

Pin-Loom Prowess: Get 3 Shapes from 1 Loom

EASY WEAVING WITH

Winter 2022

# little looms

# 19

## PROJECTS

INSPIRED BY

# reading

Rep  
weave  
on the  
rigid heddle!

How to Weave  
*for warmth*

**Read It and Weave**  
CREATE WORDS ON YOUR INKLE

EASY WEAVING WITH *little looms*

RIGID HEDDLE • PIN LOOM • INKLE • TABLET • TAPESTRY

Winter 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 Texsolv 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

[www.louet.nl](http://www.louet.nl)

[www.louet.com](http://www.louet.com)

For more information about our products and dealers, check our website  
Louët BV | Kwinkweerd 139 - 7241 CW Lochem - The Netherlands | +31 (0)573 252229 | [info@louet.nl](mailto:info@louet.nl)

**louët**

SINCE 1974



100%  
COTTON  
BOUCLÉ

Available in  
mini cones!

# HALCYON

MAINE **YARN** EST. 1971

HALCYONYARN.COM • 800.341.0282

*Pull up a chair and weave a beautiful story...*

Luxurious natural fibers, quality tools, kits, & original designs. Knowledgeable and friendly service, plus fast shipping, Everything a weaver needs, always at Halcyon Yarn.



**ashford**

WHEELS & LOOMS

[ashford.co.nz/blog/fragments](http://ashford.co.nz/blog/fragments)

*The Katie Loom is the perfect multi harness loom for workshops, sampling, travel and fun.*

- Portable – easy to fold and pack
- Compact - 12¾ inch weaving width
- Light – 14¾ lbs
- Smooth levers and auto bounce back overhead beater
- Easy threading – beater flips up and out of the way
- Eight harnesses – a fully functional table loom, unlimited possibilities



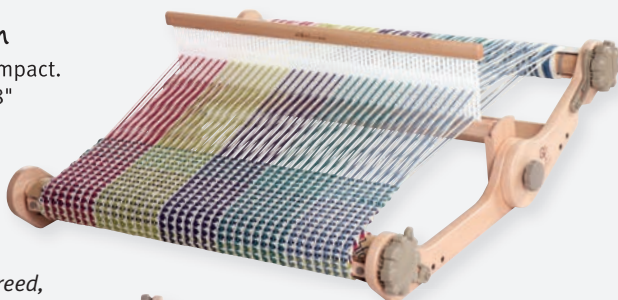
*Fold and go with weaving in place*

### 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

## Samplelt Loom

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

### Optional accessories:

Extra reeds, vari dent reed, loom stand.



## Inkle Loom

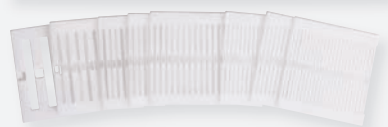
For warp-faced braids and bands.

Warp length up to 110".



## Inklette Loom

Warp length up to 72".



## Vari Dent Reed

Warp thick, thin, and anything in-between yarns. Available for all Rigid Heddle, Samplelt 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.



## Caterpillar Cotton

100% cotton variegated dyed yarn with a beautiful crimp, spiral plied texture. Available in six vibrant colorways. 7oz (200gm) cones.



## Yoga Yarn

Get the best of both worlds: strength and elasticity of nylon and the natural comfort and beauty of cotton! Available in eighteen beautiful colors. 7oz (200gm) cones.

Additional reeds are available for weaving fine to thick or textured yarns. Available for all Rigid Heddle, Samplelt and Knitters Looms. Made from strong, durable nylon.

Available in 2.5, 5, 7.5, 10, 12.5 or 15 dents per inch (dpi).



## Reeds

## Tapestry Beater

Perfect for tapestry weaving, beating rya knots, loop pile and more. A must-have accessory for your tapestry and rigid heddle looms. Lacquered.



## Wavy Shuttles

3 sizes.



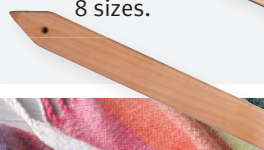
## Stick Shuttles

7 sizes.



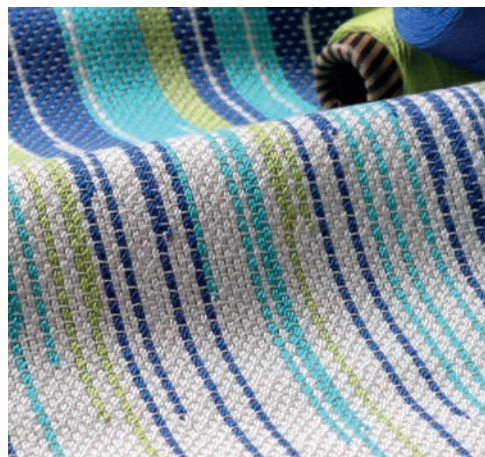
## Pickup Sticks

8 sizes.



## 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.



# CONTENTS

Easy Weaving with Little Looms • Winter 2022

## *projects*

### POWERFUL PROSE

- 36 **Little Prince Scarf**  
By Angela Tong
- 37 **Cuppa Tea Cozy**  
By Margaret Stump
- 38 **Meghalaya Scarf**  
By Shilpa Nagarkar
- 39 **Namesake Runner**  
By Christine Jablonski
- 40 **Incense and Sensibility Cowl**  
By Sara Goldenberg White

### CHILDREN'S LITERATURE

- 52 **Colorful Fish Pillow**  
By Gabi van Tassell
- 53 **Kai's Scarf**  
By Gabi van Tassell
- 54 **A Faun's Scarf**  
By Yvonne Ellsworth
- 55 **Ma's Towels**  
By Malynda Allen
- 56 **Spiderweb Scarf**  
By Nancy Peck
- 57 **Follow Your Star Bookmarks**  
By Alison Irwin
- 58 **Charlotte's Bands**  
By Sara C. Bixler

### FOR THE LOVE OF READING

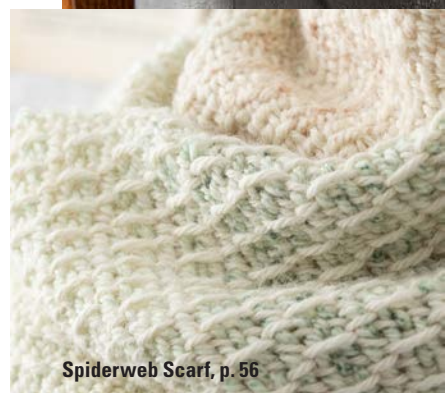
- 70 **Soft and Snuggly Blanket**  
By Deborah Jarchow
- 71 **Wire and Ribbon Bookmarks**  
By Greta Holmstrom
- 72 **Reader's Friend Mug Rugs**  
By Christine Jablonski
- 73 **Giraffe Body Pillow**  
By Deborah Bagley
- 74 **Library Book Bag**  
By Margaret Stump
- 75 **Cozy Book Pillow**  
By Hazel Spencer
- 76 **Spectacular Spectacle Pouch**  
By Marieke Kranenburg
- 77 **Couch Caddies**  
By Robin Lynde and Lisa Waterman

## *departments*

- 4 **Editor's Letter**
- 6 **Fancy Findings**
- 8 **Resource Review**  
By K. Rose James
- 88 **Do It by Hand: Knotting Efficiency**
- 90 **Meet the Designers**
- 92 **Reader's Guide**  
Finishes and Seams  
Heddle Conversion Chart  
Suppliers  
Pick-Up Stick Basics  
Warping Two Heddles
- 96 **Project Index**



Meghalaya Scarf, p. 38



Spiderweb Scarf, p. 56



Charlotte's Bands, p. 58



## features

### **12 Weaving With: Array—A Very Special Tapestry Yarn**

Array Wool Weaving Yarn has the qualities you look for in a tapestry yarn; it's strong and firm, reflects light, and comes in a wide range of colors. Even better, within each Array hue grouping are tints and shades that allow the weaver to blend weft to create yet more color values and effects. Kennita chose one Array color group and wove samples using four common tapestry techniques to show how the yarn stands up in practice.

*By Kennita Tully*

### **16 Tapestry Talk: Hatching**

Tommye shows how to use the meet-and-separate method of weaving with multiple wefts to create shading and blended colors in your tapestries with a useful technique called hatching. Hatching is used extensively in fine tapestry weaving to create shapes with three-dimensional qualities. Once you get the basics under your belt, you can experiment with this powerful tool on your own.

*By Tommye McClure Scanlin*

### **22 String Theory: The Science of Warmth**

Wind, moisture, and temperature are the keys to comfort or discomfort in the clothing you wear. K. Rose details how those three elements can be controlled through fabric construction, layering, and fiber selection in what she calls weave, wicking, and loft.

*By K. Rose James*

### **26 The Power of Pick-Up Sticks**

Pick-up sticks add patterning and texture to rigid-heddle weaving, but if you haven't used them before, they may seem mysterious. Sienna describes how pick-up sticks work with your loom's slots and holes and then describes how to insert them in your warp, manipulate warp ends with the sticks, and read a pick-up stick pattern.

*By Sienna Bosch*

### **30 Continuous-Strand Weaving**

Continuous-strand weaving allows pin-loom weavers to use their looms creatively, weaving not just one shape but many on the same loom. Follow Jennifer as she moves from weaving the full-loom shape on the diagonal to truncating the shape and size, creating triangles and rectangles on one pin loom.

*By Jennifer Chapman*

### **48 Behind the Design: Elven Cloak**

Tammy has developed a process for moving from cloth to garment. Rather than starting with the cloth, she starts with the pattern to determine her fabric needs. Follow her process as she details the planning, weaving, and sewing of her plaid Elven Cloak. Her tips and technique suggestions will help you get started on your own handwoven and handsewn projects.

*By Tammy Bast*

### **68 Dyslexia and a Divergent Scarf**

Carly found herself struggling with the math and accuracy needed for multi-shaft weaving and was grateful to discover that she could more easily master weaving on a rigid-heddle loom. Learn her method of designing a scarf that requires minimal counting yet delivers a beautiful outcome.

*By Carly Jayne*

Soft and Snuggly Blanket, p. 70

# little looms

Winter 2022  
Issue 4

## EDITORIAL

EDITORIAL DIRECTOR **Anne Merrow**

EDITOR **Christina Garton**

CONTRIBUTING EDITOR **Susan E. Horton**

MANAGING EDITOR **Laura Rintala**

PROJECT EDITOR **Angela K. Schneider**

EDITORIAL ASSISTANT **Katrina King**

TECHNICAL EDITORS **Rona Aspholm, Deanna Deeds,  
Greta Holmstrom, Merriel Miller, Bettie Zakon-Anderson**

COPY EDITOR **Katie Bright**

PROOFREADER **Lavon Peters**

## CREATIVE

ART DIRECTOR **Charlene Tiedemann**

DESIGNER **Samantha Wranosky**

PRODUCTION DESIGNER **Mark Dobroth**

PHOTOGRAPHY **Matt Graves**

ILLUSTRATIONS **Ann Sabin Swanson**

PHOTOSTYLING **Tina Gill**

# long thread

MEDIA

FOUNDERS **Linda Ligon, Anne Merrow, John P. Bolton**

PUBLISHER **John P. Bolton**

DIRECTOR OF MEDIA SALES & BRAND PARTNERSHIPS

**Julie Macdonald**

DIRECTOR OF DIGITAL CONTENT & STRATEGY

**Tiffany Warble**

DIRECTOR OF EVENTS & CUSTOMER SUCCESS **Rachel Martin**

DIRECTOR OF MARKETING **Haydn Strauss**

Winter 2022, Issue 4 • *Easy Weaving with Little Looms* (print ISSN 2770-4246; online ISSN 2770-4300) is published quarterly in April, June, September, and December by Long Thread Media LLC, 1300 Riverside Avenue, Suite 206, Fort Collins, CO 80524. Application to Mail at Periodicals Postage Prices is Pending at Fort Collins, CO and at additional mailing offices. All contents of this issue of *Easy Weaving with Little Looms* are copyrighted by Long Thread Media LLC, 2022 All rights reserved. Projects and information are for inspiration and personal use only. *Little Looms* does not recommend, approve, or endorse any of the advertisers, products, services, or views advertised in *Little Looms*. Nor does *Little Looms* evaluate the advertisers' claims in any way. You should, therefore, use your own judgment in evaluating the advertisers, products, services, and views advertised in *Little Looms*. Reproduction in whole or in part is prohibited, except by permission of the publisher. Subscription rate is \$39.99/year in the U.S., \$49.99/year in Canada, and \$59.99/year in other countries, surface delivery. Printed in the U.S.A.

Postmaster: Please send address changes to 1300 Riverside Ave, Ste 206, Fort Collins, CO 80524.

Subscribers: For subscription information, call (888) 480-5464, email support@longthreadmedia.com, or visit littlelooms.com. Please allow six weeks for processing address changes.

Shops: If you are interested in carrying this magazine in your store, email Michaela Kimbrough at mkimbrough@longthreadmedia.com.

Contact us: For questions about purchases made on the website, call (888) 480-5464 or email support@longthreadmedia.com.

For advertising information, call Julie Macdonald at (888) 480-5464 ext. 705, or email sales@longthreadmedia.com.

For editorial inquiries, email littlelooms@longthreadmedia.com.

## VISIT US ON THE WEB

longthreadmedia.com  
littlelooms.com

**THIS PAST SPRING**, I signed up for something called *Dracula Daily*. For those unfamiliar with Bram Stoker's gothic horror novel, the entire book is written as letters and journal entries, all of which are dated, beginning with May 3 and ending on November 10. The folks behind *Dracula Daily* had the brilliant idea to send each letter or journal entry out via email on the corresponding date so one could easily read *Dracula* over the course of seven months.



Photo by Shelly Salley

Somehow, I had lived my life until that first email neither having read *Dracula* nor having seen a film adaptation of the book. I knew the basics of the story, but while the destination was clear, the journey was fuzzy. I figured it would be an interesting way to read a classic, but I had no idea just how much fun I would have.

On May 3rd, I joined my new friend Jonathan Harker as he traveled through Transylvania, enjoyed a few paprika-based dishes, and remained blissfully ignorant of all the villagers attempting to warn him about *his* new friend Count Dracula. Every time a new *Dracula Daily* appeared in my inbox, I ignored everything else until I finished reading the entry. Whenever a day or more passed between emails, I would get antsy. When a postscript on an email said it would be weeks until the next entry, I was distraught. I found myself desperately wanting to know what would happen next in this incredibly famous book first published in 1897, although I vowed not to "cheat" and read ahead.

Such is the power of a good book. It doesn't matter how old it is, the story still has the power to enchant readers of any generation. As such, this issue is dedicated to the books that captivate us, young and old, including *The Little Prince*, *The Namesake*, *Charlotte's Web*, and *Incense and Sensibility*. You'll find projects inspired not just by books but also by the love of reading, including a book-themed tote bag, bookmarks, and a cuddly reading pillow. Continuing this theme, the Resource Review focuses on books aimed at introducing weaving and fiber arts to children.

Don't worry, we still have our usual technical articles with topics including pick-up stick fundamentals, the science of warmth, and how to use the continuous-strand method on a pin loom. Tommye McClure Scanlin continues her series on tapestry techniques, this time focusing on hatching, and in another tapestry tie-in, the *Weaving With* article is all about Array, a brand-new yarn designed with tapestry weavers in mind.

As a book lover, I found this issue a joy to work on. I hope the projects and articles not only inspire you to pick up your loom but also maybe to pick up a new book.

Happy weaving!

Christina

***May we build one for you?***

Voyageur  
9½”, 15¾” and 24”  
4, 8, 12 and 16s

**Leclerc Looms**  
Since 1876  
[www.leclerclooms.com](http://www.leclerclooms.com)



**Make your Cricket**  
**SING!**

cricket  
quartet



Cricket Loom sold separately.



**SCHACHT SPINDLE COMPANY**  
6101 Ben Place Boulder, CO 80301  
[www.SchachtSpindle.com](http://www.SchachtSpindle.com)

# FANCY FINDINGS

For the bookworm who weaves, these tools and accessories celebrate the love of reading.

## Sheepy Prints

Add some literary fun to your card collection with the Scholarsheep card from KnitBaahPurl, or frame it to decorate your studio. Beautifully printed on acid-free, deckle-edged paper, the five-by-seven-inch card shown here is blank inside and comes with a matching envelope. The print also comes in a larger version ready for an eight-by-ten-inch mat or frame. [knitbaahpurl.com](http://knitbaahpurl.com)



Photos by Matt Graves

## WPI Tool

Declare your love of reading with this useful wraps-per-inch (wpi) tool with books pictured on the front and helpful yarn size information on the reverse. Visual clues will help you determine yarn type, from fingering to bulky, and, of course, the ends can be used to determine wpi by wrapping. (For plain-weave projects, a simple way to estimate sett for a yarn is by dividing its wpi by two.) The maple wood gauge measures about 1 by 3½ inches and has a brass clasp. [SunriseGrove.etsy.com](http://SunriseGrove.etsy.com)



## Handwoven Bookmarks

Save your place with style using a handwoven cotton bookmark from Baltic Bee Hand Crafts. The inkle bands vary in color and design but all sport geometric Baltic motifs. Each bookmark is about 1.2 by 6.3 inches. [BalticBeeHandCrafts.etsy.com](http://BalticBeeHandCrafts.etsy.com)

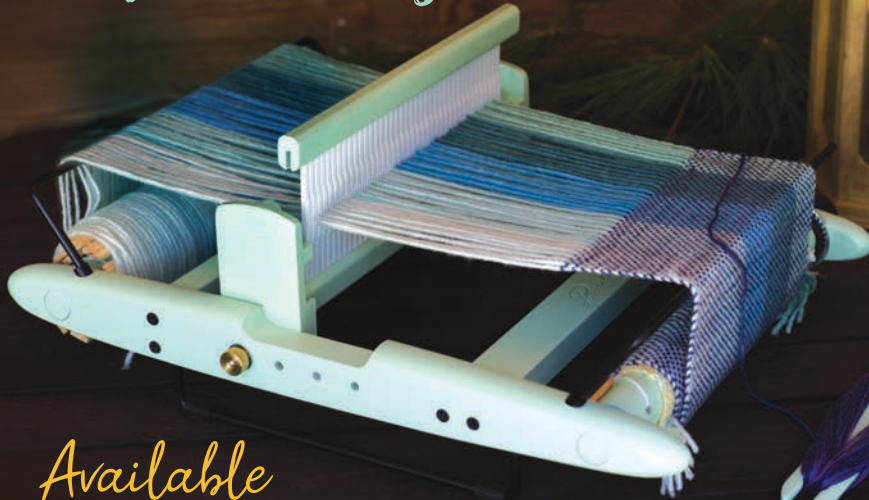


## Sheep Bookplates

Being generous with your library doesn't mean you don't want the books back at some point! These sheepy bookplate stickers state unequivocally that you are the owner. You can write a name and other info in the box, or have your custom text preprinted. Each sticker is 3.3 by 4 inches. The stickers come in packs of 17 per envelope with a sticker on the outside or packs of 18 stickers in an unmarked cello sleeve. [SharonsCompendium.etsy.com](http://SharonsCompendium.etsy.com)

The new Color of the Year  
from Kromski

KROMSKI  
& SONS



Available  
in time for the holidays!

Kromski North America  
1103 N. Main St., Pavo GA 31778,  
(229) 859-2001  
www.kromski.com  
www.kromskina.com  
mail@kromskina.com

Stories of Cloth, Thread,  
and Their Makers



Start Listening Today!

LONGTHREADMEDIA.COM/PODCAST

START  
STREAMING  
SEASON 5  
NOW

SPONSORED BY

Handweaving.net



AVAILABLE ON



Apple



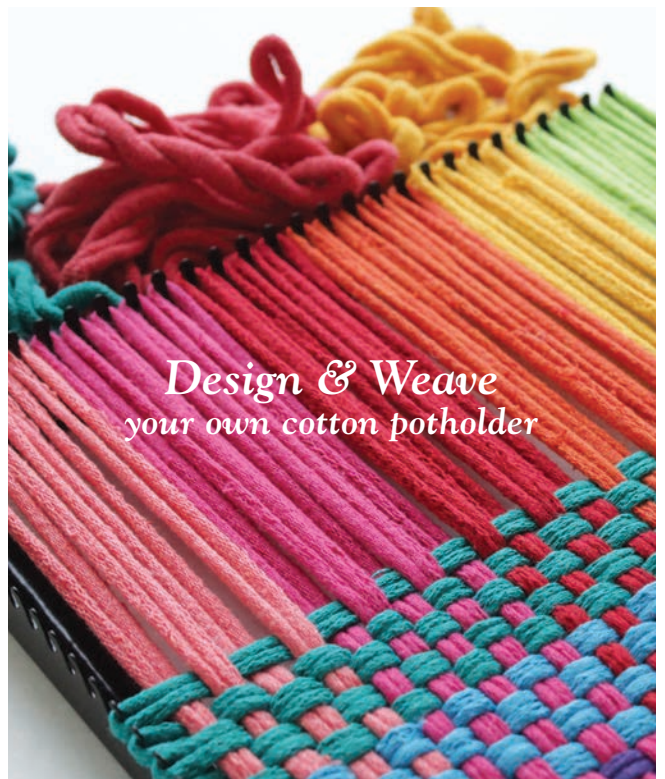
Spotify



Google

long  
thread

MEDIA



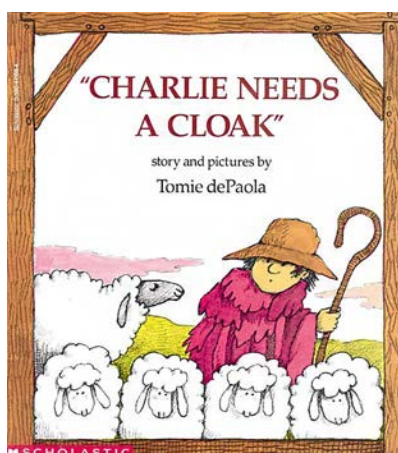
Design & Weave  
your own cotton potholder

friendly loom™  
friendlyloom.com

# BOOKS FOR LITTLE WEAVERS

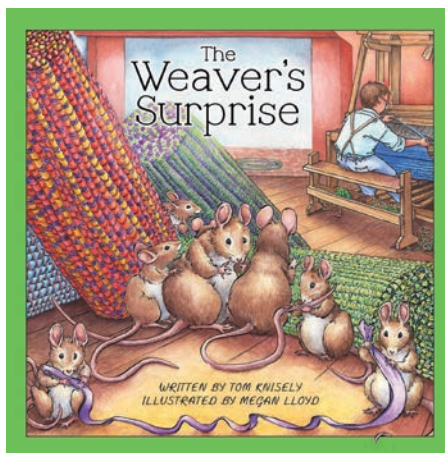
By K. Rose James

*Weaving books don't have to be how-to books written for adults;* they can also be colorful and beautifully illustrated works of fiction or nonfiction for children. What better way to introduce the future weavers in your life to fiber than through books written just for them?



***Charlie Needs a Cloak* written and illustrated by Tomie dePaola**

At 18 months, my son is too young for complex story lines. He doesn't yet appreciate the process of weaving, but he loves sheep. If you are looking for a book to introduce your youngest friends and family to the art of weaving, *Charlie Needs a Cloak* is an excellent choice. With only a few simple sentences on each page, the book follows Charlie from shearing to dyeing to weaving as he creates a new red cloak. He is both aided and hindered at every turn by charming and mischievous sheep. My toddler loves this book for Tomie dePaola's signature illustration style and silly lambs. Preschoolers will enjoy the step-by-step narrative and glossary of terms that make creating your own cloak from start to finish seem fun and achievable.

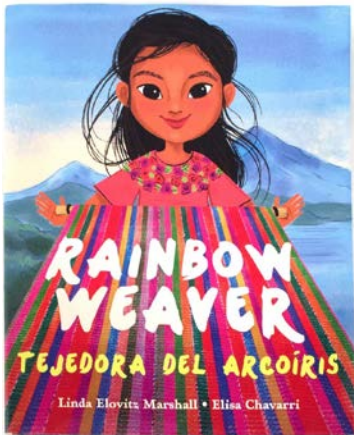


***The Weaver's Surprise* by Tom Knisely  
Illustrations by Megan Lloyd**

A family of mice is looking for a cozy home when they chance upon a brightly colored rag rug leaning in the corner of a weaver's cottage. They chew out a little nest, and all is well until the weaver attempts to sell the rug and finds it ruined. Feeling guilty, the mice work together to make the weaver a new rug using the skills they have learned from watching him at work.

The simple story is interspersed with descriptions of the craft of weaving and detailed illustrations of mice working different parts of the loom. This rodent industry is interspersed with lots of loud thumps, bumps, and swishes, making it a fun book for younger kids.

*The Weaver's Surprise* is not only filled with craft but also with kindness. The mice help the weaver, the weaver forgives them, and they all sing and dance at the end. It is a pleasant diversion from the world's worries and a charming way to introduce weaving to preschoolers.

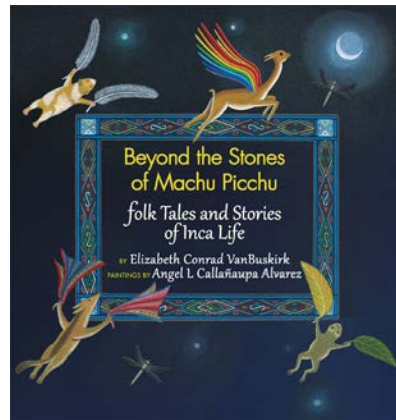


***Rainbow Weaver* by Linda Elovitz Marshall  
Illustrations by Elisa Chavarri**

Ixchel wants to weave. She sees the brightly colored fabrics created by her mother and neighbors and longs to try the skill for herself. Weaving will help her family raise the money for Ixchel's schooling. *Rainbow Weaver* takes us into a Guatemalan village high in the mountains, where women create cloth on simple backstrap looms. In the true spirit of craft, the book showcases weaving as something joyous but also practical. Ixchel creates her own loom, and lacking expensive tools or materials, weaves using brightly colored plastic bags that are discarded along the road. She sells cloth at the market, helping to both protect the environment and bring money to her family.

*Rainbow Weaver* is an excellent book for elementary school children. Younger children will appreciate Ixchel's pluck and skills, while older readers can delve a bit more into the themes of environmental stewardship and the interplay between indigenous cultures and tourists. Readers of all ages will be drawn to the brilliantly colored illustrations and practical descriptions of weaving.

Fittingly, *Rainbow Weaver* is bilingual; each page has text in both English and Spanish. The book concludes with an author's note giving a history of the Maya communities that inspired Ixchel's story. A portion of the sales of each book benefits Mayan Hands, an organization of Guatemalan weavers.



***Beyond the Stones of Machu Picchu: Folk Tales and Stories of Inca Life* by Elizabeth Conrad VanBuskirk  
Illustrations by Angel L. Callañaupa Alvarez**

*Beyond the Stones of Machu Picchu* is a collection of folk stories by historian and fiber artist Elizabeth Conrad VanBuskirk. Although the book isn't officially about weaving, the author states in the foreword that she set out to discover more about traditional Inca fiber arts and found that they were inextricably woven into the fabric of everyday life. Traditional weaving is often showcased in the book's nine stories, which are retellings of traditional Inca tales as well as original works inspired by Inca culture.

An older elementary school reader who is interested in folklore, history, or craft will find much to love while delving into *Beyond the Stones of Machu Picchu*. Most of the stories would also make excellent read-aloud bedtime tales for younger children. Looking to share this book with your child? I recommend starting with "To Live Like Humans," a charming tale of mice who decide to learn to weave and escape from a feline despot.

**K. ROSE JAMES** enjoys creating things, going on outdoor adventures, and watching squirrels with her toddler.

**Lunatic Fringe Yarns**  
Unique Yarns for Unique People!

**Lyte Hemp Yarns**

We have Hemp yarns to *Lyte* your fire!

*Lyte Hemp*

[www.LunaticFringeYarns.com](http://www.LunaticFringeYarns.com)  
800-483-8749

American Spin™ Yarns  
Evolve Yarns  
Jubilar Spectrum™ Yarns

**Rigid Heddle Silk Scarf Kit**  
"Fibonacci Flow"

Designed and Woven by Peg MacMorris

**TREENWAY silks**  
[www.treenwaysilks.com](http://www.treenwaysilks.com)  
toll-free 1.888.383.silk (7455)

**Dewberry Ridge**  
A Fiber Art Company

Dewberry Ridge is Fiber Art Company dedicated to the finest quality handmade looms and fiber art tools. We offer various sizes and shapes of pin looms (Li'l Weavers) and peg looms. In addition, we are the home of the beautiful Adjustable Triangle Loom and Twining Looms. Stop by our website and shop for yourself!

[www.dewberryridge.com](http://www.dewberryridge.com)  
Facebook: Dewberry Ridge  
Etsy: DewberryRidge  
Tel: 636-583-8112  
Contact: donna@dewberryridge.com

Weaving, Spinning, Dyeing, & Felting

**etc**  
**EUGENE TEXTILE CENTER**

Orders over \$150 ship FREE!

Cricket loom  
Potholder loom

**Inspire a new generation of weavers**

2750 Roosevelt Blvd, Eugene Oregon • 541-688-1565  
**EugeneTextileCenter.com**

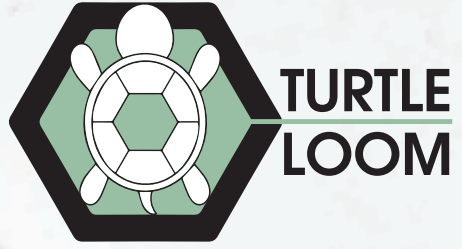


Seasonal **CLASSES & on-site lodging**  
 Swedish yarns, books, tools & equipment  
[www.vavstuga.com](http://www.vavstuga.com)  
 413-625-8241 ♦ Shelburne, MA



*New products*  
**Vävstuga BANDLOOM**  
**VIDEO CLASSES**

share



Patented



**SKETCH LOOM**  
 ADJUSTABLE WEAVING LOOM  
 5" x 5" 5" x 7" 10" x 12"  
**SKETCHLOOMS.COM**

We manufacture 3 sizes of looms.  
 5" x 5", 5" x 7" & 10" x 12" in 6, 8 & 10 EPI.  
 The 7 & 12 vertical bars are interchangeable and available  
 in 10 to 15, 13 to 18 and 17 to 22 inch lengths.

Ergonomic beaters, Flat beaters, tapestry forks  
 Come shop our online store.



**TURTLE Hexagon Pin Looms**  
 News & Projects: [www.turtleloom.com](http://www.turtleloom.com)  
 Shop: [www.bluebonnetcrafters.com](http://www.bluebonnetcrafters.com)



Photo by Matt Graves

# ARRAY

## A VERY SPECIAL TAPESTRY YARN

By Kennita Tully

*Wool tapestry yarns need to be firm* to hold up to strongly tensioned warp ends and are typically made from long-staple fibers. You might find short, crimping wools in yarns designed for knitting, where a soft hand and elasticity are valued. Longer-staple wools are strong, smooth, and have less elasticity, making them ideal for weft in hard-wearing tapestries and rugs. In addition to adding strength, long fibers reflect more light than shorter fibers, a quality that is important in tapestry weaving. That's why I was so excited when Gist Yarn, a Boston-based company, announced it would be developing a new yarn for tapestry weavers. Fast-forward a couple of years and meet Array.

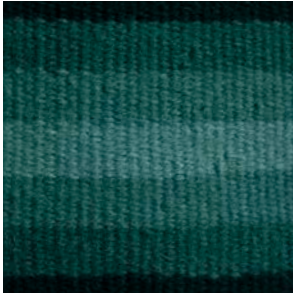
### THE YARN

*Array 2/12 Wool Weaving Yarn, 840 yd/4 oz; 210 yd/1 oz, 100% wool; 74 colorways; Gist Yarn.*

When it comes to a tapestry yarn, Array seems to have it all. Not only is it made primarily from Corriedale and Columbia wools, known for balancing staple length and luster with elasticity and a lovely hand, it also features a range of values in each hue. It is offered in 17 color families, including tints and shades, resulting in 74 colors. In addition to the range of colors, it is on the smooth side, which enhances light reflectivity. Because it is a light worsted-spun yarn, Array is a great choice for weft bundling, which involves using several strands together—one of my favorite techniques in tapestry. I focused on a single color family and chose Forest to show the range of possible colors that can be achieved by blending one value into another.

For all of my samples, I used 12/9 cotton seine for warp, sett at 8 ends per inch (epi) and wove using five strands of Array as weft to achieve about 36 picks per inch (ppi).

