

EASY WEAVING WITH

Summer 2022

little looms

DESTINATION WEAVING

18

PROJECTS

FOR THE BEACH & BEYOND

TAKE IT TO GO

Tips and Tricks
for Portable Weaving

Sew a bag
from Inkle
Bands

Sunset Scarf p. 41

EASY WEAVING WITH
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RIGID HEDDLE • PIN LOOM • INKLE • TABLET • TAPESTRY

Summer 2022

Simplicity in design and use.



Meet Erica. Our new compact table loom

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

The warped loom folds flat, so you can easily take it to class or on holidays. A swinging beater is attached by a U-shaped steel bracket to the frame, ensuring a parallel motion. Erica is made of unlacquered beech and laminated birch. It comes with built-in raddle, stainless steel reed (40/10), 200 Texsol heddles (150 mm), stainless steel lease- and tie-up bars and warp strips.

ACCESSORIES

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

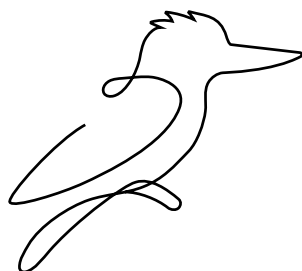
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Rigid Heddle Loom and Accessories

The most versatile loom. Choose 16", 24", 32" or 48" weaving width.

Optional accessories:

Extra reeds, vari dent reed, loom stand, table stand, freedom roller.



Table Stand

Weave tapestries or other hand-manipulated projects in an upright position.

Adjust angle to suit. One size fits all.



Loom Stand

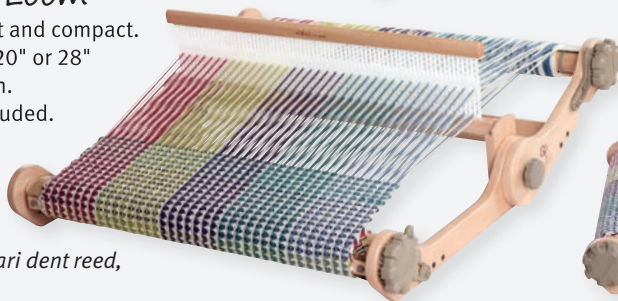
Adjustable width to fit 16", 24" and 32" looms. Separate stand for 48" loom available.

Knitters Loom

Portable, light and compact. Choose 12", 20" or 28" weaving width. Carry bag included.

Optional accessories:

Extra reeds, vari dent reed, loom stand.



Fold and go!

NEW



Rigid Heddle Weaving Basics and Beyond

By Deborah Jarchow

Explore color, design, and texture as you follow Deborah's clear, step-by-step, instructions. From plain weave to inlay and hand-manipulated lace this book opens the whole world of creative weaving. 201 pages



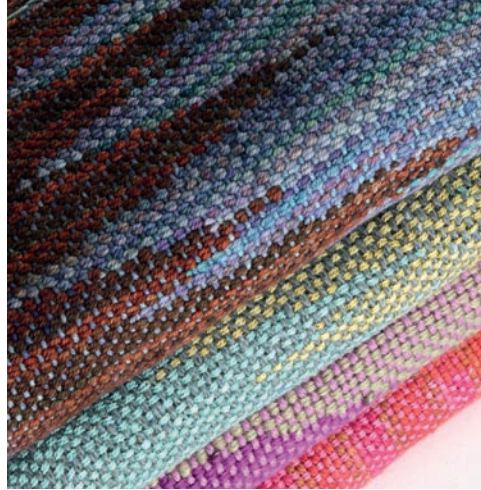
Ashford Book of Rigid Heddle Weaving

By Rowena Hart

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



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WHEELS & LOOMS



Samplett Loom

Perfect for new and experienced weavers. For learning new techniques and for sampling yarns, it's so easy on the Samplett Loom. Choose 10" or 16" weaving width.

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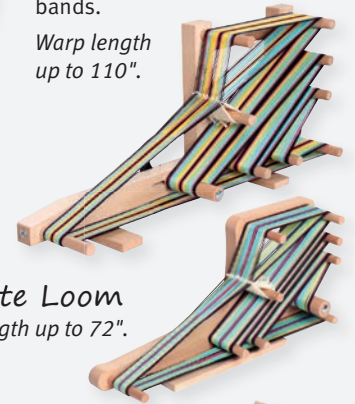
Extra reeds, vari dent reed, loom stand.



Inkle Loom

For warp-faced braids and bands.

Warp length up to 110".



Inklette Loom

Warp length up to 72".



Vari Dent Reed

Warp thick, thin, and anything in-between yarns. Available for all Rigid Heddle, Samplett and Knitters Looms. Kit includes a selection of 2" and 4" (5cm and 10cm) sections of 2.5, 5, 7.5, 10, 12.5 and 15 dents per inch.



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Warp Thread Weights

Use these handy warp thread weights to weigh floating selvages, supplementary or broken warp threads. Hold long lengths of warp thread around the central spool. Lacquered. Sold in pairs.



Wavy Shuttles

3 sizes.



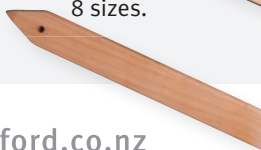
Stick Shuttles

7 sizes.



Pickup Sticks

8 sizes.



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little looms

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AFTER TWO LONG YEARS OF STAYING CLOSE TO HOME,

I'm looking forward to traveling again. As an editor of a weaving magazine, I find that

traveling is so much more than just staying at hotels and seeing the local sights. It's also about checking out small yarn shops and weaving studios and, of course, picking up a souvenir skein or two. Over the years, these detours have led to a special collection of yarn and, well, "yarns," because it's often the

conversations with shop owners, weavers, and other fiber folk that I remember most. After a couple of years of not traveling more than a few hours from my house, I'm looking forward to my next vacation someplace far away with new sights, sounds, and yarn shops.



Photo by Shelly Salley

In the meantime, I'm happy to daydream about this future trip, and it's those daydreams that culminated in the theme for this Summer 2022 issue of *Easy Weaving with Little Looms*. In these pages, you'll find projects inspired not just by trips but also by the act of traveling. Patricia Shaw's ombre Sunset Scarf will keep you warm on chilly nights by the sea, and Deborah Jarchow's BYO Bottle Bag is perfect for taking a bottle or two of something special to a seaside clam-bake. Gabi van Tassell's Horsing Around Toddler Towel and Margaret Stump's Mystic Blue Whale Pillow will delight the young travelers in your life.

There are also projects to help you travel in style. Angela K. Schneider's clever Road Trip Lanyards, with their optional reflective threads, will help keep your keys from getting lost, with the bonus of looking fabulous, and Deborah Bagley's Fresh as a Daisy Travel Pillow will help you sleep comfortably on any plane, train, or automobile.

Tapestry weaving on small, portable frame looms is a great way to take your weaving on the go so this issue features four different articles on tapestry weaving, design, and techniques. Claudia Chase and Elena Zuyok detail why tapestry is their fiber craft of choice when traveling. Along the same lines, in her inaugural recurring Tapestry Talk feature, Tommye McClure Scanlin explains the meet-and-separate technique for using multiple wefts in the same shed; in another article, Jessica Ybarra describes how she designed her eclectic Morning Glory tapestry; and finally, this issue's Do It by Hand is dedicated to a trio of tapestry techniques. You can't travel without bags, and Julie Beers's tips and tricks for turning handwoven bands into beautiful bags are sure to cause inkle envy.

Whether you're planning your next vacation or dreaming of adventures long ago, I hope you'll take a wanderlust-inspired trip on your loom with this issue of *Easy Weaving with Little Looms*.

Happy weaving!

Christina



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FANCING FINDINGS

Whether you spend your days off at home in your studio or on vacation, you'll find these items handy and fun additions to your weaving kit.

Sheep Baah-bins

Add some whimsy to your loom with these cute and useful sheep-shaped bobbins from KnitWitNerd. Designed for times when you only need a little yarn, such as when weaving a small tapestry or doing inlay, each bobbin measures 2 inches by 2½ inches. The four plastic bobbins in each set are 3D printed and come in multiple colors. KnitWitNerd.etsy.com



Photo by Matt Graves

Color Selector

Do you sometimes struggle with picking colors that work well together? If so, let the Rainbow Pick, Point, and Match Color Selector from PattieWack Designs be your trusty guide in showing you complementary, split-complementary, and triad color combinations, all based on your main project color. The clear windows on the wheel allow you to match your project's color to the color wheel. Then you simply turn the inner wheel to find the other colors that will make your project sing—and you look like a color genius. PattieWack.com



Photo by Matt Graves

Loom Necklace Kit

Weave a small pendant for yourself and one for a friend with this kit. Designed for beginners from the age of nine and up, all you need to bring to the table are a pair of scissors and your creativity. Each kit includes two tiny loom pendants, a tapestry needle, cord for warp, a mini skein of hand-dyed wool for weft, and coordinating glass beads. Accompanying step-by-step instructions with inspirational photos will help you get started. Both pendants are 1 inch by 2½ inches—one designed to be woven vertically and the other horizontally. The kit comes in several colorways, but due to the nature of hand-dyeing, no two are exactly alike. BeckaRahn.etsy.com



Photo courtesy of Becka Rahn



Photo by Matt Graves

Swatch Gauge

Knitting swatch gauges can serve double duty as sett gauges and yarn wraps for weavers, and this gauge from Sunrise Grove is no exception. This beautifully decorated gauge made from solid maple features both 2-inch and 5-centimeter rulers. The snap hook on one corner will help you keep track of it by attaching it to your purse, jeans, or keys. Place the gauge directly on top of your weaving and count warp and weft threads to know your setts, or wind it with yarn for 1 inch and divide by 2 to determine an appropriate plain-weave sett. SunriseGrove.etsy.com

Photo courtesy of The Gray Muse



Color Wheel Enamel Pin

Looking for a new addition to your pin collection that shows your love of color? This 2-inch enamel pin honors color study with a top disk that spins to show the relationships among colors on the color wheel. While the pin isn't a replacement for an educational color wheel, its clever design makes it the perfect gift for any artist in your life. The hard enamel pins are assembled by hand and come in white or black with silver or gold polished plating. TheGrayMuse.com

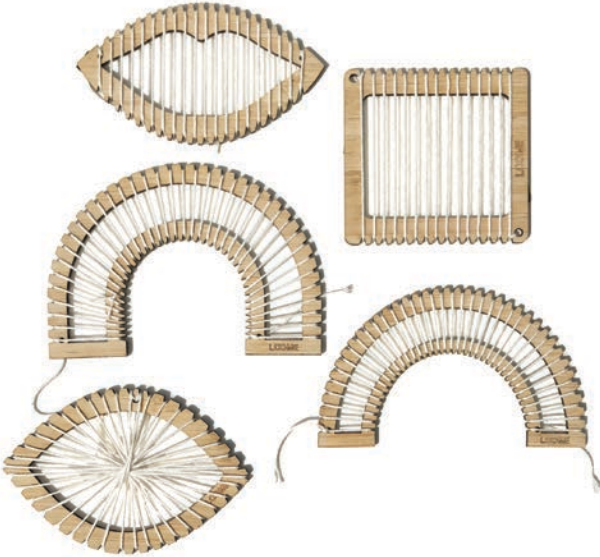
Eucalan Travel Kit

Make Eucalan's Getaway Gang a permanent part of your travel bag, and your garments and handwoven accessories will thank you. The kit packaged in a clear zip bag contains everything you need to keep your clothing clean and stain-free, and it even provides a nail file and sewing kit for small repairs. Boasting eight single-use pods of Eucalan, a delicate wool wash that is nontoxic, biodegradable, and bleach- and phosphate-free, plus six stain-treating wipes to assist in emergency cleanups, this kit will make it easy for you to look great—and keep your handwovens safely clean—on vacation. Eucalan.com



Photo courtesy of Eucalan

Photo courtesy of Loomie



Loomie Looms

Try mini looms in a variety of shapes for weaving badges and ornaments, to use on their own or to embellish other items. The looms are made in the United States from bamboo and are less than 5 inches wide and 3½ inches tall. Instructions for weaving the five shapes come with the looms, but more detailed instructions are available in how-to videos accessible on the Loomie website. TheLoomie.com

A Weaver's Guide to Hemstitching

When Jane Patrick, one of the owners of Schacht Spindle Company, teaches weaving, she often finds that she needs to refresh her students' memories about how to hemstitch. This handy little foldout card has all the instructions you will ever need. Each step is clearly illustrated, and the card features instructions on how to hemstitch at both the beginning and end of a piece and includes a tapestry needle to do it with. SchachtSpindle.com



Photo courtesy of Schacht Spindle Company

PIN LOOM WEAVING TO GO:

30 PROJECTS
FOR PORTABLE WEAVING

Margaret Stump

Lanham, MD: Stackpole, 2017. Paperback, \$17.95,
120 pages. ISBN 978-0811716130.



Pins looms are some of the most portable looms available. With a few exceptions, pin looms easily fit into a standard-sized tote bag, they don't require much in the way of extra equipment, and they're easy to pick back up again after hours, days, or even weeks off from weaving a project. For those who want to explore the versatility and portability of pin looms, Margaret Stump's book *Pin Loom Weaving to Go* is an excellent resource.

About a third of the book is dedicated to tutorials on weaving with a variety of portable looms, including the 4-inch square loom, a 2-inch pin loom, and an adjustable fine-gauge knitting loom. You'll even find directions for weaving with yarn rather than loops on a potholder loom. Anyone who enjoys weaving on the ubiquitous 4-inch loom will love the lesson on bias weaving on that loom, and the instructions for weaving triangles on square and rectangle looms are particularly clever. Learning those special techniques will open up a whole new world of design possibilities for anyone using a single loom.

The section on joins is my favorite part of *Pin Loom Weaving to Go*. Not only does Stump go beyond the basic whipstitch and double-overcast joins, she also provides a table to help you decide the best type of join for the most common types of projects.

About one-third of the 30 projects are for 4-inch pin looms, while the rest are split among the other types of looms. Although some of the projects are a bit specialized (amulet bags and a decorative flowering branch come to mind), many have universal appeal, including blankets, multiple types of bags, and various wearables.

WHO THIS BOOK IS FOR: Pin-loom weavers of all levels.

WHAT YOU CAN EXPECT TO LEARN: How to weave on a variety of pin and pin-loom-esque looms in nontraditional ways.

PROJECT COUNT: 30.

THE FINAL WORD: If you're a weaver who wants to learn new techniques for pin looms or tips and tricks for weaving on other types of not-quite pin looms, this is the book for you.

—Christina Garton

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TURTLE LOOM

SILK

THAT PLAYS WELL WITH OTHERS

By Peg MacMorris



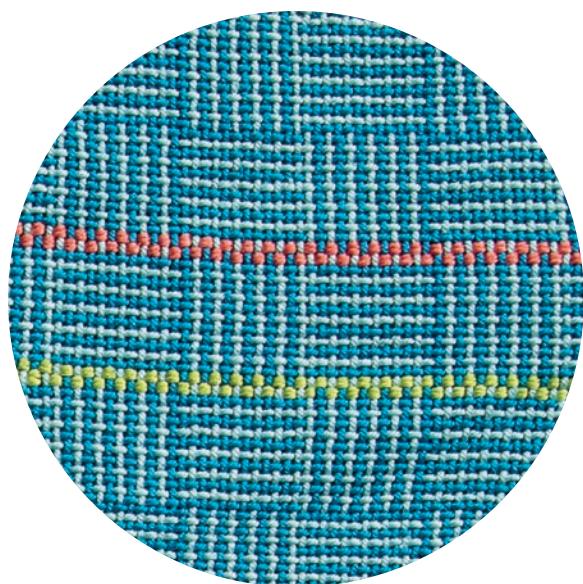
Photos by Matt Graves

Sometimes called the queen of fibers, silk is warm in winter and cool in summer, soft, strong, and light. The enjoyment of weaving with silk is only surpassed by the pleasure of wearing it. Bombyx silk, the product of mulberry leaf-eating *Bombyx mori* caterpillars, is typically found in three forms: reeled, spun, and noil. Reeled silk is removed from intact cocoons in long filaments by a laborious process, making it the most expensive and most lustrous of the three. Smooth but not quite as lustrous, spun silk is created by carding and spinning some of the remains from reeling and processing the cocoons. The short fibers left over from reeled and spun production processes are spun into noil. Noil has a wonderful texture and retains silk's warm and soft qualities, but it is missing much of the sheen of reeled and spun silks.

THE YARN

Kazoku, 135 yd/100g, 100% spun silk; available in over 100 colorways.

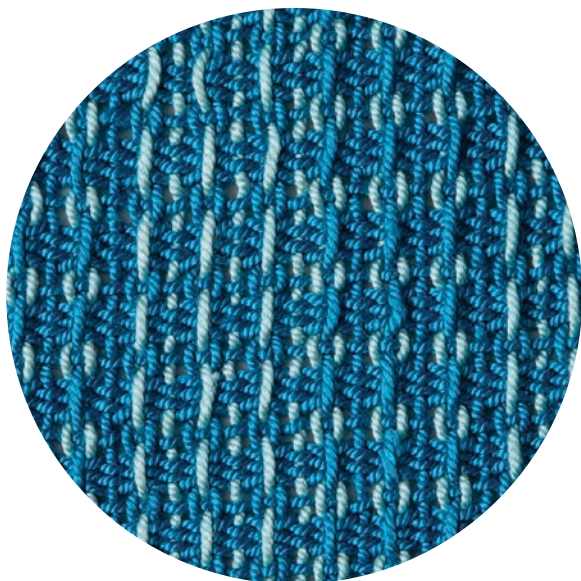
Kazoku from Treenway Silks is a 10/3 spun silk with tight twist that gives the yarn a cord-like look. But don't let its appearance fool you. Kazoku weaves into a soft, light fabric when sett at 10 to 12 ends per inch (epi). Its high twist gives it strength, and although the tight twist obscures some of its luster, Kazoku still shines in woven fabrics. I used it without problems in direct warping; it had some static cling, but by lightly spraying it with water, I was able to alleviate the problem. I found it worked especially well when used for a ground cloth to highlight other yarns. I handwashed all the samples with a mild detergent in warm water before hanging them to dry. To bring out the natural sheen of the silk, I pressed them with a warm iron.



Plain weave with color-and-weave

Sample Yarn: Warp: Kazoku; #19 Turkish Bath and #16 Sea Spray. Weft: Kazoku; #19 Turkish Bath and #16 Sea Spray. Serenity (used doubled), 8/2 reeled silk, 10 yd/skein, 100% silk, Treenway Silks; #313 Midori Green and #13 Carousel. **Warp and weft setts:** 12 epi; 12–13 picks per inch (ppi). **Shrinkage in length:** 11%. **Shrinkage in width:** negligible.

I like to call this sample “log cabin with a pop!” It is traditional plain weave with two alternating colors of Kazoku and a couple of “pops” of complementary-colored silk inserted for contrast in the weft. For the complementary picks, I used doubled strands of two colors of Treenway Silks’ Serenity, a reeled silk similar in size and weight to embroidery thread. The cut fringe on the sample didn’t fray, even during wet-finishing, probably due to Kazoku’s tight twist. This fabric would make a luxurious summer-weight scarf.



Plain weave with warp floats

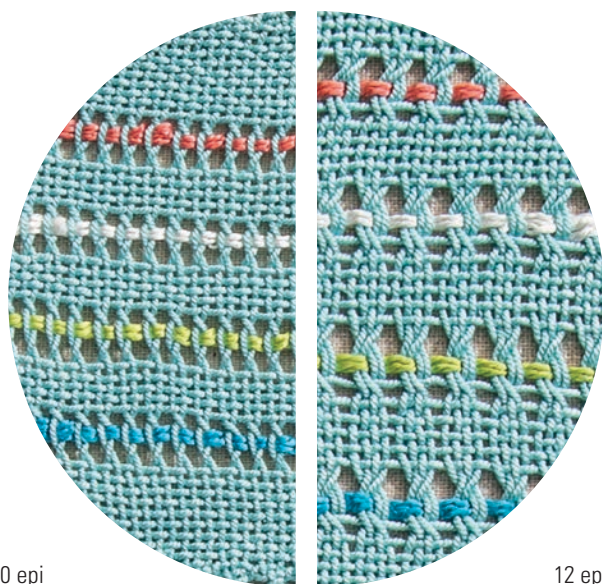
Sample Yarn: Warp: Kazoku; #19 Turkish Bath and #16 Sea Spray. Weft: Kazoku; #19 Turkish Bath. **Warp and weft setts:** 12 epi; 18 ppi. **Shrinkage in length:** 6%. **Shrinkage in width:** 6.5%.

For this textured sample woven on the same warp as the first sample, I chose the darker value of Kazoku, Turkish Bath, as weft and used a pick-up stick to create warp floats. My intent was to highlight the dark and light values in the warp. When I flipped the sample over, I was pleased to find weft floats bundled in the warp ends on the back. Both sides of the cloth are attractive, and the textured cloth has a soft, supple feel.

Plain weave

Sample Yarn: Warp: Kazoku; #19 Turkish Bath and #16 Sea Spray. Weft: Glasera, sportweight, 1,635 yd/lb, 100% reeled silk; white (undyed). Alirio Thicker 10/2 silk noil, 2,250 yd/lb, 100% silk; #19 Turkish Bath. **Warp and weft setts:** 12 epi; 12 ppi. **Shrinkage in length:** 19%. **Shrinkage in width:** negligible.

Still working on the two-color warp from the first sample, I added two more silk yarns from Treenway Silks as weft in alternating stripes. This created accents of shiny white reeled silk contrasting with soft, lightly slubby silk noil that was dyed to match the darker Kazoku warp color, Turkish Bath. The woven cloth is soft and lustrous and a good weight for a scarf. I found the Glasera reeled silk quite slippery and feel it is a better candidate for weft accents than used as warp.



10 epi

12 epi

Leno

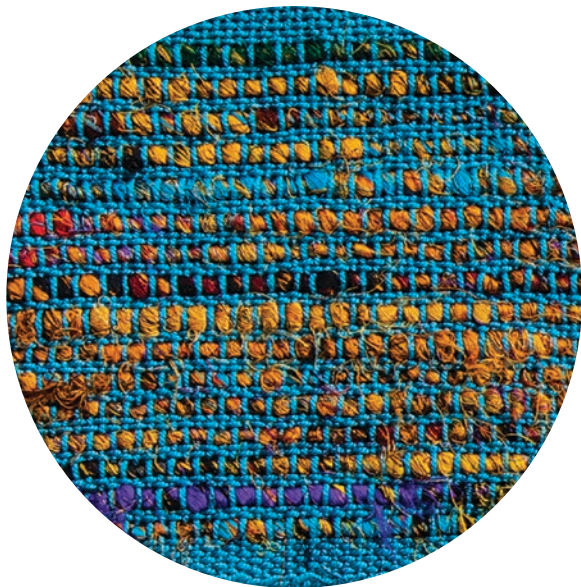
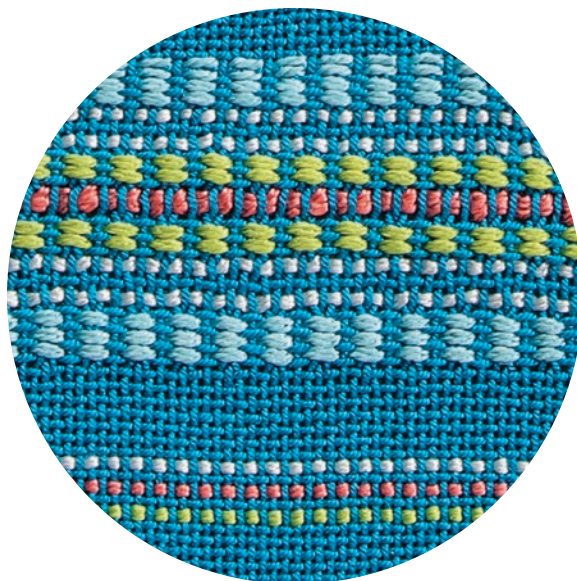
Sample Yarn: Warp and weft: Kazoku; #16 Sea Spray. Weft accents: Serenity (used doubled); #19 Turkish Bath, #313 Midori, #13 Carousel, and white (undyed). **Warp and weft setts:** Left: 10 epi; 14 ppi, Right: 12 epi; 12 ppi. **Shrinkage in length:** Left: 11%, Right: 12.5%. **Shrinkage in width:** Both samples: negligible.

I used Serenity with leno to accent a solid-color plain-weave cloth woven with Kazoku for these two samples. The Serenity yarn provides an extra pop of color and sheen within the open leno features. I wove two samples, changing my sett for the second one from 10 epi to 12 epi. At 12 epi, the 2-2 leno exchange on an open shed worked well, and at 10 epi, the sett was open enough to use a 1-1 twist for the leno (also on an open shed). For both samples, I doubled the Serenity accent yarns. Using small amounts of shiny Serenity in leno repeated a few times would make a striking accent on a summer scarf.

Supplementary weft floats

Sample Yarn: Warp and weft: Kazoku; #19 Turkish Bath. Supplementary weft: Serenity (used doubled), #16 Sea Spray, #313 Midori, #13 Carousel, and white (undyed). **Warp and weft setts:** 12 epi; 12 ppi (ground cloth). **Shrinkage in length:** 10%. **Shrinkage in width:** negligible.

