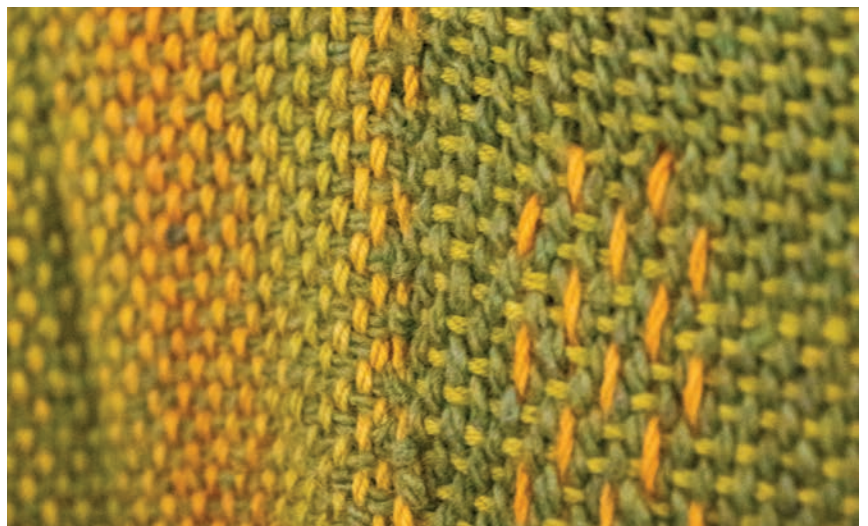
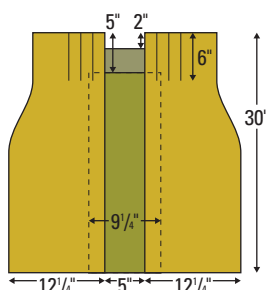


Figure 1. Assembly



FRESH FASHIONS

9¼" by taking the tucks. Make the tucks 12" long, with 6" on either side of the top shoulder marker. Place the panels over your shoulder to see how they fit and make any adjustments needed. Baste, press, then machine stitch in place along the edge of the tucks. Remove the basting thread.

14 With the center-back panel on the bottom and right side up, lay the side panels right sides up on top of the back panel and place the neck edge of the center-back panel so it is 2" down from the top shoulder marker. Adjust the side pieces to allow a 5" width of the center-back panel to show (see Figure 1).

15 Place the upper edge of the center-front panel 5" down from the center shoulder marker, also allowing a 5" width of that panel to show.

16 Pin the side panels to the front and back center panels, with the wrong sides of the side panels on top of the center panels. Baste. Try on. This is the opportunity to custom fit your garment. If you want additional fullness, adjust the side panels to allow more of the center panels to show. If you need a smaller garment, move the side panels in to allow less of the center panels to show. **Note:** Deborah used the selvedge edges as the actual edges of the side panels that are stitched to the center panels. If you do not want the selvedges to show, turn under about ¼" along the side of the panel and use the fold as your edge.

17 Once you have made adjustments, baste the pieces in place, try on again, and if you are happy with the fit, topstitch along the selvedge edge (or folded edge if you chose that option). Be careful to follow the grain in the fabric of the center panel so the pieces are fitted together in a straight line. You can use one warp end of the center panel as a guide for the edge of the side panel to keep the stitching straight.

18 Topstitch a parallel line about 1½" in from the selvedge edge all the way from the neckline to the bottom. This stitching will anchor the side edges of the excess fabric from the center panels.

19 Turn the garment so the right sides are together. Measure 11" down from the top shoulder marker and pin the side seams with a 1" allowance. Baste, try on for accuracy and fit, then stitch. Press seams open.

20 Try on the top and mark where you want the hemline. If necessary, trim the bottom edge to allow for a 2" hem allowance. Stitch seam tape around the bottom edge. Turn up the hem 2", press, baste, and handstitch the hem in place.

21 For the decorative stitching, use the Calypso yarn, choosing a section of the yarn that is most different in color from the center panel.

22 Using a tapestry needle, follow a warp end that is 3–4 warp ends in from the edge of the side panel.

Anchor the Calypso yarn and make running stitches that go over 2 weft picks then under 2 weft picks all along the center panel from the bottom to the top (see Photo 2).

23 Make a second row of stitching that is parallel but goes under 2 weft picks, over 2 weft picks, opposite the previous row.

24 Alternate these 2 rows for as many rows of stitching as you like. The garment pictured has 5 rows of stitching on the front and 3 rows on the back. *



Be Astonished by
COLOR



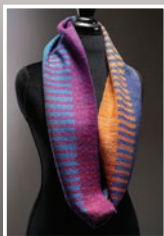
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AROUND THE HOUSE

Spring arrives slowly, bringing warmth and changing colors of light with it. Celebrate the transition with weaving for your home as you wait. Weave colorful towels and napkins, rugs, mug rugs, and pillows inspired by the bright and beautiful colors of spring.

DOTS RUG

By Gabi van Tassell

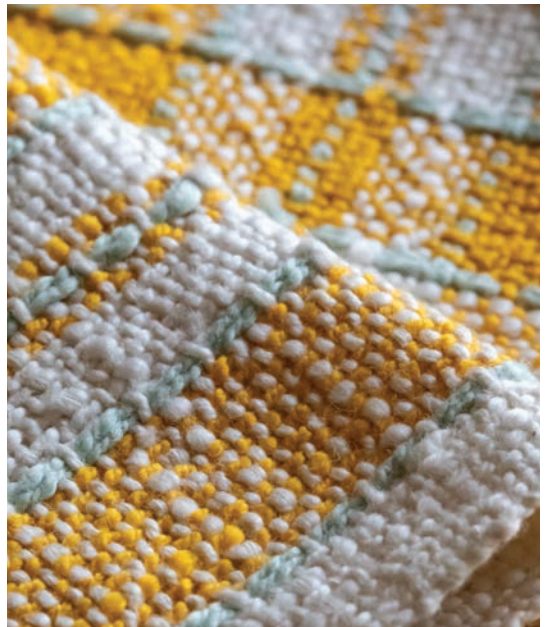
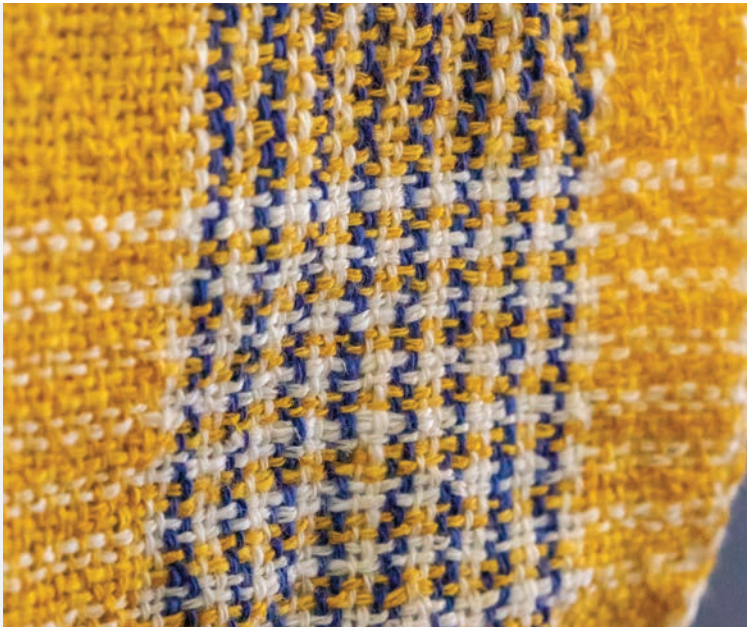
Use a hexagon pin loom to weave a wool rug that will have you seeing spots—in a good way. The sturdy rugged yarn comes in a wide variety of colors, and the adjustable modular construction allows you to create a rug that fits your home's style in every way. Pattern page 75.

NEVER TOO MANY PILLOWS

By Tammy Bast

You'll need two heddles on a rigid-heddle loom to weave these throw pillows. Choose between stripes of Danish medallions or an allover pattern of narrow stripes of picked-up inlay. Plain-weave pillow backs woven on the same warp coordinate perfectly with the fronts. Mix and match your yarn colors to weave the set you want. Pattern page 76.







AMALFI COAST TOWELS

By Christine Jablonski

Travel without leaving your loom as you weave this trio of linen towels. The colors and stripes will transport you to days spent in coastal towns with their café umbrellas and bistro table linens. Pattern page 78.

POST-WOE NAPKINS

By Elisabeth Hill

As the world opens up again, there are small pleasures to be found in what might otherwise be considered ordinary tasks, such as setting the dinner table for guests. Set your table with flair using these colorful soft and slubby cotton napkins that will make even the simplest of meals feel like an event. Pattern page 79.



SUNRISE TOWEL

By Eloise DeHaan

Dive right into spontaneity with this large-sized freewheeling plaid towel. Follow the given color orders that transition from dark to light in the weft, or design on the fly to weave a towel sparked by your imagination. Pattern page 81.

THICK-AND-THIN THROW PILLOW

By Merriel Miller

Clear away the clutter and give your home a fresh new look with this pillow. Alternating thick and thin weft yarns yield a soft overall texture, while the aqua and soft grays create a calming palette. Pattern page 82.





**BRIGHT MORNING MUG RUGS**

By Hazel Spencer

Start your mornings on the bright side with these cheerful coasters. This pin-loom project can be easily adapted to work with your decor and makes a thoughtful hostess gift. Pattern page 83.

COLOR-AND-WEAVE NAPKINS

By Deb Essen

Plan your next picnic under newly leafed trees with these napkins. The color-and-weave patterns of dark versus light pop when woven with hearty 3/2 pearl cotton. Weave all four or choose your favorite variation. Pattern page 84.