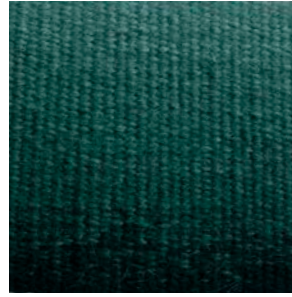
**Note:** While some tapestry weavers wet-finish their final pieces, I do not, so I have not included shrinkage for the samples.



## Weft Bundling: Stripes

**Sample Yarn:** Array, Forest 1–4. It seemed appropriate to begin with solid stripes to compare the range in values available at a glance. As seen in the sample, the difference is more dramatic for the darker hues, Forest

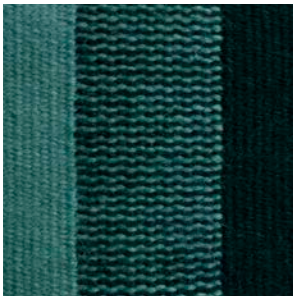
1 and 2. The light tints, Forest 3 and 4, are closer in value. I wove 18 picks (or 9 passes) with each color, beginning with the darkest and moving toward the lightest, then reversing back to the darkest. It's not hard to imagine the possibilities of taking a stripe scenario further. For instance, narrow dark lines between areas of lighter values will create greater contrast. Alternatively, using the light tints will result in more subtle striping.



## Weft Bundling: Vertical Blending

**Sample Yarn:** Array, Forest 1–4. The fun really begins with color blending techniques such as vertical blending. In this sample, I progressively changed my five-strand weft bundles, starting with the darkest value and

mixing it with the next darkest value. The visible changes are subtle. I began with Forest 1, replacing one strand of Forest 1 with Forest 2, until all five strands were Forest 2. Then I used the same technique to blend Forest 3 with Forest 2 until I had five Forest 3 strands in my bundle. Lastly, I repeated the sequence with Forest 3 and 4, ending with five strands of Forest 4. For each blend, I wove 6 picks (3 passes).

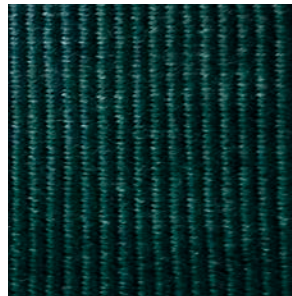


## Hatching

**Sample Yarn:** Array, Forest 1 and 4.

In this sample, the darkest and the lightest values, Forest 1 and 4, merge to create a third value. Using this technique, referred to as hatching, can further create variation in color. In

hatching, thin passes are alternated over a section with solid areas on either side, creating the appearance of an additional color. This is most apparent when viewed from a distance or when squinting while viewing. The eye and mind blend the two colors together to create a new one.



## Pick and Pick

**Sample Yarn:** Array, Forest 1–4.

The same vertical blending is done in this pick-and-pick sample. Pick and pick is another technique often used in tapestry to move colors around resulting in vertical stripes. In this sample, I used the darkest

value, Forest 1, as the base (main color) and wove the alternate stripes using the vertical blending technique previously described, beginning with Forest 2 and ending with Forest 4. The dark base color dominates the subtlety of the lighter values, which appear "shadowed" by the dark. Replicating this sample with a neutral base yarn, such as natural or white, would emphasize the gradations more. I wove 12 picks (6 passes) of each blend in this sample.

## FINAL THOUGHTS

With four gradations in each color family, and even more planned for the future, Array is a great choice for tapestry weavers. It's a smoother yarn than most comparable tapestry yarns, with a nice luster when woven. I like to support small companies, such as Gist, that source their products in the United States. Array is spun from sheep raised on ranches in the western United States, and it is worsted spun and dyed in North Carolina. It checks all the boxes for me. It's a win-win! \*

**KENNITA TULLY** is a tapestry artist, author, and teacher living in Pottawatomie County, Kansas. You can learn more about her work and classes on her website, [kennitatully.com](http://kennitatully.com).

# Holiday Gift Guide

Need the perfect gift this season for the weaver in your life? Whether for you or someone else, these are some of our favorites!

## The Complete Weaving Kit >

The perfect gift! Ashford's kit includes a loom, warping, weaving tools and accessories, full step-by-step instructions, canvas carry bag, finishing wax and a comprehensive weaving book. It even includes the yarn for your first project—a luxurious, light, super soft Merino shawl. Easy! Fun! Unlimited possibilities! Visit [ashford.co.nz/where-to-buy](http://ashford.co.nz/where-to-buy).



## < Small Batch Fine Wool from Meridian Jacobs

Meridian Jacobs farm, located on western edge of the Sacramento Valley, carries a curated selection of yarn—their favorites are grown by fine-wool sheep at the nearby Timm Ranch and their own Jacob wool.

When you want to add color, you can naturally dye the yarns or use Ashford DK yarn which pairs beautifully with the locally grown yarn. All are available at [meridianjacobs.com/yarn-kits](http://meridianjacobs.com/yarn-kits) or call 707-688-3493.

## Schacht Spindle Company 4-Shaft Cricket Quartet >

Enhance your Cricket Loom with the Cricket Quartet and weave more complex patterns. This revolutionary upgrade to the popular 15-inch Cricket lets you weave with 4 shafts. The Cricket Trap is a great stocking stuffer. Cricket Loom and Trap sold separately. Learn more about where to order at [schachtspindle.com/cricket-quartet](http://schachtspindle.com/cricket-quartet) or call 303-442-3212.





### ◀ Woolhouse Tools Norah Table Loom

Weave in style with the ultimate workshop loom from Woolhouse Tools. The Norah has a 16" weaving width, 8 shafts, and folds flat with a warp for easy transport. The optional stand allows you to weave anywhere, from the classroom to the front porch. \$750, Free shipping within the U.S. Learn more at [WoolhouseToolsUSA.com](http://WoolhouseToolsUSA.com).

### Weaving Tapestry on Little Looms ▶

An online course with Rebecca Mezoff, author of *The Art of Tapestry Weaving*, is the perfect holiday gift. This course introduces newer tapestry weavers to creative weaving of images on small, portable looms. Use code TapestryHoliday22 for 15% off. Visit [tapestryweaving.com](http://tapestryweaving.com).



### ◀ Swirling Snowflakes Scarf Weaving Kit

The Swirling Snowflakes Scarf Weaving Kit from Shiny Dime Fibers features their stunning palette of colors as a painted warp. The warp color slowly shifts, and with the purple weft, it creates a beautiful iridescent appearance. The design is by Deb Essen, designer/owner of DJE Handwovens. This 4-shaft twill-based design is quick to weave up! Kit includes: 5/2 TencelTM Shiny Dime hand-painted warp, 5/2 TencelTM hand-dyed Amethyst weft, and printed instructions. Available at [shinydimefibers.com](http://shinydimefibers.com).



### Vermont Weaving Clubs ▶

Join a weaving club and receive a kit with yarn and patterns in the mail six times a year along with support from a wonderful weaving community. Instructions are detailed, flexible, educational, and inspirational. Appropriate for weavers at all levels on rigid-heddle, four- or eight-shaft looms. Visit [vermontweavingsupplies.com/clubs](http://vermontweavingsupplies.com/clubs), or call 802-579-3777.





Photo courtesy of the Metropolitan Museum of Art

*The Unicorn Crosses a Stream*, one of the Unicorn Tapestries found at the Cloisters of the Metropolitan Museum of Art, New York

# TAPESTRY TALK: HATCHING

Tommye McClure Scanlin

*In a previous article, I discussed the meet-and-separate method* in tapestry (*Easy Weaving with Little Looms*, Summer 2022). In this article, I'll explain how to use meet and separate in a technique called *hatching*. Hatching can suggest transparency, make subtle transitions between colors, and even be bold and graphic. I think you'll find it a method you'll want to explore as you develop your tapestry-weaving tool kit.

In meet and separate, adjacent wefts travel *opposite* of each other when they are woven in the same shed. Two picks of weft woven in alternate sheds make up the plain-weave structure of tapestry, and the term pass is used to describe these two picks. By setting up wefts to move in opposite directions in the same shed, either of the two wefts can be woven into the other color area in the next shed when wanted, without the wefts overlapping in the pick. With hatching, you use this feature of meet and separate so that passes of weft interact with each other at different points to create thin horizontal lines between two areas of solid color. The thin lines are known as *hatches*. Hatches can create a color transition and suggest a third or fourth shape made by the thin lines between two solid areas of color on either side.

Look closely at the antique tapestry on the previous page and notice how hatching was employed to show three dimensions in folds of garments and in human, animal, and floral forms. Frequently, in older tapestries, you'll see that the hatching forms thin elongated triangles. Those triangles are created when several passes of decreasing length are made. The French term for hatching, *hachure*, is commonly used for these more complex hatches made of several passes.

Hatching can be done for several effects. Passes of wefts can move back and forth so that the points of separation aren't regular. Irregular hatching such as this is effective to suggest color differences in landscapes, as shown in the top left photo. Hatching can be done in a more carefully designed way to create shapes by planning the turning points as the passes are made, as in the photos on the right. Hatching also alleviates the draw-in that often happens when a solid color is used over a wide area.

Weaving irregular hatching with several weft picks of the same color can prevent draw-in. And finally, this method is especially helpful if you don't want the weft turns, often referred to as cutbacks, to be noticeable.

Here are a few suggestions for exploring hatching. Start with a warp that's only 4 or 5 inches wide and a sett such as 8 ends per inch that will allow you to easily see what happens as you experiment.

For weft, use two contrasting colors that clearly show the effects. Once you're comfortable with the technique, you might want to try subtle rather than strongly contrasting color differences. Blending colors of several strands in weft bundles adds even more design complexity. You might also want to experiment with different setts and warp sizes to see how this affects the way hatching looks, as I did for the samples featured in the rainbow samples pictured below.



Irregular hatching is used in the sky of this small tapestry.



Different setts were used in these color samplers; two-pass hatching is shown at 6, 8, and 10 epi.

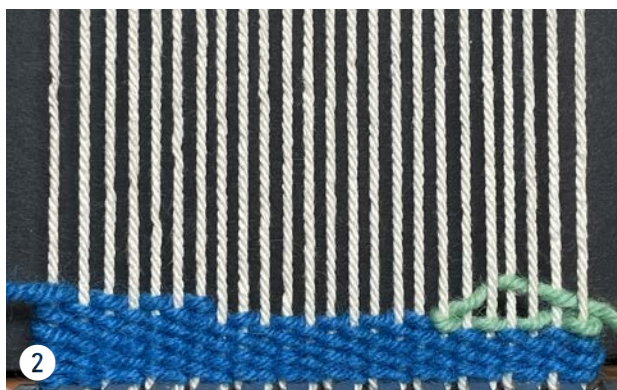
Photos by Tommye McClure Scanlin unless otherwise noted



Examples of several versions of hatching with vertical turning points on the left and curved turning points on the right. *Bottom:* Basic hatching gives three values. *Middle:* Two-pass hatching suggests four values. *Top:* Three-pass hatching gives five values (the top of the left side also shows the three methods side by side in smaller versions). The warp sett is 8 epi for all the examples; these effects are more subtle with closer setts.



**1** The steps for basic hatching shown with the passes slightly raised so they can be clearly seen



**2** Matching the passes of color A with color B



**3** Both passes of color B now match the passes of color A.



**4** Both passes of colors A and B are in place, and a second one begun.

Let's begin with the most basic hatching method, one that will give three value areas: two from the wefts used and a third created as the eye blends the hatching passes. Start by weaving two wefts (color A and color B) in a shared shed in opposite directions to each other.

**1** Weave color A from the selvedge to a point about three-quarters across the width of the warp, then change the shed and weave back to the selvedge. Those two picks of color A make one complete pass.

**2** Change the shed and weave the same weft to a turning point somewhere before the first, and then back to the selvedge. This makes the second complete pass. You now have

a long pass and a short pass of color A in place (Photo 1).

**3** From the opposite side, use color B to weave across and meet the first point of color A, change the shed, and then return the second pick to where it started. You've now met and separated with color A with a complete pass (Photo 2).

**4** Change the shed again and weave over to meet and, after changing the shed, separate with the second pass. This has taken color B to meet color A at the shorter pass by making a longer pass of color B (Photo 3).

**5** These four passes (two of color A, followed by two of color B) make up the first hatch. After a couple of repeats, you'll see a thin horizontal line of each color between the two

side areas of colors A and B (Photo 4).

**6** Repeat this process as many times as you want; the more passes you do, the more you'll see the effect of the interaction of the two colors and the "new" shape of mixed value created between colors A and B (Photo 5).

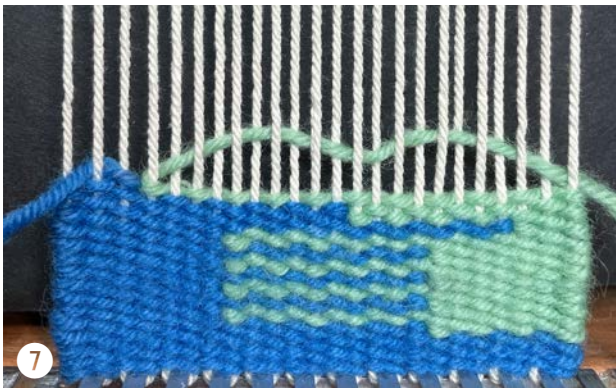
This method can be done as a basic hatch (as just described), or it can be done with more passes. The method described here shows the weaving being done from the front of the tapestry and with each color working independently at first, followed by the second color. You could also work with each color in sequence: weave color A to a point, meet it with color B in the same shed; change the shed and weave each back to its starting



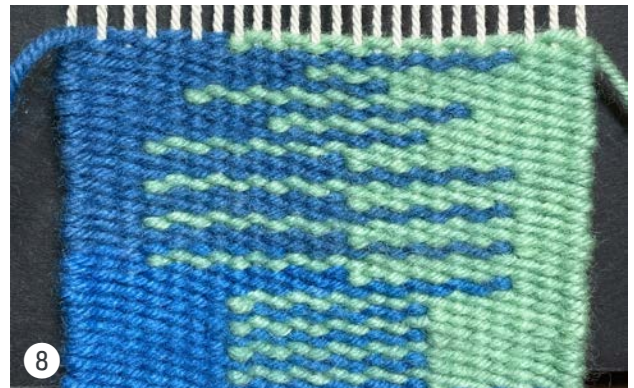
Several passes of basic hatching show the third value created by the horizontal lines combining colors A and B.



Setting up for two-pass hatching; notice there are three turns at decreasing points of color A.



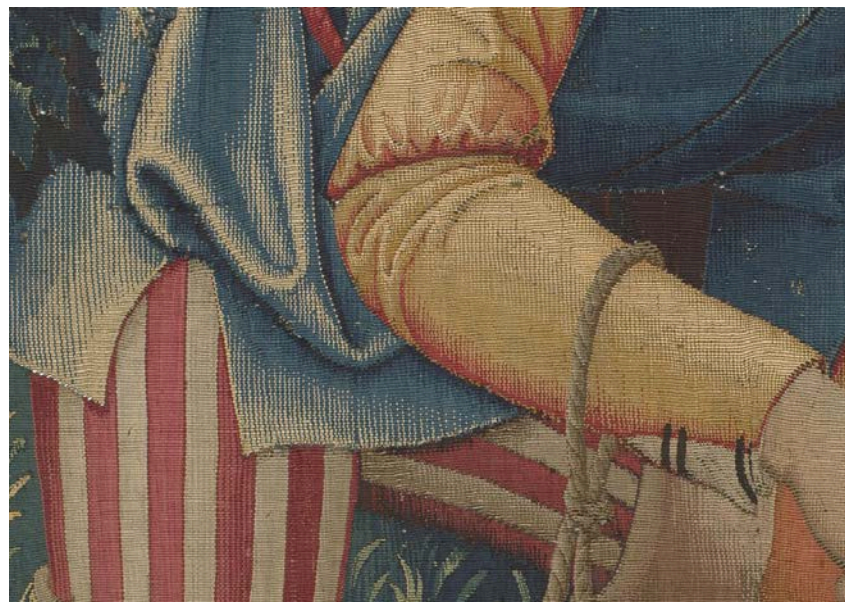
Finishing the two-pass hatching by taking color B to each turn of color A



Basic and two-pass hatching is compared in the lower sections, and irregular hatching is done in the top area.

point. It might be helpful to think of one of the colors (A) as the lead color if you work this way, using it first for each pass and following it with color B each time. There are other approaches you may also want to try, especially if you prefer to work from the back of the weaving. Jean Pierre and Yadin Larochette's book, *Anatomy of a Tapestry: Techniques, Materials, Care*, discusses these methods in depth.

You might also want to try your hand at a two-pass hatch between colors A and B. With this, there will be three turning points for the first color before the second color moves to meet and separate at each point, as in Photos 6, 7, and 8.



In this detail of *The Unicorn Crosses a Stream*, notice the thin, elongated triangles that form the more complex hatching throughout the clothing.

Photo courtesy of the Metropolitan Museum of Art



Various samplers showing hatching done in different ways



A third color has been added. Each color will meet and separate in the correct orientation with the colors on either side, traveling opposite each other in the same shed.

Hatching or hachure can be done with four turning points as well, creating yet another value area between the two wefts used. Older mural-size tapestries were often woven with longer, more complex hatching and with the image turned 90 degrees on the loom so that the elongated triangles are seen vertically, as you can see in the close-up on the previous page. Contemporary artists Jean Pierre Larochette, Elizabeth Buckley, Julia Mitchell, and others use complex hatching extensively in their tapestries (see Resources).

As you experiment with hatching, why not add a third color between the two original ones? To do that, you'll

need to change the direction of one of the original wefts so that the new color will also meet and separate as needed in the correct orientation, as in the photo on the bottom left.

You might also want to try creating a simple shape between the two colors by changing the position of the turning points. The little “vessels” in the samplers on the left were fun to do. I used a simple outline for the cartoon behind the warp to guide the turning points of the passes.

I hope this brief discussion of hatching will give you a starting place for your own exploration of this versatile tapestry process. If you want to research further, additional in-depth descriptions of hatching methods are among the many tapestry techniques covered in the books listed in Resources. \*

## RESOURCES

- Elizabeth Buckley Tapestry Artist. [elizabethbuckleytapestryartist.com](http://elizabethbuckleytapestryartist.com).
- Julia Mitchell Tapestry. [juliamitchelltapestry.com](http://juliamitchelltapestry.com).
- Larochette, Jean Pierre, and Yadin Larochette. *Anatomy of a Tapestry: Techniques, Materials, Care*. Atglen, PA: Schiffer Publishing, 2020.
- Lurie-Larochette Tapestries. [lurie-larochettetapestries.com](http://lurie-larochettetapestries.com).
- Mezoff, Rebecca. *The Art of Tapestry Weaving*. North Adams, MA: Storey Publishing, 2020.
- Russell, Carol K. *The Tapestry Handbook: The Next Generation*. Atglen, PA: Schiffer Publishing, 2007.
- Todd-Hooker, Kathe. *Tapestry 101*. Albany, OR: Fine Fiber Press, 2007.

**TOMMYE MCCLURE SCANLIN** is Professor Emerita at the University of North Georgia, Dahlonega, where she began the weaving program in the early 1970s. She is the author of *The Nature of Things: Essays of a Tapestry Weaver* and *Tapestry Design Basics and Beyond: Planning and Weaving with Confidence*.

VIDEO WORKSHOP

# Discover Color-and-Weave on the rigid-heddle loom

Learn to weave graphic, complex-looking patterns with help from instructor Sara Bixler. No pick-up stick required!



Color-and-Weave on the Rigid-Heddle Loom with Sara Bixler

**START LEARNING ONLINE TODAY!**  
LT.Media/RH-Color

long thread

MEDIA



Photo by Matt Graves

# THE SCIENCE OF WARMTH

By K. Rose James

*The turn of the last century* was the heroic age of Antarctic exploration. Amundsen, Scott, Shackleton, and their teams traversed unknown icy lands and waters, battling frigid elements. Frostbite and hypothermia were constant fears. Looking at photos of these men, you see determination but also utter cold and exhaustion on their chapped faces.

Today, thousands of scientists, researchers, tradespeople, and even chefs work in the same conditions, many still sleeping in tents outdoors. These folks rarely get even mild

frostnip, and they have the energy for a party or two on the weekends. The difference? They are warm. Their coats, hats, long underwear, gloves, socks, boots, gaiters, tents,

and sleeping bags are made of fabric that is better able to withstand the chill than those of their predecessors one hundred years ago. Fabric gear protects our fragile, hairless

bodies from frosty weather in a variety of ways. So what makes fabric “warm”?

## WICKING

Have you ever jumped into a lake on a toasty summer’s day, then shivered as you emerged? Water conducts heat better than air, meaning that it magnifies the impact of both hot and cold.

The thermal conductivity of water is more than 20 times higher than the thermal conductivity of air. On a microscopic level, the molecules in water are like a room full of toddlers: they are always moving. Every once in a while, two of these toddler molecules run into one another. Each of these tiny collisions contributes to the evaporation process as water molecules move from liquid to gaseous states, the remaining liquid water cools. If water stays in contact with your skin, you will grow colder and colder as the remaining water evaporates.

Fabric can protect against this heat transfer through a process called wicking. Moisture can be wicked through a garment where it can evaporate or pass to the next layer. If wicking doesn’t occur, the moisture can cause rapid conductive heat loss. A material that is good at wicking will also dry rapidly because water doesn’t saturate the fabric.

## LOFT

Looking for something that will really trap the heat close to your body? You’re in luck! It’s already all around you! Air is one of the finest insulators you can find.

The greater the space between molecules in a substance, the harder it is for heat to transfer through that substance. Air, as a gas, has molecules that are spread out, making heat transfer more difficult. Because of this, air is commonly used



**Antarctic expedition members Edward A. Wilson, Robert F. Scott, Edgar Evans, Lawrence Oates, and Henry Robertson Bowers looking very cold at the South Pole. Even though the clothing they wore might have seemed like warm choices, it made these men colder in the long run.**

Photo by Herbert George Ponting, courtesy of the Library of Congress

as insulation; think double-paned windows. But as with double-paned windows, for that insulation to be effective, something has to trap the warm air and hold it in place.

In fabric, this is known as loft. Yarn or fabric with a lot of loft will contain elements that hold tiny pockets of air to help the user maintain warmth.

## WEAVE

Weave is arguably the simplest way to control warmth in fabric. A tight weave means that threads are placed closely together in the material. The closer the threads, the less air and water that can permeate, keeping the elements outside and the comfort inside.

Together, the warmth that these properties provide in fabric is referred to as thermal insulation. When fabric is used for clothing, the combination of permeability (weave),

moisture transfer (wicking), and insulation (loft) is described as thermophysiological comfort.

There is one final—and very important—factor that impacts the warmth of a fabric: use. A fabric that would keep you warm on a sunny day might be useless in the rain. A material could create a delightfully warm blanket but terrible pants. Some clothing is better when the wearer is active, others when the wearer is sedentary. The warmth of a material used for clothing also varies depending on how tightly it is worn.

These things may seem obvious, but what they mean in practice is that there is no fabric that is truly “warmer” than its fellows. The warmth of a fabric varies depending on how you to use it.

When clothing is rated for temperature, it is rarely tested in isolation.

Instead, companies generally categorize their gear based on a three-part system that will likely be familiar to outdoor enthusiasts. Unsurprisingly, this system incorporates all three main elements of fabric “warmth.”

**BASE-LAYER:** A moisture-wicking fabric, usually worn close to the skin.

**MID-LAYER:** Fabric with high loft that will trap pockets of air and insulate the wearer.

**OUTER-LAYER:** Thin fabric with a tight weave to protect the wearer from outside water or wind.

In addition, items are rated based on expected use. For example, the warmth of a fabric sleeping bag or blanket is rated under the assumption that the user is stationary and protected from wind and rain. The warmth of most blankets would dissipate quickly if they became wet, and the tight weave of sleeping bag fabrics would not wick moisture effectively.

Taken together, this means that there is no one official rating system for warmth in commercial fabric products. Similarly, when planning a weaving project, determine how you want to use the fabric and where you’ll use it and choose your fiber and weave structure accordingly. Here are a few common fibers for weaving and how they stand up in terms of warmth, wicking, weave, and loft.

### WOOL

Wool is a natural fiber that comes from animals such as sheep, goats, and camelids. Wool has been used for garments for almost ten thousand years, and for good reason. Wool is unique among natural fibers for its moisture-wicking properties. The fibers are “hygroscopic,” meaning they can take on moisture in a vapor form. Tiny pores make the fabric permeable, allowing moisture to pass, or wick, onto another layer of fabric. Unlike other wicking fabrics, wool is also somewhat resistant to external moisture. It can take on about 30 percent of its

weight in moisture before it begins to feel damp and clammy.

Because of these features, wool has been synonymous with warmth for centuries, and merino wool is still one of the most common choices for base layers and warm socks. If you want to weave a warm scarf or shawl for your next ski or snowshoe trip, wool is an excellent choice.

### COTTON

Cotton is the great “anti-wick” in that it quickly becomes saturated with external moisture or sweat and takes a long time to dry—pulling your warmth with it. These characteristics make cotton great for weaving towels and napkins, but it is a less than ideal choice for items that are meant to provide warmth. Cotton also generally has low loft. In fact, the training program for current Antarctic program workers includes the catchphrase “cotton kills,” recommending that employees refrain from wearing cotton outdoors.

Other natural fibers such as linen and hemp have similar saturation properties. Scarves, shawls, and garments made from these plant-based fibers are far more suited for warm or slightly chilly days than truly cold and wet ones.

### RAYON

Rayon is a plant-based but highly processed fiber made from breaking down the cellulose in wood and other plant fibers. Tencel, or lyocell, is a kind of rayon, and most bamboo yarns are also rayons. Rayon was developed about one hundred years ago as an alternative to silk; it is relatively lightweight (although not as lightweight as silk) with beautiful drape. While rayon dries quickly, it doesn’t have nearly the moisture-wicking properties of other fibers such as silk, wool, or polyester. It is delightful for summer weather, but lack of insulation and wicking



Sheep are able to stay warm and cozy in cold and icy conditions thanks to wool’s natural insulation and wicking properties.

Photo by Nikola Johnny Mirkovic on Unsplash

Photo courtesy of K. Rose James



**By the time the author was in Antarctica, people had a better understanding of warmth, so she was able to stay warm with fewer layers.**

properties make rayon a poor choice for winter warmth.

### **POLYESTER AND ACRYLIC**

Polyester is a generalized term for man-made fibers derived from polymers; basically, it is plastic fabric. It can be woven and treated to have an extremely tight and hydrophobic weave, protecting the user from wind and water. It is used to create “synthetic fill” (a substitute for down) or napped into polar fleece. Polyester can also be made to wick moisture, making it and its cousin polypropylene extremely popular materials for outdoor gear.

Acrylic is another polymer material, developed in the 1940s and put into general production in the 1950s. Are you wearing a commercially made sweater? If it is made of a synthetic material, it is likely acrylic. Acrylic fabric is an extremely good insulator and can be used to create hydrophobic materials. The production process of acrylic also

lends itself easily to the creation of yarn. It is usually produced in factories with giant spinnerettes. These machines extrude the melted plastic through nozzles to create long, thin fibers. Unfortunately, what this gains in insulation, it loses in breathability. An acrylic sweater will definitely keep you warm on a cold day, but if you plan to work up a sweat, the lack of moisture wicking might quickly leave you chilled.

### **SILK**

Silk is made from the cocoons of silk moth larvae. While silk is not renowned for warmth in isolation, it does help regulate heat and humidity by wicking moisture away from the skin. Similar to wool, silk can absorb around 30 percent of its weight in moisture before it begins to feel damp. Silk makes a good insulation layer when it’s cold out, trapping warm air against the skin. It’s also breathable, making it a good choice on summer days when you want to stay cool.

Those early Antarctic explorers were wearing a great deal of wool and fur. The wool garments would have done an excellent job wicking moisture away from the skin, and they would have had some loft, but loose weaves left wearers exposed to harsh Antarctic winds. The furs may have provided warmth but had poor wicking ability. They were heavy and often fit too tightly for periods of extended exertion. The result was clothing that may have seemed warm but was inadequate in protecting the wearer.

I spent several years working outdoors as a carpenter for the US Antarctic program. When I worked outside, I needed to strategically choose my gear so I could still move around rather than becoming a human marshmallow. Using fibers to keep warm has a special place in my heart. Today, Antarctic program participants are given polyester long underwear, fleece pants and shirts, overalls filled with synthetic insulation, and huge puffy (and lofty) down jackets commonly called “big red.” People who are likely to do a great deal of outdoor physical work are also given lighter-weight coats filled with synthetic insulation that allow them to move more freely. These clothes stand up well to Antarctica’s wind and cold but would probably fail in a wetter climate because the heavy insulation would become bogged down in moisture—a good reminder that the intended use is always important when determining warmth.

Weave, wicking, and loft help regulate wind and water while also holding warm air next to the body. These three factors, along with attention to the material’s intended use, need to be considered when creating fabric that keeps the wearer warm. ✱

**K. ROSE JAMES** is an educator, historian, and green-vegetable enthusiast.



Photo 1: The front of the cloth woven with weft floats

Photos by Sienna Bosch

# THE POWER OF PICK-UP STICKS

By Sienna Bosch

***Have you ever wanted to try*** using pick-up sticks but weren't sure where to begin, or you found them intimidating? This tutorial will take you through the process of weaving with a pick-up stick on a rigid-heddle loom. You'll experiment with a couple of patterns and learn tips and tricks along the way. Let's jump in!

The basic rigid-heddle loom provides two distinct sheds: the shed when the heddle is up (sometimes referred to as up heddle) and the shed when the heddle is down (also referred to as down heddle). Both sheds are created when the ends that are in the holes are raised or lowered from the neutral position. The ends in the holes are controlling the shed, while the ends in the slots remain stationary. The interplay between slots and holes allows us to manipulate the ends in

the slots with a pick-up stick to create new sheds and develop different patterns. Jane Patrick describes this process in *The Weaver's Idea Book*, a book I recommend for rigid-heddle weavers who wish to expand their horizons. It's also where I found inspiration for my samples (see Resources).

We'll begin by learning how to insert a pick-up stick on a warped loom and then trying out a couple of patterns. I highly suggest weaving along as you read this article to better understand the process.

### EQUIPMENT

- Rigid-heddle loom
- Pick-up stick slightly wider than your weaving width
- Rigid heddle

**YARNS** (Use any yarns in your stash appropriately sized for your heddle. These are the yarns used in the samples.)

- Warp: Lamb's Pride Bulky (85% wool/15% mohair; 125 yd/100 g; Brown Sheep), #77 Blue Magic.
- Weft: Nature Spun Sport (100% wool; 184 yd/50 g; Brown Sheep), #91 Aran.

### INSERT THE PICK-UP STICK

**1** Place the rigid heddle in the down position. This gives you access to the slot ends with the hole ends down and out of the way.

**2** Place a piece of paper in a contrasting color to the warp in the shed behind the rigid heddle. (This step is optional, but it helps you see the slot ends more clearly.)

**3** Insert the pick-up stick according to your pattern, working behind the heddle. For both patterns here, I lifted every other end in the down shed. In other words, I repeated one down, one up across the width of the warp.

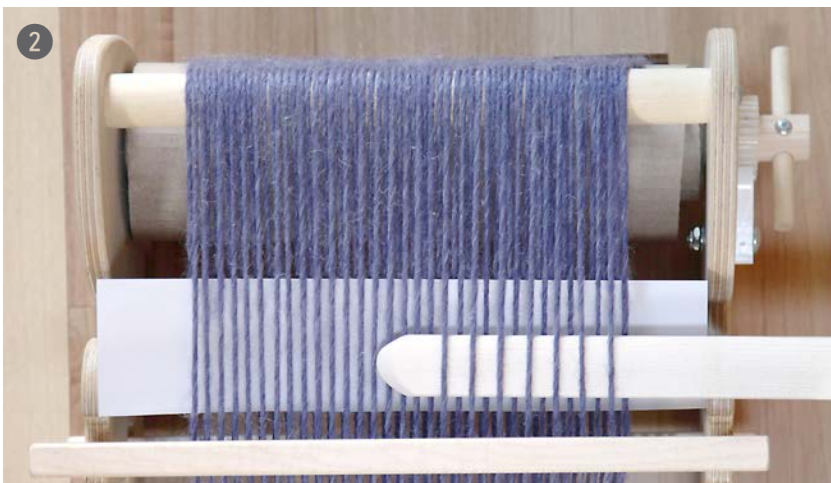
**4** Remove the paper. Place the rigid heddle in the neutral position and push the pick-up stick to the back of the loom.

### WEAVING WITH A PICK-UP STICK

There are a couple of ways to weave with your pick-up stick. The first is to have the pick-up stick create a shed of its own. The other is to add the pick-up stick to an existing shed. I'll outline both options and give you a pattern with each to try.

