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By Deborah Bagley

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I ADORE DUMPLINGS OF ALL SORTS—

wontons, pierogi, gyoza, momos, ravioli, mandu—if it's dough wrapped around a delicious filling, I'm in. I love them so much, I decreed 2023 as the year I learn to make as many different types of dumplings as possible. While I enjoy eating them, cooking them scared me—they just seem so fiddly. That said, the only way to get over the fear of making dumplings was to do the work and make them. As it turns out? It was much easier than I thought.



Photo by Shelly Salley

So far, I've made Szechuan-style wontons and potato and cheese pierogi. Both took a lot of time, but the work itself was surprisingly simple to the point of being relaxing—meditative, even. Stuff, seal, shape, repeat. As I was making the pierogi, which also included the added step of rolling out the dumpling skin, I started to think about the ways weaving and cooking are alike. Simple foods can taste astoundingly good—think fresh, ripe berries and cream—and simple, plain-weave fabrics can be astoundingly beautiful. Similarly, complex weaves that might seem intimidating at first often turn out to be relaxing, just as the seemingly complex dumplings were not so difficult to turn out after all.

While this wasn't the reason I chose "Let's Get Cooking" as the theme for this Summer 2023 issue of *Easy Weaving with Little Looms*, it suddenly feels extra appropriate. In this issue, you'll find projects inspired by a love of cooking and food, including a throw blanket woven in the colors of summer berries, a delightful inkle-woven flatware caddy, a pin-loom-woven runner with a queen bee and honeycomb motif, and two sets of napkins inspired by frozen treats. You'll also find projects to help you in the kitchen and dining area—inside and out. We have an adorable fishy apron made from pin-loom-woven pieces, a set of raffia mats perfect for drinks on the patio, and a dish scrubby that might not make you enjoy washing dishes but will certainly make the chore more agreeable.

As for articles, you'll learn the basics of tablet weaving with none other than John Mullarkey himself and get tips on weaving sketch tapestries from Rebecca Mezoff. String Theory discusses mathematical patterns and how to use them in weaving (there's more than Fibonacci!), and this issue's Resource Review extolls the virtues of portholder looms.

I hope this issue inspires you to get cooking, to get weaving, or do a little of both!

Happy weaving,

Christina

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FANCY FINDINGS

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Loom Conversion Kit

Ready to take a new step on your weaving path? Schacht has created the Cricket Quartet to help. This new kit transforms the 15-inch Cricket loom into a four-shaft loom with a 13½-inch weaving width. The Quartet parts are crafted from high-quality maple plywood and solid hard maple. The kit includes 300 Texsolv heddles and a reed with the dent size of your choice. schachtspindle.com



Photo courtesy of Schacht



Compact Inkle Loom

Ashford has redesigned the Inklette loom, and its small size makes it easy to take anywhere. The loom is simple to assemble and can weave a band with a maximum 70-inch length and 2-inch width. The loom comes with a shuttle; all you add is heddles, thread, and your creativity. ashford.co.nz

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Photo courtesy of Ullvuna



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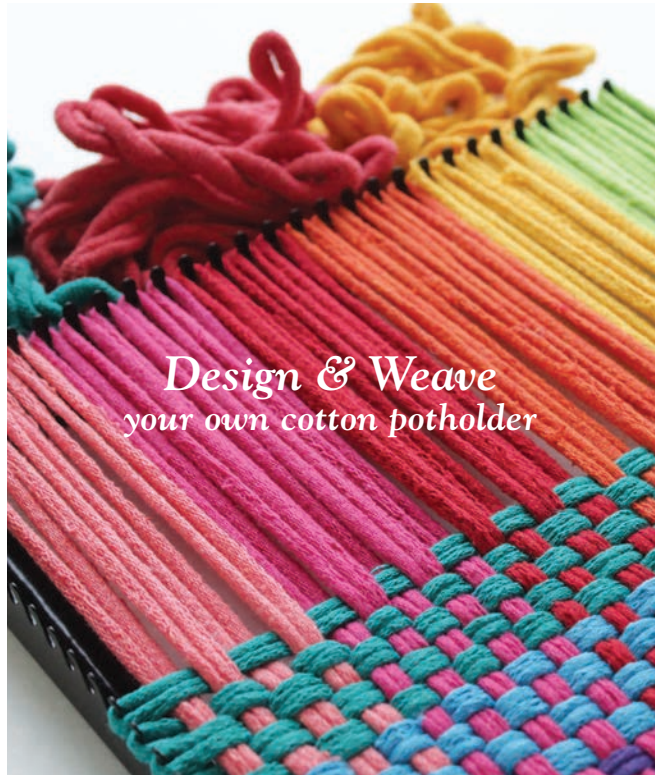
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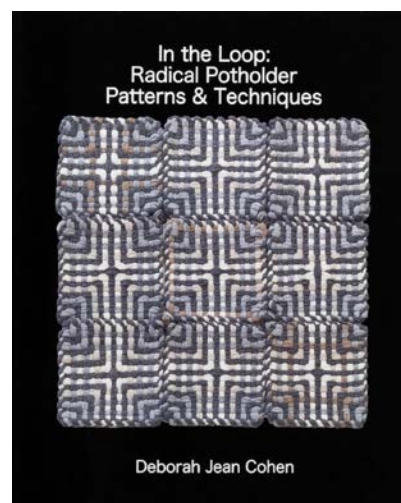
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IN THE LOOP:

RADICAL POTHOLDER PATTERNS & TECHNIQUES

Deborah Jean Cohen

Fort Smith, AR: Bâghban House, 2021. Paperback, \$20.00, 185 pages. ISBN 9781736857625.



I am not one to dismiss simple looms. As a lover of small looms, I realize that loom simplicity and the ability to create complex cloth have nothing to do with one another. Where there is a warp and a weft, there is a way. Even so, I found myself astounded at the designs in Deborah Jean Cohen's book, although not because they were produced on a simple loom. Rather, it was that they were produced on a simple loom using traditional potholder loops, a weaving medium not known for its versatility.

In the Loop provides some level of how-to, but it does not aim to teach anyone how to weave on a potholder loom. Cohen does, however, provide some ingenious tips, including one on keeping tension while finishing the sides of the potholder and information about different methods of blocking. In the introductory chapter, she covers tips and techniques, sources for both looms and loops, steps for creating loops out of socks, and directions for reading and weaving the patterns found in the book, including those that use the split-loop technique.

After covering these beyond-the-basics concepts, Cohen spends the second chapter explaining how to design patterns on potholder looms; in particular, she details how to turn drawdowns for multi-shaft looms into something weavable on a potholder loom. For readers uncertain about whether complex weaving can be done on a potholder loom, this chapter will remove any doubt.

The next three chapters contain weaving charts and follow the format found in many books on multi-shaft drafts, with

each chapter covering a single structure. Chapter 3 focuses on plain weave, Chapter 4 is on shadow weave, and Chapter 5 is all about twill. The pattern complexity ranges from simple plain weave to incredibly intricate, asymmetrical shadow-weave designs. Each weaving chart is accompanied by multiple photos of potholders woven in that design, sometimes including additional charts for other sizes and shapes.

The book ends with an in-depth study of log cabin, a well-loved color-and-weave design, followed by a brief introduction to the designers who worked on the book. I particularly enjoyed the latter—it was a delight to “get to know” the weavers behind the designs.

While some people might view potholder looms as children's toys, this book proves they have much to offer weavers of all types and ages. Potholder looms are great for weaving simple patterns just for the joy of it, but their simple setup and small size also make them the perfect venue for experimenting with complex, hand-manipulated patterning without being overwhelming.



Photos courtesy of Deborah Jean Cohen

Square Maze, designed by Bill West, front (*left*) and back (*right*), is just one of the many patterns in the book.

WHO THIS BOOK IS FOR: Weavers of all levels who want to try weaving patterns on a potholder loom.

WHAT YOU CAN EXPECT TO LEARN: How to weave the patterns in the book and how to create your own patterns based on multi-shaft drawdowns. The author also covers a few weaving and finishing techniques specific to potholder-loom weaving.

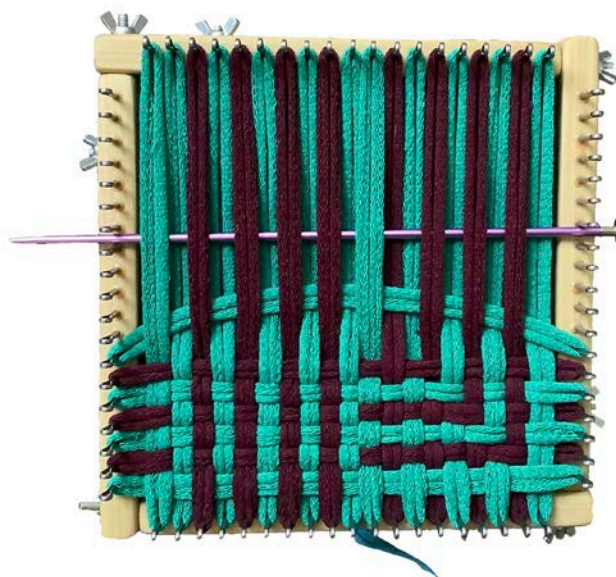
DESIGN COUNT: 80, not including design variations for looms of different sizes.

THE FINAL WORD: If you're curious about weaving on a potholder loom, this book has more than enough inspiration to get you started on a creative journey.

—Christina Garton

Note: *In the Loop* has been picked up by a new publisher and will be rereleased later this year with additional content and more pages.

CHRISTINA GARTON IS the editor of *Easy Weaving with Little Looms*. She is also currently in the market for a potholder loom.



A photo illustration showing how to get a better shed with a knitting needle



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Ashford Book of Rigid Heddle Weaving

By Rowena Hart
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Photo by Matt Graves

When designing her Candy Dot Wrap (page 71), Christine used numbers in the Fibonacci sequence to determine how much of each color to use in the supplemental warp ends and their distribution across the warp.

MATH BY ANOTHER NAME IS . . . A DESIGN TOOL!

By Christine Jablonski

Say the word math in a room full of creatives, and you could very well find yourself facing a chorus of protestations along the lines of “I don’t do math,” “I’m not a numbers person,” or some variant thereof. Technically, what they are voicing is a discomfort with *arithmetic* (calculations of numbers) as opposed to *math*, which can be applied or pure, and includes algebra, geometry, calculus, trigonometry, statistics, and probability. To this author, who barely passed calculus, terms such as sine, cosine, symbols, integers, proofs, coefficients, theorems, and algorithms were almost enough to put me off math for life.

But math provides a mechanism to *understand relationships* and *solve problems*—the very things we do every time we sit at our looms. In fact, we probably already use math as a tool when designing projects without realizing it. I, for one, was shocked when I learned that my beloved Fibonacci sequence, which has served me so well through so many projects, is one of the first examples given in many calculus texts. Oh, the irony! But that got me wondering—what other mathematical concepts could be applied to weaving design?

I promise you no calculations, no tests, no solving for x , but let me introduce you to my friends Fibonacci, Cantor, and Pascal and show you how helpful their math can be!

FIBONACCI SEQUENCE

Leonardo Bonacci, better known simply as Fibonacci, was an Italian mathematician who, in 1202, popularized a specific succession of numbers. Interestingly, this sequence had been referenced in Indian mathematics as early as 200 CE, but apparently Fibonacci had a better publicist. The sequence is such that each number is the sum of the preceding two numbers: $0+1=1$, $1+1=2$, $1+2=3$, $2+3=5$, $3+5=8$, $5+8=13$, $8+13=21$, and so on. Designs based on this order tend to be aesthetically pleasing, probably because we see these patterns every day. Tree branching systems, the arrangement of a flower's petals and seed heads, the spiral of a seashell or a pine cone's scales are just a few examples of how the natural world manifests this rule.

I based the first pattern I ever published on the Fibonacci sequence. To someone nervous about sending her first effort out into the world, it was a safe place to start, and by all accounts, the project was a success. Since then,



One of the well-known spirals that illustrates the Fibonacci sequence is the seed pattern in a sunflower.



Left: Christine repeated three Fibonacci numbers to design her towel stripes. **Right:** You can mix up the Fibonacci numbers for a dynamic design, such as the one Christine developed for these placemats.



this sequence has provided a foundation for many of my designs, although I've adapted it for weaving along the way.

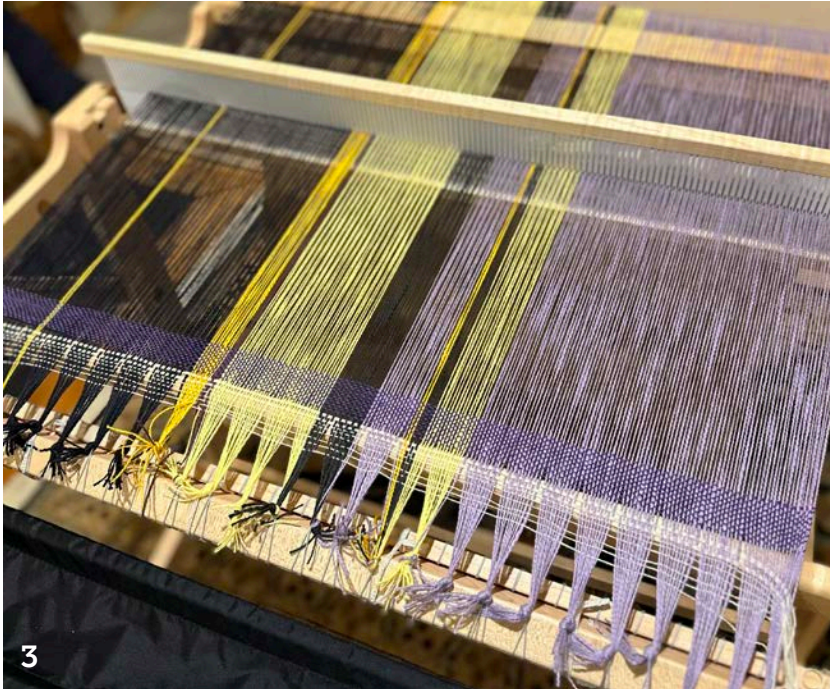
When applying the Fibonacci sequence in weaving, you not only have *numbers of units* (ends, inches, or repeats) to work with, but you also have *numbers of colors* at your disposal. In my experience, choosing Fibonacci numbers for ends or picks that are different from the number of colors in the colorway makes a project more visually dynamic.

For example, when designing the warp for the towels in Photo 1, I chose to repeat *three* Fibonacci numbers (2, 3, and 5) as doubled ends on a rigid-heddle loom with *four* colors (natural, orange, yellow, and hot pink). While the width repeats are consistent, the colors do not often repeat with the same widths, which keeps the overall pattern more active than a simple repeat.

There's no rule that says you must use the Fibonacci numbers in order. For the placemats in Photo 2, I used

Photo by Chris Greninger on Unsplash

All photos by Christine Jablonski unless otherwise noted



Even when you use a wide variety of numbers from the Fibonacci sequence in a piece, their relationships to each other will pull your design together.

six numbers (1, 2, 3, 5, 8, and 13) doubled as loops in the threading sequence over four colors (white, turquoise, light brown, and purple). However, I also assigned white as a single loop between each of the other colors, making the final sequence 2, 1, 3, 1, 5, 1, 8, 1, 13, 1 . . . with each color except for white threaded with a different number of ends over the course of the warp.

You can also just throw caution to the wind, pick a handful of Fibonacci numbers, and thread them in any order as I did with the stash-buster project in Photo 3. Fibonacci numbers get large quickly (21, 34, 55, 89 . . .), which is a terrific way to manage large color blocks and narrow stripes—especially if your stash contains a lot of some colors and a little of others.

The color order for this warp was somewhat random, based on how much of each color I had available

and, honestly, which colors I thought looked better next to each other on the loom. I used Fibonacci numbers to determine the width of the stripes: 34, 2, 55, 8, 2, 34, 13, 13, 2, 13, 89 (ends, not loops).

THE CANTOR SET

One day, in a not-so-subtle hint that I might consider branching out from Fibonacci, my engineer husband introduced me to the Cantor set. Georg Cantor was a German

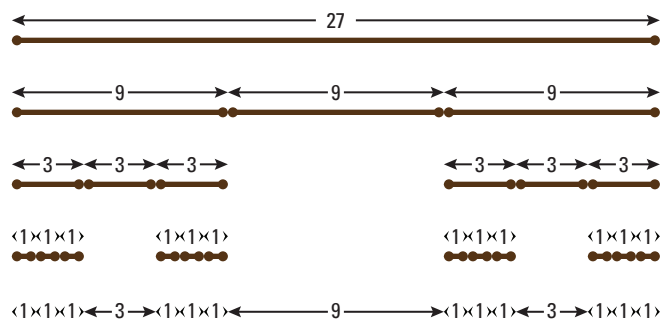
mathematician in the 1800s who is considered the father of Set Theory. I won't pretend to know what *that* means, but in the Cantor set, a segment (let's say a warp) is divided into 3 equal units (widths). Then, each *end* unit is divided into thirds, and each of *those end units* is also divided into thirds (and this goes on to infinity). It is all built around a relationship of 3. Put another way, let's say you have a 27-inch-wide warp (or a warp with 27 repeats across) but aren't sure how to sequence the colors. Applying the Cantor set would give you the design at the bottom of the page.

This means the final warping would be: 1-1-1-3-1-1-1-9-1-1-1-3-1-1-1.

Due to the cascading division of segments, this sequence takes a little bit of planning before warping. In Photo 4, you can see that I segmented my warp into three sections: the center blue and what had been equal lengths of natural on either side. Then the natural widths were divided by three and the far right and far left segments of those two sections were divided by three again, leaving natural in the middle, bordered by black and blue stripes.

Many designs based on this mathematical sequence are possible! You could *start* at the bottom with 1s (repeats, inches, sets of 10 ends) and then build up.

Cantor set example based on 27-inch width





Left: Christine started by dividing her warp into three equal parts and then applied principles of the Cantor set to the three sections. **Right:** Move your stripes around as Christine did if you are looking for asymmetry in a cloth.

Alternatively, once you have your stripe sequence, you can move the stripes around, as I did in the towel in Photo 5 when I shifted the three small stripes from the right-hand side to the left, making the design asymmetrical. To my eye, it's a little unexpected and a lot more interesting.

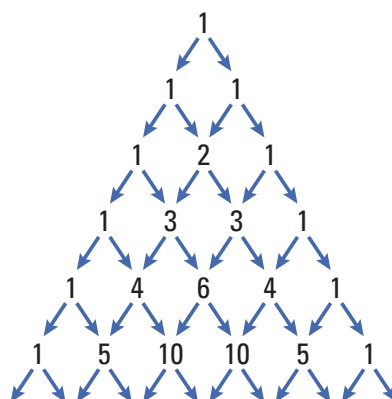
PASCAL'S TRIANGLE

And last (for this article), but certainly not least, there is Blaise Pascal, a seventeenth-century French mathematician credited with popularizing an arithmetical triangle showing number patterns and combinations. This sequence was discussed in Chinese, Persian, and Indian mathematics hundreds of years earlier but found applications in Pascal's work on probability theory. Pascal's triangle, as it is now known, is like the Fibonacci sequence in that it involves adding preceding numbers together to get the next number.

The top of the triangle is "1." To build the subsequent levels, add both numbers above to the right and left. If there is no number (as is the case with the edge of the triangle), add "0."

The sides will always be 1 and the numbers across the line will be a sum of the two numbers above to the right and left.

Pascal's triangle



I haven't yet, but imagine how you could use this to design a pattern! Each number could represent inches or repeats, or add a zero to each number to represent warp ends or picks, or start with a different number entirely and build your triangle, I mean *design*, from there!

This is only a cursory glance at the power of math and its intersection with design, but I hope the message is clear—*math isn't the problem; it's more likely a solution*. Approaching numerical sequences as relationships and ways to solve problems gives you an incredible tool that you can manipulate to create amazing patterns. I bet Fibonacci, Cantor, and Pascal would have designed some great projects! *

CHRISTINE JABLONSKI is a weaver and fiber artist who is absolutely convinced that had her high school math teachers related numbers to weaving, she would have paid a lot more attention in class.



Photos by Rebecca Mezoff

Rebecca weaving on a backpacking trip in Colorado

SKETCH TAPESTRIES: WEAVE YOUR WORLD

by Rebecca Mezoff

One of my favorite ways to experience tapestry weaving is through what I call sketch tapestry. I live in the western United States, where I love to hike and backpack, often taking a sketchbook, spindle, and little loom with me. A loom ... outside? Absolutely! Think, *plein air*—but with yarn. Sketch tapestry involves spending unstructured time outside or in an inspiring environment, making notes about what I see and then weaving a response to the experience in a small tapestry. This practice of absorbing a place and responding to it through weaving provides a powerful reminder to engage deeply with my environment—so much so that I now teach workshops on sketch tapestry.

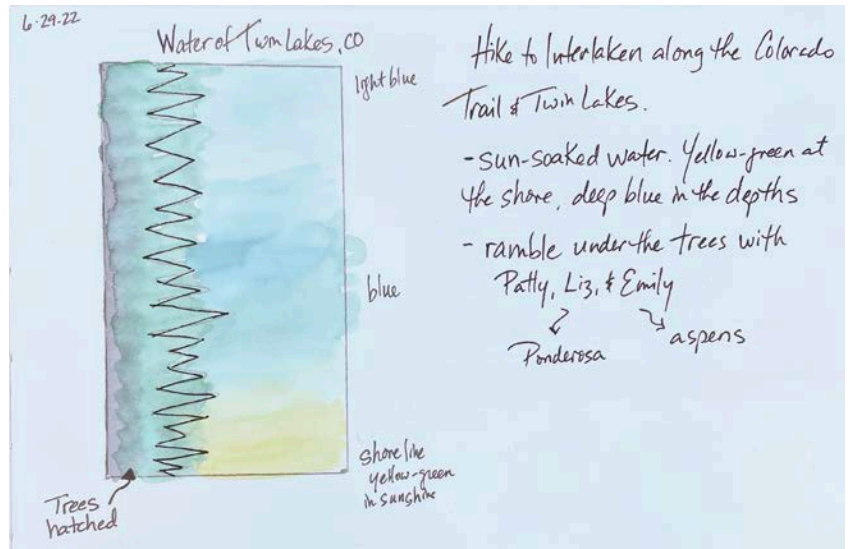
WHAT DO I MEAN BY SKETCH TAPESTRY?

Tapestry weaving is often taught with lots of rules and techniques. While these guidelines are important, they can also act as a hurdle between makers and their joy in realizing an idea. What if, from time to time, we let the rules and technique fade to the background? Could we just play with yarn, color, and image in simple ways?

Sketch tapestry is all about stepping back from my formal practice in the tapestry medium, allowing myself to pay attention to interesting surroundings, and to express a moment in time in woven form. It is an untethered way to explore and to create art that captures a bit of those moments of inspiration. Sketch tapestry might become something else for you. You get to decide!

In this practice, I spend some time observing something that catches my eye. I often take a photo or make a quick sketch, including notes about what interested me. I then create a design that I know I can weave in a small format, usually 2 to 4 inches square because I like simple and quick when weaving sketch tapestries. I always attach a tag to the weaving with the date and information about the inspiration and the materials used. At present, I have dozens of these weavings. I enjoy returning to them, remembering where I was and how I experienced the place or the subject I wove about.

Subjects can also be emotions or events or may be centered around the color or patterning of an object. Sometimes, I weave while I'm traveling or hiking; other times, I just make notes or sketches and weave when I get back to my studio. The immediacy of weaving while traveling helps me be more spontaneous and less fussy about choices in color or form. I have to



Top: A small sketch with watercolor in Rebecca's sketchbook along with notes about the inspiration. **Bottom:** Rebecca's travel weaving kit includes a tiny loom, shed stick, tapestry bobbin, and tapestry fork along with some weft and drawing tools.

use what I have with me, and that restriction often leads to some wonderful discoveries, things that I might not have tried if I were in the studio with lots of materials at hand.

MY TO-GO KIT

The way I pack my to-go weaving kit depends on where I'm going and what I'm doing. If I'm backpacking, I keep the kit small and light, and typically include a tiny slotted loom, a couple of needles, a shed stick, one small

tapestry bobbin, and a tiny tapestry fork. I pack small amounts of cotton seine twine in a couple of sizes for warp. For other types of trips, when I'll have more luggage or will be traveling by car, I'll include a larger loom.

How do I choose the amount of weft to bring? When backpacking, I wrap small amounts of weft on pieces of cardboard, or I sometimes spin small amounts of yarn while on the trail with my Turkish spindle from dyed locks or roving. When traveling by car,

SKETCH TAPESTRIES: WEAVE YOUR WORLD

plane, or train, I augment that collection with some balls or tubes in a variety of colors of tapestry weft.

HOW TO START: WANDER AND WONDER

My sketch tapestry practice is about exploring the world around me. I begin by sticking a small notebook and pen in my backpack and walking with the intention of simply paying attention to what is around me. If an object or scene intrigues me, I make a note about it. If I'm very interested, I'll sit down and watch and maybe make a sketch. It is so easy to just walk by many objects of interest, such as the pattern created by water in the bottom of an arroyo in New Mexico or the window shapes on the houses in Reykjavik, Iceland. If something catches my eye, it is worth examining a little deeper. I almost always take a photo for later reference, and I know of other weavers who use audio or video recordings, spend time making an in-depth painting of what has caught their interest, or perhaps take a sample of a leaf or stone with them.

HOW TO CHOOSE YOUR COLORS

When I teach this technique in workshops, I always start with color. Color is often the element that grabs our attention first and pulls us in. We can explore the world around us

through examining its colors. It can be a lot of fun to try to create a palette in the yarns available that gives the same feeling in what you're weaving. Notice I didn't say that I match the colors! It is unlikely that you will have the exact color of the object unless you have an extensive collection of tapestry yarns. I concern myself more with capturing the feeling or essence of something. If the forest I'm looking at is dark and spooky, I can probably create a dark and spooky sketch tapestry with blue instead of green if that is what I have with me.

How do I choose what colors of weft to bring with me in the field? It's tempting to have all the colors with me, but that is impossible. I usually choose colors I think will match the place I'm visiting. If I'm going to the desert, I'll bring more browns and deep violets. If I'm going to the forest, I'll concentrate on green and brown hues. An ideal weft yarn has many color options. I regularly use Gist Yarn's Array or weaversbazaar wools for this reason. These yarns also come in small put-ups that are great for travel.

SIMPLIFY

In sketch tapestry, it is likely you will weave at a sett between 6 and 12 ends per inch (epi). That means that making a photorealistic image is

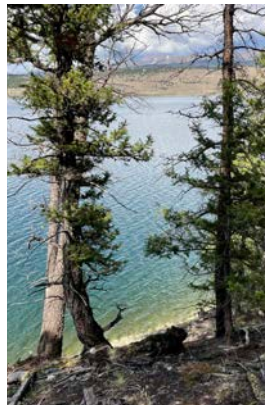
impossible. That is good news, because it means you can let go of trying to depict an object realistically and take more creative license with your subject. Forget putting every single detail in your design. It has to be very simple for a tapestry at 8 epi in a small format.

I encourage you to try a few sketch weavings focusing almost entirely on the colors. You can weave stripes, simple squares, or whatever your current tapestry skills allow. Don't try to weave a landscape complete with trees, water, and mountains in a 2-by-3-inch, 8 epi tapestry! Instead, focus on what colors are part of the scene.

The example photos on page 19 are of a tapestry I wove after taking a hike along the shores of Twin Lakes in Colorado. Looking down at the lake's edge from the trail, I was interested in how the color of the water went from yellow-green to deep blue as the lake got deeper. The other noteworthy piece of that hike was the joy of walking under a beautiful canopy of pine and aspen trees with friends. I wanted to remember the water color and the presence of the trees.

Yet I did not try to weave water or trees. Rather, I used the color of the water in a gradation on the right side of the tapestry and added green hatches on the left to indicate trees. It is easier to weave that form sideways, and I let the trees continue growing from the side of the image.