Switching from the lighter value used in the leno samples, I chose the darker value, Turkish Bath, for a solid-color, stable ground cloth with supplementary weft floats of Serenity. I used a pick-up stick to create sheds for the colorful weft floats, alternating them with plain-weave picks. The doubled Serenity silk forms weft stripes that pop with color against the Kazoku backdrop. I used two pick-up sticks for this design to have the middle green weft floats offset from the outer light-blue floats. The lower section shows three colors of Serenity (doubled) used as plain-weave weft without floats.



Plain weave

Sample Yarn: Warp: Kazoku; #19 Turkish Bath. Weft: Kazoku; #19 Turkish Bath. Recycled Silk Yarn, about 200 yd/100 g, 100% recycled silk, Treenway Silks; all skeins have a unique colorway. **Warp and weft setts:** 10 epi; 15 ppi. **Shrinkage in length:** 10%. **Shrinkage in width:** negligible.

For a wild-card design element, I used recycled silk from the sari production process for my last sample. Waste from the process of spinning and weaving silk cloth for saris is spun into a tightly twisted, multicolored yarn that varies in thickness. Weaving with recycled silk creates a cloth that feels less constrained and more freeform, evocative of SAORI weaving. In this sample, the recycled silk varies from black and purples to reds and golds. It is a “shaggy” yarn, making it best used interspersed with picks of a ground weft. I found it necessary to unkink the recycled yarn occasionally to allow it to lie smoothly in the sheds. I wove two picks of Kazoku between each pick of recycled silk to make a drapable cloth with enough sturdiness to be used for a bag, a vest, or pillow covers. Used sparingly as stripes with the Kazoku or a similar yarn, the recycled silk could decorate the end of a scarf as an accent. If used for a bag or pillow, the yarn itself could be twisted into a cord for a bag strap or piping on a pillow.

FINAL THOUGHTS

All of these samples woven with Kazoku as ground cloth to highlight other silk types seemed to say, “Make me into a scarf! Wear me!” I particularly found that adding small pops of the reeled silk, Serenity, which is available in 10-yard mini skeins, was an easy way to create areas of interest without having to commit to too much extra yarn. In all cases, the Kazoku made a ground cloth that displayed the other silken threads to their advantage. ✱

RESOURCES

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

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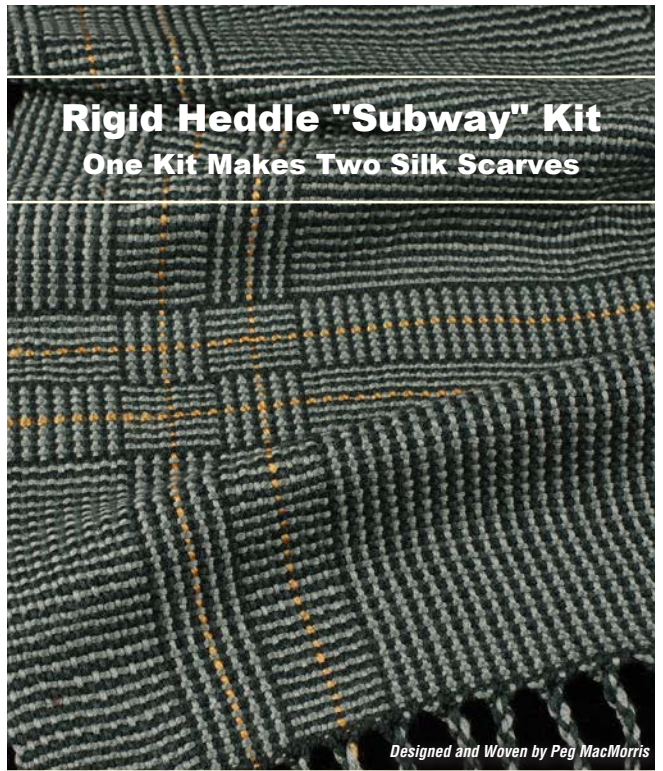
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Tommye wove these samplers that use the meet-and-separate technique. While you are still learning the method, you might find it helpful to practice by weaving squares and rectangles rather than complex shapes.

Photos by Tommye McClure Scanlin

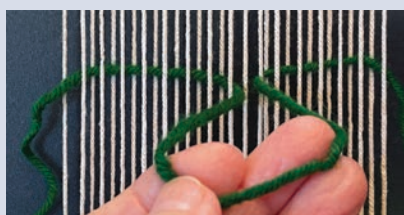
MEET AND SEPARATE

By Tommye McClure Scanlin

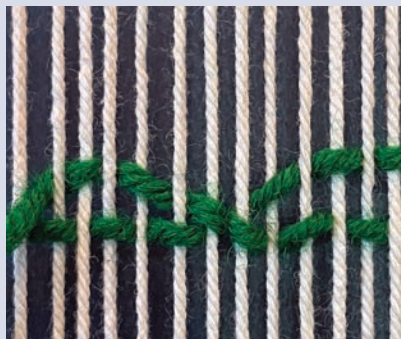
We usually think of handwoven tapestry as weft-faced plain weave and a fabric in which wefts don't necessarily travel from selvedge to selvedge. In fact, there are often multiple wefts running in each row or pick of a tapestry.



① Weft is placed across the shed in plain weave.



② Weft is pulled up in a big loop between two warp ends.



③ Weft loop has been cut and the two strands are woven back into the next shed, turning at the adjacent warp ends.



④ At the turning point, notice how each weft either covers or goes behind an adjacent warp. Terms describing this are "high" or "hill" when the weft covers the warp as it turns, and "low" or "valley" when the weft goes behind the warp as it turns. These two positions are always what you'll see when the wefts are set up to move in opposite directions in the same shed for the meet-and-separate method.

Let's look at the vocabulary that describes handwoven tapestry, starting with the structure. As mentioned, it's usually *plain weave* with each row of weft woven in an over-one/under-one alternation of warp ends. Tapestry is also typically *weft-faced*, meaning the weft completely covers and hides the warp ends. As with other weaving, the weft insertion into a selected shed (the opening created when some warp ends are raised or lowered) is called a *pick*. When two picks are used in alternate sheds, the plain-weave structure is formed. These are the basic components that create the many results possible in handwoven tapestry. Although the fabric structure is simple, there are myriad ways in which multiple discontinuous wefts can be woven within it. I'll describe one of those methods here: *meet and separate*. In this method, multiple wefts in the same shed don't overlap one another.

Meet and separate describes the action that happens across one row

or pick when adjacent wefts are inserted into the shed in such a way that they move in *opposite* directions. Any two wefts can move toward each other in a shed and will meet at some point. After meeting, when the shed is changed, those two wefts turn and move away from each other to complete the plain-weave alternation. Notice that they are again moving in opposite directions, but in the second shed, they are separating from the point where they've turned between two warp ends.

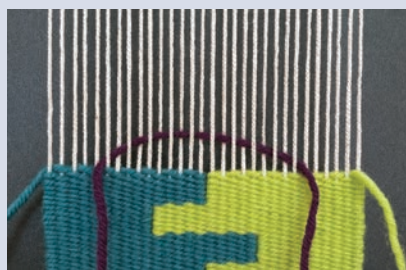
As a result, even though two (or more) wefts may be in the same row at the same time, when set up in this way, they are still weaving the correct sequence for plain weave. To illustrate this, think about what the two wefts do as they turn away from each other in the second pick. First, visualize the weft as if it were a continuous weft pick from selvedge to selvedge: plain weave would be seen all the way across as shown in Figure 1, right? Now, imagine the pick of weft in that row being pulled out

between two warp ends in sort of a big loop (Figure 2). Then consider that loop being cut in half with each end inserted into the next plain-weave shed. In other words, the wefts (now in two parts) will turn away from each other to move along for the next pick. Each row of the fabric still has the plain-weave alternation, over-one/under-one; it's just being done with two wefts rather than one (Figure 3).

Next, notice how each of the two weft strands have made the turn around two adjacent warp ends as they move away from each other. If you're using a loom with a shed-making device, you'll see that one end is up and the one beside it is down, and each weft will either cover or go behind adjacent ends. Even with a loom that requires opening the shed manually, you'll see that one of the wefts goes over the warp end as it turns while the other one goes under the adjacent warp end it moves around, thereby keeping the over/under alternation of plain weave intact. Depending on the shed and



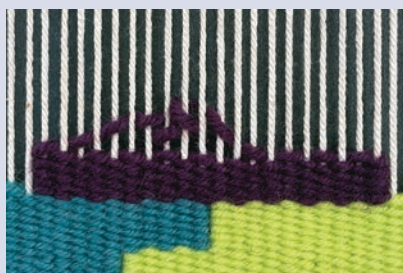
⑤ The blue-green weft is able to weave over the last pick of the yellow-green weft in the correct shed because both were set up to meet and separate.



⑥ In this instance, as a third shape is added it has two working ends so that both ends will meet and separate in the correct orientation with the two existing wefts. Do this by putting the weft into the shed so that both ends extend outward, eliminating a beginning tail.



⑦ Stagger the turns for the third shape so that as it meets and separates with itself it won't create a slit.



⑧ Complete the third shape by fastening off the two ends somewhere near the center of the shape. This will allow the two original wefts to weave across the top of the shape in the correct order with each other.



⑨ Another way to add the new color is to meet and separate correctly with one of the original colors. Change the direction of the other original color by either clipping off and reentering from the opposite side of its area or, as shown here, by fastening it off and floating it across the back to reattach and enter next to the start of the third shape.



⑩ End the third color shape on the same side it began, then adjust the second color so that it will again meet and separate with its original partner.

where the turn is made, two adjacent wefts will always turn and either go over or under adjacent warp ends (Figure 4).

The advantage of meet and separate is that by having wefts traveling in opposite directions in the same shed, you can take either weft into the area where the other one has been woven in the previous pick *without overlapping* the two in the same shed (Figure 5). Overlapping doubles the

weft thickness, making it difficult to pack the weaving well in that area, which will cause the warp ends to show. With meet and separate, you can either weave the tapestry by inserting wefts across each row as needed and packing them into place to keep the tapestry moving up a level, or you can build shapes independently and then fill in beside them, confident you'll be able to figure out the correct shed to use at any given point.

When there are just two wefts and you have set them up so that they meet and separate in the same shed, all is fine and dandy. They can weave side by side to make a slit or opening between them, or they can move over into the adjacent area when the two sides are level without having weft overlap in the same shed. But when you want to add another shape between those two wefts—suddenly there's a problem! Why? Because although you can set up the new weft

to travel in the same shed to be opposite one of the existing wefts, it will be moving in the same direction as the other existing weft in that same shed.

This is the quandary that is a constant throughout tapestry weaving when using meet and separate. You will always be making adjustments to correct the weft direction to keep all wefts traveling in opposite directions as new shapes are added and others drop out. Rather than being frustrated by this, there are a couple of ways to resolve the challenge.

One solution when you add weft for a third shape is to give it two *working ends*. In this way, you'll have resolved meet and separate with the existing wefts because the new weft, by having two ends that are going in opposite directions, will be in the opposite path of the existing wefts. To do this, put the weft into the shed so that both ends are able to weave back and forth to meet and separate with each other (Figure 6). Weave them back and forth in an irregular way to avoid making a slit between them; if you make the turns carefully, you won't notice any difference of surface for the new shape (Figure 7). This solution works quite well if the new shape is wider than just a few warp ends across because you'll need enough space in which to make the irregular turns for the weft. When ending this shape, be sure to return the two weft ends toward each other and fasten them off side by side rather than ending them at each edge of the shape. This will keep the two original wefts in the correct orientation of opposition so they may continue interacting above the added shape (Figure 8).

Another way to resolve the issue is to *change the direction* for one of the existing wefts. You can do that by snipping the weft off and securing

the end, then restarting it at the opposite edge of the shape. This will allow one of the two original wefts to move opposite the newly inserted weft. Also, rather than snipping and restarting the weft, you could attach it and allow the weft to float across the back to the point where it will be reattached and reinserted, so it will be heading in the opposite direction (Figures 9 and 10). This float-across method works very well for a short distance of not more than a couple of inches. For a wider area, it's best to clip off and reinsert. When ending the new shape, you can fasten off the weft at either side, but remember that one of the two original wefts will again have to change direction to be able to meet and separate correctly once more (Figure 10).

Keep in mind that if you use many shapes within your design, you'll never be able to be in the "correct" shed for an entire tapestry design without making adjustments of direction. Rather than becoming frustrated by this fact, try each of these ways to fix the shed. You'll soon find that it will give you almost total freedom to create the images you want in tapestry weaving! ✱

This is the first in our new series *Tapestry Talk* by Tommye McClure Scanlin. Tommye is an accomplished tapestry artist, teacher, and the author of two books: *The Nature of Things: Essays of a Tapestry Weaver* and *Tapestry Design Basics and Beyond*. You can see more of her work at scanlintapestry.com.



Tommye used meet and separate for this pictorial tapestry. Many weft direction decisions were needed for the design, but with an understanding of meet and separate well in hand, weft additions and deletions were successfully made.



SAMPLING FOR SUCCESS

By Sarah Jackson

Designing your own project from start to finish is an exciting, satisfying component of weaving, and is something you are capable of doing well once you understand the fundamentals.

The secret to successful cloth design is simple: sample! Many weavers shy away from sampling for a variety of reasons: It takes too much time, it uses up materials, or it does not produce a finished product. I can state unequivocally that my most successful projects are those that were

created as a result of sampling, while those that were created without the benefit of sampling have often been disappointing.

SAMPLING FOR AESTHETICS

Sampling allows you to assess the hand of the woven cloth and its suitability for the intended item. A sample can be used to determine exactly how yarns will interact in the same warp, how different colors and textures in the weft impact the finished cloth, how different methods of seaming or hemming will affect the cloth, and how to wet-finish the completed cloth.

Let's begin by setting up a sample. A warp length of 2 yards works well for a rigid-heddle loom. The width should be 6 to 8 inches to be wide enough to adequately determine if the cloth's drape meets your needs.

Warp the loom and weave exactly 12 inches, hemstitching both the beginning and end of the weaving. I suggest lashing on to preserve warp rather than tying on (see Resources). Weave the structure you are planning to weave for your project whether it be pick-up, plain weave, or another structure. Make sure to use the weft you are planning to use in the project as well. Measure the woven cloth *under tension* as you go, so you have an accurate on-loom measurement of the entire length when finished. Note the width measurement *in the heddle*.

Wind the warp forward until the woven section is close to the breast beam. Insert two smooth sticks such as dowels (one in each plain-weave shed) behind the heddle and secure the dowels by tying them to the front and back beams of the loom. Relax the tension, stabilize your warp beam so it doesn't unwind, and cut off the woven section leaving 1 inch of

unwoven warp beyond the woven edge. Wet-finish the sample using the same technique you intend to use for the finished item (water temperature, degree of agitation, etc.).

If you are satisfied with the hand of the sample, remove the dowels, lash on to the cloth beam again, and use the rest of the warp for experimental sampling. Sampling is an opportunity to experiment and explore ideas without committing to an entire project. Approach it with a sense of adventure; try lots of different colors and textures as you weave the remainder of the warp. Sometimes the one you just "know" won't work is the one that will totally surprise you—in a good way!

If the sett is too loose or too tight, you need to change heddles and weave another sample. Before removing the heddle, make sure the dowels are secured behind the heddle to keep the warp organized and ready to be re-sleyed. Re-sley the new heddle, lash on, weave another 12 inches, and remove and wet-finish. If you still see room for improvement, follow the instructions above to maintain your warp end order and adjust the next sample as needed.

SAMPLING FOR TAKE-UP AND SHRINKAGE

When you have found a sample with the hand that pleases you after wet-finishing and drying, carefully measure the width and length and compare them to the original width in the heddle and the woven length before wet-finishing. The differences between the measurements will give you the shrinkage rates, which are expressed as percentages. For example, if the sample measures 12 inches long on the loom and 10.5 inches after finishing, the shrinkage rate is 12.5 percent

(12 inches – 10.5 inches = 1.5 inches, which is 12.5 percent of 12 inches).

It may seem logical, if the shrinkage rate is 12.5 percent, to simply add 12.5 percent to the desired finished length, but it doesn't work that way! Even experienced weavers often misunderstand how to accurately calculate shrinkage in the warp and weft. Let's see why: Say I want my finished length to be 12 inches, so I add 12.5 percent for shrinkage and weave 13.5 inches. But if the 13.5-inch piece shrinks 12.5 percent, my finished length will be only 11.81 inches. That's not a huge difference, but over a longer length, it could mean there's not enough cloth for the intended project. For example, if I need 3 yards of fabric and add 12.5 percent, my woven length will be 121.5 inches. If 12.5 percent is lost in the wet-finishing process, the cloth will be barely 106 inches long—2 inches short of 3 yards!

Here's the kicker: It's not the percentage of shrinkage that must be taken into account, but *the ratio* (a comparison of two similar quantities obtained by dividing one quantity by the other) *that gives the correct number to work with*.

To understand how the ratio works, suppose that our 12-inch sample after wet-finishing measures 10.5 inches. The ratio of 12 to 10.5 is 1.14 (12 ÷ 10.5).

That number, 1.14, is the length ratio which, when multiplied by the desired finished length of cloth, will tell us how long the on-loom measurement of woven cloth needs to be. For example, for 3 yards of finished cloth, multiply 3 yards (108 inches) by 1.14 to get 123.12 inches, or 3 yards plus 15.12 inches. Rounded up to the nearest inch, the on-loom measurement of woven



These three samples were all woven using Gist's Array 100% wool yarn. The yarn was tripled in an 8-dent heddle and woven at 18 picks per inch. Both off-loom samples measured 8" wide in the heddle and were woven to 12". Off the loom but before wet-finishing (middle sample), the cloth pulled in to 7" × 11⁵/₈". After wet-finishing (left sample), the cloth measured 6¹/₂" × 10³/₄". Using the formula, the shrinkage ratio in the width is 8 divided by 6.5, or 1.23. The shrinkage ratio in the length is 12 divided by 10.75, or 1.12.

cloth should be 3 yards 16 inches (124 inches). If the 124-inch piece shrinks 12.5 percent, the finished length will be 15.5 inches shorter, just a fraction over 108 inches, the desired finished length.


Remember, when determining the ratio, the on-loom measurement is the dividend (the quantity to be divided) and *always goes above the line* as the numerator. The finished length is the divisor (the number by which the on-loom measurement is to be divided) and *always goes below the line* as the denominator.

The same formula may be used to determine the on-loom width of cloth. Establish the ratio by dividing the width in the heddle by the finished width of your sample. Multiply the desired finished width of cloth by the resulting ratio to determine the desired width in the heddle.

Finally, don't forget to add 10 percent to the warp length for take-up and then add loom waste. Now you're ready to weave with confidence knowing you'll have exactly the amount of fabric you need. ✱

RESOURCES:

Sarah Jackson Handwoven Design.
"Lashing On: Attaching the warp to the cloth beam apron rod."
YouTube video, 10:31. October 31, 2019. www.youtube.com/watch?v=nOfA3TtjVyU



When designing with color-and-weave, sampling and accurately figuring out take-up and shrinkage are the difference between a gorgeous gamp and one with unintentionally elongated blocks.

CRAZYSHOT

By Myra Wood



Photos by Myra Wood

The Marrakesh Express table runner takes its inspiration from the colors of the beautiful Moroccan city.

A few years ago, I dusted off my rigid heddles—safely hidden away from a mischievous pup—and rediscovered my love for weaving on small looms. Something about the rigid-heddle loom in particular gives me a deep sense of satisfaction. I get lost in the repetitive process of shuttling yarn back and forth while changing sheds to create cloth. Plain weave was fine for a while—and I do love playing with pick-up sticks—but it began to feel too much like knitting stockinette stitch or using basic pattern repeats; I wanted something more.

I can spend hours on end on simple crafts, but what I'm really excited about are the "what ifs." Experiments on the fly just to see what happens. "Just one more row or pick" quickly becomes "just one more repeat," and before long,

motifs emerge that make me happy and satisfied. I'm always looking for ways to introduce more color and pattern into my work, and I'm intrigued by the imagery that emerges from basic knitted and woven structures when I make the

simplest of changes across a row or pick. As the work continues, sometimes shapes and pictures begin to appear. I started wondering how I could develop specific techniques for woven images and patterns.

I've always loved the look of complex multishaft weaving, so first I investigated overshot patterns for the rigid-heddle loom and determined that most involve two or more heddles and fairly complicated warping. I saw some amazing rigid-heddle woven fabrics online that used multiple heddles, so I tried different approaches using two heddles. Those two heddles were soon joined by pick-up sticks and heddle rods with string heddles. Several patterns into my adventure, I realized that multiple heddles were not going to work for me. I wasn't happy about the time-consuming warping they require because I'd been so spoiled by the near-instant gratification and speed of direct warping one heddle. I also found the physical aspect of changing multiple heddles hard on my hands.

I discovered the patterning I was looking for in simple gridded needlework charts. Many types of needlework use them, including Fair Isle knitting, bead weaving, and cross-stitch. They're simple to learn and shareable across crafts. Then I stumbled on a traditional Russian weaving technique called *Branoe* in one of Kelly Casanova's YouTube videos. As I tried out the technique, I began to see possibilities that could work for me. *Branoe* had all the hallmarks of what I loved so much about those simple charts, and it could be done with one heddle and one pick-up stick. Unfortunately, little information about it was available. I researched extensively online, including on Russian-language sites, but came up short. Stymied, I grabbed some of my knitting stitch guides and started experimenting by combining the basic *Branoe* technique with needlework charts, and many worked wonderfully. Eventually, I experimented with more challenging charts meant for embroidery and started down a rabbit hole of

modifying traditional designs from which I still haven't emerged.

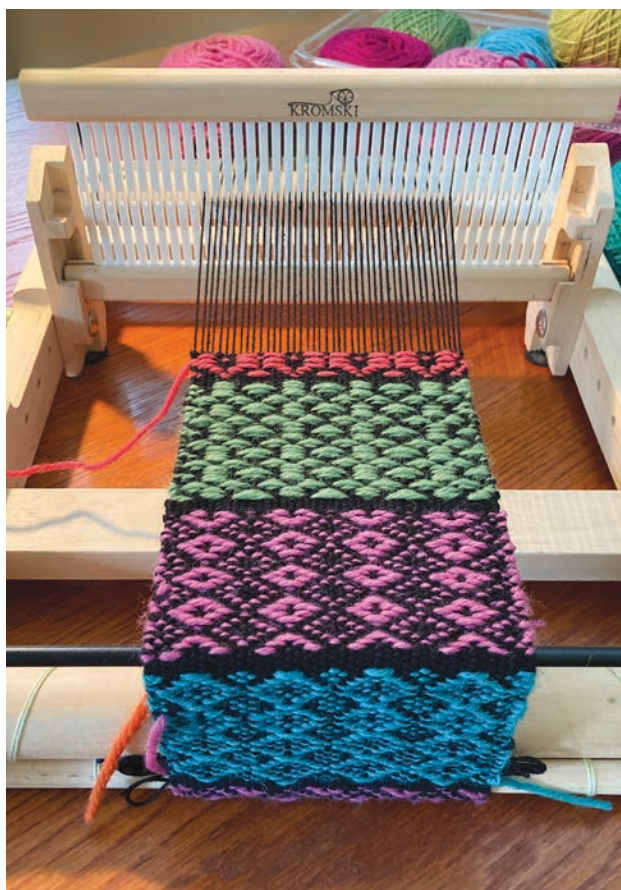
Supplementary-weft techniques are common the world over, with some references dating to the late Roman Empire and ancient Egypt. Backstrap weaving from Guatemala, *Branoe* from Russia and Eastern Europe, Scandinavian *skillbragd* inlay, *songket* from Southeast Asia, and eighteenth-century American overshot coverlets all create similar fabrics using supplementary weft on a plain-weave background. Many of these techniques even have motifs in common, despite being separated by great distance and time, most likely due to a combination of human migration and the nature of the basic weaving

structure itself: horizontal threads crossing vertical threads.

In most cases, supplementary-weft patterns are woven on looms with preset warps threaded through multiple heddles or placed on pick-up sticks set up in advance. The overall pattern is decided before the fabric is woven. The setup is usually time-consuming and limits the variety of patterns that can be woven on one warp. For this reason, a weaver might produce many fabrics on a single warp with the same overall patterning but slight variations to the main design. These are often called continuous supplementary-weft patterns because the weft goes from selvedge to selvedge in each pick. Some techniques use a more



Myra's Fair Game Pillow features over half a dozen different pattern shapes, all done on a rigid-heddle loom using pick-up sticks and crazyshot.



freeform approach, including figurative works from Peru, Mexico, and Guatemala. These fabrics are woven with a discontinuous supplementary weft—the pattern weft travels across only a portion of the warp.

Although I have some ideas for using discontinuous supplementary weft in future projects, the method of weaving I've experimented with so far is continuous supplementary weft, which is similar to Branoé. Mainly, I introduce new colors by changing the yarns across an entire pick for variations within a specific pattern repeat, much like stranded and Fair Isle knitting. I call the technique "crazyshot." In its most basic form, the technique of crazyshot involves alternating one pick of a pick-up pattern in a thicker yarn (the pattern weft) and one pick of

plain weave in a thinner yarn (known as the tabby weft).

My experiments eventually led me to write *Crazyshot! Creative Overshot Weaving on the Rigid Heddle Loom*. The book includes instructions on reading the charts and weaving using my technique, and it contains patterns for some household items.

I did a lot of experimenting with pattern repeats before writing *Crazyshot!* to learn what types of patterns work best and why. After publishing the book, I envisioned a different type of book that would be more like the stitch guides I've loved and collected over time for needlework techniques. This led me to write *Crazyshot Companion: Charted Designs for Overshot Weaving on the Rigid Heddle Loom*. The companion

Above left: Myra did extensive sampling while developing her crazyshot technique. Above: Close up of a green rug Myra wove using the crazyshot technique.

book includes more than 100 charted designs that can be mixed and matched to produce unique cloth.