RAINBOWS AND HEARTS BABY BLANKET

By Gabi van Tassell

For the newest little one in your life, here's a blanket big enough to comfort a toddler. Plain-weave hexagons in the colorful center combine with hexagons featuring a simple pick-up pattern in the surrounding heart-filled border to create the sweetest of blankies. Pattern page 86.





DOTS RUG

Gabi van Tassel

Do you have an orphaned nook in your home, or a piece of furniture that you cherish but seems to be out of sight? Give that space a new beginning with a handwoven area rug. Attention-getting and functional, this little rug may just add what it takes to revive the atmosphere and put things into proper perspective. For her rug, Gabi chose traditional Norwegian ryegarn, a coarse, sturdy wool. The rug size can be easily adjusted, and the Rauma Ryegarn comes in a wide variety of beautiful colors that allow you to easily adapt the colors to your home's style.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT Hexagon pin loom, 4" wide (Gabi used an Original TURTLE Loom, regular sett); locker hook (recommended; 4 mm) or 7" weaving needle and G-6/4 mm crochet hook; packing comb or fork.

YARNS Warp and Weft: Ryegarn (100% Spøelsau wool; about 80 yd/100 g; Rauma), #504 gray, 480 yd; #522 orange, 36 yd; #527 dark plum, 30 yd; #539 dark red, 48 yd.

OTHER SUPPLIES Assembly felt or flannel sheet to lay out the hexagons; 4" tapestry needle with large eye; G-6/4 mm crochet hook or size needed to crochet the border; nonslip backing material (optional).

DIMENSIONS Finished size:

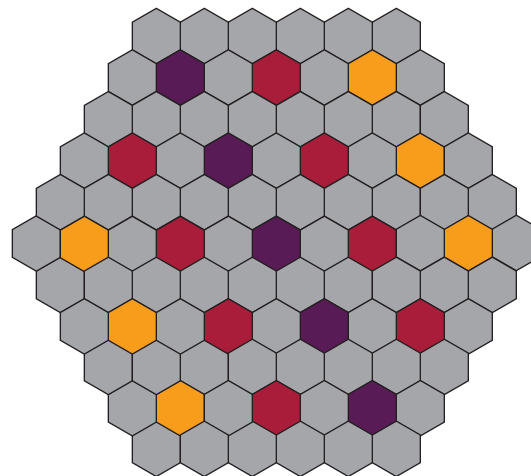
(after wet-finishing) about 40" × 38".





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

PROJECT STEPS

- 1 Following the manufacturer's instructions, weave 72 plain-weave hexagons using #504 gray, 6 hexagons using #522 orange, 5 hexagons using #527 dark plum, and 8 hexagons using #539 dark red. Weave very loosely as the yarn has no stretch.
- 2 Lay out the hexagons on a piece of felt or flannel following the chart, Figure 1. Arrange all of the hexagons in the same direction (for example, the starting tails all pointing up/away and the ending tails all pointing to the left).
- 3 Sew the hexagons together into rows first, using whipstitch (see Reader's Guide). Then sew rows to rows, using whipstitch. Join using the tails whose color matches the hexagons you're joining. **Note:** Using a 4" tapestry needle makes it easy to sew the sides together in one pass.

1. Assembly



-  #504 gray
-  #522 orange
-  #539 dark red
-  #527 dark plum



Match up 2 hexagons along the sides of the back-and-forth weaving, then stitch through the yarn turns as they appear, alternating between the front and the back hexagons. For whipstitching, match up the sides of 2 hexagons, then sew 3 stitches, skip 1 stitch, and repeat to the end.

4 Work the rug in two sections to make handling the pieces easier. When all rows are joined, sew the two pieces together. Weave in any remaining ends.

5 With the right side facing and using gray, work one row of single crochet (sc) around the rug. Join with a slip stitch anywhere along the edge, ch 1. Work 8 sc along each hexagon side, work 2 sc in each tip; work sc2tog at each inside corner.

6 Wet-finish the rug by soaking it for several hours in cold water with mild detergent. Rinse and dry flat. Use on a nonslip surface or add nonslip backing. *



RIGID HEDDLE

NEVER TOO MANY PILLOWS

Tammy Bast

Tammy's 2021 Weaving Challenge was two-fold: master weaving with two heddles and weave more than scarves and tea towels. These cute little pillows satisfy both goals! Tammy used some extra sock yarn she had on hand, but feel free to use any sock-weight yarn doubled, or try a worsted-weight yarn used single. For a little extra fun, why not make each row of medallions a different color?

RESOURCES

Instructables Craft. "How to Sew a Zippered Pillow Cover."
[instructables.com/how-to-sew-alpha-zippered-pillow-cover](https://www.instructables.com/how-to-sew-alpha-zippered-pillow-cover).

MATERIALS

STRUCTURE Plain weave with weft floats and Danish medallions.

EQUIPMENT Rigid-heddle loom, 16" weaving width; two 10-dent heddles; 4 shuttles; 2 pick-up sticks; small crochet hook; warping sticks (optional).

YARNS Warp: 8/2 Tencel (100% lyocell; 3,360 yd/lb; Maurice Brassard), #T8000 Naturel, 750 yd.

Weft: Pillow 1: 8/2 Tencel, #T8000 Naturel, 240 yd; #T112 Slate, 58 yd; #T8019 Navy, 53 yd. **Pillow 2:** 8/2 Tencel, #T8000 Naturel, 218 yd; #T112 Slate, 80 yd; #T8019 Navy, 34 yd; contrasting-color sock yarn, 9 yd (Tammy used Malabrigo Sock

[100% merino; 440 yd/100 g; Malabrigo], #857 Light of Love).

OTHER SUPPLIES Two 12" zippers; two 12" × 12" pillow forms.

WARP LENGTH 320 ends 84" long (allows 4" for take-up, 16" for loom waste).

SETTS Warp: 20 epi. **Weft:** 15–16 ppi.

DIMENSIONS Width in the heddle: 16".

Woven length: (measured under tension on the loom) 64". **Finished size:** (after wet-finishing and sewing) two pillows, 12" × 12".

PROJECT STEPS

1 Place the back heddle in the loom. Set up your loom for direct warping a length of 84" or wind a warp of 320 ends 2½ yd long. Centering for a weaving width of 16", thread 4 ends per slot. Wind onto the back beam using warping sticks if desired.

2 Thread 1 end from each slot through the hole to the right in the back heddle as shown in Figure 1.

3 Place the second heddle in the front position. Starting from the right, thread the end in the back hole through the slot to the right in the front heddle. Thread the 3 ends in the next back slot through the front heddle, 1 end through the slot to the right (the same slot as the previous hole end), 1 end through the hole to the right, and 1 end through the slot directly in front, see Figure 2. Repeat across.

4 Wind a shuttle with Naturel, a shuttle with 3 strands of Navy, a third shuttle with 3 strands of Slate, and a fourth shuttle with 2 strands of contrasting sock yarn. Spread the warp with sticky scrap yarn.

Pillow 1

5 Weave 15" of plain weave with Naturel (both heddles up, both heddles down). Keep tension just tight enough to produce a clean shed. Having a slightly looser tension allows for a firmer beat.

6 With both heddles in the down position and working behind the heddles, insert pick-up stick A following the pick-up sequence in Figure 3, working only on the slot

ends. Weave following the sequence in Figure 4. Keep pick-up stick A in the loom throughout the weaving but push it to the back of the loom when not in use. Add pick-up stick B between the heddle and pick-up stick A when needed and remove pick-up stick B after weaving the Navy block.

7 Remove pick-up stick A. Weave 4" of plain weave with Naturel, then weave 2 picks with scrap yarn to separate pillows.

Pillow 2

8 Weave 15" of plain weave with Naturel (both heddles up, both heddles down).

Weaving pattern:

a Starting in a down shed, weave 1 pick of Navy, then 9 picks of Slate, ending on an up shed.

b Make Danish medallions with Navy: With both heddles down, pass Navy weft under 16 warp ends. Use the crochet hook to pull a loop of weft behind the work and back up under the first pick of Navy. Pass the shuttle through the loop of Navy and pull snug, using your fingers to adjust as needed, see Figure 5. Pass the weft under the next 16 ends and repeat across the fabric a total of 9 times, then pass the shuttle under the last 16 ends. There will be a total of 8 complete Danish medallions and medallions on each edge that are not closed.

c Weave 13 picks of plain weave using Naturel.

d Repeat steps a–c three more times (4 rows Danish medallions separated by plain weave).

e With both heddles down, weave 1 pick of Navy then 9 picks of the contrast color. Repeat steps b and c.

f Repeat steps a–c two more times. There will be a total of 7 rows of Danish medallions.

g Weave 4" of plain weave using Naturel after the last row of Danish medallions.

h Weave 2–4 picks of a sticky scrap yarn as at the beginning.

Finishing

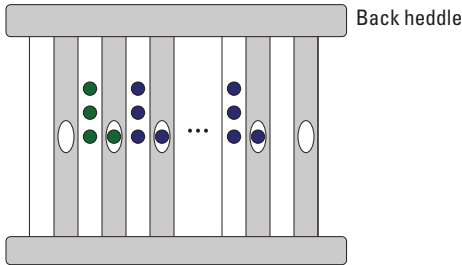
- 9** Remove the fabric from the loom. Machine stitch at the beginning and end of each pillow cover. Remove the scrap yarn from the beginning and end. Do not cut the covers apart.
- 10** Wet-finish by machine washing

in cold water with mild detergent on delicate. Tumble dry. Press with a warm iron.