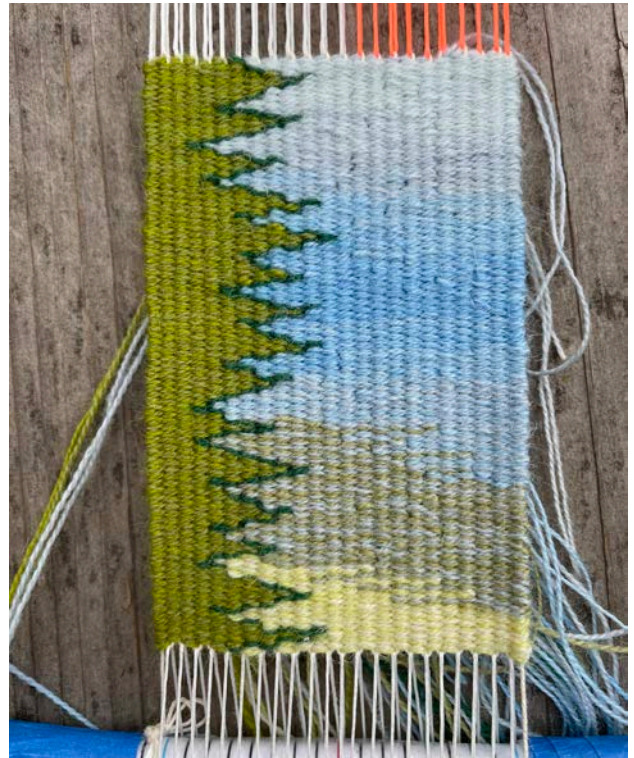
The goal is to really look at your inspiration, experience it in a new way, and then translate some of those observations into your work. While you're weaving, I guarantee you'll be thinking about your inspiration, and you might have more revelations about your personal relationship to it or your subject in general.



Inspiration for the Twin Lakes sketch tapestry included the walk in the woods and the color of the water below the trail.



Rebecca wove the Twin Lakes tapestry on a small pipe loom after she got home from the hike.



The finished Twin Lakes tapestry is 2' x 3" woven with weaversbazaar 18/2 wool at 12 epi on a fringed four-selvedge warp.

YOUR TURN: WEAVE YOUR OWN SKETCH TAPESTRY

1. Schedule some time to really experience a place. Sit still or walk slowly and look at what is around you. What stands out to you? Are there patterns or colors or forms that you are particularly drawn to? Take time to examine them. This could be a walk in your neighborhood, a hike along a nearby creek, or a two-week trip to Nova Scotia.
2. Make some notes. You don't have to actually draw. Words are fine. If you want to capture forms or colors but you're unsure about your drawing skills, take a photo or two. Just remember that the goal is simplicity. Avoid trying to replicate the photograph in your weaving.
3. If you feel stuck with what to weave, focus on color. Look at the colors involved and think about whether they are warm or cool and what emotions or feelings they

bring up for you, then choose colors that express those feelings.

4. Weave simple shapes. Choose stripes or squares or simple curves. If you want to include forms from your subject, take out almost all of the information that exists in a photograph of it. Choose one or two shapes to weave and then go back to the colors.
5. Finish your tapestry with knots or a braid so you can save it as a reminder of this experience. I keep my sketch tapestries pinned to a large board in my studio. You might choose to frame all the tapestries you made in a year or maybe put them in a notebook with journal notes about your travels.
6. However you finish and display your sketch tapestries, make sure to note the date, where you were, materials you used, and what you were thinking when you wove that piece. Sketch tapestry is a practice. It is an exercise that you do over and over

again, making small, quick tapestries that reflect the happenings in your world right now. I find it a wonderful way to keep myself weaving, to practice seeing like an artist/weaver, and to create memories of places I've been. The more you weave, the more you learn about yourself, your skills as a weaver, and the world around you. Now go for a wander! ✨


RECOMMENDED RESOURCES

Mezoff, Rebecca. *The Art of Tapestry Weaving*. North Adams, MA: Storey, 2020.

Rebecca's blog posts about sketch tapestry: rebeccamezoff.com/diary.

Scanlin, Tommye McClure. *The Nature of Things: Essays of a Tapestry Weaver*. Dahlonega, GA: University of North Georgia, 2020.

REBECCA MEZOFF is a tapestry weaver, teacher, and author of *The Art of Tapestry Weaving*. Follow her at rebeccamezoff.com



Green tea, pickling alum, onion skins, and a dab of saffron result in cheerful, almost edible colors on cotton jersey loops.

Photos by Joe Coca

KITCHEN CONFIDENTIAL

by Linda Ligon

I sometimes defy the sensible rules laid out in this publication and all the other ones on natural dyeing that you might have read. I occasionally dye things in my kitchen in my daily pots and pans with no rubber gloves or dust masks or precision scales. In other words, I sometimes dye things as if I were making soup.

I have one rock-solid rule I never break when following this renegade path, though: I don't use anything I wouldn't put in my mouth or feed to my family. I thought it would be fun to dye some jersey loops and make myself some new hot pads, using only things I could find in my kitchen. Here's what I found:

- Green tea = tannin
- Food-grade pickling alum = mordant (Well, I wouldn't put this in my mouth or my tongue would shrivel. But I use it for my dill pickles, no problem.)
- Yellow onion skins = rust-colored dye
- Red onion skins = dark gray-green dye
- Saffron, just a pinch = bright yellow dye

I could have found more: coffee and tea for tans, red cabbage for gray-blue (but it would have faded quickly), beets for rosy pink (also would have faded quickly), and so on. If you're using leftovers from the vegetable crisper or peelings from the compost, then you're not out much if it doesn't work.

But first things first. White cotton jersey loops aren't so easy to come by. I found one source (see Reader's Guide), and they are great quality, all the same size, no scouring necessary. They have a little bit of some fiber to

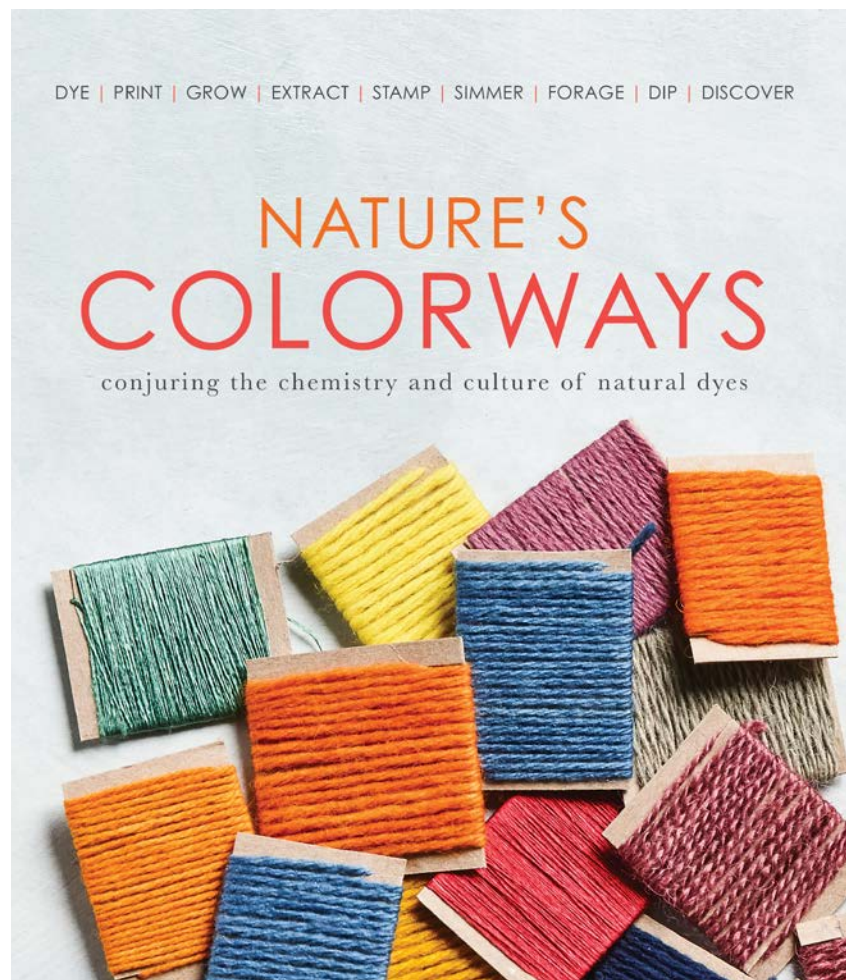
give them stretch, but otherwise, they are all cotton and perfect for my little potholder loom.

Following the procedures in Catharine Ellis's excellent guidance on mordants, I first applied tannin to my loops. This process consisted of four or five teabags simmered in a couple of quarts of water, cooled, with the loops left to steep therein for a couple of hours.

Then I mordanted them. Now, admittedly, aluminum acetate would have yielded brighter, maybe longer-lasting colors, but it would also have called for that dust mask and separate pots and so forth. Plus I didn't have any in my cupboard. So I settled for

old-fashioned pickling alum: a scant handful (maybe 3 tablespoons) in a couple of quarts of water, simmered to dissolve, then cooled. I soaked my tannin-rich loops in it for an hour or two, keeping the temperature well below simmering.

Then came the fun: simmering groceries to make richly colored dyebaths. I had intended to use carrot tops for bright yellow, but today's grocery-store carrots don't seem to have much color in them. I just got a pale ick. So I sacrificed a half teaspoon of precious saffron. It doesn't take much to get a vivid monk's-robe gold. The onion skins, of which I used a few handfuls, especially the red ones, are always a surprise. If I had



Find this article and more articles all about the wonders of natural dyeing in *Nature's Colorways* available at shop.longthreadmedia.com.

used fewer, my loops would have been more green-gray than gray-green. In every case, I used my old 2½-quart stainless steel pan filled two-thirds with water. I strained out the dyestuff after an hour or so of low simmering, then immersed the loops. (It's important to keep the loops

below simmering or they will lose their elasticity.) I left them in there for quite a while, even overnight in some cases. You see my results.

If you don't know how to make a jersey loop hot pad, and don't have a friend sufficiently aged enough to

teach you, get a copy of *Potholder Loom Designs: 140 Colorful Patterns*. You probably won't need all 140, but it's nice to have so many choices.

So in parting, let me reiterate: In making my hot pad, I have broken many important rules, such as:

- Never use your cooking pots for dyeing.
- Work in a well-ventilated area; use an outdoor heat source if possible.
- Always wear a dust mask and rubber gloves.
- Measure with precision and keep careful notes.

I respect and honor these rules and strongly recommend them. But sometimes it's okay to relax and just have fun, so long as you're careful to follow my one rock-solid rule (above). ✱



Just some of the natural dyestuffs found in many kitchens.

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POTHOLDER LOOMS

Think potholder looms are just for kids? Think again! Whether you want to enjoy some simple, mindful weaving or experiment with color and design, potholder looms are the perfect tool. Here's a gear list to help you get started!

Classic Potholder Loom

What is old is new again! Many of us remember our first weaving experience on a simple metal potholder loom, weaving rainbow squares with crochet edges. The same looms are now available from Friendly Looms by Harrisville Designs in two sizes (7-inch square shown here) with enough loops to get you started, a weaving hook, and a finishing hook, so you can indulge in nostalgia or perhaps share weaving with someone new. friendlyloom.com



Photo courtesy of Harrisville Designs

Photo by Matt Graves



Dyed Upcycled Loopers

You can't have a loom without the materials to make things, right? Swedish Flicka creates loops for the standard-sized potholder loom by upcycling textiles. Made from 100% cotton, they are available in coordinating groups of colors (Summer Sunset collection shown here). Bundles come with enough loops to make 3, 6, or 18 potholders. theswedishflicka.etsy.com

Professional Shears

If you prefer to make your potholder loops out of socks, a good pair of shears is a must, and these heavy-duty shears fit the bill. Kai designed this pair of shears specifically for cutting heavier fabrics. The blades are made of high-carbon, hardened stainless steel with a handle shape that is comfortable for either right- or left-handed use. The 8-inch model shown here has 4-inch blades to glide smoothly through your fabrics. kaisissors.com



Photo courtesy of Kai

In the Loop: Radical Potholder Patterns & Techniques



Deborah Jean Cohen

Photo courtesy of Deborah Jean Cohen

Potholder Pattern Book

Learn how to take your potholder weaving and design to the next level with this incredible pattern book: *In the Loop: Radical Potholder Patterns & Techniques* by Deborah Jean Cohen. The book gives tips, tricks, and best practices for weaving and finishing potholders in 70 incredible designs. See the book review on pages 8–9. Available on yarn and weaving websites.



Photo by Mariah Green

A basket of Kate's indigo-dyed potholder loops

INDIGO: WEAVING WITH THE COLOR OF CALM

By Kate Kilmurray

For many of us, weaving is about returning home, using our hands, connecting to our inner creativity in a way that is safe, open, and expressive. In challenging times, weaving can help us settle our restless minds, open our hearts, and connect more deeply with who we really are. The colors we reach for and spend time with can make a difference to our feelings about the piece we are working on, our mood as we look at it, and our thoughts as we weave. Far and away, my favorite color to work with is indigo. For me, it is the color of calm.

I practice weaving as a form of embodied meditation. Making beautiful handwoven textiles helps me to access my inner stillness and creativity, and I teach others to do the same—to slow down, engage the rhythms of the body, and reach a state of wholeness and flow.

Several years ago, I unearthed a forgotten item from my childhood and discovered an unexpected and transformative tool: a simple 7-by-7-inch metal handloom. Holding that loom, I remembered my grandmother's hands teaching

me to weave and realized that my introduction to meditation had happened in childhood, weaving on a handloom. When I rediscovered weaving, I remembered something that we, as a culture, have forgotten—we can always access inner stillness and peace through simple, embodied practices. By using our hands in craft and contemplation, we can quiet the mind and reconnect with our innate creativity.

Selecting the fibers I work with that include the shades I'm drawn to and the textures my fingers feel and

Indigo inspires creativity, asking for something new to emerge, tapping into a longing to be heard, to be seen, to belong.

respond to is really important. Nature offers us much in terms of inspiration, and weaving within my environment allows nature to speak to me through color, line, shape, and pattern. I allow those qualities to find expression in my weaving. The lines in a tree branch, the textures in a bush, the colors in flowers, the waves in water, the vast openness of the sky near my home in California—all of these make up my weaving palette.

Indigo inspires creativity, asking for something new to emerge, tapping into a longing to be heard, to be seen, to belong. The many variants of blue that flow through the fibers remind me of a deep and abiding connection of being in water, cloud-spotting as a child, or the magic of the deep, dark violets of petals in a bouquet. When blending blues, I embrace these tender memories of being in communion with nature to bring meaning to my weaving. I feel that I am translating the beauty of nature into form, a simple and direct expression and connection.

Indigo is a color steeped in centuries-old tradition across Asia and West Africa. Amazingly enough, the oldest-known dyed indigo fabric dates from over six thousand years ago. Once a color synonymous with royalty, synthetic indigo was introduced in the nineteenth century and is now closely associated with denim and everyday garments, particularly here in the United States.



Photos by Sean Kilmurray unless otherwise noted

Kate demonstrating her weaving technique



A hand-dyer in Missouri dyes my wool loops, and my cotton loops are dyed closer to home in California. The wonderfully innate nature of the hand-dyeing process means that each loop is completely different, bringing texture and a unique patina to each handweaving. I also cut indigo loops from well-loved socks to keep them out of the waste cycle and lengthen their lives by reusing them in a new way.

For Kate, potholder weaving is a time of mindfulness and meditation.



Some of Kate's woven potholders

I routinely vary the weaving techniques by adding knots, plain weave, and twill, depending on how the fibers are speaking to me as I work with my hands.

Although I follow a few patterns I've developed, I often weave intuitively. Doing so allows my creativity to flow, and I create space for the colors to guide me. I routinely vary the weaving techniques by adding knots, plain weave, and twill, depending on how the fibers are speaking to me as I work with my hands. Restful and nourishing, working with blue helps me to breathe more fully, to relax, and to allow my creativity to flow. It is a quiet contemplation with color, texture, and touch as a guide to weaving from the heart. Working with such a beloved color creates a deeper connection with my work.

Making and bringing woven items into my home helps me to strive for a simpler way of being, where things that I make are shared with others, where materials are more sustainable and items are built to outlast us. Just as denim was made to be hard-wearing for workers who needed the toughest of materials to protect their bodies, indigo can continue to sustain our well-being by being woven through our homes and inspiring calm. It embodies the restfulness of nature, accepting what is, being peaceful. ✱

KATE KILMURRAY is a California-based fiber artist whose work has been featured in *Selvedge* and other magazines. Her textiles are sold internationally, and she regularly teaches in-person and web-based weaving workshops. Find her at katekilmurray.com and on Instagram @katekilmurray.

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①

The basic supplies needed to tablet weave on an inkle loom

Photos by John Mullarkey unless otherwise noted

TABLET WEAVING: THREADED-IN PATTERNS

By John Mullarkey

Tablet weaving, sometimes referred to as card weaving, has been around for millennia. It is a bandweaving technique that uses cards with holes in them as a loom. It's a portable technique and also one with very flexible design possibilities. In this article, I'll discuss how to warp and weave a sample band.

The structure of tablet-woven bands is truly unique. Threads are passed through cards during the warping process, and then the cards are turned to produce sheds as you pass the weft back and forth. Turning the cards brings different colors to the top but also puts twist into the weaving. Yes, *twist!* That never happens in any other type of weaving. A tablet-woven band is nothing more than four-ply cords (in four-hole turning cards) held next to each other by a common weft. That fact blew me away when I realized it! I had started my fiber career as a spinner—I get plying; I get *twist*.

All patterns develop from two simple elements: which color comes to the top of the band, and the ply direction of that four-ply cord. That’s it! Once you can predict those two things, you can produce any pattern. I’m not a master, yet, which is why I design patterns on paper first.

In this article, I am focusing on threaded-in patterns. These patterns emerge based more on how you thread the cards and less on how you turn the cards. The advantage to these patterns is that the turning is relatively simple. The disadvantage is that each card must be threaded and tied onto the loom separately. I call this a single-card tie-on warp. I’ll explain other faster warps in future articles. To be clear, this is not a project article; this is a how-to with an emphasis on sampling. And I will tell you that I have learned that sampling is *not* a dirty word.

EQUIPMENT AND SUPPLIES

I will be showing you how to tablet weave on an inkle loom. Inkle looms are great for tablet weaving because they warp up quickly and are portable. You’ll need a dozen four-hole cards and a belt shuttle. And most importantly, you’ll need yarn, preferably 5/2 or 10/2 pearl cotton or #10 crochet cotton (see Photo 1).

DRAFTS

No two tablet-weaving authors draft patterns in the same way. Most of my draft in Figure 1 comes from *Byways in Handweaving* by Mary Meigs Atwater, but I didn’t like the way she dealt with threading, so I took the threading from Peter Collingwood’s *The Techniques of Tablet Weaving*.

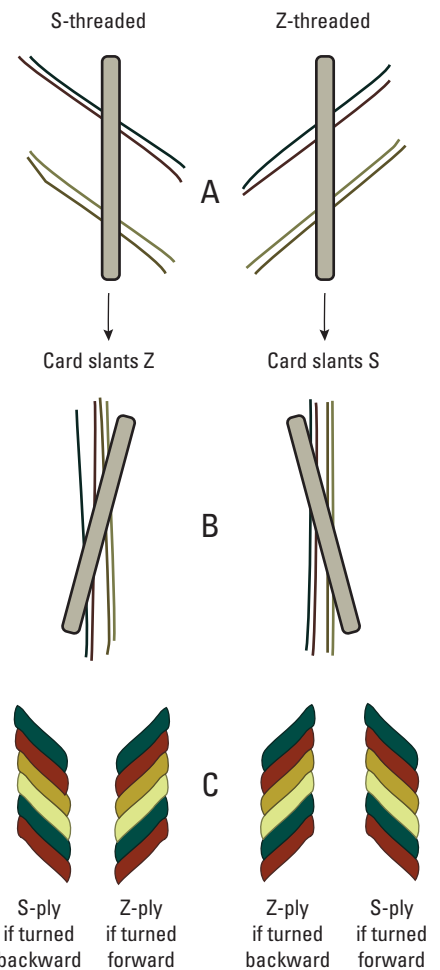
In the draft in Figure 1, the numbers across the top represent the number of cards needed for this project. The leftmost card in the pack is 1, and 12 is the last, rightmost card. The draft will always tell you how many cards you’ll be using before you begin warping. The letters down the left side represent the corresponding letters printed on the cards. This is true for the threaded-in patterns that I’m describing here, but for many patterns, that will not be the case. The color grid in the middle represents every thread that goes through every hole of every card; the holes are usually labeled ABCD in clockwise order. For example, reading down the column of card 3, you know you need a yellow thread in the hole marked A, a red thread in B, and green threads in C and D. That’s simple enough. Now you know how to read most of the draft. The last thing we need to talk about is the last line of the draft labeled T that is full of Ss and Zs that indicate the direction the cards need to be threaded.

Warning: Tablet-weaving theory follows. The direction of the ply when you turn the cards can be predicted. It is a combination of the direction the threads pass through the cards and the direction you turn the cards. That combination tells you which way the ply will “lean” when you turn the cards forward and backward. Spinners use S and Z to describe the angle of the ply as well as the angle of the twist in the singles used in a ply. An S-twisted yarn is typically then Z-plied. But why are we talking about spinning? Because tablet weaving is

Figure 1. Draft

#	1	2	3	4	5	6	7	8	9	10	11	12
A		■	■	■	■	■	■	■	■	■	■	■
B			■	■	■	■	■	■	■	■	■	■
C				■	■	■	■	■	■	■	■	■
D					■	■	■	■	■	■	■	■
T	Z	Z	Z	Z	Z	S	S	S	S	S	S	S

Figure 2. Z- and S-twist



plying for weavers! The S and Z represent the lean of the ply or twist: S is \ and Z is / because the middle sections of those letters slant in the directions of those slashes. Figure 2 shows the relationship between the threading direction (A), the slant of the card (the threads push the card so it slants) (B), and the ply you get from turning each direction (C).

TABLET WEAVING

As you can see, you can get S and Z plies with the same threading by turning the cards in different directions. The type of ply you get for turning in each direction is determined by the card's threading.

Threading can be a confusing aspect of tablet weaving, but it's critical that you understand it. On the draft, the Ss and Zs on the last row represent the direction the threads must pass through the cards. Our sample has cards 1 through 6 threaded Z, and cards 7 through 12 threaded S.

WARPING

Some sources might tell you to use a warping board and measure out all the threads at once that you need for a band. *Nope!* I tried that my first time and ended up with a big ball of tangled yarn in about 10 minutes. Threads not under tension like to tangle, so I warp one card at a time on the loom. Managing 4 loose threads is much easier than 48.

Use a guide thread on the loom to measure out how long each length needs to be, and make sure to

include the tension bar when making your path around the pegs. For card 1, I need four green threads, so I measure four green threads. I make sure there is a loop at one end, and four loose ends at the other, and then I put that loop on my front peg. Now if I wind around the pegs from front to back and bottom to top, my four loose ends are right where I want my card to be. All my threads are green, so I don't have to pay attention to the letters on this first card, but I do need to pay attention to which side of the card

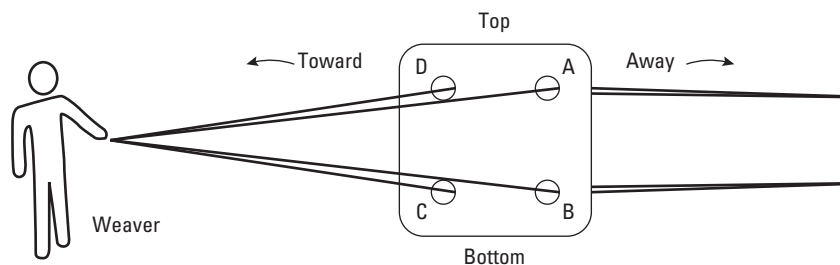


The first tablet warped with a Z-threading and on the inkle loom



All of the tablets warped and in home position on the inkle loom

Figure 3. Home position with S-threaded tablet



Tying onto the loop with a surgeon's knot



Photo by Matt Graves

the threads go through to make sure my first card is threaded Z.

But before we go further, I need to discuss one more quirk about tablet weaving: home position.

Even if you warp and thread every card perfectly according to the draft, you may not get the pattern you expect because the cards weren't in the correct starting position—the home position. Home position requires that all the printed sides of the cards face to the right and that the letter A for each card is in the top/away position. (That puts D in the top/toward position; see Figure 3.) If all the cards start in this home position, and you have warped and threaded correctly, then you are guaranteed to get the pattern you expect.

Before you tie off the first card, you need to put it in the home position and check that your threading is correct, because the threading can be changed just by flipping the card (S to Z, Z to S). If it looks like a Z-threaded card based on Photo 2, take the front loop off the front peg and tie the loop to the free ends so that you have one big circle that can rotate around the loom (see Photo 2). I like to use the same knot I use on my rigid-heddle loom to tie onto the cloth beam. Two threads go over the loop and out to the left, and the

other two threads go over the loop and out to the right, and then I tie a double-overhand knot on top to secure it (see Photo 4).

One card is now warped; there are 11 to go. Card 2 requires one red thread and three green, so measure those out the same length as for the first card. Put an overhand knot at one end to produce a loop to anchor onto the front peg. The other end should have four free ends. Because this card uses two colors, pay attention to make sure the one red thread goes through the hole lettered A. Make sure to put the threads through the same side as the first card (the printed or nonprinted side to get a Z-threaded card). Remove the loop and tie the ends to the loop to create a second big circle that can rotate freely around the loom. It is critical that the threads for all the cards follow the same path and that none of the warp threads are anchored to pegs. Otherwise, when advancing the warp as you weave, you will reach a point where you can no longer advance the warp.

As you tie on card after card, keep tension in mind. Tension is not how tight or loose, but how consistently tight all the threads are. There are two points of tension in tablet weaving: tension within a card and tension across cards. Tension within a card is remedied by combing out

the four threads before tying off that card. Tension across the cards means that each card has about the same tension as its neighbor. With the surgeon's knot, it is a simple matter to slightly adjust the tension for each card as needed.

Continue tying on the cards, noting that after the sixth card, you need to switch the threading, until all cards are tied on (see Photo 3). I like to take a last look before weaving and verify that everything looks good. Face all the cards to the right and place them in the home position (A top away). Check the threading against the draft to make sure 1 through 6 are threaded Z and 7 through 12 are threaded S. Turn the cards a quarter turn at least three times in each direction to check the sheds to make sure they are clean. Check the tension across and make any adjustments, and lastly, check the colors in the cards against the draft to make sure they match.

WEAVING

For my example, I used a weft that is the color of the selvedge cards, in this case cards 1 and 12, which are both solid green. This helps make the weft as invisible as possible.

To begin weaving, lay the weft in the shed and turn all of the cards forward (away from you) a quarter turn. Pass the tail through the shed



Once you've woven the draft in Figure 1 for 4 forward turns, the pattern in the cloth should look like the pattern in the draft's grid.

and pass the shuttle through the other side of the shed. Turn the cards forward again, and then pull the tail and shuttle threads in opposite directions to snug the warp up close and capture the tail. Pass the shuttle through. Turn the cards again, beat slightly on the warp by pressing the shuttle forward against the warp, and pass the shuttle through. Turn the cards one last time, beat gently, and pass the shuttle through. You should be back

in the home position at this point. The letter A should be in the top away position.

One of the characteristics of threaded-in patterns is that all the cards move together, and almost always, in a repeating pattern of four turns forward (away), and four turns back (toward). When it comes to turning, the default is one quarter, which, after four turns in the same direction, returns the cards to the home position. You should know how many turns you've done based on where the letter A is. If it is on the bottom toward you, you know you have two more turns before it is back in the home position. Sometimes, a pattern requires something other than a quarter turn, but it's always noted. So for now, just assume that when reading a pattern, when it says "turn the cards," it means a one-quarter turn.

