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*tiny
tapestry*
p.34

18
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CONTENTS

Easy Weaving with Little Looms • Spring 2024 • Issue 9

projects

PLAYING WITH BLOCKS

38 **Celtic Square Baby Blanket**
Anthony Thompson

39 **Modular Block Runner**
Sara C. Bixler

40 **Tumbling Blocks Blanket**
Malynda Allen

41 **Fashion Plaid Wrap**
Sara Goldenberg White

42 **A Quilter's Scarf**
Gabi van Tassell

MELLOW YELLOW

52 **Sunshine on Your Shoulders**
Shilpa Nagarkar

53 **Spring Forward Towels**
Michele Marshall

54 **Blooms on Blue Runner**
Kelly Casanova

55 **Tabletop Pop**
Yvonne Ellsworth

56 **Escher Placemats**
Michele Marshall

57 **Pin-Loom Patchwork Bag**
Margaret Stump

GAME NIGHT

68 **Checkers to Go**
Katherine Augustine

69 **Noughts and Crosses**
Angela K. Schneider

70 **Royal Chessboard**
Joan Sheridan

WEEKEND WEAVING

78 **Lilacs and Lace**
Rachel Simmons

79 **Tiny Trinket Boxes**
Margaret Stump

80 **Argyle Purse**
Deborah Bagley

81 **Lovely Leno Scarf**
Blanca De La Sotilla

departments

4 **Editor's Letter**

12 **Gear Guide: Fancy Findings**

14 **Resource Review**
By Christina Garton

24 **Gear Guide: Weaving Squared**

26 **What's Happening: Weave Together with *Handwoven* Retreat**
By Christina Garton

87 **Do It by Hand: Stunning Stitches**

90 **Reader's Guide**
Finishes & Seams
Suppliers
Heddle Conversion Chart
Pick-Up Stick Basics
Warping Two Heddles

93 **Meet the Designers**

96 **Project Index**





features

6 Tartan

Many of us have romantic notions about tartans and their backstory, but their real history is even more interesting. K. Rose looks at what truly defines a tartan, ancient examples (from Scotland and elsewhere), how they were woven in the past, and how tartans came to be known as symbols of Scottish clans as well as symbols of rebellion.

By K. Rose James

16 Excerpt: *Adorable Beasts Sloth*

A little sloth is a good thing, especially when it's a pin-loom-woven sloth! You'll find a sweet pattern in this excerpt from *Adorable Beasts: 30 Pin Loom Animals + 4 Playscapes*. Author Margaret Stump is well known for her many articles, projects, and books that show how to use woven squares and rectangles to create a variety of items, including alligators, totes, and zebras. Margaret's instructions are easy to follow, and her hand-drawn illustrations are charming.

By Margaret Stump

20 The Beat Goes On

Weaving to square often seems like an elusive goal, and sometimes it's neither possible nor necessary. However, if you want to improve your beat to make it more regular and appropriate for what you are weaving, Elisabeth has some tips. There are many factors that affect beat, and she describes ways to use them to your advantage.

By Elisabeth Hill

28 Pin-Loom Plaids and Checks

With a little planning, you can weave plaids and checks on pin looms. You can even weave them on continuous-strand looms. Gabi walks you through the planning process and then gives several examples of plaids and checks (including houndstooth!) for you to try before branching off on your own plaid-weaving adventure.

By Gabi van Tassell

34 Tapestry Weaving: Weaving in Opposite Directions

In this second installment of the tapestry series and the first article that really dips into tapestry-weaving techniques, Elena and Claudia address a common occurrence in tapestry—wefts that move in opposite directions during weaving. It sounds like a simple subject, but on the loom, it can cause conundrums that need solutions. Learn the special methods for manipulating your weft, and you will have built a foundation for adding other tapestry techniques.

By Elena Kawachi and Claudia Chase

Tumbling Blocks Blanket, p. 40

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Spring 2024
Issue 9

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EIGHT YEARS AGO, I was lucky enough to visit Scotland. We spent several amazing days running around Edinburgh and took a guided tour of Islay. I loved pretty much everything about that trip—the landscape, the food (yes, even haggis), and, of course, the textiles.



Photo by Shelly Salley

To say tartan was everywhere would be an understatement. Not only were there many tourist shops willing to sell you anything and everything covered in tartan, but many businesses also proudly displayed their own registered tartans. My personal favorite was one I saw at the Bruichladdich Distillery on Islay. It was dark blue and turquoise with just a couple pops of orange and white—gorgeous!

The diversity of patterns was astounding, especially considering they all had to follow a few strict rules regarding design. The patterns were all twill checks, yes, but within those constraints, people had fun and even told stories through color. Sometimes thinking inside the box can help you jump-start your creativity. It's this idea that inspired this issue's theme of "Hip to be Square." Within these pages, you'll find 18 incredible projects, all honoring the right angle.

Shilpa Nagarkar wove a cheerful yellow and charcoal plaid shawl that looks and feels timeless. For her Modular Block Runner, Sara C. Bixler created color blocks by crossing warp and weft stripes and then added squares within those blocks with internal hemstitching. Margaret Stump combined squares and rectangles of different sizes for her eclectic and oh-so-fun Pin-Loom Patchwork Bag, and Joan Sheridan decided to weave together black and red inkle bands to create her Royal Chessboard (which is indeed fit for a king).