Crazyshot is a fairly easy technique that just requires some time and attention. Anyone who can warp and weave on a rigid-heddle loom is able to take weaving to the next level to create stunning cloth that only looks complicated. ✱

Myra Wood is an internationally known fiber artist, designer, author, and teacher. Learn more about Myra, her books, and her weaving at MyraWood.com.

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MORNING GLORY TAPESTRY

By Jessica Ybarra

Photos by Matt Graves

Once you understand a few tapestry weaving techniques, such as plain weave, soumak, twining, and rya knots, you will be amazed at what you can create on a tapestry loom in just a few hours. By choosing yarns of different weights and textures, you can easily add interest to your tapestries without a lot of extra work.

For my Morning Glory tapestry, I used the Morning Glory Yarn bundle from Cotton Clouds Yarn, the company I run with my mother. The palette of calming purples and neutrals with pops of green reminds me of many beautiful places in nature I've visited, and it gave me a sense of tranquility as I wove. For

your own tapestry, you can use a ready-made bundle of yarns like I did, or you can pull one together from your weaving stash.

I'm detailing here how I wove this particular tapestry, but feel free to let your creativity run wild and design a tapestry that is uniquely yours by

combining yarns of different sizes and even adding pieces of fabric into your weaving for added texture. Once your fingers find how fun it is to lay down picks of soft yarns and tie joyful knots, you will want to create a tapestry wall hanging for every room in your home—and then even more to share the love with others.

Set up your frame loom and tie the warp yarn around a top peg. For your warp, you'll want to use a strong cotton or linen yarn; I used 8/4 cotton rug warp at 4 ends per inch. The wide spacing allows the weft to completely cover the warp. Warp the yarn straight up and down around the pegs, making sure to keep consistent tension while warping across the frame. Once you've warped to your desired width, tie another knot around a peg that's on the same side of the loom as your first knot. Where you tied the knots will be the bottom of your weaving so you'll want to flip your loom accordingly.

Next, weave a 2" cardboard footer through your warp and slide it to the bottom so that it is up against the frame of the loom. Then weave a base. I begin this kind of tapestry by weaving a base of six or eight rows of plain weave using a tapestry needle and sportweight yarn. As you weave, make sure not to pull the yarn so tightly across each row that your edges pull in. Use your fingers or weaving comb to press the weft yarn down so that it lays straight against the footer. After weaving your base, leave a couple inches of a yarn tail to finish securing once the tapestry is complete.

Once you have woven a base, the fun begins. You can follow my path, outlined here, or take your own from this point. As I take you along my design process, look back at the photo on page 26 to see how the different techniques I used look in the tapestry. After the plain-weave rows, I added a couple of rows of fringe using rya knots (see page 28). I used both sportweight and bulky-weight yarn to give the fringe a unique look. I secured the rya knots using my weaving comb, pushing them snug against the plain-weave base.

Above the rya fringe, I added soumak (at right), this time using a bulky and

a worsted-weight together as one strand. I pushed each new row into place using the weaving comb to ensure there were no gaps in my tapestry and to secure the rows.

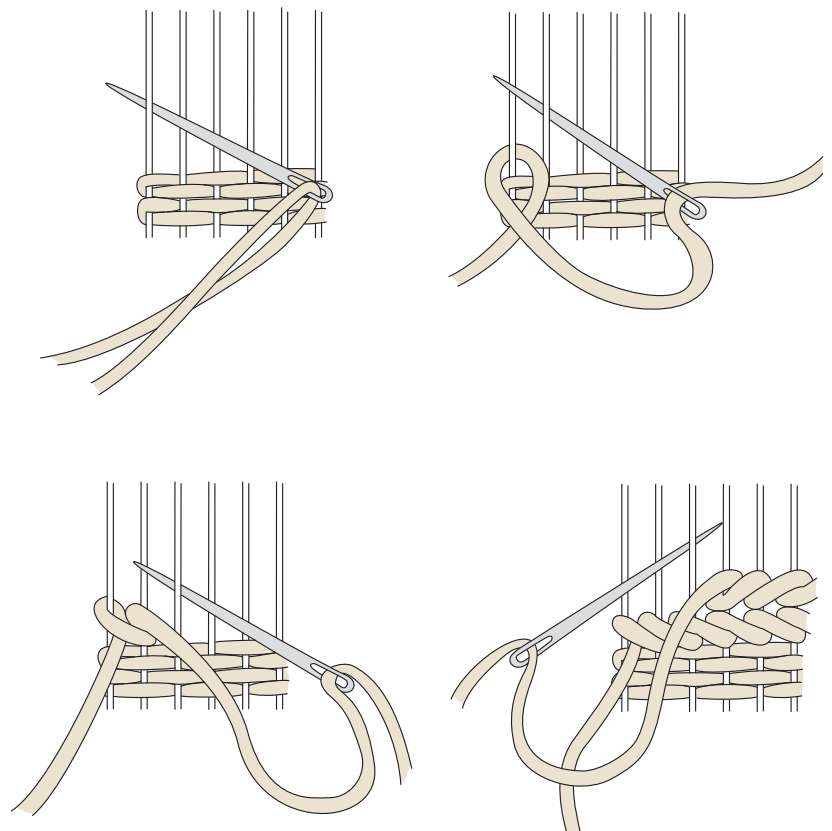
Next, I chose a few different yarns to create a knotted weave texture. First, I cut a yard each of two of the yarns. I tied them together using overhand knots, holding both pieces at the same time and tying knots all along the length. Then I wove plain weave using the knotted yarns.

To create a bubble texture after the knotted section, I added wool roving using plain weave. I kept the wool roving in sections of the warp and added plain weave woven with worsted-weight yarns around it to lock it in place. If you add roving,

don't pull it tight; instead, allow it to puff out between the warp ends. If you are looking for even more of a bubble texture, weave the roving going under one warp end and over two to allow the roving to expand on the surface of the tapestry.

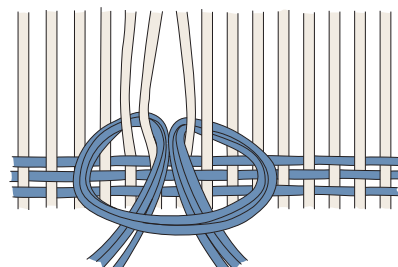
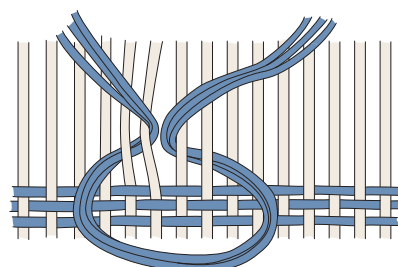
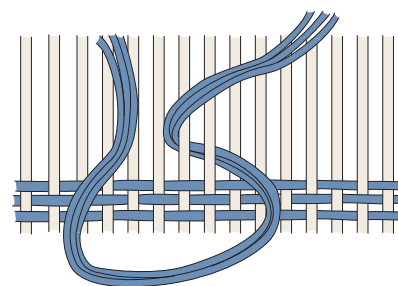
I followed the bubble texture with more rya knots, this time using two worsted-weight yarns held together as one. I continued using the different weaving techniques and knotting until the weaving was near the top of the loom. To finish off the piece and secure the weft, I twined four rows (see *Do It by Hand*, p. 86). I recommend leaving 4 to 5 inches of unwoven warp at the top of the weaving to use for hanging the tapestry on a wooden dowel.

Soumak





Rya Knots



To create her variety of textures, Jessica used a myriad of tapestry techniques including soumak, twining, and rya knotting. Note the puffy roving that adds bubbly texture.

To finish, turn the loom over, weave any loose ends into the back of the tapestry, tie off each weft tail using an overhand knot, and trim the ends short. Take the warp off the bottom of the loom and slide out the cardboard footer. Trim the ends of your warp so it no longer hangs in loops. Starting with the outer warp ends, tie them together in pairs so that the knots are snug against the bottom row of your plain-weave base.

Remove the top warp ends from the loom to connect them to your

wooden dowel. You can either twist the warp end loops sideways to create an opening and then insert the dowel, or wrap the warp ends around the dowel and then sew them into the back of the tapestry and tie them off. Once the dowel is attached, tie a piece of yarn of your desired length to each end of the dowel to make a hanger.

Trim the fringe straight across or at a diagonal to create your own unique look.

Whether you're taking your frame loom with you on vacation, weaving in nature, or enjoying a cozy staycation near home, weaving a little tapestry like my Morning Glory tapestry will certainly ignite your desire to create! ✨

Jessica Ybarra is a fiber artist passionate about weaving tapestries on her frame looms. She gets to share her love for yarn crafts with fellow weavers as a co-owner of Cotton Clouds.

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

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TAPESTRY WEAVING ON THE GO

By Claudia Chase and Elena Zuyok

You're headed to an appointment and realize just as you grab your keys that you need a project to keep your hands busy in the likely case that you find yourself waiting. This project, this little savior, will let you pass the time in relative bliss. In fact, you might be so content working in the waiting room that you're a little bit annoyed when your name is called. Such is the power of making: to lift you out of yourself and transport you to a land of bliss or a place that we call "flow." Flow happens when time passes without you sensing it. You get so caught up in the flow when creating your art that time ceases.

You've probably entered that sacred space before. What medium did you use to get there? The image of a lady sitting on a bench waiting for a bus while clicking her knitting needles is an archetype of sorts. Maybe that archetype exists because people like us must make something, whether in public or in private, and really don't care what anyone thinks about this compulsion. As a relative of ours once put in her epic needlepoint wall hanging: "Fish gotta swim, birds gotta fly . . . and I gotta make!" Okay, we added that last bit, but we

swear that is what she was thinking when she made that stunning piece of her own design.

For us, our medium of choice, whether we're curled up on the couch or sitting on a bus, is tapestry weaving. Tapestry is underrated as a portable craft. Its cousins knitting and crochet get a lot of attention as on-the-go activities, but tapestry holds its own as a movable hobby because it's perfect for working on while traveling or simply out and about, as well as for those of us

who need to keep our hands busy at all times.

Tapestry weaving is defined by three main elements: It is weft-faced, it is generally pictorial, and it is not woven entirely selvedge to selvedge with each pick. These three factors make it a relatively slow type of weaving. On the other hand, tapestry works very well on a portable loom, and here are a few reasons why. First, you can start and stop weaving relatively quickly. There is no need to finish a row or a



Practice your technique on bracelets that allow for experimentation.



All photos by Molly Williams and Nicholas Prior of Williams/Prior Art + Design

Small looms fit into your bag and make waiting times seem to magically shorten as you lose yourself in a tapestry project.



Fill in a blank spot on your wall with a mini tapestry or gift one to a friend.

section; you can weave one quick half-pass and stop if need be. Second, there's not much cleanup. At home, you might weave with a basket of yarn by your side, but when you're out and about, you can weave with a handful of premade butterflies that can be gathered up at a moment's notice. Third, a quality tapestry can be woven at any scale. When you imagine tapestry weaving, you may picture enormous pieces covering castle walls, but with the right loom, you can make a gallery-ready piece that will fit in one hand.

Traditionally, large floor looms with thick beams, foot treadles, shedding

devices, and on-loom tensioning devices were used to weave tapestry. These features are ideal for tapestry weaving, which requires relatively high and even warp tension. Small looms, and even tiny looms, can be just as functional as large ones and often include similar features that allow users to make professional-quality tapestries on a small scale. A small loom that is strong is a must (the high tension of tapestry can cause the side bars of a loom to bow), and we think an on-loom tensioning device is, too. Add-ons such as a foot treadle, shedding device, and variable setts are also wonderful features that

make weaving tapestry on any loom, big or small, a little bit easier, but none of those add-ons are absolutely necessary.

When people think of tapestry weaving, they often think of wall hangings, but there are many other uses for tapestry, and plenty are perfect for a portable loom.

Tapestry jewelry is probably our favorite way to incorporate tapestry techniques on a small scale. Years ago, we stumbled on a project idea that has become a perennial favorite for us to share with new tapestry weavers in kit form, although it's easy

for even beginning tapestry weavers to design their own. The Tapestry/ Bead Cuff Bracelet is a tiny tapestry woven with rows of beads and fun wefts such as variegated silk, railroad yarn, and gold thread all secured to a brass cuff with an Ultrasuede backing. The rows of beads help to keep the weaving from pulling in at the selvages, a common problem for new tapestry weavers, and the cuff offers an easy framework on which to practice techniques and experiment with textures. Because it's so small, it's a great project for using leftover yarn, and the final product will class up any outfit from jeans to a little black dress.

Another category of portable-sized tapestries includes pouches and purses. Tapestry-woven phone cases are a favorite project these days. We have woven phone cases using handpainted silk, wool, cotton, and

just about anything beautiful we can get our hands on. Simply weave a piece based on the size of your phone, line it with something soft such as silk or velvet, and voilà, your little tapestry is now functional art—and also a perfect gift!

Of course, little wall hangings are the perfect projects for a small tapestry loom. Use them to practice with new warp, weft, or techniques. You can whip off one in a day, string or frame several together, adorn a tiny bare spot on your wall with a wonderful piece of art, or gift it to a friend. For us, giving away our tapestry creations is the perfect way to finish their journeys. We have devoted a lot of weaving time to these little gems—they allow us to keep making and keep giving.

Being a maker is a lifelong gift, and being able to weave on the go makes

that gift even better. When you've got a loom on your lap and are in the weaving flow, waiting for a tow truck or an unanticipated dental appointment feels less a burden. Remember, glove boxes are not really for gloves and purses are not just for wallets. Make sure you are never stranded without something to make. For us, that means always having a little tapestry loom and a lovely stash of yarn at the ready. Don't leave home without them! *

Claudia Chase and Elena Zuyok are the mother-daughter team behind Mirrix Looms. Claudia founded the company 25 years ago with Elena joining her just over a decade later. Their newest loom is the extra-portable Saffron.



Use your beautiful works of art to create little bags and cases.



at the beach

Take a trip to the beach without going outside— with projects designed to add a touch of seaside whimsy to your home and wardrobe.

SUMMER BREEZE SHAWL

By Gabi van Tassell

Use a pin loom, a solid bamboo yarn, and a variegated cotton yarn to weave this lightweight summer wrap that will keep the chill at bay without being overly warm. The combination of three styles of hexagons creates the interesting central design and outer border. Pattern page 42.

MYSTIC BLUE WHALE PILLOW

By Margaret Stump

You can whale-watch from the comfort of your home with this clever pin-loom-woven whale. The soft sculpture works equally well as a huggable soft toy or an accent pillow for a nautical decor. Pattern page 43.







BYO BOTTLE BAG

By Deborah Jarchow

Going to a beach party or family picnic? Carry your favorite beverages in style with this clever carrier that securely holds two bottles and includes a pocket perfect for holding an opener, stopper, or some chic reusable straws. Pattern page 46.

CINQUE TERRE TOWELS

By Yvonne Ellsworth

Conjure up the brilliant hues of cliff houses and the crystal blue waters of the Italian coast as you dye the accent yarn for these rigid-heddle-woven towels. The soft bouclé cotton dyes easily with a readily available, user-friendly tie-dye kit, and it creates an absorbent, soft cloth. Pattern page 48.

PEEKABOO SCARF

By Nancy Peck

Pair a variegated warp with plain weave and 3/1 lace to create this lightweight scarf with a subtle checkerboard pattern. After establishing the two blocks, one on a pick-up stick and the other on a heddle rod, weaving goes quickly with one shuttle. Pattern page 49.

HORSING AROUND TODDLER TOWEL

By Gabi van Tassell

Weave a hug into every hexagon as you create this seahorse-themed hooded towel sized for a toddler. After a dip in the ocean, the soft cotton will quickly dry your little one, and the hood adds cozy comfort. Pattern page 50.









SAND, SEA, AND SKY RUNNER

By Margaret Stump

Keep memories of the beach alive with this pin-loom–woven seascape table runner. Slip-stitch crochet adds spindrift and wave motion to the textured ocean section, and light embroidery embellishes the sky with seabirds. Pattern page 51.

SUNSET SCARF

By Patricia Shaw

Brush aside thoughts of winter chill with this versatile scarf that works equally well as a scarf or hip wrap. Patricia used color striping in the warp to create an ombré fade that resembles clouds at sunset. Pattern page 53.



PIN LOOM

SUMMER BREEZE SHAWL

Gabi van Tassell

Spending summer evenings outdoors is one of the treats of the season. Add a little candlelight, good food, and beautiful music to your event (or nonevent as the case may be), and you are well on your way to perfection. This lightweight summer shawl will dress you up and keep you cozy without overdoing it.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT Elongated hexagon pin loom, 2" side length (Gabi used the TURTLE Elongon 2" pin loom, fine sett); 7" weaving needle and 2.5 mm crochet hook or 2.75 mm locker hook or G-6/4 mm crochet hook; tapestry needle.

YARNS Warp and Weft: Banana Yarn (100% banana bast fiber; 980 yd/8 oz; Bellatrista), Natural, 475 yd; Uneek Cotton (275 yd/100 g; Urth Yarns), #1089 self-striping yarn, 340 yd.

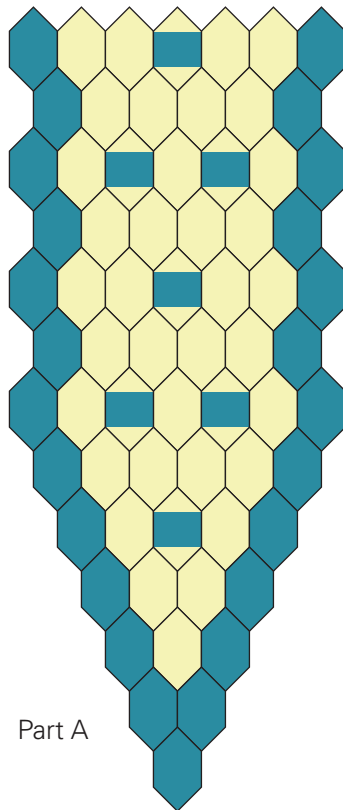
OTHER SUPPLIES Piece of flannel, large bath towel, or assembly felt.

DIMENSIONS Finished size: 18" x 79".

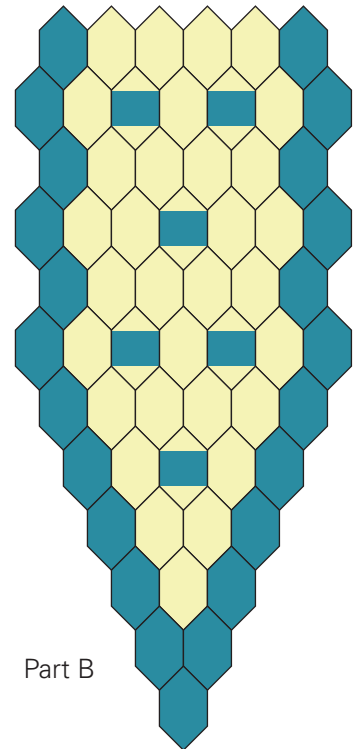
PROJECT STEPS

1 Following the manufacturer's directions, weave a total of 127 hexagons. Weave 66 hexagons with Natural and 48 hexagons with the cotton self-striping yarn, keeping the colored hexagons in order. (For best color distribution, use a second

1. Layout



Part A



Part B



Natural



Self-striping yarn



Bicolor





skein of self-striping yarn for weaving half of the colored hexagons.) Weave 13 bicolor hexagons: Use bias weave to warp the loom with Natural. Clip yarn leaving a 2" tail. Measure the cotton self-striping yarn by wrapping 6 times around the loom. Leaving a 2" tail, weave with the self-striping yarn to complete the hexagon. Weave in ends.

2 Lay out the hexagons following the chart, Figure 1. Start at the tip

and work toward the center on each half. Use the colored hexagons woven using the second skein of the self-striping yarn for part B.

3 Using whipstitch (see Reader's Guide), join the hexagons to each other in rows, then assemble the rows. Join the two halves together to complete the shawl. Weave in ends.

4 Wet-finish by handwashing in warm water with mild detergent. Lay flat to dry. *



PIN LOOM

MYSTIC BLUE WHALE PILLOW

Margaret Stump

Bring the sea to you with this pin-loom-woven blue whale. Made using superwash merino yarn, it is soft and friendly enough to be a huggable companion or can add an original touch to a beach house. This project is easy to weave on the go, wherever your summer plans may take you. Completed, it makes a fine traveling buddy for a young one.

RESOURCES

pieceworkmagazine.com/basic-embroidery-stitches

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT 4" × 4" square pin loom; G-6/4 mm crochet hook; tapestry needle; sharp large-eyed needle; packing comb or fork; small (1.75–2.0 mm) crochet hook for pulling yarn ends into the fabric.

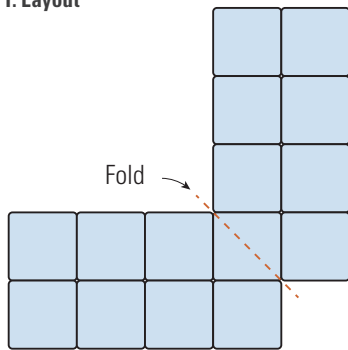
YARNS *Warp and Weft:* Rios (100% superwash merino wool; 210 yd/100 g; Malabrigo), #150 Azul Profundo, 210 yd. Classic Wool Worsted (100% wool, 194 yd/100 g; Patons), Black, 2 yd; White, 1 yd.

OTHER SUPPLIES Quilt batting, about 8" × 20"; polyester fiberfill.

DIMENSIONS *Finished size:* about 16" × 7" × 2".

AT THE BEACH

1. Layout



2. Assembly

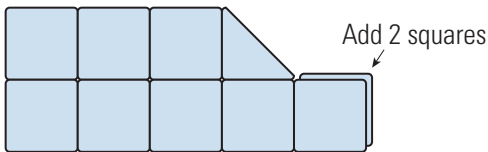


Photo 1



PROJECT STEPS

1 Following the manufacturer's directions, weave 23 squares using Azul Profundo. Weave the yarn tails back into each square.

2 Make the whale's body: Following the layout shown in Figure 1, join 15 squares using double-overcast stitch (see Reader's Guide).

3 With right sides together, fold the joined squares along the fold line shown in Figure 1. Add two more squares using double-overcast stitch, as shown in Figure 2.

4 To create the whale shape, follow the shaping shown in Figure 3 and join the two layers of squares using the crochet hook for single crochet and slip stitch, or using a tapestry needle for backstitch (see Reader's Guide). Leave a 3"-4" opening in the bottom for stuffing. Leave the end of the tail open.

5 Cut a slit in the fabric just in front of the tail, where it curls up. Before cutting, stitch with satin stitch (see Resources) or zigzag stitch on either side of the planned cut point to keep the fabric from raveling. Then cut through the two layers of fabric as shown in Figure 3.

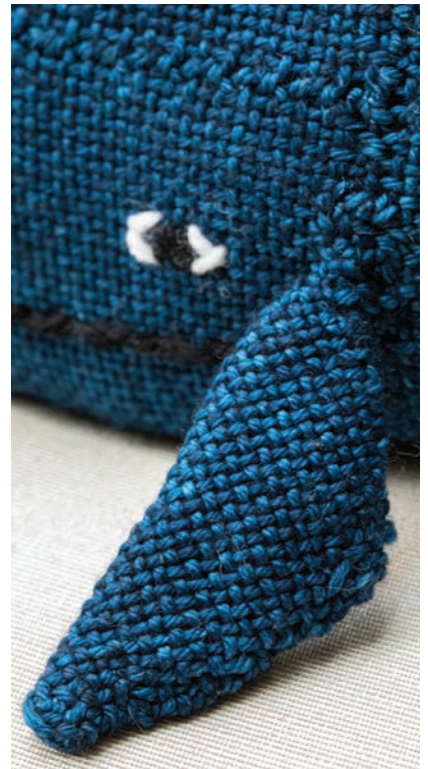
6 Turn the whale right side out. Fold a piece of quilt batting, about 2" x 8", several times and place it in the tail section just above bottom seam. This will help support the tail section and

keep the tail seam smooth. See Figure 4.

7 Make the tail flukes: Cut eight ovals of batting measuring 2 $\frac{3}{4}$ " x 3 $\frac{3}{4}$ ". Following the directions in Figure 5, place two layers of batting on a square. Pull the corners over the oval, then wrap the sides over the oval. Secure this wrapping by stitching the edges in place using a sharp needle threaded with the same color yarn to sew through the batting. Make four wrapped ovals. Place two wrapped ovals wrong sides together and whipstitch (see Reader's Guide) around the edge to create one tail fluke. Repeat this process to create the second tail fluke.

8 Make the flippers: Fold in the side corners of two squares to create slightly oval shapes. Secure the side corners with the same color yarn. Cut four ovals of batting about the same size as for the flukes but cut off one end of the ovals. Place two ovals on a square and fold the square lengthwise as shown in Figure 6. Pinch the top end in to create a flap; this is where you will attach the flipper to the whale. Whipstitch the sides together. Bend in the flipper as though it were an elbow to create a more organic flipper look.