The weaving process for a single pick has four parts: turn, clear, beat, and pass. Turn, we've covered. Clear means quickly passing a finger into the shed to make sure it is clear. Cotton clears easily, but some other yarns stick. Beat is a firm push with the belt shuttle against the warp to pack the previous weft in firmly. You want to beat with a horizontal motion to maintain an even pattern. Finally, pass is passing the weft through the shed. You want the weft to be as flat as possible. If you are getting occasional picots along your selvedge, the weft wasn't snug and flat enough in the shed, causing the next beat to push the excess weft out.

Continue to turn the cards and weave for 3 to 5 inches before advancing the warp. Tie up the cards into a pack. (You spent a great deal of time setting up the cards and it would be a shame to have them drop in a puddle.) Loosen the

tension slightly, pull the band forward so the fell is close to the front of the loom, then tighten up the loom tension again. Untie the cards and continue weaving until nearly all the warp is woven—expect 8 to 12 inches of waste.

TROUBLESHOOTING

"But I've forgotten which way I was turning!" Here are a couple of tips if that happens. The simplest is using a separate device to remind you. A pen or scissors, something with a point, works well. Set it next to the loom, and when you are turning forward, point it away from you; after four turns, when you are back in the home position, turn it toward you to remind you that you are turning back. This only works if you remember to turn your external pointing device after each set of four turns, however. A more reliable method is to read the pattern on your loom. The draft represents your forward four turns.

On this draft, you can see that there are two "arms" that are opening on either side of the solid-colored center threads. After four forward turns, you should see that in your weaving. The "arms" will close and move to the center of the band with the four back turns. In fact, if you use a small hand mirror to show the reflection of the draft, you'll see the complete pattern after four turns forward and back.

I hope this quick tablet-weaving tutorial inspires you to get some cards and give it a try. Tablet weaving has fascinated me for more than 20 years, and I still haven't plumbed the depths of this ancient weaving technique. ✱

JOHN MULLARKEY is passionate about tablet weaving and shares it through writing or teaching as often as possible. His emphasis is on using this ancient technique to discover new and contemporary ways to weave bands.

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TASTEFUL WEAVING

Throw a little extra something into your every day with these projects that say yes to spicing things up. Whether it's towels that conjure up the taste of ripe fruit or honey, a table topper that shows your love for the honeybee, placemats that use color to remind you of Indian spices, or shopping aids, you'll love these colorful and fresh ideas for weaving.



QUEEN BEE TABLE TOPPER

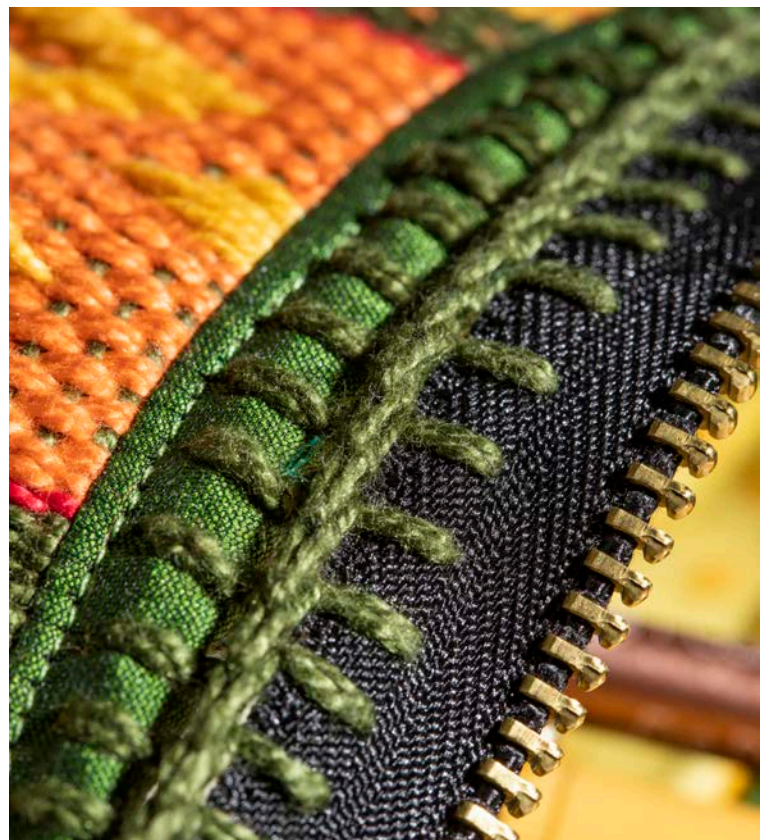
By Gabi van Tassell

Working with small hexagons opens the door to making artful designs in a mosaic fashion. This table topper features a queen bee on her honeycomb, constructed entirely out of hexagon shapes woven on a pin loom. With a little bit of planning, assembling the table topper is like putting a puzzle together—one with lasting, stunning results. Pattern page 41.

CHILLAR COIN PURSE

By Shilpa Nagarkar

Stop throwing your change into the bottom of your purse or tote, leaving it to ramble around until you finally get around to digging it out. Instead, warp your inkle loom to weave bands for constructing this darling pouch. The purse is large enough to carry with you on a daily basis, or toss it into your handwoven grocery bag without fear of never finding it again. Pattern page 42.



**PICK YOUR OWN
MANGO TOWELS**

By Elisabeth Hill

Woven on a rigid-heddle loom with inkle-woven tabs, these towels follow the course of a ripening Tommy Atkins mango as it transitions from grass green all the way to orange and poppy red. The weft interest comes from color choices, "pick-your-own" pick-up stripes, and an option of half or full basketweave for the towel bodies. Pattern page 43.





LEMON DROP KITCHEN TOWEL

By Gabi van Tassell

When life gives you lemons, embrace them with this zesty vintage-style towel! Woven on a hexagon pin loom, the bright repeating lemons and leaves pattern against a natural background creates a nostalgic flour-sack vibe and allows for size adjustments. Optional crocheted loops let you hang the towel in multiple ways—over a rod, on a knob, or on a hook. Pattern page 46.



SYUTAH SHOPPER

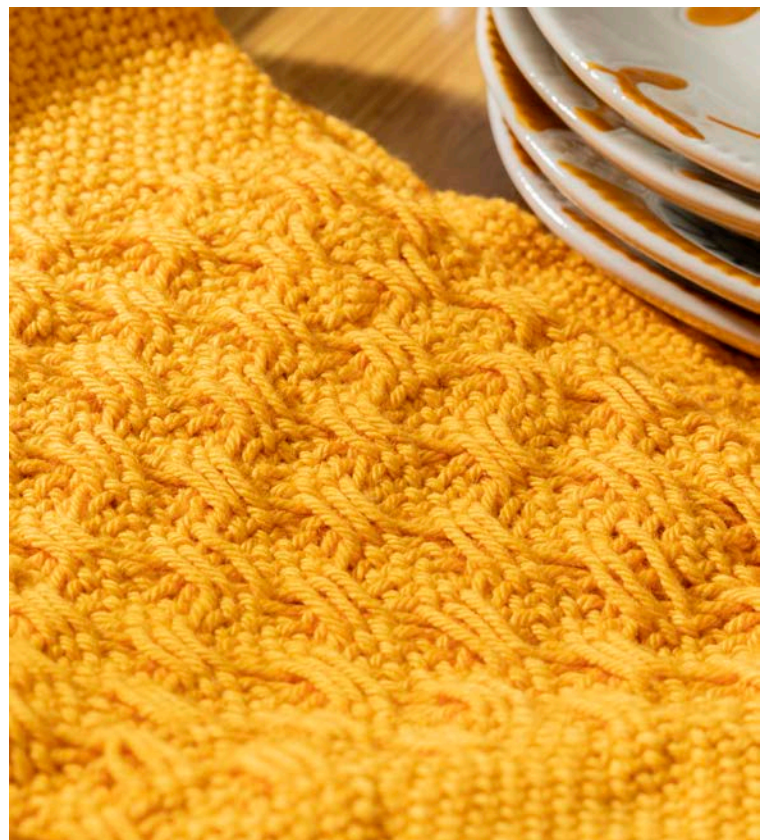
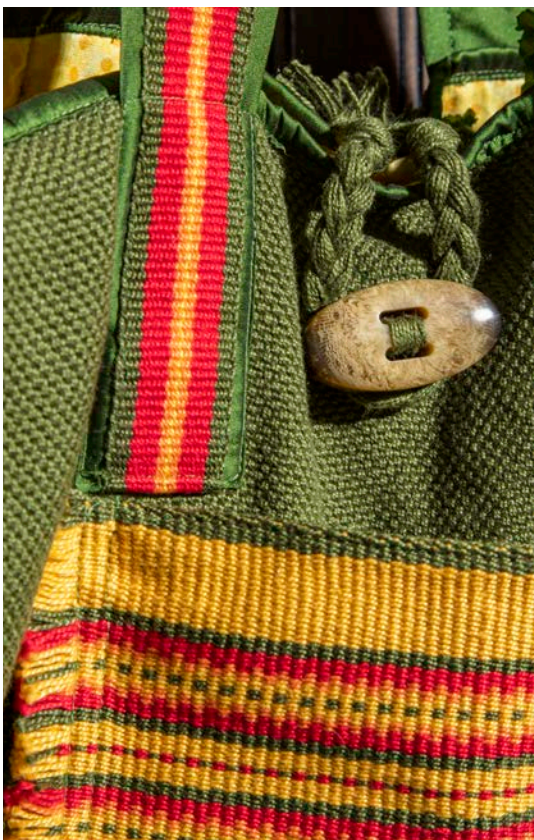
By Shilpa Nagarkar

Shilpa remembers her mum, and everyone in her mum's generation, carrying cloth bags for grocery shopping, in an era when we didn't use plastic bags like there was no tomorrow. Use your rigid-heddle and inkle looms to weave these reusable cloth bags that include pockets for organizing your shopping, making them more functional than a simple tote. Take yours grocery shopping or anywhere else—you'll love how organized you feel! Pattern page 47.

SWEET HONEY TOWELS

By Yvonne Ellsworth

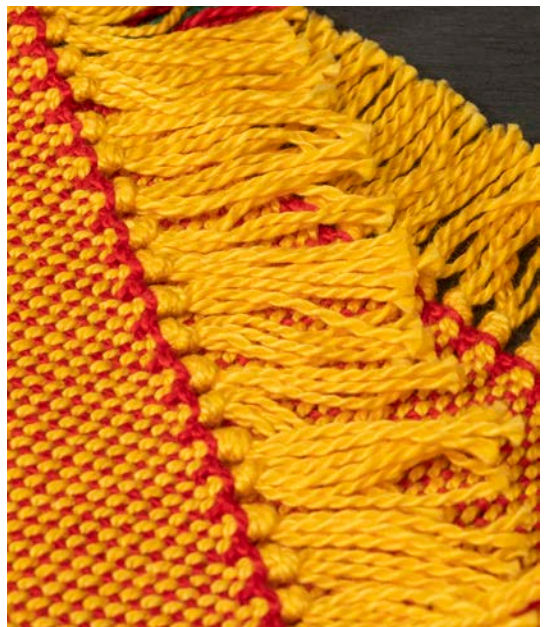
What's more perfect for summer than a set of honeycomb-like towels woven on a rigid-heddle loom? They are so cheery even the bees will mistake them for home. Take them on picnics or hang them in your kitchen. On the loom, you'll see boxes in the borders, but off the loom and wet-finished, you'll find the honeycomb effect emerges as if by magic. Pattern page 49.





**TURMERIC AND
CHILI PLACEMATS**
By Anu Bhatia

A masala daba, a seven-container spice box, is a must-have in an Indian kitchen, including Anu's. To complement any cook's cooking style, these containers hold basic spices used in everyday cooking, and it's a safe bet that turmeric and chili powder can be found in almost every spice box. Weave these rigid-heddle placemats inspired by the colors of two beautiful and tasty spices. Pattern page 50.





QUEEN BEE TABLE TOPPER

Gabi van Tassell

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT Hexagon pin loom, 1" side to side (Gabi used the PennyTURTLE loom, fine sett); 5" weaving needle; size C-2/2.75 mm crochet hook or a 2.75 mm locker hook; tapestry needle.

YARNS *Warp and Weft:* Catona (100% mercerized cotton; 68 yd/25 g; Scheepjes), #106 Snow White, 28 yd; #110 Jet Black and #208 Yellow Gold, 22 yd each; #162 Black Coffee, 54 yd; #383 Ginger Gold, 40 yd; #403 Lemonade, 30 yd; #404 English Tea, 72 yd.

OTHER SUPPLIES Felt piece, at least 20" x 20"; fabric glue (optional).

DIMENSIONS *Finished size:* (after sewing and wet-finishing) about 19" x 19".

PROJECT STEPS

1 Following the loom manufacturer's directions, weave the hexagons as listed in Figure 1. Leave the yarn tails for sewing the hexagons together.

2 Refer to the layout in Figure 2, which shows the wrong side of the topper. Note that the left side of the bee is oriented at the top. Lay out the first row with each hexagon's starting tail pointing up toward the top and its ending tail pointing to the right. This will position the tails for joining.

3 Following the layout in Figure 2, use the tails to whipstitch (see Reader's Guide) the hexagons

together in rows. Assemble the first two rows, then sew the first row to the second row. Whipstitch the next row of hexagons according to the chart, check to make sure the colors are in the correct spots, and then whipstitch that row to the previous two.

4 Continue assembling rows and joining them to previous rows until all hexagons are joined.

5 Use a tapestry needle to weave in ends.

6 Wet-finish and block as desired.

7 Optional backing can be added by cutting a felt piece to match the finished dimensions of the table topper and gluing the felt to the back. *

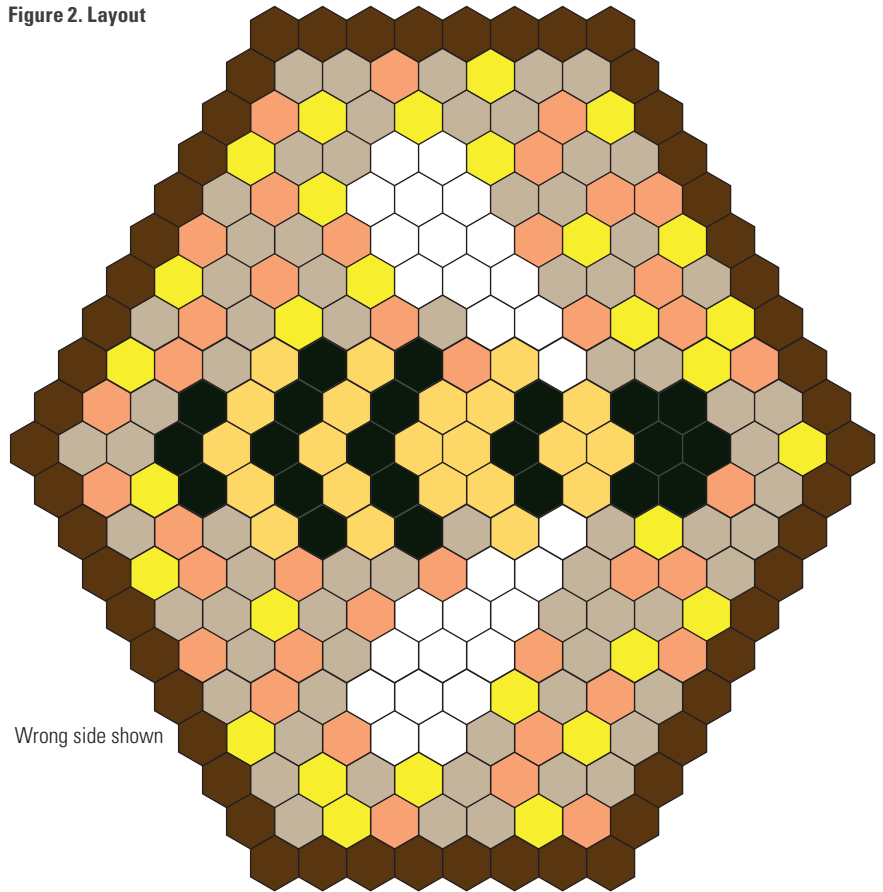
WEAVING AND ASSEMBLY TIPS

- Use small plastic snack bags to store hexagons by color as you weave.
- During assembly, line up the bags of woven hexagons to keep them organized.

Figure 1. Pin loom pieces

28	○	#106 Snow White
22	●	#110 Jet Black
22	●	#208 Yellow Gold
54	●	#162 Black Coffee
40	●	#383 Ginger Gold
30	●	#403 Lemonade
72	●	#404 English Tea
268 pieces total		

Figure 2. Layout





CHILLAR COIN PURSE

Shilpa Nagarkar

MATERIALS

STRUCTURE Warp-faced plain weave and Baltic pick-up.

EQUIPMENT Inkle loom; belt shuttle.

YARNS Warp: 5/2 pearl cotton (2,100 yd/lb; Silk City Fibers), #261 Oregano, 168 yd; #157 Deep Red, 30 yd; #879 Sweet Potato, 219 yd; #672 Sungold, 264 yd. **Weft:** 5/2 pearl cotton, #879 Sweet Potato, 45 yd; #261 Oregano, 55 yd.

OTHER SUPPLIES Commercial fabric for lining the purse, ¼ yd; matching or coordinating fabric for binding the raw edges, ¼ yd; backing fabric for the bands, ½ yd (Shilpa used leftover fabric from her Syutah Shopper, page 47); zipper at least 6" in length; sewing machine;

crochet hook, size D-3/3.25 mm); tapestry needle.

WARP LENGTH Plain-weave band: 91 ends 108" (3 yd) long (allows 8" for take-up, 16" for loom waste; loom waste includes fringe). **Pick-up band:** 109 ends 108" (3 yd) long (allows 8" for take-up, 16" for loom waste; loom waste includes fringe).

SETTS Warp: Plain-weave band: 45 epi. **Pick-up band:** about 42 epi. **Weft:** 9 ppi. **DIMENSIONS Plain-weave band width:** 2". **Pick-up band width:** 2½". **Woven length:** (measured under tension on the loom) about 84" each. **Finished size:** (after sewing) 6" × 7".

PROJECT STEPS

Plain-weave band

- 1 Wind a warp of 91 ends 108" (3 yd) long following the draft, Figure 1.
- 2 Wind a belt shuttle with Sweet Potato. Spread the warp with scrap yarn.
- 3 Weave the entire band in plain weave, about 84".
- 4 Remove the band from the loom and set aside.

Baltic pick-up band

- 5 Wind a warp of 109 ends 108" (3 yd) long following the draft, Figure 2.
- Note:** The Sungold ends in the pattern section are used doubled. All other ends are single.
- 6 Wind a belt shuttle with Oregano.
- 7 Weave the band following the Baltic pick-up pattern in Figure 3, treating the doubled Sungold as single working ends for pick-up.

Assembly

8 Cut two 8" × 7" pieces of the backing fabric. Shilpa used handwoven fabric, with the 8" side weftwise on the fabric and the 7" side warpwise. This includes a seam allowance of ½" on all sides.

9 Cut two 7"-long pieces of the Baltic pick-up band, positioning the motif as desired. Cut four 7"-long pieces of the plain-weave band.

10 Lay one piece of the backing fabric right side up with an 8" edge toward you. With right sides up, center the Baltic pick-up band on the backing fabric with a plain-weave band on each side. Orient the bands vertically. There will be extra backing fabric on both sides. Stitch along the band's selvages to attach them to the backing fabric. Repeat for the other side.

11 With right sides together and the bands aligned, sew the prepared sides together with ½" seams on three sides to form a pouch. Turn right side out.

12 Cut two 8" × 7" pieces of the lining fabric.

13 For the partition, cut an additional 8" × 10" piece of lining fabric. With wrong sides together, fold in half lengthwise to make a piece 8" × 5". Press. Topstitch close to the fold.

14 Stack the lining fabric right sides together with the partition piece sandwiched between. Align the raw edges of the partition with the left, right, and bottom edges of the lining pieces. Sew a ½" seam along those three edges.

Figure 1. Plain-weave band draft

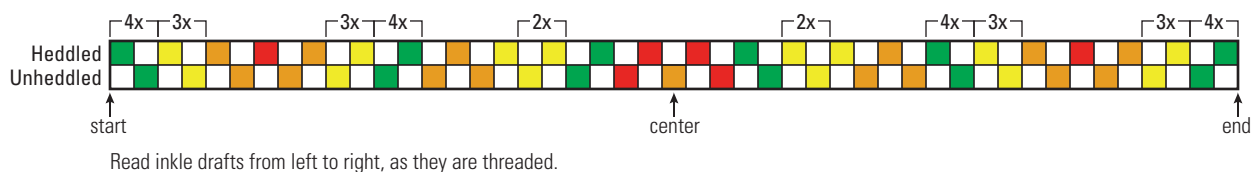


Figure 2. Pick-up band draft

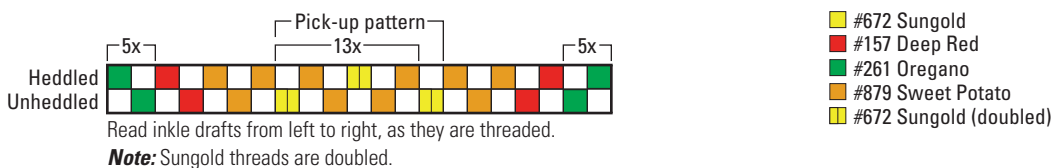
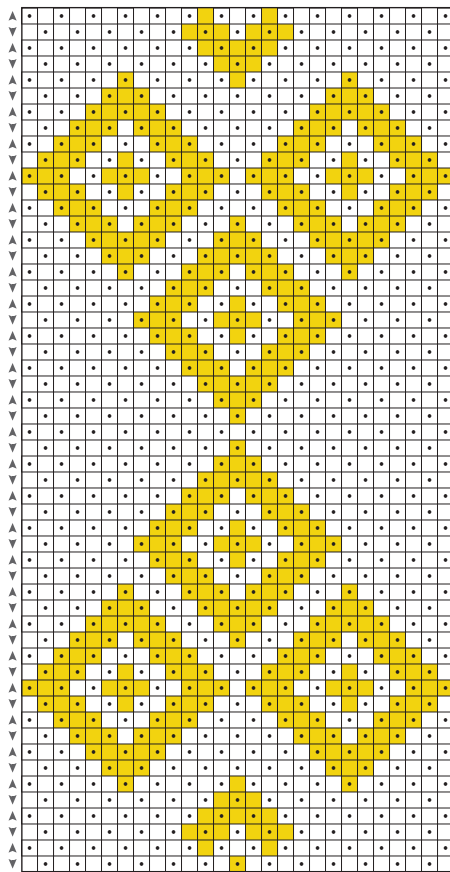


Figure 3. Pick-up pattern



- ▲ Up shed
- ▼ Down shed
- Pattern end up
- Pattern end down
- ◻ Dot indicates pattern ends normally up in the shed.

Note: Chart shows pattern ends only.



 RIGID HEDDLE

 INKLE LOOM

PICK YOUR OWN MANGO TOWELS

Elisabeth Hill

MATERIALS

Towels

STRUCTURE Half basketweave and basketweave with twill.

EQUIPMENT Rigid-heddle loom, 20" weaving width; 12-dent heddle; 4 shuttles; pick-up stick. **Note:** Have a 12.5-dent heddle? See the Heddle Conversion Chart in the Reader's Guide.

YARNS Warp: 22/2 cottolin (60% cotton/40% linen; 3,274 yd/lb; Bockens; Vävstuga), #2041 Light Pear, 544 yd; #2042 Pear, 493 yd; #2013 Marigold, 476 yd; #2012 Dandelion, 374 yd; #2066 Poppy, 170 yd; #2009 Goldenrod, 136 yd. **Weft:** 22/2 cottolin, #2012 Dandelion, 686 yd; #2041 Light Pear, 380 yd; #2013 Marigold, 280 yd; #2009 Goldenrod, 50 yd; #2066 Poppy and #2042 Pear, 20 yd each.

WARP LENGTH 238 working ends (516 ends total) 153" (4¼ yd) long (allows 12" for take-up, 17" for loom waste).

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

DIMENSIONS Width in the heddle: 19½".

Woven length: (measured under tension on the loom) 124" or four towels, 31" each. **Finished size:** (after wet-finishing and hemming) four towels, 17¼" × 26" each.

Inkle tabs

STRUCTURE Plain weave.

EQUIPMENT Inkle loom; band knife.

15 With wrong sides facing, insert the lining into the pouch aligning the side seams and the raw edges at the top. Sew the lining to the top edge of the pouch.

16 Use commercial fabric for binding the top edge.

a Cut a strip of the binding fabric 1¼" wide and 1" longer than the circumference of the top edge of the pouch.

b With the right side down, fold the long edges to the center of the strip and press. Fold the short ends under ½" and press.

c Align one end of the prepared binding strip with the middle of one side of the pouch. Fold the binding strip over the raw edge of

the pouch and pin or baste in place around the top edge, abutting the two short ends

d Topstitch through the bag and both edges of the binding.

17 Cut the zipper to the length required and secure the cut end. Create two tabs using scraps of lining fabric and sew one to each end of the zipper.

18 Using Oregano and the tapestry needle, work blanket stitch (see Do It by Hand, page 86) along the binding of the pouch and along either side of the zipper (see photo above).

19 Using Oregano, attach the zipper to the pouch with single crochet through the loops of the blanket stitch. *

TASTEFUL WEAVING

Figure 1. Warp color order

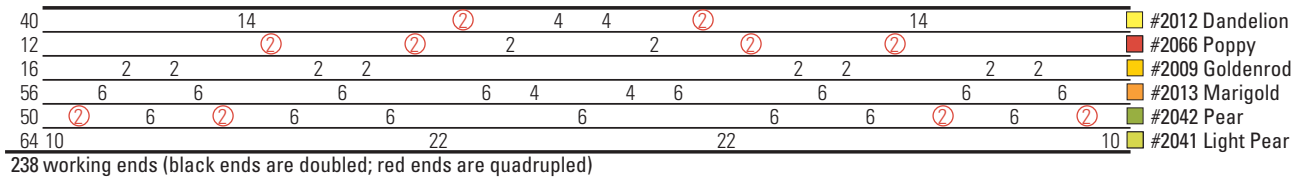


Figure 2. Inkle warp color order

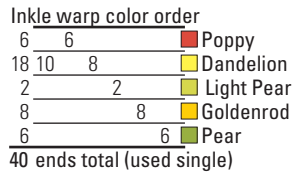


Figure 3. Hem tab

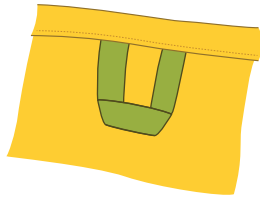
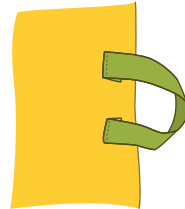


Figure 4. Side tab



WEAVING TIP: SPLICING

When the weft is composed of 4 strands, you can splice the ends to eliminate buildup at the selvages. To do this, divide the weft into two groups of 2, then bring one group back into the shed 1" and up through the warp. Bring the other group around the outermost warp end and back into the shed to meet the first group, then bring it up through the warp.

YARNS Warp: 22/2 cottolin (60% cotton, 40% linen; 3,274 yd/lb; Bockens; Vävstuga), #2041 Light Pear, 5 yd; #2042 Pear, 15 yd; #2012 Dandelion, 45 yd; #2009 Goldenrod, 20 yd; #2066 Poppy, 15 yd. **Weft:** 22/2 cottolin, #2042 Pear, 38 yd.

WARP LENGTH 40 ends 90" (2½ yd) long (allows 7" for take-up, 13" for loom waste).

SETTS Warp: 64 epi. **Weft:** 12 ppi.

DIMENSIONS Width in the heddle: 5/8".