*Use the pick-up stick to create its own shed.* In a weaving sequence this is commonly called "pick-up stick" and makes weft floats on the front and warp floats on the back.

- 1** Place the rigid heddle in the neutral position.
- 2** Bring the pick-up stick just behind the heddle.
- 3** Turn the pick-up stick 90 degrees, placing it on its edge. With the pick-up stick on its edge, you have a shed with only the picked-up ends raised.
- 4** Weave a pick as usual, catching the selvedge thread if needed (see *Tips for Pick-Up Patterns* on page 29).
- 5** Turn the pick-up stick back to its original position, flat within the warp, and push it to the back of the loom.
- 6** Beat the pick.



**It can be difficult to tell the difference between slot and hole ends when doing pick up. Inserting a paper behind the heddle while it's in the down position will ensure all the slot ends are on top of the paper, making it easy to pick up the correct ends.**



**A fully inserted pick-up stick**



To use the pick-up stick to create a shed, put the heddle in neutral and flip the pick-up stick on its edge so it lifts up only the picked up ends.



The front of the warp-float sample



Up + pick-up stick

## READING A PICK-UP STICK WEAVING SEQUENCE

When reading pick-up stick patterns, you will need to know these terms:

- Up: Weave a pick with the rigid heddle in the up position. If you are familiar with rigid-heddle weaving, this will be a normal part of your process.
- Down: Weave a pick with the rigid heddle in the down position.
- Pick-up stick: Weave a pick with the heddle in the neutral position and the pick-up stick on its edge behind the heddle. Follow the process described above to complete this step.
- Up + pick-up stick: Weave a pick with the rigid heddle in the up position and the pick-up stick kept flat behind the rigid heddle. This will create warp floats on the front of your fabric and weft floats on the back.

Here is a weaving sequence that uses a pick-up stick shed and the up and down sheds. Following this sequence will create the weft-float pattern you see in Photo 1.

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

**Note:** When you have more than one pick in the same shed, as you do here in steps 3, 4, and 5, you'll need to manually wrap around the selvages.

*Use the pick-up stick to supplement an existing shed.* This is commonly called Up + pick-up stick and is described above.

To see how Up + pick-up stick works, place your rigid heddle in the up position. Keeping the pick-up stick flat, slide it from the back of the loom to just behind the rigid heddle and watch the magic happen. As you move the pick-up stick forward, the ends on the pick-up stick will lift and become part of the raised portion of

the shed. Photo 5 shows an example of the sort of pattern you can weave with warp floats. Here is the weaving sequence.

1. Up.
2. Down.
3. Up + pick-up stick.
4. Down.
5. Repeat steps 3 and 4 two more times.
6. Repeat steps 1–5.

**TIPS FOR PICK-UP PATTERNS**

Sometimes when you are working with pick-up sticks, you'll need to catch the selvedge end; otherwise, two picks in a row are raising (or lowering) the selvedge end, which will leave that end loose. Be certain that the selvedge end is "caught" before throwing your pick. This will keep your selvages tidier.

Fabric woven with pick-up stick patterns will look different on each side of the cloth. When you are experimenting with patterns, be sure to look at both sides. You may be surprised which one you prefer. In Photos 8 and 9, you can see what the reverse sides of the patterns look like. Use what you learn to make reversible objects to show off the beauty of either side.

This is just the beginning! A pick-up stick is a simple tool that expands the possibilities of your rigid-heddle loom. I encourage you to try these patterns and others and even create your own. Before you know it, pick-up sticks will become a natural part of your process. So go on, give it a try, and as always, happy weaving! \*

**RESOURCES**

Patrick, Jane. *The Weaver's Idea Book*. Loveland, CO: Interweave, 2010, 83, 85.

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



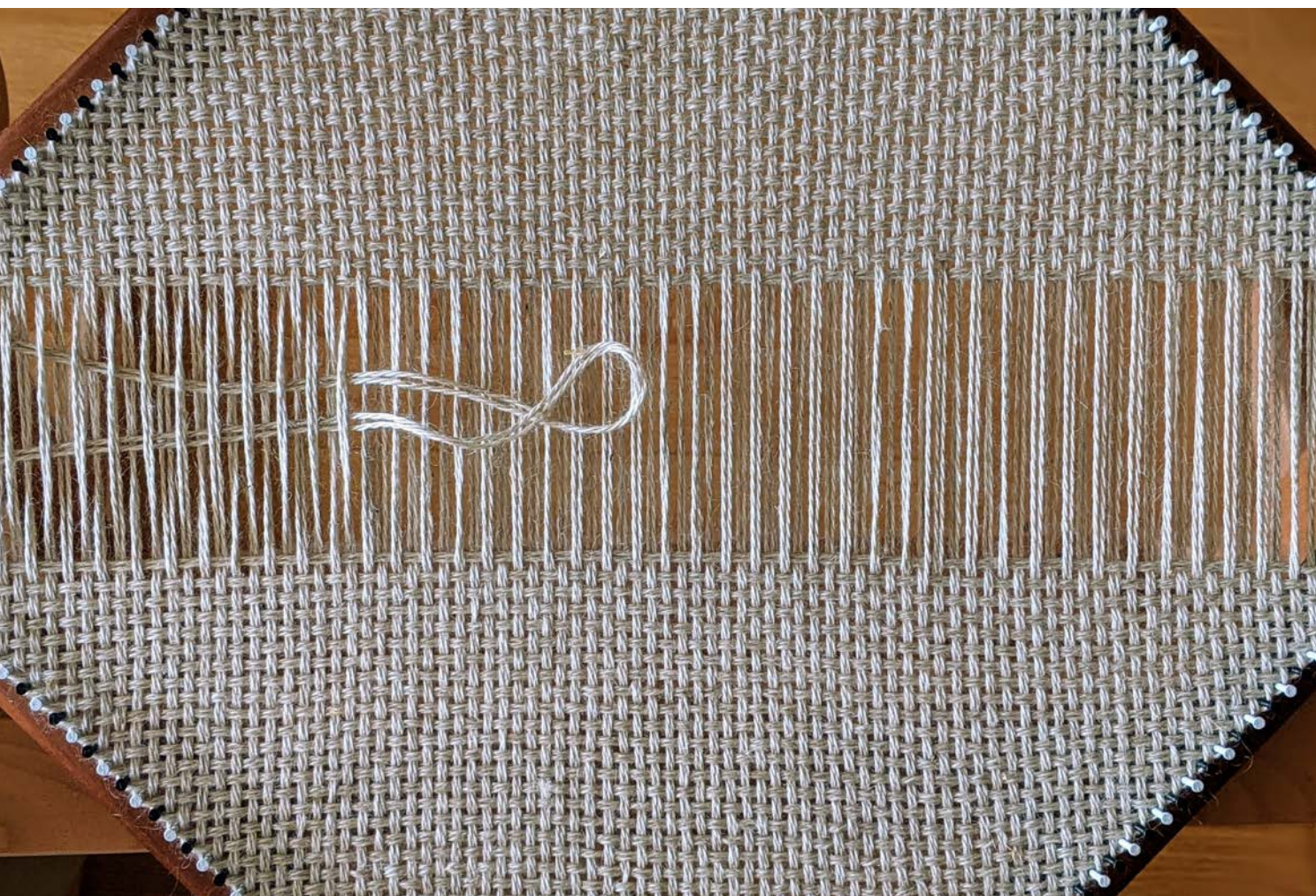
Pay attention to the selvedge ends when weaving pick up. Sometimes you'll need to manually "catch" them to keep the selvages clean.



The back side of the weft-float pattern in Photo 1



The back side of the warp-float pattern in Photo 5



A partially woven square using the continuous-strand method

Photos by Jennifer Chapman

# CONTINUOUS-STRAND WEAVING

By Jennifer Chapman

*When pin-loom weavers are starting on their journey*, they often begin with a 4-by-4-inch square loom. Soon they realize that, while you can make many projects using squares and clever folding, weaving only one shape is limiting. If looms in other shapes aren't in the budget quite yet, there is a way to weave not only squares but also triangles and rectangles on a square loom: continuous-strand weaving.

Continuous-strand weaving is an exciting and efficient technique that simultaneously warps and weaves an evenly spaced pin loom with a single strand of yarn. The result is a zero-waste, bias-woven piece of fabric. This method can be used on looms of many shapes and sizes—squares, rectangles, triangles, hexagons, and even diamonds.

**SQUARE**

Before delving into the other shapes that can be woven on a square loom, start by using this method to weave the full length and width of the loom. You'll need a pin loom with uniformly spaced pins, a packing fork, either a locker hook or a crochet hook, and a long weaving needle or blunt tapestry needle.

**1** Orient the loom as a diamond and attach the yarn onto the top nail with a slipknot.

**2** Bring the yarn down to the right side of the bottom nail and around it clockwise, heading back up to the left side of the nail to the left of the starting nail (1).

**3** Move the yarn clockwise around the nail.

**4** Using a long crochet or locker hook, from the right, weave under the first strand and grab your working yarn (2).

**5** Pull the yarn across and loop it over the nail to the right side of the starting nail.

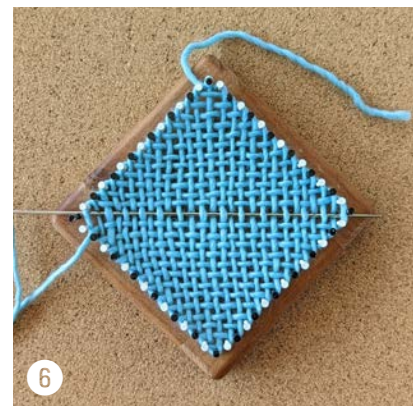
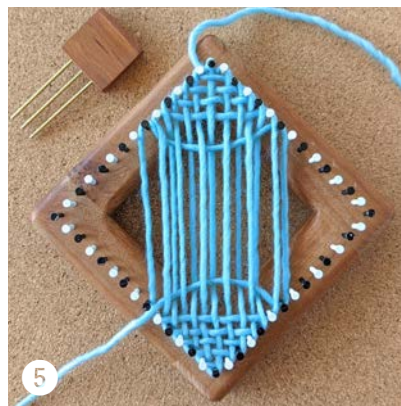
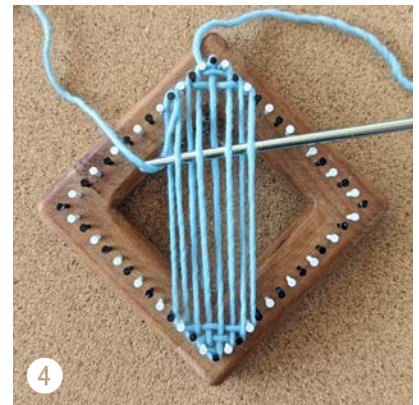
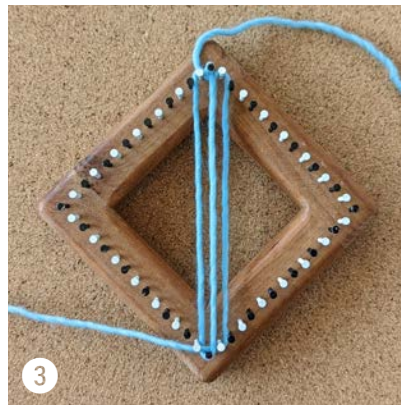
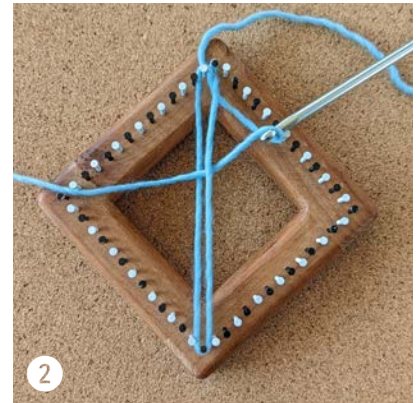
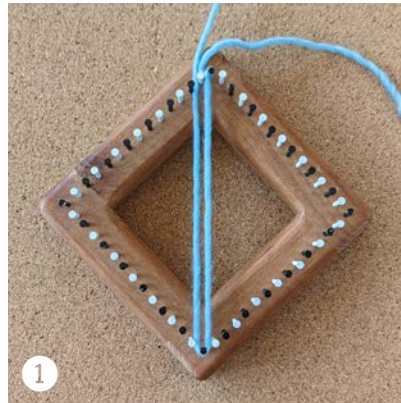
**6** Bring the working yarn down and hook it around the nail to the right of the bottom nail (note that the weaving comes down with you) and across to the nail to the left of the bottom nail (leave a slight arc in the yarn). The first pass is now completed (3).

**7** Bring the yarn back up and hook it around the nail to the left of the previous nail used.

**8** Repeat this process, going around and around the square. Weave under and over the existing rows with the hook to place each new row, and use a packing fork to push down the arc in each row and to make sure the rows stay level and even (4 and 5).

**9** When there is just one row left to weave, cut the yarn, leaving enough to weave the last row. Thread the yarn tail on a long needle or locker hook and weave across (6 and 7).

**10** Carefully remove the completed fabric from the loom.



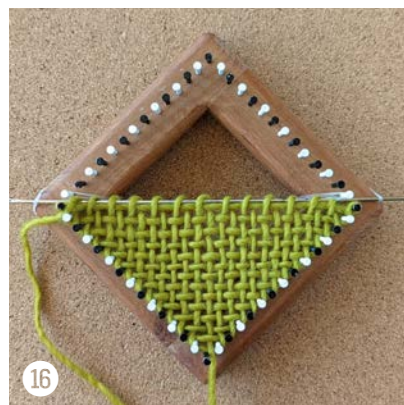
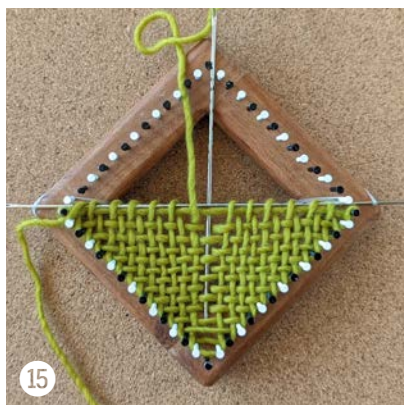
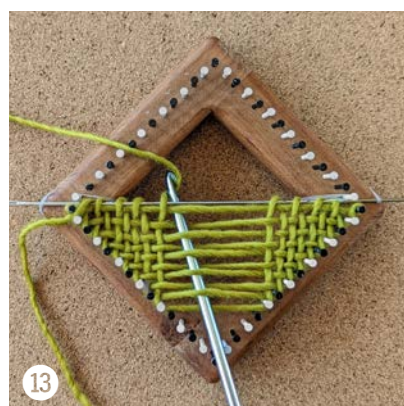
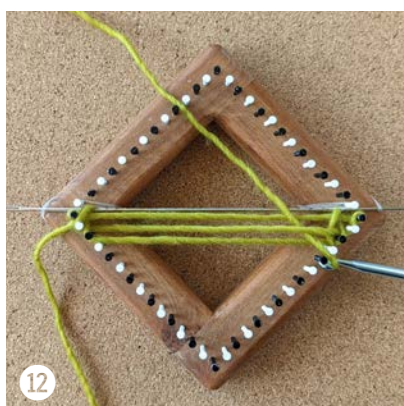
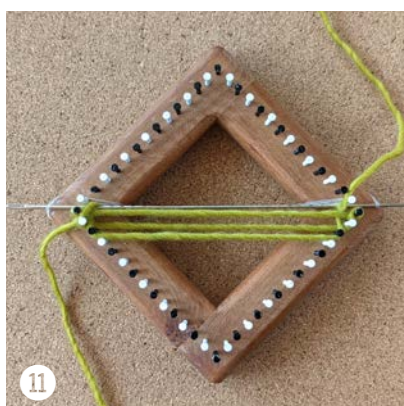
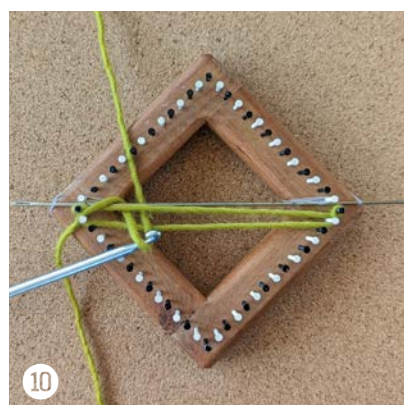
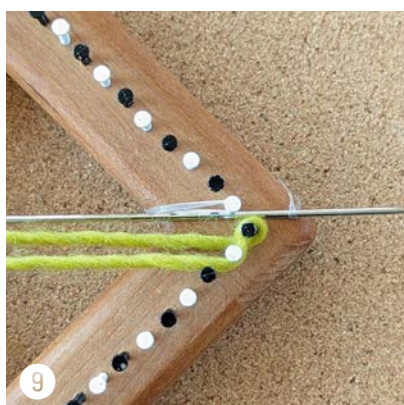
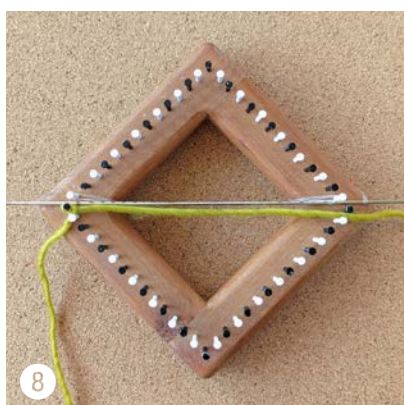
## TRIANGLE

Although you can weave triangles of many sizes on a square pin loom, in this example, you'll weave a right triangle across the middle of the square pin loom. Along with the supplies used for weaving the square, you'll also need a long needle or a piece of picture hanging wire to divide the loom in half.

- 1** Orient the loom as a diamond. Place a long needle or picture hanging wire across the middle, creating triangle shapes above and below. Secure the needle or wire on both sides with rubber bands.
- 2** Attach your yarn with a slipknot around the upper left nail of the lower triangle, just below the needle or wire.
- 3** Bring the yarn across the loom to the underside of the upper right nail (8).
- 4** Move the yarn completely around

the nail counterclockwise, bringing it down to the right side of the nail just below (9).

- 5** Bring the yarn back across the loom to the underside of the second nail down on the left side.
- 6** Bring the yarn around the nail clockwise and up and over the dividing needle or wire.
- 7** Push a crochet or locker hook over the bottom warp yarn and under the next warp yarn and the dividing



needle or wire. Grab the working yarn and pull it down and around the third nail on left side (10).

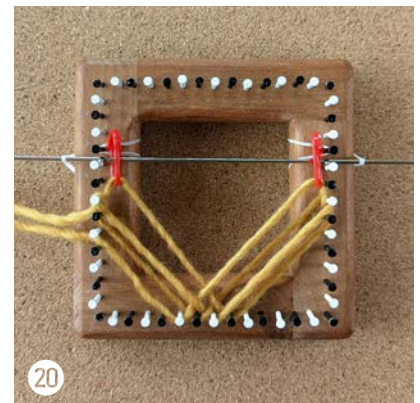
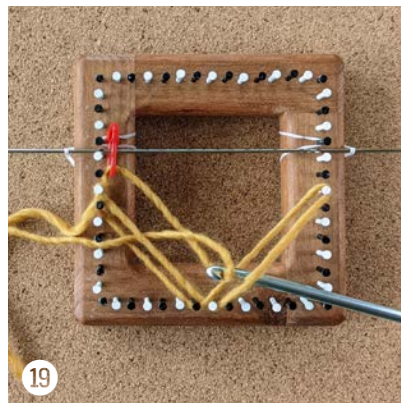
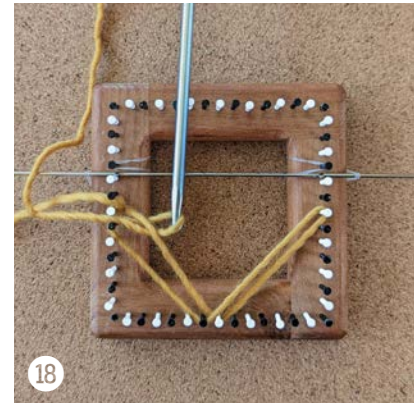
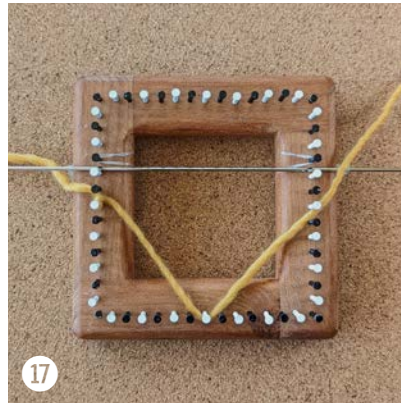
**8** Pull the yarn back across the loom around the third nail on the right side (11).

**9** Weave the hook up to the top warp yarn and needle and then pull the working yarn around and down to the fourth nail on the right side, leaving an arc in the yarn (12).

**10** Continue working these steps until there is just one nail left. As you weave, use a packing fork to straighten the yarn after each pass, pushing the arc into a straight vertical line (13 and 14).

**11** Measure and cut the yarn long enough for the last weaving pass down the center, and with a long needle, weave the last row (15).

**12** Carefully remove the needle or wire and fabric from the loom (16).



## RECTANGLE

As with the triangle, rectangles of different sizes can be woven on a square pin loom. For this example, you'll weave a rectangle half the size of the square loom. To secure the working yarn to the needle at the top of the rectangle, I use stitch markers (safety pins would also work), which I add as the work progresses. For this example, I needed 13 stitch markers, one for every nail on a side except for the two corner nails. You'll also need the same supplies required to weave a triangle.

**1** Orient your loom as a square. Place your dividing needle or wire a couple of rows above the midpoint of the square to accommodate the length of the stitch markers.

**2** Attach your yarn with a slipknot

on the rectangle's upper left nail (which is the halfway point on the side of the square).

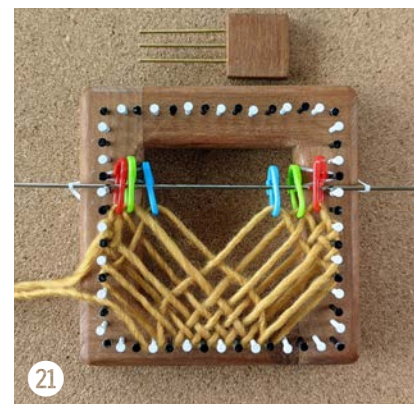
**3** Bring the yarn around the bottom middle nail and back up to the underside of the top right nail (17).

**4** Move the yarn counterclockwise around that nail, back down to the nail left of the center bottom nail, and then back up to the second nail on the left.

**5** Move the yarn counterclockwise around that nail so that the working tail is to the right. Weave the hook down from the top (under the first warp thread), grab the yarn, and pull it toward the dividing bar (18).

**6** Use a stitch marker to attach the yarn to the left side of the bar.

**7** Twist the working yarn 90 degrees to the right, weave the hook up from the bottom, pull the yarn down, and

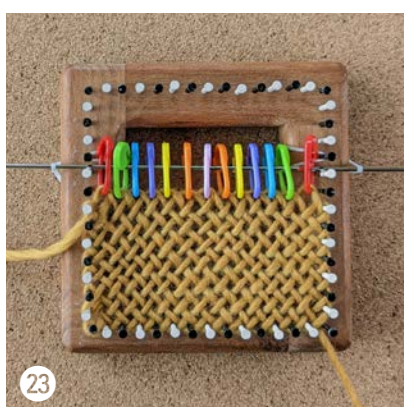
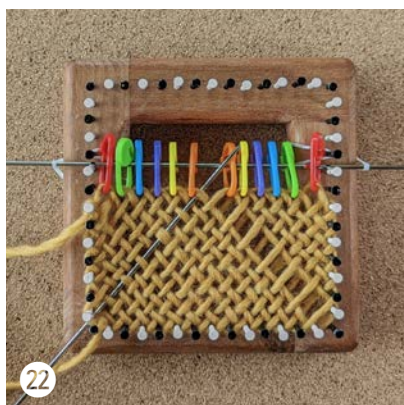


loop it on the nail to the right of the bottom center nail (19).

**8** Pull the working end up and around the second nail down on the right. Use another stitch marker to attach the yarn to the right side of the bar (20).

**9** Continue working around the loom, remembering to leave an arc in the weaving, and then pack it in straight after each pass (21).

## CONTINUOUS-STRAND WEAVING

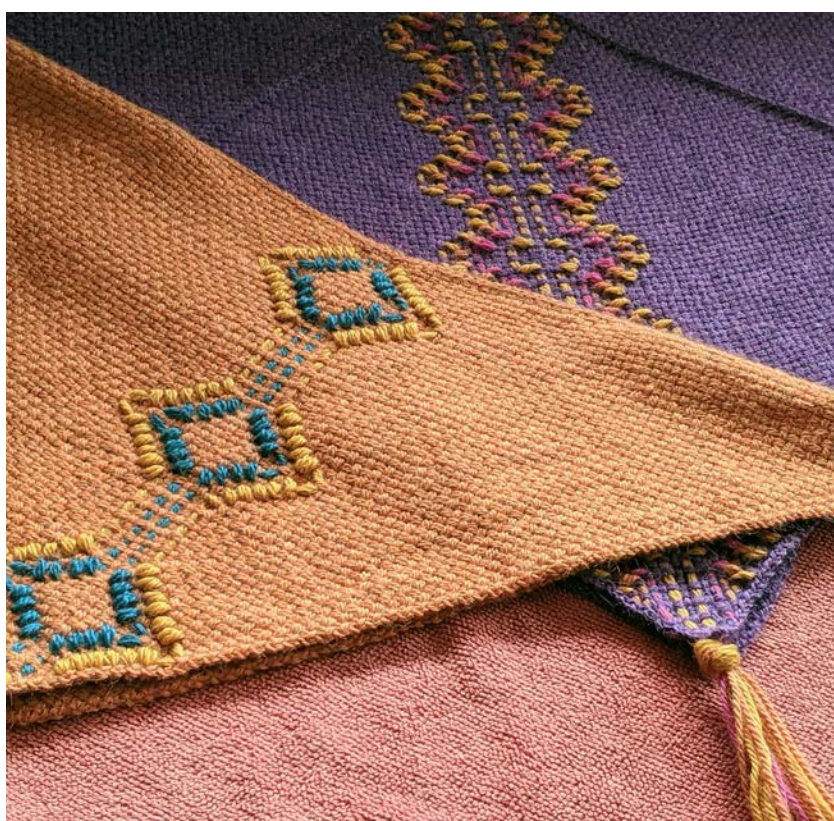


**10** When there is just one nail remaining, measure and cut enough yarn for the final pass. Weave (22).

**11** Carefully remove the stitch markers, dividing needle or wire and fabric from the loom (23).

Once you know the basics of continuous-strand weaving, you can experiment with weaving shapes of different sizes and with different angles. This method is also used on most nonsquare pin looms, so if you invest in looms in other shapes and sizes, you'll be ready to weave right away. \*

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

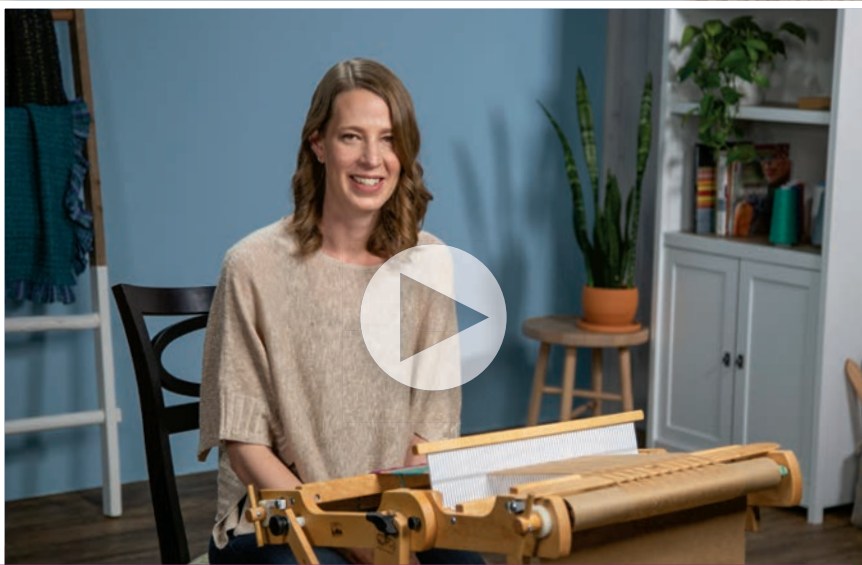


Some examples of Jennifer's work woven using the continuous-strand method

VIDEO COURSE

# Unlock a World of *Pattern & Texture*

Learn pick-up stick skills for the rigid-heddle loom that will take your cloth from plain weave to wow!



Pick-Up Stick Basics and Beyond with Sara Goldenberg White

Weft Floats: 5/1

Pick-up stick set

|     |      |
|-----|------|
| rpt |      |
| 1   | Up   |
| 2   | Down |

**START LEARNING ONLINE TODAY!**  
LT.Media/Pick-Up-Stick

long thread

MEDIA

3. Up.  
4. Pick-up stick

# POWERFUL prose

Discover a new book or rediscover an old favorite with these projects reminiscent of the literature we love.



## LITTLE PRINCE SCARF

by Angela Tong

Pick-up patterning on the ends and fringe cut on the diagonal add to the playfulness of this rigid-heddle-woven scarf. Angela found her inspiration in the yellow scarf worn by the Little Prince in Saint-Exupéry's popular children's book—a book that adults love even more for its heartfelt message. Pattern page 41.

**CUPPA TEA COZY**

*by Margaret Stump*

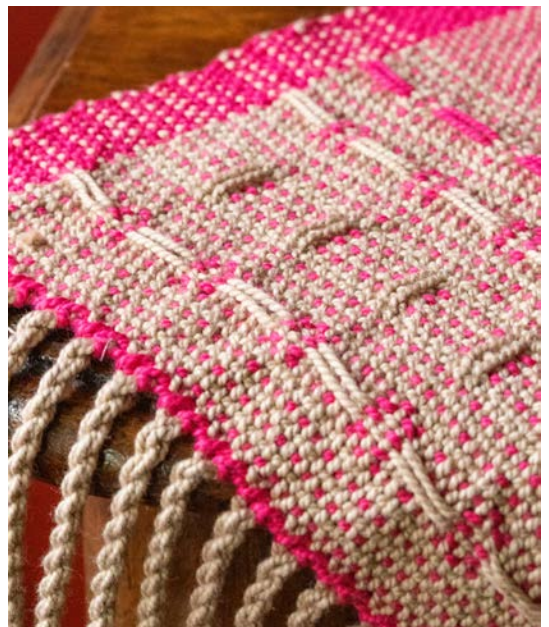
There's no mystery to weaving and embellishing this teapot cozy using pin-loom-woven squares and simple yarn embroidery. What could be better than having a cup of tea with your customized version while enjoying an intriguing whodunit? Pattern page 42.





**MEGHALAYA SCARF**  
by Shilpa Nagarkar

Use two heddles on your rigid-heddle loom to weave this silk scarf influenced by Indian travel books. The silk is produced in the northeastern state of Meghalaya, India, but it is readily available in the United States. Pattern page 43.



**NAMESAKE RUNNER**

by Christine Jablonski

Christine picked colors for this runner based on the film adaptation of Jhumpa Lahiri's *The Namesake*, which features Ashima in India as a young girl in a beautiful pink sari and her later in life in the United States wearing a toned-down beige cardigan. Use your rigid-heddle loom and pick-up-stick patterns to weave this textured cotton runner. Pattern page 44.



## INCENSE AND SENSIBILITY COWL

by Sara Goldenberg White

Use your rigid-heddle loom and fine merino/silk yarns to weave this airy and soft cowl. Sara didn't judge *Incense and Sensibility* by Sonali Dev by its cover, but she did use its lively colors as the basis for her color palette. Pattern page 46.





RIGID HEDDLE

## LITTLE PRINCE SCARF

Angela Tong

Angela's husband loves *The Little Prince*, and she has instilled that love in both of their daughters. The book serves as a reminder about who we are and what makes each of us special. In her version of the yellow scarf worn by the Little Prince, Angela added blocks of weft floats to each end and cut the fringe in a unique shape for a fun finish.

### RESOURCES

Mitchell, Syne. *Inventive Weaving on a Little Loom*. North Adams, MA: Storey Publishing, 2015, 185.

### MATERIALS

**STRUCTURE** Plain weave and weft floats.

**EQUIPMENT** Rigid-heddle loom, 7" weaving width; 8-dent heddle; 1 pick-up stick; 1 shuttle. **Note:** Have a 7.5-dent heddle? See the heddle conversion chart in the Reader's Guide.