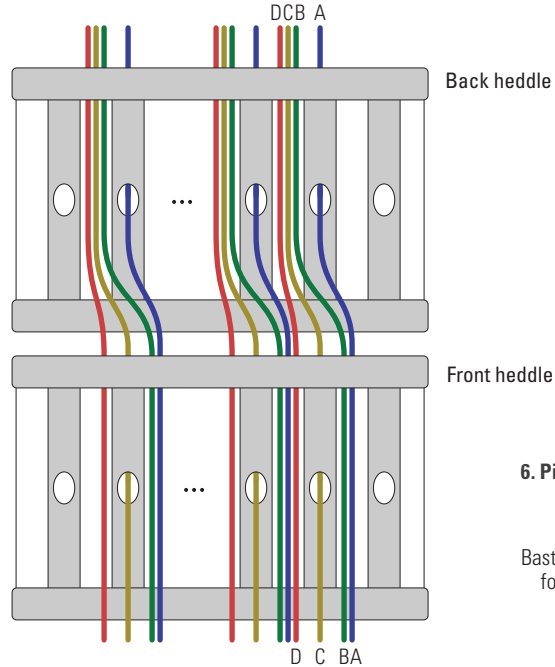
- 11** Cut the covers apart and remove the yarn between the two covers.
- 12** Measure 12½" along the length of the pillow cover with the pattern

centered and mark the fabric. Fold the pillow cover in half at the mark near the middle of the fabric, right sides together. Baste by hand across the fabric at the line 12½" from the fold, see Figure 6. Press the seam open. Center a zipper face down on this

1. Back heddle threading



2. Double heddle threading



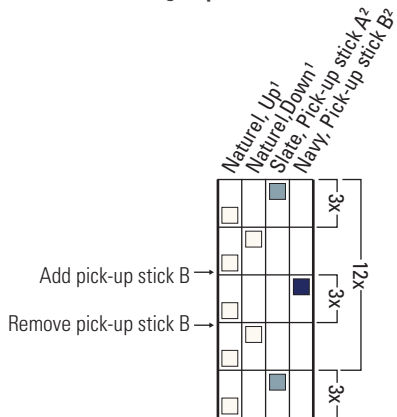
3. Pick-up stick setup

Pick-up stick A	┌22x┐			
	12	2	12	Up
	4	4		Down

Pick-up stick B	┌21x┐			
	16	4	16	Up
	2	2		Down

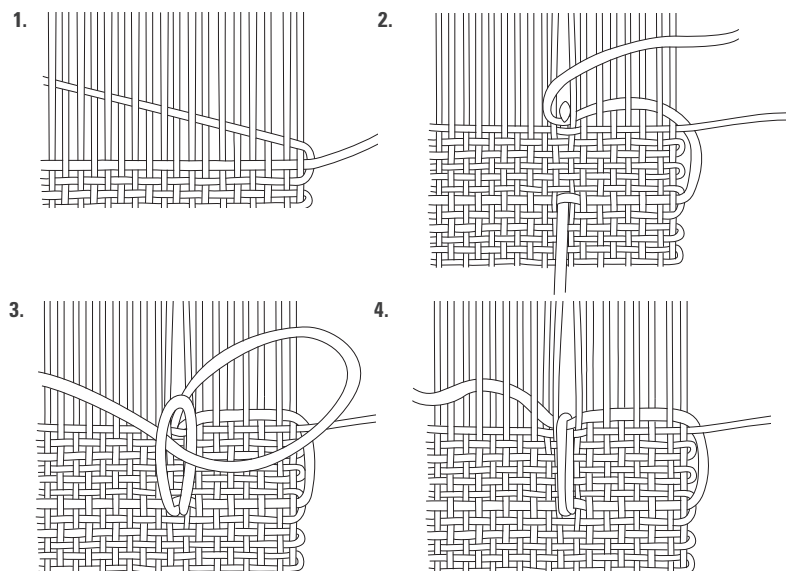
With both heddles in the down position and working behind the heddles, pick up slot ends only.

4. Pillow 1 weaving sequence

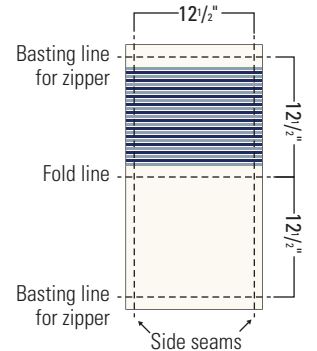


- ¹Use both heddles.
- ²Pick-up stick: With both heddles in neutral position, bring the pick-up stick close the heddle and turn it on edge to create a shed.

5. Danish medallions



6. Pillow assembly



- A One hole end from back heddle to right slot in front heddle.
- B One slot end from back heddle to right slot in front heddle.
- C One slot end from back heddle to right hole in front heddle.
- D One slot end in back heddle to slot in front heddle.
- Note:** Warp colors are for ease of reading only.

AROUND THE HOUSE

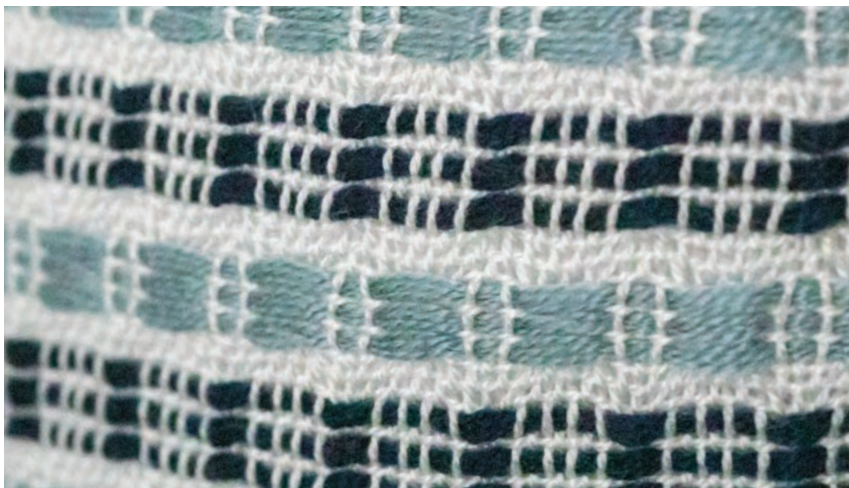
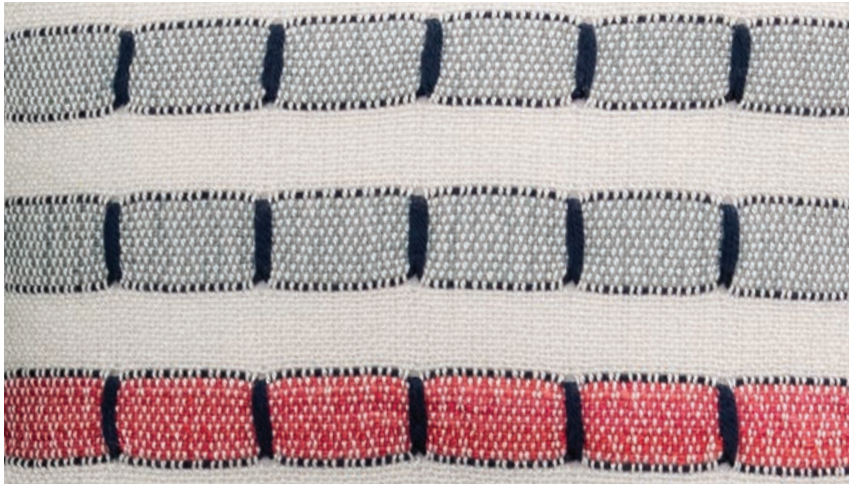
basted seam and stitch in place (see Resources). When you are satisfied that the zipper is correctly installed, complete the seam on each end of the zipper by hand or machine. Remove the basting and open the zipper slightly.

13 Mark the width of the fabric centered at 12½" and pin along the sides. Test-fit the pillow form and adjust the width as needed. Remove the pillow and pin the sides again. Stitch by hand or machine. Open the zipper and turn the pillow cover right side out.

14 Insert the pillow form. Repeat for the second pillow. *

WEAVING TIPS

- Tencel is slippery, so Tammy recommends lashing rather than tying on the warp.
- Using a sticky scrap yarn to spread the warp will keep your weaving more secure when transporting it from loom to sewing machine.
- There is no need to cut wefts; instead carry the unused colors up the side. They will all be sewn to the inside of the pillow cover, which eliminates having to weave in ends.
- Basting the raw edges together before sewing will help keep the layers even. Tammy needed the extra support even when using a walking foot.
- Baste the zipper before sewing. The fabric is strong but doesn't hold up well if seams need to be ripped out!



RIGID HEDDLE

AMALFI COAST TOWELS

Christine Jablonski

This trio of linen towels reminded Christine of the striped, sun-bleached umbrellas and vibrant bistro linens of European beach towns she visited long ago but never returned to. Designing and weaving these towels allowed her to travel back to Amalfi in her mind. A playful modification of tromp-as-writ encouraged her to look at the end of the pandemic as a new beginning, get out of her routine, and book the vacation.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT Rigid-heddle loom, 17" weaving width; 12-dent heddle; 4 shuttles.

YARNS *Warp:* Duet (55% tow linen/45% cotton; 2,400 yd/lb; Gist Yarn), Sun, 340 yd; Pearl, 80 yd; Santorini, 240 yd. *Weft:* Duet, Sun, 153 yd; Pearl, 292 yd; Santorini, 37 yd. 8/2 cotton (3,360 yd/lb; Maurice Brassard), #100 Naturel, 55 yd.

OTHER SUPPLIES Fray Check (optional).

WARP LENGTH 198 ends 120" long (allows 7" for take-up, 23" for loom waste).

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

DIMENSIONS *Width in the heddle:* 16½".

Woven length: (measured under tension on the loom) 90".

Finished size: (after wet-finishing and hemming) three towels, 15" × 25" each.

PROJECT STEPS

- 1 Set up your loom for direct warping a length of 120" or wind a warp of 198 ends 120" long following the warp color order in Figure 1. Warp the loom using your preferred method, centering for a weaving width of 16½".
- 2 Wind a shuttle with each of the weft yarns. Spread the warp with scrap yarn.
- 3 Using 8/2 cotton, weave 1½" of

- plain weave for the hem. Continue weaving following the weft color order in Figure 2, ending with 1½" in 8/2 cotton. Weave 2 picks of contrasting yarn and weave the remaining 2 towels. Each towel should measure 30" under tension on the loom, including hems.
- 4 Weave a few picks with scrap yarn to protect the weft and remove the fabric from the loom. Zigzag or apply

Fray Check at the ends and either side of the contrasting picks. Cut the towels apart.