Woven length: (measured under tension on the loom) 70". **Finished size:** 68" band, more than enough for four hanging tabs.

PROJECT STEPS

Towels

1 Set up your loom for direct warping a length of 153" or wind a warp of 238 working ends 153" long following the warp color order in Figure 1. Centering for a weaving width of 19¼", warp the loom using your preferred method.

Note: Most of the warp ends are doubled, with 10 accent ends used quadrupled as indicated in the warp color order. Elisabeth used direct warping, holding 2 threads in hand (4 per slot during warping). For the accents, she held 2 in hand and

repeated the same slot twice for 8 threads in the accent slots.

2 Spread the warp with scrap yarn.

3 Chevron Stripe Towel: Wind one shuttle with a single strand of Dandelion, wind a second shuttle with 4 strands of Marigold, and wind a third with 4 strands of Poppy.

a Starting with an up heddle, weave 54 picks (4½") in Dandelion. End on a down heddle and do not cut the weft.

b Weave a stripe following the chevron stripe sequence.

c Weave 20" in plain weave using Dandelion.

d Weave a second stripe following the chevron stripe sequence.

e Weave 54 picks of plain weave in Dandelion.

f Weave 2 picks of a contrasting color before starting the next towel.

4 Twill Stripe Towel: Wind one shuttle with a single strand of Marigold, wind a second shuttle with 4 strands of Pear, and wind a third with 4 strands of Goldenrod.

a Beginning in an up shed, weave 54 picks of plain weave in Marigold.

b Weave a stripe following the twill stripe sequence.

c Weave 20" in plain weave using Marigold.

d Weave a second stripe following the twill stripe sequence.

e Weave 54 picks of plain weave in Marigold.

f Weave 2 picks of a contrasting color before starting the next towel.

5 Plain-Weave Stripe Towel: Wind one shuttle with 2 strands of Light Pear, one shuttle with 2 strands of Dandelion, a third with 4 strands of Poppy, and a fourth with 4 strands of Pear.

a Weave 36 picks (3") in Light Pear doubled.

b Weave a stripe following the plain-weave stripe sequence.

c Weave 20" in Light Pear doubled.

d Weave a second stripe following the plain-weave stripe sequence, exchanging Pear and Poppy.

e Weave 36 picks (3") in Light Pear.

f Weave 2 picks of a contrasting color before starting the next towel.

6 Basketweave Stripe Towel: Wind one shuttle with 2 strands of Dandelion, a second shuttle with 4 strands of Marigold, a third with 4 strands of Goldenrod, and a fourth with 4 strands of Dandelion.

a Beginning in an up shed, weave 54 picks in Dandelion doubled.

b Weave a stripe following the basketweave stripe sequence.

c Weave 20" of plain weave using Dandelion.

d Weave a second stripe following the basketweave stripe sequence, using Dandelion weft in place of Goldenrod.

e Weave 54 picks of plain weave in Dandelion.

7 Weave a few picks of scrap yarn to protect the weft. Remove the towels from the loom. Zigzag stitch or serge the raw edges.

8 Wet-finish by handwashing in warm water, spin the fabric in the washing machine, and hang it until just damp.

Hanging Tabs

9 Wind a warp of 40 ends 90" (2½ yd) long on your inkle loom following the warp color order in Figure 2.

10 Wind a shuttle with Pear doubled.

11 Weave, keeping the band at about ⅝" wide.

12 Remove the band from the loom and cut it into four 6½" pieces for long-side tabs or four 5½" pieces for short-side tabs. **Note:** You will have extra band yardage if you weave the entire warp. It is very handy for adding tabs to other towels, using as a scissors leash, wrapping small packages, making impromptu napkin rings, etc.

Finishing

13 Cut the towels apart. Turn hems under twice and press.

14 For hanging tabs on the short ends of the towels, mark the center of one short end, and set the raw ends of the inkle band piece under the hem of the towel before you sew the hem (see Figure 3).

15 For hanging tabs on the long sides of the towels, mark the center of one long side, fold the raw ends of the inkle band piece under, and sew securely (see Figure 4).

16 Stitch hems by hand or machine. ✱

Pick-up stripes

For pick-up rows, put the heddle in the neutral position and pick up in front of the heddle from the side indicated, counting working ends in holes and slots. Turn the pick-up stick on edge and weave across. Remove pick-up stick and beat.

For single picks of a color, leave a 2" tail on both sides and splice both ends in the weft (see Weaving Tip: Splicing).

Chevron stripe

Alternate pick-up sheds using Poppy or Marigold with plain-weave sheds using Dandelion as follows:

1. Pick up from the right [2 down, 2 up] across, ending with 2 down. Weave with Poppy. Splice both ends.

2. Heddle up, weave 1 pick of Dandelion.

Pick up from the left 1 down, [2 up, 2 down] across, ending 1 up. Weave with Marigold. Splice starting end.

3. Heddle down, weave 1 pick of Dandelion.

4. Pick up from right [2 up, 2 down] across, 2 up. Weave with Marigold.

5. Heddle up, Dandelion.

6. Pick up from left 1 up, [2 down, 2 up] across, 1 down, Marigold.

7. Heddle down, Dandelion.

8. Pick up from right [2 down, 2 up] across, 2 down, Marigold.

9. Heddle up, Dandelion.

10. Pick up from left 1 up, [2 down, 2 up] across, 1 down, Marigold.

11. Heddle down, Dandelion.

12. Pick up from right [2 up, 2 down] across, 2 up, Marigold.

13. Heddle up, Dandelion.

14. Pick up from left 1 down, [2 up, 2 down] across, 1 up, Marigold. End Marigold and splice.

15. Heddle down, Dandelion.

16. Pick up from left [2 down, 2 up] across, 2 down, Poppy. Splice both ends.

Twill stripe

1. Pick up from left [2 down, 2 up] across, 2 down, Pear. Splice both ends.

2. Heddle up, Marigold.

3. Pick up from left 1 down, [2 up, 2 down] across, 1 up, Goldenrod.

4. Heddle down, Marigold.

5. Pick up from right [2 up, 2 down] across, 2 up, Goldenrod.

6. Heddle up, Marigold.

7. Pick up from left 1 up, [2 down, 2 up] across, 1 down, Goldenrod.

8. Heddle down, Marigold.

9. Pick up from right [2 down, 2 up] across, 2 down, Goldenrod.

10. Heddle up, Marigold.

11. Pick up from left 1 down, [2 up, 2 down] across, 1 up, Goldenrod.

12. Heddle down, Marigold.

13. Pick up from right [2 up, 2 down] across, 2 up, Goldenrod.

14. Heddle up, Marigold.

15. Pick up from left 1 up, [2 down, 2 up] across, 1 down, Goldenrod. End Goldenrod and splice.

16. Heddle down, Marigold.

17. Pick up from left [2 down, 2 up] across, 2 down, Pear. Splice both ends.

Plain-weave stripe

1. Weave 2 picks using quadrupled Pear. Splice the ends.

2. Weave 12 picks using Dandelion doubled.

3. Weave 2 picks using Poppy quadrupled. Splice the ends.

On the second stripe of the towel, begin with Poppy and end with Pear.

Basketweave stripe

Do not weave plain-weave picks between basketweave picks.

1. Pick up [2 down, 2 up] across, 2 down, Marigold. Splice starting end.

2. Pick up [2 up, 2 down] across, 2 up, Goldenrod. Splice starting end.

3. Repeat the 2 pick-up sequences (Steps 1 and 2) 6 times total.

4. Cut and splice last Goldenrod end.

5. End with pick up [2 down, 2 up] across, 2 down, Marigold. End Marigold and splice.



TASTEFUL WEAVING



PIN LOOM
LEMON DROP
KITCHEN TOWEL
Gabi van Tassell

RESOURCES

Tkacheva, Yuliya. "Fastening Off Invisibly." MsWeaver. msweaver.com/tutorials/other-crochet/fastening-off-invisibly.
 van Tassell, Gabi. "Six Ways to Make Half Hexagons." TURTLE Looms. June 25, 2021. turtleloom.com/2021/06/25/half-hexagons.

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

MATERIALS

STRUCTURE Plain weave.
EQUIPMENT Hexagon pin loom, 4" side to side (Gabi used an Original TURTLE loom, regular set); G-6/4 mm crochet hook and 7" weaving needle or 4 mm locker hook; packing comb or fork; tapestry needle; D-3/3.25 mm crochet hook.
YARNS *Warp and Weft:* Clean Cotton (85% recycled cotton/15% polyester; 131 yd/75 g; Universal Yarn), #105 Daffodil, 72 yd; #120 Saguaro, 36 yd; #104 Honeysuckle, 250 yd.
DIMENSIONS *Finished size:* (after sewing and wet-finishing) 20" × 27".

PROJECT STEPS

1 Following the loom manufacturer's directions, weave the hexagons and half hexagons (see Resources) as

listed in Figure 1. Leave yarn tails for sewing the hexagons together.
2 Using the tails, whipstitch (see Reader's Guide) the pieces together into rows, then sew the rows together as shown in Figure 2.

3 Starting anywhere along the bottom edge, with right side facing you, use the D-3/3.25 mm crochet hook to single crochet one row along all edges, working 1 sc into every yarn turn on the selvedge. Work 2 sc into each corner. To crochet the hanging loops in the top corners as shown in Figure 2, crochet up to the end of the edge at the corner, ch 15 (tightly, or use fewer chains), and join with sl st to the tip of the next edge. Turn. Work sc along the towel "cut out" back to the first ch st and join with a sl st. Turn. Crochet about 20 sc over the ch, then continue to work the edging of the towel as before. Repeat for the second hanging loop if desired at the other top corner, or simply crochet along the cut-out shape. At the end of the round, sl st into the first sc and use the invisible bind-off (see Resources).

4 Use a tapestry needle to weave in loose ends.
5 Wet-finish by machine washing in warm water. Tumble dry. Press with a warm iron. *

Figure 1. Pin loom pieces

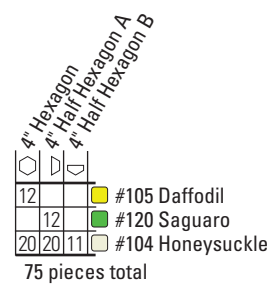
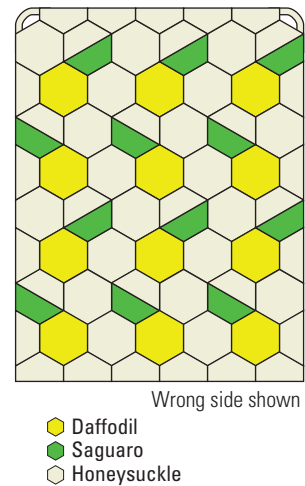


Figure 2. Layout and hanging loop placement





RIGID HEDDLE



INKLE LOOM

SYUTAH SHOPPER

Shilpa Nagarkar

MATERIALS

Bag body fabric

STRUCTURE Plain weave.

EQUIPMENT Rigid-heddle loom, 22" weaving width; 12.5-dent heddle; 1 shuttle. **Note:** Have a 12-dent heddle? See the Heddle Conversion Chart in the Reader's Guide.

YARNS *Warp:* 5/2 pearl cotton (2,100 yd/lb; Silk City Fibers), #261 Oregano, 840 yd. *Weft:* 5/2 pearl cotton, #261 Oregano, 300 yd.

WARP LENGTH 280 doubled ends (560 threads total) 54" (1½ yd) long (allows 2" for take-up, 12" for loom waste).

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

DIMENSIONS *Width in the heddle:* 22".

Woven length: (measured under tension on the loom) 40". **Finished size:** (after wet-finishing) 20" × 36".

Inkle bands

STRUCTURE Warp-faced plain weave.

EQUIPMENT Inkle loom, 1 shuttle.

YARNS *Warp:* 5/2 pearl cotton (2,100 yd/lb; Silk City Fibers), #672 Sungold, 330 yd; #261 Oregano, 249 yd; #157 Deep Red, 162 yd; #879 Sweet Potato, 72 yd. *Weft:* 5/2 pearl cotton, #672 Sungold, 96 yd; #261 Oregano, 34 yd.

WARP LENGTH *Sides and pocket band:* 219 ends 108" (3 yd) long (allows 8" for take-up, 16" for loom waste; loom waste includes fringe). **Handle band:**

52 ends 108" (3 yd) long (allows 8" for take-up, 16" for loom waste).

SETTS *Warp:* 45 epi. *Weft:* *Sides and pocket band:* 8 ppi. *Handle band:* 12 ppi.

DIMENSIONS *Sides and pocket band width:* 5". *Handle band width:* 1½". **Woven length:** (measured under tension on the loom) 84", each band. **Finished size:** Base and sides, 5" × 41"; pocket, two 5" × 8" pieces plus ½" fringe; two handles, 1½" × 32".

OTHER SUPPLIES Commercial fabric for lining the bag, 1 yd; matching or coordinating commercial fabric for the binding on the bag and the backing on the straps, ½ yd; fusible interfacing (optional); decorative button.

BAG DIMENSIONS **Finished size:** 16" × 14½" × 4½" with 32" handles.

PROJECT STEPS

Body fabric

1 Set up your loom for direct warping a length of 54" (1½ yd) of 280 doubled ends (560 threads

total) in Oregano centering for a weaving width of 22". **Note:** Shilpa used her extra fabric to make the Chillar Coin Purse, page 42. Add additional warp length of 8" if you would like to do the same.

2 Wind a shuttle with a single strand of Oregano. Spread the warp with scrap yarn.

3 Weave plain weave for at least 40" or until you can no longer get a shed. End with a few picks of scrap yarn to protect the weft.

4 Remove the fabric from the loom. Machine stitch the ends of the fabric.

5 Wet-finish by handwashing in warm water with mild detergent. Lay flat to dry. Press with a warm iron.

Bands for base, sides, and pocket

6 Wind a warp of 219 ends 108" (3 yd) long on your inkle loom following the draft in Figure 1.

7 Wind a belt shuttle with Sungold and weave the entire band in plain weave, about 84".

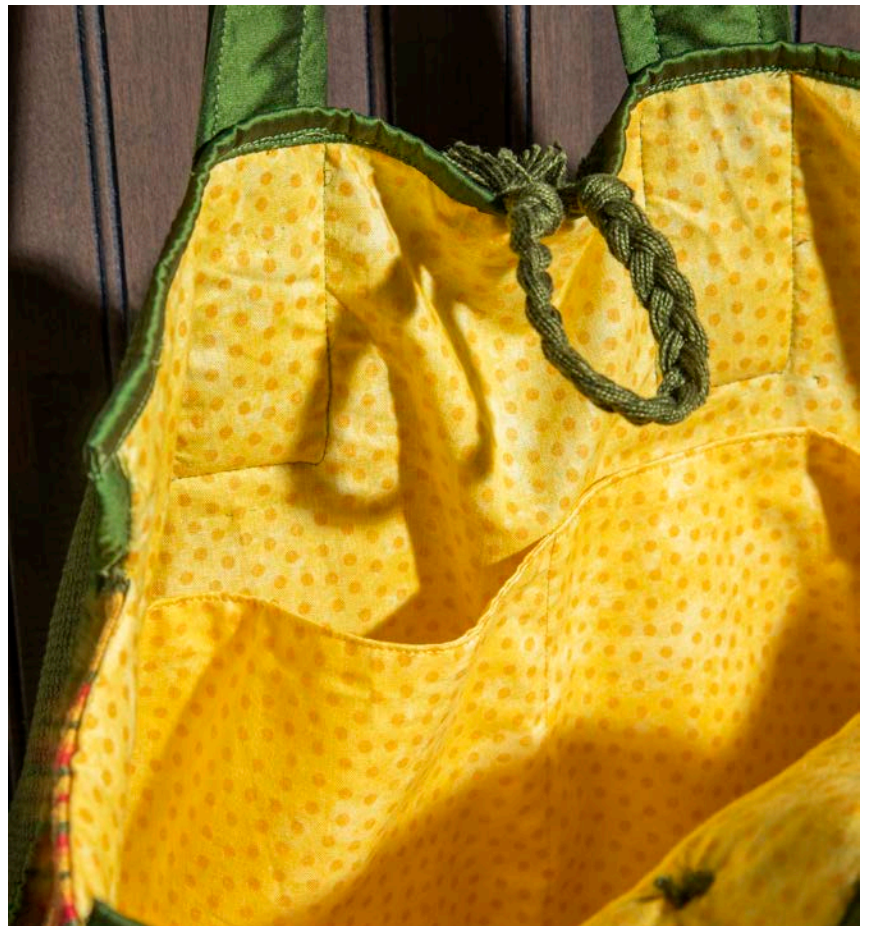


Figure 1. Bag body inkle draft

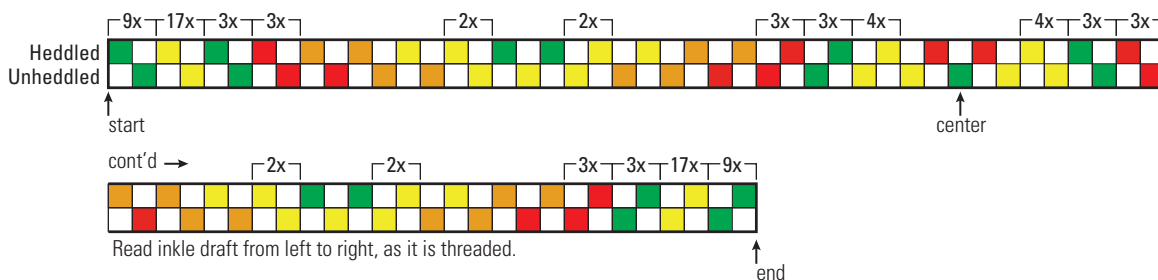
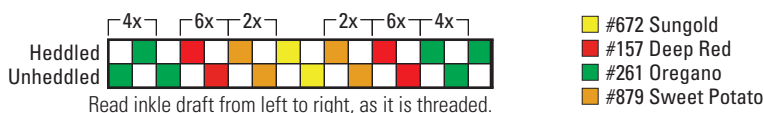


Figure 2. Handles inkle draft



8 Remove the band from the loom.

Band for the handles

9 Wind a warp of 52 ends 108" (3 yd) long on your inkle loom following the draft in Figure 2.

10 Wind a belt shuttle with Oregano and weave the entire band in plain weave, about 84".

11 Remove the band from the loom.

Assembly

12 Mark two pieces 16" wide x 15" long on the woven fabric with one 15" side along the selvedge. Machine stitch along the three nonselvedge sides of each piece before cutting. The pieces include a 1/2" seam allowance on all sides. If desired, apply fusible interfacing to the back.

13 Cut two 16" x 15" pieces of lining fabric.

14 Make interior pockets, two on either side of the bag:

a Cut four 16" x 11 1/2" pieces of lining fabric. Set two aside.

b With right sides together, stitch the remaining two pieces of lining fabric together along one 16" edge. Turn the fabric so wrong sides match and press. Topstitch close to the seam.

c Place the doubled pocket fabric on the right side of the bag lining fabric, with the seamed edge toward the top and aligning the bottom, left, and right raw edges with the bag lining. Stitch the pocket to the lining along three edges, leaving the seamed edge

open. Stitch a line up the center of the pocket, dividing it into two pockets.

d Using the remaining two 16" x 11 1/2" pieces of lining fabric and the remaining 16" x 15" lining piece, make a second set of pockets for the other side of the bag.

15 For the outside pocket, cut two 8 1/2"-long pieces of the wider inkle band (see photo on page 38 for reference).

a Machine stitch 1/4" from each end of both band pieces. Ravel the ends to make 1/4" fringe.

b Cut a 9" x 11" piece of lining fabric. Fold the edges to the wrong side 1/2" on all sides and press. This piece will be 8" x 10" after folding.

c Lay the lining fabric right side down with an 8" side toward you. Lay the inkle bands on the lining fabric right side up, one above the other, with the fringe extending to the left and right. Stitch the inkle bands to the lining fabric on all sides and along the adjacent edges of the inkle bands. Stitch adjacent to the previous stitching at the fringed ends and be sure to catch the lining fabric all the way around, adjusting the depth of the folded lining as needed to meet the edge of the inkle band.

d With right sides up, center the pocket right to left on one piece of

the body fabric, about 3 1/2" from the top edge. Stitch around three sides, leaving the top of the pocket open.

16 With wrong sides facing and edges aligned, sew the bag front (with the pocket) to the lining fabric on all sides. Repeat for the back side.

17 Cut a 5" x 43" piece of lining fabric for the base and sides of the bag. Cut a 43" length of the wider inkle band.

18 With right sides facing, baste the lining fabric to the inkle band on one short end of the band. Turn it right side out, align the raw edges, and sew the short end seam. Sew along the length of the band on both long edges. Tuck the band ends inside 1/2" and sew the ends closed. The raw edges of the lining are exposed along the inkle selvages.

19 With the linings facing, pin the lined inkle band to one side of the bag front starting 1 1/2" from the top of the bag. Continue down the edge, across the bottom, and up the other edge. With 1/4" seam allowance, sew the three pinned edges of the bag side to the band. Repeat for the other side. The seam allowances will be on the outside of the bag.

20 Cover the raw edges of the seam allowance with binding using matching or coordinating commercial fabric (see photo on page 47 for reference).

a For each edge of the bag, cut a strip of the binding fabric 1 1/4" wide and 1" longer than the length of the edge.

b With the right side down, fold the long edges to the center of the strip and press. Fold the short ends under $\frac{1}{2}$ " and press.

c Align one end of the prepared binding strip at a corner of the bag. Fold the binding strip over the raw edge, pin or baste in place, and topstitch through the bag and both edges of the binding.

d Repeat for all four edges on both sides of the bag.

Handles

21 Cut two pieces of the narrower inkle band 35" long for the handles.

22 Optional: Back the handles with matching or coordinating commercial fabric for additional support. Cut two $4\frac{1}{4}$ " \times 35" strips of fabric. Set one aside. With the right side facing down, fold the long edges of the remaining strip to the middle and press. With the raw edges of the backing fabric facing up, center the inkle band on the

backing, leaving about $\frac{1}{4}$ " of fabric on either side. Stitch the inkle band to the backing along both long edges. Repeat for the second handle.

23 Fold the ends of the handle under $\frac{1}{2}$ ". For the front handle, with right sides up, align each end of the handle with the top edge of the pocket. Pin or baste in place. Stitch the handle to the front of the bag along the edges of the handle and at the top edge of the bag and the bottom edge of the handle. For the back handle, measure from the top of the bag to the top of the pocket on the front of the bag. Use this measurement to place the ends of the handle on the back of the bag.

24 With Oregano, sew the button to the front of the bag just above the outside pocket. For the loop, use a few strands of Oregano to make a braid 5" long plus knots and tassels at both ends. Sew the loop to the outer edge on the back side of the bag (see photo). *



RIGID HEDDLE

SWEET HONEY TOWELS

Yvonne Ellsworth

RESOURCES

de Ruiter, Erica. *Weaving on 3 Shafts*. Self-published. 2017, 61.

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

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

MATERIALS

STRUCTURE Plain weave and spot Bronson.

EQUIPMENT Rigid-heddle loom, 20" weaving width; 12-dent heddle; 2 pick-up sticks; 1 shuttle. **Note:** Have a 12.5-dent heddle? See the Heddle Conversion Chart in the Reader's Guide.

YARNS **Warp:** 8/4 carpet warp (100% cotton; 800 yd/8 oz; Maysville), #10 Gold, 570 yd. **Weft:** 8/4 carpet warp, #10 Gold, 345 yd.

OTHER SUPPLIES Fray Check.

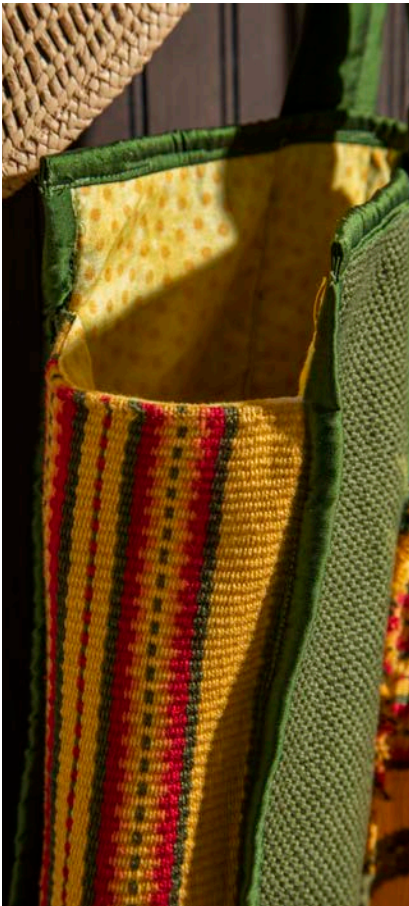
WARP LENGTH 238 ends 86" long (allows 6" for take-up, 24" for loom waste).

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

DIMENSIONS **Width in the heddle:** $19\frac{1}{2}$ ".

Woven length: (measured under tension on the loom) 56". **Finished size:** (after hemming and wet-finishing) two towels, 16" \times 20" each.

For pick-up stick instructions, see Reader's Guide.



TASTEFUL WEAVING

PROJECT STEPS

- 1 Set up your loom for direct warping a length of 86" or wind a warp of 238 ends 86" long. Centering for a weaving width of $19\frac{1}{2}$ ", warp the loom using your preferred method.
- 2 Wind a shuttle with weft. Spread the warp with scrap yarn.
- 3 Weave 1" of plain weave for the hem. Apply Fray Check to the edge. Once dry, continue weaving in plain weave for another 2".
- 4 Weave following the weaving sequence for $6\frac{1}{2}$ ". Weave plain weave for 9", then follow the weaving sequence for another $6\frac{1}{2}$ ". End with 3" of plain weave for a border and folded hem. Apply Fray Check to the second edge.
- 5 Once the Fray Check is dry, weave 2 picks of waste yarn and weave the second towel as you did the first, using Fray Check as you did before.
- 6 Remove the towels from the loom and cut them apart. To hem, fold up the cut edges $\frac{1}{2}$ ", then fold over again. Pin in place. Whipstitch along the fold, creating a folded hem.
- 7 Wet-finish by machine washing in hot water with mild detergent. Tumble dry. Press with a warm iron. *

Pick-up stick setup

Pick-up stick pattern A

Pick-up: 7 down, [3 up, 3 down] 17 times, 3 up, 7 down.

Push pick-up stick A to the back of the loom when not in use.

Pick-up stick pattern B

Pick-up: 10 down, [3 up, 3 down] 16 times, 3 up, 10 down.

Note: Except for the 10 ends at each side, pick-up stick B picks up the opposite ends from pick-up stick A.

Weaving sequence

1. Up + pick-up stick A.

2. Down.

3–6. Repeat picks 1 and 2 two more times.

Push pick-up stick A to the back of the loom. Insert pick-up stick B.

7. Up + pick-up stick B.

8. Down.

9–12. Repeat picks 7 and 8 two more times.

Remove pick-up stick B.

Repeat these 12 picks for pattern. End after pick 6 or pick 12.



RIGID HEDDLE

TURMERIC AND CHILI PLACEMATS

Anu Bhatia

RESOURCES

Hill, Elisabeth. "Team Colors Weave-along: Sidelines Coaching for Better Weaving." *Handwoven*. December 12, 2018. handwovenmagazine.com/team-colors-weave-along-sidelines-coaching-for-better-weaving.

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

MATERIALS

STRUCTURE Plain weave with warp and weft floats.

EQUIPMENT Rigid-heddle loom, 15" weaving width; 12.5-dent heddle; 3 stick shuttles; 2 pick-up sticks.