**YARNS** *Warp and Weft:* For Better or Worsted (80% superwash merino/10% cashmere/10% nylon; 200 yd/4 oz; Anzula Luxury Fibers), Daffodil, 2 skeins.

**OTHER SUPPLIES** No-rinse fiber wash.

**WARP LENGTH** 52 ends 108" (3 yd) long (allows 8" for take-up, 25" for loom waste; loom waste includes fringe).

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

**DIMENSIONS** *Width in the heddle:* 6 $\frac{1}{8}$ ".

*Woven length:* (measured under tension on the loom) 75". *Finished size:* (after

wet-finishing) 5 $\frac{3}{4}$ "  $\times$  72" plus 1 $\frac{1}{2}$ "–6" fringe.

### PROJECT STEPS

- 1 Set up your loom for direct warping a length of 108" (3 yd) or wind a warp of 52 ends 108" long. Warp the loom using your preferred method, centering for a weaving width of 6 $\frac{1}{8}$ ".
- 2 Wind a shuttle with Daffodil. Allowing 7" for fringe, spread the warp with scrap yarn.
- 3 Leaving a tail 4 times the width of the warp for hemstitching, weave 4 picks. Hemstitch in bundles of 2 using the long tail.
- 4 See Reader's Guide for pick-up stick basics. Set up pick-up stick: With the heddle in the down position and working behind the heddle, pick up [1 up, 1 down] across. Slide the pick-up stick to the back of the loom when not in use.
- 5 Weave following weaving sequence 1, manually wrapping selvages as needed. Repeat the sequence a total of 10 times. Remove the pick-up stick.
- 6 Weave plain weave for 65" ending with an up shed.
- 7 Place a pick-up stick as you did in step 4.
- 8 Weave following weaving sequence 2, manually wrapping the selvages as needed. Repeat the sequence a total of 10 times. Remove the pick-up stick.

9 Finish with 4 picks of plain weave and hemstitch as you did at the beginning.

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

11 Wet-finish by soaking in tepid water with a no-rinse fiber wash for 30 minutes. Gently roll in a towel to soak up excess water. Lay flat to dry. When the scarf is completely dry, place in a dryer with some towels and tumble dry on low for 3–5 minutes to soften.

12 Trim ends of fringe to 7". Find the center of the bottom edge of the scarf and mark with a pin. Cut the outside edge ends of the fringe on each side to 6". Then measure 1 $\frac{1}{2}$ " from the center bottom edge down the fringe. Angle a ruler from that point to one bottom edge of the fringe, and cut fringe on the diagonal to each side, creating 6" points on each side. \*

### Little Prince Scarf weaving sequences

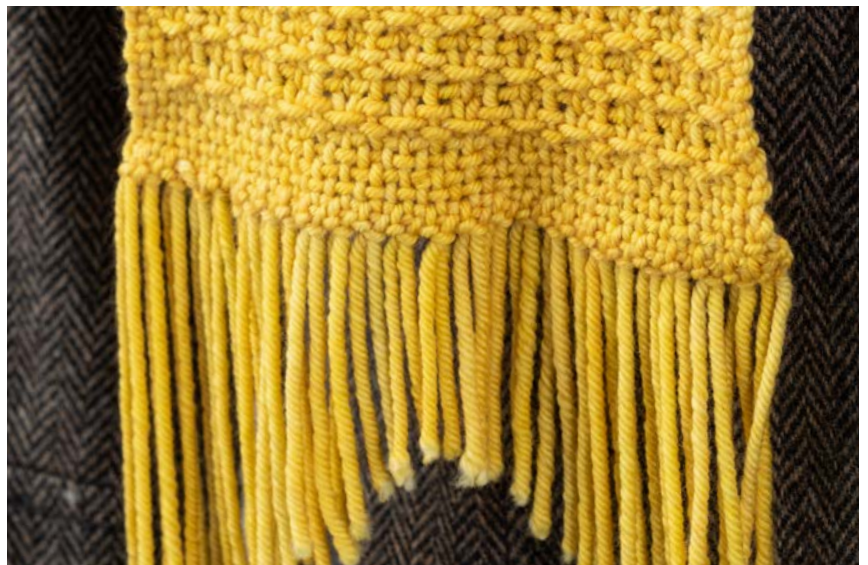
When weaving the weft-float picks with the pick-up stick\*, manually wrap the selvage edge on one side.

#### Sequence 1

Up.  
Down.  
Up.  
Pick-up stick\*.

#### Sequence 2

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





PIN LOOM

## CUPPA TEA COZY

Margaret Stump

Margaret loves old-fashioned British mysteries, and this tea cozy reflects the feeling of those great old books that often came with a map in the front so that you could track the suspicious comings and goings of the village residents. She embellished her cozy with the essential locations for any British mystery. Follow Margaret's map design or create your own to follow the whereabouts of the characters in your favorite mystery.

### RESOURCES

"How to Use the Mattress Stitch."  
[littlelooms.com/how-to-seam-with-the-mattress-stitch](http://littlelooms.com/how-to-seam-with-the-mattress-stitch).

### MATERIALS

**STRUCTURE** Plain weave with embroidery.

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

**YARNS** *Warp and Weft:* Classic Wool Worsted (100% wool; 194 yd/3.5 oz; Patons), Aran, 108 yd; Pumpkin and Black, 3 yd each.

**OTHER SUPPLIES** Washable marker; 1 yd white thermal batting insulating fleece; two 7/8" buttons and white sewing thread.

**DIMENSIONS** *Finished size:* 7½" × 9½".

For crochet abbreviations and definitions, visit the glossary at [littlelooms.com/crochet-and-knitting-abbreviations](http://littlelooms.com/crochet-and-knitting-abbreviations).

### PROJECT STEPS

- 1 Following the manufacturer's directions, weave twelve 4" × 4" squares using Aran. Finish each square by weaving the ends into the woven fabric and then clipping them off.
- 2 Following Figure 1 and using Aran, join six squares using mattress stitch (see Resources). The bottom three squares are joined together, and the top three squares are joined to the bottom squares but not to each other. Repeat, making an identical second panel.
- 3 Following Figure 2, drape a panel

of squares on your teapot, overlapping the top three squares to fit. Stitch the overlapping squares to each other to form a shaped top. Repeat this process with the second panel.

**4** Drape both panels of squares on the teapot, laying the top corners across the other panel. Baste and then whipstitch the two panels together across the top of the teapot (see Reader's Guide).

**5** Pull the front sides of the panels together to overlap under the spout and stitch them closed.

**6** Check the fit of your tea cozy on the teapot. The fit should be loose at this point because you will be adding layers of fleece insulation later.

Depending on the size of your teapot, you may choose to turn in the edge around the spout as shown in Figure 2. You may also choose to turn the edge

Figure 1. Layout

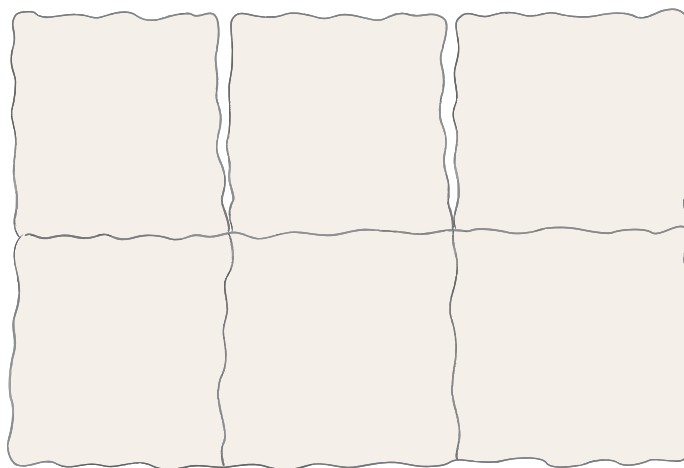
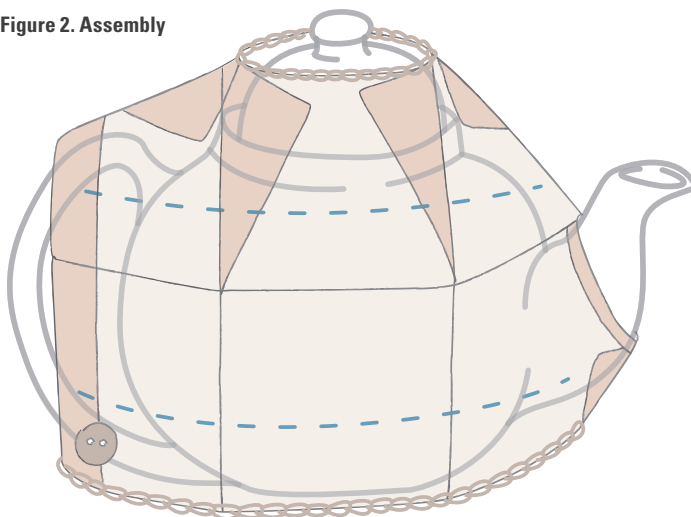


Figure 2. Assembly





of the tea cozy closest to the handle in by an inch or more or turn up the bottom edge of the tea cozy to make it shorter (not shown).

**7** Single crochet around the opening at the top and bottom of the teapot to create a finished edge.

**8** Using a washable marker, make a light line on each side of the tea cozy to mark the area for embellishment, as indicated in Figure 2 by the broken lines. Following the patterns shown in Figures 3 and 4, add marker lines to indicate the placement of the buildings.

**9** Using Black or Pumpkin yarn, stitch in the buildings. They do not have to be perfect; you can color them in with yarn as you see fit. Keep in mind that if you make a longer stitch, it may be wise to go back and make a

small stitch over the middle of it to stabilize it. After the buildings are in place, stitch in the dotted line of your mystery map trail.

**10** When you are satisfied with the mystery map, remove the marker lines and wet-finish the tea cozy by immersing it in warm water with a small amount of shampoo or wool wash. Swish lightly, rinse, then squeeze gently to remove excess water. Let dry.

**11** Lightly block tea cozy using a steam iron, working from the wrong side and blocking just enough to smooth away wrinkles. Margaret stretched a towel over a round basket to create a rounded surface to work on.

**12** Measure the height and width of your tea cozy and cut a double layer of white fleece to fit one-half of it. Cut a second double layer of fleece for the other side. Trim the top corners to fit the tea cozy shape. Turn cozy inside out. Place the fleece panels within each side of the tea cozy. Handstitch the three layers together along the edge with white thread. Turn the cozy right side out.

**13** Position the back ends of the cozy under the teapot handle. Sew a  $\frac{7}{8}$ " button near the lower edge of the cozy on either side of the handle. Using Aran yarn, single crochet to create a loop between the two buttons. Secure the back of the tea cozy with the loop and buttons. \*

Figure 3. Embroidery, right side

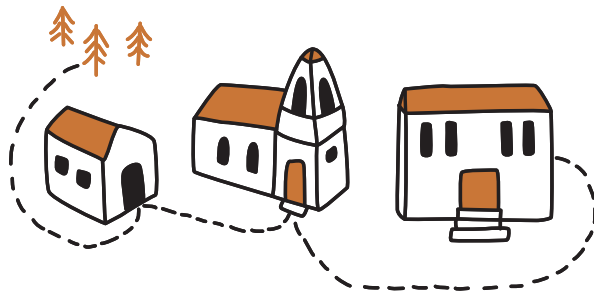
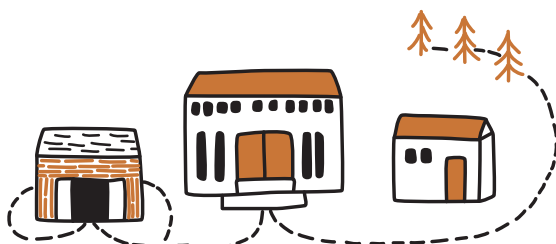


Figure 4. Embroidery, left side



RIGID HEDDLE

## MEGHALAYA SCARF

Shilpa Nagarkar

During the pandemic, Shilpa read a lot of travel books and, in doing so, found ideas not just for future vacations but also for weaving projects. This scarf is a tribute to the fabric woven by the Khasi tribe of Meghalaya, the north-eastern state of India and home to three major tribes: Khasi, Jaintia, and Garo. The women of the Khasi tribe wear beautiful handwoven garments made from spun eri silk that is dyed using natural dyes.

## RESOURCES

McKnight, Amy D. "Module 4: Beyond Basics." *Master YOUR Loom with Amy D. McKnight*. Videos. [youtube.com/c/AmyDMcKnight](https://youtube.com/c/AmyDMcKnight).

## MATERIALS

**STRUCTURE** Plain weave.

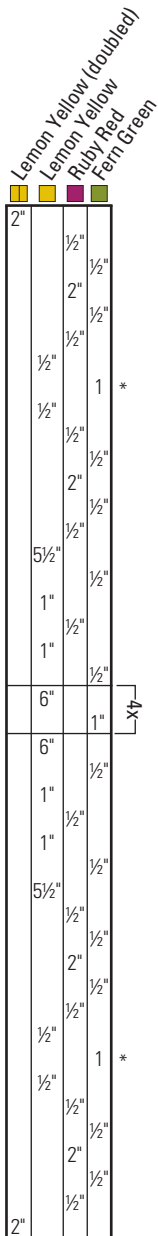
**EQUIPMENT** Rigid-heddle loom, 20" weaving width; two 12.5-dent heddles; 4 shuttles. **Note:** Have 12-dent heddles? See the heddle conversion chart in the Reader's Guide.

**YARNS Warp:** 60/2 Natural Eri Silk Weaving Yarn (2,600 yd/100 g; Muezzart), Lemon Yellow, 1,474 yd; Ruby Red, 836 yd; Fern Green, 165 yd. **Weft:** 60/2 Natural Eri Silk Weaving Yarn, Lemon Yellow, 530 yd; Ruby Red, 130 yd; Fern Green, 100 yd. **WARP LENGTH** 450 doubled ends (900 threads total) 99" (2 $\frac{3}{4}$  yd) long

Figure 1. Warp color order

|                                    |    |    |    |    |              |
|------------------------------------|----|----|----|----|--------------|
| 152                                | 2x |    |    |    | Ruby Red     |
| 30                                 | 12 | 52 | 12 | 10 | Fern Green   |
| 268                                | 38 | 38 | 10 | 10 | Lemon Yellow |
| 450 ends total (900 threads total) |    |    |    |    |              |

Figure 2. Weft color order



\*1 pick Fern Green

**WEAVING TIPS**

While weaving in the up shed, it helps to have a pick-up stick on edge between the two heddles to help separate the warp ends and get a clean shed.

(allows 7" for take-up, 17" for loom waste; loom waste includes fringe).

**SETTS Warp:** 25 epi (doubled in slots and holes). **Weft:** 18 ppi.

**DIMENSIONS Width in the heddle:** 17.75".

**Woven length:** (measured under tension on the loom) 75". **Finished size:** (after hemming and wet-finishing) 16½" × 71½" plus 3" fringe.

**PROJECT STEPS**

**1** Place the back heddle in the loom. Set up your loom for direct warping a length of 99" (2¾ yd) or wind a warp of 450 doubled ends (900 total threads) 99" long following the warp color order, Figure 1. Centering for a weaving width of 17.75", thread 1 working end (2 threads) in each hole and 3 working ends (6 threads total) in each slot. Wind onto the back beam. Place the second heddle in the front position. Thread the working end (2 threads) in the back hole through the slot to the right in the front heddle. Thread the 3 working ends (6 threads) in the next back slot through the front heddle, 1 working end (2 threads) in the slot to the right (same slot as the previous hole end), 1 working end (2 threads) through the hole to the right, and 1 working end (2 threads) through the slot directly in front (see Reader's Guide). Repeat across.

**2** Wind shuttles with each of the weft colors used single. Wind an additional shuttle with Lemon Yellow doubled. Allowing 5" for fringe, spread the warp with scrap yarn.

**3** Leaving a tail 4 times the width of the warp for hemstitching, weave 2" of plain weave with doubled Lemon Yellow (both heddles up, both heddles down). Hemstitch in bundles of 6 using the long tail. Continue weaving using single wefts, following the weft color order in Figure 2. Finish with 2" of doubled Lemon Yellow and hemstitch as you did at the beginning.

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

**5** Wet-finish by handwashing in warm water with mild detergent. Lay flat to dry. Press with a warm iron. Trim ends of fringe to the length desired. \*



RIGID HEDDLE  
**NAMESAKE RUNNER**  
Christine Jablonski

Jhumpa Lahiri's *The Namesake* is one of the few books whose movie adaptation Christine loved as well. In particular, she adored the character of Ashima, and found that the most arresting images in the movie were of her as a young girl when she met Ashoke for the first time, resplendent in her pink sari, and then in the United States, as a wife and mother, in her beige cardigan. This runner is the result of Christine playing with those two colors in various pick-up-stick sequences to create a textural and visually dense motif that represents these two very different, but intertwined elements of Ashima's life.

**RESOURCES**

Davenport, Betty Linn. *Textures and Patterns for the Rigid Heddle Loom*. Battle Ground, WA: self-published, 2011, 41.

**MATERIALS**

**STRUCTURE** Warp- and weft-float lace.  
**EQUIPMENT** Rigid-heddle loom, 15" weaving width; 12-dent heddle; 1 pick-up stick; 2 shuttles. **Note:** Have a 12.5-dent heddle? See the heddle conversion chart in the Reader's Guide.  
**YARNS Warp:** Beam 3/2 organic cotton (100% unmercerized cotton; 1,260 yd/lb; Gist Yarn), Hibiscus, 67 yd; Toffee, 417 yd. **Weft:** Hibiscus, 325 yd; Toffee, 22 yd.

**WARP LENGTH** 174 ends 100" long (allows 7" for take-up, 20" for loom waste).

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

**DIMENSIONS** Width in the heddle: 14½".

**Woven length:** (measured under tension on the loom) 73". **Finished size:** (after wet-finishing) 12" × 64" plus 4" fringe.

**PROJECT STEPS**

- 1 Set up your loom for direct warping a length of 100" or wind a warp of 174 ends 100" long following the warp color order, Figure 1. Warp the loom using your preferred method, centering for a weaving width of 14½".
- 2 Wind a shuttle with Hibiscus and another with Toffee. Allowing 6" for fringe, spread the warp with scrap yarn.
- 3 Insert the pick-up stick following the pick-up stick setup.
- 4 Leaving a tail 4 times the width of the warp for hemstitching, weave 2 picks in Hibiscus. Hemstitch in bundles of 3 warp ends using the long tail. Continue weaving, following the weft color order and weaving sequence in Figure 2. Finish with 2 picks of Hibiscus and hemstitch as you did at the beginning.
- 5 Remove the runner from the loom, leaving 6" of unwoven warp at each end for fringe. Twist fringe in pairs of hemstitched bundles.
- 6 Wet-finish by handwashing in warm water with mild detergent. Lay flat to dry. Press with a warm iron. Trim ends. \*

**WEAVING TIPS**

- Amanda Wood at SweetGeorgia Yarns taught Christine the "down and stick" technique, a brilliant and easy way to weave plain weave on either side of pick-up stick floats without using a heddle rod or second pick-up stick.
- For "down and stick" in the weaving sequence: With the heddle in the down

position, turn the pick-up stick on its edge about an inch away from the heddle (this allows enough clearance for both the plain-weave and pattern sheds). Insert the shuttle through the plain-weave shed at one selvage, then "dolphin" it up into the pattern shed and back down through the plain-weave shed at the opposite selvage.

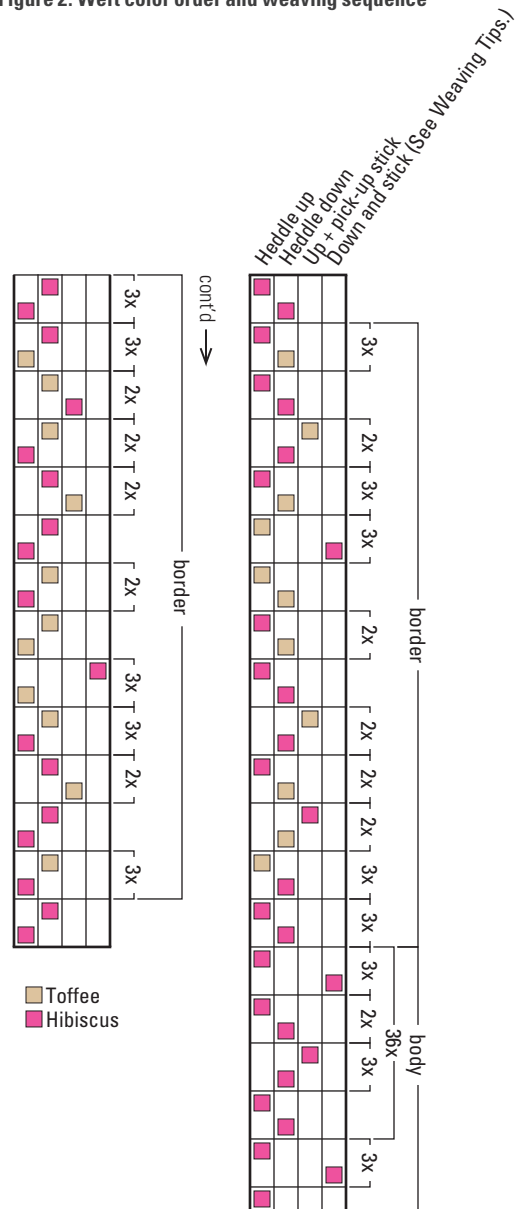
**Figure 1. Warp color order**



**Namesake Runner pick-up stick setup**

Working only with the Toffee ends, pick up 55 ends: [5 up, 2 down] 10 times, 5 up. See Reader's Guide for pick-up stick definitions and instructions.

**Figure 2. Weft color order and weaving sequence**





RIGID HEDDLE

## INCENSE AND SENSIBILITY COWL

Sara Goldenberg White

Drawn from the rich and playful color combinations on the cover of *Incense and Sensibility* by Sonali Dev, this plain-weave cowl will be your cozy go-to wrap for stylish trips to the local bookstore. Two luxurious blends, one merino and silk and the other mohair and silk, working together in the warp and weft create an airy and delectable fabric.

### RESOURCES

Colgrove, Debbie. "How to Sew a French Seam." *The Spruce Crafts*. [thesprucecrafts.com/sew-a-french-seam-2978449](https://thesprucecrafts.com/sew-a-french-seam-2978449).

PieceWork. "Basic Embroidery Stitches." [pieceworkmagazine.com/basic-embroidery-stitches](https://pieceworkmagazine.com/basic-embroidery-stitches).

### MATERIALS

**STRUCTURE** Plain weave.

**EQUIPMENT** Rigid-heddle loom, 23" weaving width; 10-dent heddle; 2–4 shuttles.

**YARNS Warp:** Lunar (401 yd/50 g; 60% superfine merino wool/40% mulberry silk; Shibui), Velvet, 288 yd. Silk Cloud (60% kid mohair/40% silk; 330 yd/25 g; Shibui), Trellis, Ivory, and Pollen, 95 yd each. **Weft:** Silk Cloud, Trellis, Ivory, and Pollen, 80 yd each; Velvet, 196 yd. **Note:** 1 skein of each yarn is sufficient for this project. **WARP LENGTH** 229 ends 90" (2½ yd) long (allows 3" for take-up, 21" for loom

waste). **Note:** Mohair can be sticky; a few extra inches of warp length can be helpful in getting a shed as you near the end of the weaving.

**SETTS Warp:** 10 epi. **Weft:** 9 ppi.

**DIMENSIONS Width in the heddle:** 22¼".

**Woven length:** (measured under tension on the loom) 66". **Finished size:** (after wet-finishing) 22" × 60".

### PROJECT STEPS

**1** Set up your loom for direct warping a length of 90" (2½ yd) or wind a warp of 229 ends 90" long following the warp color order, Figure 1. Warp the loom using your preferred method, centering for a weaving width of 22¼". **Note:** For ease of weaving, Sara recommends threading Lunar in the holes and Silk Cloud in the slots.

**2** Wind shuttles with Silk Cloud Velvet, Trellis, Pollen, and Ivory. You can use four shuttles or wind two stick shuttles with two colors each, one on each side. Spread the warp with scrap yarn. Do not leave allowance for fringe.

**3** Leaving a tail 4 times the width of the warp for hemstitching, weave 3 picks in Velvet (Silk Cloud). Use the long tail to hemstitch in bundles of 3 ends with 2 bundles of 2 ends. Continue weaving following the weft color order in Figure 2. When changing colors, weave the tails back into the color block you just finished to get clean lines of color. Sara used a tapestry needle to do this while the fabric was on the loom. Tuck the weft tail of the new color block into the next shed. Finish with 3 picks of Velvet and hemstitch as you did at the beginning.

**4** Remove the scarf from the loom. Cut fringe to about 2".

**5** Wet-finish by handwashing in warm water with mild detergent. The fabric will be delicate so be very gentle during the wet-finishing and avoid wringing the fabric. Fold the fabric and press out the water. Lay flat to dry. Press with a warm iron. Trim ends of fringe to ¼".

**6** Sew into a cowl: Connect both ends of the fabric using a French seam (see Resources). Pin fabric into place and handstitch using some of the remaining Lunar in Velvet. Sara used a backstitch (see Resources) for strength.

### WEAVING TIPS

- Mohair in the warp can make the shed a bit sticky. Sara found it helpful to push the heddle past the heddle block before throwing each pick. This allowed the shed to clear more easily.
- Lunar doesn't get quite as taut as Silk Cloud under tension, so you may find dangling an S-hook off the outermost 3–4 ends of Lunar on either side of the warp helpful for getting clean selvages.
- When weaving the tails in, pull them to the top of the weaving and keep them relatively short. Otherwise, the tails will snag and shift the placement of the weft picks.
- Wind paper onto the cloth beam as soon as the apron cords begin to wind on the beam and continue the paper for about 12". Without the protection, the weft picks at the beginning of the weaving will shift.
- Because of the mohair, this fabric is extremely unforgiving to unweave. Keep a close eye on how far you've woven in each block to avoid having to remove picks.

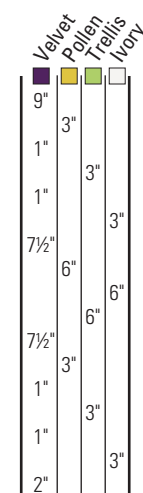
Stitch along the very edges of the French seam to keep the seam flat. ✱

Figure 1. Warp color order

|                |     |   |     |   |     |
|----------------|-----|---|-----|---|-----|
|                | 2x  |   |     |   |     |
|                | 19x |   | 19x |   | 19x |
| 38             | 1   |   |     |   |     |
| 38             |     | 1 |     |   |     |
| 38             |     |   | 1   |   |     |
| 115            | 1   | 1 | 1   | 1 |     |
| 229 ends total |     |   |     |   |     |

Silk Cloud, Ivory  
 Silk Cloud, Trellis  
 Silk Cloud, Pollen  
 Lunar, Velvet

Figure 2. Weft color order





All Access Subscribers  
Get **More**

Weaving resources, exclusive weaving libraries, 125+ courses, unlimited digital access, and exclusive perks



And... *perks* from our partners

Handweaving.net

The comprehensive weaving website with more than 75,000 historic and modern weaving drafts, documents, and powerful digital tools that put creativity in your hands.

**LT.Media/perk** Offer valid through November 15, 2022. Check back for future perks!

Subscribe today at [littlelooms.com/subscribe](https://littlelooms.com/subscribe)

long thread  
MEDIA



Photos by Tammy Bast

Tammy's finished cloak, inspired by the ones described in *The Lord of the Rings* by J. R. R. Tolkien

## BEHIND THE DESIGN: **ELVEN CLOAK** By Tammy Bast

**Weaving to sew is a process** often fraught with challenges. The whole thing can be overwhelming for new and longtime weavers alike. How many times have you held the scissors in your hand, ready to make that first cut, and then had to walk away? How many of you have beautiful yardage tucked away for “someday”?

I haven't sewn a lot with my handwoven cloth, but I do have a process that I work through to help take some of the trepidation out of the experience. Until recently, that process has been mostly in my head, which means that sometimes I have forgotten to consider something important. Weaving this Elven Cloak inspired by *The Lord of the Rings* trilogy gave me the opportunity to get my thinking onto paper for my (and hopefully your) future benefit.

## PATTERN CHOICE

Everything begins with the pattern. There are many places to get patterns: online, in stores, or by drafting your own. The pattern determines the fabric and yardage required. For my cloak, I used the hood pattern from Fleece Fun (see Resources) and then drafted the panels for the body myself. Remember that commercial patterns are almost always designed for commercial fabrics. You may need to do some creative seaming to have fabric wide enough for your pattern pieces. Take some time to think about where you might want those extra seams and remember to leave a little extra for the seam allowances.

## FABRIC

Consider the characteristics you'll need from your fabric. For example, heavy, tightly woven wool will have great structure for a jacket but lacks the drape needed for a peasant blouse. For my cloak, I wanted something that would maintain excellent drape after fulling, I wanted lightweight but warm cloth, and I wanted the colors to blend. Previous experience led me to Galler Yarns Prime Alpaca Heathers, which weaves beautifully on a 10-dent heddle. I used color-and-weave in plain weave to eliminate potential floats. You can certainly sew with fabrics that have floats, but more care is needed when it comes to sewing seams.

## HOW MUCH TO WEAVE

Figuring out the amount of handwoven fabric you need to weave is perhaps the most challenging part of project planning. You want to weave enough fabric to allow for loss of width and length from take-up, draw-in, and fulling (if applicable), but who wants to have leftover scraps? My experience with Prime Alpaca Heathers told me I would lose about 1 inch of length for every 10 inches woven, and about 3 inches in width from draw-in and fulling. Once you've figured out shrinkage, you can start

calculating the length and width needed and use the rate of shrinkage to inform your required dimensions (see Resources).

Alternatively, you can cut out the pattern pieces as directed by the pattern, clear some floor space, and grab some masking tape. Place a strip of masking tape the width of the expected finished width of your cloth. Then place two more pieces at right angles to the first to create an open-ended rectangle. Place your pattern pieces in this rectangle, being sure to follow the grain lines. Remember that if the pattern piece says to place on the fold, you will need space for two pieces. After you have fit in all the pieces, allowing room for shrinkage, close the end of the rectangle with another piece of tape. Now you can measure exactly how much fabric you will need. Remember, when you are calculating your warp length, you need to include loom waste. I also like to weave a little extra "just in case." Before removing the pattern pieces, take a photo, so you can remember how you fit the pieces in.

I wove my cloak in two pieces: one for the hood and one for the body. The hood acted as my sample to be sure I had draw-in and take-up correct. I was also unsure if my loom could handle the full length required if I wove one long piece, and I didn't want to run into tension issues. Finally, my hood required much less width than the body, so it made sense to weave two pieces and reduce waste.

## WEAVING

Once you've calculated your yardage needs, weaving is straightforward. Simply warp to your calculated width and length, and weave! For my cloak, I warped two ends each of light gray and forest green, from time to time adding a little yellow green to brighten things up a bit. For interest, I occasionally warped four ends of one color instead of the usual two. I approached the weft order in a similarly unplanned way.

Weaving yardage is different from weaving fabric that won't be sewn. For example, if all the selvages are going to be hidden in seams, there is no need to stress over them.



The warp for Tammy's cloak on the loom. She warped in an irregular manner for a plaid that would feel random.



**Hand basting the layers of fabric together helped keep the layers from slipping when Tammy sewed them together on a sewing machine.**

Colors can be carried up the side without worry, and a few wobbles won't show. However, you will want to pay close attention to any selvedge edge that might be visible. In my case, I wanted to use selvedges as the hood opening and for the center front of both sides of the cloak, so I took care with them. If you do need to seam panels for width, sewing the selvedges together creates a smooth seam with the least amount of bulk because you will only need to sew a single straight stitch, rather than finishing a raw edge first.

### **WET-FINISHING AND FULLING**

I cannot emphasize this enough: Always wet-finish and full (if applicable) before cutting and sewing. Before wet-finishing and fulling, your weave is called a web. As the name implies, it can be

delicate and unstable. If you cut it as is, it might just fall apart. You also want to ensure that it has shrunk as much as it will before you start sewing. Wet-finish and full your weaving the same way you plan to care for the finished garment. I gave my fabric a hot-water soak and then tossed it in the dryer until it fulling to my satisfaction. Use your dryer cautiously. Set a timer and don't walk away! You can always full more, but you can't reverse fulling. If you don't want to use the dryer, you can shrink your fabric in a hot-water soak by using wool wash and gently agitating the fabric until it reaches the size you want. Drain, roll the fabric in towels to remove as much water as possible, and lay it flat to dry. Press before cutting and sewing.