- 5 Wet-finish by machine washing in cool water on delicate. Lay flat to dry.
- 6 Press. Turn hems under twice and stitch by hand or machine. ✱



RIGID HEDDLE
POST-WOE NAPKINS
 Elisabeth Hill

While Elisabeth was incredibly fortunate to have spent her COVID-19 year with her extremely entertaining and very helpful husband and youngest sons, she's excited to once again set the table for guests! These napkins—quick and easy to warp and weave using slubby, soft Mallo yarn from Gist—embody all the happy, tasty, company-rich lunches, dinners, picnics, and snacks she looks forward to enjoying in the coming "post-woe" days.

MATERIALS

STRUCTURE Plain weave with warp floats.

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

YARNS Warp: Mallo Cotton Slub (100% cotton; 1,500 yd/lb; Gist Yarn), Natural, 246 yd; Honey, 192 yd; Frost, 96 yd. **Weft:** Mallo Cotton Slub, Natural, 388 yd; Honey, 55 yd; Frost, 41 yd.

WARP LENGTH 178 ends 108" (3 yd) long (allows 9" for take-up, 12" for loom waste).



1. Warp color order

	8x				
102	10		92		■ Sun
72		2		56	■ Santorini
24	2	2	2	2	□ Pearl
198 ends total					

2. Weft color orders

Towel 1				Towel 2				Towel 3				
8/2 cotton	Sun	Pearl	Santorini	8/2 cotton	Pearl	Santorini	8/2 cotton	Sun	Pearl	8/2 cotton	Sun	Pearl
1½"			hem	1½"		hem	1½"		hem	1½"		hem
	10	2			2	56		10	2		2	
		2			22"			2			2	
			2					18½"	2		2	
		23½"						56	2		2	
1½"			hem	1½"		hem	1½"		hem	1½"		hem

AROUND THE HOUSE

1. Warp color order

32	②	②	②	②	②	6	6	②	②	②	②	②	②	②	②	②	Frost
64	12	2	2	12	②	②	②	②	12	2	2	12	②	②	②	②	Honey
82	10	6	6	10	18	10	6	6	10	18	10	6	6	10	18	10	Natural
178	ends total																

② Use doubled thread as one working end

2. Weaving sequence

1. Weave 18 picks in plain weave for hem.
2. Heddle down.
3. Heddle up, pick-up stick forward.
4. Heddle down.
5. Heddle up.
6. Repeat steps 2–5 for 178 picks or about 15".
7. Weave 18 picks in plain weave for hem.

Note: For step 6 for your last repeat for each towel you will end on step 3.

Note: The primary difference between napkins 1–4 is a small stripe of color or lack thereof at either hem. Napkin 5 (pictured below) has a checkered appearance.

3. Weft color orders

Napkin 1: use all Natural for weft

Napkin 2

	Frost	Honey	Natural	
	18			hem
4			170	
4				hem
	18			hem

Napkin 3

	Frost	Honey	Natural	
	18			hem
4			170	
4				hem
	18			hem

Napkin 4

	Frost	Honey	Natural	
			18	hem
6				
7			152	
7				
6				
			18	hem

Napkin 5

	Frost	Honey	Natural	
			18	hem
②			10	
②			12	
			6	
②			2	
②			2	
②			6	
②			12	
②			10	
②			6	
②			12	
②			6	
②			2	
②			2	
②			6	
②			12	
②			10	
			18	hem

② Weave 2 picks in the same shed, manually catching the selvedge end with the 2nd pick.



SETTS Warp: 12 epi. Weft: 12 ppi.

DIMENSIONS Width in the heddle: 14¹/₂".

Woven length: 87". **Finished size:** (after wet-finishing and hemming) five napkins, about 11¹/₂" × 12¹/₂" each.

PROJECT STEPS

1 Set up your loom for direct warping a length of 108" or wind a warp of 178 ends 108" (3 yd) long following the warp color order in Figure 1. Warp the loom using your preferred method, centering for a weaving width of 14¹/₂". Note the circled ends in the

warp color order, Figure 1. These 2 ends will be used as 1 working end. When you come to these ends while threading, do not move 1 end to the adjacent hole, but leave the hole empty and keep the 2 ends together in the slot.

2 Wind a bobbin or stick shuttle with each of the weft colors. Spread the warp with scrap yarn.

3 With the heddle in neutral and working behind the heddle, pick up all the doubled ends (14 in total) and push the pick-up stick to the back.

4 Using Natural, weave napkin 1 following the weaving sequence in Figure 2.

5 Weave the remaining napkins following the weaving sequence and the weft color orders in Figure 3.

6 Remove the fabric from the loom. Serge or zigzag raw edges.

7 Wet-finish by machine washing in cold water on gentle cycle. Hang to dry. Cut the napkins apart, turn hems under ¹/₂" twice, press, and sew by hand or machine. ✱



RIGID HEDDLE
SUNRISE TOWEL
 Eloise DeHaan

While dressing the loom, the irregular design of this towel makes each warp stripe a new friend to meet. Hello, Red! Thirteen ends this time, you're carrying weight. And here's one of White, going solo. Weft stripes are just as spontaneous, each to be greeted as the towel grows from bottom to top, shades of darkness transmuting into colors of the rising sun.

RESOURCES

Hardman, Darrin. "Ply-Split Joins." September 7, 2019. YouTube video, 16:25. [youtube.com/watch?v=y3z6NmbqjcU](https://www.youtube.com/watch?v=y3z6NmbqjcU).

MATERIALS

STRUCTURE Plain weave.
EQUIPMENT Rigid-heddle loom; 20" weaving width; 10-dent heddle; 4 shuttles.
YARNS Warp: 8/2 cotton (3,360 yd/lb; Maurice Brassard), #1316 Rouille, 345 yd; #5193 Framboise, 265 yd; #1418 Vieil Or, 215 yd; #100 Naturel, 115 yd; #1152 Vert Foncé, 54 yd.

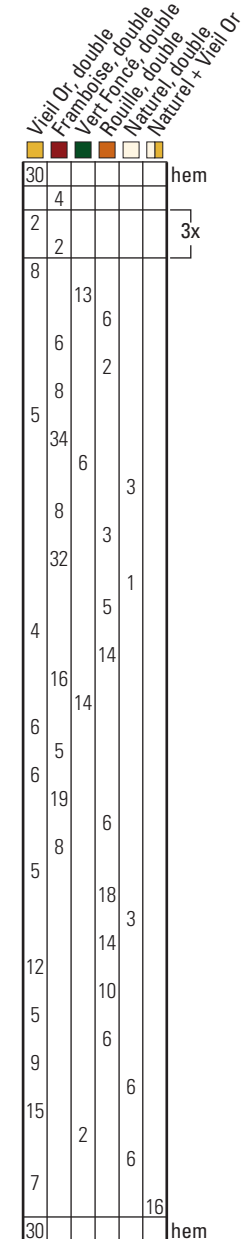
Weft: 8/2 cotton, #1418 Vieil Or, 191 yd; #5193 Framboise, 179 yd; #1316 Rouille, 103 yd; #1152 Vert Foncé, 43 yd; #100 Naturel, 33 yd.
WARP LENGTH 200 doubled ends (400 threads) 2½ yd (90") long (allows 6" for take-up, 30" for loom waste).
SETTS Warp: 10 epi. **Weft:** 8–9 ppi.
DIMENSIONS Width in the heddle: 20".
Woven length: (measured under tension on the loom) 54". **Finished size:** (after wet-finishing and hemming) 17" × 40½" including 2¾" hems.

PROJECT STEPS

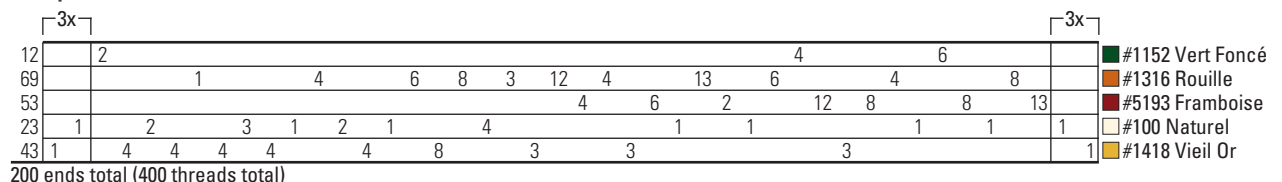
- 1 Set up your loom for direct warping a length of 90" long or wind a warp of 200 doubled ends 2½ yd long following the warp color order, Figure 1. Warp the loom using your preferred method, centering for a weaving width of 20" and threading every slot and hole with a doubled warp end.
- 2 Wind two shuttles with Framboise. Wind the other two shuttles with just enough weft for the stripe you are weaving. If you have more shuttles available, wind them with additional weft colors. Spread the warp with scrap yarn.
- 3 To weave using a doubled weft, weave a pick with one shuttle, followed by a second shuttle of the same color in the same shed, then beat them together. Weave 3" of Vieil Or for the bottom hem. Continue weaving, following the weft color order, Figure 2. Changing colors for doubled weft: Weave a pass with 2 weft threads and beat lightly. Leave tails of about 3" hanging off the selvedge. In the same shed, pull 1 thread out of the fabric about 1" from the selvedge and let it hang to the back. Wrap the remaining thread around the selvedge and back into the shed about 2" and let it hang to the back. Beat.

- 4 For the final stripe, use one shuttle of Vieil Or and one of Naturel. End with 3" of Vieil Or for the second hem. Weave 1" with scrap yarn to protect the weft, and remove the fabric from the loom.