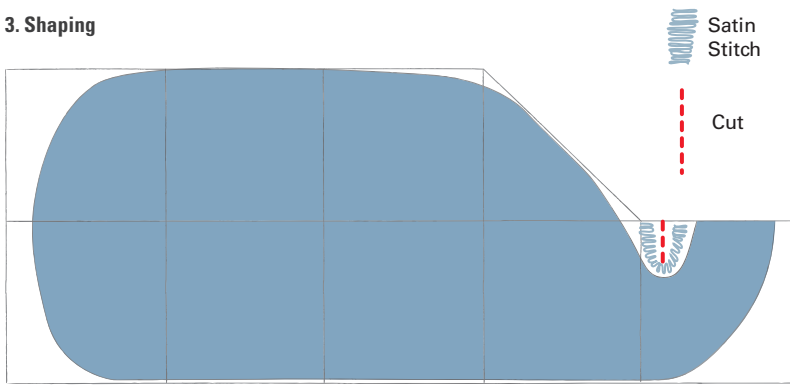
9 Stuff the whale with batting. Referring to Figure 4 for placement, attach the two tail flukes to the end of the whale's tail and stitch them to the tail and to one another. Once the



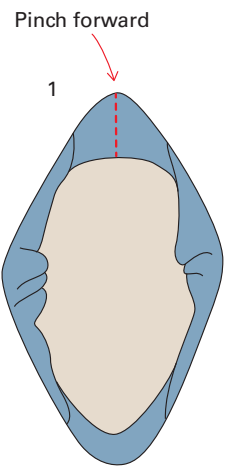
whale is stuffed evenly, stitch the opening in the bottom of the whale body closed.

10 Using Photo 2 as a guide, attach the flippers to the sides of the whale body and add the blowhole (see Photo 1), mouth, and eyes using black yarn. Add two stitches of white yarn on each side of the whale's eyes to highlight them and to make your whale more friendly and engaging. *

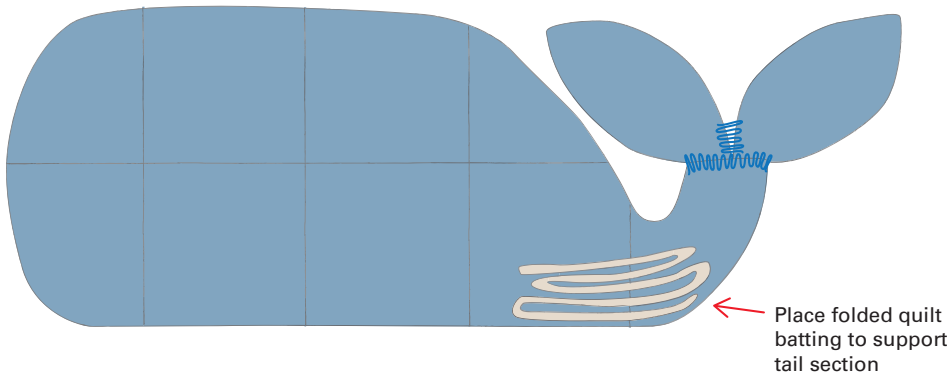
3. Shaping



6. Flipper construction



4. Tail support and fluke attachment



5. Fluke construction

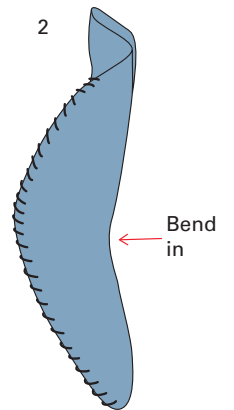
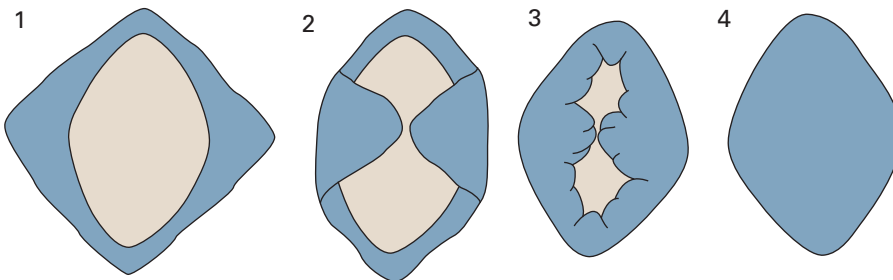
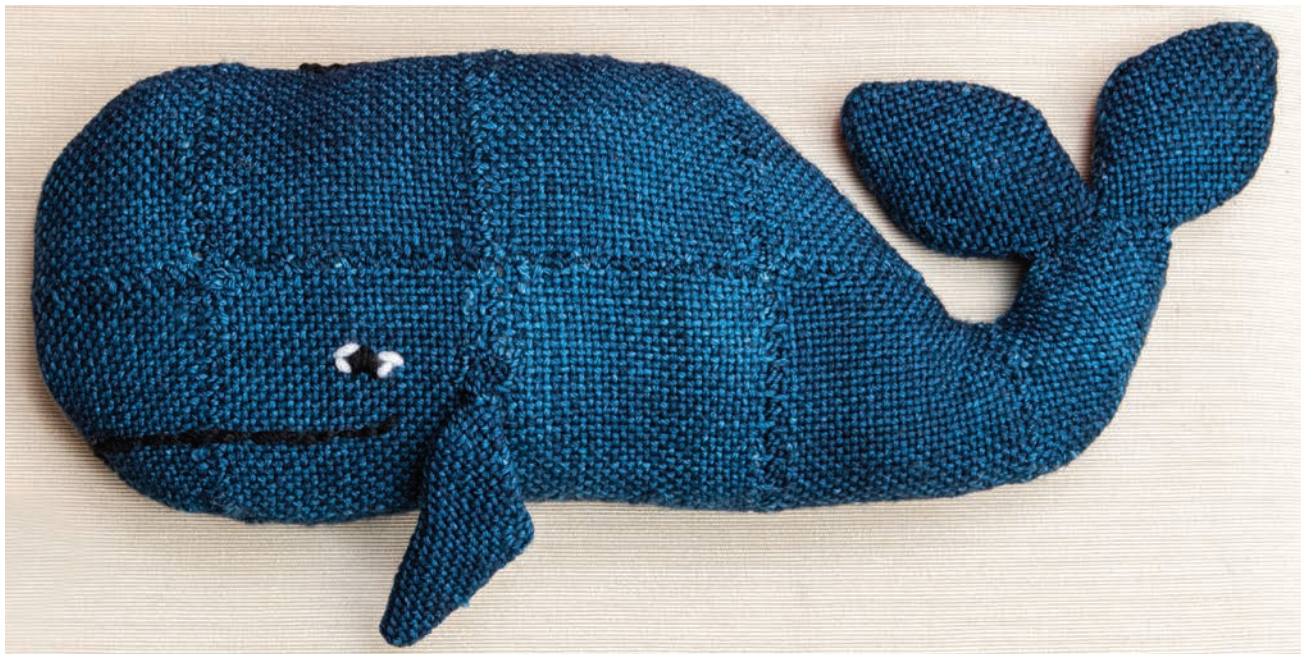


Photo 2





RIGID HEDDLE

BYO BOTTLE BAG

Deborah Jarchow

Picnics, barbecues, or visits to family or friends can benefit from a bottle of something special. Why not bring yours in a custom handwoven bottle carrier complete with pockets to hold an opener and bottle stopper? This easy-to-weave carrier is sturdy, compact, and a delightful addition to any summer gathering.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT Rigid-heddle loom, 10" weaving width; 10- and 12.5-dent heddles; 2 shuttles.

YARNS *Warp for wide panel:* Reva (95% recycled denim cotton/5% other fibers; 169 yd/50 g; GGH Yarn), #17 Teal, 123 yd. *Weft for wide panel:* Calypso (100% cotton; 202 yd/50 g; GGH Yarn), #5 Ireland, 92 yd.

Warp for narrow panel: Calypso, #5 Ireland, 202 yd. *Weft for narrow panel:* Reva, 138 yd.

OTHER SUPPLIES 2 pieces of 3¾" × 3¾" foam core to strengthen bottom of carrier (optional).

WARP LENGTH *Wide panel:* 96 ends 46" long (allows 2" for take-up, 18" for loom waste). *Narrow panel:* 60 ends 121" long (allows 9" for take-up, 18" for loom waste).

SETTS *Wide panel:* 10 epi; 12 ppi. *Narrow panel:* 12.5 epi; 10 ppi.

DIMENSIONS *Width in the heddle for wide panel:* 9½". *Woven length:* (measured under tension on the loom) 26". *Width*

in the heddle for narrow panel: 4¾". *Woven length:* (measured under tension on the loom) 94". *Finished size for panels:* (after wet-finishing) one wide panel 8" × 21½" and one narrow panel 4" × 80". *Finished size for bottle bag:* (after assembly) 4½" × 8½" × 7" with 26" strap.

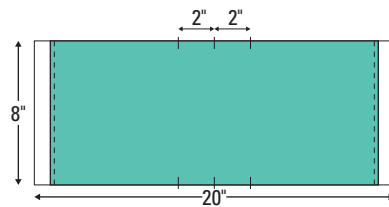
PROJECT STEPS

- 1** Weaving wide panel: Set up your loom with the 10-dent heddle for direct warping a length of 46" or wind a warp of 96 ends 46" long using Reva. Warp the loom using your preferred method, centering for a weaving width of 9½".
- 2** Wind a shuttle with Calypso. To preserve the slow color changes, wind a shuttle or bobbin from the ball, then rewind the yarn onto a different shuttle or bobbin. Carefully follow this procedure for each shuttle/bobbin so the colors flow in

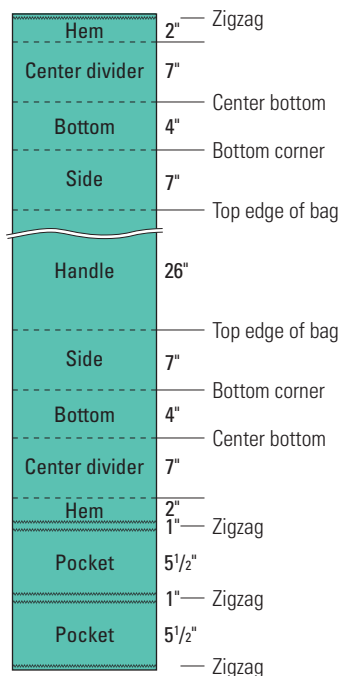
the same order as they do on the ball. Spread the warp with scrap yarn.

- 3** Weave plain weave for 26", beating at 12 ppi and tucking in the weft tail at the beginning and end. Weave a few picks of scrap yarn to protect the weft.
- 4** Remove the fabric from the loom and zigzag the ends to prevent fraying. Trim the warp ends to within 1" of the stitching. Set fabric aside.
- 5** Weaving narrow panel: Set up your loom with the 12.5-dent heddle for direct warping a length of 121" or wind a warp of 60 ends 121" long using Calypso. Warp the loom using your preferred method, centering for a weaving width of 4¾".
- 6** Wind a shuttle with Reva. Spread the warp with scrap yarn.
- 7** Weave plain weave for 94", beating at 10 ppi and tucking in the weft tail at the beginning and end.
- 8** Weave a few picks of scrap yarn to protect the weft. Remove the fabric from the loom.
- 9** Zigzag the ends of the fabric to prevent fraying. Trim the warp ends to within 1" of the stitching.
- 10** Assembly: Wet-finish both panels by machine washing in warm water with mild detergent. Tumble dry. Press with a warm iron. Trim any weft tails and all warp ends close to the stitching.
- 11** The wide panel should measure 8" × 20" and will become the bag

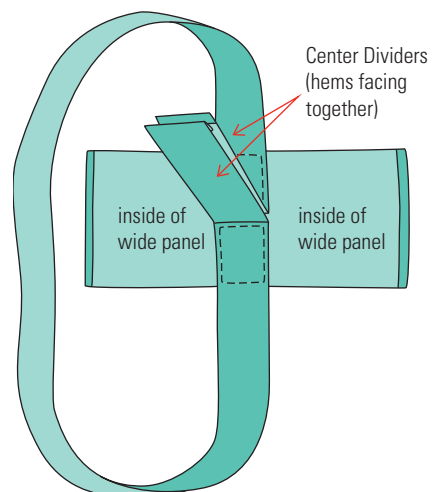
1. Bag body



2. Layout



3. Assembly





bottom and wide sides of the bag's body. If it is a different size, adjust the instructions to allow for any differences.

12 Turn both zigzagged ends under $\frac{1}{2}$ ", then $\frac{3}{4}$ ", press, and stitch in place by hand or machine.

13 On the selvedge edges of the wide panel, mark the lengthwise center and 2" away on both sides of the center marks; see Figure 1.

14 The long narrow panel will measure about 4" \times 80". Following Figure 2, zigzag $5\frac{1}{2}$ " in from one end of the panel for one pocket, leave an open space of $\frac{1}{2}$ ", then add another row of zigzag, leave $5\frac{1}{2}$ " of open space for the other pocket, add a row of zigzag, leave

$\frac{1}{2}$ " open, then add another row of zigzag. Cut the pockets off the panel in the open areas between the zigzag stitching. After you have taken off the pockets, the narrow panel will measure about 68" and will be used for the strap, the short sides of the bag, the bag's bottom lining, and the center divider.

15 Press under $\frac{1}{2}$ " on each zigzagged side of both pockets. These are the pocket sides. Place on the body of the bag on the right side of each wide panel half with the open edge of the pocket facing toward the hemmed edge of the larger panel. The top of the pocket (selvedge edge) should be $1\frac{1}{4}$ " down from the top

hemmed edge of the wide panel. Pin in place, then topstitch the sides and bottoms of the pockets.

16 Use pins on both sides to mark the long narrow panel with the measurements on Figure 2. If your wide panel was not 8" \times 20" to start, adjust the side measurements accordingly.

17 Hem each end of the long narrow panel by turning under $\frac{3}{4}$ ", then 1", and handstitching.

18 With the hemmed edges facing each other, stitch the long narrow panel together where the center bottom mark is on each side (about $6\frac{1}{2}$ " down from top of hemmed edge). Stitch across the fabric from selvedge to selvedge.

19 Place the seam you sewed in Step 18 at the widthwise center of the wide panel. Pin in place, matching the marks for center bottom. On each side of the center divider, stitch along all four sides to create the bottom of the bag (see Figure 3).

20 Pin the two sides of the center divider together and stitch both sides together with a $\frac{5}{8}$ " seam allowance. This makes a pocket in the center divider panel and acts to cushion the bottles from banging into each other. Press the seam open at the top 1" on both sides.

21 Match the center divider seam to the center marker of the wide panel above the pockets. Stitch the center divider seam allowances down at the top edge for $\frac{3}{4}$ ". Deborah found this difficult to fit in her machine so she handstitched very securely with doubled thread.

22 Turn the bag inside out and pin the four corner seams, matching the marker on the narrow panel to the top edges of the wide panel. Stitch with $\frac{3}{8}$ " seam allowances. Leave about $\frac{1}{4}$ " unstitched at the bottom corners.

23 Mark the center top of the strap. Fold each selvedge edge under $1\frac{1}{4}$ ". This will make the strap about $1\frac{1}{2}$ " wide at the center point. Stitch the $1\frac{1}{4}$ " fold for 3" on either side of center top.

24 Optional: Cut two $3\frac{3}{4}$ " \times $3\frac{3}{4}$ " squares of foam core. Insert these on the bottom of each side of the carrier to add support for your bottles. *



RIGID HEDDLE

CINQUE TERRE TOWELS

Yvonne Ellsworth

Yvonne loves winding small skeins of Monte Cristo and dyeing them with friends and family. After the dye party is over, she is often left wondering what to do with all the bits and pieces of dyed yarns.

For these towels, she set aside one cone of white and used another cone for the colors. She wound off several 140-yard (2-ounce) skeins and dyed them in different colors using a tie-dye kit. For one towel, she chose a multicolor skein, and for the other, repeated purple, blue, and green for accent stripes in warp and weft. Against the white background the dyed yarns really pop rather than mixing with each other and becoming muddy.

RESOURCES

Ellsworth, Yvonne. "How to Throw a Dye Party." *Easy Weaving with Little Looms*, Spring 2022, 18.

MATERIALS

STRUCTURE Plain weave.

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

YARNS *Warp:* Monte Cristo V (100% cotton; 1,150 yd/lb; Henry's Attic), natural, 187 yd; hand-dyed, 42 yd.

Weft: Monte Cristo V, natural, 150 yd; hand-dyed, 34 yd.

OTHER SUPPLIES Tulip brand tie-dye kit

in color(s) of your choice; plastic wrap; mild detergent such as Synthrapol; Fray Check.

WARP LENGTH 98 ends 84" long (allows 4" for take-up, 20" for loom waste).

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

DIMENSIONS *Width in the heddle:* 19¾".

Woven length: (measured under tension on the loom) 60". *Finished size:* (after wet-finishing and hemming) two towels, 17" × 22".

PROJECT STEPS

Dyeing

1 Wind a skein of Monte Cristo of at least 75 yd. Tie each end of the yarn loosely to the skein and add additional yarn ties to keep it from tangling, making sure not to tie them too tightly to avoid uneven dyeing.

2 Soak the skein in a bucket of water with a drop or two of a mild detergent. Rinse and repeat until the water runs clear. Squeeze out any excess water from the skein.

3 Follow the instructions on the Tulip tie-dye kit for mixing the dye. Lay your skein on a sheet of plastic about 1 foot longer than the skeined yarn. Apply the dye with the squeeze bottles provided in the kit.

4 Once the yarn is fully covered with dye, wrap the skein in a long roll inside the plastic wrap. If there is excess dye, squeeze it out into a separate container. Fold up the ends of the plastic wrap to seal it. Roll the wrapped yarn into a tight spiral. Follow the dye-kit directions for setting the dye.

5 Carefully rinse excess dye out of

the yarn. Hang the dyed skein where drips won't be a problem. The yarn may feel stiff after drying but will soften with use.

Weaving

6 Set up your loom for direct warping a length of 84" or wind a warp of 98 ends 84" long following the warp color order in Figure 1. Warp the loom using your preferred method, centering for a weaving width of 19¾".

7 Wind a shuttle with natural and another with the dyed weft. Spread the warp with scrap yarn.

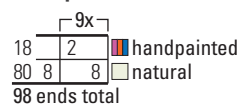
8 Weave 2" in natural for the hem. Use Fray Check along the bottom edge. Continue weaving, following the weft color order in Figure 2. When you have finished the second hem, apply Fray Check as you did at the beginning. Weave a few picks of contrasting scrap yarn and weave the second towel as you did the first.

9 Remove the fabric from the loom. Separate the towels by cutting out the contrasting scrap yarn and then trim the warp close to the ends.

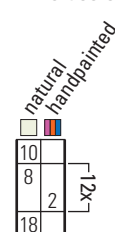
10 Turn the hems under 1" twice. Pin in place and stitch by hand or machine.

11 Wet-finish by machine washing in warm water with mild detergent. Tumble dry. Press with a warm iron. *

1. Warp color order



2. Weft color order





RIGID HEDDLE

PEEKABOO SCARF

Nancy Peck

Sometimes, a light scarf is all you need when traveling to ward off the chill of an airport or airplane. If it can be worn to dress up an outfit, so much the better. On the other hand, maybe you want a take-along project for your next vacation. This scarf checks all the boxes. The DK-weight multicolored yarn gives the scarf a lightweight, airy hand, while its bright colorway combined with the weave structure creates a playful checkered pattern.

RESOURCES

Bast, Tammy. "Classy Checkered Scarf." *Easy Weaving with Little Looms*. 2019, 73.

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

MATERIALS

STRUCTURE Plain weave and 3/1 lace.

EQUIPMENT Rigid-heddle loom, 9" weaving width; 10-dent heddle; 1 shuttle; 2 pick-up sticks; 10"-12" dowel; strong thread such as 8/4 carpet warp or 10/2 pearl cotton, about 20 yd for string heddles; painter's tape.

YARNS Warp: Ultra Pima Paints (100% cotton; 220 yd/3.5 oz; Cascade Yarns), #9780 pastel mix, 238 yd. **Note:** The Ultra Pima Paints is discontinued. Riva (52% cotton/48% acrylic; 115 yd/50 g; Lang Yarns), #28 Spring



Blossoms, 238 yd would work as a substitute. **Weft:** Ultra Pima Fine (100% cotton; 137 yd/1.75 oz; Cascade Yarns), #3718 Natural, 166 yd. **WARP LENGTH** 89 ends 96" long (allows 10" for take-up, 17" for loom waste; loom waste includes fringe). **SETTS Warp:** 10 epi. **Weft:** 9 ppi. **DIMENSIONS Width in the heddle:** 8 $\frac{3}{4}$ ". **Woven length:** (measured under tension on the loom) 69". **Finished size:** (after wet-finishing) 8" x 66 $\frac{1}{2}$ " plus 3 $\frac{1}{2}$ " fringe.

PROJECT STEPS

1 Set up your loom for direct warping a length of 96". Centering for a weaving width of 8 $\frac{3}{4}$ ", thread 89 ends,

1. Block A weaving sequence

1. Heddle neutral, pick-up stick on edge.
 2. Up.
 3. Down.
 4. Up.
- Repeat Steps 1–4 six times.

2. Block B weaving sequence

1. Heddle rod up.
 2. Up.
 3. Down.
 4. Up.
- Repeat Steps 1–4 five times.

2 ends per slot. Wind onto back beam. Thread 1 end in each slot into adjacent holes, starting and ending in a slot.

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2 Set up pick-up stick. With the heddle in the down position and working behind the heddle, pick up 1 up, [1 up, 1 down] 7 times, 15 up going under all slot ends, [1 down, 1 up] 7 times, 1 up (total of 31 ends picked up). Push stick to back of loom now and when not in use.

3 Make string heddles: Cut thirty-nine 18" lengths of strong cotton. Using a rigid heddle as a template, tie a length of cotton securely into a loop. Trim ends to about $\frac{3}{8}$ ".

4 Set up the heddle rod: With the heddle in the down position and working behind the heddle and in front of the pick-up stick, pick up 16 ends going under all slot ends, [1 up, 1 down] 6 times, then 17 up going under all slot ends. Note the blocks are opposite the first pick-up sequence. Place these picked-up ends on string heddles by folding a heddle around each warp end and placing the string heddle on the heddle rod. Lift the heddle rod to tension the heddles and secure the string heddles on the heddle rod with painter's tape.

5 Wind a shuttle with weft. Allow 5" for fringe in front ties. Leaving a weft tail about 5 times the width of the warp for hemstitching, spread the warp by weaving 2 picks of plain weave (heddle down, heddle up) 2 times and then use the heddle to place the weft.

6 Weave following the weaving sequence, alternating between Block A (Figure 1) and Block B (Figure 2). After weaving about 1", hemstitch in bundles of 4 ends.

7 Weave about 69" or until you can no longer get a shed, ending with Block A. Weave 2 more picks of plain weave (heddle down, heddle up). Hemstitch as at the beginning.

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

9 Wet-finish in warm water, roll in a towel, and then lay flat or hang to dry. Lightly steam-press. *



HORSING AROUND TODDLER TOWEL

Gabi van Tassell

Capture the fun of a seahorse in this hooded toddler towel that is sure to become a family heirloom. Woven on a hexagon loom, the recycled cotton/polyester yarns are soft, cozy, and easy to work with. Any toddler coming out of the water, whether it's the bath or the ocean, will love warming up in this towel with the added comfort of a hood.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT Hexagon pin loom, 2" wide (Gabi used a TinyTURTLE Loom, regular sett); locker hook; packing comb or fork; tapestry needle; scissors.

YARNS Warp and Weft: Clean Cotton (85% recycled cotton/15% recycled polyester; 131 yd/75 g; Universal Yarn), #101 Obsidian, 2 yd; #116 Bluebell, 314 yd; #120 Saguaro, 86 yd. Clean Cotton Multi (85% recycled cotton/15% recycled polyester; 96 yd/55 g; Universal Yarn), #202 Hollyhock, 68 yd; #203 Emmer, 104 yd; #205 Bluestar, 224 yd; #208 Dahlia, 32 yd.

OTHER SUPPLIES G-6/4 mm crochet hook for crocheting the border; (optional) flannel sheet or assembly felt.

DIMENSIONS Finished size: about 35" x 40".

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

PROJECT STEPS

1 Following the manufacturer's directions, weave a total of 397 hexagons: 1 using #101 Obsidian, 157 using #116 Bluebell, 43 using #120 Saguaro, 34 using #202 Hollyhock, 52 using #203 Emmer, 94 using #205 Bluestar (30 are for the hood), and 16 using #208 Dahlia. Do not clip the tails; they will be needed for the assembly.

2 Assembly: Arrange the hexagons so they are aligned with the starting and ending tails in the same positions. Work the towel sideways, row by row, following the chart in Figure 1.

3 Arrange the first two rows of hexagons and join the hexagons with whipstitch (see Reader's Guide) using the tails. Then join the two rows, again using the tails and whipstitch.