### **CUTTING AND SEWING**

Before you start cutting your fabric, make a muslin. Why a muslin? It's like a trial run. You can see how the pattern goes together and make little changes to ensure a proper fit. And it's much easier on the head (and heart) to take apart a muslin than an item sewn with your handwoven cloth. Try to find something that is similar in weight and drape to your handwoven cloth. I used an old fleece bedsheet for my muslin.

When cutting your handwoven fabric, use sharp scissors and sharp pins and don't pin near the edges. I pin sparingly. After cutting out each piece, I use one pin to hold the pattern piece to the fabric so I don't get confused. I also do not sew around my cut pieces, although I know some weavers do. I have tried doing so in the past and found it caused my edges to stretch and curl.

### **SEAMS**

I use a walking-foot attachment and sew straight seams. With heavier materials or when sewing zippers, I have found that even when using the walking foot, I need to hand baste first. Basting holds the layers together so they move under the foot as one piece. Flat-fell seams and French seams give the most secure finish to your woven material; however, they create bulk and therefore weight. I have used bias binding to cover seams with excellent results. For my cloak, I used an overcast foot to produce a finish similar to that made with a serger.

After basting the seams, my cloak went together quickly. I sewed the four body panels, making sure to have the selvedge edges at the front right and left. I then matched the center seam of the hood with the center back seam of the body, pinned it, and sewed it into place. The final step was to even out the length and sew the bottom hem.

## FINAL THOUGHTS

I'm small, barely 5 feet tall. For my cloak, four panels worked well for me, but if you are bigger (and most likely you are!) you may want to add a fifth panel or enlarge the panels to add extra room and fullness. This means that the body will need to be gathered or pleated slightly before sewing onto the hood. I used a 32-inch loom and warped the full width for the body panels. If you are using a narrower loom, it is possible you will need to seam two pieces together to make one panel. Alternatively, you can weave doublewidth.

Check your math before warping. A mathematical error meant I had 10 inches less than I planned for the finished length. My cloak is a little shorter than I would have liked.

Make a muslin—just do it—and make it *before* you start warping. I didn't make a muslin before warping. I'd made a cloak before and thought surely I'd be just fine without a muslin. In the end, I did make a muslin but not until after I had woven all the fabric.

My muslin showed me I needed to make the body panels larger. Fortunately I hadn't cut out the panels yet, so I was able to make my cloak without having to weave more fabric, but it was close.

Don't underestimate the benefit of investing in good tools. Make sure you have a long tape measure, sharp scissors, and new needles for your sewing machine appropriate for the weight of fabric you are sewing. Finally, enjoy the process. \*

## RESOURCES

Jackson, Sarah. "String Theory: Sampling for Success." *Easy Weaving with Little Looms*, Summer 2022, 18–20.

Lancaster, Daryl. Daryl Lancaster Fiber Artist. [daryllancaster.com](http://daryllancaster.com).

Long Hooded Cloak Pattern. Fleece Fun. [fleecefun.com/long-hooded-cloak-pattern-free](http://fleecefun.com/long-hooded-cloak-pattern-free).

**TAMMY BAST**, a.k.a. 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.



Before cutting out the hood pieces, Tammy carefully—and sparingly—pinned the pattern in place.

## WORDS TO KNOW:

**FRENCH SEAM** These seams are sewn twice to encase the raw edges within a seam that then sticks out from the fabric. This seam is best for lightweight fabrics.

**FLAT-FELL SEAM** Similar to the French seam, the flat-fell seam also encases raw edges within the seam. Unlike the French seam, the flat-fell seam is sewn flat against the fabric.

**GRAIN LINE** In sewing, grain lines refer to the warp and weft threads. When a pattern says to "follow the grain lines" it means to orient the fabric so the warp threads and weft threads are kept straight. When a pattern says to do something "against the grain" it means to do so at an angle that follows neither warp nor weft.

**MUSLIN** A muslin is a test run of a pattern. Using inexpensive fabric (traditionally a thin cotton muslin, hence the name), sew the pattern according to the instructions. Once the muslin is sewn, you'll know if adjustments need to be made.

**OVERCAST FOOT** Also known as an overlock foot, this sewing machine foot locks thread around the edge of a fabric to prevent fraying.

**WALKING FOOT:** The "teeth" that move fabric on the bed of a sewing machine are called feed dogs. They work well when sewing two layers of thin woven fabric, but when thicker fabrics, sticky fabrics, slippery fabrics, knits, or more than two layers are sewn together, the feed dogs can pull the bottom layer in one direction, while the pressure against a basic sewing machine foot pushes the top layer in the other direction. A walking foot provides an extra set of feed dogs on top of the fabric, making it easier to sew layers accurately and to sew knits without stretching them.

# children's literature

Whether you're looking for a gift for your favorite youngster or your own inner child, these projects inspired by beloved children's books have got you covered.



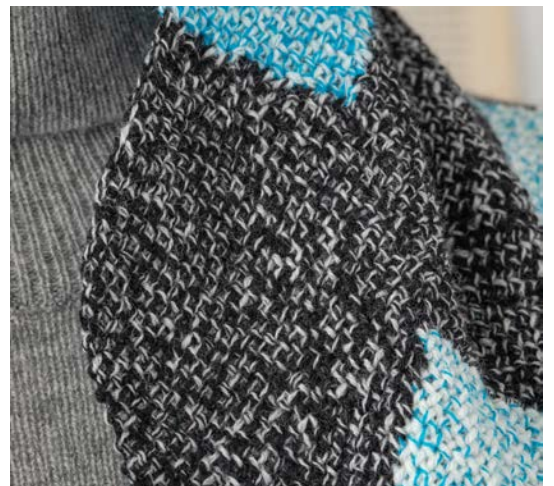
## **COLORFUL FISH PILLOW**

*by Gabi van Tassell*

This vibrant pin-loom-woven fish pillow is the perfect snuggle buddy during read-aloud time. Make one for your favorite young reader to make the next bedtime story session extra special. Pattern page 59.

**KAI'S SCARF***by Gabi van Tassell*

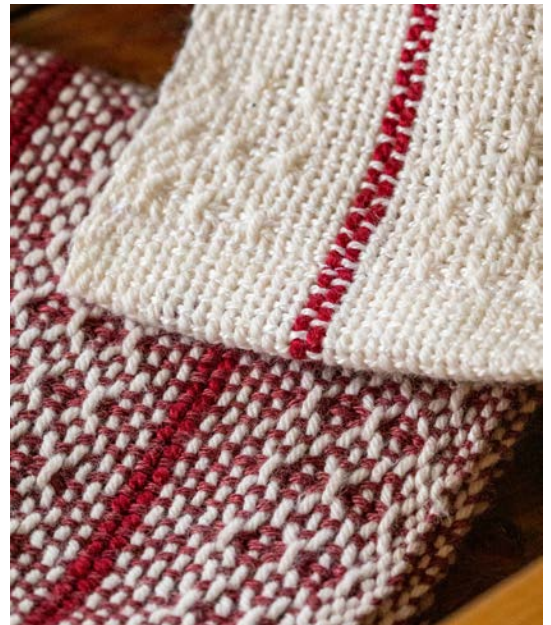
Evoked Hans Christian Andersen's beloved fairy-tale "The Snow Queen" with this icy blue pin-loom-woven wrap. The unisex scarf is lightweight and super soft. Wear it to dress up a favorite outfit or let it peek out from under a coat. Pattern page 60.



**A FAUN'S SCARF**

by Yvonne Ellsworth

Use your rigid-heddle loom and two heddles to weave this twill scarf, as an homage to Mr. Tumnus in the *Narnia* books by C. S. Lewis. Yvonne used a blend of cotton and goat—appropriate for a faun-inspired project. Pattern page 60.



**MA'S TOWELS***by Malynda Allen*

When Ma Ingalls placed the red-checked tablecloth on the table in the *Little House* series by Laura Ingalls Wilder, the family members knew their latest move was done and they were home. Weave these cotton and linen towels designed to coordinate with that tablecloth using your rigid-heddle loom and add texture and lace patterning with a pick-up stick. Pattern page 61.





**SPIDERWEB SCARF**

*by Nancy Peck*

Weave a web as lovely as Charlotte's on your rigid-heddle loom using a softly colored, slow-change yarn and a warp-float pattern. Just as friendship and words enriched Charlotte and those around her, weaving enriches our lives and the lives of our loved ones. Pattern page 62.

**FOLLOW YOUR STAR BOOKMARKS***by Alison Irwin*

Though Alison was originally motivated by backstrap workshops taken with Nilda Callañaupa Alvarez and Laverne Waddington, these clever pebble-weave bookmarks were woven on an inkle loom.

It's the perfect project for giving pebble-weave a try while sticking with a familiar loom. Pattern page 63.



## CHARLOTTE'S BANDS

by Sara C. Bixler

Weave your words on an inkle loom in honor of the world's most famous literary spider, Charlotte. This small project was designed to give you a chance to not only create a piece that will lovingly save your spot in your favorite book but also highlight your own favorite phrase. Pattern page 66.





## COLORFUL FISH PILLOW

Gabi van Tassell

In Gabi's house, *The Rainbow Fish* by Marcus Pfister was a staple read many times over. While the moral of the story is important, it's the shiny scales on the cover that have fascinated generations of children. This playful pillow was inspired by the story, and it even has the ever-enticing shiny scales. Make the pillow, add a copy of the book, and you will have a gift a little one will cherish.

### MATERIALS

**STRUCTURE** Plain weave.

**EQUIPMENT** 2" hexagon pin loom (Gabi used a TinyTURTLE loom, regular sett); 4.5" locker hook (size 4 mm) or one crochet hook (size 4 mm) and one 5" weaving needle with a blunt tip; 1" hexagon pin loom (optional) (Gabi used a BabyTURTLE loom).

**YARNS** *Warp and Weft*: Brava Worsted (100% acrylic; 218 yd/100 g; Knit-Picks), #28418 Celestial, 86 yd; #28428 Dove Heather, 36 yd; #28451 Sky, 32 yd; #28436 Lady Slipper, 18 yd; #28437 Marina and #28433 Freesia, 16 yd each; #28422 Cornflower and #28414 Blush, 12 yd each; #28446 Rouge, #28454 Tranquil, #28416 Canary, and #28423 Cotton Candy, 8 yd each; #28455 White, 4 yd. Rico Design Creative Bubble (100% polyester; 98 yd/50 g; Universal Yarn), #011 Silver, 24 yd. **Note:** Use Creative Bubble #014 Metallic Silver for an

extra shiny version of the special scales.

**OTHER SUPPLIES** 8–9 oz stuffing (Gabi used Poly-Fil); small piece of dark blue felt (optional); flannel or a bath towel for assembly (optional); tapestry needle.

**DIMENSIONS** *Finished size:* (after sewing and stuffing) about 16" × 22" × 6".

### PROJECT STEPS

- Following the loom manufacturer's directions, weave the hexagons as listed in Figure 1. Leave the yarn tails for sewing the hexagons together.
- Using the yarn tails, join the pillow side panels row by row using whipstitch (see Reader's Guide) according to the assembly charts in Figure 2. (Gabi set up a "hexagon buffet" so she could easily grab the hexagons in the colors needed to assemble each row.)
- Join each new row to the already completed part of the pillow side panel that you are working on and compare your work after each row

### TIP

If the recipient is old enough to handle small parts, you could use Velcro dots to attach the shiny scales to the fish.

with Figure 2 to ensure that the colors are placed correctly. Make two pillow side panels.

- Weave two 1" hexagons in Celestial or cut out two circles from dark blue felt for pupils. Sew the pupils onto the white eye hexagon on each side of the fish.
- Assemble two 3-hexagon pieces of Dove Heather for the gussets of the inside ventral fins (see Figure 3).
- With right sides facing, sew the gussets to the side panels at the lower bottom as indicated in Figure 2. Then sew the Dove Heather gussets together along a straight line right under the tips of the hexagons.
- With right sides facing, sew the side panels together, leaving an area

Figure 1. Pin loom pieces

|                  |   |                     |
|------------------|---|---------------------|
| 43               | ■ | #28418 Celestial    |
| 16               | ○ | #28451 Sky          |
| 4                | ● | #28446 Rouge        |
| 4                | ● | #28454 Tranquil     |
| 4                | ● | #28416 Canary       |
| 4                | ● | #28423 Cotton Candy |
| 6                | ● | #28422 Cornflower   |
| 8                | ● | #28437 Marina       |
| 9                | ● | #28436 Lady Slipper |
| 18               | ● | #28428 Dove Heather |
| 8                | ● | #28433 Freesia      |
| 6                | ● | #28414 Blush        |
| 2                | ○ | #28455 White        |
| 12               | ● | #011 Silver         |
| 144 pieces total |   |                     |

Figure 2. Layout (left side/right side)

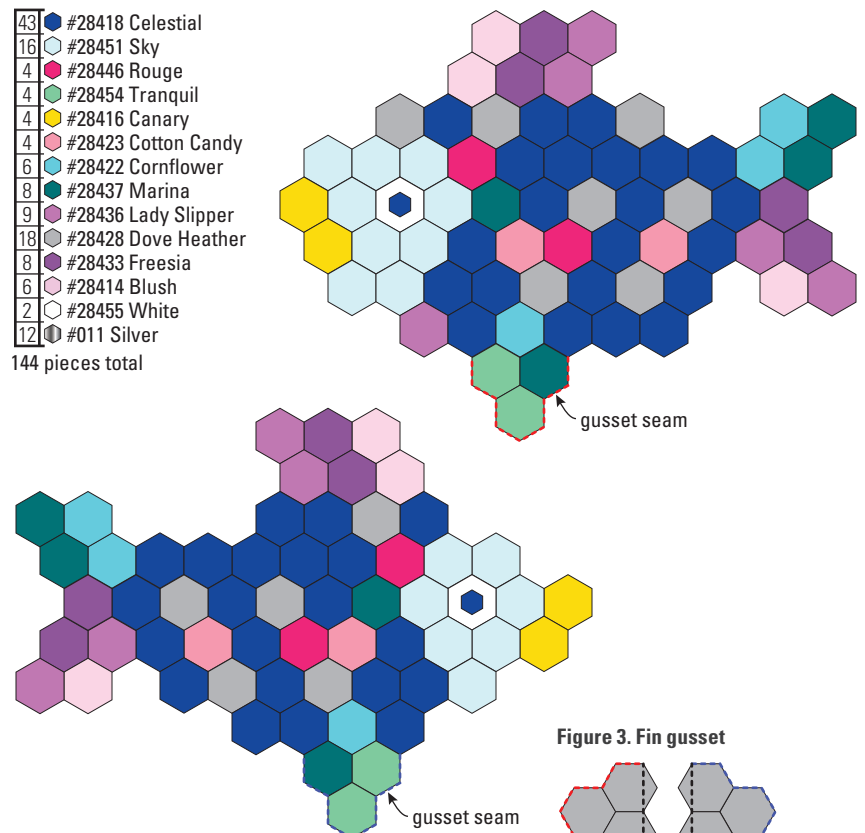
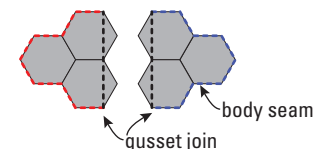


Figure 3. Fin gusset



## CHILDREN'S LITERATURE

near the bottom open for stuffing. For the hexagons that are shared between the two panels, sew along the sides as they appear, matching up the hexagon shapes on one side with the spaces left for them on the other. Adjust any curves as desired. Block as needed.

**8** Turn the pillow right side out and stuff. Stitch the pillow closed.

**9** With a few stitches, sew the Creative Bubble Silver hexagons on top of the Brava Dove Heather hexagons on the fish body (not the fins). Using the Brava Dove Heather as a base for the novelty yarn prevents the stuffing from showing through.

**10** Use a tapestry needle to weave in loose ends. \*



 PIN LOOM  
**KAI'S SCARF**  
Gabi van Tassel

This scarf is a little bit like a puzzle, similar to Kai's task in the fairy tale "The Snow Queen" by Hans Christian Andersen, which inspired the scarf's palette. In the tale, Kai must spell a magic word using ice pieces. In this case, the puzzle comes from *Zauberperlen*, or magic beads, yarn gradient sets. Each set contains seven mini balls, each made up of seven plies that shift from one gradient to the next based on the mixture of strand colors. This scarf uses two *Zauberperlen* colorways that intertwine from opposite directions.

## 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.

**YARNS** *Warp and Weft*: Zauberperlen (100% merino wool; 440 yd/100 g; Schoppel Wolle), #2413 Samsara and #2417 Bass, one set of each (each set contains 7 mini balls).

**OTHER SUPPLIES** Flannel sheet or assembly felt (optional); tapestry needle.

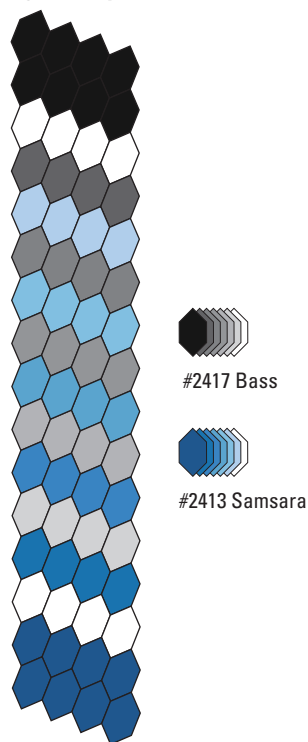
**DIMENSIONS** *Finished size*: (after sewing and blocking) about 9" × 61".

## PROJECT STEPS

**1** Following the manufacturer's directions, weave a total of 64 hexagons: 8 of the solid blue and 8 of the solid black from the mini-ball sets, and 4 of each of the remaining mini balls. Do not trim the tails.

**2** Arrange the hexagons according to the layout in Figure 1. Note that after the first two rows of solid hexagons on each end, the two colors alternate with each other row by row, dark to light in both directions.

Figure 1. Layout



## TIP

Because of the way the yarn is plied, the woven hexagons may curl on some sides. When you assemble the hexagons, match them up so that the curling sides face each other. This will take care of the curling, and your scarf fabric will be nice and flat.

**3** Create single color strips of 4 hexagons using whipstitch (see Reader's Guide) and using the yarn tails to stitch them together.

**4** Join the strips together using whipstitch.

**5** Use a tapestry needle to weave in loose ends. Block as desired. \*



 RIGID HEDDLE  
**A FAUN'S SCARF**  
Yvonne Ellsworth

When Yvonne thinks of snowy winter nights, she thinks of cozying up with hot tea and a warm blanket and reading classic stories to her kids, such as *The Lion, the Witch, and the Wardrobe*. Where would Narnia be without Mr. Tumnus and his woolly red muffler? The scarf she designed is twill that meets at a point in the middle of the scarf. The yarn is a luxurious half goat (cashmere)—perfect for a scarf worn by a faun.

## MATERIALS

**STRUCTURE** Twill.

**EQUIPMENT** Rigid-heddle loom, 8" weaving width; two 8-dent heddles;

1 shuttle. **Note:** Have 7.5-dent heddles? See the heddle conversion chart in the Reader's Guide.

**YARNS Warp:** Lucca (50% cashmere/50% cotton; 156 yd/50 g; Berroco), #5820 Poppy, 201 yd. **Weft:** Lucca, #5820 Poppy, 163 yd.

**WARP LENGTH** 86 ends 84" long (includes floating selvages; allows 6" for take-up, 12" for loom waste; loom waste includes fringe).

**SETTS Warp:** 12 epi. **Weft:** 11 ppi.

**DIMENSIONS Width in the heddle:** 7¼".

**Woven length:** (measured under tension on the loom) 66". **Finished size:** (after wet-finishing) 6" × 57" plus 4½" fringe.

## PROJECT STEPS

- 1 Place the back heddle in the loom. Set up your loom for direct warping a length of 84" or wind a warp of 84 ends 84" long. Centering for a weaving width of 7", thread 4 ends in a slot, then 2 ends in the next slot. Repeat for a total of 84 ends.
- 2 Mark the middle of the heddle. Move 2 ends from each slot threaded with 4 ends, each into a hole on either side of that slot. When you have finished, your back heddle will be threaded 2 ends per slot and 1 end per hole.
- 3 Place the second heddle in the front position and mark the middle of the heddle. Starting from the side that has an end in a hole, thread the front heddle 2 ends per slot, 1 end per hole, moving 1 end from a hole and a back slot into a front slot, and the other

back slot end into a front hole. Repeat until you reach the middle of the heddle. Then thread the end in the center hole in the back heddle into a slot by itself next to the center hole in the front heddle. From that point, split the 2 ends that share a slot in the back heddle, threading 1 end through the hole and the other through a slot where it will be joined with the next end that is threaded through a hole in the back heddle. Repeat across the heddle. See Figure 1.

4 Tie on to the front apron rod. Cut two lengths of yarn 84" long to be used for floating selvages. Thread each floating selvedge alone in a slot one over from the edges of the warp on both sides, through both front and back heddles. Tie the floating selvages to the front apron rod and weight them over the back.

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

6 Leaving a tail 4 times the width of the warp for hemstitching, weave 3 picks in twill pattern (see weaving sequences), catching the floating selvages. Hemstitch in bundles of 2 using the long tail. Continue weaving, following the twill pattern for 66". Hemstitch as you did at the beginning.

7 Remove the scarf from the loom, leaving 6" of unwoven warp at each end for fringe. Cut fringe to 6". Prepare a twisted fringe using 3 warp ends in each fringe.

8 Wet-finish by handwashing in warm water with mild detergent. Lay flat to dry. If necessary, press with a warm iron. Trim ends of fringe. \*



## RIGID HEDDLE MA'S TOWELS Malynda Allen

As a child, Malynda loved to listen to her father read Laura Ingalls Wilder's *Little House on the Prairie* books. As a mother, she now reads them to her children. These towels were designed to coordinate with Ma's red-checked tablecloth from the books. They are woven on a soft cotton warp with a linen weft. Crisp drape, spot lace, and textured stripes combine to make these simple country towels special.

## RESOURCES

Patrick, Jane. *The Weaver's Idea Book*. Loveland, CO: Interweave, 2010, 96.

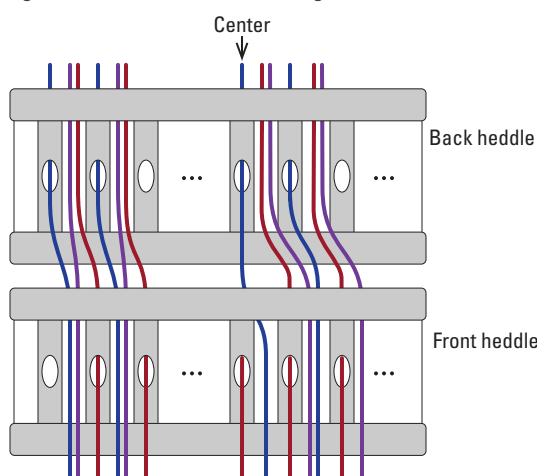
## MATERIALS

**STRUCTURE** Plain weave with warp floats (3/1 spot lace).

**EQUIPMENT** Rigid-heddle loom, 20" weaving width; 10-dent heddle; pick-up stick; 2 shuttles.

**YARNS Warp:** 8/4 cotton (1,680 yd/lb; Georgia Yarn Co.), Natural, 600 yd. 3/2 cotton (1,260 yd/lb; Valley Yarns; WEBS), Currant, 60 yd.

Figure 1. Two-heddle twill threading



**Note:** Colors are for ease of reading only.

### A Faun's Scarf weaving sequence

1. Front heddle down.
2. Back heddle down.
3. Both heddles up.

### Alternate weaving sequence

If it is difficult on your loom to have just the back heddle down, simply weave the pattern upside down.

1. Front heddle up.
2. Back heddle up.
3. Both heddles down.

## CHILDREN'S LITERATURE

**Weft:** 16/2 linen (2,400 yd/lb; Valley Yarns; WEBS), Half Bleach, 478 yd. 18/3 linen (2,961 yd/lb; Gist Yarn), Sangria, used doubled in pattern and single in the hems, 470 yd. **Note:** For a squishier, thicker towel, substitute the same cottons used in the warp for the linen weft.

**WARP LENGTH** 198 ends 120" long (allows 9" for take-up, 18" for loom waste).

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

**DIMENSIONS Width in the heddle:** 19 $\frac{3}{16}$ ".

**Woven length:** (measured under tension on the loom) 93". **Finished size:** (after hemming and wet-finishing) three towels, about 16 $\frac{1}{2}$ " x 25" each.

### PROJECT STEPS

**1** Set up your loom for direct warping a length of 120" or wind a warp of 198 ends 120" long following the warp color order in Figure 1. Warp the loom using your preferred method, centering for a weaving width of 19 $\frac{3}{16}$ ". Ensure that your warp starts in a hole on the right and ends in a slot on the left.

**2 Towel 1:** Wind a shuttle with Half Bleach linen. Spread the warp with scrap yarn.

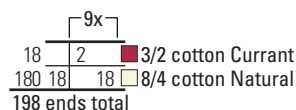
**3** Weave 2" of plain weave, ending with an up heddle for the last pick.

**4** Place the heddle in the down position. Using the pick-up stick behind the heddle, pick up warp ends from the slots following the pick-up stick setup. Weave in pattern following pick-up weaving sequence A until the towel measures about 29" from the beginning of the hem, ending at the end of the pattern repeat.

**5** Weave 2" of plain weave for the second hem. Weave 2 picks of contrasting yarn to mark the cutting line between towels.

**6 Towel 2:** Wind a shuttle with a single strand of 18/3 linen in Sangria and another with Sangria doubled. Weave 2" of plain weave for the hem using the single-strand weft. Weave in pattern with the doubled weft following weaving sequence B until the towel measures about 29" from the beginning of the hem. Weave 2" of plain weave with a single strand of Sangria for the second hem. Weave 2 picks of

**Figure 1. Warp color order**



### Ma's Towels pick-up stick setup

Working from left to right behind the heddle, pick up:  
2 down, [(1 up, 1 down) 3x, 4 down] 9x, [1 up, 1 down] 3x, 1 down.  
You should have 30 ends on top of your pick-up stick.

### Weaving sequence A (towel 1)

Use a single strand of 16/2 linen in Half Bleach.

1. Up.
  2. Down.
  3. Up + pick-up stick.
  4. Down.
  5. Up.
  6. Down.
  7. Up.
- Repeat steps 2–7 three times.
8. Down.

### Weaving sequence B (towel 2)

Use a doubled strand of 18/3 linen in Sangria.

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

### Weaving sequence C (towel 3)

Use a single strand of 16/2 linen in Half Bleach, unless the instructions indicate using doubled 18/3 linen in Sangria. Each repeat is 24 picks long: 22 picks are woven with 16/2 linen, and 2 with doubled 18/3 linen in Sangria.

1. Up, Sangria doubled.
  2. Down, Sangria doubled.
  3. Up.
  4. Down.
  5. Up.
  6. Down.
  7. Up + pick-up stick.
  8. Down.
  9. Up.
  10. Down.
  11. Up.
  12. Down.
- Repeat steps 7–12 three times, then start again at step 1.

### Balance picks

1. Up, Sangria doubled.
2. Down, Sangria doubled.

contrasting yarn to separate the towels.

**7 Towel 3:** Wind one shuttle with a single strand of 16/2 linen in Half Bleach and one shuttle with doubled 18/3 linen in Sangria. Using the Half Bleach linen, weave 2" of plain weave for the hem. Using both the Half Bleach and the doubled Sangria linen, weave following weaving sequence C until the towel measures about 29" from the beginning of the hem. Weave the 2 balance picks of doubled Sangria followed by 2" of plain weave with Half Bleach for the final hem.

**8** Weave a few picks of scrap yarn to secure the weft. Cut the towels from the loom.

**9** Zigzag along the ends of the towels. Machine wash in warm, soapy water. Tumble dry, removing the towels from the dryer while still slightly damp. Press. Dry flat or line-dry.

**10** Cut the towels apart. Turn the ends up 1 $\frac{1}{4}$ " for hems. Press. Turn raw edges under to meet the fold. Stitch the hems in place by hand or machine. \*



 RIGID HEDDLE  
**SPIDERWEB SCARF**  
Nancy Peck

*Charlotte's Web* by E. B. White inspired this scarf with its weblike weft floats on the front and warp floats on the back. In the story, Charlotte, a spider, befriends Wilbur, a pig. By befriending him and weaving an intricate design in

her web, Charlotte saves Wilbur from a terrible fate. Charlotte explains to Wilbur, "I wove my webs for you because I liked you. . . . Perhaps I was trying to lift up my life."

## MATERIALS

**STRUCTURE** Alternating weft floats.

**EQUIPMENT** Rigid-heddle loom, 9" weaving width; 7.5-dent heddle; 1 shuttle. **Note:** Have an 8-dent heddle? See the heddle conversion chart in the Reader's Guide.

**YARNS Warp:** Eco Alpaca (220 yd/100 g; Cascade Yarns), #1510 Natural, 171 yd. **Weft:** 220 Superwash Aran Splatter (superwash merino wool; 150 yd/100 g; Cascade Yarns), #17 Herb, 90 yd. **Note:** Splatter is discontinued. Try Dapper (superwash merino wool; 205 yd/113 g; Oink Pigments) in the color Dorian.

**OTHER SUPPLIES** Two 10" pick-up sticks; 10" heddle rod; 17 string heddles; painter's tape.

**WARP LENGTH** 64 ends, 96" long (allows 10" for take-up, 21" for loom waste; loom waste includes fringe).

**SETTS Warp:** 7.5 epi. **Weft:** 5 ppi.

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

**Woven length:** (measured under tension on loom) 65". **Finished size:** 6 $\frac{1}{2}$ " × 62" plus 3" fringe.

## PROJECT STEPS

**1** Wind a warp of 64 ends 96" long or set up your loom for direct warping a length of 96". Warp the loom using your preferred method, centering for a weaving width of 8 $\frac{3}{8}$ ".

**2** See Reader's Guide for pick-up stick basics. Set up the pick-up stick: With the heddle in the down position and working behind the heddle, pick up 1 up (for plain-weave selvedge), [1 up, 1 down] across the warp, and end with 1 up. Push the stick to the back of the loom now and when not in use.

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

**4** Set up heddle rod: With the heddle in the down position and working behind the heddle and in front of the pick-up stick, pick up for the string

## WEAVING TIPS

- Lift the pick-up stick and string heddles to the height of the lifted holes.
- Keep the warp fairly taut.

### Spiderweb Scarf weaving sequence

1. Up.
2. Down.
3. Up.
4. Pick-up stick.
5. Up.
6. Down.
7. Up.
8. Heddle rod.

heddles [1 up, 1 down] across the warp, ending with 2 up (for plain-weave selvedge). Note that this is opposite the ends already picked up with the pick-up stick. Place these picked-up ends on string heddles by folding a heddle around each warp and placing the string heddle on the heddle rod. When all the string heddles are on the rod, lift the heddle rod to tension the heddles and secure the heddles to the rod with painter's tape.

**5** Wind a shuttle with weft yarn. Leaving a weft tail about 5 times the width of the warp for hemstitching, spread the warp by weaving 2 picks (heddle up, heddle down) 2 times and then using the heddle to place the weft.

**6** Weave following the weaving sequence. After weaving about 1", hemstitch in bundles of 3 ends and 1 bundle of 4 ends.

**7** Weave about 65" or until you can no longer get a shed, ending with 3–4 picks of plain weave. Hemstitch as at the beginning.

**8** Remove the scarf from the loom and trim the fringe to 4" or desired length. If you choose to twist the fringe, use groups of 3 ends in each fringe. Wet-finish in warm water, roll the scarf in a towel, and lay flat or hang to dry. Lightly steam-press. \*



## FOLLOW YOUR STAR BOOKMARKS

Alison Irwin

Backstrap workshops with Nilda Callañaupa Alvarez and Laverne Waddington inspired Alison to play with pebble weave on her inkle loom. As a graphic artist, she looks for opportunities to incorporate lettering into woven projects, so she challenged herself to weave an entire sentence from the book *Grandpa Bear's Fantastic Scarf*. Here's a much shorter project designed to introduce you to pebble weave by weaving bookmarks that spell out three of Alison's favorite words: Sample, Sample, and Sample. You can find the chart for the Follow Your Star Bookmarks on page 91.

## MATERIALS

**STRUCTURE** Pebble weave.

**EQUIPMENT** Inkle loom, 37 heddles; small shuttle or 6" netting needle; 2 shed sticks/beaters (tongue depressors labeled H and O to designate hedded and open ends); double-pointed knitting needle, size 3 mm, 7" long to use as a pick-up stick.