2. Weft color order



1. Warp color order



200 ends total (400 threads total)



 RIGID HEDDLE

THICK-AND-THIN THROW PILLOW

Merriel Miller

Spring is a great time to clear away the clutter and bring in new accessories to give your home a fresh, updated look. Merriel designed this project to spruce up her neutral-tone living space with a pillow in calming tones of aqua and soft gray. This thick-and-thin pillow weaves up quickly, is easy to care for, and looks wonderful. The exaggerated difference in size between the weft yarns

provides a soft, stylish texture that will enhance any decor.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT Rigid-heddle loom, 20" weaving width; 5-dent heddle; 2 shuttles.

YARNS Warp: 3/2 pearl cotton (1,260 yd/lb; UKI), #60 Duck, 451 yd. **Weft:** Hometown (100% acrylic; 81 yd/5 oz; Lion Brand), #149 Dallas Grey, 93 yd. Shawl in a Ball (61% cotton/34% acrylic/5% other; 481 yd/5.3 oz; Lion Brand), #300 Metallic Om Opal, 200 yd.

OTHER SUPPLIES 20" square pillow form; coordinating sewing thread (Merriel used silver-gray).

WARP LENGTH 99 doubled ends (198 threads) 81" (2¼ yd) long (allows 6" for take-up, 24" for loom waste; loom waste includes fringe).

SETTS Warp: 5 epi. **Weft:** 6 ppi.

DIMENSIONS Width in the heddle: 19¼".

Woven length: (measured under tension on the loom) 51". **Finished size:** of fabric (after wet-finishing) 17½ x 17½" with 2" fringe on one end. **Finished size:** (after sewing) one pillow 17½" x 17½".

5 On each end of the towel, machine stitch across the width 1 or 2 picks above the scrap yarn.

6 Leaving the scrap yarn in place, wet-finish the towel by machine washing in a mesh bag, on delicate, in warm or cold water with mild detergent. Dry flat. Press with a warm iron.

7 Cut away the scrap yarn, leaving in place the little bit of woven Vieil Or after the machine stitching. Fold the fabric to the back ½" beyond the stitching and press. Fold to the back again so that the hem aligns with the Framboise stripe on the bottom and the Vieil Or and Naturel mix on the top and press. Hems will be about 2½" deep. Machine stitch hems in place. *



PROJECT STEPS

- 1 Set up your loom for direct warping a length of 81" or wind a warp of 99 doubled ends 81" long using 3/2 pearl cotton. Warp the loom using your preferred method, centering for a weaving width of 19½". Thread each slot and hole with 2 warp ends in a 5-dent heddle.
- 2 Wind a shuttle with a single strand of Hometown (thick) weft. Wind a shuttle with a double strand of Shawl in a Ball (thin) weft. Merriel suggests using a double-bobbin boat shuttle for the doubled thin weft. Leaving 3" for fringe, spread the warp with scrap yarn.
- 3 Weave 3 picks of thin weft, then alternate 1 pick of thick weft with 1 pick of thin. Once you have woven about 2", use 3/2 pearl cotton to work a row of Italian hemstitching over the first 2 doubled picks in bundles of 3 doubled ends (see Reader's Guide).
- 4 Continue weaving with alternating thick and thin picks for about 51", ending with 10 picks of thin weft. This end does not need to be hemstitched and does not require fringe.
- 5 Remove the fabric from the loom. Turn the end without the fringe under ½" and stitch the hem.
- 6 Wet-finish in warm water by gently agitating and then leaving the fabric to soak for 10 minutes. Roll in a towel and squeeze out any excess water. Lay flat or hang to dry. Trim ends of fringe to 2".

Sewing Instructions

- 7 Measure 17½" from the hemmed end and fold the fabric at this measurement, right sides together. Pin the selvages together on both sides and sew from the fold to the hem on each side, leaving the longer fringed end loose.
- 8 Turn the fabric right side out and push out the bottom corners. Insert a 20" pillow form (this will be tight) and fold the fringed end over the front of the pillow (like closing an envelope). Whipstitch the flap closed on the sides and across the fringed end. ✱



BRIGHT MORNING MUG RUGS

Hazel Spencer

A bit of cheer in the morning will start your day on the bright side. These sweet mug rugs are the perfect bit of color first thing as you enjoy a hot coffee, tea, or cocoa—they also make wonderful hostess gifts. Weave this quick-and-simple project as written or use previously woven pin-loom samplers.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT 4" × 4" pin loom (Hazel used a Hazel Rose Multi Loom); locker hook; tapestry needle.

YARNS *Warp and Weft:* Calico (50% cotton/50% acrylic; 267 yd/3.5 oz; Nako), #0208 White and #2209 Red,

16 yd each.

OTHER SUPPLIES Thin 12" × 12" corkboard; tacky craft glue.

DIMENSIONS *Finished size:* four coasters, 4" × 4" each.

If you have a Weave-It or any loom without corner nails, Hazel offers a little trick for diagonal weaving: Put your first slipknot over a toothpick or safety pin. Let it lie outside the top two pins. It will work like a corner nail and the rest of the weaving will be the same as for the Multi Loom.

PROJECT STEPS

Weaving

- 1 Orient your loom with the starting corner pin to your lower left. Using Red, place a long slipknot over the starting pin and the opposite corner pin. Weave one round for a total of 4 warp ends including the starting loop.
- 2 Weave four rounds with White, making 4 White warp ends on each side of the Red. Carry the yarn along the outside of the pins, keeping it snug but not tight.
- 3 Move a strand on the bottom right side of the loom down to make the numbers come out even for this pattern. Then pick up and move the last strand and put it over the pin just before.
- 4 Continue weaving following this pattern, completing four rounds of each color and ending with Red. Cut



AROUND THE HOUSE

the yarn, leaving an 8" tail. Use the tail to weave a fifth row of Red to lock in the weaving. Remove the square from the loom and pull it in each diagonal direction to help the yarns fall into place; give it a nice rub to encourage the yarn to bloom.

5 Repeat steps 1–4 to make three additional squares.

6 Wet-finish in warm water by hand with a mild detergent and dry flat.

Mug rug assembly

7 Weave in ends by sewing them into themselves on the back of the square using a sharp needle.

8 Cut the corkboard into 4" × 4" squares. Glue the woven squares to the cork, leaving a ¼" frame around each square. Using a yarn needle or another pointed tool, push the carried yarns under the edge so that the glue holds them in place and out of sight.

9 Stack the mug rugs and place a book or other weight over them for a day or so to be sure the woven squares adhere to the cork. Any loose edges can be reglued. Add some thin nonskid material to the back of the corkboard if desired. *



 RIGID HEDDLE

COLOR-AND-WEAVE NAPKINS

Deb Essen

These napkins are quick to warp and weave. The 3/2 cotton has enough grist to really showcase color-and-weave patterns made by simply changing the number of dark versus



light threads woven in sequence. The napkins feature four color-and-weave patterns on the same warp. Choose your favorite or do all four. This is a fun, fast project to have you ready for your next picnic!

RESOURCES

Patrick, Jane. *The Weaver's Idea Book*. Loveland, CO: Interweave, 2010, 24–29.

MATERIALS

STRUCTURE Plain weave with color-and-weave.

EQUIPMENT Rigid-heddle loom, 15" weaving width; 10-dent heddle; 2 shuttles.

YARNS Warp: 3/2 pearl cotton (1,260 yd/lb; Valley Yarns; WEBS), #2859 Admiral Blue, 266 yd; #2194 Turquoise Blue, 84 yd. **Weft:** #2859 Admiral Blue, 190 yd; #2194 Turquoise Blue, 104 yd.

WARP LENGTH 150 ends 84" long (allows 8" for take-up, 12" for loom waste).

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

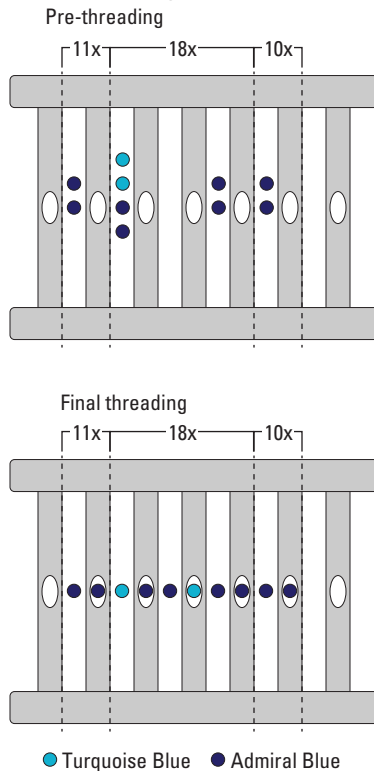
DIMENSIONS Width in the heddle: 15".

Woven length: (measured under tension)

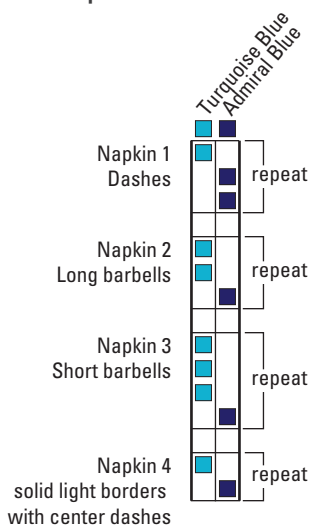
1. Warp color order

	35x		
36	1	1	■ #2194 Turquoise Blue
114	22	2	■ #2859 Admiral Blue
150			ends total

2. Heddle threading



3. Center pattern



on the loom) 64". **Finished size:** (after wet-finishing and hemming) four napkins 13" × 13".