4 Arrange and whipstitch the third row and join it to the second row.

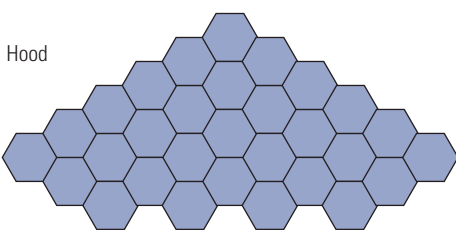
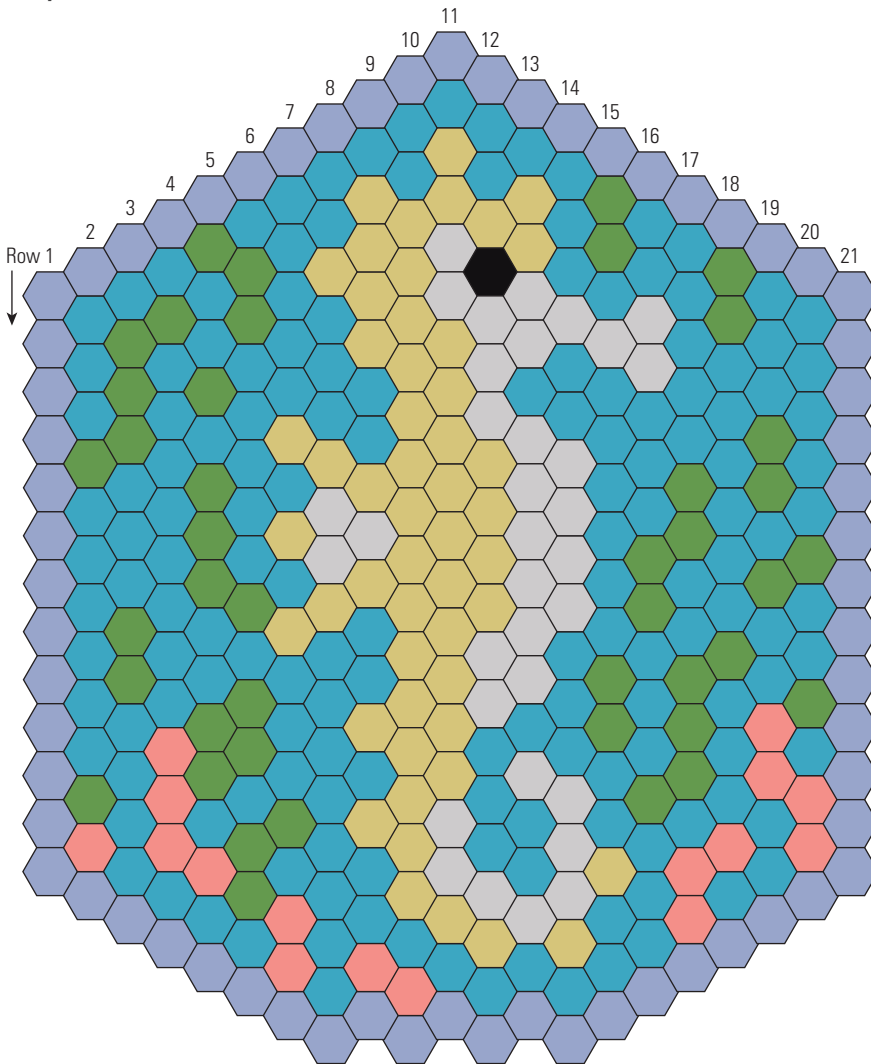
5 Continue this approach, one row at a time, until all the rows are joined.

6 Work the hood in the same manner.

7 With right sides together, join the hood to the towel along the edges using whipstitch or double-overcast stitch (see Reader's Guide). To center the hood, match the tip of the hood with



1. Layout



- #101 Obsidian (1)
- #116 Bluebell (157)
- #120 Saguaro (43)
- #203 Emmer (52)
- #202 Hollyhock (34)
- #208 Dahlia (16)
- #205 Bluestar (94)

the tip of the towel, then join along each side.

8 Crochet border: With right side facing, join with a slip stitch and Bluestar anywhere along a side. Work one round of single crochet (sc) along all sides and the front of the hood. Crochet about 4 sc evenly along each side, 2 sc in each tip, sc2tog in each inside corner. Join with a slip stitch into the top of the first sc. Fasten off.

9 Weave in any ends that have not

TIPS

- Store the hexagons in stacks of 10. Either carefully tie the tail ends together or use waste yarn. Store each color in a separate bag.
- Gabi does not recommend laying out all the hexagons at once for assembly but instead advises working row by row. If you follow the assembly instructions, the bulk of the towel is always out of your way.

been used for joining.

10 Wet-finish by machine washing and drying. Block if desired. Clip ends. Turn hood right side out. *



PIN LOOM

SAND, SEA, AND SKY RUNNER

Margaret Stump

Bring the beach inside with this seascape table runner. You can almost hear the seagulls caling and the waves lapping the sand. This runner is easily adapted to fit any length table and will bring summers at the shore to your table all year long.

MATERIALS

STRUCTURE Plain weave and textured weave.

EQUIPMENT 4" x 4" square pin loom; 6" weaving needle; packing comb or fork; tapestry needle; G-6/4 mm crochet hook; small (1.75–2 mm) crochet hook for pulling yarn ends into the fabric.

YARNS Warp and Weft: Patchwork (100% acrylic; 284 yd/100 g; Universal), #201 Blue Skies, 124 yd. Classic Worsted Tapestry (80% acrylic/20% wool; 197 yd/100 g; Universal), #7033 Emerald, 133 yd. Red Heart Super Saver (100% acrylic; 364 yd/7 oz), #334 Buff, 124 yd. Deluxe Worsted Magic (100% wool; 220 yd/100 g; Universal), #908 Desert, 3 yd. Classic Wool (100% wool; 194 yd/100 g; Patons), Sea-foam, 7 yd; Aran, 7 yd; Dk Gray Mix, 1 yd. **Note:** Patchwork, Classic Worsted Tapestry, and Deluxe

AT THE BEACH

Worsted Magic are discontinued. All three are worsted weight. Patchwork Blue Skies is a pebbly variegated blue and white combination; Premier Yarns Sweet Roll in Cloud Pop would work as a substitute. Classic Worsted Tapestry Emerald is a combination of blues, greens, yellows, and white; we suggest using Cascade Yarns Anthem Rondo in Open Seas as a substitute. Deluxe Worsted Magic Desert is a self-stripping yarn of tans and browns, and Sugar 'n Cream Ombre in Earth would work as a substitute.

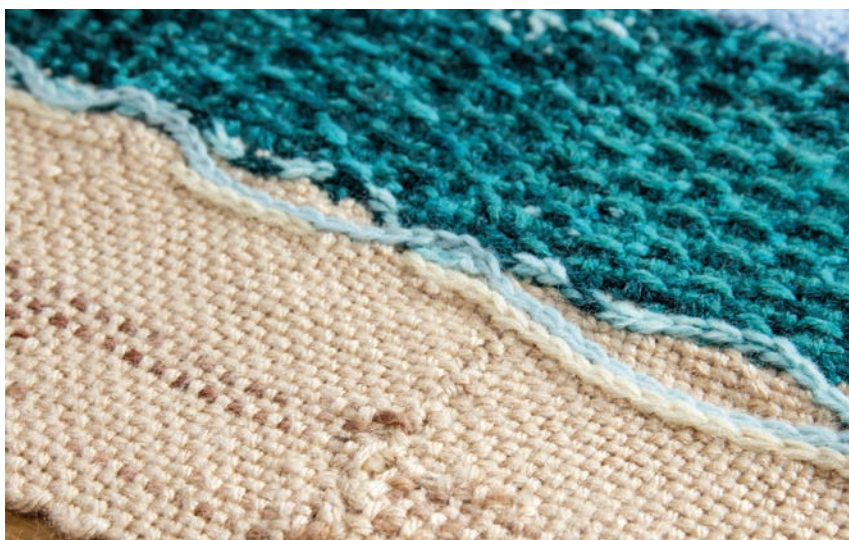
DIMENSIONS *Finished size:* 10¾" × 49" plus 3" fringe.

RESOURCES

"How to Surface Crochet." wikiHow.
wikihow.com/Surface-Crochet.

PROJECT STEPS

- 1** For the sky squares, plain weave 13 squares with Blue Skies following the manufacturer's directions. As you weave with the variegated yarn, select portions of the yarn for each square to get the effects desired: more color blending or more contrast between squares.
- 2** For the sea squares, weave 14 squares with Emerald in trellis weave. Warp the first three layers according to manufacturer's directions and for the fourth (weaving) layer, follow the trellis weave instructions, Figure 1. As with the sky squares, skip colors you don't like and select sections of the variegated skein with color mixes that you prefer. For example, Margaret skipped over sections with a lot of white in favor of the dark greens.
- 3** For the sand squares, plain weave 13 squares with Buff following the manufacturer's directions, with the addition of a few lines of tan and brown from the skein of Desert to give the sand squares texture and contrast. To insert the brown/tan lines in the last layer, weave a few rows in Buff, then switch yarns, threading the brown/tan yarn onto the weaving needle (or use a second needle), and weave two lines. Switch back to the Buff yarn to finish the square. Alternately, weave the brown/



1. Trellis Weave

- R1** and all odd rows: Plain weave.
R2 U3, [O1, U3] 7 times.
R4 U1, [O1, U3] 7 times, O1, U1.
R6 Same as R2.
R8 Same as R4.
R10 Same as R2.
R12 Same as R4.
R14 Same as R2.
R16 Plain weave.

tan yarn on top of the Buff yarn after you have completed the square. The second option will allow you to weave in the contrasting colors in a more random, natural manner.

- 4** After weaving the squares, use a tapestry needle or a small crochet hook to weave in the beginning and end tails and clip them off.
- 5** Arrange the squares: Before joining, lay out the squares and decide how you want the colors to flow. With the sky colors, Margaret wanted the colors to flow from dark to light and back to dark. With the sea colors, she tried to concentrate the darker sea squares under lighter areas of the sky. When joining the sea squares, use the undersides of the squares with the horizontal floats and ensure that the floats are all going in the same direction. Because the trellis weave pulls in each square a bit, you will be joining 14 squares rather than 13. The sea strip will measure about 1" longer than the sky and sand strips and will have to be turned under before you add the fringe. Lay out the sand squares so that the contrast lines flow from one square to the next.
- 6** Join the squares: With right sides facing, use a double-overcast stitch (see Reader's Guide) to join the strips

of 13 sky squares, 14 sea squares, and 13 sand squares. After joining 2 squares, open and tug at the join so that it lies flat. The front of the overcast stitch should be flat; the back (underside) of the overcast stitch should show a small ridge.

- 7** Join the strips: With right sides together and using a contrasting color yarn, baste the strips together, aligning the edges. The sea strip will be slightly longer on one end. Join the strips using double-overcast stitch. When joining different colors, Margaret usually uses the darker color for the join. Remove the basting yarn.
- 8** After joining, lightly steam and block the table runner. Turn the end of the sea strip under to match the length of the sky and sand strips and press lightly. Tack the edge under with yarn of the same color.
- 9** Add waves: You will use several colors of yarn and the crochet slip stitch to surface crochet and create the look of small waves washing to shore (see Resources). For the first line, use Emerald to slip-stitch along the line between the sea and sand squares. The line should not wander very much; keep it close to the edge of the squares with small curves back and forth between the sea and sand. The second line of waves, made with Seafoam, should vary more, looping down across the sand. Make the third line of waves with Aran, an off-white like the foam left by the waves. This line can wander back and forth, sometimes following the Seafoam wave line. You may decide that you want to add a few more partial waves. It will look more natural if not all the lines go all the

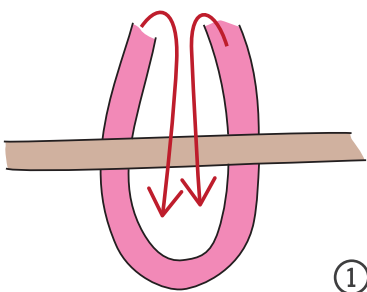
way across the table runner.

- 10** Add flying birds: The bird silhouettes are simply embroidered Vs. To make the birds, make 2 stitches using Gray Mix in a V shape in the sky. The wingspan should be ½" – 1". Make a cluster of two or three bird silhouettes in one area. Repeat one or two times across the sky.
- 11** Add fringe: Cut thirty 8" lengths each of Blue Skies, Emerald, and Buff. You will need about 15 lengths for each end square. Fold each length in half and use a crochet hook to pull the loops through along the edge of the runner's end squares. Tie Lark's Head knots, as shown in Figure 2, to create fringe. With variegated yarns, the squares at the opposite ends of the runner may not exactly match in color. Do your best to coordinate the fringe to the square it is attached to. Trim fringe to about 3½". *

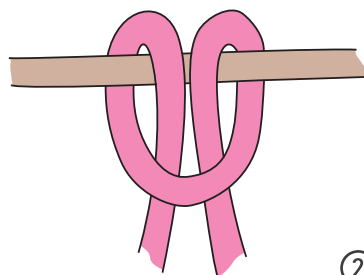


 RIGID HEDDLE
SUNSET SCARF
 Patricia Shaw

2. Lark's head knot



①



②

Putting the woes of the Great Texas Snowpocalypse and Energy Grid Debacle of 2021 behind her, Patricia found herself dreaming of the colors of summer. She ordered eight cones of Duet, a cotton/linen blend, and then decided to create a fade effect by warping stripes of solid colors next to stripes of mixed colors using the Duet doubled in the heddle. To get the drape she was after, she used a thinner 8/2 cotton for the weft, selecting a neutral color to allow the

AT THE BEACH

warp colors to shine. Because a long linen/cotton warp such as this on a rigid-heddle loom can develop tension problems, Patricia recommends having a supply of weights on hand to add tension to loose warp ends.

RESOURCES

Gipson, Liz. *A Weaver's Guide to Yarn: Selection, Size, Substance, and Style of the Stuff We Love*. Socorro, NM: Yarnworker, 2019.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT Rigid-heddle loom, 18" weaving width; 10-dent heddle; 1 shuttle.

YARNS Warp: Duet (55% linen/45% cotton; 2,390 yd/lb; Gist Yarn), Rose and Dune, 108 yd each; Sun, Apricot, Rust, Currant, Cerise, and Coral, 144 yd each. **Weft:** 8/2 cotton (3,360 yd/lb; Brassard), Beige, 440 yd.

WARP LENGTH 180 working ends (360 total threads) 108" (3 yd) long (allows 4" for take-up, 24" for loom waste; loom waste includes fringe).

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

DIMENSIONS Width in the heddle: 18".

Woven length: (measured off loom before finishing) 80". **Finished size:** (after wet-finishing) 15" × 79" plus 5" fringe.

PROJECT STEPS

1 Set up your loom for direct warping a length of 108" or wind a warp of 180 working ends (360 threads total) 3 yd long following the warp color order in Figure 1. Warp the loom using your preferred method, centering for a weaving width of 18" and threading every slot and hole with a doubled warp end. Note that some of the working ends are one color and some are a combination of two colors. For the combined colors, thread 6 slots with both colors (4 ends total). After winding on, move one end of each color to the adjacent hole.

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

3 Weave for about 80" or until you can no longer get a shed. Weave a few picks with scrap yarn to protect the weft.

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

Prepare a twisted fringe using 4 working warp ends in each fringe bundle for a total of 45 fringe bundles on each end.

5 Wet-finish by handwashing in lukewarm water with mild detergent. Hang to dry. Press with a warm iron. Trim fringe. ✱

1. Warp color order

12	12		Dune, doubled
12	12		Dune/Sun
12	12		Sun, doubled
12	12		Sun/Apricot
12	12		Apricot, doubled
12	12		Apricot/Rust
12	12		Rust, doubled
12	12		Rust/Currant
12	12		Currant, doubled
12	12		Currant/Cerise
12	12		Cerise, doubled
12	12		Cerise/Coral
12	12		Coral, doubled
12	12		Coral/Rose
12	12		Rose, doubled
180 working ends total (360 threads total)			





Love Patricia Shaw's Sunset Scarf but wish it were a different width? If you subscribe to this magazine, log in to get your bonus pattern for narrower and wider versions of the Sunset Scarf at [LT.Media/Sunset-Scarf](https://www.littlelooms.com/LT.Media/Sunset-Scarf).



Bags are a fun and practical way to use your bands and show off your bandweaving skills.

Photos by Matt Graves unless otherwise noted

FROM INKLE BAND TO BAG

By Julie Beers

In 2008, on a whim, I bought an Ashford Inkle loom. It didn't take me long to learn that I could make bands from any yarns I had, and soon I needed a larger inkle loom as I fell in love with the progressively longer, wider, and more complex bands in my weaving books. I started weaving Scandinavian and Andean pebble-weave bands using vibrant cotton yarns. The bands all went into a basket in my sewing room, and it soon became obvious that I had to do something with all these bands. Because I also love to make bags, it was only logical to combine these two loves, and my inkle-band bags were born.

For the smaller bags pictured here, I used the Sew Together Bag from Sew Demented (see Resources) as my pattern, and for the larger cylinder bag, I created my own pattern. The Sew Together Bag is just the right size to hold my smallest drop spindles and lucets, and the cylinder bag was specially designed to fit my largest drop spindles. Inkle-band bags are great for showcasing unusual buttons, rings, beads, and other embellishments. You can use your sewing machine's zigzag stitch as I did, or you can add machine embroidery when sewing the bands together to create the bag's

fabric. Sometimes it is hard to cut a long, beautiful band, and in those cases, I use the band as a strap, as I did on my cylinder bag.

To make your own inkle bags, you'll need a collection of inkle bands, an iron, a sewing machine, and the assorted notions and findings listed under Supplies.

SUPPLIES

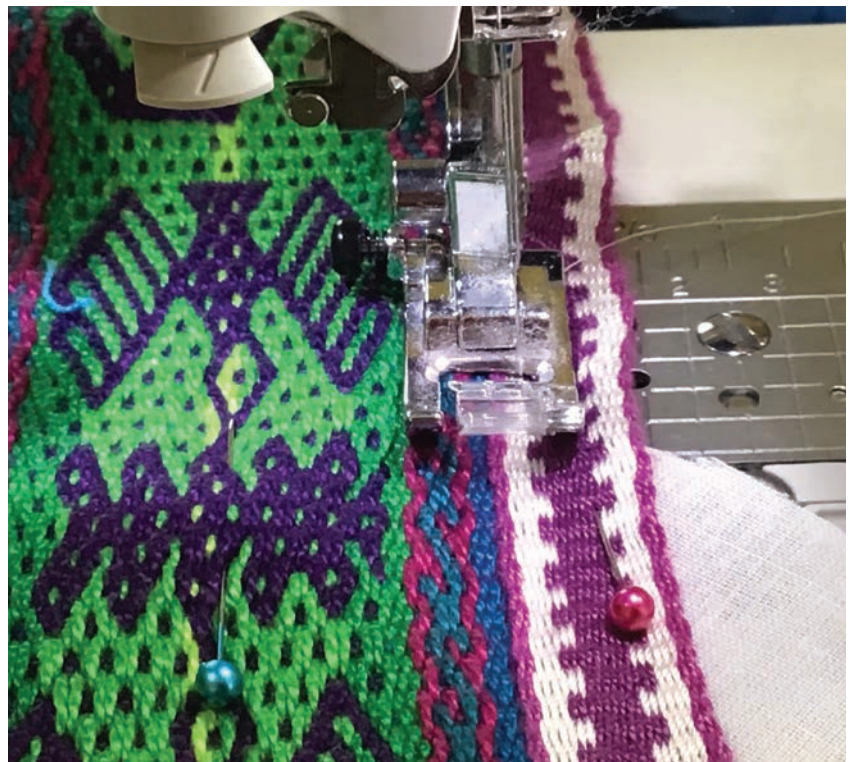
Fusible interfacing, sewing thread, cotton quilting fabric, zippers, foam interfacing (optional), buttons, D-rings for a long strap, bag sewing pattern.

GETTING STARTED: Cut out pieces of fusible interfacing using your pattern's main pieces. If your pattern doesn't include seam allowances, add $\frac{1}{2}$ " to all sides of the pattern pieces. Collect 5 to 10 woven bands. Choose one or two wide bands for your focal pieces and use narrower bands to fill in gaps between larger bands. I like to mix lots of colors, but you can choose a more limited color palette. Many bands have two distinct sides—don't be afraid to showcase both sides of any given band. For a different look, try interspersing ribbons among the bands or filling small spaces with very narrow bands.

ARRANGING YOUR BANDS: Work on a surface where you can use a hot iron, such as on your ironing board, so that you don't have to move your work until it is fused. Starting with the widest bands, lay the bands over the fusible side of the interfacing piece, working to find a pleasing arrangement. The bands can be laid in a diagonal, vertical, or horizontal direction. They must completely cover the interfacing when they are placed side by side with their selvedge edges butted together. To avoid bulkiness, do not overlap the



Bands of different widths, textures, and color combinations add interest. Do a trial layout on the interfacing, experimenting with placement and colors.



Starting near the middle of the interfacing, pin two bands so they abut each other on the interfacing and sew them with a 3-step zigzag stitch. Continue to add bands, making sure the edges abut, and sew them together.

FROM INKLE BAND TO BAG

bands. When you are happy with the arrangement, pin the bands in place.

SEWING THE BAND FABRIC: I use a medium-gray sewing thread that blends with most bands, but you can choose any color or colors that you like. Set your sewing machine to a three-stitch zigzag stitch. If your machine only does basic zigzag, that works as well, but the three-stitch zigzag is a bit easier to use. Do not cut the bands until they are sewn down as they tend to stretch or shrink a bit as they are sewn. Sew down the bands starting in the center and working your way to each side. Sew the two center bands to the interfacing so that the zigzag stitch hits both bands' selvages. Try to keep the bands' edges butted together. If they separate a very small amount, it won't matter much, but you do not want large gaps between the bands.

After the first two bands are sewn down, keep adding bands and zigzagging them together until the interfacing is completely covered. Turn the fabric over and trim the bands even with the interfacing. Then, following the manufacturer's instructions, fuse the interfacing to the bands to further stabilize your fabric.

Once all the interfacing is covered, the bands are trimmed to fit, and the interfacing is fused to the bands, sew a straight stitch around the perimeter of the piece about $\frac{1}{4}$ " away from the edge. Now you have a piece of fabric that is ready to sew into a bag.

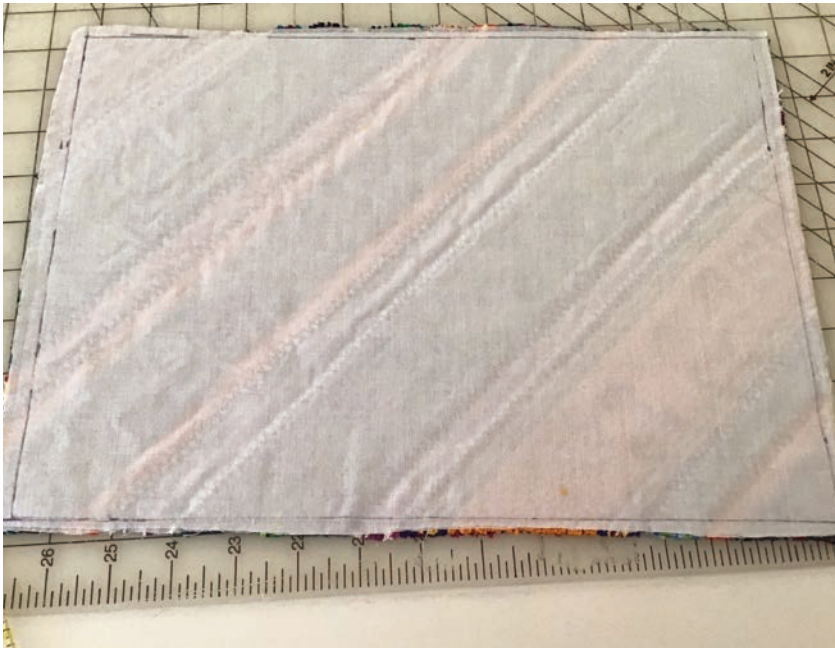
Sew the bag together according to the pattern instructions. I line my bags with cotton quilting fabrics and add zippers or buttons depending on the type of bag I want. To make a sturdy bag, I fuse the fabric to a piece of foam interfacing, or I use it as is for a more flexible fabric. I



After sewing down the bands, trim them even with the interfacing.



Once all of the interfacing is covered with bands, sew around the fabric with a straight stitch, about $\frac{1}{4}$ inch from the edge of the interfacing, and then clean up the edges if needed.



Press the piece to fuse the interfacing to the bands to stabilize them a bit more.



Julie finished the insides of her bags with quilting fabric.



Julie suggests using extra-long bands as straps.

attach long straps using two D-rings.

Have fun with the bags and make them your own by adding ribbons, embroidery, buttons, beads—whatever suits your fancy. Sewing a bag from your inkle bands is a great way to use up your stash of bands, or, as the case may be, it is the perfect excuse to weave more. *

Since retiring from teaching high school fashion and foods classes, Julie Beers now happily weaves, spins, and sews in Topeka, Kansas.

RESOURCES

- Bress, Helene. *Inkle Weaving*. Rockville, MD: Flower Valley Press, 1975, 1990.
- Foulkes, Susan J. *Sámi Band Weaving*. Durham, UK: Self-published, Blurb Inc., 2010.
- . *Weaving Sámi Bands*. Durham, UK: Self-published, Blurb Inc., 2016.
- . *Woven Bands from Sweden*. Durham, UK: Self-published, Blurb Inc., 2013.
- Sew Together Bag, Sew Demented, 2014. (Available from Amazon and other online retailers.)
- Torgenrud, Heather. *Norwegian Pick-Up Bandweaving*. Atglen, PA: Schiffer, 2014.
- Waddington, Laverne. *Andean Pebble Weave*. Self-published, 2010.
- . *Complementary-Warp Pattern Book*. Self-published, 2018.
- . *Complementary-Warp Pick-Up*. Self-published, 2017.
- . *More Adventures with Warp-Faced Pick-Up Patterns*. Self-published, 2012.



summer vacation

Travel in style or bring the world to you with these vacation-themed projects that will keep you comfy, dress up your wardrobe, and spiff up your gear.

CIRRUS SCARF

By Anu Bhatia

Late-summer Colorado skies streaked with clouds inspired this honeycomb scarf with its curving blue lines on a white background. To create contrast between the cells and the outlines, Anu used a thick blue yarn that she doubled in the weft and used single in the warp. Pattern page 70.