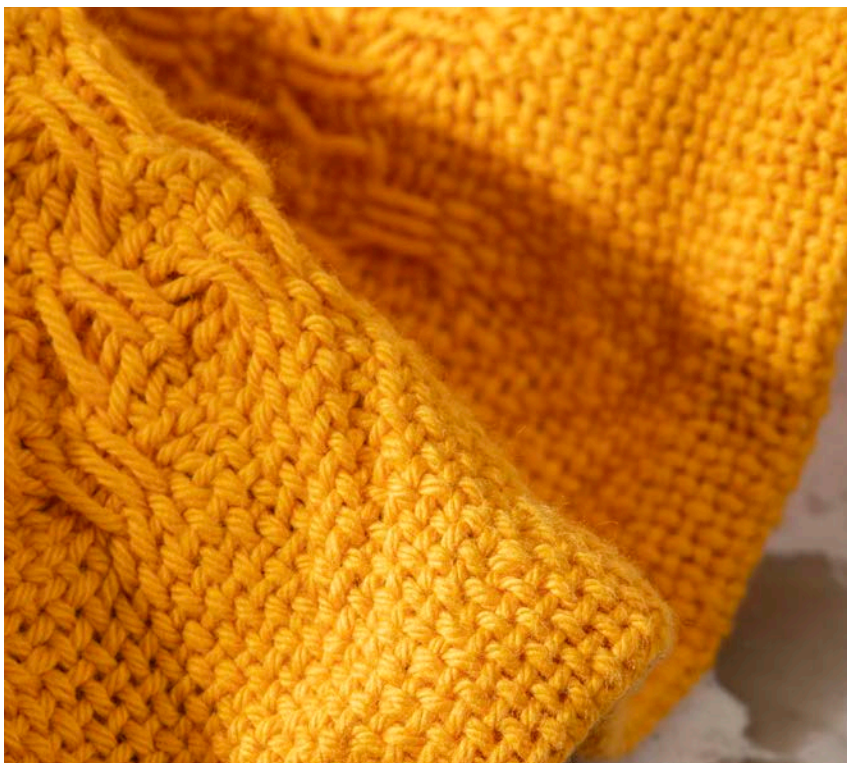
Note: Have a 12-dent heddle? See the Heddle Conversion Chart in the Reader's Guide.

YARNS Warp: 3/2 pearl cotton (1,260 yd/lb; Lunatic Fringe Yarns), Marigold, 475 yd; #10 Red, 34 yd. 3/2 pearl cotton (1,260 yd/lb; Valley Yarns; WEBS), #5934 Elm Green, 12 yd.

Weft: 3/2 pearl cotton (Lunatic Fringe Yarn), #10 Red, 254 yd; Marigold, 17 yd. 3/2 pearl cotton (Valley Yarns), #5934 Elm Green, 6 yd.

OTHER SUPPLIES Four 3" × 16" strips of cardstock; tapestry needle; mild detergent such as Dawn dish soap or Eucalan; spray starch; steam iron.

WARP LENGTH 187 ends 100" long (allows 7" for take-up, 15" for loom



waste; loom waste includes fringe).

Note: Add 30" for each additional placemat.

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

DIMENSIONS *Width in the heddle:* 14¾".

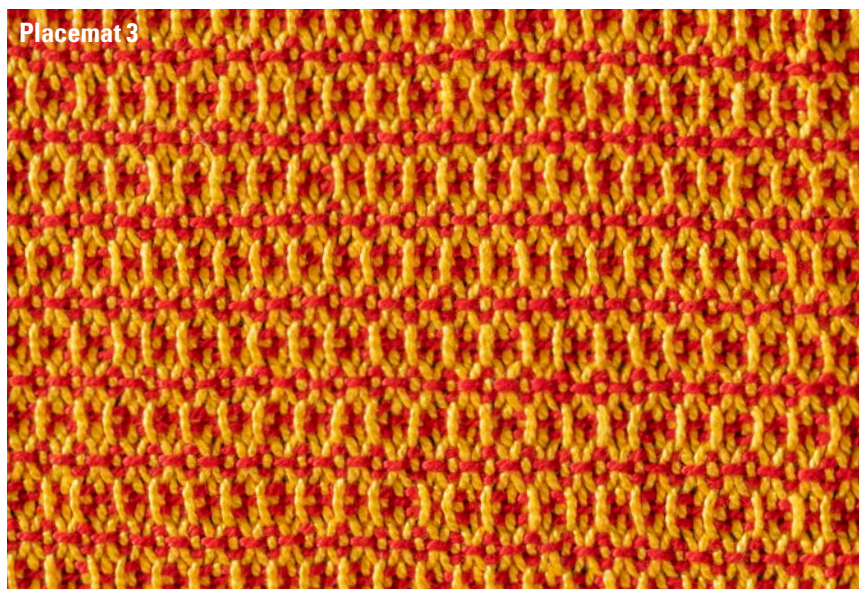
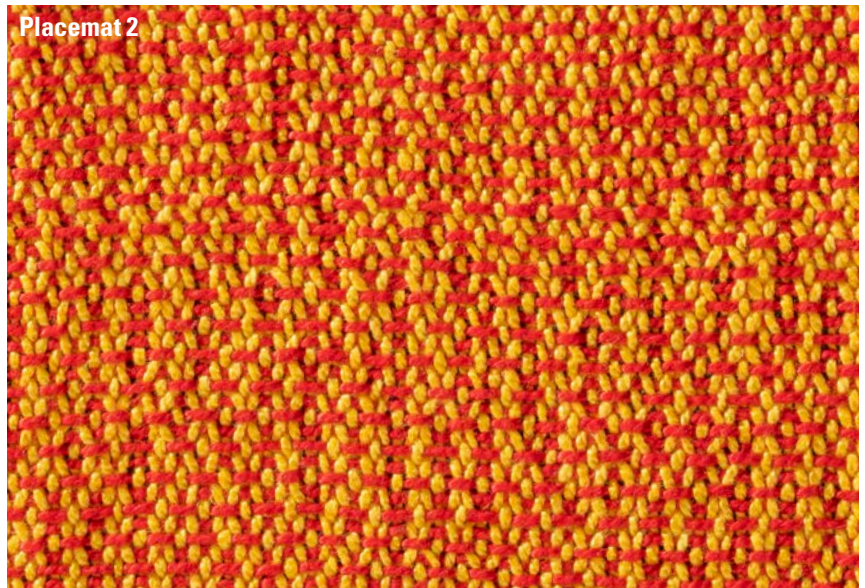
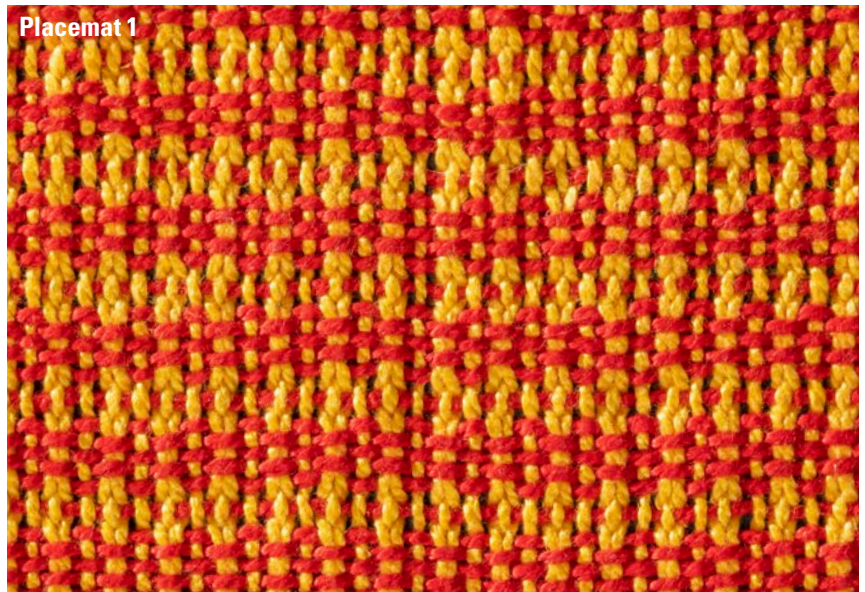
Woven length: (measured under tension on the loom) 78" (22" per placemat plus 12" for interstitial fringe).

Finished size: (after wet-finishing) 3 placemats 13" × 19" with 1½" fringe.

For pick-up stick instructions, see Reader's Guide.

PROJECT STEPS

- 1 Set up your loom for direct warping a length of 100" long following the warp color order in Figure 1. Centering for a weaving width of 14¾", and beginning and ending with a slot, warp the loom using your preferred method.
- 2 Wind shuttles with weft colors. Allowing 7" for fringe, spread the warp with scrap yarn.
- 3 Leaving a tail 4 times the width of the warp for hemstitching, start in a down shed with Red and weave 3 picks. Hemstitch in 43 bundles of 4 ends plus 3 groups of 5 ends using the long tail. Continue weaving with Red for a total of 25 picks, ending on a down shed. When changing colors, on an open shed, clip the end of the color you just finished about 1" out from the selvedge, unply the yarn by untwisting it, bring one strand up through the warp about 1" in from the selvedge, wrap the other strand around the outermost selvedge thread, and bring it back into the shed and up through the warp at the same point that you brought up the first strand. Change sheds and start the next color the same way. Continue weaving the border following the weaving sequence for Placemat 1. **Note:** The borders are the same on all placemats.
- 4 Insert a pick-up stick following the pick-up stick setup for Placemat 1. Continue weaving the placemat body following the weaving sequence for Placemat 1. The body section should measure 14". Weave the 4" plain-weave border following the color order



TASTEFUL WEAVING

Figure 1.

Warp color order

12	6	6	#10 Red
4	1	1	#5934 Elm Green
171	25	121	25
187 ends total			

Pick-up stick setup

Placemat 1: 17 up, [1 up, 1 down] 30 times, 17 up.

Placemat 2:

Pick-up stick A: 17 up, [1 up, 1 down] 30 times, 17 up. Slide pick-up stick A to the back of the loom when not in use.

Pick-up stick B: 17 up, [1 down, 1 up] 30 times, 17 up. Remove pick-up stick B after each repeat and reinsert when needed again.

Placemat 3:

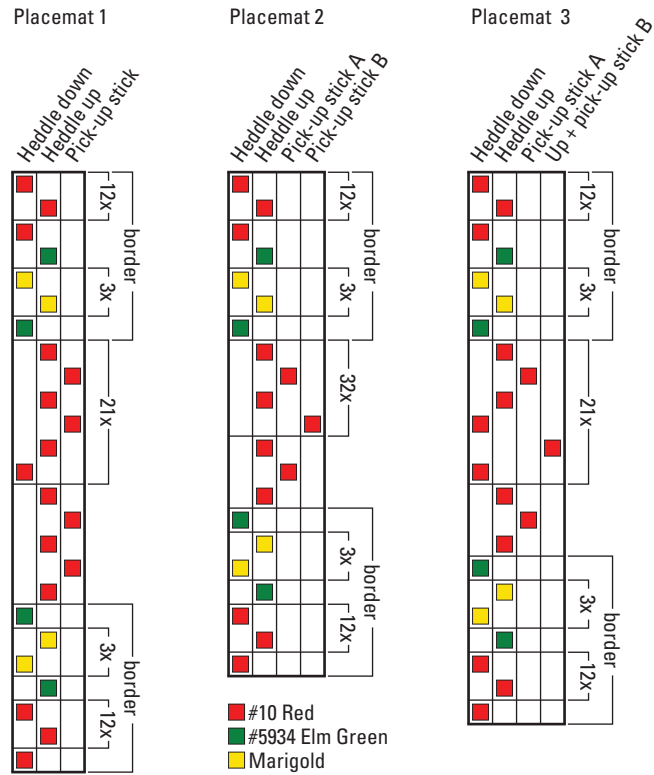
Pick-up stick A: 17 up, [1 up, 1 down] 30 times, 17 up.

Pick-up stick B: 17 down, [1 up, 1 down] 30 times, 17 down.

Push sticks to back of loom when not in use.

Pick-up sticks A and B will slide past each other.

Figure 2. Weaving sequence



in the weaving sequence. Hemstitch as at the beginning.

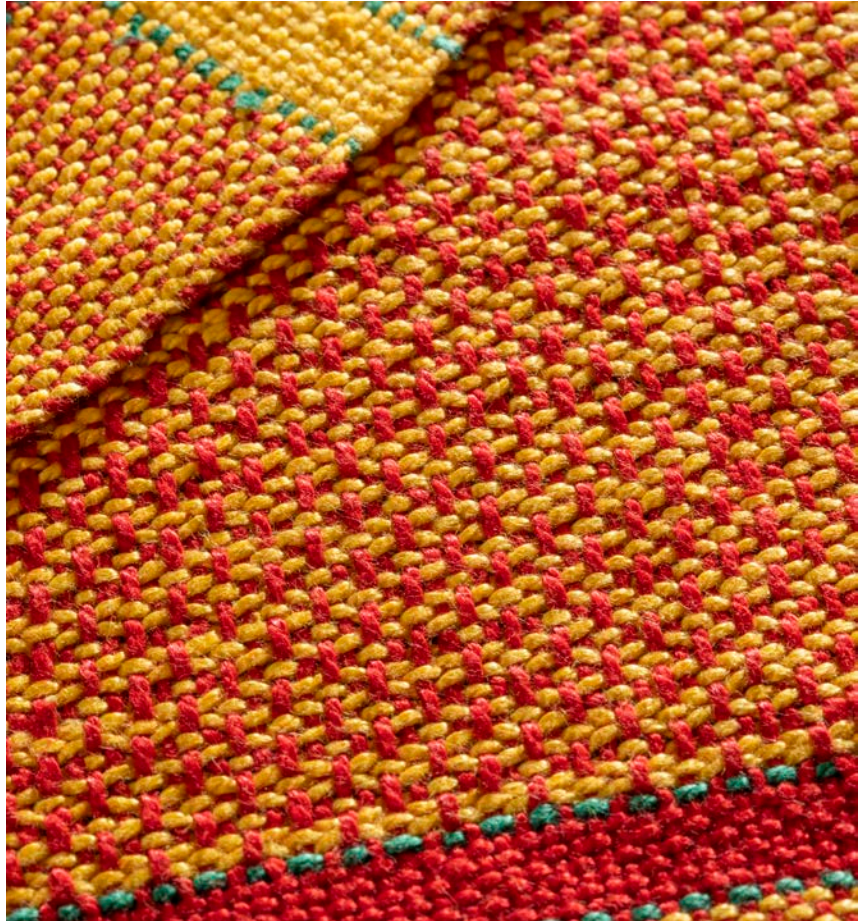
5 Open a shed and place a 3" wide strip of cardstock as a spacer between placemats to be made into knotted fringe. Change sheds and place another 3" wide cardstock strip.

6 Weave two more placemats using the pick-up stick setup and following the weaving sequence for Placemats 2 and 3.

Finishing

7 Remove the placemats from the loom, leaving 4" of unwoven warp at each end for fringe. Cut fringe between spacers (about 3" long). Knot each hemstitched bunch for a total of 45 fringe bundles on each end. Trim the fringe evenly to a length of 1½"-2".

8 Wet-finish by handwashing in hot water with mild detergent. Tumble dry. While still a little damp, press with a hot iron using spray starch to add crispness. *





All photos by Matt Graves

NO MORE TEARS: WEAVING WITH SCRUBBY YARN ON A PIN LOOM

By Deborah Bagley

While cotton might be the yarn of choice for kitchen towels, it helps to have something with a little more cleaning power for a dishcloth. Throughout the years, several yarn companies have offered yarns for this very purpose, although right now, the only one on the market I know of is the aptly named Scrubby from Red Heart. Scrubby yarn makes wonderful woven dishcloths that are pliable and durable. The polyester yarn features many little tendrils that give it its rough quality, without being abrasive. The rough texture makes it great for washing dishes but creates a challenge for weaving multiple layers on a pin loom. Not only do all the little tendrils make it difficult to see the individual warp strands, but the needle invariably snags a tendril, making it nearly impossible to pull the needle through the layers.

After weaving quite a few Scrubby squares, I have developed some tricks that make weaving with this yarn a little less frustrating (though not completely simple!)

1. Push nearby warp strands out of the way as you weave, to isolate the strand around which you are weaving. Pushing neighboring warp strands out of the way keeps the tendrils from obscuring your view or getting accidentally snagged.
2. Exaggerate the up and down path of the needle. Bring the needle up very high when weaving over a warp and down very low when weaving under a warp to avoid capturing the tendrils.
3. Pull out a weft row if necessary. Unfortunately, you won't know that you have snagged a tendril or split a warp strand until you start to pull the weft through, and you won't know where the trouble is until the eye of the needle gets to the problem. With extreme care, you can attempt to pull the weft from the needle and pull the row out from the side.
4. Don't be afraid to use some force. After much careful but (quite) forceful tugging, I've managed to force the needle to pass through the row. Often, this has ended up with some tendrils pulling and breaking. Surprisingly, the square holds up even with the breakage. It doesn't ravel and can still be used.
5. Use the continuous-strand weaving method, which is done with a hook and creates both warp and weft as you go. Doing so eliminates piercing or splitting a strand or tendril with a needle, unless the pin-loom shape you are weaving also has a plain-weave section, as with hexagonal pin looms.
6. Combine worsted weight cotton and Scrubby yarns in different layers in the same square. Switch-

ing yarns is probably the best way to weave with Scrubby, or at least the least frustrating way!

MAKING A COTTON-SCRUBBY SQUARE

The Scrubby yarn tendrils make it difficult to see the individual warp strands. Alternating cotton and Scrubby yarn can alleviate the low visibility, especially when you use the cotton on the first and third layers. The square can be mostly cotton, mostly Scrubby, or half and half. Cut the yarn and leave tails at the beginning and end of each yarn change. Tie the tails together and weave them in, or just weave them in.

One Scrubby Layer

The easiest square to make is woven with cotton for the first three layers and with Scrubby for the final layer. The warp layers are easy to see, and snagging tendrils isn't a big concern. You'll end up with a square with four tails and very mild abrasion ability.

Two Scrubby Layers

If you alternate cotton and Scrubby for each layer of warp and weft, you will have eight tails to weave in. This is perhaps the most cumbersome combination square to make, but it will

be easy to weave since the vertical warp strands will be cotton. You can reduce the number of tails if you start with one warp layer of Scrubby, weave two layers of cotton, and then weave the last layer with Scrubby. This square will have six tails but will be slightly more difficult to weave than the square with alternating layers.

Three Scrubby Layers

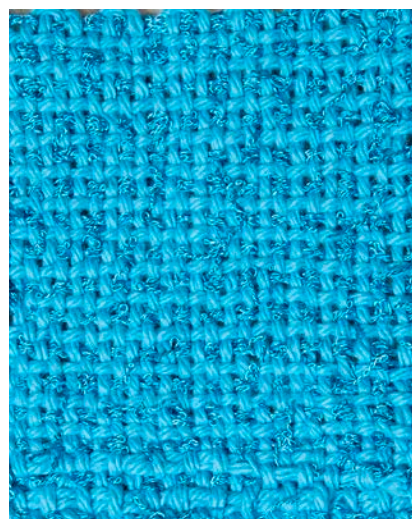
Make your first warp layer cotton and the rest of the layers Scrubby. Even doing just one layer of warp in cotton makes it easier to see the warp strands for weaving. In the end, you'll have four tails to weave in.

Four Scrubby Layers

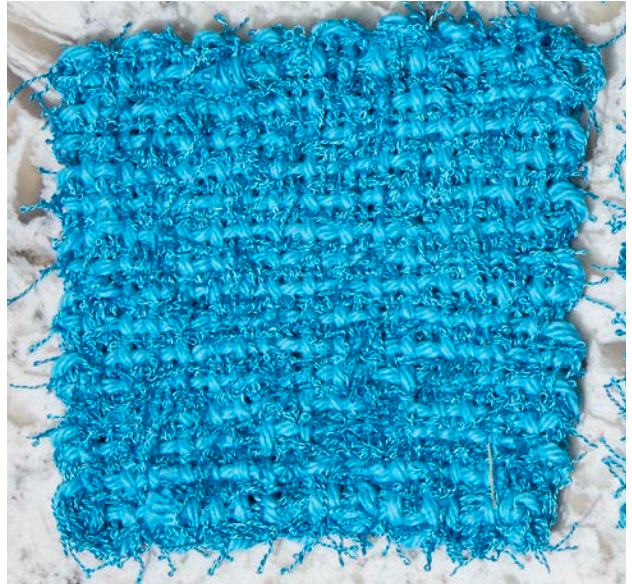
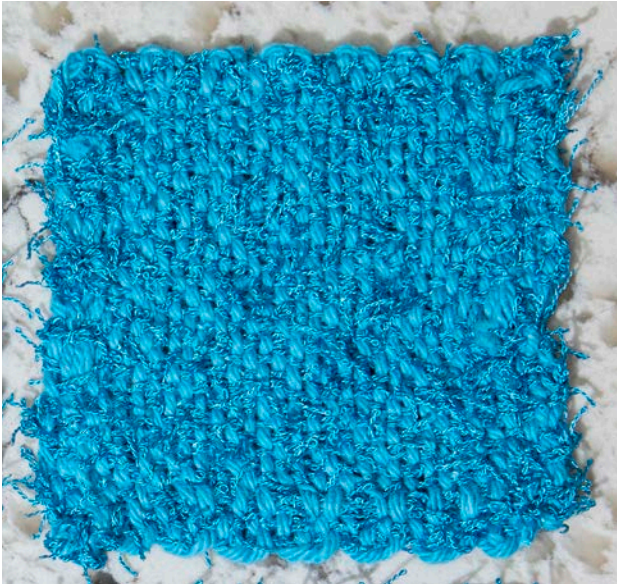
Weave the entire square using Scrubby yarn. Be sure to move warp strands out of the way when weaving and exaggerate the movement of the needle up and down to avoid snagging tendrils. While the 100% Scrubby square will only have two tails, it will be the most difficult to weave.

FINISHING DETAILS

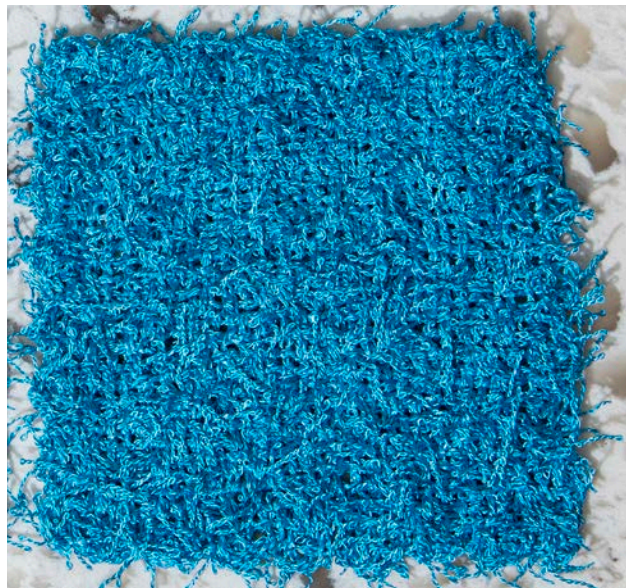
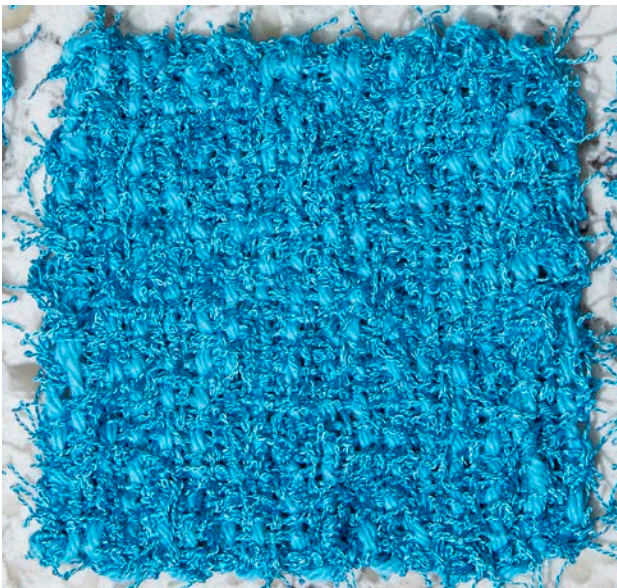
Now that the square is done, the tails must be woven in and the squares joined. These steps can be frustrating. If you use a needle to sew in the ends, you are likely to snag yarn



Left: The tendrils that make the Scrubby yarn rough are also what make it hard to weave with. **Right:** A mildly abrasive square woven with three layers of cotton and one layer of Scrubby.



Left: A square woven with alternating layers of cotton and Scrubby yarn. **Right:** A similar square with two layers of cotton sandwiched between two layers of Scrubby.



Left: A square woven with cotton for the first layer and Scrubby for the other three layers. **Right:** Weaving a square entirely out of Scrubby yarn isn't outside of your reach, but it does require patience.

tendrils. Try using a crochet hook or a blunt needle. Separating the strands a bit where you wish to insert the needle helps reduce snagging.

Some squares are easier to join than others. The more layers of Scrubby, the more difficult it is to see the loops on the edges. Work in a well-lit space.

Allow light to show through the edges to see the pairs of loops as you are sewing. For a 4-inch pin loom with a three-pin configuration, there are 16 paired loops per side; use that as a guide as you work.

For a more finished look, add a round of single crochet in cotton and a round

in Scrubby. Just remember, it'll all be worth it in the end. These dishcloths are great for washing dishes and for wiping away an occasional tear! ✱

DEBORAH BAGLEY's love for pin-loom weaving really blossomed when she learned to visualize how the woven shapes could be used to create three-dimensional projects. Those discoveries led to her book, *Zoo Crew*.



HAIL TO THE CHEF

Tools for the kitchen, patio, and picnic basket are more fun when they come from your loom. Your next meal will be that much more beautiful with these projects that make your life as head cook and dishwasher easier and more stylish.

PATIO PARTY MATS

By Margaret Stump

Weaving on pin looms using yarns without give can be difficult, so Margaret decided to combine raffia with more forgiving fiber. Then she skipped half of the threads for ease of weaving and extra texture. The four coasters and small four-square mat are sturdy and eye-catching thanks to their raffia bases, weave patterns, and colorful accent yarns. Pattern page 62.



HANDWASH ONLY

By Deborah Bagley

Washing dishes isn't the most glamorous of activities, but using your own pin-loom-woven scrubby will speed up the chore without scratching your dishes. This fun two-in-one dishcloth will get the job done. Pattern page 63.

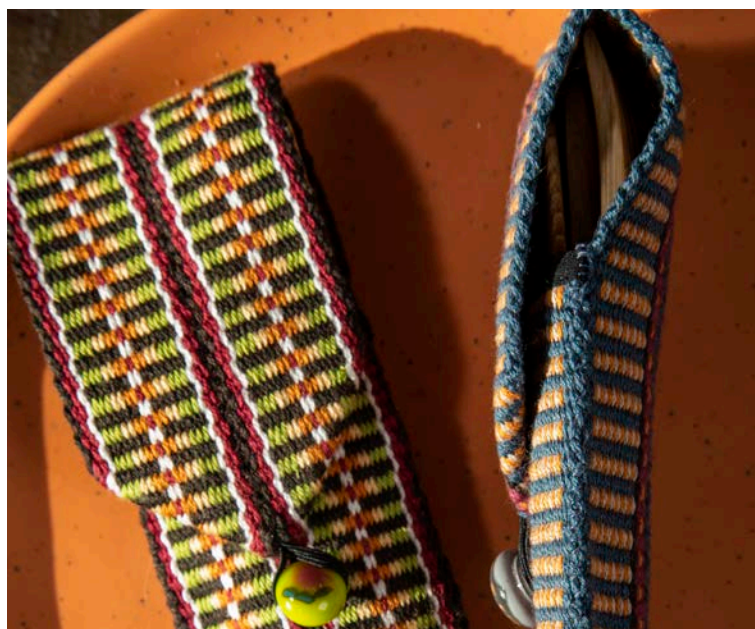




FLATWARE ON THE GO

By Joan Sheridan

Being away from home at summer weaving conferences can mean a lot of eating out, but for a busy teacher like Joan, a better solution is ordering takeout. Just for those types of occasions, Joan carries her bamboo utensils in a small pouch. Whether you follow her lead or keep your pouch with your lunchbox, you'll enjoy knowing you made it yourself. Pattern page 64.