PROJECT STEPS

1 Set up your loom for direct warping a length of 84" or wind a warp of 150 ends 84" long following the warp color order, Figure 1. Warp the loom using your preferred method, centering for a weaving width of 15". Pre-thread the heddle slots with 2 dark (Admiral Blue) ends per slot for the border: 20 ends for each border and 2 ends to start the center. Starting with the next slot, *thread 2 light (Turquoise Blue) and 2 dark warp ends, skip the next slot, then thread 2 dark in the next slot; repeat from * across the center pattern section. Thread 2 dark ends per slot for the opposite border (see Figure 2).

2 Wind the warp onto the back warp beam and then thread the holes: For the border, pull out 1 dark thread from each slot and thread it in the next hole. For the center section, the next slot will have 4 ends. *Pull out 2 dark and 1 light end (leaving 1 light end in the slot). Thread 1 dark end in the next hole, the second dark end in the next slot, and the final light end in the next hole. The next slot will contain two dark ends. Pull out 1 dark end and thread it in the next hole. Repeat from * across the center section. Thread the remaining dark border ends as at the beginning border.

3 Wind a shuttle with each of the weft colors. Spread the warp with scrap yarn.

4 Using Admiral Blue, weave 3" (30 picks) for the first border, then weave 10" of pattern (see Figure 3), followed by another 30 picks of Admiral Blue for the second border. Between each napkin, weave 2 picks of 3/2 scrap yarn in a contrasting color to mark your cutting line. See Weaving Tips for more information

5 Weave several picks of scrap yarn to protect the weft. Remove the napkins from the loom and zigzag along each end and on each side of the scrap yarn between napkins. Soak napkins in warm water for a few minutes, then lay them flat to

dry to block into shape. Deb finds that this step reduces shrinkage when the napkins are machine washed and dried in the future.

6 Trim off excess warp close to the zigzag stitching on each end and cut the napkins apart between the 2 picks of scrap yarn. Remove the scrap yarn. Measure the width of the side border and turn under the ends so the border length matches the border width, creating a square of solid color on each corner. Turn the raw edges under to tuck inside the hem. Press and pin. Stitch by hand or machine. *

WEAVING TIPS

- You need a firm beat, but the warp and weft will not lie right next to each other no matter how hard you beat. You will see little squares of open space between warp and weft intersections. When wet-finished, those little spaces close up for a substantial, but not stiff, fabric.
- After advancing the warp, you may see warp ends twisted behind the heddle. Do not leave those twists or you may get unwanted floats. To clear the twisted ends, push your heddle to the back beam before weaving. This pushes the twists out of the way so you get clean sheds.
- When weaving with two colors/shuttles, start both shuttles from the same selvedge. To ensure tidy wrapping of the wefts at the selvedges, pretend the inactive weft is another warp end. If the last warp end is down, then the inactive weft is "up" and you bring the active weft under the inactive weft. If the last warp end is up, then the inactive weft is "down" and the active weft goes over the inactive weft.



 HEXAGON PIN LOOM

**RAINBOWS AND HEARTS
BABY BLANKET**

Gabi van Tassell

Babies are new beginnings of life, and each rainbow is a promise of a new day after the rain. This easy-care blanket is a light weave, to welcome and comfort a spring or summer baby, but it is big enough to accommodate even a toddler's naptime needs. The "rainbow" is framed by a row of hearts that serves as a durable binding and provides extra hugs all around!

MATERIALS

STRUCTURE Plain weave with weft floats.

EQUIPMENT Hexagon pin loom, 4" wide, regular sett; hexagon pin loom, 4" wide, fine sett (Gabi used TURTLE Looms, regular and fine setts); 7" weaving needle and crochet hooks (4 mm and 2.5 mm) or locker hooks (optional; 4 mm and 2.75 mm); packing comb or fork.

YARNS *Warp and Weft:* Ultra Wool (100% superwash wool; 219 yd/100 g; Berroco), #3312 Butter, #33160 Peach, #33161 Matcha, #33162 Forget-Me-Not, and #33164 Pink Lady, 96 yd each; #33165 Wisteria, 66 yd. Ultra Wool DK (100% superwash wool; 292 yd/100 g; Berroco), #83108 Frost, 1 skein.

OTHER SUPPLIES Assembly felt or flannel sheet to lay out the hexagons; 4" tapestry needle with large eye; C-2/2.75 mm crochet hook or size needed to crochet the border.

DIMENSIONS *Finished size:* (after sewing and wet-finishing) 43" × 41".

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

PROJECT STEPS

- 1** Following the manufacturer's directions, weave 16 plain-weave hexagons each in Butter, Peach, Matcha, Forget-Me-Not, and Pink Lady and 11 hexagons in Wisteria on the regular sett loom.
- 2** Weave 36 heart-pattern hexagons in Ultra Wool DK Frost on the fine sett loom following the heart pattern in the center of each hexagon, Figures 1 and 2.
- 3** Lay out the rainbow hexagons on an assembly felt or flannel, see Figure 3. The border hexagons will be added later. **Note:** Arrange the hexagons all in the same direction (for example, the starting tails all pointing up/away from you and the ending tails all

pointing to the left).

- 4** Sew the hexagons together into rows using whipstitch (see Reader's Guide). Then sew rows to rows, using whipstitch. When joining, use tails whose color matches the hexagons you're joining. **Note:** Using a 4" weaving needle makes it easy to sew the sides together in one pass. Match up two hexagons along the sides of the back-and-forth weaving, then stitch through the yarn turns as they appear, alternating between the front and the back hexagons. For whipstitching, match up the sides of two hexagons, then sew 3 stitches, skip 1 stitch, and repeat to the end. When whipstitching regular- and fine-sett hexagons together, stitch through the fine-sett edging as it appears.
- 5** Add the hearts hexagon border: With the wrong side of the blanket facing up, lay out the heart hexagons around the border, pointing in the same direction but alternating the front and back sides up. Using both



1. Heart pattern

Work the heart pattern in the center section of the hexagon as you weave.

- R1** [U1, O1] 7 times, U3, O1, [U1, O1] 6 times, U1.
- R2** and all even rows: Plain weave.
- R3** [U1, O1] 6 times, [U3, O1] 2 times, [U1, O1] 5 times, U1.
- R5** [U1, O1] 5 times, [U3, O1] 3 times, [U1, O1] 4 times, U1.
- R7** [U1, O1] 4 times, [U3, O1] 4 times, [U1, O1] 3 times, U1.
- R9** [U1, O1] 3 times, [U3, O1] 5 times, [U1, O1] 2 times, U1.
- R11** [U1, O1] 2 times, [U3, O1] 6 times, U1, O1, U1.
- R13** U1, O1, [U3, O1] 7 times, U1.
- R15** [U1, O1] 2 times, [U3, O1] 6 times, U1, O1, U1.
- R17** U1, O1, [U3, O1] 7 times, U1.
- R19** [U1, O1] 2 times, [U3, O1] 2 times, [U1, O1] 4 times, [U3, O1] 2 times, U1, O1, U1.
- R21** [U1, O1] 3 times, U3, O1, [U1, O1] 6 times, U3, O1, [U1, O1] 2 times, U1.
- R23** Plain weave.



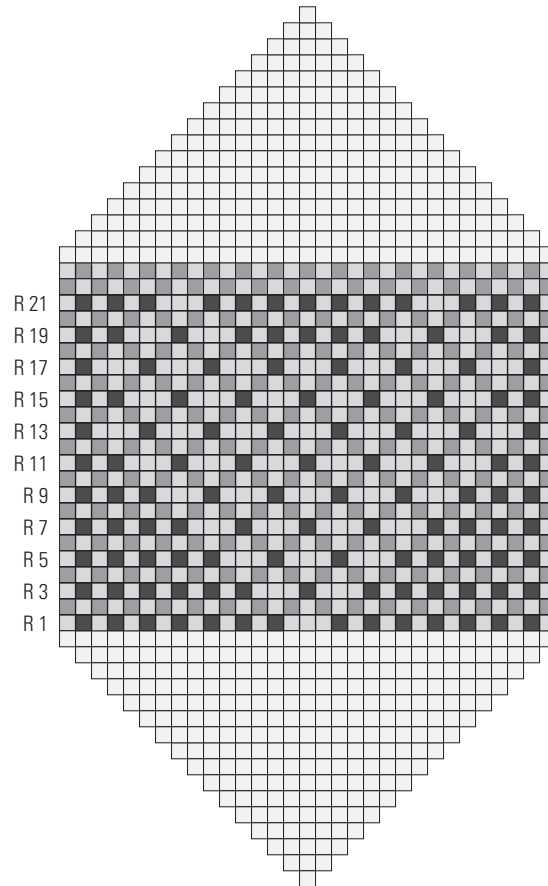
sides adds the impression that different heart patterns are used. Sew the heart hexagons on one at a time using whipstitch. Weave in any remaining ends.

6 Crochet edge (optional): With the right side facing and using Frost Ultra Wool DK, work 1 row of single crochet (sc) around the blanket. Join yarn with sl st, ch1. Work 11 sc along each hexagon edge, work 2 sc in each point, and work sc2tog in each inside corner.

Note: You can use the remaining colors for the border. If so, adjust the crochet hook size as needed and work 8 sc along each edge.

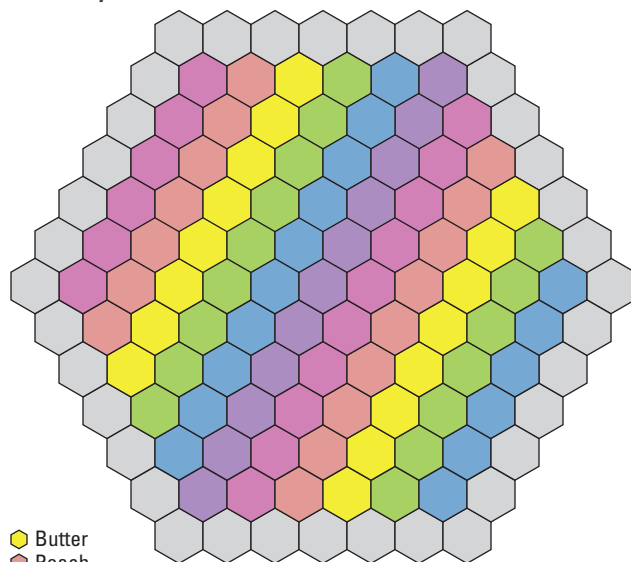
7 Wet-finish by placing the blanket in a mesh laundry bag and machine washing in cold water on delicate cycle. Tumble dry low heat. *

2. Heart pattern chart



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

3. Assembly



- Butter
- Peach
- Matcha
- Forget-Me-Not
- Pink Lady
- Wisteria
- Frost DK

DO IT BY HAND

WHY NOT KNOTS?