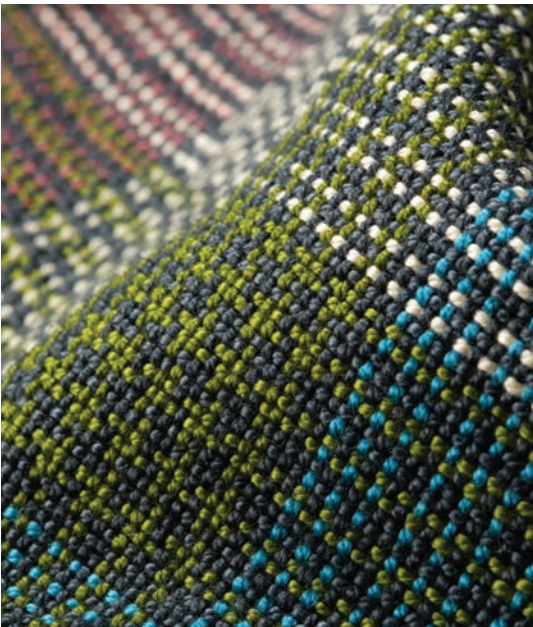
FRESH AS A DAISY TRAVEL PILLOW

By Deborah Bagley

Travel in comfort on your next flight or long car trip with this custom-made neck pillow created using pin-loom squares. A touch of embroidery added at the end provides a bit of whimsy. You'll reach your destination feeling refreshed and rested.

Pattern page 71.







WALK IN THE PARK LEASH

By Rachel Simmons

It's a cinch to weave this band on your rigid-heddle loom, and doing so lets you extend its length past the maximum warp length of most inkle looms. The sturdy cotton and plain weave create a band strong enough to handle a big pup. Pattern page 72.

PENNY CANDY SCARF

By Sara C. Bixler

Pick the flavor you like best in this gamp-style scarf that has five threading blocks of color-and-weave patterns in dark and light values. As you weave, the dark value stays constant while the light values and color-and-weave patterns shift, creating a multitude of combinations to choose from. Pattern page 73.



EARL GREY TOWELS

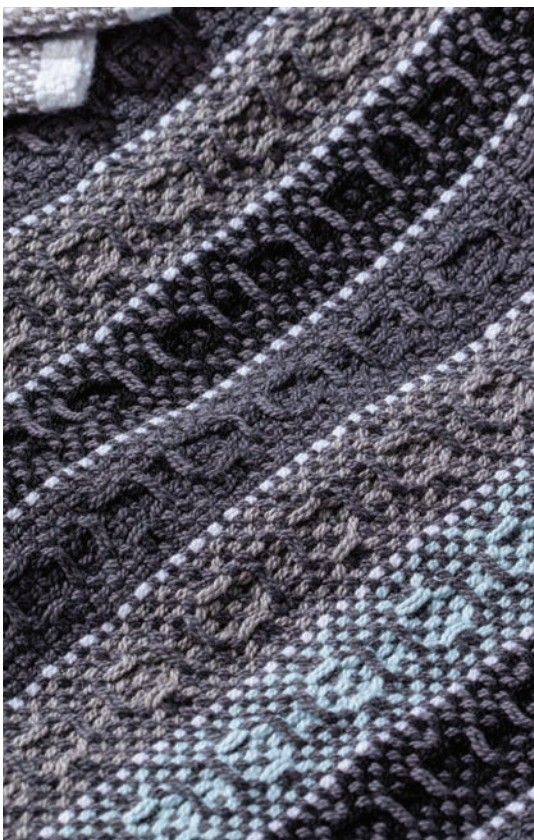
By Tammy Bast

Pick-up adds texture to these gray towels, and a stripe of blue in the warp evokes sunny skies breaking through on a foggy day. Grab a cup of tea and weave this breezy pattern with two pick-up sticks that remain in the warp from start to finish—no reinserting! Pattern page 75.

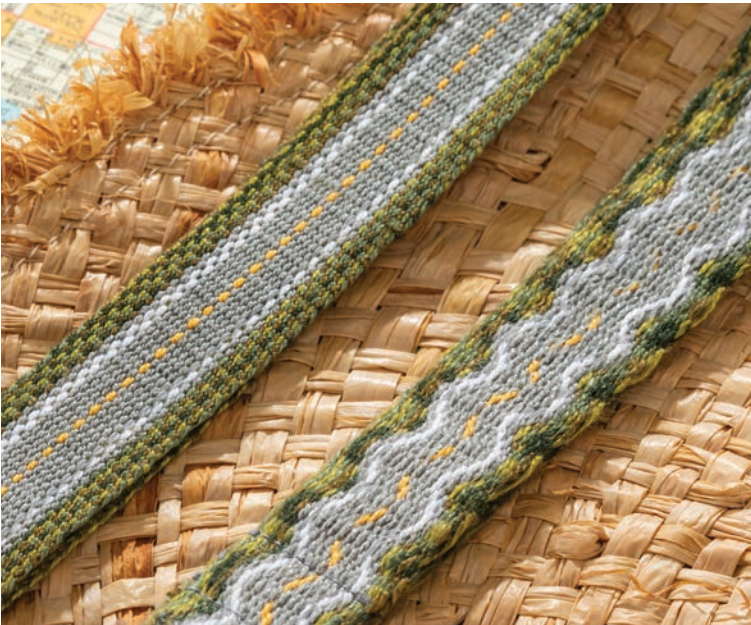
STEPS TO ADVENTURE PASSPORT COVER

By Greta Holmstrom

You'll know which passport is yours in an instant if you dress it in a pin-loom-woven cover. Add optional embroidered details for a cover unique to you. Make one for everyone in your traveling group as a pre-trip gift or use the same pattern to cover a small travel journal. Pattern page 77.



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ROAD TRIP LANYARDS

By Angela K. Schneider

Pick your traveling style—the tablet-woven long and winding road or the inkle-woven straight and narrow path—or weave both bands, one for each set of keys. Both bands have reflective yarns in the warp, making them easy to spot in the dark—you’ll never lose your keys again! Pattern page 78.

LAZY SUMMER PICNIC BLANKET

By Hazel Spencer

Whether you like to picnic by the pool, at the beach, or in the park, this bias-woven blanket checks all the boxes. Woven in cotton, it’s machine washable and large enough to lounge on, and it doubles as a towel if and when the need arises. Pattern page 79.



CINNAMON SUGAR TOWELS

By Jodi Ybarra

Sprinkle on the delight with these log cabin–patterned cotton towels. Jodi wove hers in natural and rust, but any two colors with strong value contrast will work. The evenly sized blocks in warp and weft create an all-over design that looks like woven ribbons. Pattern page 80.

OPEN-AIR MARKET BAGS

By Christine Jablonski

Weave your own bags for produce or to carry essentials on your next beach picnic. These sturdy mesh pouches start out as doubleweave tubes on a rigid-heddle loom with two heddles, but a few quick seams turn them into useful drawstring bags. Pattern page 82.





 RIGID HEDDLE
CIRRUS SCARF
 Anu Bhatia

Weave alternating blocks of honeycomb using two pick-up sticks to create the wispy look of cirrus clouds against a crisp blue sky. The scarf's warp comprises two yarns, a thinner white wool and a slightly thicker blue silk/linen blend. Anu used the same yarns for weft, doubling the blue yarn to further outline and enhance the honeycomb cells.

RESOURCES

Mitchell, Syne. *Inventive Weaving on a Little Loom*. North Adams, MA: Storey Publishing, 2015, 188.

MATERIALS

STRUCTURE Honeycomb.

EQUIPMENT Rigid-heddle loom, 11" weaving width; 12- or 12.5-dent heddle; 2 stick shuttles; 2 pick-up sticks.

YARNS *Warp*: Heather 2/8 (100% wool; 498 yd/100 g; Jagger Spun), Edelweiss, 411 yd. Pollock (55% silk/45% linen; 349 yd/100 g; Juniper Moon Farm), #108 Blue Poles, 48 yd. *Weft*: Heather 2/8, Edelweiss, 377 yd; Pollock, #108 Blue Poles, 68 yd (used doubled).

OTHER SUPPLIES Eucalan wool wash.

WARP LENGTH 137 working ends (153 threads total) 108" (3 yd) long (allows 10" for take-up, 23" for loom waste; loom waste includes fringe).

SETTS *Warp*: 12 or 12.5 epi. *Weft*: 13–14 ppi.

DIMENSIONS *Width in the heddle*: 11½" (10¾" in a 12.5-dent heddle). *Woven length*: 75". *Finished size*: 9½" × 65" plus 5" fringe.

PROJECT STEPS

1 Set up your loom for direct warping a length of 108" (3 yd) or wind a warp of 137 ends 108" long following the warp color order in Figure 1. Warp the loom using your preferred method, centering for a weaving width of 11½" (12 epi) or 10¾" (12.5 epi). Thread Edelweiss starting and ending in a hole. Place the heddle in the up position. Add single ends of Blue Poles to the already threaded Edelweiss ends as follows: Place your first end in the fifth hole on either edge, skip three holes, and then add Blue Poles to every fourth hole.

2 Wind a shuttle with Edelweiss and another with doubled Blue Poles. Allowing 10" for fringe, spread the warp with scrap yarn.

3 Set up pick-up sticks: With the heddle in the down position and working behind the heddle, insert pick-up stick A using the pick-up pattern in Figure 2. Insert pick-up stick B behind pick-up stick A if desired (see Tips for Weaving, p. 71). Push both pick-up sticks to the back of the loom.

4 Leaving a weft tail 4 times the width of the warp for hemstitching, weave 3 picks of plain weave with Edelweiss. Use the tail to hemstitch in 16 bundles of 4 and 1 bundle of 5 using the long tail. Continue weaving with Edelweiss for 9" of plain weave (117 picks from start).

5 Weave 5 blocks of the honeycomb weaving sequence in Figure 3, starting and ending with block A. Note that this and all the honeycomb sections start and stop with block A and require a final pick of Blue Poles with the heddle in the down position to complete the block sequence (see Figure 4).

6 Weave 47 plain-weave picks with Edelweiss.

7 Weave 11 blocks of honeycomb, starting and ending with block A.

8 Weave 53 plain-weave picks with Edelweiss.

9 Weave 55 blocks of honeycomb, starting and ending with block A.

10 Repeat Step 8.

11 Repeat Step 7.

12 Repeat Step 6.

13 Repeat Step 5.

14 Weave 21 plain-weave picks with Edelweiss and 1 pick with doubled Blue Poles. Repeat this step 4 more times (122 picks). Secure the Blue Poles by tucking the ends into the last shed.

15 End with 25 plain-weave picks of Edelweiss, leaving a long tail for hemstitching.

16 Hemstitch as at the beginning.

17 Remove the scarf from the loom, leaving 10" of unwoven warp at each end for fringe. Cut fringe to 8". Prepare a twisted fringe using 2 groups of hemstitched warp ends in each fringe for a total of 17 fringe bundles on each end.

18 Wet-finish by handwashing in warm water with a few drops of Eucalan. Tumble dry. Steam-press with a warm iron on wool setting. Trim ends of fringe. *



1. Warp color order

	16x			
16	1	1	1	1 Blue Poles + 1 Edelweiss
121	1	7	8	Edelweiss
137 working ends total (153 threads total)				

2. Pick-up stick setup

Pick-up stick A: [4 down, 4 up] 8 times, 4 down. Push pick-up stick A to the back of the loom when not in use.
 Pick-up stick B: 8 down, [4 up, 4 down] 7 times, 4 down. Remove pick-up stick B when not in use or place it at the back of the loom behind pick-up stick A.

3. Honeycomb weaving sequence

Block A (8 picks)
 1. Down, Blue Poles.
 2. Up and pick-up stick A, Edelweiss.
 3. Down, Edelweiss.
 4. Repeat Steps 2 and 3 two more times, Edelweiss.
 5. Repeat Step 2, Edelweiss.
 Block B (8 picks)
 6. With the heddle in the down position, insert pick-up stick B behind the heddle and in front of pick-up stick A using the setup pattern in Figure 2. Repeat picks 1–5 using pick-up stick B. Remove pick-up stick B.

4. Honeycomb sections

1. Repeat blocks A and B for the required number of blocks, starting and stopping with block A.
 2. Simply let the Blue Poles weft ride up the selvages without catching it with the Edelweiss.
 3. Weave 1 final pick of Blue Poles with the heddle in the down position to complete the honeycomb sections.
 4. Cut Blue Poles yarn with one end a bit longer than the other. Tuck the ends into the last shed to secure.

TIPS FOR WEAVING WITH TWO PICK-UP STICKS

- While weaving plain weave, place a pick-up stick next to the back beam to help separate the up and down ends.
- For a cleaner shed, keep both pick-up sticks behind the heddle when weaving blocks.
- Keep pick-up stick A in place behind the heddle, and reinsert pick-up stick B in front of it when needed.



FRESH AS A DAISY TRAVEL PILLOW

Deborah Bagley

Arrive feeling refreshed with this custom-made neck pillow. Made entirely from pin-loom squares, this pillow gently cradles the neck to provide support for your head on a flight, in a chair, or even while lying down. Add a little embroidery for a touch of class and whimsy.

MATERIALS

STRUCTURE Plain weave.
EQUIPMENT 4" x 4" and 2" x 2" square pin looms; 6" weaving needle; packing comb or fork; tapestry needle.
YARNS *Warp and Weft:* Soft (100% acrylic; 256 yd/5 oz; Red Heart), #728-9820 Mid Blue, 1 skein.
OTHER SUPPLIES Polyester fiberfill;

½" fabric snap closure; yarn remnants for embroidery.
DIMENSIONS *Finished size:* (after sewing and wet-finishing) about 12" x 11" x 4".

RESOURCES

pieceworkmagazine.com/basic-embroidery-stitches

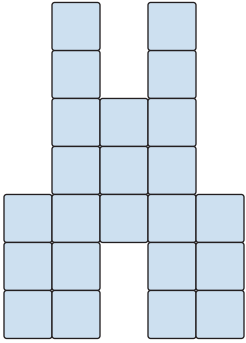
PROJECT STEPS

- 1 Following the manufacturer's directions, weave twenty-three 4" x 4" squares and two 2" x 2" squares using Mid Blue.
- 2 With right sides facing, whipstitch or use double overcast (see Reader's Guide) to join the 4" x 4" squares to form the "H" as shown in Figure 1.
- 3 Fold the piece in half horizontally and fold the two sides vertically with right sides facing (see Figure 2).
- 4 Whipstitch or double overcast to close the top two corners, the center section along the sides and top, and where the two sides meet as shown in Figure 3. Leave the two bottom ends open. Weave in all the ends.
- 5 Turn the pillow right side out. Stuff with polyester fiberfill.
- 6 Cinch the bottom of each end closed using a needle threaded with a strand of Mid Blue. Pull the yarn from the outside to the inside of each loop around the edge. Pull tightly to close. Add a couple of extra stitches if there is still a small hole. Weave in ends.
- 7 For a more rounded pillow, push the top corners in and use small whipstitches to keep the shaping.

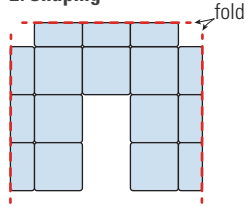


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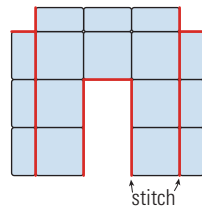
1. Layout



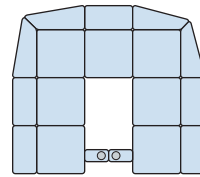
2. Shaping



3. Assembly



4. Snaps



RIGID HEDDLE

WALK IN THE PARK LEASH

Rachel Simmons

Summertime can be a great time for our furry companions—their people are home more often, and there are vacations, outdoor events, picnics, and early morning walks to look forward to. Rachel chose to celebrate that canine joy with a handwoven leash for a special furry friend. She wove the band using her rigid-heddle loom, which allows for a longer woven length than an inkle loom. Using multiple threads per warp end and beating with the shuttle rather than the heddle creates a band that looks much like an inkle band, and the finished dog leash is robust enough to withstand persistent pullers. For evening walks, add metallic or reflective threads in place of the Clementine color as an extra safety feature.

RESOURCES

strapworks.com

MATERIALS

STRUCTURE Warp-faced plain weave.

EQUIPMENT Rigid-heddle loom, 4" weaving width; 12.5-dent heddle; 1 small stick shuttle or belt shuttle.

YARNS Warp: Curio #10 crochet thread (100% cotton; 721 yd/100 g; Knit Picks), Kenai, 140 yd; Clementine, 64 yd; Eggplant, 128 yd. **Wef:** Dishie (100% cotton; 190 yd/100 g; Knit Picks), Kenai, 12 yd.

OTHER SUPPLIES Swivel snap (see Resources).



8 For the snap closure, fold each 2" square in half with the right side out and sew closed on all three sides.

9 Attach the snap pieces about ¼" from the 1" edge of each square.

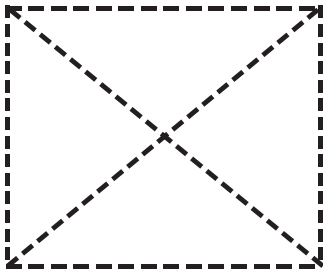
10 Sew the opposite 1" edge of the snap pieces to the inside seam of the bottom squares of the pillow about 1½" from the hole at the bottom as shown in Figure 4.

11 Optional: Add embroidery if desired before stuffing the pillow. Deborah used lazy daisy stitch (single chain stitch) for the daisy petals and leaves, backstitch for the stem, and satin stitch for the flower center (see Resources). *

1. Warp color order

12	6						6						■ Eggplant (used quadrupled)	
6	2	1		1	2		2						■ Clementine (used quadrupled)	
13	2	2	2	1	2	2	2	2						■ Kenai (used quadrupled)
31 working ends (124 threads) total														

2. Box X stitch



WARP LENGTH 31 working ends (124 threads) 96" long (allows 10" for take-up, 14" for loom waste).

SETTS Warp: 12.5 epi. Weft: 5 ppi.

DIMENSIONS Width in the heddle: 2³/₈".

Woven length: (measured under tension on the loom) 72".

Finished size: (after sewing and wet-finishing) 1" x 58".

PROJECT STEPS

1 Set up your loom for direct warping a length of 96" or wind a warp of 124 ends 96" long following the warp color order in Figure 1. Warp the loom using your preferred method, centering for a weaving width of 2³/₈". Sley the heddle with 4 threads per slot and hole, starting and ending with a hole.

2 Wind a shuttle with Dishie. For this project, you will not be able to use your heddle as a beater. Keep one edge of your shuttle free from weft so that you can use it to beat your weft. Allow the first few picks to cinch the warp ends tight and establish the width of your band.

3 Weave 72", making sure to pull the weft firmly with each pick. Your band will draw in significantly from the width in the heddle.

4 Remove the band from the loom.

5 Zigzag or use an overlock stitch to clean up the ends of the band and secure your weft. Fold one end of the band over 2" and then again 6" to form the handle. Secure the three-layered portion using a box X stitch (see Figure 2). Be sure you stitch through all three layers. A denim or heavyweight sewing needle is helpful for sewing through the thickness of the band.

6 Slide the swivel snap on the other end of the band before folding 2" then again 3" and secure the clasp to the lead with box X stitch. As before, be sure to stitch through all three layers.

7 Wet-finish by hand in a basin of water with mild detergent. Allow to air-dry. Use a warm iron to smooth the band. *



 RIGID HEDDLE

PENNY CANDY SCARF

Sara C. Bixler

Exploring rigid-heddle design is a never-ending journey for Sara, but she has favorites she returns to over and over. She remembers experimenting with log cabin, a form of color-and-weave, while weaving on a potholder loom as a kid. She was in such awe that her little loom and loops that were

designed to weave the simplest fabric could create patterns that seemed to move. After many more years of exploration, including varying her yarns, scale, and looms, she still finds the same joy.

Sometimes exploration means slightly bending the rules. Color-and-weave is generally defined as a repeating pattern of at least two highly contrasting colors in the warp that is repeated in the weft. The key to color-and-weave is strong contrast so that the resulting pattern is as dynamic and eye-popping as possible. For this project, Sara chose some colors with highly contrasting relationships but also a few that have lower contrast to give the scarf a sophisticated color palette. The result is a gamp with plenty of visual intrigue thanks to the color choices and the pattern variation.

Each block's weaving pattern echoes the threading of the block, something that is often referred to as "tromp-as-writ" or "as drawn in" on a multiharness loom. As each block is completed, the charcoal remains consistent, and a new color replaces the secondary color.

RESOURCES

Knisely, Tom. *Huck Lace Weaving Patterns with Color and Weave Effects*. Guilford, CT: Stackpole Books, 2019.

MATERIALS

STRUCTURE Plain weave with color-and-weave.

EQUIPMENT Rigid-heddle loom, 9" weaving width; 15-dent heddle; 6 shuttles.

YARNS Warp: 5/2 pearl cotton (2,100 yd/lb; UKI), #78 Charcoal, 210 yd; #103 Peacock, #106 Persian Green, #143 Raisin, and #55 Jade, 36 yd each; #140 Safari, 30 yd. Weft: 5/2 pearl cotton, #78 Charcoal, 166 yd; #103 Peacock, #106 Persian Green, #143 Raisin, and #55 Jade, 29 yd each; #140 Safari, 24 yd. **Note:** Raisin is discontinued. UKI #102 Ruby Glint, UKI #77 Dusty Coral, or Earth Guild's #7285 Baked Clay are

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similar colors that could be used as substitutes.

OTHER SUPPLIES Mild detergent, such as Eucalan or Synthrapol.

WARP LENGTH 128 ends 108" (3 yd) long (allows 10" for take-up, 28" for loom waste; loom waste includes fringe).

SETTS Warp: 15 epi. Weft: 15 ppi.

DIMENSIONS Width in the heddle: 8 $\frac{3}{4}$ ".

Woven length: 70". **Finished size:** (after wet-finishing) 6 $\frac{3}{4}$ " x 67" plus 7" fringe.

PROJECT STEPS

1 Wind a warp of 128 ends 108" (3 yd) long following the warp color order in Figure 1 or set up your loom for direct warping a length of 108" following the warp color order in Step 1 of Figure 2, using 2 ends per slot. Warp the loom using your preferred method, centering for a weaving width of 8 $\frac{3}{4}$ ". Refer to the threading chart in Figure 2 for color placement of each end. Check your

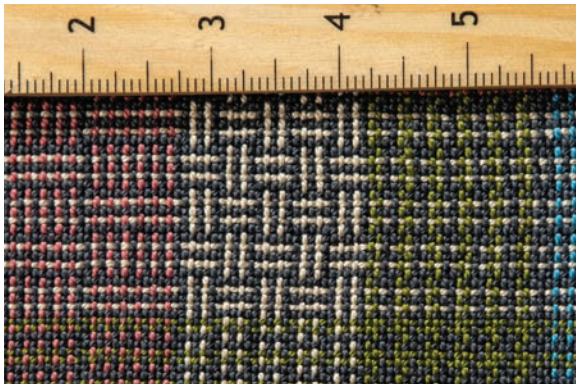
work frequently, as a small error is very noticeable in this weaving technique.

2 Wind a shuttle with each weft color. Allowing 9" for fringe, spread the warp with scrap yarn.

3 Leaving a tail 4 times the width of the warp for hemstitching, weave 3 picks in Charcoal. Hemstitch over 2 picks in bundles of 4 ends using the long tail. Add Peacock and weave following the weft color order in

1. Warp color order

	12x			2x		5x		2x		6x		4x		
	6x			2x		6x		3x						
12	1													#55 Jade
12			1											#143 Raisin
10					1									#140 Safari
12							2							#106 Persian Green
12									1					#103 Peacock
70	1	1	1	1	1	1	2	1	1					#78 Charcoal
128	ends total													
	E			D		C		B		A				



3. Weft color order

		Charcoal	Peacock	Persian Green	Safari	Raisin	Jade	
A	1							3x
	1	1						4x
B	2							6x
	1		2					2x
C	1			1				5x
	1							2x
D	1				1			6x
	1							2x
E	1							12x
	1							1

WEAVING TIPS

- This pattern is woven tromp-as-writ, with the same color order in the weft as in the warp. The weft color order can be read from the warp color order or from the warp itself.
- Color-and-weave patterns show up best on a balanced weave (ppi = epi).
- When working with multiple colors in a fringe bundle, mix dark and light ends in each half for a marbled effect, or arrange dark in one half and light in the other half for a barber-pole effect.
- Don't have a 15-dent heddle? If you have a two-heddle setup you can use two 8-dent heddles to get 16 epi, or you can use a 12-dent heddle with 3/2 pearl cotton instead.