FISH FRY APRON

By Hazel Spencer

Whip up the messiest of meals while keeping your party clothes clean with this pin-loom-woven apron. Embroidery for fishy and seaweed details and crochet to finish the edges in a colorful way add pop to this playful apron. Pattern page 65.

CHERRY BERRY BASKET

By Tammy Bast

Play with color-and-weave on your rigid-heddle loom to create four 10-inch panels that become a charming little hold-all for your kitchen (or anywhere else). Pattern page 66.



**STRAWBERRY
LEMONADE BASKET**

By Blanca De La Sotilla

Blanca's pink and yellow colorway will remind you of lazy, hot summer days and pink lemonade on the porch. A stabilizing, washable insert adds to the basket's usefulness. Pattern page 67.





PIN LOOM

PATIO PARTY MATS

Margaret Stump

RESOURCES

Stump, Margaret. *Pin Loom Weaving: 40 Projects for Tiny Hand Looms*. Mechanicsburg, PA: Stackpole Books, 2014.

MATERIALS

STRUCTURE Honeycomb; patterned weave.

EQUIPMENT 4" square pin loom; 5" weaving needle; small (1.75 to 2.0 mm) crochet hook; packing comb or fork; tapestry needle.

YARNS *Warp and Weft:* Yashi (100% raffia; 99 yd/40 g; Universal Yarn), #106 Hot Green, 16 yd. Yashi Iro (100% raffia; 124 yd/50 g; Universal Yarn), #201 Ocean Dream and #203 Pink Flash, 16 yd each. 220 Worsted (100% wool; 220 yd/100 g; Cascade), #9543 Midnight Blue, 16 yd. Simply Soft (100% acrylic; 315 yd/6 oz; Caron), Pagoda, 32 yd.

DIMENSIONS *Finished size:* two sets of four 4" square coasters, one 7½" square snack mat.

PROJECT STEPS

Honeycomb patterned coasters

1 Following the manufacturer's directions and using the honeycomb pattern, weave four squares using Hot Green raffia for the first two warp layers and Pagoda for the third warp layer and the final layer.

2 Weave all yarn ends back into the woven fabric and clip off.

Basic patterned coasters

3 Following the manufacturer's directions and using the basic weave pattern, weave four squares using Ocean Dream raffia for the first two warp layers and Pagoda for the third warp layer and the final layer.

4 Pull all yarn ends back into the woven fabric and clip off.

Snack mat

5 Following the manufacturer's directions and using the basic weave pattern, weave four squares using Pink Flash raffia for the first two warp layers and Midnight Blue wool for the third warp layer and the final layer.

6 Pull all yarn ends back into the woven fabric and clip off.

7 With tapestry needle or weaving needle, use the mattress stitch (see *Do It by Hand*, page 86) to join the four squares into a 2 × 2 mat, orienting each square a quarter turn from the adjacent squares. *

Patio Party Mats Weaving Patterns

Honeycomb pattern

Row 1: Plain weave.

Row 2: U1, [O5, U1, O1, U1] 3 times, O5, U1.

Row 3: Repeat Row 2.

Row 4: [U1, O1] twice, U1, [O5, U1, O1, U1] twice, O5, [U1, O1] twice, U1.

Row 5: Repeat Row 4.

Rows 6–7: Repeat Row 2 twice.

Rows 8–9: Repeat Row 4 twice.

Rows 10–11: Repeat Row 2 twice.

Rows 12–13: Repeat Row 4 twice.

Rows 14–15: Repeat Row 2 twice.

Row 16: Plain weave.

Basic weave pattern

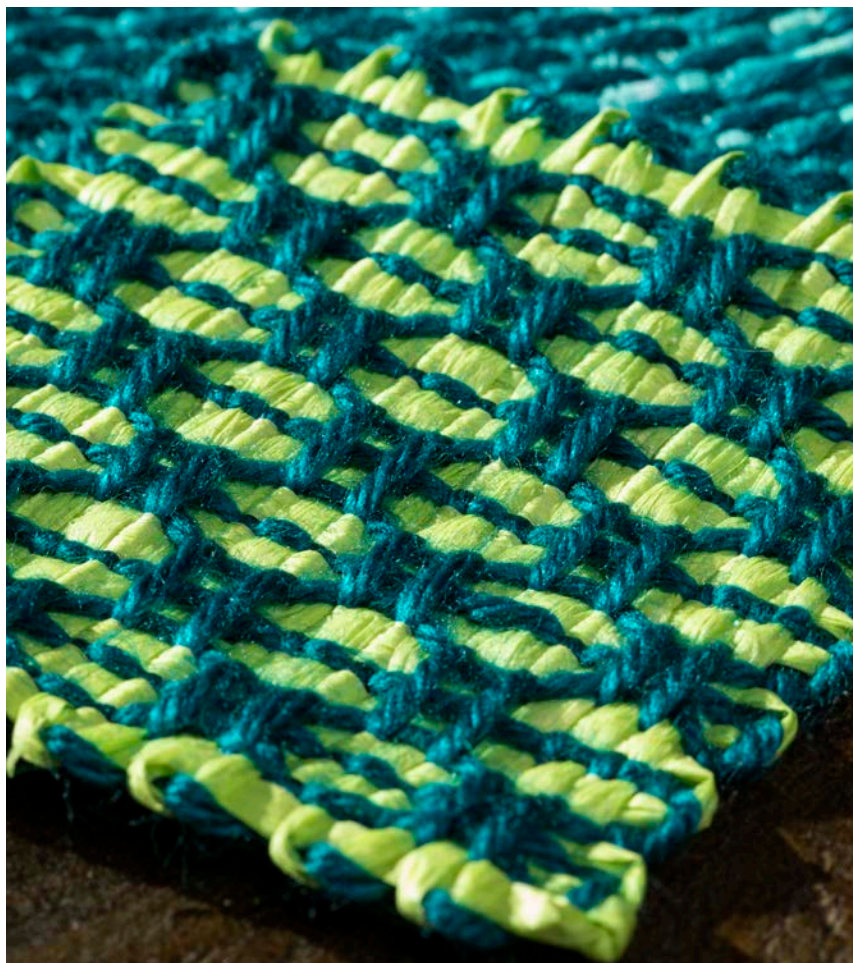
Row 1: Plain weave.

Row 2: [U3, O1] 7 times, U3.

Row 3: U1, O1, [U3, O1] 7 times, U1.

Rows 4–15: Repeat Rows 2 and 3 six times.

Row 16: Plain weave.





PIN LOOM

HANDWASH ONLY

Deborah Bagley

MATERIALS

STRUCTURE Plain weave with floats.

EQUIPMENT 4" square pin loom; 5" weaving needle; packing comb or fork; tapestry needle; crochet hook size G-6/4 mm.

YARNS *Warp and Weft:* Sugar 'n Cream (100% cotton; 120 yd/2.5 oz; Lily), #1742 Hot Blue, 45 yd. Scrubby (100% polyester; 92 yd/3.5 oz; Red Heart), #0501 Ocean, 8 yd.

DIMENSIONS *Finished size:* (after sewing and wet-finishing) 8" square.

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

PROJECT STEPS

1 Following the loom manufacturer's directions, plain weave one Scrubby square using Ocean. With Hot Blue, weave one square each using the raised square, inset square, and checkerboard square weaving patterns.

2 Arrange the squares to form a 2 × 2 square. Double overcast or whipstitch (see Reader's Guide) the four squares together using Hot Blue.

3 With the wrong side facing and using the crochet hook, attach Hot Blue to a corner loop. Ch 1, starting in the loop where you joined the yarn, *sc in each loop to the next corner, ch 2, sc in the corner st again, repeat from * for each side. Join with a sl st.

4 Ch 1, turn. Working in the back loops only, 1 sc, *in corner ch-2 space work (sc, ch 2, sc), sc in each stitch across, repeat from * on each side. Join with a sl st. Cut yarn.

5 Use a tapestry needle to weave in ends.

6 Wet-finish by handwashing in cold water with mild detergent. Tumble dry. *

WEAVING TIPS

- The cotton squares will be difficult to weave in the last rows. Be sure to tightly pack down each row as you weave to make sure there is enough space at the end to complete the square.
- See Deborah's article on page 53 for tips on working with Scrubby yarn.

Handwash Only Weaving Patterns

Raised square

Rows 1–5: Plain weave.

Row 6: [U1, O1] 4 times, [U3, O1] 4 times, [U1, O1] 3 times, U1.

Row 7: [U1, O1] 5 times, [U3, O1] 3 times, [U1, O1] 4 times, U1.

Rows 8–11: Repeat Rows 6–7 twice.

Rows 12–16: Plain weave.

Inset square

Row 1: Plain weave.

Row 2: [U3, O1] 7 times, U3.

Row 3: U1, O1, [U3, O1] 7 times, U1.

Rows 4–5: Repeat Rows 2–3.

Row 6: [U3, O1] 3 times, [U1, O1] 4 times, [U3, O1] twice, U3.

Row 7: U1, O1, [U3, O1] 2 times, [U1, O1] 6 times, [U3, O1] twice, U1.

Rows 8–11: Repeat Rows 6–7 twice.

Rows 12–15: Repeat Rows 2–3 twice.

Row 16: Plain weave.

Checkerboard square

Row 1: Plain weave.

Row 2: [U3, O1] twice, [U1, O1] 8 times, U3, O1, U3.

Row 3: U1, O1, [U3, O1] 2 times, [U1, O1] 6 times, [U3, O1] twice, U1.

Rows 4–5: Repeat Rows 2–3.

Row 6: [U1, O1] 4 times, [U3, O1] 4 times, [U1, O1] 3 times, U1.

Row 7: [U1, O1] 5 times, [U3, O1] 3 times, [U1, O1] 4 times, U1.

Rows 8–11: Repeat Rows 6–7 twice.

Rows 12–15: Repeat Rows 2–3 twice.

Row 16: Plain weave.





FLATWARE ON THE GO

Joan Sheridan

RESOURCES

Inkle Loom Plain-Weave Pattern Generator. carolingianrealm.blog/PatternGenerator.php
Buttons by Deborah Harowitz of SeaAirArts.etsy.com.
littlelooms.com/whip-stitch-tutorial.

MATERIALS

STRUCTURE Warp-faced plain weave.

EQUIPMENT Inkle loom; belt shuttle.

YARNS Warp: Keeper 1 (blue accented band): 8/4 cotton (1,680 yd/lb; Maurice Brassard), #5132 Denim, 57 yd; #40 Brun Foncé, 12 yd; #8265 Orange Brûlé, 23 yd; #913 Beige, 20 yd; #5156 Burgundy, 17 yd.
Keeper 2: 8/4 cotton, #40 Brun Foncé, 51 yd; #5193 Framboise, 20 yd; #5209 Crème and #4269 Limette Pâle, 17 yd each; #5069 Chamois and #8265 Orange Brûlé, 12 yd each.

Weft: 8/4 cotton, #5132 Denim (Keeper 1) or #40 Brun Foncé (Keeper 2), 22 yd.

OTHER SUPPLIES Matching sewing thread; handsewing needle and pins; ¼" black double-fold bias tape, double fold, 6" (3" per keeper); ½" black braided elastic, 6" (3" per keeper); 2 buttons; fabric glue (Joan used Copydex, a rubber-based product).

WARP LENGTH 45 ends 102" long (allows 8" for take-up, 14" for loom waste).

SETTS Warp: 45 epi. **Weft:** 9 ppi.
DIMENSIONS Width: 1". **Woven length:** 80".
Finished size: two keepers, 2" × 8".
Note: These keepers fit 6¾" bamboo flatware.

PROJECT STEPS

- 1 Wind a warp 102" long on your inkle loom following one of the drafts in Figure 1.
- 2 Wind a belt shuttle with the color of the edge threads.
- 3 Weave at least 80".
- 4 Remove the band from the loom. Wet-finish by handwashing in warm water with mild detergent. Dry flat. Press.
- 5 Cut a 36" length of woven band for each keeper.
- 6 Apply glue to the cut ends and allow to dry. Put glue on the cut ends only, not on the face of the band. If the glue seeps into the band, it will harden and make attaching the bias tape difficult.
- 7 Fold one band in half, placing two selvedges side by side without a twist

and matching the cut ends. Using an invisible stitch and matching thread, sew along the adjacent selvedges from the cut end to ½" from the fold. See Figure 2.

- 8 Cut a 3" length of elastic. Fold in half and make an overhand knot in the middle of the doubled length.
- 9 Finger press the folded end of the band to make the pointed flap (see Figure 3). Tuck the loop end of the elastic through the point of the flap so that the knot remains inside the pointed pocket. Finish the seam and sew the knot firmly inside the pocket created by the fold. Trim elastic to fit inside the pocket without folding. Sew the pocket closed.
- 10 Cut a piece of bias tape 3" long. Fold the tape around the cut (glued) end, leaving about ½" beyond each side of the band. Pin bias tape to the band and sew the tape near the outer edges using a running stitch going through all layers—both sides of the bias tape and the band it is wrapped around.

Figure 1. Drafts

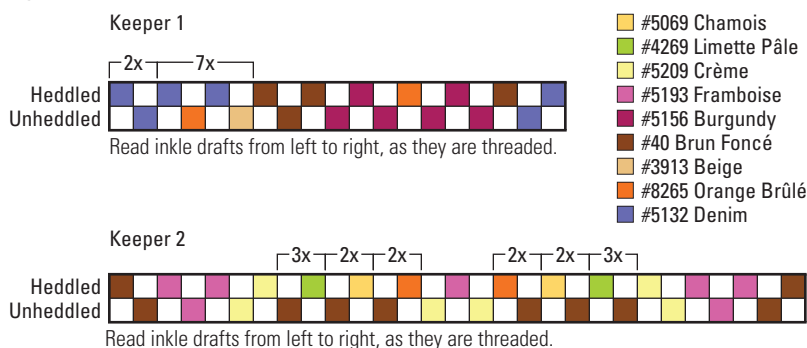


Figure 2. Sewing folded inkle band

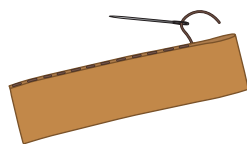


Figure 3. Inkle band with flap and elastic



- 11 Sew a button at the center of the fabric 2" below the fold of the bias tape.
- 12 Measure 5½" from the square end of the band. Fold and pin into place. Whipstitch (see Resources) each side working toward the bias tape. Trim bias tape to ¼" from edge, fold to inside of pouch, and secure firmly with extra stitches.
- 13 Repeat Steps 7–12 for the second keeper. *



FISH FRY APRON
Hazel Spencer

RESOURCES

"Basic Embroidery Stitches."
pieceworkmagazine.com/basic-embroidery-stitches.

MATERIALS

STRUCTURE Plain weave.
EQUIPMENT 3½" square pin loom; 3½" right-angle triangle pin loom (Hazel used the Hazel Rose Tiny Weaver loom set); weaving needle; tapestry needle; crochet hook, size H-8/5 mm.
YARNS Warp and Weft: Sugar 'n Cream (100% cotton; 120 yd/2.5 oz; Lily), Dazzle Blue, 300 yd; Hot Orange, 62 yd; Sage Green, Yellow, and Persimmon, 20 yd each. **Note:** Persimmon has been discontinued. Try Cotton 8/8 (100% cotton; 82 yd/1.8 oz; Cotton Kings; Hobbii) in #20 Coral.

OTHER SUPPLIES 1½" satin or grosgrain ribbon in color of choice, 3 yd; 6-strand embroidery floss (100% cotton; 8.7 yd/skein; DMC), #310 Black, 1 skein; Sugar 'n Cream, Sage Green 10 yd; 4 black buttons, ½" diameter (optional).

DIMENSIONS Finished size: about 22½" × 30".

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

PROJECT STEPS

- 1 Following the manufacturer's directions, bias-weave 66 shapes as listed in Figure 1.
- 2 With right sides together, use whipstitch (see Reader's Guide) to join a Hot Orange triangle and a Dazzle Blue triangle along the diagonal edge to form a square. Repeat with the remaining triangles.
- 3 Join three two-color squares and one Hot Orange square to assemble a fish according to the layout in Figure 2. Make four fish.
- 4 Using Black floss and backstitch (see Reader's Guide), embroider faces on the fish. Use black buttons for eyes (optional).

Figure 1. Pin-loom piece chart

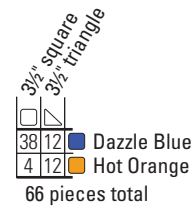
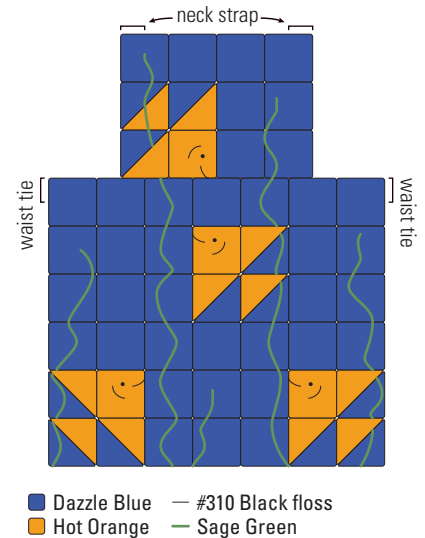


Figure 2. Assembly



NOTE: If the neck edge gaps, sew a running stitch under the inside of the last row of edging and draw up the top edge as needed. You can reduce the size of the apron by making the bib only three squares wide and slightly gathering the skirt.



HAIL TO THE CHEF

BONUS: Make one extra fish and one extra solid square of four 3½" squares. Crochet the edges together to make a matching pot holder. Wet-finish vigorously so the cotton yarn blooms to create an extra-tight weave.

5 Assemble the remainder of the apron around the fish following Figure 2.

6 Using Sage Green and chain stitch (see Resources), embroider long waving grass as desired.

7 Single crochet 4 or 5 rows around the edge of the apron using Sage Green, Yellow, and Persimmon, alternating colors for each row. Work

sc, ch1, sc at the outside corners and sc2tog at the inside corners.

8 Cut satin or grosgrain ribbon to lengths as needed to provide two ends that will tie around the waist and one end around the neck. Hazel cut her waist ties 34" each and neck strap 23". Adjust to fit as needed. Finish one end of each waist tie by turning under ¼" twice and stitching by hand or machine. Using Figure 2 as a guide for placement, sew the waist ties and the neck strap to the apron on the wrong side.

9 Machine wash on gentle cycle or by hand to full and block. Lightly press the apron smooth. *

9 Machine wash on gentle cycle or by hand to full and block. Lightly press the apron smooth. *



RIGID HEDDLE

CHERRY BERRY BASKET

Tammy Bast

RESOURCES

"How to Sew Easy Baskets with 10" Squares—Layer Cake Leftover Project!" sewcanshe.com/how-to-sew-easy-baskets-with-10-squares-layer-cake-leftover-project.

MATERIALS

STRUCTURE Plain weave with color-and-weave.

EQUIPMENT Rigid-heddle loom, 13" weaving width; 10-dent heddle; 3 shuttles; sewing machine.

YARNS Warp: 8/2 cotton (3,360 yd/lb; Maurice Brassard), #1330 Rose Foncé and #5193 Framboise, 227 yd each; #1934 Vert Nil, 17 yd. **Weft:** 8/2 cotton, #1330 Rose Foncé, 228 yd; #5193 Framboise, 136 yd; #1934 Vert Nil, 4 yd.

Note: 8/2 cotton is used doubled. 8/4 cotton (1,680 yd/lb; Maurice Brassard) can be used single in warp and weft as a substitute, requiring half the yardage.

OTHER SUPPLIES Heavy weight iron-on interfacing (Tammy used Hotfix Adhesive).

WARP LENGTH 125 doubled ends (250 threads total) 68" long (allows 4" for take-up, 16" for loom waste).

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

DIMENSIONS Width in the heddle: 12½"10".

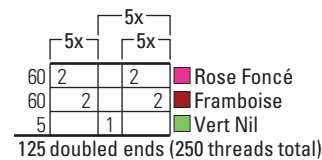
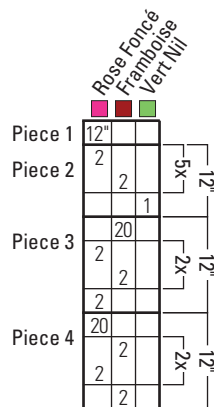
Woven length: (measured under tension on the loom) 48". **Finished size:** (after wet-finishing and assembly) 5¼" × 4" × 6½".

WEAVING TIPS

- Stop weaving each piece when it measures 12", even if this means not completing the pattern.
- Tammy has made these boxes with and without the interfacing. Use the interfacing to make a basket that stands up on its own, as shown. Without the interfacing, the basket has less body and more foldability.
- Tammy's box is color coordinated because she used the same warp for all four pieces; however, this project can be made using any scraps or samples you might have.

PROJECT STEPS

- 1 Set up your loom for direct warping a length of 68" or wind a warp of 125 doubled ends 68" long following the warp color order, Figure 1. Centering for a weaving width of 12 $\frac{5}{16}$ ", warp the loom using your preferred method, threading every slot and hole with a doubled warp end.
- 2 Wind three shuttles with each of the weft colors used doubled. Spread the warp with scrap yarn.
- 3 Using Rose Foncé, weave 12" for Piece 1. Weave 2 picks of scrap yarn.
- 4 Weave three more pieces, each 12" long, following the weft color order, Figure 2. Weave 2 picks of scrap yarn between pieces.

Figure 1. Warp color order**Figure 2. Weft color order**

- 5 Weave a few picks of scrap yarn to protect the weft. Remove the fabric from the loom. Machine stitch each end and on either side of the contrast picks between the pieces.
- 6 Wet-finish by machine washing in hot water with mild detergent. Tumble dry. Press with a hot iron.
- 7 Cut the pieces apart and sew according to the pattern listed in Resources. *



STRAWBERRY LEMONADE BASKET

Blanca De La Sotilla

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT Inkle loom; belt shuttle.

YARNS Warp: La Espiga Nylon #9 (100% nylon; 339 yd/7 oz; Hilos), #7 Baby Pink, 163 yd; #4 Yellow, 32 yd. **Weft:** La Espiga Nylon #9, #3 Cream, 38 yd.

OTHER SUPPLIES Double-cap rivets, 22; setting tool; natural kraft-tex paper fabric for base, 6 $\frac{3}{4}$ " x 5 $\frac{1}{2}$ "; lighter or candle; clothespins; masking tape.

WARP LENGTH Striped body and handle: 36 ends 48" long (allows 3" for take-up, 13" for loom waste). **Plain body, warp 1:** 36 ends 66" long (allows 5" for take-up, 13" for loom waste); **warp 2:** 36 ends 81" long (allows 6" for take-up, 13" for loom waste).

SETTS Warp: Body, 29 epi; handle, 36 epi. **Weft:** 7 ppi.

DIMENSIONS Width: Handle and solid-color body straps, 1 $\frac{1}{4}$ "; striped body straps, 1". **Woven length:** (measured under tension on the loom) handle, 12"; striped body straps, 20"; solid-color body straps, 48" (warp 1) and 62" (warp 2). **Finished basket size:** 6" x 6 $\frac{3}{4}$ " x 1 $\frac{1}{2}$ " with 8" handle.

PROJECT STEPS**Striped straps (handle and body)**

- 1 Wind a warp of 36 ends 48" long on your inkle loom following the draft in Figure 1.
- 2 Wind a shuttle with Cream.
- 3 Begin weaving, tightening the



HAIL TO THE CHEF

Figure 1. Striped band draft

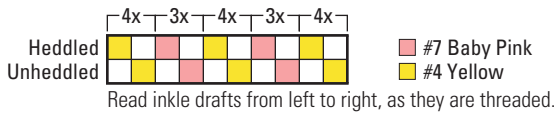
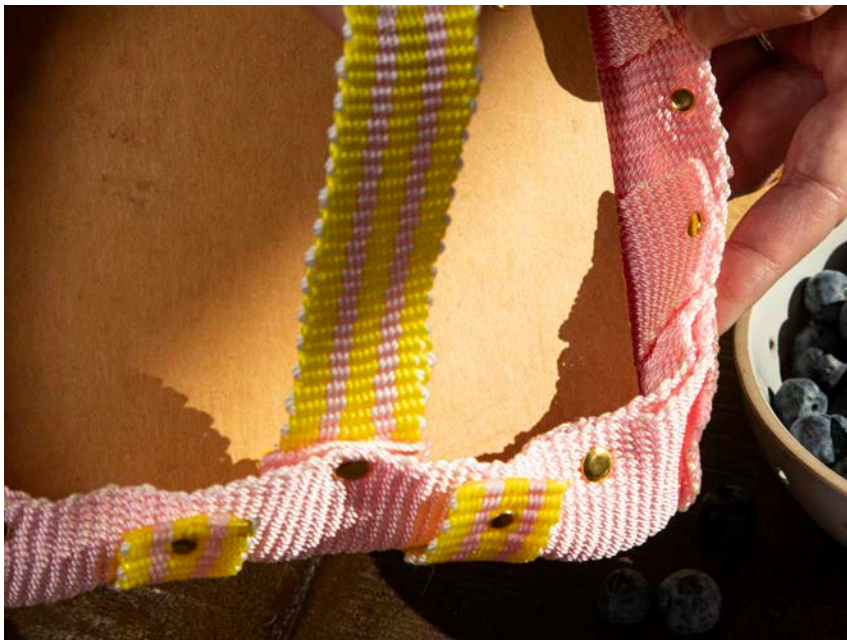


Figure 2. Basket pieces

- Striped
- 1** 1¼" wide x 10" long (handle)
- 2** 1" wide x 9" long (body)
- Solid Baby Pink
- 5** 1¼" wide x 9" long from solid color warp 1
- 6** 1¼" wide x 10" long from solid color warp 2

WEAVING TIP

If your loom can hold a longer warp, you can combine the two solid warps into one warp of 36 Baby Pink ends 136" long. Use Cream to weave plain weave at 1¼" wide for 110". Cut all the solid-color body pieces from this strap.



selves to 1" wide for the body straps. Continue at this width for 20".

4 Weave a few picks relaxing the weft tension to 1¼" wide for the handle straps. Once established, continue weaving at this width for 12". Remove the strap from the loom.

Solid-color straps (body)

5 Using Baby Pink, wind a warp of 36 ends 66" long on your inkle loom (see Weaving Tip).

6 Using Cream, weave plain weave for 48" with a weaving width of 1¼". Remove the band from the loom.

7 Using Baby Pink, wind another warp of 36 ends 81" long. Using Cream, weave plain weave for 62" with a weaving width of 1¼". Remove the band from the loom.

Basket construction

8 Cut pieces from the straps following Figure 2 and secure the cut ends by heating the threads with a lighter or candle flame to carefully melt the nylon and fuse the threads. Practice first using a scrap, being extra careful that the melted nylon does not get on your skin.

9 Lay out the 9" pieces side by side in this order: 2 solid pink, striped, solid pink, striped, 2 solid pink. Interlace the six 10" pieces into the 9" pieces in a plain-weave structure. Use clothespins at the edges to hold the pieces together as you weave.

10 Use masking tape to secure the woven base. Remove the clothespins from the first corner and fold up two sides of the basket. Fold the ends of two straps around the corner. See photo at bottom left.

11 Set rivets to secure the corner about ¼" in from the edge. Continue around the sides of the basket, adding a rivet to each strap. At the middle of the basket between the two striped pieces, set the end of the handle inside the edge of the basket and include it in the rivet. See photos at left.

12 Continue around the basket, folding the remaining corners and including the other end of the handle.

13 Place the kraft-tex base inside the basket and fasten a rivet in each corner. *

VIDEO WORKSHOP

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long thread

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The sweet spot

Dive into the deep end of fresh fruit, ice cream, and candy with these projects that remind you that eating isn't only about sustenance but also includes treats to delight your palette.