The Tiny Bubbles Shawl
by Gretchen Jaeger and Halcyon
Blake featured in *Little Looms* 2018,
used a variety of knots to create
the stunning finish.



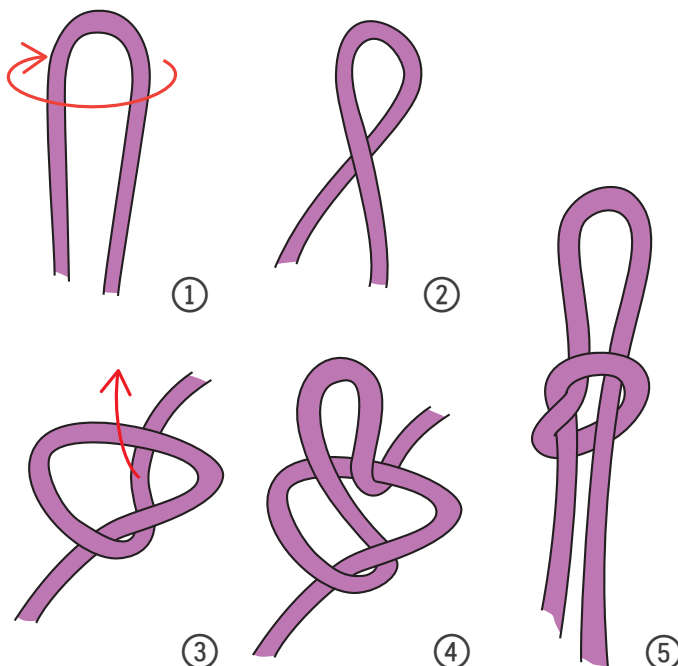
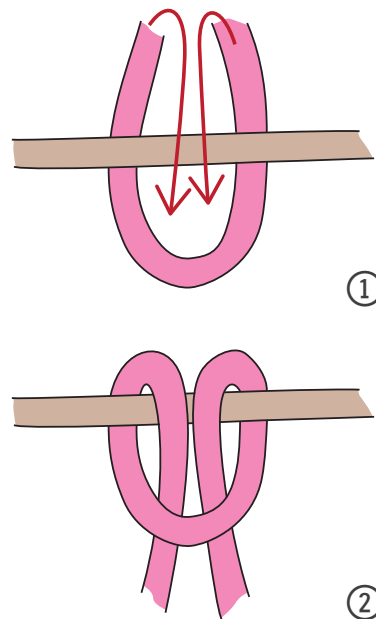
Photo by George Boe

Tools make work easier or more efficient, but not all tools need to take up room in your studio. Some tools are knowledge-based, such as knowing what knot works best for a given situation. Certain knots will make your weaving life go a little smoother, including these knots that work for specific tasks. Practice them a few times before you need to use them, and before you know it, muscle memory will tell your hands what to do.

LARK'S HEAD KNOT

A lark's head knot is one of those things that you don't know you know until you see it. For weavers, it is useful for, among other things, attaching apron rods to beams, and can even be used to add fringe. A lark's head knot can be temporary; it is quick to tie and untie. In all cases, a lark's head knot requires an open or closed loop, and the loop must surround something, such as a rod as shown here.

- 1 Place a loop of the yarn under the rod.
- 2 Pull both ends over the rod and through the loop.
- 3 Tighten by pulling the two ends. When the lark's head is no longer needed, slip the rod out for a quick release.



SLIPKNOT

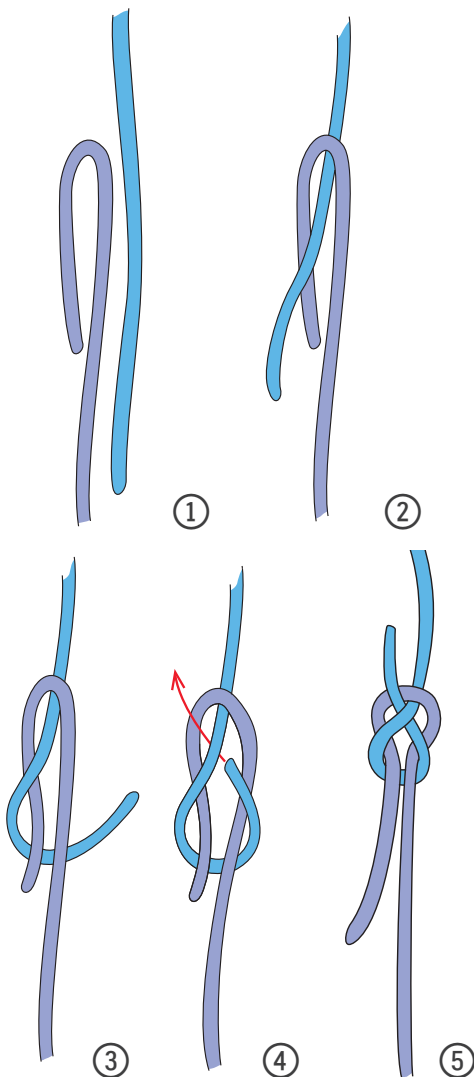
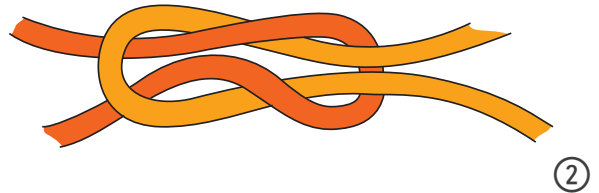
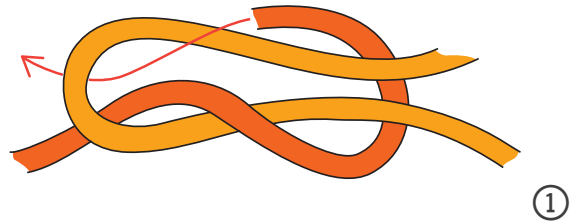
The key to the slipknot is knowing which is the working end for tightening or loosening. In the illustrations, it is the end on the right side. Slipknots are useful for tying onto a warping peg, pin-loom pin, or other object. When you no longer need it as a knot, simply remove the knot's loop from the peg or other object and pull the working end.

- 1 Make a loop.
- 2 Cross the ends to create a closed loop.
- 3 Pull the working end that is on top under and then up through the loop to create a second loop.
- 4 Keep the second loop open with your fingers or by placing it on a peg or other object as you tighten it by pulling on the working end.

SQUARE KNOT

You probably also know this as the shoelace knot, but there is a caveat: The knot you tied as a kid may really be a granny knot, and granny knots don't have the same staying power as square knots. The difference between the two is subtle, but you'll know pretty quickly if you tied the wrong one because it won't hold tightly. Square knots are useful for tying warp ends to the apron rod and for tying two threads together securely. They are not quick-release knots; you must untie them.

- 1 Make an overhand knot, left thread (orange) over right thread (yellow orange), and then left thread under right thread.
- 2 Make a second overhand knot, this time bringing right thread (now orange) over the left thread (yellow orange) and then under it. Tighten by pulling the ends. The two loops should wrap around each other in a secure knot.



WEAVER'S KNOT

A knot just for weavers is one you want to know! The weaver's knot is used mainly to tie two threads together securely. It creates a tight knot that isn't bulky for times when you want to tie one warp to another or for repairing a broken warp end. Like the square knot, a weaver's knot must be untied; it isn't a quick-release knot.

- 1 Place threads A (purple) and B (blue) side by side with a loop in thread A.
- 2 Pull one end of thread B up through the thread A loop.
- 3 Wrap thread B over one side of the loop and then bring it under thread A to the other side.
- 4 Bring thread B across the loop under itself and then over thread A.
- 5 Pull tight. Trim the ends when you are sure the knot is secure. *

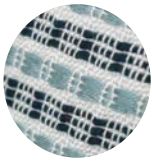


Deborah Bagley used lark's head knots to attach the beards on her Spring Gnomes, p. 24.

hello WEAVERS!



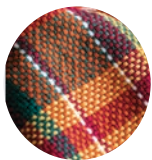
DEBORAH BAGLEY of yarnovations.com has been a crochet and weaving designer since 2011. A former school teacher, she enjoys teaching her two young sons and mountain biking with her family.



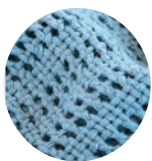
When **TAMMY BAST** is not working at Gaspereau Valley Fibres, she can be found at one of the looms in her growing collection. You can also find her on Instagram @therogueweaver.



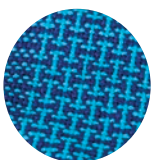
JENNIFER CHAPMAN has been working with fibers since her grandmother taught her to crochet 40 years ago. She has an MFA in photography but spends most of her time weaving, gardening, and raising her three kids in Ann Arbor, Michigan.



ELOISE DEHAAN is a medical copy editor with BS and ELS degrees. She lives with her husband in a small multicultural city near Philadelphia.



YVONNE ELLSWORTH lives in Duvall, Washington, where she teaches classes locally and dyes yarn as Lavender-Sheep. She is the social media coordinator for the Seattle Weavers' Guild.



DEB ESSEN has been weaving and collecting looms (and yarn) since 1993. Her business, dje handwovens, creates kits for handweavers.