2. Heddle threading

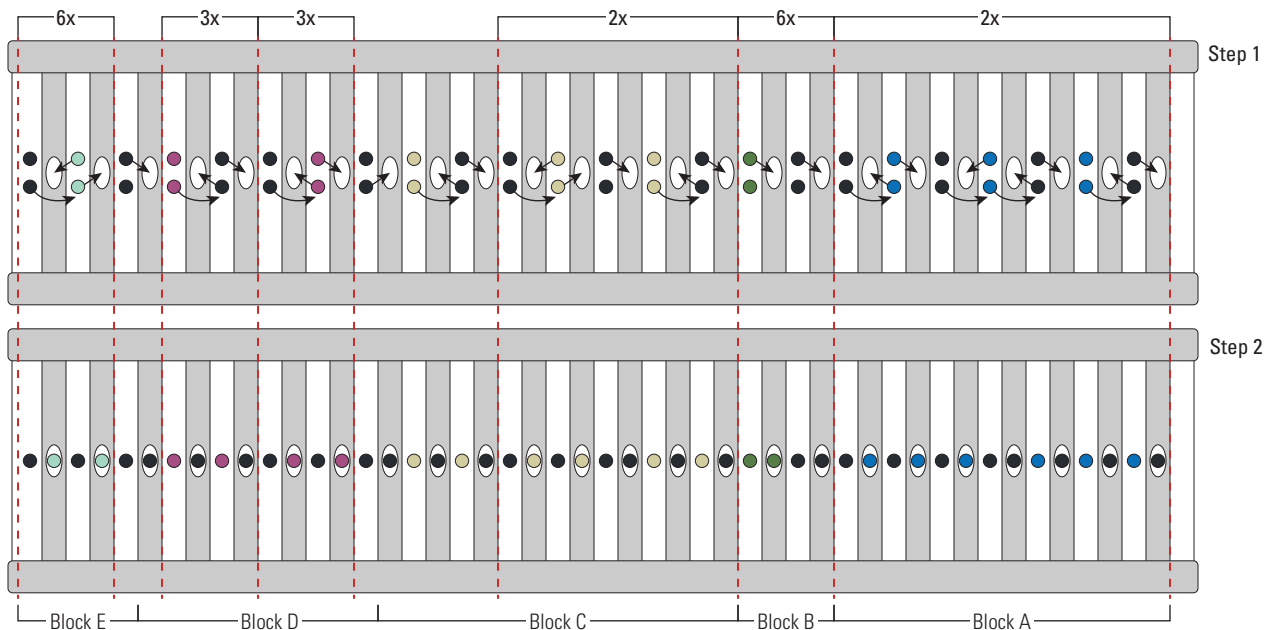


Figure 3, aiming for a balanced weave of 15 ppi. Change the secondary color with each pattern block, leaving Charcoal attached. Continue weaving, repeating the weft color order in Figure 3, for about 70". Finish with 3 picks of Charcoal and hemstitch as you did at the beginning.

4 Remove the scarf from the loom, leaving at least 8" of unwoven warp at each end for fringe. Trim the fringe to 8". Prepare a twisted fringe using 1 group of 4 hemstitched warp ends in each bundle, arranging the colors for the desired effect (see Weaving Tips on facing page).

5 Wet-finish by machine washing in warm water with mild detergent. Air-dry or tumble in a dryer. Press with a warm iron. *



 RIGID HEDDLE

EARL GREY TOWELS

Tammy Bast

An abundance of weft and warp floats make these kitchen towels not only textured but thirsty. Unlike many two-block pick-up patterns, this one doesn't require reinserting the second pick-up stick every few picks, so the weaving goes quickly and smoothly. One towel uses a dark gray weft and the other a white weft, making a coordinating set that isn't boring.

MATERIALS

STRUCTURE Warp and weft floats.

EQUIPMENT Rigid-heddle loom, 24" weaving width; 10-dent heddle; 2 shuttles; 2 pick-up sticks.

YARNS Warp: 8/2 cotton (3,360 yd/lb; Brassard), #101 Bianchi, 130 yd; #83 Noir, #4275 Charcoal, and #271 Gris Foncé, 330 yd each; #112 Slate, 55 yd. **Weft:** 8/2 cotton, #4275 Charcoal and #101 Bianchi, 493 yd each.

WARP LENGTH 235 working ends (470 threads total) 90" (2½ yd) long (allows 5" for take-up, 14" for loom waste). **Note:** All warp ends are doubled.

SETTS Warp: 10 epi. **Weft:** 10 ppi (15 ppi in hems).

DIMENSIONS Width in the heddle: 23¾".

Woven length: (measured under tension on the loom) 71". **Finished size:** (after wet-finishing and hemming) two towels, 19" × 28½" each.

PROJECT STEPS

1 Set up your loom for direct warping a length of 90" or wind a warp of 235 doubled ends 90" long following the warp color order in Figure 1. Warp the loom using your preferred method, centering for a

weaving width of 23½" and threading every slot and hole with a doubled warp end, beginning and ending with a slot. **Note:** Every color stripe begins and ends in a slot, and every white end that falls between stripes is in a hole.

2 Wind one shuttle with a single strand of Bianchi and another with doubled Bianchi. Spread the warp with scrap yarn or extra warping sticks.

3 Place pick-up sticks: With the heddle in the down position and working behind the heddle, insert pick-up sticks in the slot ends only. For pick-up stick A, pick up [4 up, 2 down] across the warp, ending with 4 up. Add pick-up stick B by picking up 3 down, [1 up, 2 down] 37 times, 1 up, 3 down. Pick-up stick B should slide over pick-up stick A; see Figure 2. Push pick-up sticks to the back of the loom when not in use.

4 Using single-strand Bianchi, weave 2¼" plain weave for the hem, ending with a down shed. Change to doubled Bianchi. Weave 1 pick in an



SUMMER VACATION

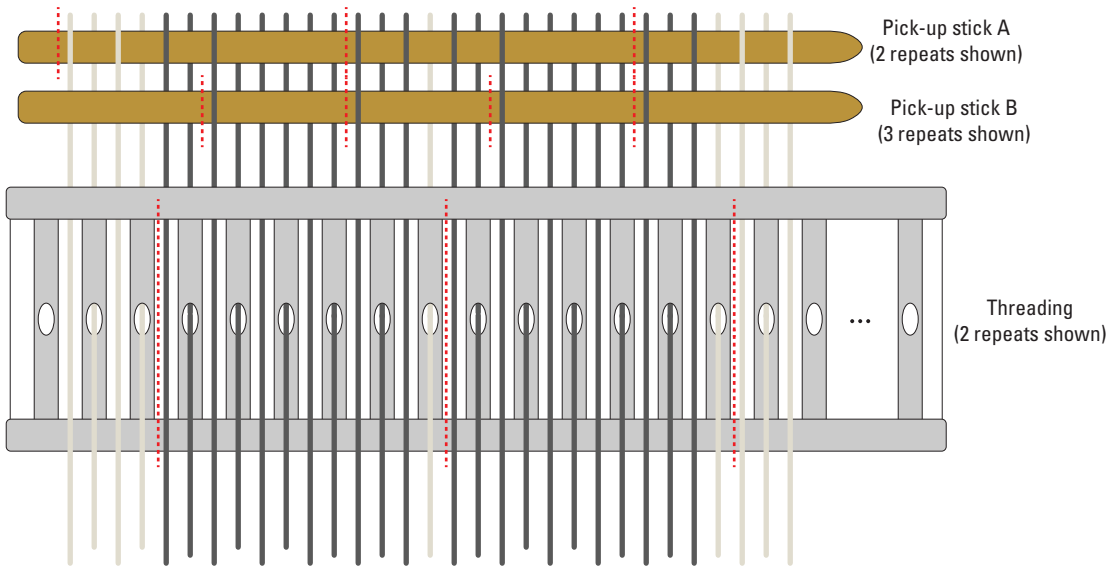
1. Warp color order

11		5x					#112 Slate (doubled)
66	11		11				#271 Gris Foncé (doubled)
66		11			11		#4275 Charcoal (doubled)
66			11			11	#83 Noir (doubled)
26	4	1	1	1	1	4	#101 Bianchi (doubled)
235 working ends total (470 threads total)							

3. Weaving sequence

- Heddle neutral, pick-up stick A on edge.
 - Up.
 - Down.
 - Heddle up, slide pick-up stick B forward behind heddle and keep flat.
 - Down.
 - Up.
 - Heddle neutral, pick-up stick A on edge.
 - Up.
 - Down.
 - Up.
- Each 10-pick repeat completes one "box."

2. Pick-up stick setup



up shed. Continue weaving using doubled weft following the weaving sequence in Figure 3 until the towel measures 33", ending with pick 8 in the weaving sequence. Finish with 2¼" of single Bianchi as you did at the beginning. Weave 2 picks of a contrasting color, then weave the second towel as you wove the first, this time using Charcoal for weft.

5 Weave a few picks with scrap yarn to protect the weft and remove the towels from the loom. Zigzag the ends of each towel and trim warp ends to about 1½". Do not cut towels apart yet.

6 Wet-finish by machine washing in hot water and tumble drying on high heat. Press with a hot iron.

7 Cut the towels apart and trim ends flush with the hems. Turn hems under twice, press, then stitch by hand or machine. *





STEPS TO ADVENTURE PASSPORT COVER

Greta Holmstrom

Weave a simple and snazzy cover for your passport and travel in style. A magnetic clasp keeps the passport tucked in tight, and a touch of embroidery adds to the cover's charm. Not planning on international traveling? This cover can also be used for small notebooks.

RESOURCES

Ganderton, Lucinda. *Embroidery: A Step-by-Step Guide to More Than 200 Stitches*. New York: DK Publishing, 2015.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT 4" × 6", 2" × 6", and 1" × 4" rectangle pin looms; 1" × 1" square pin loom; 7" weaving needle; tapestry needle.

YARNS Superwash Worsted (100% merino wool; 200 yd/4 oz; Sweet-Georgia Yarns), Silver, 40 yd; Tough Love Sock (80% superwash merino wool/20% nylon; 425 yd/4 oz; SweetGeorgia Yarns), Empress and Cherry, 1 yd each.

OTHER SUPPLIES 2 hidden invisible sew-in magnetic snaps, ½" diameter, plastic covering removed.

DIMENSIONS *Finished size:* (measured when closed) 4" × 6".

PROJECT STEPS

1 Following the manufacturer's

directions and using Silver, weave two 4" × 6" rectangles, two 2" × 6" rectangles, one 1" × 4" rectangle, and two 1" × 1" squares. Leave the yarn tails attached for assembly.

2 Place the two 4" × 6" rectangles next to each other and one of the 2" × 6" rectangles on each side. Lay all four rectangles face down in the same orientation they were in when they came off the loom, with a tail at the upper right-hand corner and a tail at the lower left-hand corner (see Figure 1).

3 Whipstitch (see Reader's Guide) the long side of each rectangle to the one next to it. Fold the 2" × 6" rectangles over the 4" × 6" rectangles, wrong sides together, and whipstitch the top and bottom edges, leaving the internal sides open.

4 Attach three sides of one 1" × 1" square to the top of the 1" × 4" rectangle (see Figure 2). Slide one magnetic snap (plastic covering removed) into the square and continue stitching to attach the final side.

5 Center the 1" × 4" rectangle horizontally on the back left-hand side of the cover, overlapping the back about 1½" and with the magnetic snap extending past the edge and facing inward (see Figure 3). Being careful to not catch the inside 2" × 6" flap, stitch around the overlapping edges to secure snap closure in place.

6 Close the cover and fold the 1" × 4" rectangle over as if it were clasping the cover closed. Use two sewing pins

to mark where the clasp extends on the front of the cover. Leaving the pins in place as a guide, attach three sides of one 1" × 1" square to the back of the 4" × 6" cover so that the 1" × 1" squares will align when the cover is clasped together. Slide the remaining magnetic snap (plastic cover removed) into the 1" × 1" square and continue stitching to attach the final side.

7 Weave in loose ends.

8 Thread tapestry needle with Empress. Work herringbone stitch starting 5 threads up and 5 threads in from the bottom left-hand corner of the front of the passport cover (see Figure 4). Each leg of the herringbone stitch should cross 5 threads vertically and horizontally.

9 Thread tapestry needle with Cherry. Work backstitch over the herringbone to the end of the row. Secure and trim ends. ✱

1. Layout



2. Clasp assembly



3. Back cover assembly with clasp



4. Backstitched herringbone embroidery



SUMMER VACATION



ROAD TRIP LANYARDS

TABLET INKLE LOOM

Angela K. Schneider

Drive in style with two road-themed lanyards holding your car keys. Tablet weaving is a natural choice for creating the curved lines of a long and winding road, while inkle weaving is perfect for weaving the straight and narrow path. Make one of each to tell your key fobs apart. Optional reflective yarns in the stripes will add a little more realism to the journey and make your keys a little easier to spot in the dark.

RESOURCES

strapworks.com

MATERIALS

Long and Winding Road

STRUCTURE Tablet weaving.

EQUIPMENT 20 four-hole weaving tablets; belt shuttle.

YARNS Warp: 8/2 Tencel (100% lyocell; 3,360 yd/lb; Valley Yarns; WEBS), Forest Tonal, 68 yd. 8/2 acrylic (3,360 yd/lb; Brassard), Gris Moyen, 65 yd; Bianchi, 16 yd; Bouton d'Or, 4 yd. Reflective (22% polyester/53% glass beads/12% phenolic resin/13% adhesive; 25 yd/spool; Kreinik), 19 yd (optional). **Weft:** 8/2 Tencel, Forest Tonal, 17 yd.

OTHER SUPPLIES 19 mm (¾") swivel snap hook with lobster clasp (see Resources).

WARP LENGTH 80 ends 68" long (allows 6" for take-up, 17" for waste).

SETTS Warp: 106 epi. **Weft:** 16 ppi.

DIMENSIONS Width: ¾". **Woven length:**

(measured under tension) 45". **Finished size:** (after wet-finishing and sewing) ¾" × 39½" with clasp.

Straight and Narrow Path

STRUCTURE Warp-faced plain weave.

EQUIPMENT Inkle loom; 24 string heddles; belt shuttle.

YARNS Warp: 8/2 Tencel (100% lyocell; 3,360 yd/lb; Valley Yarns; WEBS), Forest Tonal, 46 yd. 8/2 acrylic (3,360 yd/lb; Brassard), Gris Moyen, 38 yd; Bianchi, 8 yd; Bouton d'Or, 2 yd. Reflective (22% polyester/53% glass beads/12% phenolic resin/13% adhesive; 25 yd/spool; Kreinik), 10 yd (optional). **Weft:** 8/2 Tencel, Forest Tonal, 11 yd.

OTHER SUPPLIES 19 mm (¾") swivel snap hook with lobster clasp (see Resources).

WARP LENGTH 49 ends 68" long (allows 6" for take-up, 17" for loom waste).

SETTS Warp: 65 epi. **Weft:** 14 ppi.

DIMENSIONS Width: ¾". **Woven length:**

(measured under tension on the loom) 45". **Finished size:** (after wet-finishing and sewing) ¾" × 39½" with clasp.

PROJECT STEPS

Long and Winding Road

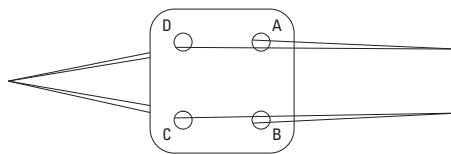
1 Wind a warp of 80 ends 68" long and thread the tablets following the draft, Figure 1. Tension your warp

1. Long and Winding Road tablet draft

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
A																				
B																				
C																				
D																				

- 8/2 Tencel, Forest Tonal
- 8/2 acrylic, Gris Moyen
- 8/2 acrylic, Bianchi with optional Reflective
- 8/2 acrylic, Bouton d'Or with optional Reflective

2. Starting position



3. Straight and Narrow Path inkle draft

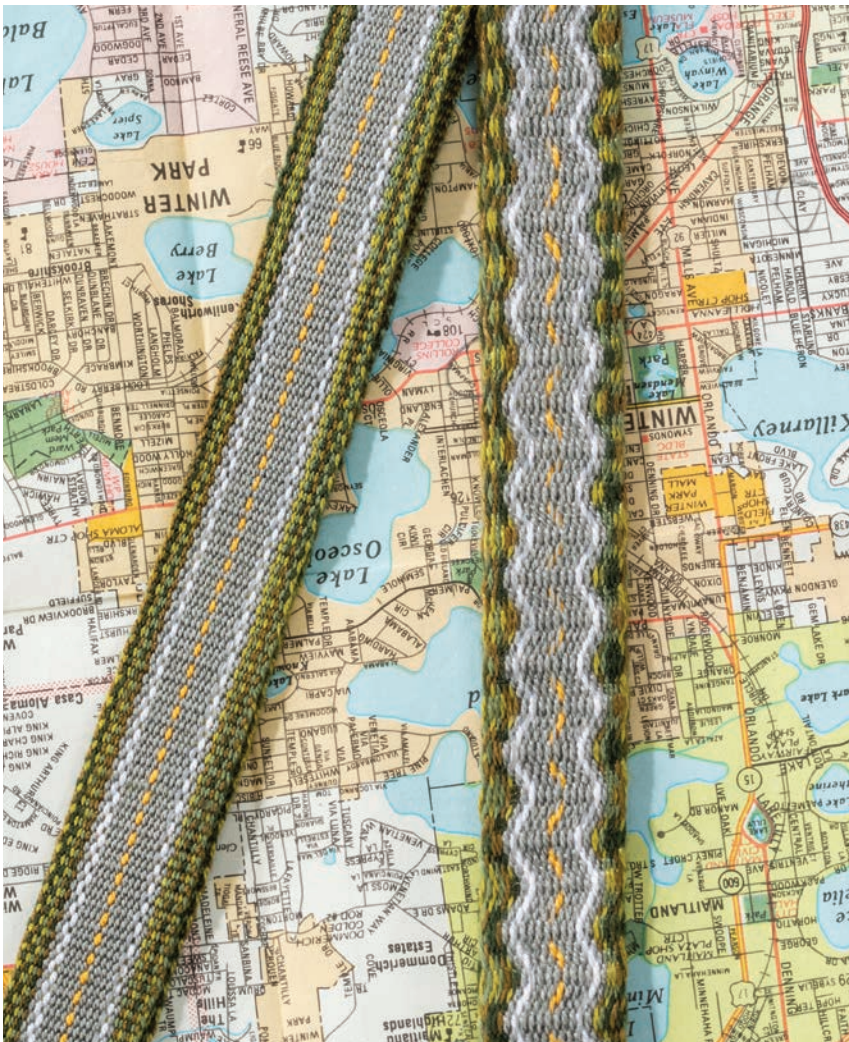
	6x						4x				4x				6x					
Heddled																				
Unhedded																				

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

WEAVING TIPS

- The reflective yarn is optional. Wind the reflective yarn along with the Bianchi or Bouton d'Or as 1 working end.
- The reflective yarn will kink with any excess twist. To avoid twisting it, unwind the yarn from the side of the spool, not from the end.





using your preferred method. Orient the tablets with the labels facing to the right and A and D on the top (see Figure 2).

- 2 Wind a belt shuttle with Forest Tonal.
- 3 Weave the band alternating 4 backward turns (*toward* you) and 4 forward turns (*away* from you) for 45".
- 4 Cut the band from the tablets.

Straight and Narrow Path

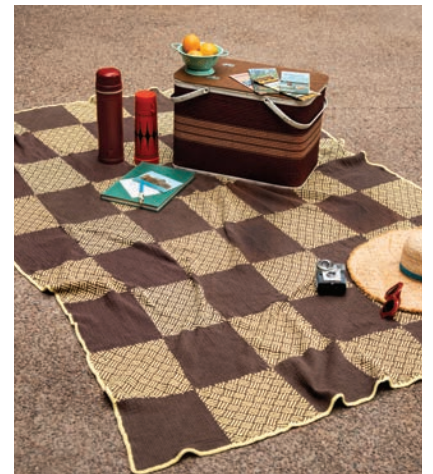
- 1 Wind a warp of 49 ends 68" long on your inkle loom following the draft, Figure 3.
- 2 Wind a belt shuttle with Forest Tonal.
- 3 Weave for 45".
- 4 Cut the band from the loom.

Wet-finishing and assembly

- 1 Wet-finish the bands by

handwashing in warm water with mild detergent. Rinse. Blot out excess water in a towel. Stretch the bands out and dry flat.

- 2 Zigzag across the strap at one end and again at 40". Trim excess close to the stitching.
- 3 Thread the clasp onto the band. Create a loop with the band overlapping the ends $\frac{1}{2}$ ". To keep the right sides showing above the clasp, put a half twist in the tablet band and place the wrong sides of the ends together. The inkle band is identical on both sides and doesn't need a twist. Baste across. Zigzag both layers together over each cut end. Move the clasp to the cut end on the inside of the loop and fold the band over the clasp. Straight stitch across all layers near the clasp and again above the other cut end $\frac{1}{2}$ " away. *



PIN LOOM

LAZY SUMMER PICNIC BLANKET

Hazel Spencer

Use a square continuous-weave pin loom to weave a checkerboard of log cabin squares that alternate with solid-colored squares to create this useful family heirloom. Take your machine-washable blanket to the beach, the park, or even your own backyard for picnics with a bit more style. Woven with sturdy cotton, it can even double as a towel to wrap up in after a dip in the pool or ocean.

MATERIALS

STRUCTURE Plain weave with color-and-weave.

EQUIPMENT 10 $\frac{1}{2}$ " square continuous-weave pin loom (Hazel used the Hazel Rose Quilt Weaver square loom); weaving hook; packing fork; tapestry needle; sewing needle; size H-8 (5 mm) crochet hook (optional).

YARNS *Warp and Weft:* Sugar 'n Cream (100% cotton, 120 yd/2.5 oz; Lily), Warm Brown, 2,140 yd; Yellow, 672 yd.

DIMENSIONS *Finished size:* (after sewing and wet-finishing) about 63" x 81".

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

PROJECT STEPS

- 1 Following the loom manufacturer's directions, weave 32 squares using Warm Brown.



- 2** Weave 31 squares following the log cabin pattern in Figure 1.
- 3** With wrong sides facing, whip-stitch (see Reader's Guide) alternating colored squares together in rows of 7. Alternate the next row to make a checkerboard pattern. Sew the 9 strips together in the same way, matching the squares' corners.
- 4** For edging (optional), join Yellow and work a round of single crochet around the outside edge. Work about 42 sc per square, skipping the occasional loop to keep the edging flat. Work an additional sc at the corners. Join with sl st and fasten off.
- 5** Use a sharp needle to weave in loose ends, leaving about ½" to be trimmed after wet-finishing.
- 6** Wet-finish by machine washing on gentle cycle in warm water with mild detergent and then rinsing in

cold water. Machine dry to fluff until slightly damp and then dry flat to finish. Trim ends.

7 When your blanket needs laundering, use the same steps as you did for wet-finishing. Washing and drying on the regular cycle will cause the blanket to draw up. *

1. Log cabin pattern

1. Start the light color (Yellow) with a slip knot over the corner pin opposite the starting pin corner. The row crosses the loom on the diagonal.
2. Weave a pattern of dark (Warm Brown), light, dark.
3. Weave a pattern of dark, light, dark, light, dark, light, dark (7 rounds) a total of 5 times (35 rounds).
4. Weave a pattern of dark, light, dark.
5. Needle weave the last row with light.



RIGID HEDDLE

CINNAMON SUGAR TOWELS

Jodi Ybarra

Use two contrasting colors in both warp and weft to weave these log cabin towels. The repeating threading pattern combined with using the yarns doubled makes warping and weaving go quickly. Log cabin can be woven in many variations, but for this pattern, Jodi decided to make little square blocks that are the same size throughout. Use the colors Jodi used, or choose two contrasting colors that coordinate with your own kitchen.

MATERIALS

STRUCTURE Plain weave with color-and-weave.

EQUIPMENT Rigid-heddle loom, 23" weaving width; 10-dent heddle; 3 shuttles.

YARNS Warp: 8/2 cotton (3,360 yd/lb; UKI), #79 Natural and #42 Rust, 611 yd each. **Weft:** 8/2 cotton, #79 Natural, 516 yd; #42 Rust, 456 yd.

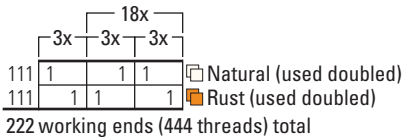
WARP LENGTH 222 doubled ends (444 threads total) 99" (2¾ yd) long (allows 7" for take-up, 22" for loom waste); add 40" for each additional towel.

SETTS Warp: 10 epi (doubled in slots and holes). **Weft:** 10 ppi (double strand).

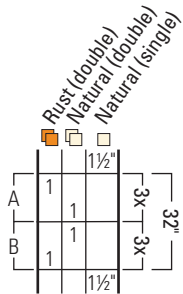
DIMENSIONS Width in the heddle: 22½".

Woven length: (measured under tension on the loom) 70". **Finished size:** (after hemming and wet-finishing) two towels, 18" × 28½" each.

1. Warp color order



2. Weft color order



PROJECT STEPS

1 Set up your loom for direct warping a length of 99" (2¾ yd). Centering for a weaving width of

22¾", sley 2 Natural and 2 Rust threads in each slot. It's important to sley only in the slots in this step.

2 Wind the warp onto the back beam and then transfer 1 doubled end (2 threads) into an adjacent hole following the warp color order in Figure 1. For the first 3 slots, Rust will stay in the slot and Natural will move to the adjacent hole. For the next 3 slots, Natural will stay in the slot and Rust will move to the hole. That pattern repeats across the width, ending with the final 3 slots that will have Rust ends in them, with Natural ends in the adjacent holes. When you have finished, you will have 1 doubled end (2 threads) in each slot and hole.

3 Wind one shuttle with a double strand of Rust, another shuttle with a double strand of Natural, and a third shuttle with a single strand of Natural for hems (about 15 yd per hem). Spread the warp with scrap yarn.

4 Using a single strand of Natural, weave 1½" for the hem. Using doubled Natural and Rust, repeat blocks A and B following the weft color order in Figure 2 for 32". End with 1½" of single-strand Natural for the hem. Weave a few picks of a contrasting yarn and weave the next towel the same as the first.