**YARNS Warp:** 5/2 pearl cotton (2,100 yd/lb; UKI), #126 Denim, 45 yd; #079 Natural and #000 White, 18 yd each; #060 Duck and #030 Antique, 12 yd each; #015 Navy, 6 yd. **Weft:** 10/2 pearl cotton, #015 Navy, 5 yd per bookmark.

**OTHER SUPPLIES** 2" ×  $\frac{3}{4}$ " cardboard strips, 2 per bookmark.

**WEAVING TIP**

Use two similar colors for the pebble-weave set of warp ends (O shed: the natural and white sequence for this project). That slight difference will help you select the right combination of ends for the [1.2.3.4] count without detracting from the overall design.

**WARP LENGTH** 74 ends 54" (1½ yd) long (includes 3" for take-up, 25" for loom waste; loom waste includes fringe).

**SETTS** Warp: 56 epi. Weft: 15 ppi.

**DIMENSIONS** Width: 1½". **Woven length:** (measured under tension on the loom) 26". **Finished size:** three book-marks, each 1¼" × 8" plus ⅜" fringe.

**PROJECT STEPS**

- 1 Wind a warp of 74 ends 54" (1½ yd) long on your inkle loom following the draft in Figure 1.
- 2 Wind a small shuttle with your weft.
- 3 Refer to the pebble-weave pick-up steps and Photos 1–6. Follow the Sample chart in Figure 2 while weaving; allow for a narrow fringe at both ends by inserting a strip of cardboard in the down shed (H on the chart). Pass the shuttle left-to-right in the down (H) sheds and right-to-left in the up (O or PW) sheds. Weave the starting tail into the second and third sheds to secure it. Repeat the Sample chart for a total of three times. Weave the tail back into the second and third rows from the end. Insert 2 strips of cardboard in the down shed (H) for the fringe and weave additional bands.

**4** Cut the weaving from the loom and separate the bookmarks by cutting between the strips of cardboard. Trim any weft tails. Lightly steam on both sides.

**5** Follow the chart on page 91 to weave the "follow your stars" pattern. For the third bookmark, repeat one of these charts or design your own using the alphabet chart at [littlelooms.com/charts](http://littlelooms.com/charts). \*

**Pebble-Weave Pick-Up: an Explanation**

Alison uses two shed sticks (tongue depressors labeled H and O) and a knitting needle "pick-up stick" for manipulating the warp ends. **Note:** The following steps were written for a right-handed weaver.

The two basic pebble-weave rows are PW.1 and PW.2, with both having a repeat count of [1.2.3.4]. To help you recognize those two groups in this project's threading, each warp end in the draft (Figure 1) has been identified with a number and color: black for H ends and green for O ends. Note that the two edge ends, L on the left and R on the right, are not included in the [1.2.3.4] count. Their role is to eliminate long floats on the selvages, so they must be woven with their respective H and O sheds.

**PW.1:** This row's set [1.2.3.4] can also be written O.H.H.O. It's important to take care when going from H back to O; you must skip the #3 O end and pick up the #4 O end. This is where the two light colors used for the O ends will help you keep track of the count.

**PW.2:** This row's set [1.2.3.4] is H.O.O.H, the opposite combination to PW.1. Pay attention when going from H to O; skip the #1 O and pick up the #2 O.

On the Sample chart, some rows are labeled **PW.1+** or **PW.2+**. On those rows, additional pairs of light pebble-colored ends (O) will be picked up instead of the regular dark background ends (H).

**Note:** H rows separate the alternating PW.1 and PW.2 rows. Depending on the design being woven, there may also be pick-up on one or more H rows (marked **H+**). Those *pattern* ends, always a multiple of 2, connect the pebbles or "spots" on the PW.1, PW.2, and PW+ rows. **Note:** For this project, edge end R is included in each PW and PW+ row, and edge thread L will be part of every H row.

**Pebble-Weave Pick-Up Steps**

**1** Raise the open ends and insert the O shed stick. Change sheds and insert the H shed stick under the hedded ends. Leave at least 2" between the shed sticks to give you room to maneuver the knitting needle pick-up stick. See Photo 1.

**2** Holding the O stick in your left hand, tip it slightly toward you while inserting the needle into the O shed from the right. Refer to the chart in Figure 2 and pick up the correct set of pebble-weave (PW) ends from both O and H. Count [1.2.3.4] as you select the correct ends. See Photo 2 and the sample color bar PW.1 or PW.2 in Figure 3 for an example. It may also help to refer to the numbers in the draft, Figure 1.

**3** Lifting the needle with the PW ends on it, remove the O stick from its original shed and slip it into this new space (see Photo 3). Remove the pick-up needle. Set the O stick on edge and pass the weft from right to left. Flatten the O stick and gently press it against the weft. Remove the O stick, change the shed, and beat firmly with the H stick.

**4** Leave the H stick in place, change the shed, and insert the O stick behind it, under the open ends. Separate the two sticks by at least 2". See Photo 4.

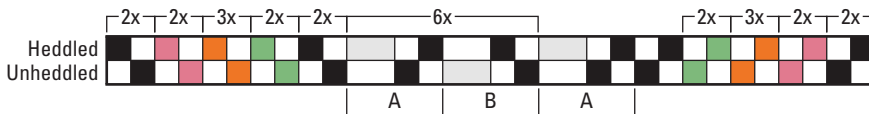
**5** H row: If there is no pick-up on the H row, skip to step c.







Figure 1. Draft



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

- #106 Persian Green
- #149 Burnt Orange
- #77 Dusty Coral
- #116 Black
- Rústica Eclát, #10 White

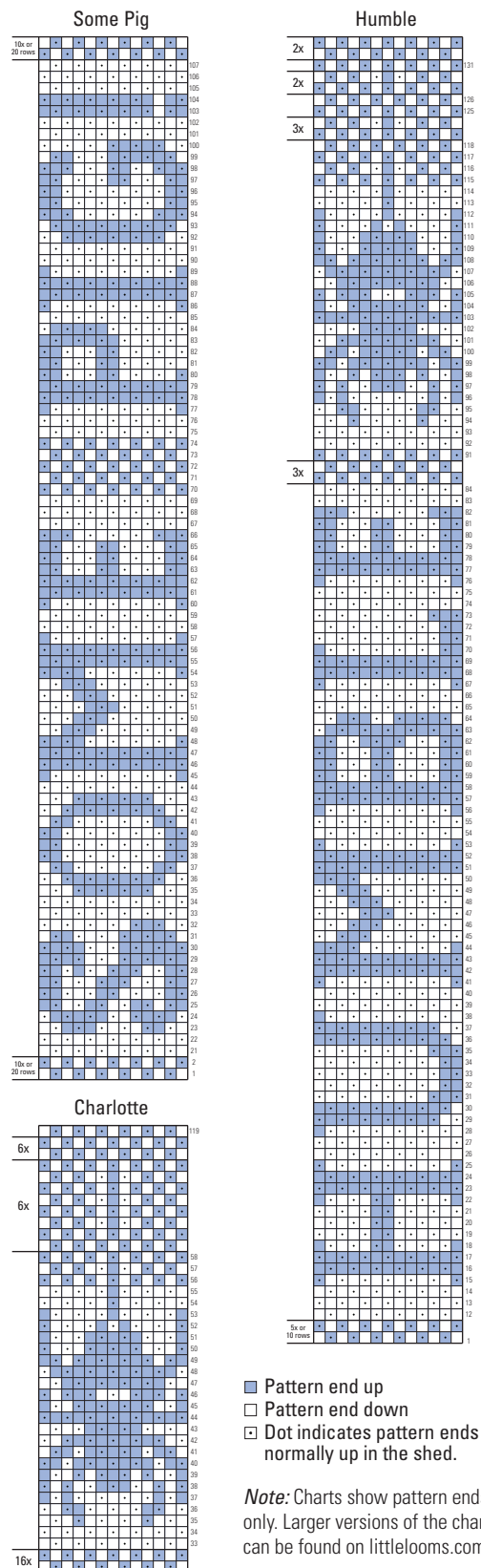


**DIMENSIONS** *Width:* 1½". *Woven length:* (measured under tension on the loom) 26" (8" per bookmark plus interstitial fringe). *Finished size:* three bookmarks, each 1¼" × 8" with ½" fringe.

**PROJECT STEPS**

- 1** Wind a warp of 81 ends 1½ yd long on your loom and thread following the draft, Figure 1. **Note:** The white pattern ends are indicated by larger blocks because they are thicker.
- 2** Wind a belt shuttle with weft. Weave 1" with scrap yarn to establish the band's width.
- 3** Weave two rows of plain weave beginning on an up shed (the first and last pattern ends are down). Tuck the starting tail into the second pick to secure it. Continue weaving following the Some Pig pattern chart in Figure 2. Pick the white pattern ends up or down as indicated in the chart. **Note:** Only the pattern ends are shown in the chart, where they are indicated in blue.
- 4** When completed, weave the tail into the previous row to secure it. Leave a 1–2" space for fringe allowance between the completed band and the next one.
- 5** Weave the second and third bands as you did the first, following the charts in Figure 2 for Humble and Charlotte.
- 6** Cut the band from your loom, leaving fringe on the end for your last band. Cut the bands apart, leaving ½" fringe on each end. \*

Figure 2. Pick-up pattern charts



- Pattern end up
- Pattern end down
- Dot indicates pattern ends normally up in the shed.

**Note:** Charts show pattern ends only. Larger versions of the charts can be found on littlelooms.com.



Photo by Matt Graves

Carly's Divergent Scarf was inspired by her experiences with dyslexia.

# DYSLEXIA AND A DIVERGENT SCARF

By Carly Jayne

*When I imagine curling up in a cozy armchair* with my favorite book, it comes with a dull pang of guilt and disappointment, an echo from a childhood memory. I was a preteen at the end of elementary school, and I had just come home from the public library with a load of books to read over summer vacation. This was to be the year I read the classics, starting with *The Swiss Family Robinson*. I put the pile of books next to my green velveteen chair and made a cup of tea. I picked up my book and fought through the first paragraph, then another, and then another. Try as I might, I could not remember anything I'd read. Each page felt more like wrestling a bear than being transported to a new world. I put down the book and pulled out a crochet project. The summer went by, and the books were returned to the library, all unread. I felt the bite of self-reproach as I dropped them in the return slot. From then on, that is the shadow that reading has cast on me: the thing I wanted to love but just couldn't enjoy.

I did well in school thanks to a strong drive and unfaltering work ethic, but in college, it became obvious that I found some things harder than my peers. I chalked it up to being “not that smart” when I spent twice the number of hours on assignments as my friends. I entered a fiber-arts program, thinking that someday I could be a weaver or a textile designer. I was excited to learn to weave because I loved collecting new fiber-arts skills—but when I was formally introduced to a floor loom, all my cloth-designing hopes were dashed.

Unlike other fiber arts, where I could visualize the materials and the final project, I found multi-shaft weaving mathematical and uncompromisingly accurate. With my unreliable mind transposing letters and numbers, attempting a complex twill was not something I could accomplish competently. I did what I needed to pass the course, and my gracious instructor awarded me a C+. I graduated and moved on.

Fast-forward a few decades to when I stumbled on the infographic “Signs of Stealth Dyslexia in Teens” that explained me to me: trouble with organization, unable to spell or clearly communicate ideas in writing, trouble discerning right from left, frequently making “silly” errors, and, of course, slow to read, with a constant nagging feeling of stupidity. These traits had become pillars of who I was, and they wove themselves into my identity. After seeing the graphic, for the first time I considered that maybe that wasn’t who I was. Could I have been compensating my whole life for an undiagnosed disorder?

Eventually, I did run across a loom that would bring weaving into my life in a big way. With the rigid-heddle loom, I could finally visualize the steps from yarn to fabric. It turned out I didn’t hate weaving after all. It’s something I’m



Photo by Carly Jayne

Another version of Carly’s scarf along with the warp color guide

pretty good at—once I was able to clear the floor of all the small steps of counting warp ends and threading heddles in a precise sequence. As with dyslexia, the rigid-heddle loom comes with some preconceived notions, including the inability to create higher-dented textiles or use fine wool and cotton made for multi-shaft looms. The more I weave, however, the more I have found that many of these ideas aren’t based in fact.

With my Divergent Scarf, I wanted to use a fine wool, the kind “you can’t use on a rigid heddle.” I also tried to show how my brain sometimes feels: a place where information is dense and strong in some areas with other areas where thoughts can be slippery and unstructured. I was eager to explore a design idea I had: using a paper strip with colored sections to design a warp that I could tape to the heddle to eliminate most counting. I would then repeat the weft intuitively, changing colors whenever it felt right. It was great fun—like a paint by number for the rigid heddle.

This is a cloth that should be impossible: a thread too fine for a rigid-heddle loom, a warp sett too wide, and a structured pattern created without counting. However, the final project is elegant and ethereal and a symbol of what differently wired brains can bring to the table. In weaving, there is room for all kinds of brains. While mine explodes in color and texture and intense visuals, the precise and analytical mind can find a place of magic in complex structures. From minds that revel in the big picture, to those that notice the smallest detail, all our neurodivergence can converge in the fabric that drapes our humanity. ✱

**CARLY JAYNE** is a photographer, designer, and weaver in Portland, Oregon, and the owner of Love Like Salt.

Want more information on Carly’s scarf? If you subscribe to this magazine, log in to get your bonus pattern for the Divergent Scarf at [LT.Media/Divergent-Scarf](https://LT.Media/Divergent-Scarf).

# FOR THE LOVE OF READING

Bibliophiles will find a lot to love in these projects designed to make the act of reading even more enjoyable.

## SOFT AND SNUGGLY BLANKET

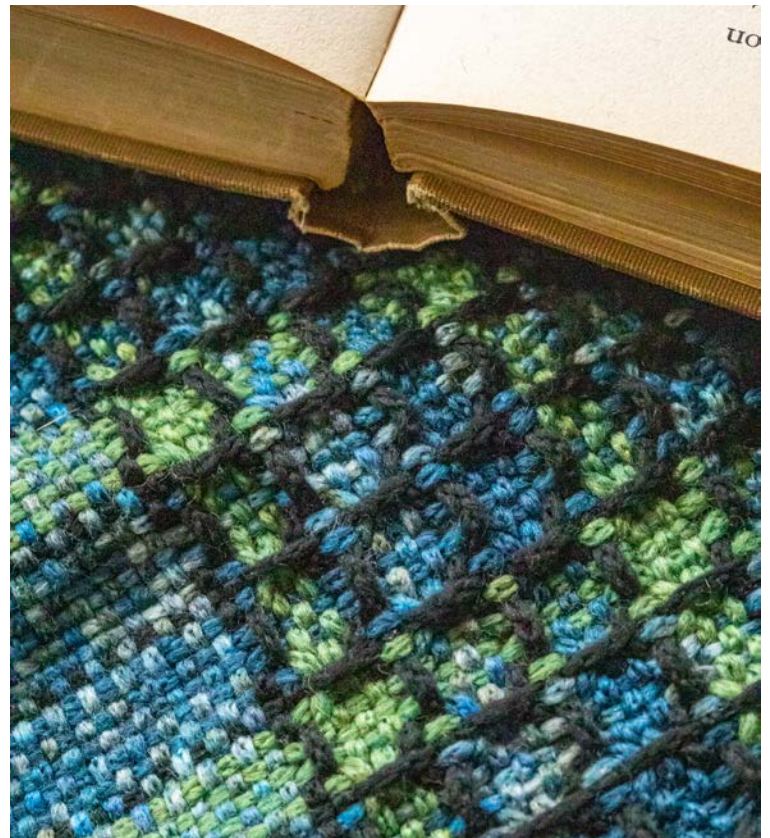
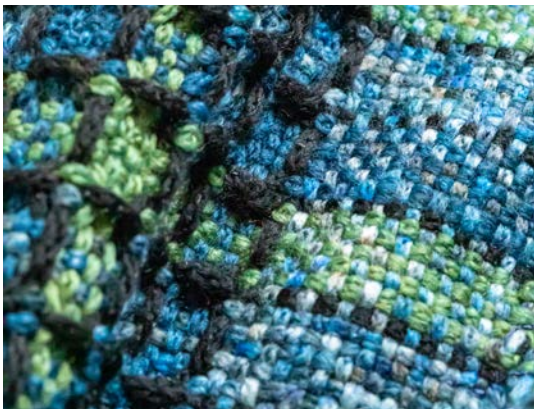
*by Deborah Jarchow*

The whole is more than the sum of the parts in this cozy, squishy blanket woven in five panels on a rigid-heddle loom. Warp and weft floats, created by a simple pick-up pattern, add just the right amount of texture, and the palette evokes a feeling of calm. Pattern page 78.

**WIRE AND RIBBON BOOKMARKS**

by Greta Holmstrom

Use a rectangular pin loom to weave bookmarks with wire and, well, basically anything you want for the last layer! Greta used raffia and a cotton/cashmere blend to create two very different looks. Pattern page 79.





**READER'S FRIEND MUG RUGS**

*by Christine Jablonski*

Curling up on a cold day with a good book is even better with a warm beverage by your side. Use your rigid-heddle loom with two heddles to weave these thick and sturdy rep-weave coasters to hold your tea. Pattern page 79.

**GIRAFFE BODY PILLOW**

*by Deborah Bagley*

Kick back and relax with a long body pillow constructed using pin-loom pieces. Deb used seven loom shapes and sizes for hers, but with a bit of clever folding you can weave it using fewer. Pattern page 81.



## LIBRARY BOOK BAG

by Margaret Stump

This sturdy carryall emulates an old-fashioned canvas library bag and also features books on the outside—some open, some stacked up. Margaret created the design using rectangular and right-triangle pin looms and then filled it to make a strong, durable container that will carry any number of books and pin looms for years to come. Pattern page 82.



**COZY BOOK PILLOW***by Hazel Spencer*

Using this little book stand frees your hands to cuddle around a warm cup of cocoa while you follow your story, whether you read with a modern electronic device or the old-fashioned way with a printed book. It can also hold a photo of your favorite person when you aren't reading! Pattern page 84.



## SPECTACULAR SPECTACLE POUCH

by Marieke Kranenburg

Keep your reading glasses safe in this seamless tablet-woven glasses case. Marieke was weaving four-color pebble weave and decided to try weaving two layers instead with two colors in each layer. The result is this stunning piece. Pattern page 85.



**COUCH CADDIES**

by Robin Lynde and  
Lisa Waterman

For this caddy, Robin and Lisa achieved their goal of collaborating on a project using yarn from two farms: Meridian Jacobs in California and Punkin's Patch in Kentucky. Then they designed a second caddy using Ashford DK yarn. These book sleeves can be made to fit over the arm of your couch or chair to keep track of a book or e-reader, reading glasses, and other gadgets that often get misplaced or disappear into the cushions! Pattern page 87.





**RIGID HEDDLE**  
**SOFT AND SNUGGLY BLANKET**  
 Deborah Jarchow

Using her 12-inch rigid-heddle loom, Deborah wove five identical panels with a soft and squishy wool blend. Then she seamed the panels together to create a blanket large enough to snuggle under while reading a good book. Alternating warp and weft floats that create stripes of yummy texture and a soothing color palette add to this blanket's appeal.

**MATERIALS**

**STRUCTURE** Plain weave with warp and weft floats.

**EQUIPMENT** Rigid-heddle loom, 12" weaving width; 7.5-dent heddle; 2 pick-up sticks; 4 shuttles.

**Note:** Have an 8-dent heddle? See the heddle conversion chart in the Reader's Guide.

**YARNS** **Warp:** Cool Merino Print (90% virgin wool/10% polyamide; 164 yd/1.75 oz; Lana Grossa), #104 denim, 673 yd. Cool Merino (90% virgin wool/10% polyamide; 164 yd/1.75 oz; Lana Grossa), #14 black, 306 yd; #4 khaki and #5 teal, 184 yd each. **Weft:** Cool Merino Print, #104 denim, 324 yd. Cool Merino, #14 black, 170 yd; #4 khaki and #5 teal, 284 yd each. **Sewing:** Silkhair (70% Super Kid Mohair/30% silk; 231 yd/25 g; Lana Grossa), #43 navy, 35 yd.

**OTHER SUPPLIES** Tapestry needle; stiff paper or cardboard strip, 2" x 13".

**WARP LENGTH** 5 panels, each 88 ends 110" long (allows 6" for take-up, 20" for loom waste).

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

**DIMENSIONS** **Width in the heddle:** 11½".

**Woven length:** (measured under tension on the loom) 84". **Finished size:** (after wet-finishing) each panel 9" x 75"; finished blanket 45" x 75".

**PROJECT STEPS**

**1** Set up your loom for direct warping a length of 110" or wind a warp of 88 ends 110" long following the warp color order, Figure 1. Warp the loom using your preferred method, centering for a weaving width of 11½".

**2** Wind shuttles with each of the four weft colors. Spread the warp with scrap yarn.

**3** Tucking in the weft tail as you begin, weave 2" of plain weave with denim. Do not hemstitch.

**4** Put the heddle in the down position and insert a piece of stiff paper or a thin cardboard strip (this is your separator strip) in the shed behind the heddle and slide it to rest over the back beam. This will allow you to see which ends you will pick up with the pick-up sticks as well as keep your shed separated nicely. Insert the pick-up sticks following the pick-up stick setup (see Reader's Guide).

**5** Continue weaving following the weaving sequence and the weft color order in Figure 2. Keep a consistent beat, measuring as you work to ensure that the color sections are equal in length.

**6** Finish with 2" of plain weave using denim and tuck in the weft tail. Weave a few picks of scrap yarn to protect the weft.

**7** Remove the panel from the loom, leaving 5" of unwoven warp at each end that you'll needle weave back into the fabric. Thread every other warp end onto a tapestry needle, take it around the final weft pick, and then follow the warp end's path into the cloth for about 1" by going over and under the weft picks.

Weave in all the warp ends on one side of the fabric, then turn it over and weave in the remaining warp ends from the other side.

**WEAVING TIPS**

- As you begin and end each weft color, wrap it around the selvedge end and bring it back 1½–2" through the same shed that you just wove, then drop it out of the bottom of the warp. The odd number of picks used for each color stripe ensures that the weft tails will be evenly distributed on both sides of your fabric.
- Carry the black weft used in step 1 of the weaving sequence up the side of the weaving.

Figure 1. Warp color order

|               |    |   |   |    |            |
|---------------|----|---|---|----|------------|
|               | 3x |   |   |    |            |
| 12            | 4  |   |   |    | #4 khaki   |
| 12            |    | 4 |   |    | #5 teal    |
| 20            | 2  | 2 | 2 | 2  | #14 black  |
| 44            | 16 |   | 4 | 16 | #104 denim |
| 88 ends total |    |   |   |    |            |

**Soft and Snuggly Blanket pick-up stick setup**

**Pick-up stick A:** 9 up, [2 down, 1 up] 8 times, 2 down, 9 up.

**Pick up stick B:** 8 down, [1 up, 2 down] 9 times, 1 up, 8 down.

**Weaving sequence**

Black: Pick-up stick A (weft floats).

Color: Up.

Color: Down.

Color: Up + pick-up stick B (warp floats).

Color: Down.

Color: Up.

Figure 2. Weft color order

|  |      |       |       |       |     |
|--|------|-------|-------|-------|-----|
|  | teal | khaki | black | denim |     |
|  |      |       | 14    |       | 2"  |
|  |      | 1     |       |       | 31x |
|  | 5    | 1     |       |       |     |
|  | 5    | 1     |       |       |     |
|  |      |       | 1     |       |     |
|  | 5    | 1     |       |       |     |
|  | 5    | 1     |       |       |     |
|  |      |       | 14    |       | 2"  |

**8** Repeat steps 1–7 to weave a total of five panels.

**9** Wet-finish by handwashing in warm water. Hang over a pole to dry to avoid creasing the fabric.

**10** Trim the warp end tails where they exit the fabric after being needle woven in.

**11** Mark the panels with straight pins to indicate the half and quarter points of the length. Lay two panels next to each other, butting the edges together and matching the pin markers. Using the Silkhair yarn, whipstitch (see Reader's Guide) the two panels together by catching the weft loop and selvedge warp end of each panel. Do not pull too tightly or the fabric will pucker.

**12** Sew the remaining panels to the first two one at a time. Press. \*



## PIN LOOM

### WIRE AND RIBBON BOOKMARKS

Greta Holmstrom

A sturdy but playful bookmark is perfect for any reading adventure! After creating a wire frame by winding the first three layers on your rectangular pin loom using craft wire, you can add the yarn or fiber of your choice to complete the final fourth layer. Greta used raffia for one and a cotton/cashmere blend for the other, but virtually any yarn or fiber will work.

## MATERIALS

**STRUCTURE** Plain weave.

**EQUIPMENT** 2" × 6" rectangle pin loom; 4" weaving needle; flat-nose pliers with wire cutter; big-eye beading needle (optional).

**YARNS Warp and Weft:** Artistic Wire (28-gauge/.32 mm craft wire; 15 yd/spool), Silver-Plated Gold and Bare Copper, 5 yd each. **Additional Weft:** Yashi Iro (100% raffia; 124 yd/50 g; Universal Yarn), #204 Sea Life, 1 yd. Concept Cotton Cashmere (90% cotton/10% cashmere; 169 yd/50 g; Katia), #66 Dusty Salmon Range, 1 yd.

**OTHER SUPPLIES** E6000 craft glue.

**DIMENSIONS Finished size:** two bookmarks, 2" × 6" each.

## PROJECT STEPS

**1** Following the manufacturer's directions and using craft wire, complete the first three layers on a 2" × 6" rectangle loom. Warp tightly, but don't worry if the wire doesn't flatten completely during warping. Leave a ¼" wire tail at the beginning and end of the warping to be finished later.

**2** Weave the final layer using your chosen yarn, raffia, or other material. Leave a 2" tail at the beginning and end of weaving for finishing. Remove the bookmark from the loom.

**3** Tie the yarn tail in a knot around the wire at the beginning and end of weaving. If needed, use the big-eye needle to help tie the knots. Trim the tail and apply a small amount of E6000 glue to the knots to secure.

**4** Use flat-nose pliers to fold the wire tails neatly into the bookmark frame. \*



## RIGID HEDDLE

### READER'S FRIEND MUG RUGS

Christine Jablonski

Using two heddles on your rigid-heddle loom allows you to double the sett for these warp-faced mug rugs. This is an easy introduction to double-heddle weaving because as long as you remember that your top-layer colors go in the holes and your bottom-layer colors go in the slots, you'll be fine.

## RESOURCES

Coifman, Lucienne. *Rep Rips Reps Weaves: Projects, Instruction, and Inspiration*. North Haven, CT: Handwoven Originals, 2015.

## MATERIALS

**STRUCTURE** Rep weave.

**EQUIPMENT** Rigid-heddle loom, 6" weaving width; two 12-dent heddles; pick-up stick or 2" × 10" strip of cardstock to separate the warp layers; 2 shuttles. **Note:** Have 12.5-dent heddles? See the heddle conversion chart in the Reader's Guide.

**YARNS Warp:** 8/4 unmercerized cotton (1,680 yd/lb; Maurice Brassard), #4616 Peacock, 111 yd; #5067 Periwinkle, 45 yd; #3161 Jaune Or, 18 yd; #4269 Limette Pâte, 24 yd.

**Weft:** 8/4 unmercerized cotton, #4275 Charcoal, 192 yd; 8/2 unmercerized cotton (3,360 yd/lb; Maurice Brassard), #4275 Charcoal, 40 yd.

**WARP LENGTH** 132 ends 54" (1½ yd long (allows 3" for take-up, 19" for loom waste).

Figure 1. Warp color order

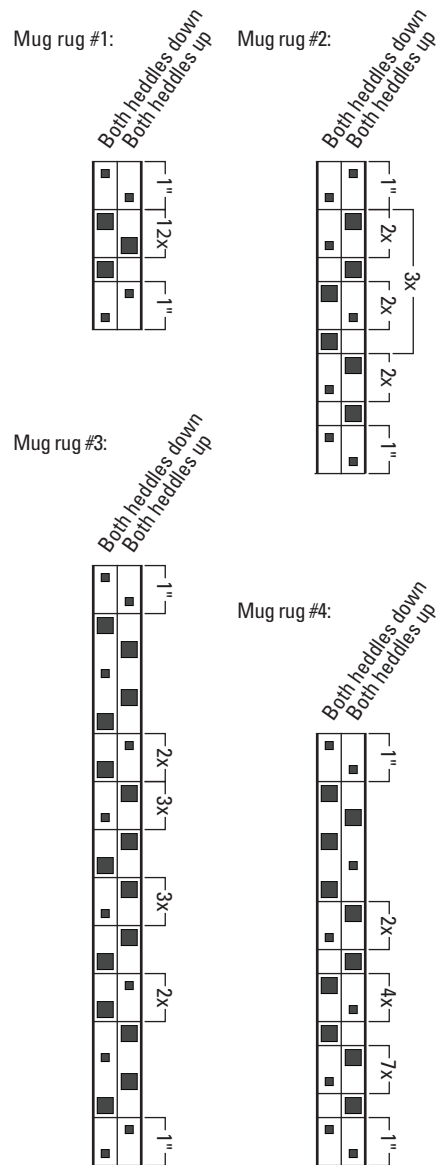
Bottom layer:

|               |   |    |            |
|---------------|---|----|------------|
| 18            | 6 | 6  | Periwinkle |
| 48            | 4 | 20 | 4 Peacock  |
| 66 ends total |   |    |            |

Top layer:

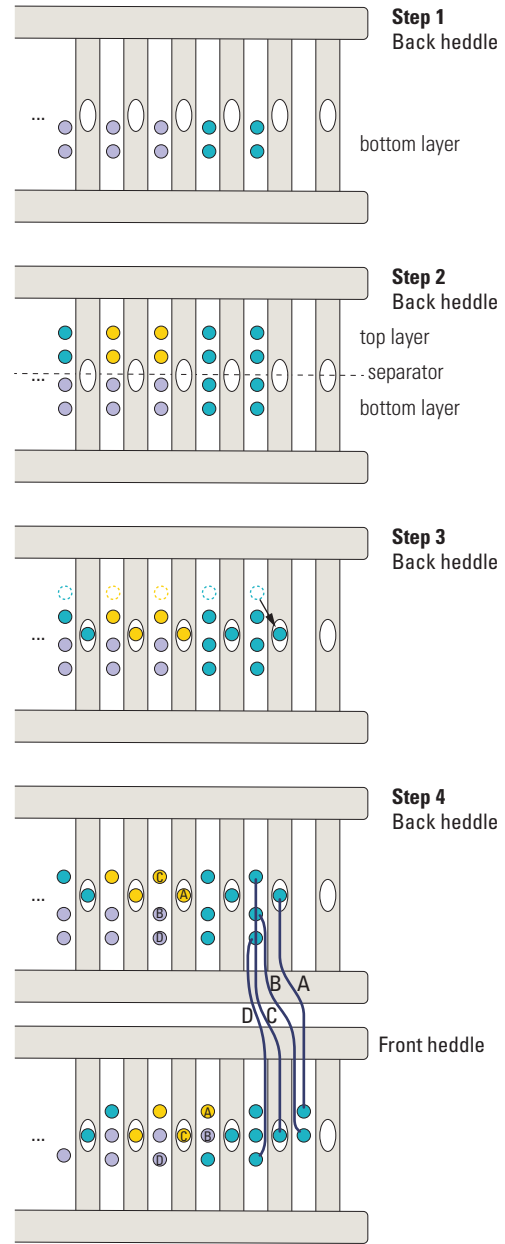
|               |   |   |   |              |   |   |   |   |         |
|---------------|---|---|---|--------------|---|---|---|---|---------|
| 12            | 6 |   | 6 | Periwinkle   |   |   |   |   |         |
| 16            | 8 |   | 8 | Limette Pâle |   |   |   |   |         |
| 12            | 4 | 4 | 4 | Jaune Or     |   |   |   |   |         |
| 26            | 6 | 4 | 4 | 4            | 4 | 4 | 4 | 4 | Peacock |
| 66 ends total |   |   |   |              |   |   |   |   |         |

Figure 3. Weaving orders



■ 8/2 Charcoal  
 ■ 12 threads of 8/4 Charcoal  
**Note:** Throw a pick of 8/2 in the same shed with 8/4 picks.

Figure 2. Heddle threading



**SETTS Warp:** 24 epi. **Weft:** 6 ppi (3 thick and 3 thin picks).

**DIMENSIONS Width in the heddle:** 5½".

**Woven length:** (measured under tension on the loom) 32". **Finished size:** (after hemming and wet-finishing) four mug rugs, 5½" × 5½".

**PROJECT STEPS**

**1** Set up your loom for direct warping a length of 54" (1½ yd). Place the back heddle in the loom. Centering for a weaving width of 5½", thread the slots only for the bottom layer following the warp color order,

Figure 1. Rest a pick-up stick or strip of cardstock across the warp ends to separate the layers.