ORANGE ZEST RUNNER

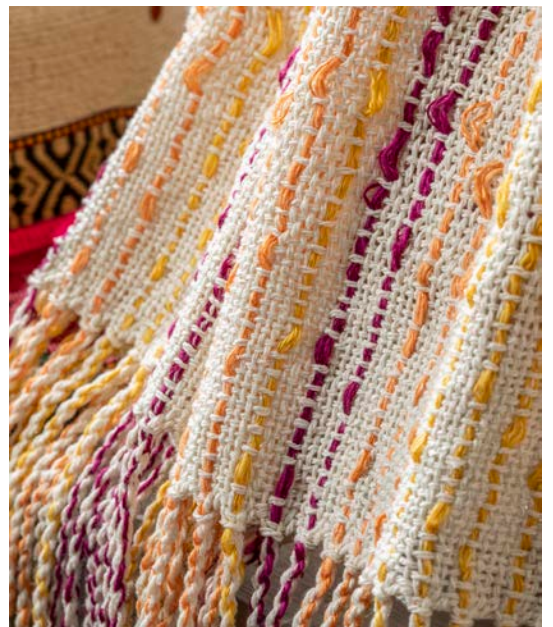
By Nancy Peck

Shred (in a good way) on your rigid-heddle loom to weave this textured runner with successive parallel warp floats on one side and weft floats on the other created by modified Atwater-Bronson lace. Nancy fringed the ends to make the runner fully reversible. Pattern page 77.

CANDY DOT WRAP

By Christine Jablonski

This wrap was inspired by vintage confections—specifically, the strips of candy dots that were a hallmark of carnivals and Christine’s childhood summers. Use birthdays, phone numbers, or a random code generator app to make the pick-up sequence look unplanned and irregular, as if your younger self had nibbled away on this sweet treat. Pattern page 78.



SHERBET NAPKINS AND PLACEMATS

By Deb Essen

When she was a child, Deb's mom bought sherbet only during the summer, so for Deb, sherbet equals summer. A variegated 8/2 cotton in sherbet colors was in Deb's stash, so a matching set of summer napkins and placemats came to mind. Weave your own set and pick your favorite flavor: raspberry, lemon, orange, lime? Pattern page 79.





SUMMER FRUIT NAPKINS

By Christine Jablonski

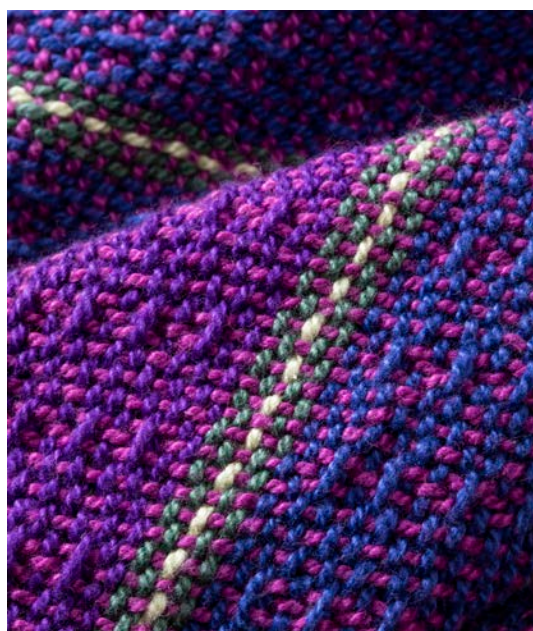
Few things epitomize summer more than fruit, whether peeling fresh, juicy citrus to eat on a hot day or preserving stone fruits and berries for winter pies and compotes. These generously sized napkins in vibrant violet and orange work together as a set of four. Pattern page 80.



NEAPOLITAN NAPKINS

By Rebecca Cengiz-Robbs

These sweet but simple napkins woven on a rigid-heddle loom are the perfect accompaniment to a creamy summer treat. The stripes are reminiscent of Neapolitan ice cream, a delicious blend of chocolate, strawberry, and vanilla. Whip up these napkins for your next ice cream party! Pattern page 81.



**BERRY HARVEST BLANKET**

By Malynda Allen

Malynda's family enjoys picking berries in the backyard in the summer, although very few make it into the house, instead getting detoured into her children's mouths! This sturdy cotton blanket features bold berry-colored stripes, pinstripes for leaves and foliage, and a soft spot-lace texture reminiscent of berry seeds. Pattern page 81.

SUMMER PLUM TOWELS

By Sara Goldenberg White

Dish towels are a staple of the household as well as a staple project for many weavers! This pattern spices up two-tone towels with floats. By switching the colors in the weft for the first two towels and then combining the two colors in a third towel, you end up with a unique set of three. Pattern page 83.





RIGID HEDDLE

ORANGE ZEST RUNNER

Nancy Peck

RESOURCE

Autio, Laurie. "Budget Jacquard" workshop notes.

MATERIALS

STRUCTURE Atwater-Bronson lace variation.

EQUIPMENT Rigid-heddle loom, 12" weaving width; two 12.5-dent heddles; 2 pick-up sticks; smooth, strong cotton yarn for making string heddles, 19 yd; painter's tape; heddle rod; 1 shuttle. **Note:** Have a 12-dent heddle? See the Heddle Conversion Chart in the Reader's Guide.

YARNS Warp: Garden 10 (100% cotton; 306 yd/50 g balls; Nazli Gelin), #700.54 (orange), 888 yd.

Weft: Garden 10, color 700.54 (orange), 540 yd.

Note: Garden 10 is discontinued.

Try Rainbow Lace (100% cotton; 306 yd/50 g ball; Hobbii) in the color 066 Burnt Orange.

WARP LENGTH 148 doubled ends 108" (3 yd) long (allows 8" for take-up, 20" for loom waste; loom waste includes fringe).

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

DIMENSIONS Width in the heddle: 11 $\frac{5}{8}$ ".

Woven length: 80". **Finished size:** 10" × 77" plus 3 $\frac{1}{2}$ " fringe.

For pick-up stick instructions and information on warping two heddles, see Reader's Guide.

PROJECT STEPS

1 Set up your loom for direct warping a length of 108" (3 yd). Centering for a weaving width of 11 $\frac{5}{8}$ ", sley 148 doubled ends, threading 2 loops per slot. Wind onto the back beam.

2 Thread holes in the back heddle: Working from the front of the loom, right to left, skip the first 2 doubled warp ends (4 threads) in the first slot. In the second slot, move 1 doubled end to the hole to the right, and leave the remaining doubled end in the slot. Continue across to the left edge, threading every other hole. The back heddle will be threaded (right to left) as follows all the way across the warp: 2 doubled ends in slot, 1 doubled end in hole, 1 doubled end in slot, skip a hole (see Figure 1).

3 Thread the front heddle: Place a heddle in front of the threaded back heddle, lining up slots and holes. Work right to left with groups of 4 doubled threads from the back heddle. From the first slot in the back heddle on the right, thread a doubled end in the hole to the right in the front heddle (see

Figure 1). Bring the remaining doubled warp end in the first back slot and the doubled warp end in the adjacent back heddle hole straight through the front slot to the left of the just-threaded front hole. Bring the doubled end from the next back slot straight through to the next left front slot, skipping a front hole. Continue threading across to the left, threading every other hole. The front heddle will be threaded (right to left) as follows across the warp: 1 doubled end in a hole, 2 doubled ends in a slot, empty hole, 1 doubled end in a slot.

4 Set up the pick-up stick: With both heddles down, and working behind the heddle right to left, pick up 1 up, 1 down across the warp. Be sure to pick up doubled ends. Secure the pick-up stick with string. Push the pick-up stick to the back of the loom.

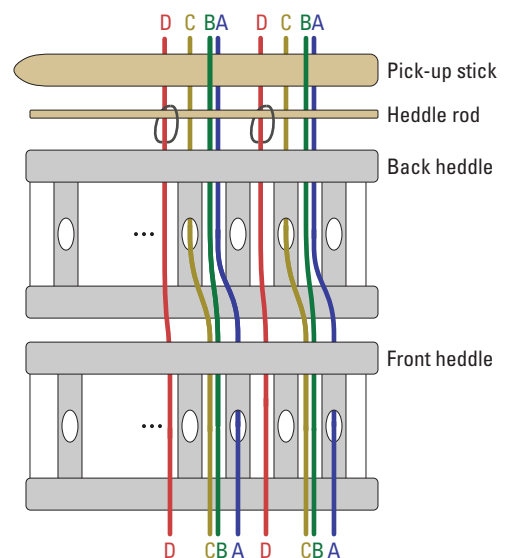
5 Make string heddles: Cut thirty-seven 18" lengths of strong cotton. Using a rigid heddle as a template, tie each length of cotton securely into a loop. Trim the ends to about $\frac{3}{8}$ ".

6 Set up the heddle rod: With both heddles down and working right to left

Weaving sequence

- Both heddles up.
- Pick-up stick.
- Both heddles up.
- Both heddles down.
- Front heddle up.
- Both heddles down.
- Both heddles up.
- Heddle rod.
- Both heddles up.
- Both heddles down.
- Back heddle up.
- Both heddles down.

Figure 1. Rigid-heddle threading



A One end from back slot to front hole to the right.

B One end from back slot to slot directly in front, on pick-up stick.

C One end from back hole to front slot to the right.

D One end from back slot to slot directly in front, on heddle rod.

Note: All ends are doubled. Colors are for ease of reading only.

THE SWEET SPOT

behind the heddles and in front of the pick-up stick, pick up for the string heddles 1 down, 1 up across the warp. Be sure to pick up doubled ends. 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. Place the string heddles on the heddle rod. When all the string heddles are on the rod, lift the rod to tension the heddles and secure the heddles to the rod with painter's tape.

7 Wind a shuttle with weft used doubled. Leaving a tail about 5 times the width of the warp for hemstitching, spread the warp by weaving 2 picks (both heddles up, both heddles down) 2 times and then use the front heddle to place the weft.

8 Weave following the 12-step weaving sequence. After about 1", use the long tail to hemstitch groups of 4 warp ends before winding the cloth onto the front beam.

9 Continue weaving following the weaving sequence for about 80" or until you can no longer get a shed. Hemstitch as at the beginning.

10 Remove the runner from the loom and trim the fringe to 5" or desired length. Twist the fringe using groups of 4 doubled warp ends in each fringe.

11 Wet-finish in warm water, roll the runner in a towel, and lay it flat or hang to dry. Lightly steam-press. *



RIGID HEDDLE CANDY DOT WRAP Christine Jablonski

MATERIALS

STRUCTURE Plain weave with supplementary-warp floats.

EQUIPMENT Rigid-heddle loom, 23" weaving width; 10-dent heddle; 1 shuttle; pick-up stick.

YARNS *Warp:* Sero Silk Noil (2,500 yd/lb; Gist Yarn), Natural, 555 yd. Duet Cotton/Linen (55% linen/45% cotton; 2,390 yd/lb; Gist Yarn), Sun, 100 yd; Cerise, 95 yd; Apricot, 80 yd. *Weft:* Sero Silk Noil, Natural, 453 yd.

WARP LENGTH 332 working ends 90" (2½ yd) long (allows 3" for take-up, 21" for loom waste; loom waste includes fringe).

SETTS *Warp:* 10 epi (ground warp only).

Weft: 10 ppi.

DIMENSIONS *Width in the heddle:* 22¼".

Woven length: 66". *Finished size:* (after wet-finishing) 18" × 60" plus 5" fringe.

PROJECT STEPS

1 Set up your loom for direct warping a length of 90" (2½ yd). Centering for a weaving width of 22¼", direct warp 222 ends of Sero (1 loop per slot for 111 slots). Thread 1 loop of Duet in every even-numbered slot (slot #2–slot #110) following the supplementary-warp color order in Figure 1. Wind the warp onto the warp beam. Move 1 end of Sero from each slot to the adjacent hole. Leave both ends of Duet in the slots through which they were warped.

2 Wind a shuttle with your weft. Allowing 7" for fringe, spread the warp with scrap yarn.

3 Leaving a weft tail 4 times the width of the warp for hemstitching, weave 2 picks. Hemstitch in bundles of 4 ground warp ends and 1 doubled supplementary-warp end (6 threads total, 55 bundles; the last bundle will have 2 extra ground ends) using the long tail.

4 Weave following the weaving sequence. To create the "candy dot" floats with the supplementary warp, after the down-shed pick on Step 2 in the weaving sequence, while the heddle is still in the down position, pick up only the Duet threads at random intervals. Pick up a different set with each repeat. Be careful not to



Figure 1. Candy Dot supplementary-warp order

16	3	2	1	5	3	2	Apricot
20	1	5	3	2	1	5	Sun
19	2	1	5	3	2	1	Cerise

55 doubled supplementary ends (110 threads total)
1 loop (2 threads) through each even-numbered slot

Weaving sequence

1. Up.
2. Down.
3. With the heddle in the down position and working behind the heddle, pick up random Duet working ends.
4. Up and pick-up stick.
5. Remove pick-up stick.
6. Down.

WEAVING TIPS

- Press the weft into place on a closed shed until you feel natural resistance. You will have a small open square space between warp ends and weft picks. This space will close up when you wet-finish to give you very soft napkins.
- If you want a firmer fabric, use a 15-dent heddle, adjust the number of warp ends, and use a firm beat. Deb recommends allowing an extra bit of warp length to perfect/test your beat.

Figure 1. Sherbet Napkins and Placemats warp color order

6x			
56	8	8	#9951 Cotton Candy
124	38	8	#5767 Emerald
180 ends total			

- Continue weaving, alternating 8 picks of Cotton Candy with 8 picks of Emerald 13 times. End with 8 picks of Cotton Candy (14 Cotton Candy stripes total).
- Weave another 2½" in Emerald for the second border and hem. Weave 2 picks of scrap yarn.
- To weave a striped placemat, weave 23" using Emerald.
- Weave a few picks of scrap yarn to protect the weft. Remove the fabric from the loom and zigzag stitch both raw ends and along each side of the scrap yarns that mark the cutting lines.
- Wet-finish by soaking the fabric in warm water and lay it flat to dry. Block and shape the plaids. Then, before cutting and hemming, soak again in warm water and tumble dry with a couple of bath towels. The cloth will be super soft and will shrink a bit more, but evenly.
- Cut the napkins and placemats apart.
- Measure the width of your side borders after washing. Turn the raw edges under so the distance from the first plaid stripe matches the width of the side border. Press, then turn the raw edges under and press again. Stitch the hems by hand or machine. *



SUMMER FRUIT NAPKINS
Christine Jablonski

MATERIALS

STRUCTURE Plain weave with color-and-weave.
EQUIPMENT Rigid-heddle loom, 20" weaving width; 10-dent heddle; 3 shuttles.
YARNS Warp: Beam 3/2 Organic Cotton Weaving Yarn (1,260 yd/lb; Gist Yarn), Jam, 425 yd; Tangerine, 139 yd. **Weft:** Beam 3/2 Organic Cotton Weaving Yarn, Jam and Tangerine, 182 yd each. **Hems:** 8/2 cotton (3,360 yd/lb; Maurice Brassard), #5120 Mauve Pâle, 58 yd.
OTHER SUPPLIES Fray Check (optional).
WARP LENGTH 195 ends 104" long (allows 4" for take-up, 16" for loom waste).
SETTS Warp: 10 epi. **Weft:** 8 ppi.
DIMENSIONS Width in the heddle: 19½".
Woven length: (measured under tension on the loom) 84". **Finished size:** (after wet-finishing and hemming) four napkins, about 16" x 16" each.

PROJECT STEPS

1 Set up your loom for direct warping a length of 104" or wind a warp of 195 ends 104" long following the warp color order in Figure 1. Centering for a weaving width of 19½", warp the loom using your preferred method, starting and ending in a slot. For direct warping, pull a single end of Jam through the first slot and tie to the peg. Pull 1 loop of Jam through the next slot. *In the following 4 slots, pull

Figure 1. Summer Fruit Napkins warp color order

48x		
48	1	Tangerine
147	3	Jam
195 ends total		

- 1 loop of Tangerine and 3 loops of Jam. Repeat from * 24 times. Wind onto back beam. Thread the heddle, moving ends as necessary for 3 ends Jam, 1 end Tangerine across the warp, ending with 3 Jam ends. Tangerine ends will be in holes. Threads will cross behind the heddle but will not interfere with the weaving.
- Wind a shuttle with each of the wefts. Spread the warp with scrap yarn.
- Weave four napkins, beginning with a 1" hem of Mauve Pâle (about 12 picks), 19" in the patterns outlined in Steps a–d, then a 1" hem in Mauve Pâle. Separate the napkins with a few picks of scrap yarn between the hems.
 - Weave the first napkin with an all Jam weft.
 - Weave the second napkin with an all Tangerine weft.
 - For the third napkin weave 3 picks Jam, 1 pick Tangerine, repeat. End with 3 picks Jam.
 - For the final napkin weave 3 picks Tangerine, 1 pick Jam, repeat. End with 3 picks Tangerine.
- Weave a few picks of scrap yarn to protect the weft.
- Remove the napkins from the loom. Zigzag or serge the ends of the fabric.
- Wet-finish by machine washing in cold water with mild detergent. Tumble dry on low. Press with a steam iron. Apply a line of Fray Check along the outside of the scrap yarn picks. Let dry. Cut the napkins apart.
- Fold the hems under twice and pin in place. Stitch the hems by hand or machine. *





RIGID HEDDLE

NEAPOLITAN NAPKINS

Rebecca Cengiz-Robbs

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT Rigid-heddle loom, 12" weaving width; 15-dent heddle; 1 shuttle; 3 cardboard divider strips, 1" × 13"; tapestry needle.

YARNS Warp: 8/2 cotton (3,360 yd/lb; Maurice Brassard), #100 Naturel, 248 yd. 22/2 organic cottolin (60% cotton/40% linen; 710 yd/100 g, Venne), #4071 Mauve, 60 yd. 5/2 pearl cotton (2,100 yd/lb; Silk City Fibers), #108 Cafe, 40 yd.

Weft: 8/2 cotton, #100 Naturel, 280 yd (see Weaving Note).

WARP LENGTH 174 ends 72" (2 yd) long (allows 4" for take-up, 18" for loom waste; loom waste includes fringe).

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

DIMENSIONS Width in the heddle: 11½".

Woven length: (measured under tension on the loom) 50". **Finished size:** four napkins, each 9½" × 9½" plus ¾" fringe.

PROJECT STEPS

1 Set up your loom for direct warping a length of 72" or wind a warp of 174 ends 72" long. Centering for a weaving width of 11½", warp the loom using your preferred method following the warp color order in Figure 1.

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

3 Leaving a weft tail 4 times the width of the warp for hemstitching, weave 1". Hemstitch in bundles of 4 ends using the long tail.

4 Continue weaving for 11½". Hemstitch as you did at the beginning.

5 Insert a 1" cardboard divider in either shed.

6 Weave three more napkins as you did the first (see Weaving Note).

7 Remove the napkins from the loom. Remove the cardboard dividers and cut the napkins apart.

8 Wet-finish by machine washing in cold water on the gentle cycle. Air-dry. Trim fringe and press. *

WEAVING NOTE

Rebecca wove one of her napkins as a plaid by using the warp color order as her weft color order. This requires two extra shuttles for the color wefts and an additional 7 yards of Cafe and 11 yards of Mauve weft for each plaid napkin.

Figure 1. Neapolitan Napkins warp color order

30	30	22/2 #4071 Mauve			
20	16	4	5/2 #108 Cafe		
124	72	12	12	28	8/2 #100 Naturel
174 ends total					



RIGID HEDDLE

BERRY HARVEST BLANKET

Malynda Allen

RESOURCE

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

MATERIALS

STRUCTURE Plain weave with warp floats.

EQUIPMENT Rigid-heddle loom, 25" weaving width; 10-dent heddle; pick-up stick at least 26" long; 2 stick shuttles or 1 boat shuttle and 2 bobbins; tapestry or yarn needle. (See note for reduced-width version to weave this blanket on a 20" rigid-heddle loom.)

YARNS Warp: 3/2 cotton (1,260 yd/lb; Valley Yarns; WEBS), #5934 Elm Green, 310 yd; #5604 Willow Green, 91 yd (about 6 yd of this will be used to seam the blanket panels together); #3800 Currant and #2859 Admiral Blue, 587 yd each; #6290 Petunia, 294 yd. **Weft:** 3/2 cotton, #6307 Magenta, 1,094 yd. 8/2 cotton (3,360 yd/lb; UKI; Yarn Barn of Kansas), #30 Magenta, 72 yd for hems.

OTHER SUPPLIES Sewing thread.

WARP LENGTHS Warp 1: 241 ends 180" (5 yd) long (allows 16" for take-up, 16" for loom waste). **Warp 2:** 241 ends 98" long (allows 8" for take-up, 16" for loom waste). **Note:** Malynda used one warp 270" (7½ yd) long (allows 24" for take-up, 24" for loom waste), but not all rigid-heddle looms can accommodate this length.



THE SWEET SPOT

SETTS Warp: 10 epi. **Weft:** 7 ppi in the body of the blanket; 10 ppi for the hems.

DIMENSIONS Width in the heddle: 24 $\frac{1}{16}$ ".

Woven length: (measured under tension on the loom) three panels about 74" per panel, or 222" total. **Finished size:** (after wet-finishing, assembling, and hemming) 59 $\frac{1}{2}$ " x 59 $\frac{1}{2}$ ".

For pick-up stick instructions, see Reader's Guide.

PROJECT STEPS

1 Set up your loom for direct warping a length of 180" (5 yd) or wind a warp of 241 ends 180" long following the warp color order, Figure 1. Centering for a weaving width of 24 $\frac{1}{16}$ ", and beginning and ending

with a slot, warp the loom using your preferred method.

2 Wind one shuttle or bobbin with Magenta 8/2 cotton and one with Magenta 3/2 cotton. Spread the warp with scrap yarn.

3 Place the heddle in the down position. Using the pick-up stick, pick up warp ends following the pick-up stick pattern and push the stick to the back of the loom.

4 Using the 8/2 cotton, and starting with the heddle in the up position, weave 16 picks of plain weave (about 1 $\frac{5}{8}$ ") for a hem. Switch to the 3/2 cotton. Weave 8 picks of plain weave.

5 Begin weaving following the pattern. Weave about 71" from beginning of hem. You should have about 80 repeats. Track your repeats (see Weaving Tips).

6 Weave 7 picks of plain weave. This looks odd but maintains the balance so that each panel is identical no matter which way you turn it for seaming.

7 Using 8/2 cotton, weave 16 picks of plain weave for the hem (about 1 $\frac{5}{8}$ ").

8 Weave 3 picks of contrasting yarn. (Malynda recommends 3 picks so that you can begin on the correct shed for the second panel.)

9 Repeat Steps 5–7 for the second panel. Secure the weft with a few picks of waste yarn. Cut the two blanket panels from the loom.

10 Warp your loom with a second warp 241 ends 98" long following the warp color order in Figure 1 and warp the loom as before. Weave the third panel exactly as you wove the first two panels.

11 Remove the blanket panel from the loom.

12 Zigzag the ends of each panel. Wet-finish by machine washing as you plan to wash the finished blanket. Press.

13 Cut apart the panels along the contrasting picks of yarn.

WEAVING TIPS

Track your repeats with a length of cash register tape, twill tape, or ribbon. It is important that each panel has the same number of repeats, even if the lengths vary slightly. (Malynda's blanket had 80 repeats per panel, but yours may vary if your ppi is a bit different.) Weave each panel to about 72 $\frac{5}{8}$ " total under tension (about 71" of body in 3/2 cotton including starting hem).

REDUCED-WIDTH VERSION

To weave this project with a weaving width of 18 $\frac{1}{16}$ ", follow the warp color order in Figure 2. When warping, begin and end in a hole instead of a slot; the Willow Green ends will all be in holes. Use the reduced-width pick-up stick pattern.

Warp the loom twice at 180" (5 yd) and weave four panels, two on each warp. Weave four panels and join them as described above for a finished blanket measuring about 59" x 59 $\frac{1}{2}$ ". Your warp and weft yardages will vary slightly.

Figure 1. Warp color order

	2x		2x		2x		
38		19		19		19	#6290 Petunia
76		19				19	#2859 Admiral Blue
76	19			19			#3800 Currant
40	2	2	2	2	2	2	#5934 Elm Green
11	1	1	1	1	1	1	#5604 Willow Green
241 ends total							

Figure 2. Reduced-width warp color order

	2x		2x		2x		
30		15		15		15	#6290 Petunia
60		15				15	#2859 Admiral Blue
60	15			15			#3800 Currant
20	1	1	1	1	1	1	#5934 Elm Green
11	1	1	1	1	1	1	#5604 Willow Green
181 ends total							

Berry Harvest pick-up stick pattern

3 down, [(1 up, 1 down) 4 times, 4 down] 9 times, [1 up, 1 down] 4 times, 2 down.

Reduced-width pick-up stick pattern

2 down, [(1 up, 1 down) 3 times, 3 down] 9 times, [1 up, 1 down] 3 times, 1 down.

Weaving sequence

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

SEAMING TIPS

When catching the selvedge loops for seaming, do not twist the loops. You want the extra strand of Willow yarn to run right alongside the existing selvedge warp yarn. For example, if seaming from bottom to top, look at how the edge loop wraps the warp and follow the warp from bottom to top. Repeat with the opposite edge thread. This will help hold the blanket together tightly and mesh the two edge warp ends (both Willow) with the third seaming strand, also Willow. These three yarns look almost like one warp end.

14 Thread 3 yd of Willow Green in a blunt yarn or tapestry needle. Sew the blanket panels together using mattress stitch (see *Do It by Hand*, page 86), catching the weft loops at each side of the panels and making sure the pattern floats line up. (This is easier to do if you look at the reverse of the blanket where the floats are weft floats). After every inch or so, pull the Willow Green yarn tight to straighten it so that it appears to be an additional warp end between panels.

15 Turn hems up $\frac{1}{2}$ " and press. Turn up again, enclosing the raw edge. Press again. Sew the hems in place by hand or machine. *



RIGID HEDDLE

SUMMER PLUM TOWELS

Sara Goldenberg White

MATERIALS

STRUCTURE Plain weave with weft floats.

EQUIPMENT Rigid-heddle loom, 18" weaving width; 10-dent heddle; 2 stick shuttles; 2 pick-up sticks.

YARNS Warp: $\frac{3}{2}$ cotton (1,260 yd/lb; Valley Yarns; WEBS), #5604 Willow Green, 334 yd; #6307 Magenta, 267 yd. **Weft:** #5604 Willow Green and #6307 Magenta, 248 yd each.

WARP LENGTH 180 ends 120" long (allows 6" for take-up, 24" for loom waste).

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

DIMENSIONS Width in the heddle: 18".

Woven length: (measured under tension on the loom) 90" (30" per towel).

Finished size: (after wet-finishing) three towels, 15 $\frac{1}{2}$ " \times 25" each.

For pick-up stick instructions, see Reader's Guide.

PROJECT STEPS

1 Set up your loom for direct warping a length of 120" or wind a warp of 180 ends 120" long following the warp color order in Figure 1. Centering for a weaving width of 18", warp the loom using your preferred method.

2 Wind a shuttle with Willow Green and another with Magenta. Spread the warp with $\frac{3}{8}$ cotton.

3 Towel 1: Using Willow Green for the weft, weave 1 $\frac{1}{2}$ " of plain weave. Set up pick-up stick pattern A and



THE SWEET SPOT

HEMMING TIP

While sewing the hems, use the stripes in the towels as a guide to ensure your fabric is staying in place and not shifting as you sew.

weave following the weaving sequence for 27". End with 1½" of plain weave. Weave 2 picks of contrasting scrap yarn. Remove pick-up stick.

4 Towel 2: Using Magenta for the weft, weave 1½" of plain weave. Set up pick-up stick pattern B and weave following the weaving sequence for 27". End with 1½" of plain weave.

Weave 2 picks of contrasting scrap yarn. Remove pick-up stick.