5 Weave a few picks of scrap yarn to protect the weft and remove the towels from the loom. Sew a straight stitch across each end before cutting the towels apart.

6 Fold each hem over twice and press with a hot iron to get a flat edge. Hem by hand or machine.

7 Wet-finish by machine washing in cool water and drying on the regular setting in the dryer. Press with a warm iron. Towels will soften with more washes. *



SUMMER VACATION



RIGID HEDDLE

OPEN-AIR MARKET BAGS

Christine Jablonski

Nothing says summertime to Christine more than farmer's markets and the beach. These handy little mesh bags will hold your market goodies for the former or your swimsuit, flip-flops, and sunblock in your beach tote for the latter.

RESOURCES

Patrick, Jane. *The Weaver's Idea Book: Creative Cloth on a Rigid Heddle Loom*. Loveland, CO: Interweave, 2010.

MATERIALS

STRUCTURE Doubleweave.

EQUIPMENT Rigid-heddle loom, 15" weaving width; two 5-dent heddles; 2 stick shuttles; 2 pick-up sticks.

YARNS Warp: 4/12/3 cotton seine twine #6 (840 yd/lb; Brassard), Naturel, 468 yd. **Weft:** 4/12/3 cotton seine twine #6, Naturel, 310 yd. 8/4 cotton (1,680 yd/lb; Brassard), #100 Naturel, 86 yd. Drawstrings: 8–24 yd cotton seine twine. **Note:** This project uses almost all the seine twine in a 1-pound put-up. If you wish to make the bags bigger or add warp for sampling, you will need an additional put-up.

OTHER SUPPLIES Fringe twister (optional); sewing pins; crochet hook or loop turner.

WARP LENGTH 144 ends 117" (3¼ yd) long (allows 6" for take-up, 18" for loom waste).

SETTS Warp: 10 epi (5 epi per layer).

Weft: 8 ppi (4 ppi per layer) for seine twine; 24 ppi (12 picks per layer) for 8/4 cotton hems.

DIMENSIONS Width in the heddle: 14¾".

Woven length: (measured under tension on the loom) 96". **Finished size:** (after wet-finishing and sewing) two bags 9½" × 11" and two bags 9½" × 17".

PROJECT STEPS

1 Set up your loom for direct warping a length of 117" (3¼ yd). Place a heddle in the rear position. Centering for a weaving width of 14¾", sley 4 ends per slot. Move 1 end from each slot to the adjacent hole (see Figure 1). Add the front heddle

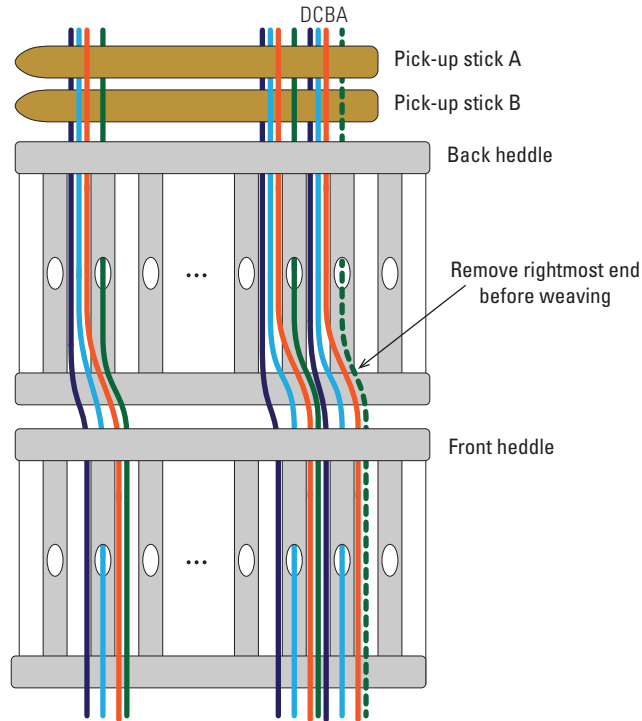
and thread for doubleweave as shown in Figure 1.

2 After threading, remove the right-most warp end (rear heddle, hole end) and hang it over the back. Removing this end will prevent a doubled end at the selvage. (You can use this discarded length for a drawstring.)

3 Spread the warp with scrap yarn using plain weave (both heddles up, both heddles down).

4 Insert pick-up sticks: A: Place both heddles in the down position. Working behind the heddles, pick up the right-hand end of each pair (see Figure 1) across the warp; slide the pick-up stick to the back of the loom.

1. Heddle threading



Warp 4 ends per slot in back heddle. Move 1 end (A) from each slot to hole to right of slot.

A One hole end from back heddle to slot to right in front heddle.

B One slot end from back heddle to slot to right in front heddle.

C One slot end from back heddle to hole to right in front heddle.

D One slot end in back heddle to slot in front heddle.

Note: Warp colors are for ease of reading only.

2. Doubleweave sequence

Start your first pick on the right:

1. Both heddles neutral, pick-up stick B forward on edge (weaves lower layer R to L).
2. Back heddle up (weaves upper layer L to R).
3. Front heddle down (weaves lower layer R to L).
4. Both heddles neutral, pick-up stick A forward on edge (weaves upper layer L to R).

B: Place both heddles in the up position, slide pick-up stick A forward to the heddle; insert pick-up stick B into the resulting lower shed. Keep both pick-up sticks in the warp throughout the weaving.

5 Advance the warp 3" and weave a few rounds of the doubleweave sequence in Figure 2 using scrap yarn to ensure your threading is correct and you are weaving two layers of cloth connected at the selvages to form a tube.

6 Wind a stick shuttle with each of the wefts. Christine recommends stick shuttles because they can accommodate all the weft yarn needed for one bag without having to make a join (which is hard to hide in mesh). The small bags require about 60 yd of seine twine per bag, and the large bags require about 95 yd of seine twine per bag.

7 For the hem, with 8/4 cotton, weave the doubleweave sequence for 1½", packing firmly. This is about 3 repeats for 12 picks total, or 6 picks per layer.

8 Change to seine twine and continue the sequence for 16½". Pack the first weft pick of seine twine firmly against the 8/4 hem. Weave the remaining weft lightly, aiming for 4 ppi per layer and lining up the picks in the bottom and top layers so the layers maintain the same length. Due to the open nature of this weave, Christine suggests using leapfrogging sewing pins or quilting clips at the selvage to help keep track of the length on the loom.

9 Change back to 8/4 cotton for the drawstring casing and weave in sequence for 1½" (9 repeats, 36 picks, 18 picks per layer), packing firmly.

10 Weave 2 repeats with scrap yarn.

11 Repeat Steps 7–10 for the second small bag.

12 Repeat Steps 7–10 for the larger bags, this time weaving 26" in seine twine for each bag.

13 Remove the fabric from the loom. Because the seine twine is slippery, it can be a little unnerving to work with the cloth off the loom, but wet-finishing will stabilize it.



SUMMER VACATION

14 Zigzag around the 8/4 cotton tubular hem ends of each bag. Cut bags apart at the scrap yarn and wet-finish in the washing machine with warm water on gentle cycle. Lay flat to dry.

15 With a sewing machine, stitch the short hem ends together with straight stitch to close the bottom of the bag. Fold the zigzagged end of the longer casing to the edge of the seine twine and stitch around the bag with straight stitch to create a casing for the drawstring. Turn right side out.

16 Cut 2-6 lengths per bag of seine twine 36" long (2 lengths will be easier to pull through the casing channel, and 6 will give you a more substantial drawstring). Twist or braid the bundles and knot them at each end. Feed a crochet hook or loop turner through the mesh, not the hem, into the casing at the top of each bag. Grab one end of the braided or twisted cord and pull through. You may need to stretch the mesh opening just a bit so the knot can pass through. *



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long thread
MEDIA



Morning Glory
tapestry, p. 26

Photo by Matt Graves

TAPESTRY TECHNIQUES

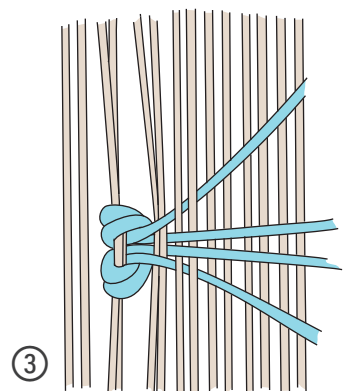
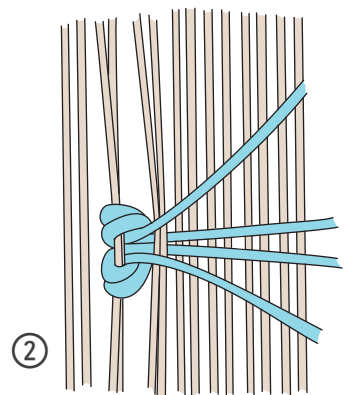
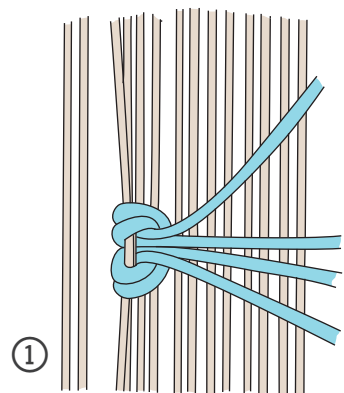
Here are three techniques commonly used in tapestry weaving—but adaptable to all kinds of weaving projects—to add extra areas of interest or texture.

DOUBLE SIDE-BY-SIDE TWINING

There are many uses for twining. It's used not only to add decorative flourishes, but also as a method of protecting the weft and holding it in place once a piece has been cut off the loom. In double side-by-side twining, two pieces of yarn work together to create two rows of twining that match each other. If

you prefer to work only one row at a time, simply start twining by pulling a long length of yarn around a warp end to form a doubled strand and then follow the directions for one pair. Twining can be done around one warp end or multiple warp ends and can be varied to create interesting patterns. In our example, the twining is over two ends at a time for both rows.

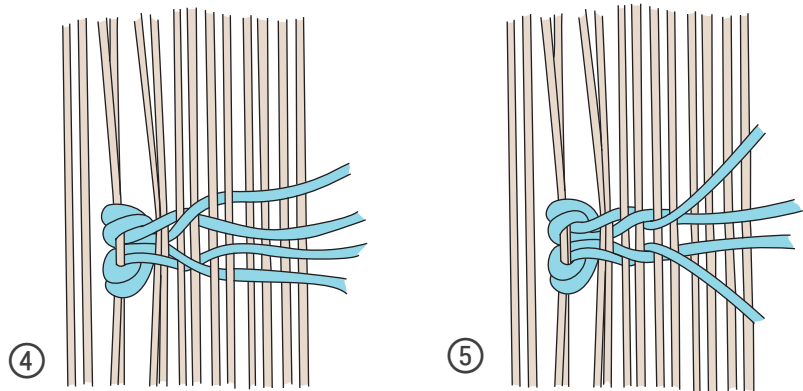
- 1 Wrap two strands of yarn around two warp ends and attach them with a lark's head knot as shown to create two pairs of twining strands, one upper and one lower. The twining strands can be the same color or two different colors.
- 2 Bring one strand from each twining pair under the next two warp ends and bring the other strand over the same two warp ends.



3 Change the position of the strands, bringing the two strands that went over the first two warp ends under the next two warp ends; separate the two strands that went under the first two warp ends and pull them over the next two ends.

4 Cross the two strands in each pair with a half twist. Bring the strands from the top of the twist under the next two warp ends and the strands from the bottom of the twist over the next two warp ends.

5 Repeat Step 4 across the warp.



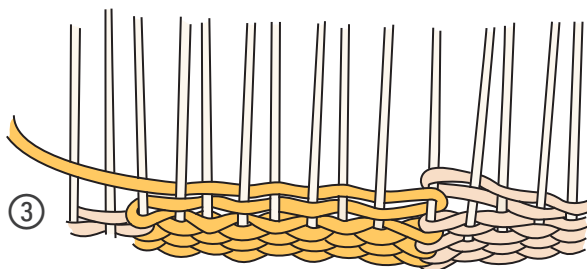
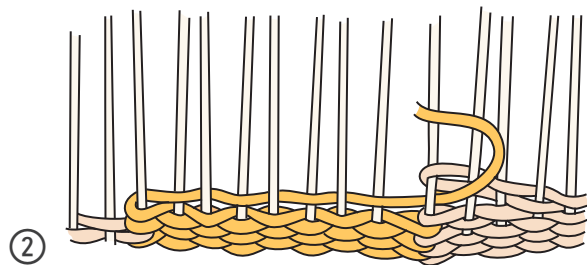
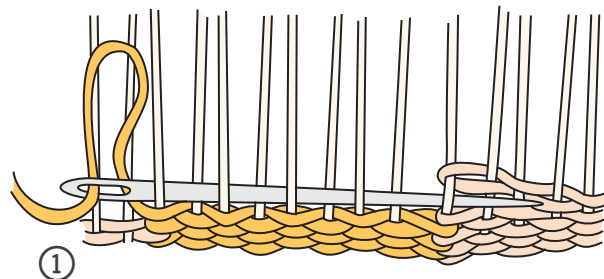
DOVETAIL

Use the dovetail technique to join two wefts vertically without interlocking them or creating a slit as would happen in meet and separate (see *Tapestry Talk: Meet and Separate*, p. 14). Because the two wefts share a warp end as their turning point, dovetailing creates a thick spot in the weaving, making it more applicable for tapestries than rugs, although if the joins are staggered, it can also be used in rug weaving. Dovetail sections have a sawtooth look when packed in. Here we present single dovetailing, but you can vary the number of picks of each weft to create interesting sawtooth designs.

1 Bring one weft through the shed to the turning point and bring it around the warp end before weaving it in the next shed heading back toward the opposite side of the loom. Using your shuttle, weaving needle, or fingers, bring the second weft through the warp to the turning point in the same shed used for the first weft's pass.

2 Bring the second weft around the same warp end so that the loop of weft around the warp end is below the first weft's loop.

3 Weave back toward the other side of the warp in the next shed.



Note: Adjust these steps to your project. In some cases, if you are keeping your fell line even, you may be able to use this sequence: (1) open a shed and weave to the

turning point warp end with both wefts; (2) wrap the warp end with each weft; (3) change sheds and weave both wefts back to their starting sides.

HALF HITCH AND DOUBLE HALF HITCH

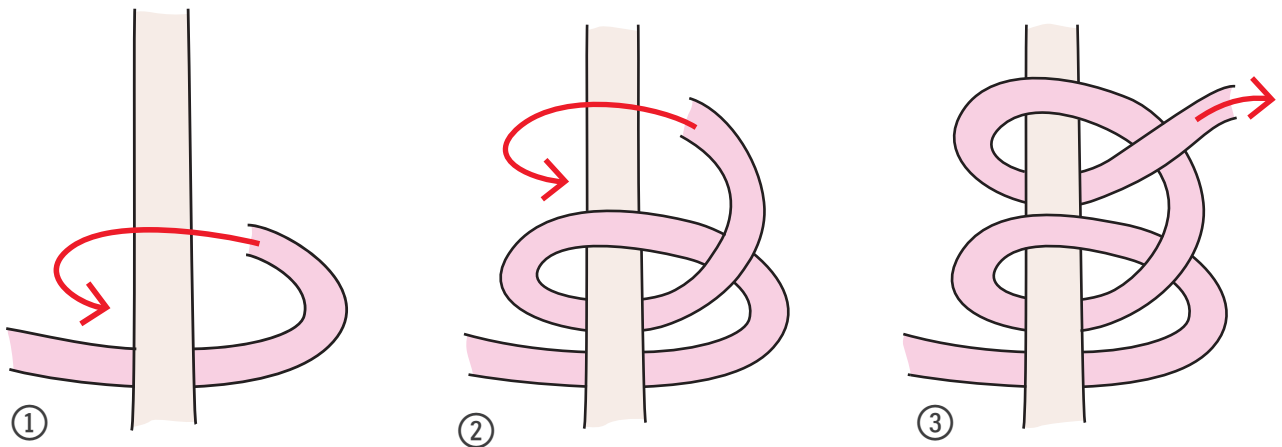
Many weft protectors, including Damascus and Philippine edges, start with the half hitch. For half hitches in weft protectors, warp ends in the fringe are generally wound around adjacent warp ends; however, weft half hitches within a tapestry can also add interesting texture. The directions and illustrations here show a simple double

half hitch around a single warp end, but the knot could be around multiple ends. Half hitches can be done singly or as a series. Consider staggering rows of half hitches or double half hitches across the fringe edge of a tapestry or creating long columns of half hitches in the fringe.

- 1 To begin a half hitch, take your working yarn under a warp end.
- 2 Loop the working yarn around

the same end and then through the loop you have created. This completes a single half hitch.

- 3 For the double half hitch, take the working yarn around the same warp end again in the same direction and through the loop. Pull the working yarn down tight to secure the knot. If you want to continue making half hitches on the same warp end, repeat this step.



In the Halcyon Yarn Team Colors Away Scarf by Elisabeth Hill, a row of twining stabilizes the weft and adds a decorative edge before the fringe. Instructions for the scarf can be found at handwovenmagazine.com/team-colors-weave-along-tips-and-tricks-for-getting-started

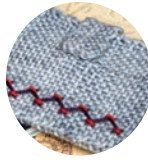


Photo by George Boe

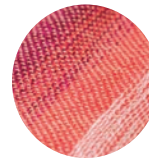
hello WEAVERS!



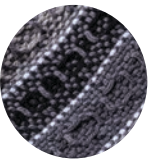
DEBORAH BAGLEY of yarnovations.com has been a designer and instructor of crochet and weaving since 2011. A former elementary and middle school teacher, she enjoys teaching her two young sons and mountain biking with her family.



GRETA HOLMSTROM is a professional land-use planner who is happiest in her free time weaving on little looms. She resides with her family in the Pacific Northwest and can be found online at ardorweaving.com.



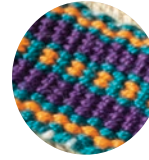
PATRICIA SHAW is a knitter and rigid-heddle weaver from Texas. She and her husband split their time between their home in Southlake, Texas, and a river house for fly-fishing in Arkansas.



TAMMY BAST, aka The Rogue Weaver, lives in Nova Scotia, Canada, where she works at Gaspereau Valley Fibres and teaches weaving. In her downtime, she weaves and designs rigid-heddle patterns.



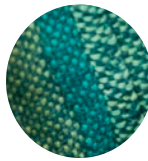
CHRISTINE JABLONSKI is the director of operations at Gist Yarn. Find her on Etsy and Instagram as SoulSpaceArt. She writes about weaving and life on Substack in her monthly column, *SoulSpace Notes*.



RACHEL SIMMONS lives in Huntsville, Alabama, with her wonderful family and growing collection of plants.



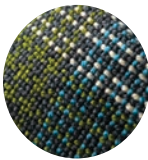
Weaving is not a profession for **ANU BHATIA**, it is a way of life that transcends into a meditative practice. It is her happy place!



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



HAZEL SPENCER and her husband, Randy, are owners of Hazel Rose Looms. They have been making small looms since 2000. Combining beauty and usefulness in projects is Hazel's favorite way of using her handwoven fabric.



SARA C. BIXLER is the owner and resident instructor of the Red Stone Glen Fiber Arts Center. She has been teaching for nearly 10 years and prides herself on having a broad knowledge spectrum that she attributes to her fine arts and crafts degree.



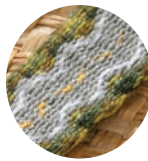
NANCY PECK's weaving emphasis is on fashion and home fabrics. She has worked and taught extensively on rigid-heddle and multi-shaft computer-aided looms.



MARGARET STUMP is an avid pin-loom weaver. She is convinced that given some time and enough squares she could weave a workable cozy for an outboard motor.



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



ANGELA K. SCHNEIDER is an enthusiast of weaving in all its forms, whether there is a loom involved or not.



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



JODI YBARRA is devoted to weaving with cotton and, in particular, to weaving cotton towels. She enjoys designing projects to share with her fellow rigid-heddle weavers.



Cirrus Scarf, p. 60

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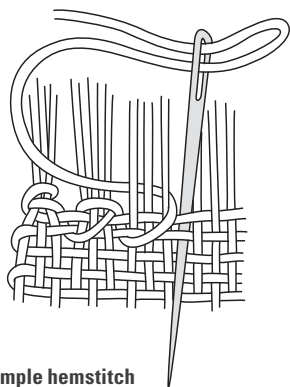
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Simple Hemstitch

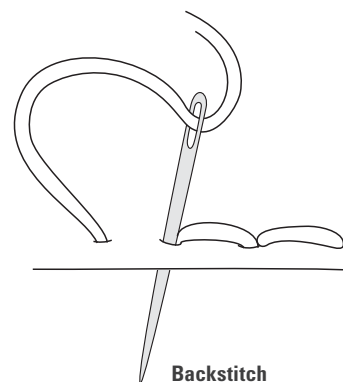
Hemstitching is an on-loom technique that holds the weft in place with the added bonus of being attractive. After weaving a scrap-yarn header, begin your project leaving a tail of weft four times the warp width hanging off the side. If you are right-handed, leave the tail on the right, and leave it on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



Simple hemstitch

Backstitch

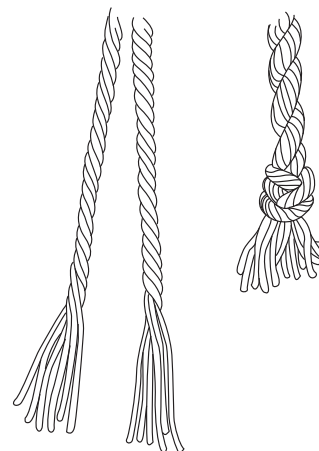
Backstitching provides stability to your seam by doubling back with every stitch. Before you start backstitching, it can help to do a loop-de-loop with your needle-holding hand in the air to get a feel for the movement. This is essentially what you'll be doing with your thread. If you're stitching from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



Backstitch

Twisted Fringe

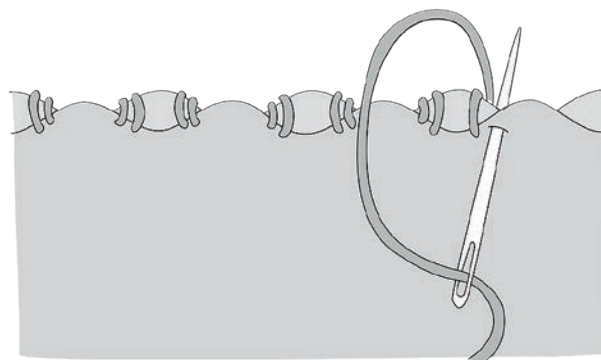
Twisting fringe keeps it from fraying and can make a piece look more "finished." To create twisted fringe, divide the number of threads for each fringe into two groups. Twist each group clockwise, either by hand or with a fringe twister, until it kinks. Bring both groups together, secure the ends with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



Fringe groups before and after twisting.

Whipstitch and Double-Overcast Joins

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



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

SUPPLIERS

Bellatrista, bellatrista.com (van Tassell 42–43).

Cascade Yarns, cascadeyarns.com (Peck 49–50).

Cotton Clouds, cottonclouds.com, (928) 965-5482 (Ybarra 80–81).

Gist Yarn, gistyarn.com, (617) 390-6835 (Jablonski 82–84; Shaw 53–54).

Jagger Spun, jaggeryarn.com, (207) 324-4455 (Bhatia 70–71).

JoAnn Fabrics and Crafts, joann.com (Bagley 71–72; Stump 51–53).

KnitPicks, knitpicks.com, (800) 574-1323 (Simmons 72–73).

Knitting Fever Inc., knittingfever.com (Bhatia 70–71).

Kreinik, kreinik.com, (800) 537-2166 (Schneider 78–79).

Lang Yarns, langyarns.com (Peck 49–50).

Malabrigo Yarn, malabrigoyarn.com, (786) 427-1048 (Stump 43–45).

Maurice Brassard & Fils, mbrassard.com (Bast 75–76; Schneider 78–79; Shaw 53–54).

SweetGeorgia Yarns, sweetgeorgiayarns.com (Holmstrom 77).

Treenway Silks, treenwaysilks.com, (888) 383-7455 (MacMorris 10–12).

Trendsetter Yarn Group, trendsetteryarns.com, (818) 780-5497 (Jarchow 46–47).

Universal Yarn, universalyarn.com, (704) 789-9276 (van Tassell 50–51).

Urth, urthyarns.com, (844) 865-6292 (van Tassell 42–43).

WEBS, yarn.com, (800) 367-9327 (Schneider 78–79).

Yarn Barn of Kansas, yarnbarn-ks.com, (800) 468-0035 (Bixler 73–75; Ellsworth 48).

Yarnspirations, yarnspirations.com, (888) 368-8401 (Spencer 79–80; Stump 43–45, 51–53).



Photo by Matt Graves

Sunset Scarf, p. 41

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Gaspereau Valley Fibres

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

Jo's Yarn Garden

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

Sisterhood Fibres

567 Sand Point Rd
Tatamagouche, NC BOK 1V0
(902) 483-3715
www.sisterhoodfibres.com/

Where the Wildflowers Grow Gallery

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

UNITED KINGDOM

Coorie Creative

Marches Mall, Thistle Centre
Stirling, Scotland, UK, FK8 2EA
(077) 104-1200
www.coorie-creative.co.uk/

George Weil & Sons

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

The Handweavers Studio & Gallery

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

Weft Blown Ltd

25-27 Ritchie St
West Kilbride North Yorkshire
Scotland, UK, KA23 9AL
+44 (0) 7930 657900
info@weftblown.com

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