**2** Thread the top layer in the same slots in the back heddle following the top-layer warp color order, Figure 1, resting the ends on top of the separator. Wind the warp onto the warp beam, moving the separator forward as you wind.

**3** Move 1 top-layer end from each slot to the hole to the right.

**4** Place the front heddle in the loom. Thread the top-layer end from the back hole (A) through the slot to the

right in the front heddle. Thread 1 bottom-layer end (B) through the slot to the right in the front heddle. Thread the top-layer end (C) from the rear slot into the hole to the right in the front heddle. Thread the remaining bottom-layer end (D) from the rear slot into the slot directly in front (left of the front hole just threaded). See Figure 2. Repeat across the heddle. Remove the separator.

**5** Wind a shuttle with 1 strand of 8/2 Charcoal for the thin pick and one shuttle with 4 yd of 12 strands of 8/4 Charcoal held together for the thick pick. Spread the warp with scrap yarn.

**6** Using the thin weft, weave 1" hems in plain weave (both heddles up, both heddles down) at each end of each mug rug. For the patterns, follow the weaving orders in Figure 3. Throw a

thin pick along with the thick picks in the same shed (see Weaving Tips). Beat firmly and do not bubble your weft.

Each mug rug should measure 6" on the loom under tension. Separate the mug rugs with a few picks of scrap yarn.

**7** Cut the mug rugs from the loom and zigzag the ends.

**8** Wet-finish in cold water by handwashing or machine washing on delicate. Lay flat to dry.

**9** Cut the mug rugs apart. Turn the hems under ¼" twice and hem. \*



PIN LOOM

## GIRAFFE BODY PILLOW

Deborah Bagley

Bring the savanna inside with this giraffe-themed body pillow that will keep you comfy as you read. Woven on a variety of pin looms and put together like a puzzle, the pillow has a quilt-like front and commercial-fabric back and is finished with a bound edge.

### RESOURCES

Bara, Brett. "How to Machine Sew Quilt Binding with Mitered Corners." *Brooklyn Craft Company*. Video, 10:04. [youtube.com/watch?v=tS25LWkEZWM](https://www.youtube.com/watch?v=tS25LWkEZWM).

### MATERIALS

**STRUCTURE** Plain weave.

**EQUIPMENT** 1" × 1", 2" × 2", and 4" × 4" square pin looms; 2" and 4" right-triangle pin looms; 2" × 4" and 2" × 6" rectangle pin looms; 7" weaving packing comb or fork; tapestry needle. **Note:** Don't have all

of these loom sizes and shapes? Get creative with folding and piecing with the shapes you do have, and check out Jennifer Chapman's "Continuous-Strand Weaving" article on page 30 of this issue.

**YARNS** Heartland (100% acrylic; 251 yd/5 oz; Lion Brand), #173 Everglades, 370 yd; #158 Yellowstone, 160 yd; #124 Big Bend, 70 yd; #153 Black Canyon, 1 yd. **Note:** Everglades, Yellowstone, and Big Bend are discontinued colors. For substitutes, you may use With Love (100% acrylic; 370 yd/7 oz; Red Heart), #1601 Lettuce, 370 yd; #1207 Cornsilk, 160 yd; #1321 Chocolate, 70 yd; #1012 Black, 1 yd.

**OTHER SUPPLIES** Fiberfill; 17" × 50" cotton quilting fabric; 4 yd brown double-fold ¼" bias tape; brown thread; needle.

**DIMENSIONS** *Finished size:* 15" × 51".

### PROJECT STEPS

- Following the manufacturers' directions, plain weave 109 shapes as listed in Figure 1.
- The bottom of the nose has overlapping and tucked corners. With wrong side facing up, turn a Yellowstone 2" × 4" rectangle horizontally. Whipstitch or use double overcast (see Reader's Guide) to stitch a 1" square to the top left and another to the top right corner of the rectangle as shown in Figure 2.
- With right sides facing, place a 4" Big Bend square on top of the 2" × 4" rectangle. The 1" squares will stick out above. Sew the 4" square to the rectangle along the 2 inches between the 1" squares (see Figure 2).
- Unfold the Big Bend square so it is lying over the 1" squares. Tuck the bottom corners of the Big Bend square diagonally to match the corners of the 1" squares to make a curved nose. Using Big Bend, sew them together with small stitches (see Figure 2).
- Continue sewing the rest of the pieces of the pillow top together on the wrong side, except for the eyes, following the layout in Figure 3.
- Sew on the eyes using small stitches (see Figure 3 for placement).
- Weave in loose ends with a tapestry needle.

### WEAVING TIPS

- The thin picks in rep weave are often used to change which layer is on the top and which one is on the bottom. If the picks alternate between thick and thin, then the layers won't switch. However, if a thin pick is eliminated, the next thick pick will show the opposite layer. Once you get the hang of it, playing with rep design on the loom can be a lot of fun.
- Throwing the thin weft with the thick picks helps to keep the selvages tidy because your selvedge ends will be caught with every pick. You won't have to worry about carrying weft threads up the selvages or stopping and restarting the thin weft.
- Starting and stopping thick weft bundles: Place your thick bundle of 12 threads in the shed with about 3" hanging out the side. Trim 6 of the threads even with the selvedge. Gently pull the bundle into the shed so that 1½" of the remaining 6 threads are hanging out. Twist those remaining threads and lay them on top of the 6 threads inside the shed. Adjust so that the selvedge "bump" looks smooth, change sheds, and beat.
- Twisting the thick weft bundles on the edges as you weave will make your selvages smoother and more attractive.

## FOR THE LOVE OF READING

**8** Measure the pillow top. Cut a piece of cotton quilting fabric the same size on the straight grain.

**9** Place the pillow front and back together with right sides facing out. Stitch the binding to the edge of the pillow by hand or machine, leaving a 4–6" gap along the bottom. Deborah used a checkerboard stitch. See video in Resources for tips on how to sew binding on.

**10** Stuff the pillow with fiberfill. Stitch the opening closed by hand or machine.

**11** Machine wash in cold water with mild detergent. Tumble dry. \*

Figure 1. Pin-loom piece chart

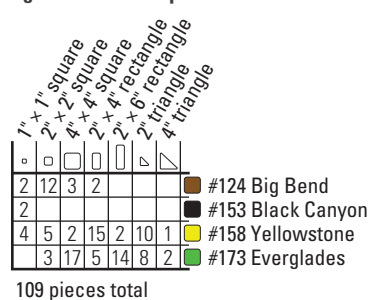


Figure 2. Nose construction

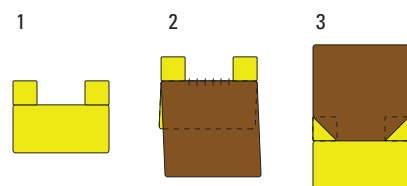
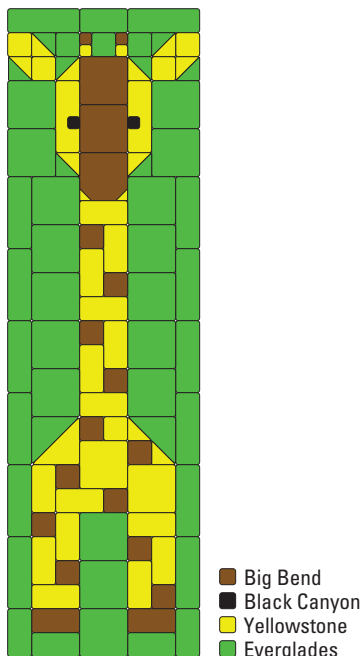


Figure 3. Layout



## LIBRARY BOOK BAG

Margaret Stump

Use pin looms to create a bag for carrying books, yarn, and even looms! With careful fulling, the bag is strong, durable, and large enough to carry a heavy load, much like an old-fashioned canvas library bag. The clever design of books on the outside makes your love of weaving and reading apparent to the world.

### MATERIALS

**STRUCTURE** Plain weave.

**EQUIPMENT** 2" x 2" square pin loom; 2" x 4" rectangle pin loom; 4" right-triangle pin loom; tapestry needle; G-6/4 mm crochet hook; small (1.75 to 2.0 mm) crochet hook, for pulling yarn ends into the fabric; packing comb or fork; sewing machine with heavy-duty thread.

**YARNS Warp and Weft:** Cascade 220 (100% wool; 220 yd/3.5 oz; Cascade Yarns), # 8892 Azure, 130 yd; #1010 Carob Brown, 105 yd; #8011 Aspen Heather, 300 yd. Classic Wool Worsted (100% wool; 194 yd/3.5 oz; Patons), #77044 Mercury, 2 yd. **Note:** Mercury is discontinued; try Dark Gray Mix as a substitute.

**OTHER SUPPLIES** Gentle shampoo or detergent; four 3/8" grommets; 10 ft of 3/4" white nylon cord; 1 1/2 yd cotton lining fabric; 15" x 15" upholstery vinyl or cotton canvas; polyvinyl 3-ring binder (binder cover used as stiffener for the bag bottom). **Note:** Lining fabric yardage is sufficient for

lining entire bag, which is optional.

**DIMENSIONS Finished size:** 10 1/2" (30" circumference) x 17".

For crochet abbreviations and definitions, visit the glossary at [litttleooms.com/crochet-and-knitting-abbreviations](http://litttleooms.com/crochet-and-knitting-abbreviations).

### PROJECT STEPS

**1** Following the manufacturer's directions, plain weave 102 shapes as listed in Figure 1. Weave the ends back into the fabric and trim off.

**2** Note that you'll use the double-overcast join (see Reader's Guide) throughout construction to stitch pieces of one color together, and edge the joined solid-colored pieces using single crochet. Working on columns B and D (see Figure 2), use double-overcast join to stitch two Azure rectangles to each 2" x 4" Azure rectangle to create a book-cover shape. Make eight book covers in Azure. Single crochet (sc) around the edge of each book-cover piece with Azure, working ch 3 at the sharp corners and ch 1 at the wider corners.

**3** Stitch a Carob Brown 2" x 4" rectangle to a Carob Brown 2" x 2" square using double-overcast to create the spine of the open Azure book. Repeat three more times to make four 2" x 6" pieces. Single crochet around each of these pieces in Carob Brown, working ch 2 at the corners.

**4** Whipstitch (see Reader's Guide) a 2" x 6" Carob Brown piece between two Azure pieces using Carob Brown to complete the open-book motif.

Repeat for the other three open books.

**5** Following the same pattern as above, create the open-book motif in Aspen Heather: Join the right triangles and 2" x 4" rectangles to form the two halves of the cover, join a 2" x 4" rectangle and 2" x 2" square to form the spine, edge each piece in single crochet, and whipstitch the two half covers to the binding in Aspen Heather. Make two of these.

**6** Crochet around four Aspen Heather triangles to use at the bottom of the bag.

**7** Crochet around the last four Aspen Heather triangles. Crochet around two Aspen Heather 2" x 4"

rectangles. Whipstitch the triangles to the 2" x 4" pieces to make the Aspen Heather pieces to be used at the top of the bag.

**8** Following Figure 2, columns B and D, join the pieces using whipstitch with Aspen Heather.

**9** Working on Figure 2, columns A and C, join two 2" x 4" Carob Brown rectangles to create a 2" x 8" piece and single crochet around the edge. Repeat this process five more times to create six Carob Brown book ends.

**10** Join two 2" x 4" Aspen Heather rectangles to create a 2" x 8" piece and single crochet around the edge. Repeat this process three more times to create four Aspen Heather book ends.

**11** Join six 2" x 4" Aspen Heather rectangles to create a 6" x 8" block and single crochet around the edge. Repeat this process three more times to create four blocks.

**12** Using Aspen Heather, whipstitch the Carob Brown and Aspen Heather pieces together following Figure 2 to create columns A and C. Note that the top Aspen Heather pieces are only connected to the pieces below at the ends. The spaces in between will form the bag handles.

**13** Whipstitch columns A-D together using Aspen Heather.

**14** Add two or three rows of single crochet at the bottom middle of columns B and D as needed to create an even edge for attaching the base of the bag (see Figure 3).

**15** Following Figure 3, embroider lines in Mercury to indicate titles

on books and lines between the stacked books.

**16** Fold the top block in columns A and C to the inside of the bag and whipstitch to create a hollow handle. Do not stitch the ends closed—you will be running a cord through the handle following the fulling/felting process. Do not stitch columns B and D yet.

**17** Full the bag by hand or in the washing machine. Margaret fulled her bag by hand. Submerge the bag in warm water with a mild detergent and agitate it, kneading and scrubbing the cloth on itself for about 20 minutes until it shrinks and thickens, indicating that it is full. Expect 20% to 25% shrinkage. Finish by rinsing several times with clear, warm water. If you use a top-loading washing machine, monitor the agitation and rinse out the bag after the cloth shrinks and thickens. Squeeze gently to remove excess water and place on an inclined surface to drain. Allow to dry completely.

**18** Make a bottom for the bag. The base for the bag is a sandwich of three layers. The outer layer is a remnant of waterproof vinyl fabric or cotton canvas. The middle layer is a circle cut from a polyvinyl 3-ring notebook cover to serve as a base stiffener. The inside layer is cotton fabric.

**19** Start by making a template for the base stiffener by tying a 4<sup>5</sup>/<sub>8</sub>" length of string to a pin and a pencil. Place the pin in the center of a piece of paper and draw a circle with a 4<sup>5</sup>/<sub>8</sub>" radius; it should be about 29" around. Use this template to cut a circle out of the polyvinyl notebook cover.



**20** Place the template on the lining fabric. Measure out 2" from the edge of the template and cut out a circle of fabric. Use the fabric as the pattern to cut out the same size circle out of the vinyl or cotton canvas. Using chalk or a marker, mark a circle in 1" from the edge on the right side of the vinyl or cotton canvas. This line will be your stitching line.

**21** Make a sandwich of your three layers and pin or use clips to hold the layers together with the polyvinyl circle in the middle. Turn the full bag inside out. Place the sandwich of layers at the bottom of the bag, with the vinyl layer touching the right side of the bag. When the bag is turned right side out, the vinyl base will be on the outside. Line up the bottom of the bag so that the bag's bottom edge is about 1/2" over the stitching line. Stitch

Figure 1. Pin-loom pieces

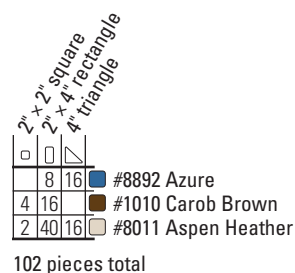


Figure 2. Assembly

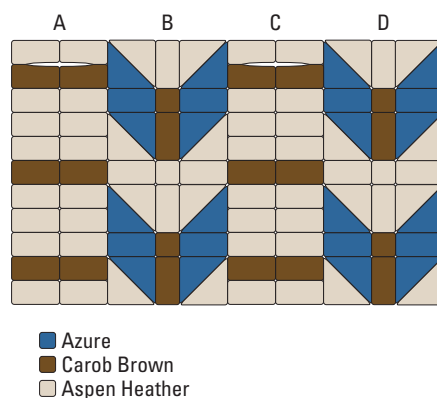
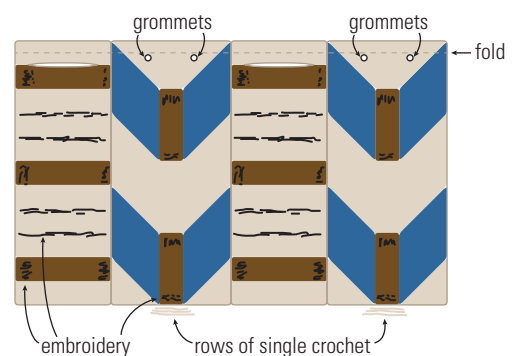


Figure 3. Embellishments



## FOR THE LOVE OF READING

the edge of the bag to the base using heavy-duty thread stitching through the bag body, cotton lining fabric, and vinyl or cotton canvas base. Turn the bag right side out. Open and flatten the bottom seam on the inside of the bag.

**22** Following the manufacturer's instructions, set the grommets in the top edge of the bag as indicated in Figure 3.

**23** Add cord for closing the bag and carrying: Cut two 5 ft lengths of cord. Use a crochet hook to thread a length of cord through a grommet, through a hollow handle, through the grommets on the other side of the bag, through the second hollow handle, and finally out through the last grommet. Tie the two ends of cord together. Working from the other side of the bag, thread the second cord following the same path so that it ties on the opposite side of the bag. You may want to experiment with cord length to decide if you want to carry the bag over one shoulder or use the loops over both shoulders, backpack-style. Melt the ends of the nylon cord to keep them from raveling.

**24** Fold down the edge of the bag columns B and D over the grommets and stitch closed using Aspen Heather. This should enclose the cord all the way around the edge of the bag.

**25** You can add a lining, although the bag is strong enough to use without one. Margaret repurposed canvas dungarees with ready-made pockets. For a lining, cut a 32" x 19" piece for the sides of the bag and cut a circle using the original bottom template plus 2". You can add pockets to the lining by stitching them on at this point. Fold the rectangle in half widthwise with right sides together to create a 19" long tube and sew with a 1" seam allowance. Pin the circle to one end of the lining and pin and stitch in place with a 1" seam allowance. Keep the right sides to the inside. Turn under the lining upper edge 1" and slide the lining into the bag. Handstitch the top edge of the lining to the rolled edge of the bag. \*



### PIN LOOM COZY BOOK PILLOW Hazel Spencer

Using square and triangular pin looms—and some clever construction—you can create this useful little book stand. Prop up your book while you lounge in bed or on the couch, or use it to hold your tablet while you watch your favorite book-to-movie adaptations.

#### MATERIALS

**STRUCTURE** Plain weave.

**EQUIPMENT** 12" x 12" square pin loom; 7" equilateral-triangle pin loom; weaving hook; packing fork.

**YARNS** *Warp and Weft*: Impeccable (100% acrylic; 285 yd/4.5 oz; Loops & Threads), Cherry, 170 yd.

**OTHER SUPPLIES** Yarn needle; 12" x 24" corrugated cardboard; box or craft knife; tape; polyfill stuffing.

**DIMENSIONS** *Finished size*: 9½" x 5½" x 8".

#### PROJECT STEPS

**1** Following the loom manufacturer's instructions, weave three 12" squares and two 7" equilateral triangles.

**2** With right sides together, whipstitch (see Reader's Guide) two squares together to create a rectangle. Measure both the long and short sides of the rectangle and the sides of the triangles and make note of the measurements.

**3** Place markers dividing the long edges of the rectangle into three equal sections (see Figure 1). Make note of

the sections' lengths. Pin a triangle on each side of the first section, being careful to keep the sections even and the triangles positioned exactly opposite each other. Match the points of the triangles to the markers. With right sides together, whipstitch the triangles to the rectangle. Fold up the rectangle and sew it to the second edge of each of the triangles, matching the markers to the triangle points. Then fold the rectangle again and sew it to the third side of each of the triangles. Leave the last edge of the rectangle open for turning. Be sure the sides are even, then turn the piece right side out. Now you have a tube with triangular ends.

**4** Use the measurements you took in steps 2 and 3 of the short side of the rectangle and the section widths to cut three pieces of cardboard.

Tape the pieces of cardboard together, spacing the pieces about ⅛" apart (see Figure 2). Fold the pieces flat and insert them into the tube with the two untaped edges facing the opening of the tube. Arrange the cardboard sections to form a triangular shape like a tent against the walls of the tube.

**5** Fill the cardboard firmly with polyfill, being careful not to bend the

Figure 1. Creating the triangular tube

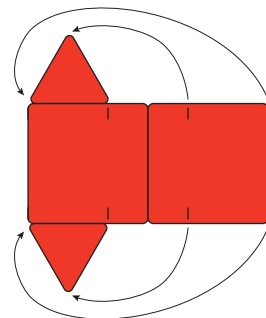
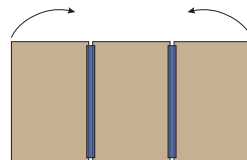


Figure 2. Cardboard piece assembly



cardboard. When you have filled the cardboard to your liking, tape the two cardboard edges together. Sew the open edges of the tube together to close.

**6** Roll the remaining square into a tube about 1½" wide. Whipstitch the long edge to the surface of the roll. Hand baste around one open end, leaving starting and ending tails. Use the tails to cinch the end tightly and then knot the tails securely and hide them inside the tube. Stuff the tube evenly with polyfill. Cinch the second end as you did the first.

**7** Whipstitch the tube to the triangular shape along the bottom seam to finish the book stand. \*



 TABLET WEAVING

## SPECTACULAR SPECTACLE POUCH

Marieke Kranenburg

While weaving a four-color pebble band, Marieke got the idea to create a hollow tube by weaving two layers at the same time, each one in only two colors. This idea resulted in a tablet-woven glasses case with a burgundy and pink side and a two-tone green side. The case is woven as a tube and then the layers are split and woven separately, forming a flap for closing the case.

## RESOURCES

Van Epen, Marijke. *The Unknown Tablet Weaving*. Gelselaar, Netherlands: De Kaart, 2002.

## MATERIALS

**STRUCTURE** Doublewoven pebble weave.

**EQUIPMENT** 66 four-hole weaving tablets with holes on the sides (see Figure 2; available from Mielke's Fiber Arts); 2 belt shuttles; mirror.

**YARNS Warp:** 5/2 pearl cotton (2,100 yd/lb; Valley Yarn; WEBS), #3794 Burgundy and #5934 Elm Green, 64 yd each; #3706 Melissa Pink and #5604 Willow Green, 54 yd each.

**Weft:** #5934 Elm Green, 20 yd.

**OTHER SUPPLIES** Button; wood glue.

**WARP LENGTH** 264 ends 32" long (allows 1" for take-up, 22" for loom waste).

**DIMENSIONS** *Width:* 2¾". *Woven length:* 8¾". *Finished size:* 2¾" × 6¼" closed, with a 1¾" flap.

## PROJECT STEPS

**1** Wind a warp of 264 ends 32" long and thread tablets following the setup (see Figure 1). All tablets should have the same threading direction. The 6 outer tablets (3 on each side) are the border tablets. The 60 tablets in the middle are the pattern tablets.

**2** Wind two belt shuttles with Elm Green (shuttle 1 and shuttle 2).

**3** Align the tablets so that position A (Burgundy) is on the top and position B (Melissa Pink) is toward you. With tablets with the holes on the side, there are two sheds: upper and lower. A shuttle will pass through each shed (see Figure 2). Start with the two shuttles on the same side.

**4** Weaving technique:

**a** For the tube portion, pass the shuttles alternately through the upper and lower sheds; if you pass shuttle 1 through the upper shed in the current row, the same shuttle will pass through the lower shed in the next row. At the same time, pass shuttle 2 through the lower shed, then through the upper shed on the next row. The wefts will cross and close the edges. Both shuttles will be on the same side after each row.

**b** Weave a Burgundy border for the top layer and an Elm Green border for the bottom layer by alternately turning the tablets

## WEAVING TIPS

- Practice weaving a few rows to get used to the pattern and set the width of the project
- Use a mirror to check the bottom layer while weaving.
- Slip a thin ruler or strip of cardstock between the layers to check that they are separate.
- Because there are two sheds, each one is half as high as usual. Use larger tablets to get bigger sheds.
- Read the pattern chart from the bottom up.

forward and backward. Only turn the border tablets if the shuttles are on that side of the weaving.

For instance, if you are passing the weft from left to right, only turn the border tablets on the left side. Do not turn the tablets for the opposite border on that row.

**c** The graph in Figure 3 shows the pattern area for the top layer with Burgundy and Melissa Pink. The other two colors automatically appear in the bottom layer. For each row, turn the tablets to bring the color indicated in the graph to the top. For each tablet, you have three options: a quarter turn forward, a quarter turn backward, or no turn.

**5** Begin by weaving separate layers for ½" for the hem. Following the pattern graph in Figure 3, always use one shuttle for the upper shed and the other shuttle for the lower shed without crossing the wefts.

**6** Continue weaving following the pattern graph in Figure 3 for 6", weaving both layers at the same time and exchanging shuttles between the upper and lower sheds to close the sides and weave a tube.

**7** After 6" of weaving a tube, switch back to weaving two separate layers. Always use one shuttle for the upper shed and the other shuttle for the lower shed without crossing the wefts. Weave about ½" for the top (pink and burgundy) layer and about 2" for the bottom (green) layer.

Figure 1. Pattern set-up

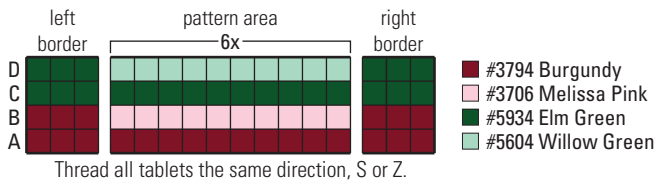


Figure 2: Two sheds

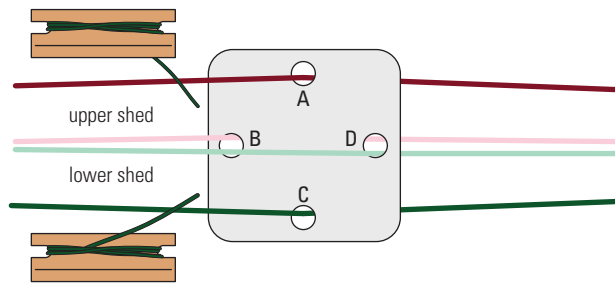
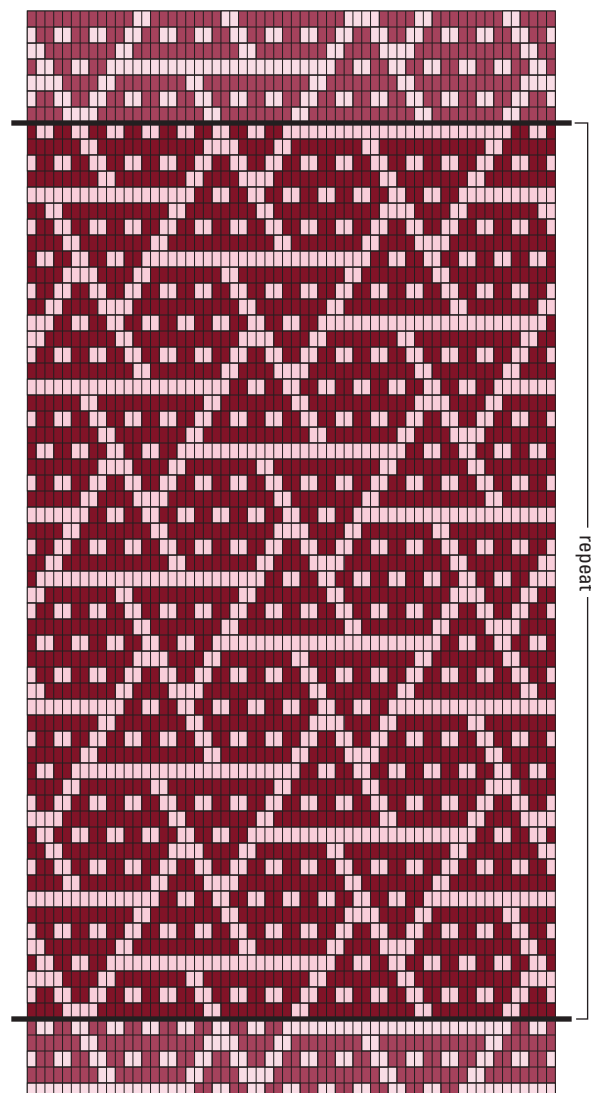


Figure 3: Pattern graph



**8** When you're done weaving, coat the top and bottom of both layers (at the beginning and the end of the glasses case) with diluted wood glue. After drying, cut the fabric from the warp.

**9 Construction:** Tuck in the layers at the hem and stitch the end closed. Tuck the end of the upper layer into the case and stitch in place. Twist a short length of Elm Green and allow it to fold back on itself. Fold a length of this twisted cord into a button loop. Fold the end of the bottom layer to a point, add the button loop to the point, and stitch in place. Stitch the ends of the band together and also along the selvedge edge. See photo below. Fold the flap over and mark the position for a button. Sew on a button. \*





 RIGID HEDDLE  PIN LOOM  
**COUCH CADDIES**  
Robin Lynde and  
Lisa Waterman

At Meridian Jacobs Farm in Vacaville, California, Robin and Lisa often talk about what they are reading or listening to. Collaborating on a set of couch caddies designed for books and reading accessories just made sense. For these couch caddies, they worked together by weaving the body of the caddies using a rigid-heddle loom and adding pockets made from 4-inch pin-loom-woven squares in a variety of combinations to create pockets of different sizes and shapes. One end of the caddy is tucked under a cushion to hold it in place, while the other section can be used to keep track of books, e-readers, remotes, and so on. The width and length of this simple project can be adjusted to fit the arm of your couch or chair. Each caddy is constructed with a casing at each end that holds a dowel to help maintain its shape and position.

## MATERIALS

**STRUCTURE** Plain weave.

**EQUIPMENT** Rigid-heddle loom, 15" weaving width; 8-dent heddle; 1 shuttle; 4" x 4" pin loom; weaving needle. **Note:** Have a 7.5-dent heddle? See the heddle conversion chart in the Reader's Guide.

## YARNS

### Caddy 1

**Body: Warp:** Jacob DK (100% Jacob wool; 280 yd/4 oz; Meridian Jacobs

Farm), Gray, 190 yd. **Weft:** Jacob DK, Gray, 176 yd. **Pockets:** Lamb Camp Legacy Yarn (100% wool; 250 yd/3.5 oz; Punkin's Patch at Equinox Farm), White, 99 yd. **Note:** Punkin's Patch yarn was hand-dyed for the pin-loom-woven pockets using local plants: loquat leaves (peach), Japanese indigo (blue), lupine flowers (yellow-green) and buddleia flowers (green-yellow).

### Caddy 2

**Body: Warp:** Ashford DK (100% wool; 221 yd/3.5 oz; Ashford), #440 Liquorice, 190 yd. **Weft:** Ashford DK, #440 Liquorice, 176 yd. **Pockets:** Ashford DK, #125 Mocha, 9 yd; #340 Spearmint, 45 yd; #110 Sand, 18 yd. **OTHER SUPPLIES** ½–¾" diameter wooden dowel cut in two 12½" pieces; pins.

**WARP LENGTH Body:** 120 ends 57" long (allows 4" for take-up, 10" for loom waste). **Note:** Measure the yarn while it is relaxed. The warp will stretch as you wind on under tension, providing sufficient warp length for the woven length.

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

**DIMENSIONS Width in the heddle:** 15".

**Woven length:** (measured under tension on the loom) 48". **Off-loom size:** 13½" x 45". **Finished size:** (after wet-finishing, hemming, and inserting dowels) 12½" x 38".

## PROJECT STEPS

### Main panel

- 1 Set up your rigid-heddle loom for direct warping a length of 57" or wind a warp of 120 ends 57" long using either the Gray (Caddy 1) or Liquorice yarn (Caddy 2). Warp the loom using your preferred method, centering for a weaving width of 15".
- 2 Wind a shuttle with weft. Spread the warp with a few picks of scrap yarn.
- 3 Leaving a tail 4 times the width of the warp for hemstitching, weave a

few picks and then hemstitch using the long tail. Continue weaving for 48" or desired length to fit your couch or chair and the number and size of pockets you wish to attach, and allowing for a narrow casing at each end to insert the dowel. Hemstitch at the end as you did at the beginning.

- 4 Remove the fabric from the loom. Trim fringe ends to ½". Turn hem ends under 1" twice. Pin in place and stitch by hand or machine, leaving the ends open to form a casing.

## Pockets

- 5 Following the pin-loom manufacturer's directions, weave 11 squares for Caddy 1 (8 squares for Caddy 2), using the colors Robin and Lisa used (see Figure 1), or choose your own colors and arrangement.
- 6 Whipstitch (see Reader's Guide) squares together based on how the pockets will be used (e.g., 2 squares for eyeglasses, 4–6 squares for book or e-reader). Weave in all remaining ends.
- 7 Wet-finish the main panel and the pockets by handwashing in warm water with mild detergent.