5 Towel 3: Starting with Willow Green, weave 1½" of plain weave. Set up pick-up stick pattern A and weave following the weaving sequence for Towel 3. Push the pick-up stick to the back of the loom. Set up pick-up stick B and using Magenta, weave one repeat of the weaving sequence for Towel 3. Remove pick-up stick B. Continue, alternating blocks of Willow Green using pick-up stick A and Magenta using pick-up stick B. Depending on the beat, about 12 blocks will be needed for 27" of weaving in the body of the dish towel.

End with 1½" of plain weave in the same color as the final block.

6 When Towel 3 is complete, weave ¾ cotton scrap yarn for 1".

7 Remove the towels from the loom and secure the ends with overhand knots. Wet-finish by handwashing in hot water with mild detergent. Lay the towels flat or hang to dry.

8 Trim tails and steam-press the fabric. Zigzag stitch both edges of each towel. Cut the towels apart and remove the scrap yarn.

9 Create ½" rolled hems, steam-press the hems, and use either straight pins or clips to hold them in place. Sew hems with a straight stitch. *

Figure 1. Warp color order

80	10	20	10	#6307 Magenta
100	10	20	20	10 #5604 Willow Green
180 ends total				

Pick-up stick pattern A

5 up, [1 down, 1 up] 2 times, 1 down, [10 up, (1 down, 1 up) 5 times] 3 times, 10 up, [1 down, 1 up] 2 times, 1 down, end 5 up.

Pick-up stick pattern B

[10 up, (1 up, 1 down) 5 times] 4 times, end 10 up.

Weaving sequences

Towels 1 & 2

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

Towel 3

1. Up.
2. Down.
3. Up.
4. Down.
5. Up.
6. Pick-up stick.
7. Up.
8. Pick-up stick.
- 9–16: Repeat Picks 1–8.
17. Up.
18. Down.
19. Up.
20. Down.
21. Up.
22. Down.



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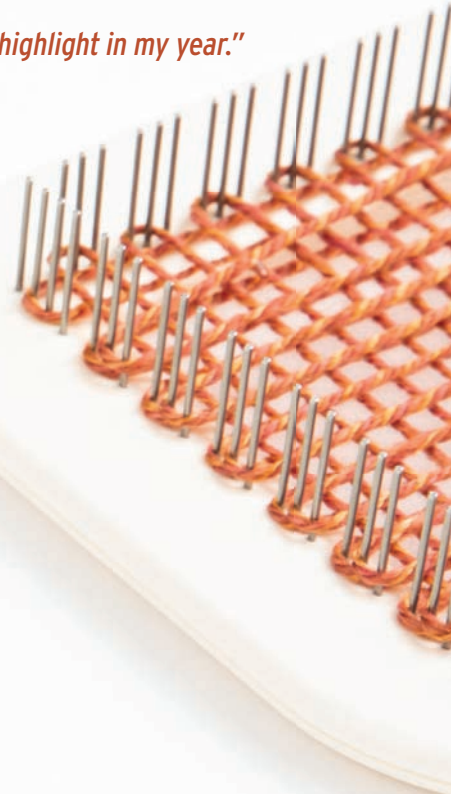
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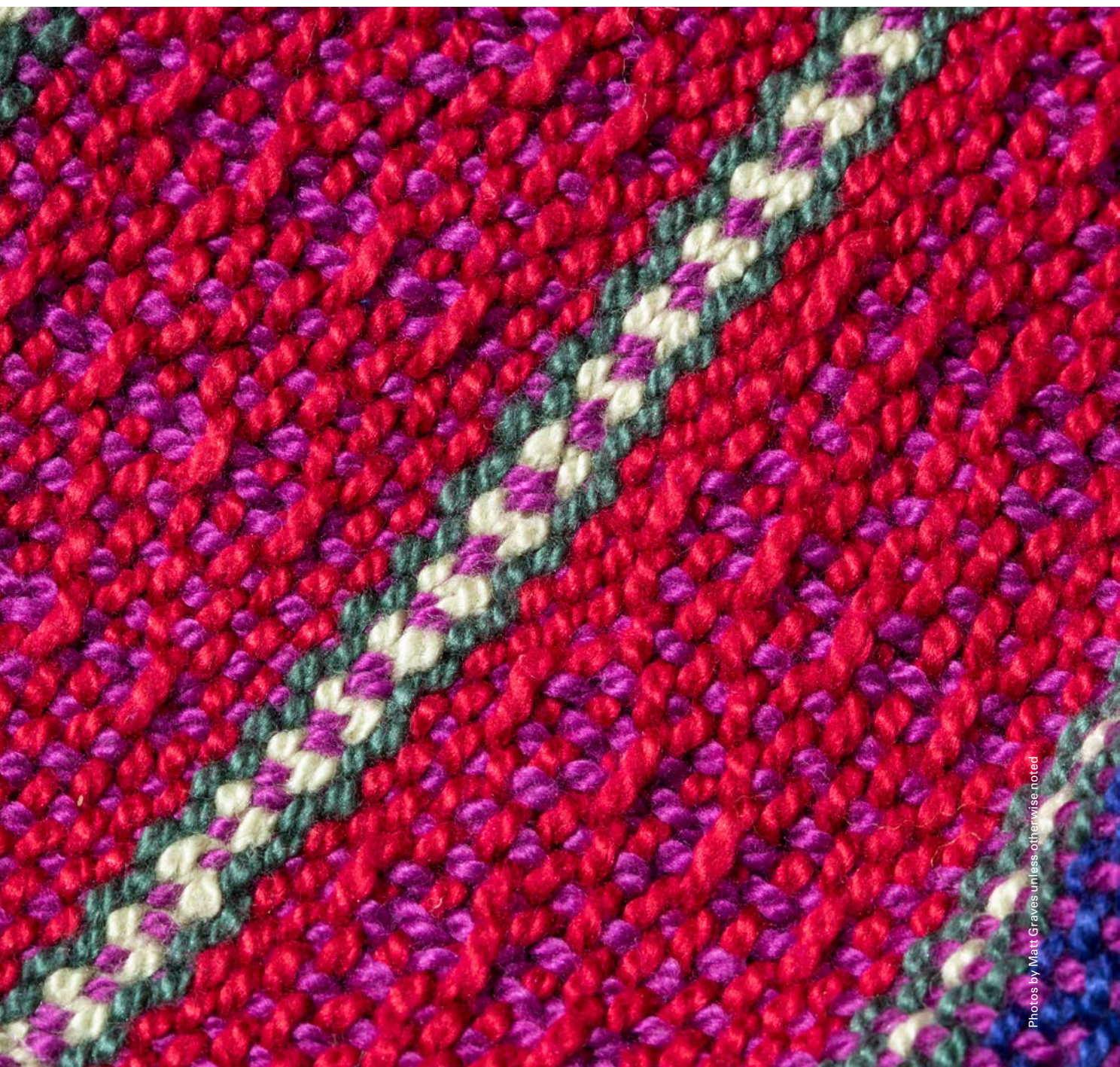
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Berry Harvest Blanket, page 75

ON THE **EDGE**

Joining woven fabrics and creating stable edges are two of the hallmarks of working with the smaller pieces of cloth woven on little looms. These stitches borrowed from embroidery, knitting, and crochet are well suited to handwoven fabrics and surprisingly easy to master.

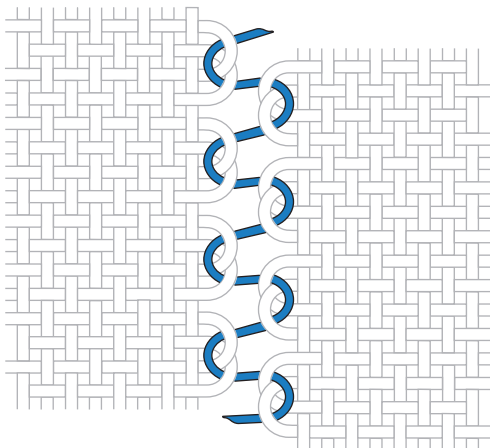
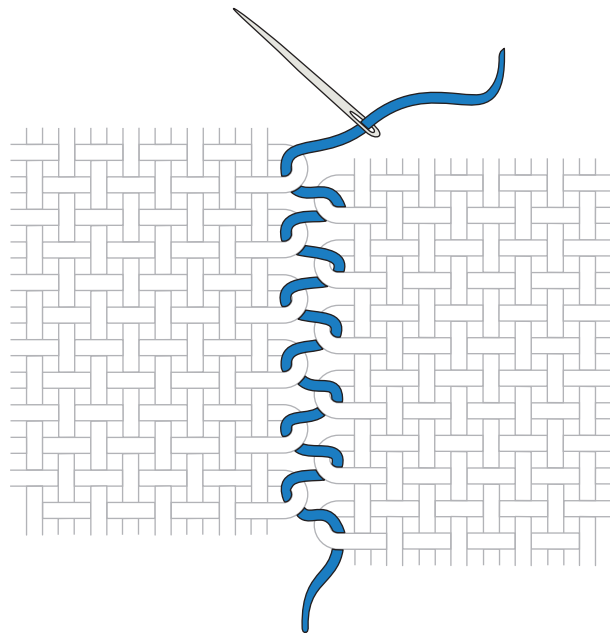
MATTRESS STITCH

Many fiber artists are familiar with the version of mattress stitch used for vertical seaming in knitting and crochet. That style of mattress stitch creates an invisible seam by lacing together knitted or crocheted stitches on either side of a join, forming what resembles another line of stitching. When putting pieces of weaving together, some of the same principles apply. First, you want to line up your two pieces of fabric so that the rows or picks match, or in the case of pin-loom pieces with doubled loops on the edges, so that they are offset. Second, you need to move smoothly from one side to the other, in a zigzag fashion, to create a line of stitching that blends into your fabric. If you use the same yarn as the weft, or your selvedge threads, your line will be almost invisible. If you use another color yarn you will see it as an undulating line in your piece.

For both types of cloth, place the two pieces of woven fabric flat on your work surface and next to each other. Position the pieces as described in the last paragraph.

For single-loop edges

- 1 Bring your needle and yarn up through the first selvedge loop on the right.
- 2 Take your needle and bring it up through the corresponding selvedge loop on the left.
- 3 Take your needle and bring it up through the next selvedge loop on the right.
- 4 Repeat Steps 2 and 3 until you have finished seaming the edge. Tighten the seam as you work but not so much that you distort it. Secure your yarn tail and trim close to cloth.



For double-loop edges

- 1 Bring your needle and yarn up through the first loop of the first pair in the fabric to the right.
- 2 Bring the needle over the overlapping picks and insert it down through the second loop of the first pair.
- 3 Take your needle to the left and bring it up through the first loop on the left.
- 4 Cross over the overlapping picks and insert the needle down through the second loop of that pair.
- 5 Bring your needle up through the first loop of the next pair in the fabric on the right.
- 6 Repeat Steps 2 through 5 until the two pieces are fully joined. Tighten the seam as you work, without distorting it. Secure your yarn tail and trim close to cloth.

BLANKET STITCH

You can work blanket stitch within the body of cloth to create outlines and for couching, but you can also use it as a finishing stitch for straight and curved edges. The stitch has two main components: the arms and the baseline. The arms for traditional blanket stitch are placed at right angles to the baseline. When the line curves, the arms fan. The baseline forms naturally as a twisted edge as you stitch and will be more attractive if your baseline stitches are equal in length and tightened to the same degree. The arms can be the same length or can vary to create different effects. The directions that follow are for blanket stitches that finish an edge with arms equal in length.

- 1** Determine your desired blanket-stitch arm length and draw a line parallel to the edge at that distance.
- 2** Secure your stitching thread on the back of your fabric.
- 3** Working from the left for right-hand stitchers, bring your needle down into the cloth along the line you have drawn and up to the edge. Loop the stitching thread under the needle as you tighten the stitch.
- 4** Step the needle over a small distance from the first stitch and repeat Step 3.

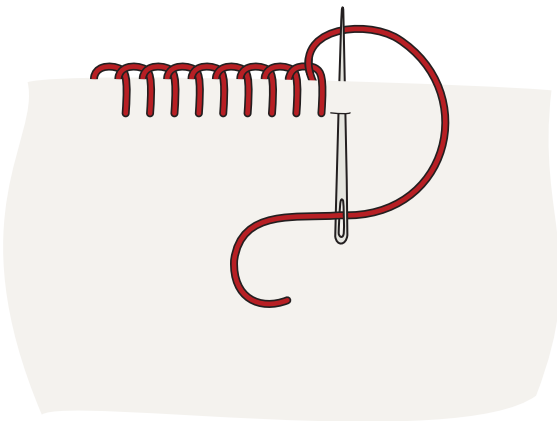


Photo by Julia Vandenoever

In her Harvest Coat Redux from *Handwoven* September/October 2022, Dorothy Tuthill used blanket stitch as a decorative feature.



In the Chillar Coin Purse, page 35, Shilpa Nagarkar used blanket stitch in a clever way on the zipper edges and purse binding. After stitching, she crocheted the two elements together using her stitches to create a pretty join.

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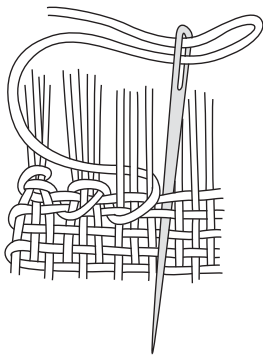
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MEDIA

FINISHES & SEAMS

Simple Hemstitch

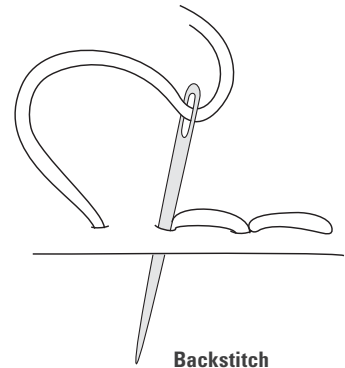
Hemstitching is an on-loom technique that holds the weft in place with the added bonus of being attractive. After weaving a scrap-yarn header, begin your project leaving a tail of weft four times the warp width hanging off the side. If you are right-handed, leave the tail on the right, and leave it on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



Simple hemstitch

Backstitch

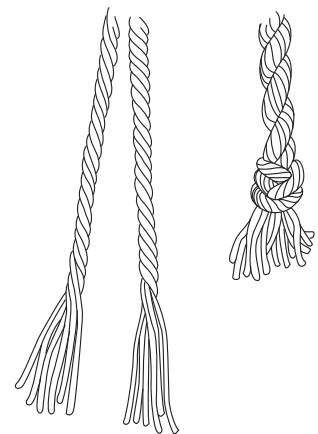
Backstitching provides stability to your seam by doubling back with every stitch. Before you start backstitching, it can help to do a loop-de-loop with your needle-holding hand in the air to get a feel for the movement. This is essentially what you'll be doing with your thread. If you're stitching from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



Backstitch

Twisted Fringe

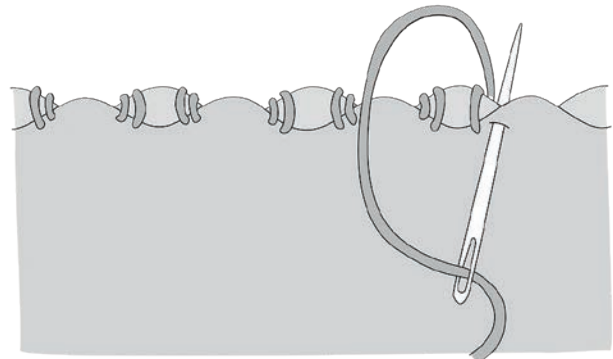
Twisting fringe keeps it from fraying and can make a piece look more "finished." To create twisted fringe, divide the number of threads for each fringe into two groups. Twist each group clockwise, either by hand or with a fringe twister, until it kinks. Bring both groups together, secure the ends with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



Fringe groups before and after twisting

Whipstitch and Double-Overcast Joins

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



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

SUPPLIERS

Cascade Yarns, cascadeyarns.com (Stump 56, 62).

Creative Yarn Source, creativeyarnsource.com (De La Sotilla 61, 67).

Friendly Loom, friendlyloom.com (Ligon 20).

Gist Yarn, gistyarn.com (Jablonski 71, 78; Jablonski 73, 80; Mezzoff 16).

Halcyon Yarn, halcyonyarn.com (Ellsworth 39, 49).

Lone Star Loom Room, lonestarloomroom.com (Cengiz-Robbs 74, 81).

Lunatic Fringe Yarns, lunaticfringeyarns.com (Bhatia 40, 50).

Maurice Brassard et Fils, mbrassard.com (Bast 60, 66; Cengiz-Robbs 74, 81; Jablonski 73, 80; Sheridan 58, 64).

Scheepjes, scheepjes.com (van Tassell 34, 41).

Silk City Fibers, silkcityfibers.com (Cengiz-Robbs 74, 81; Nagarkar 35, 42; Nagarkar 38, 47).

Universal Yarn, universalyarn.com (Peck 70, 77; Stump 56, 62; van Tassell 37, 46).

Vävstuga, vavstuga.com (Hill 36, 43).

weaversbazaar, weaversbazaar.com (Mezzoff 16).

WEBS, yarn.com (Allen 75, 81; Bhatia 40, 50; Essen 72, 79; White 76, 83).

Yarnspirations, yarnspirations.com (Bagley 53; Bagley 57, 63; Spencer 59, 65; Stump 56, 62).

Heddle Conversion Chart

Author	Project	working ends	Original		Adjusted	
			heddle	width	heddle	width
Anu Bhatia	Turmeric and Chili Placemats	187	12.5-dent	14 $\frac{3}{4}$ "	12-dent	15 $\frac{7}{12}$ "
Yvonne Ellsworth	Sweet Honey Towels	238	12-dent	19 $\frac{10}{12}$ "	12.5-dent	18 $\frac{3}{4}$ "
Deb Essen	Sherbet Napkins and Placemats	180	12-dent	15"	12.5-dent	14 $\frac{1}{8}$ "
Elisabeth Hill	Pick Your Own Mango Towels	238	12-dent	19 $\frac{10}{12}$ "	12.5-dent	18 $\frac{3}{4}$ "
Shilpa Nagarkar	Syutah Shopper	280	12.5-dent	22"	12-dent	23 $\frac{1}{12}$ "
Nancy Peck	Orange Zest Runner	148	12.5-dent	11 $\frac{5}{8}$ "	12-dent	12 $\frac{1}{12}$ "

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 six of the rigid-heddle projects in this issue.

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

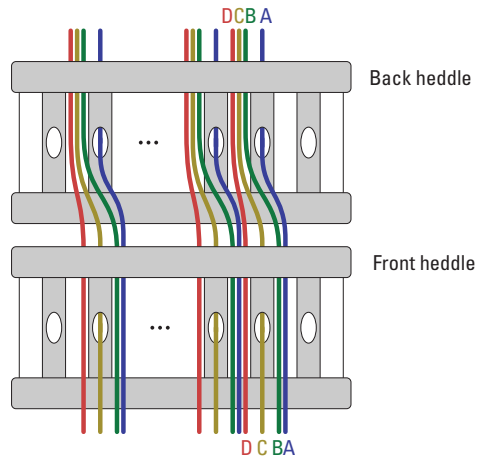
Put the heddle in the up position. Bring the pick-up stick close to the heddle, keeping the stick flat in the warp. This shed creates warp floats on the front and weft floats on the back.

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. This will be the back heddle. 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 the front heddle in front of the back heddle and line up the slots.
4. Move all hole ends (A) from the back heddle to the slot to the right in the front heddle.
5. Move 1 end (B) from the 3 ends in each slot of the back heddle to the slot to the right in the front heddle. (This is the same front heddle slot used in the previous step.)
6. Move 1 end (C) from the 3 ends in each slot from the back heddle to a hole in the front heddle.
7. Move the last end (D) from the slots in the back heddle to the slot to the left of the just-threaded hole in the front heddle.
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: Heddles are shown from the front of the loom. Warp colors are for ease of reading only.

Note: Patterns and instruction books might refer to heddle 1 and heddle 2, but it varies which one is in front. If your pattern uses numbered heddles, check which one is which.

Pick Your Own Mango Towels, page 36



hello WEAVERS!



MALYNDA ALLEN enjoys exploring pick-up patterns on her rigid-heddle loom and watching her children's delight when they discover ripe berries in the berry patch.



YVONNE ELLSWORTH resides in Duvall, Washington, with her family. As a group, they embark on many summer adventures. She is inspired by her beautiful surroundings.



JOAN SHERIDAN owns and runs Heritage Spinning and Weaving in Lake Orion, Michigan. She also volunteers at the Henry Ford Museum as a textile specialist in the conservation department. Joan teaches at conferences and guilds and judges in various venues. Follow her adventures at joansheridan.com.



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



DEB ESSEN lives and weaves in the Rocky Mountains of Montana. Her business, dje handwovens, creates kits for handweavers.



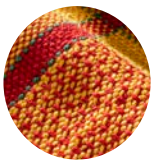
HAZEL SPENCER has been teaching weaving on the internet and at fiber fairs for many years. She and her husband are the creators and owners of Hazel Rose Looms (hazelroselooms.com).



TAMMY BAST (The Rogue Weaver) works at Gaspereau Valley Fibres in Nova Scotia, teaches classes, and designs patterns.



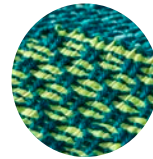
ELISABETH HILL started weaving 30 years ago and still hasn't finished her weaving bucket list. Somehow it has increased in length!



Expressing her ideas with simple weave structures has been **ANU BHATIA'S** interest in postpandemic times. A recent addition of a fan reed to weave ondulé in different weave structures provides a novel creative outlet for Anu.



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.



MARGARET STUMP is the author of three recent books on pin-loom weaving. She continues to teach pin-loom weaving techniques as well as hang out at pinloom weaving.com.



REBECCA CENGIZ-ROBBS is an IT professional living in Salt Lake City. Besides weaving and embroidery, she loves traveling with her husband and playing with her puppies, Buffy and Willow.



You can find **SHILPA NAGARKAR** on Instagram @[shilpa.nagarkar.rao](https://www.instagram.com/shilpa.nagarkar.rao).



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 (turtleloom.com).



BLANCA DE LA SOTILLA (@tunkicrafts) is a weaver and textile freak who left her private-banker past behind to study with Peruvian artisans. Blanca enjoys a vegan and healthy lifestyle with her furry friends.



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



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.

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Suite 200
Buffalo, MN 55313
(612) 741-6437
https://bellasflock.com

Weavers Guild of Minnesota

3000 University Ave SE #110
Minneapolis, MN 55414
(612) 436-0663
weaversguildmn.org

MISSOURI

Hillcreek Yarn Shoppe
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Columbia, MO 65202
(573) 825-6130
hillcreekyarn.com

NEBRASKA

Brown Sheep Company
100622 Country Rd 16
Mitchell, NE 69162
(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

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Harrisville, NH 03450
(603) 827-3996
harrisville.com

Lilac + Finch Yarn and Weavery

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Suite 303
Manchester, NH 03101
(603) 856-5457

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Frenchtown, NJ 08825
(908) 996-9004
thespinnery.square.site

Woolbearers Yarns

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Mount Holly, NJ 08060
(609) 914-0003
woolbearers.com

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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

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Franklin, NC 28734
(828) 349-0515
silverthreadsyarn.com

Studio 256

106 S Greene Street
Wadesboro, NC 28170
(704) 507-1160
Studio256.online

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www.thetailspinner.com



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Eugene, OR 97402
(541) 688-1565
eugenetextilecenter.com

Little Hawk Yarns

544 SE Main Street
Roseburg, OR 97470
(458) 262-0046
www.littlehawk yarns.com

Web-sters

11 N Main St
Ashland, OR 97520
(541) 482-9801
yarnatwebsters.com

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Labadie Looms

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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

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

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Waco, TX 76705
254-300-2436
homesteadfibercrafts.com

Yarnivore

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San Antonio, TX 78231
(210) 979-8255
yarnivoresa.net

Yarnorama

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

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Needlepoint Joint

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

VIRGINIA

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1229 Sycamore Square
Midlothian, VA 23113
(804) 594-5849
www.danceswithwoolva.com

Sparkbug Hollow

39506 Bolington Rd
Lovettsville, VA 20180
(571) 560-0220
sparkbughollow.com

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Port Angeles, WA 98362
(360) 504 2233
cabledfiber.com

Northwest Yarns

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

Sheeps Clothing

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Kennewick, WA 99336
(509) 734-2484
aknottyhabit.com

WISCONSIN

Fiber Garden

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Black River Falls, WI 54615
(715) 284-4590
fibergarden.com

Icon Fiber Arts

590 Redbird Cir
De Pere, WI 54115
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www.theluckyewe.com/

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Wolfville, NS B4N 3L2
(902) 542-2656
gaspereauvalleyfibres.ca

Jo's Yarn Garden

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

UNITED KINGDOM

Coorie Creative

Marches Mall, Thistle Centre
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+441786 450416
www.coorie-creative.co.uk/

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www.georgeweil.com

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020 7272 1891
handweavers.co.uk

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by appointment only
+44 (0) 7930 657900
info@weftblown.com

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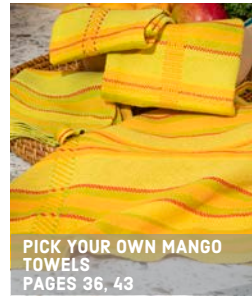
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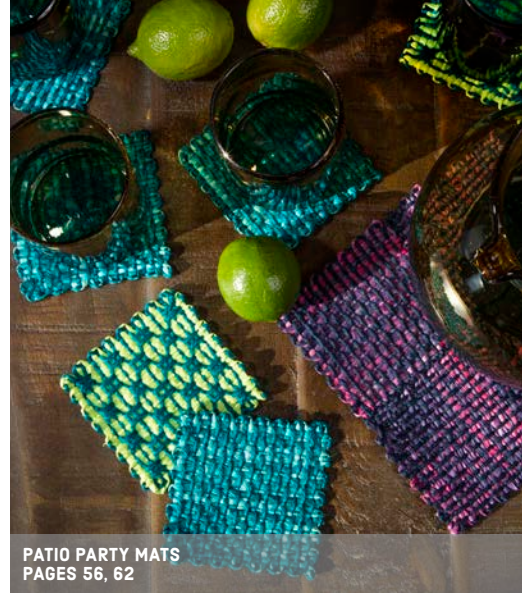
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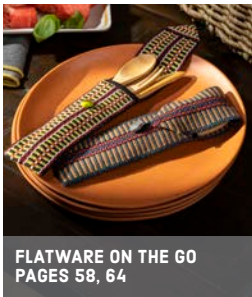
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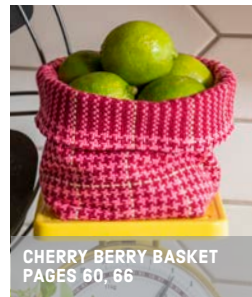
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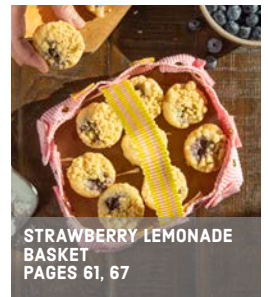
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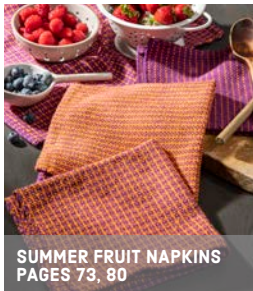
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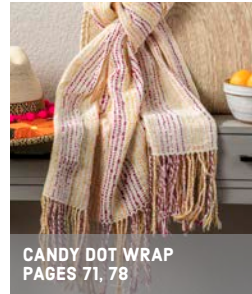
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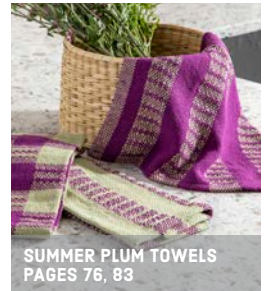
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