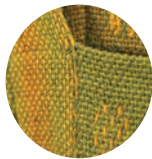
JANE GROGAN lives in the fiber mecca of Madison, Wisconsin, and weaves with the goal of getting small looms into as many hands as possible.



ELISABETH HILL literally and metaphorically weaves her way through life in western Massachusetts.



CHRISTINE JABLONSKI is a weaver, fiber artist, and the director of operations for Gist Yarn. You can find her on Instagram and Etsy as @soulspaceart.



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



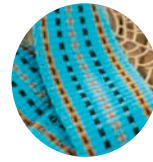
Look for **MERRIEL MILLER** on Facebook @Handwoven Designs by Merriel.



SHILPA NAGARKAR was introduced to an inkle loom when she started crocheting mochilas. Weaving is so addictive that she hasn't picked up a crochet hook for a few years.



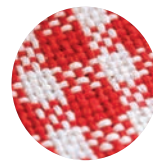
NANCY PECK's weaving emphasis is on fashion and home fabrics. She has worked and taught extensively on rigid-heddle and multishaft computer-aided looms.



LAIA ROBICHAUX took up bandweaving during the first summer of the pandemic and fell unexpectedly, but madly, in love. She recently moved back to the Pacific Northwest and is looking forward to many new weaving and photography adventures.



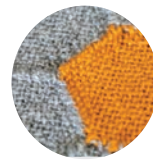
JOAN SHERIDAN is passionate about teaching and textiles, especially weaving and Fair Isle knitting. Follow her adventures at joansheridan.com.



HAZEL SPENCER of Hazel Rose Looms has taught weaving for many years. Clothing is her favorite use for her weaving.



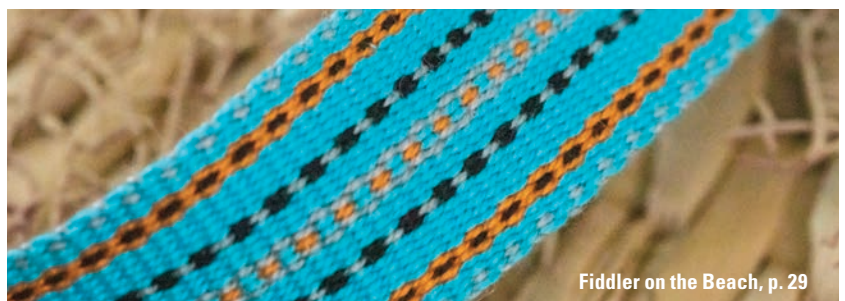
MARGARET STUMP is an enthusiastic pin-loom weaver and author of *Pin Loom Weaving: 40 Projects for Tiny Hand Looms*. She is often found hanging out at www.pinloomweaving.com.



GABI VAN TASSELL is a fiber enthusiast who loves to tinker around with anything fiber, particularly on hexagon pin looms.



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

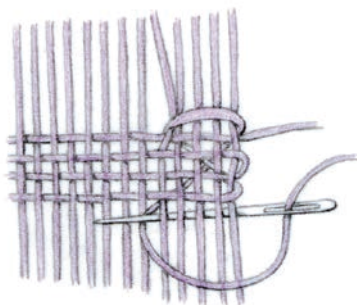
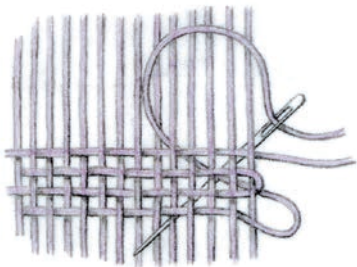


Fiddler on the Beach, p. 29

FINISHES & SEAMS

Double (Italian) Hemstitch

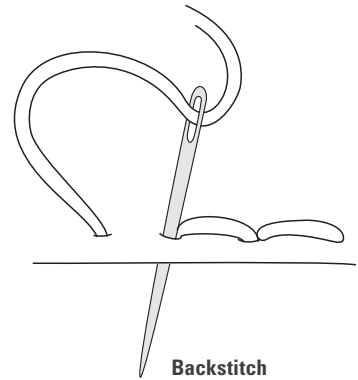
Weave several picks of plain weave (or the basic structure of the piece), ending with the shuttle on the right side if you are right-handed, the left side if you are left-handed. Measure a length of weft four times the warp width, cut, and thread this tail into a blunt tapestry needle. Take the needle under a selected group of warp threads above the fell and bring the needle back to encircle the ends. Next, pass the needle under the same ends but come up two or more weft rows down from the fell. Then bring the needle back around the same group of ends below the fell. Repeat, encircling the next group of ends.



Double (Italian) hemstitch

Backstitch

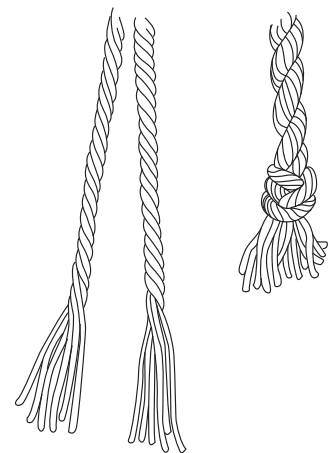
Backstitching provides stability to your seam by doubling back with every stitch. Before you start backstitching, it can help to do a loop-de-loop with your needle-holding hand in the air to get a feel for the movement. This is essentially what you'll be doing with your thread. If you're stitching from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



Backstitch

Twisted Fringe

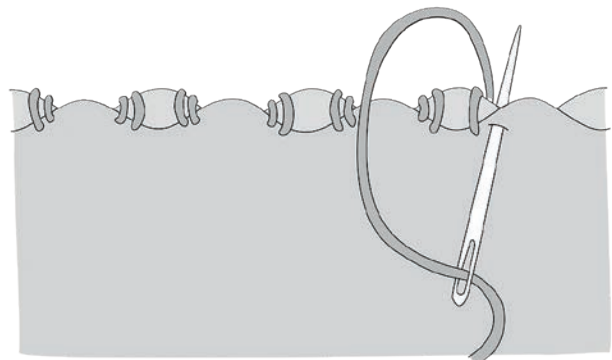
Twisting fringe keeps it from fraying and can make a piece look more "finished." To create twisted fringe, divide the number of threads for each fringe into two groups. Twist each group clockwise, either by hand or with a fringe twister, until it kinks. Bring both groups together, secure the ends with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



Fringe groups before and after twisting.

Whipstitch and Double-overcast Joins

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



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

SUPPLIERS

Berroco, berroco.com, (401) 769-1212 (van Tassell 86–87).

Cotton Clouds, cottonclouds.com, (928) 965-5482 (Ellsworth 14–15; Ellsworth 36–37).

Four Crows Fibers, fourcrowsfibers.com (Grogan 60).

Gist Yarn, gistyarn.com, (617) 390-6835 (Hill 79–80; Jablonski 57; Jablonski 78–79).

JoAnn Fabrics and Crafts, joann.com (Miller 82–83; Stump 33–36).

KnitPicks, knitpicks.com, (800) 574-1323 (Robichaux 41–42).

Knomad, knomadyarn.com, (310) 594-5312 (Chapman 37–39).

Malabrigo Yarn, malabrigoyarn.com, (786) 866-9757 (Bast 58–59; Bast 76–78).

Maurice Brassard & Fils, mbrassard.com (Bast 76–78; DeHaan 81–82; Sheridan 39–41).

Plymouth Yarn, plymouthyarn.com, (215) 788-0459 (Spencer 83–84; Stump 33–36).

Trendsetter Yarn Group, trendsetteryarns.com, (818) 780-5497 (Jarchow 62–64).

Universal Yarn, universalyarn.com, (704) 789-9276 (Peck 61–62; White 56–57).

WEBS, yarn.com, (800) 367-9327 (Essen 84–85; Nagarkar 54–55).

The Woolery, woolery.com, (800) 441-9665 (van Tassell 75).

Yarn Barn of Kansas, yarnbarn-ks.com, (800) 468-0035 (Miller 82–83).

Yarnspirations, yarnspirations.com (Bagley 30–32).



Photo by Matt Graves

Color and Weave Napkins, p. 73

ARIZONA

Fiber Creek
Suite 123, 1046 Willow Creek Rd
Prescott, AZ 86301
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woolbearers.com

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fiberkingdom.com

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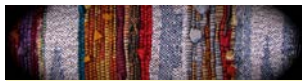
190 MAIN ST / PO BOX 427
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(518) 861-0038
spinningroom.net

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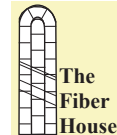
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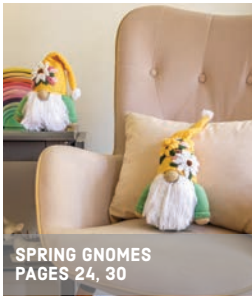
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mkimbrough@longthreadmedia.com

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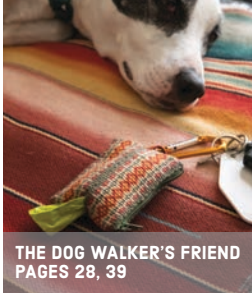
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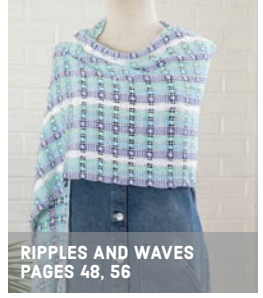
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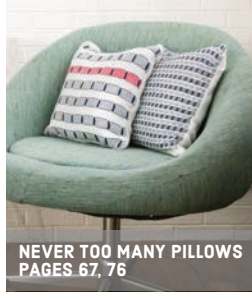
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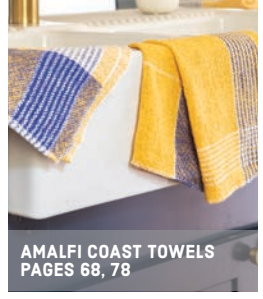
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