## Assembly

- 8 Determine placement of the pockets. Attach pockets to main panel, stitching by hand or machine. See photos of the caddies for design and placement ideas.
- 9 Insert dowels into casings at the top and bottom of the main panel.
- 10 Optional: Insert short dowels cut to fit or stiffening material into the pockets to help support heavier items such as hardbound books. \*

Figure 1. Pin-loom squares










| Caddy 1   | Caddy 2   |
|---|---|
|  Gray body         |  Black body  |
|  6 Japanese Indigo |  5 Spearmint |
|  2 Loquat leaves   |  1 Mocha     |
|  2 Buddleia        |  2 Sand      |
|  1 Lupine flowers  |   |





Photo by Christina Garton

# KNOTTING EFFICIENCY

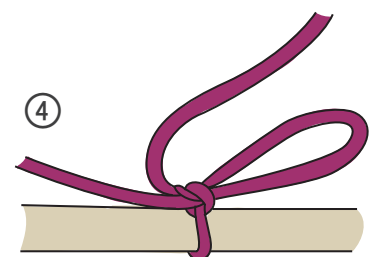
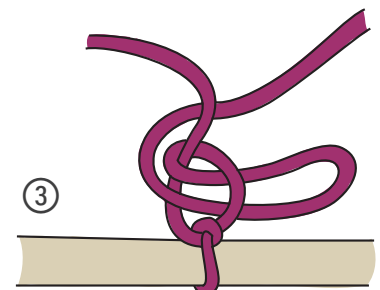
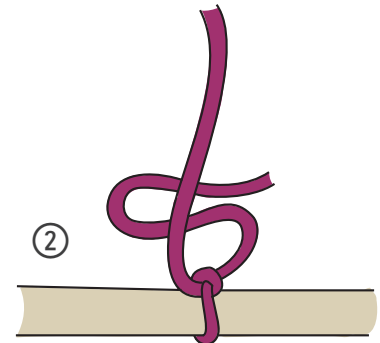
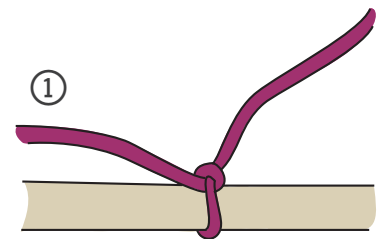
When *thread isn't under control*, it is very hard to work with. These three knots will help you in your studio when you are preparing a warp and tying onto your loom. You may also find other uses for them.

## HALF BOW

One of well-known weaver Laura Fry's tips is "Never use a knot where a bow will do." Knots require untying and sometimes even cutting, whereas a half bow can serve the same purpose in many instances and simply requires a tug on one end to release it. Anytime you are tying a knot in

weaving, ask yourself if you will be untying it, and if the answer is yes, consider tying a half bow instead. Half bows work well at securing warp chains or tying on to the front apron bar for warps under light tension. You can also use them to secure a slippery warp while you are adjusting its tension before tying your final knots.

- 1 Tie an overhand knot.
- 2 Create a loop around your finger with one strand. Pull it off your finger and pinch it tight with the thumb and index finger of your other hand.
- 3 Wrap the loop around the other strand, tuck it under the base of the first strand, and pull the loop through.
- 4 Pull tight to cinch the half bow and secure it. To remove, pull the end of the strand that created the half-bow loop in step 2.

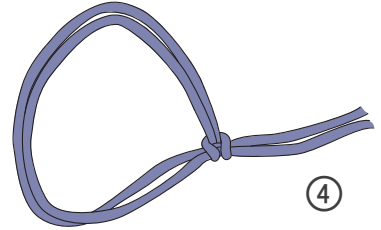
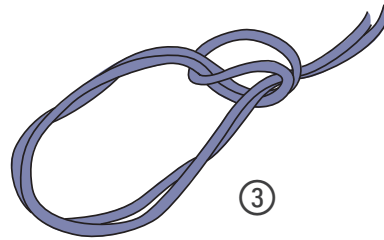
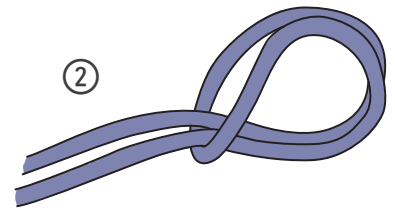
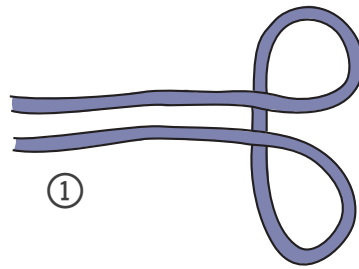


## LOOPED LARK'S HEAD

In *Do It by Hand* in *Little Looms* Spring 2022, we featured simple lark's head knots, which are commonly used for tying an apron bar to a warp beam or adding fringe to projects. Looped lark's head knots take the method a few steps further, creating a cinchable knot that is sturdy and adjustable.

**1** Fold a length of string and place your thumb and the index finger of your dominant hand down into the loop. Holding the string ends taut with the other hand, turn your dominant hand over, so that the palm is up, and allow the string ends to come between your thumb and index finger.

**2** Bring your thumb and finger together, letting the loops on either side slide down around your thumb, creating a double loop or lark's head knot.

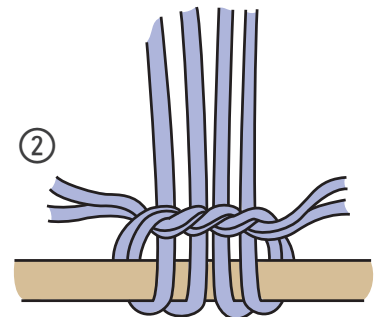
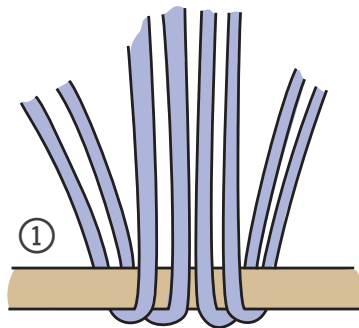


**3** Pull the ends of the strand through the lark's head knot, creating a second loop.

**4** Tighten the knot around the strands. You can pull on the loop or on the ends to tighten and loosen it. Secure the loop by tying an overhand knot next to the lark's head knot.

## SURGEON'S KNOT

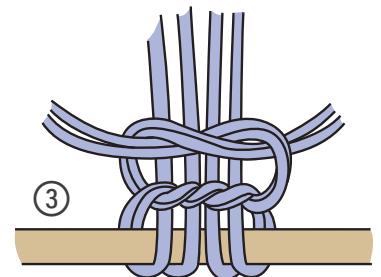
Tom Knisely once famously said that if his surgeon uses this knot to hold his gizzard in place so it doesn't drop out with the first cough, it's good enough for him to tie warp ends together—and he was right. The surgeon's knot is a sturdy knot that's stronger than an ordinary overhand knot. The surgeon's knot is a great base for an overhand knot and even the half bow described above. Many weavers use it when tying the warp to their loom's apron rods. You can tie the first part, and it will hold long enough for you to check tension before adding the second tie on top. In our illustrations, we show how you would tie warp ends to an apron rod with the surgeon's knot. This is a secure knot that must be untied in order to release it.



**1** Split the warp bundle into two equal parts. Bring each part down around the rod and back up to the front of the bundle so they meet in the middle as if you were tying your shoes.

**2** Wrap the ends around each other twice rather than only once, as you would normally.

**3** Tie an overhand knot or half bow on top of the surgeon's knot base.



# hello WEAVERS!



**MALYNDA ALLEN** takes pleasure in reading books with her children, creating family memories, and weaving.



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



**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.



**YVONNE ELLSWORTH** is a weaver, dyer, knitter, and mother of two. She dyes yarn for LavenderSheep and is active in the Seattle Weavers' Guild.



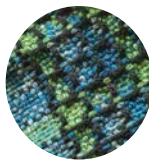
**GRETA HOLMSTROM** is a professional land-use planner who is happiest in her free time weaving on little looms. She resides with her family in the Pacific Northwest and can be found online at ardorweaving.com.



**ALISON IRWIN'S** passion for pick-up even extends to her beach walks! She carries one bag for litter and another for "treasure."



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



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



**MARIEKE KRANENBURG** lives in the Netherlands and specializes in inkle and tablet weaving.



**ROBIN LYNDE** raises Jacob sheep and promotes sustainable local wool production. She teaches weaving, owns a weaving and spinning shop, and leads the Meridian Jacobs Farm Club.



**SHILPA NAGARKAR** can be found on Instagram @shilpa.nagarkar.rao.



**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.



**HAZEL SPENCER** is owner, with her husband, Randy, of Hazel Rose Looms, and she has been building small weaving looms since 2000. Making clothing and useful items for the home is her favorite use of her handwoven fabric.



**MARGARET STUMP** is a pin-loom weaver, teacher, and author. She has written three books: *Pin Loom Weaving*, *Pin Loom Weaving to Go*, and *Adorable Beasts*. You can find her at pinloomweaving.com.



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



**GABI VAN TASSELL**, known online as TexasGabi (texasgabi.com), is a fiber enthusiast who loves to tinker around with anything fiber, particularly on hexagon pin looms. She owns Turtle Looms.



**LISA WATERMAN** is a fiber enthusiast and longtime member of the Meridian Jacobs Farm Club. She lives in the San Francisco Bay Area.



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

BECOME A  
*little looms*  
DESIGNER!

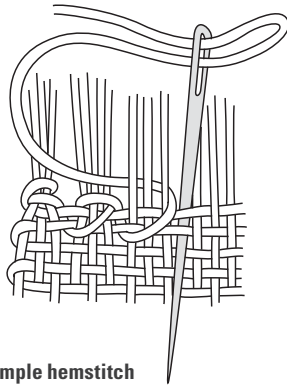
Sign up today to receive submission calls and submit your ideas at [littlelooms.com/subcall](http://littlelooms.com/subcall).



**FINISHES AND SEAMS**

**Simple Hemstitch**

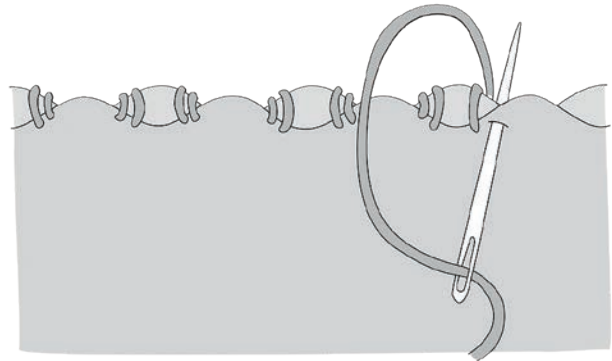
Hemstitching is an on-loom technique that holds the weft in place with the added bonus of being attractive. After weaving a scrap-yarn header, begin your project leaving a tail of weft four times the warp width hanging off the side. If you are right-handed, leave the tail on the right, and leave it on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



Simple hemstitch

**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.

**Heddle Conversion Chart**

| Author                        | Project                  | working ends | Original         |                                   | Adjusted         |                                   |
|-------------------------------|--------------------------|--------------|------------------|-----------------------------------|------------------|-----------------------------------|
|                               |                          |              | heddle           | width                             | heddle           | width                             |
| Yvonne Ellsworth              | A Faun's Scarf           | 87           | 12-dent          | 7 <sup>3</sup> / <sub>12</sub> "  | 12.5-dent        | 6 <sup>7</sup> / <sub>8</sub> "   |
| Christine Jablonski           | Namesake Runner          | 174          | 12-dent          | 14 <sup>4</sup> / <sub>12</sub> " | 12.5-dent        | 13 <sup>3</sup> / <sub>4</sub> "  |
| Christine Jablonski           | Reader's Friend Mug Rugs | 132          | Two<br>12-dent   | 5 <sup>6</sup> / <sub>12</sub> "  | Two<br>12.5-dent | 5 <sup>1</sup> / <sub>4</sub> "   |
| Deborah Jarchow               | Soft and Snuggly Blanket | 88           | 7.5-dent         | 11 <sup>1</sup> / <sub>2</sub> "  | 8-dent           | 11"                               |
| Robin Lynde and Lisa Waterman | Couch Caddies            | 120          | 8-dent           | 15"                               | 7.5-dent         | 15 <sup>3</sup> / <sub>4</sub> "  |
| Shilpa Nagarkar               | Meghalaya Scarf          | 450          | Two<br>12.5-dent | 17 <sup>3</sup> / <sub>4</sub> "  | Two<br>12-dent   | 18 <sup>9</sup> / <sub>12</sub> " |
| Nancy Peck                    | Spiderweb Scarf          | 64           | 7.5-dent         | 8 <sup>3</sup> / <sub>8</sub> "   | 8-dent           | 8"                                |
| Angela Tong                   | Little Prince Scarf      | 52           | 8-dent           | 6 <sup>6</sup> / <sub>8</sub> "   | 7.5-dent         | 6 <sup>7</sup> / <sub>8</sub> "   |

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

## SUPPLIERS

**Anzula**, anzula.com (Tong 41).

**Ashford**, ashford.co.nz (Lynde/Waterman 87).

**Berroco**, berroco.com (Ellsworth 60–61).

**Cascade Yarns**, cascadeyarns.com (Peck 62–63; Stump 42–43; Stump 82–84).

**Creative Yarn Source**, creativeyarnsource.com (Bixler 66–67).

**Georgia Yarn Company**, gayarn.com, (706) 453-7603 (Allen 61–62).

**Gist**, gistyarn.com, (617) 390-6835 (Allen 61–62; Jablonski 44–45; Jablonski 79–81; Tully 12–13).

**Katia Yarns**, katia.com (Holmstrom 79).

**KnitPicks**, knitpicks.com, (800) 574-1323 (van Tassel 59–60).

**Lion Brand Yarn**, lionbrand.com (Bagley 81–82).

**Meridian Jacobs**, meridianjacobs.com (Lynde/Waterman 87).

**Muezzart**, muezzart.com (Nagarkar 43–44).

**Michaels**, michaels.com (Holmstrom 79; Spencer 84–85).

**Punkin's Patch at Equinox Farm**, myfavoritesheepshop.blogspot.com (Lynde/Waterman 87).

**Red Stone Glen Fiber Arts Center**, redstoneglen.com (Bixler 66–67).

**Schoppel Wolle**, schoppel-wolle.de (van Tassel 60).

**Shibui Knits**, shibuiknits.com (White 46).

**Trendsetter**, trendsetteryarns.com (Jarchow 78–79).

**Universal Yarn**, universalyarn.com (Holmstrom 79; van Tassel 59–60).

**WEBS**, yarn.com, (800) 367-9327 (Allen 61–62; Kranenburg 85–86).

**Yarn Barn of Kansas**, yarnbarn-ks.com, (800) 468-0035 (Irwin 63–66, 91).

**Yarnspirations**, yarnspirations.com, (888) 368-8401 (Stump 42–43; Stump 82–84).

### Pick-Up Stick Basics

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

#### Setting up a pick-up stick

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

#### Pick-up stick

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

#### Up + pick-up stick

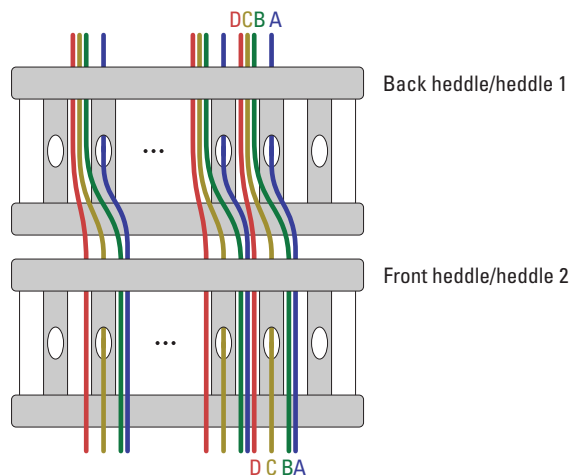
Put the heddle in the up position. Bring the pick-up stick close to the heddle, keeping the stick flat in the warp. This shed creates warp floats on the front and weft floats on the back.

#### Using multiple pick-up sticks

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

### Warping Two Heddles for Double Warp Sett

1. Set up your loom with only one heddle to start. Use the direct warping method and thread 4 ends per slot (2 loops if pulling pairs of ends) Wind the warp on the loom.
2. Move 1 end (A) from the groups of 4 slot ends into the holes to the right and continue working right to left as you face your loom.
3. Place heddle 2 in front of heddle 1 and line up the slots.
4. Move all hole ends (A) from heddle 1 to the slot to the right in heddle 2.
5. Move 1 end (B) from the 3 ends in each slot of heddle 1 to the slot to the right in heddle 2. (This is the same heddle 2 slot used in the previous step.)
6. Move 1 end (C) from the 3 ends in each slot from heddle 1 to a hole in heddle 2.
7. Move the last end (D) from the slots in heddle 1 to the slot to the left of the just-threaded hole in heddle 2.
8. At this point, you should have 3 ends in each slot of both heddles and 1 end in each hole of both heddles. Ends A and C are (active) hole ends and ends B and D are (passive) slot ends.



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

**Note:** Warp colors are for ease of reading only.

**ARIZONA**

**Fiber Creek**  
Suite 123, 1046 Willow Creek Rd  
Prescott, AZ 86301  
(928) 717-1774  
fibercreekprescott.com

**Tempe Yarn & Fiber**

1415 E University Dr  
Tempe, AZ 85281  
(480) 557-9166  
tempeyarnonline.com

**CALIFORNIA**

**Alamitos Bay Yarn Company**

174 N. Marina Drive  
Long Beach, CA 90803  
(562) 799-8484  
yarncompany.com

**Cardigans Yarn & Fiber**

3030 State St  
Santa Barbara, CA 93105  
(805) 569-0531  
cardigansyarnandfiber.com

**Hands On Knitting Center**

912 New York Street, Suite A  
Redlands, CA 92374  
(909) 793-8712  
handsonknittingcenter.com

**Izzy Knits**

Virtual Local Yarn Shop  
Irvine, CA 92604  
(800) 231-0154  
IzzyKnits.com

**Wildfiber Studio**

1453 14th St, Suite E  
Santa Monica, CA 90404  
(310) 458-2748  
wildfiberstudio.com

**COLORADO**

**Blazing Star Ranch**

3424 S Broadway  
Englewood, CO 80113  
(303) 514-8780  
blazingstarranch.com

**Entwine Studio**

4003 North Weber St  
Building H  
Colorado Springs, CO 80907  
(719) 761-1211  
entwinecos.com

**Knot Just Yarn, LLC**

1250 S. Buckley Road  
Unit H  
Aurora, CO 80017  
(303) 990-3310  
knotjustyarnllc.com

**Lambspun of Colorado**

1101 E Lincoln Ave  
Fort Collins, CO 80524  
(800) 558-5262  
lambspun.com

**Longmont Yarn Shop**

454 Main St.  
Longmont, CO 80501  
(303) 678-8242  
www.longmontyarn.com

**Piney Creek Yarn**

15460 E. Orchard Rd  
Centennial, CO 80016  
(303) 953-1967  
www.pineycreekyarn.com

**FLORIDA**

**A Good Yarn**  
5736 Clark Rd  
Sarasota FL 34233  
www.agoodyarnsarasota.com

**Four Purls Yarn Shop**

334 3rd St NW  
Winter Haven FL 33881  
(863) 662-8288  
FourPurls.com

**Knit & Stitch**

15 Stone St  
Cocoa, FL 32922  
(321) 632-4579  
knitandstitchboutique.com

**Sheep Thrills**

4701 North University Dr  
Sunrise, FL 33351  
(954) 742-1908  
sheepthrillsknitting.com

**GEORGIA**

**Yarn Junkees**

84B Jopena Blvd  
Hoschton, GA 30548  
(706) 921-4116  
yarnjunkees.com

**ILLINOIS**

**Fine Line Creative Arts Center**

37W570 Bolcum Rd.  
St Charles, IL 60175  
(630) 584-9443  
fineline.org

**Lone Star Loom Room**

1523 52nd Ave  
Moline, IL 61268  
(281) 497-3997  
www.lonestarloomroom.com

**INDIANA**

**Little Shop of Spinning**

303 E 2nd St  
Roanoke, IN 46783  
(260) 433-3985  
littleshopofspinning.com

**Spinnin Yarns**

145 N Griffith Blvd  
Griffith, IN 46319  
(219) 924-7333  
spinninyarns.com

**Tabby Tree Weaver**

9832 North by Northeast Blvd  
Fishers, IN 46038  
(317) 984-5475  
tabbytreeweaver.com

**KANSAS**

**Yarn Barn of Kansas**

930 Massachusetts  
Lawrence, KS 66044  
(800) 468-0035  
yarnbarn-ks.com

**KENTUCKY**

**LSH Creations**

1584 Wellesley Dr  
Lexington, KY 40513  
(859) 321-7831  
lshcreations.com

**The Woolery**

Ste 1A, 859 E Main St  
Frankfort, KY 40601  
woolery.com

**MAINE**

**Belfast Fiber Arts**

171 High St, Ste 8  
Belfast, ME 04915  
(207) 323-5248  
belfastfiberarts.com

**Halcyon Yarn**

12 School St  
Bath, ME 04530  
(800) 341-0282  
halcyonyarn.com

**MARYLAND**

**Black Sheep Yarn Shop**

9602 Deereco Rd  
Timonium, MD 21093  
(410) 628-9276  
blacksheep yarnshop.com

**Cloverhill Yarn Shop**

77 Mellor Ave  
Catonsville, MD 21228  
(410) 788 7262  
cloverhillyarn.com

**Vulcan's Rest Fibers**

2728 Augustine Herman Hwy  
Chesapeake City, MD 21915  
(410) 885-2890  
https://www.vulcansrest.com

**MASSACHUSETTS**

**The Fiber Loft**

9 Massachusetts Ave  
Harvard, MA 01451  
(978) 456-8669  
thefiberloft.com

**WEBS – America's Yarn Store**

75 Service Center Rd  
Northhampton Rd, MA 01060  
(800) 367-9327  
yarn.com

**MICHIGAN**

**Gate House Fiber Arts**

2400 Faussett Rd  
Howell, MI 48855  
(810) 923-1136  
gatehousefiberarts.com

**Heritage Spin & Weaving**

47 E Flint  
Lake Orion, MI 48360  
(248) 693-3690  
heritagespinning.com

**Leelanau Fiber**

310 N. St. Joseph St.  
PO Box 52  
Suttons Bay, MI 49682  
(231) 271-9276  
www.leelanaufiber.com/

**The Hen House Quilt Shop**

211 S Cochran Ave  
Charlotte, MI 48813  
(517) 543-6454  
thehenhousemi.com

**Woven Art**

325B Grove St  
East Lansing, MI 48823  
(517) 203-4467  
wovenartshop.com

**MINNESOTA**

**Bella's Flock**

11 Division St E  
Suite 200  
Buffalo, MN 55313  
(612) 741-6437  
https://bellasflock.com

**Weavers Guild of Minnesota**

3000 University Ave SE #110  
Minneapolis, MN 55414  
(612) 436-0463  
weaversguildmn.org

**MISSOURI**

**Hillcreek Yarn Shoppe**

4093 E. Ketterer Rd  
Columbia, MO 65202  
(573) 825-6130  
hillcreekyarn.com

**NEBRASKA**

**Brown Sheep Company**

100622 Country Rd 16  
Mitchell, NE 69357  
(800) 826-9136  
brownsheep.com

**Laughing Lamb Fibers**

925 Illinois St  
Sidney, NE 69162  
(866) 582-0058  
laughinglambfibers.com

**Plum Nelly**

743 W 2nd Street  
Hastings, NE 68901  
(402) 462-2490  
theplumnelly.com

**Prairie Hand Knits**

508 South Dewey  
North Platte, NE 69101  
(308)534-4272

**NEW HAMPSHIRE**

**Fiber Alchemy NH**

35 Center St  
Box 384  
Wolfeboro Falls, NH 03896  
(603) 531-1641  
www.FiberAlchemyNH.com

**Harrisville Designs**

PO Box 806  
Harrisville, NH 03450  
(603) 827-3996  
harrisville.com

**Lilac + Finch Yarn and Weavery**

66 Hanover Street,  
Suite 303  
Manchester, NH 03101  
(603) 856-5457

**NEW JERSEY**

**The Spinnery**

33 Race St  
Frenchtown, NJ 08825  
(908) 996-9004  
thespinnery.square.site

**Woolbearers Yarns**

90 High St  
Mount Holly, NJ 08060  
(609) 914-0003  
woolbearers.com

**NEW YORK**

**Fiber Kingdom**

137 E Broadway  
Salem, NY 12865  
(518) 854-7225  
fiberkingdom.com

**Spinning Room of Altamont**

190 MAIN ST / PO BOX 427  
Altamont, NY 12009  
(518) 861-0038  
spinningroom.net

## NORTH CAROLINA

**Knitting Addiction**  
3708 N Croatan Hwy, #2  
Kitty Hawk, NC 27949  
(252) 255-5648  
knittingaddiction.com

**Silver Threads & Golden Needles**  
41 E Main St  
Franklin, NC 28734  
(828) 349-0515  
silverthreadsyarn.com

**Studio 256**  
106 S Greene Street  
Wadesboro, NC 28170  
(704) 507-1160  
Studio256.online

**The Tail Spinner**  
109 North Wilmington Street  
Richlands, NC 28574  
(910) 324-6166  
www.thetailspinner.com



### Yadkin Valley Fiber Center

321 East Main Street  
Elkin, NC 28621  
our mailing address:  
Post Office Box 631  
Elkin, NC 28621  
(919) 260-9725  
yadkinvalleyfibercenter.org  
*Fostering creativity in the fiber arts  
with beginning to advanced classes,  
Master Weaving Program and guest  
instructors throughout the year.*

**Yummi Yarns**  
17 West Main Street,  
Burnsville, NC 28714  
(828) 536-5193  
www.yummiyarns.com

## OHIO

**Woolly Bully Yarn Co**  
135 S Main St  
Springboro, OH 45066  
(937) 748-1002  
woollybullyonmain.com

## OREGON

**Eugene Textile Center**  
2750 Roosevelt Blvd  
Eugene, OR 97402  
(541) 688-1565  
eugenetextilecenter.com

**Little Hawk Yarns**  
544 SE Main Street  
Roseburg, OR 97401  
(458) 262-0046  
www.littlehawkyarns.com

**Web-sters**  
11 N Main St  
Ashland, OR 97520  
(541) 482-9801  
yarnatwebsters.com

## PENNSYLVANIA

**Darn Yarn Needles & Thread**  
253 Mercer St  
Harmony, PA 16037  
(724) 473-0983  
darnyarnneedlesandthread.com

**Labadie Looms**  
2572 Old Philadelphia Pike  
Bird in Hand, PA 17505  
(717) 291-8911

**The Speckled Sheep**  
2707 Old Philadelphia Pike  
Bird in Hand, PA 17505  
(717) 435-8359  
thespeckledsheep.com

**Twist Knitting & Spinning**  
5743 Route 202  
Lahaska, PA 18931  
(215) 794-3020  
twistknittingandspinning.com

**Weaver House**  
1901 S 9th Street - Space 203  
Philadelphia, PA 19148  
215-278-2504  
http://www.weaverhouseco.com/

## SOUTH CAROLINA

### LoftyFiber

415 E 1st Ave  
Easley, SC 29640  
(864) 810-4747  
loftyfiber.com

### Rows & Roses Yarn & Fiber

113 E. North 1st St  
Seneca, SC 29678  
(864) 888-7554  
shop.rowsandroses.com

## SOUTH DAKOTA

### Ewe Knit It

909 Broadway Ave  
Yankton, SD 57078  
(605) 689-3999  
eweknitit.com

### Fall River Fibers

631 North River St  
Hot Springs, SD 57747  
(605) 890-2750  
FallRiverFibers.com

## TENNESSEE

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

### Sunshine Weaving and Fiber Arts

327 W. Main Street  
Lebanon, TN 37087  
615-440-2558  
sunshineweaving.com

### Walther Handmade

316 Trenton Street  
Harriman, TN 37748  
(865) 432-1044  
www.waltherhandmade.com

### Yarn Patch

68 N Main Street,  
Crossville TN 38555  
(931) 707-1255  
www.yarnpatch.com

## TEXAS

**Bluebonnet Crafters**  
306 Thousand Oaks Loop  
San Marcos, TX 78666  
bluebonnetcrafters.com  
turtleloom.com

### Hill Country Weavers

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

### Homestead Fiber Crafts

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

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

### Yarnorama

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

## UTAH

### Needlepoint Joint

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

## VIRGINIA

### A Likely Yarn

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

## WASHINGTON

### Cabled Fiber & Yarn studio

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

### Northwest Yarns

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

### Sheeps Clothing

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

## WEST VIRGINIA

### Kanawha City Yarn Co

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

## WISCONSIN

### Fiber Garden

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

### Icon Fiber Arts

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

## WYOMING



### The Fiber House

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

## AUSTRALIA

### The Lucky Ewe

104 High Street  
Oatlands, Tasmania 7120  
(411) 189-4293  
www.theluckyewe.com/

## CANADA

### 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  
josyarnsgarden.com

## UNITED KINGDOM

### Coorie Creative

Marches Mall, Thistle Centre  
Stirling, Scotland, UK, FK8 2EA  
+441786 450416  
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 Ayrshire  
Scotland, UK, KA23 9AL  
+44 (0) 7930 657900  
info@weftblown.com

## Advertiser Index

|                                 |          |
|---------------------------------|----------|
| Ashford Handicrafts.....        | C2-1, 14 |
| Bluebonnet Crafters.....        | 11       |
| Drewberry Ridge.....            | 10       |
| Eugene Textiles.....            | 10       |
| Fiber Artist Supply Co.....     | 15       |
| Halcyon Yarn.....               | C3       |
| Harrisville Designs.....        | 7        |
| Kromski North America.....      | 7        |
| Leclerc Looms.....              | 5        |
| Louet BV.....                   | C4       |
| Lunatic Fringe Yarns.....       | 10       |
| Meridian Jacobs.....            | 14       |
| Rebecca Mezoff.....             | 15       |
| Schacht Spindle Co., Inc.....   | 5, 14    |
| Shiny Dime.....                 | 15       |
| Sketch Looms.....               | 11       |
| Tapestry Weaving.....           | 15       |
| The Fiber House.....            | 95       |
| Treenway Silks.....             | 10       |
| Fiber Artist Supply.....        | 15       |
| Vavstuga LLC.....               | 11       |
| Vermont Weaving Supplies.....   | 15       |
| Yadkin Valley Fiber Center..... | 95       |

PROJECT INDEX



LITTLE PRINCE SCARF  
PAGES 36, 41



CUPPA TEA COZY  
PAGES 37, 42



MEGHALAYA SCARF  
PAGES 38, 43



NAMESAKE RUNNER  
PAGES 39, 44



INCENSE AND SENSIBILITY COWL  
PAGES 40, 46



COLORFUL FISH PILLOW  
PAGES 52, 59



KAI'S SCARF  
PAGES 53, 60



A FAUN'S SCARF  
PAGES 54, 60



MA'S TOWELS  
PAGES 55, 61



SPIDERWEB SCARF  
PAGES 56, 62



FOLLOW YOUR STAR BOOKMARKS  
PAGES 57, 63



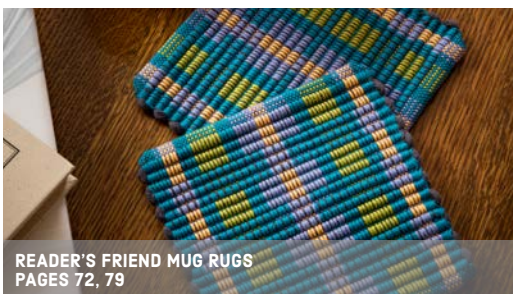
CHARLOTTE'S BANDS  
PAGES 58, 66



SOFT AND SNUGLY BLANKET  
PAGES 70, 78



WIRE AND RIBBON BOOKMARKS  
PAGES 71, 79



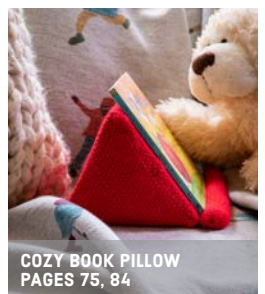
READER'S FRIEND MUG RUGS  
PAGES 72, 79



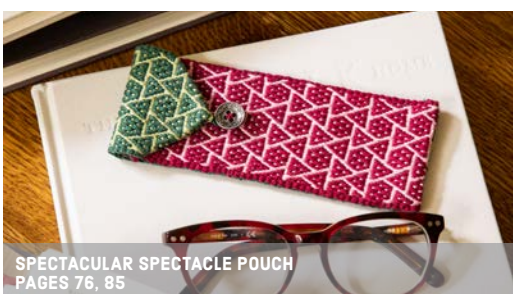
GIRAFFE BODY PILLOW  
PAGES 73, 81



LIBRARY BOOK BAG  
PAGES 74, 82



COZY BOOK PILLOW  
PAGES 75, 84



SPECTACULAR SPECTACLE POUCH  
PAGES 76, 85



COUCH CADDIES  
PAGES 77, 87