Many of the articles in this issue also fit the "Hip to be Square" theme. Learn about the history of tartan from K. Rose James, and then let Gabi van Tassell teach you how to weave one on your pin loom. Elena Kawachi and Claudia Chase present the second piece in their tapestry series, this one featuring a tutorial on weaving in opposite directions, complete with a tiny tapestry project. As always, I could go on, but I implore you to see for yourself what this issue holds.

Happy weaving,

Christina



Photo by Christina Garton

Christina loved the Bruichladdich tartan so much that she took a photo to use as inspiration for future weaving projects.

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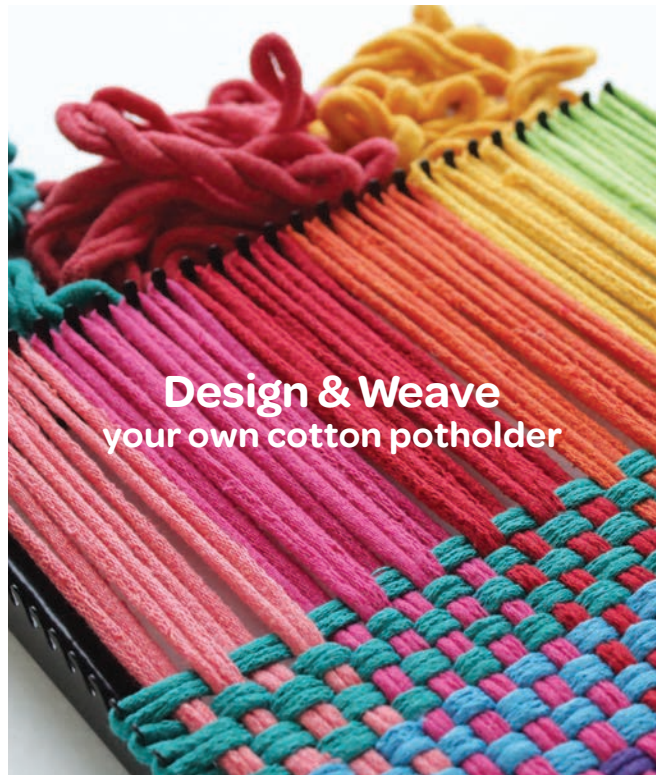
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A modern Scottish band wearing traditional Highland dress, including tartan kilts and plaids (in Scotland, a plaid refers to a long piece of tartan fabric, typically worn draped around the top of the body), as they march

TARTAN

by K. Rose James

Tartan. The word evokes romantic images of rocky cliffs, heather-strewn valleys, clans and warriors, punk rock, and school uniforms. At its core, tartan is any fabric woven with a simple “two-over-two” twill, often written as 2/2 twill, with stripes in warp and weft. It’s the overlap of these stripes that causes tartan’s trademark checkered look. The plaid has endless variations and myriad conflicting cultural connotations. Tartan has evolved from basic checks to a potent symbol of region, rebellion, and history.

It is difficult to pinpoint the first Scottish tartan, as its earliest origins are meshed with legend. The title is often given to a fragment of cloth known as the Falkirk Tartan, from the third century BCE, discovered in the Falkirk District of Scotland. It has a pattern of small simple checks of dark and light brown shades, likely dyed using local plantstuffs. In truth, a simple woolen check was

While everyday items were produced at home, by the sixteenth century, weaving tartans was a lucrative rural business.

aesthetically pleasing, weather-resistant (thanks to wool's warmth and water-resistant properties), practical, and relatively simple to create by a home weaver. Despite its recognition as the "first tartan," the Falkirk fragment is like Bronze Age cloth scraps discovered in Scandinavian countries. Even some mummies found in the Taklamakan Desert in China's Xinjiang province were wearing brown, blue, and green twill-woven plaid not dissimilar to Scottish tartan.

Early tartan cloth was woven on upright, warp-weighted looms. Warp threads were fixed on a wooden frame, bundled, and tied to weights at the base that held them under tension for weaving. Tartan and Highland dress as we know it today came into prominence in Scotland in the sixteenth century. While everyday items were produced at home, by the sixteenth century, weaving tartans was a lucrative rural business. Professional weavers traveled from community to community to set up their looms and weave tartans on commission. Generally, local customers would provide their own home-dyed yarn to the weaver. This tradition of distinct local dyes used by professional weavers was likely one of the origins of clan or regional tartan colors.

When tartan is woven, bands of different colors are placed in varying widths in both the warp and weft. The number of threads of each color



This German print from 1631 showing mercenaries from Scotland is considered by many to be the oldest depiction of what we think of as traditional Highland dress.

required to produce a particular sequence is known as a sett, a term also used to differentiate tartan patterns. While weavers usually think of sett as referring to picks or ends per unit of measurement, in this case, it refers to the picks of each hue in order per repeat. Color is pivotal to tartan design, as each stripe of the warp crosses every stripe of the weft. When vertical and horizontal stripes of different colors cross, the result is a mixture of the two colors in equal proportion, creating a distinct hue.

After tartan cloth was cut from the loom, it was ready for fulling, or waulking. The cloth was soaked in an alkaline solution and then worked with the hands and feet to close the fibers. This was traditionally women's work, and songs were sung to keep time as the cloth was pummeled. Some of these songs featured lewd lyrics and salacious stories. The history and lore surrounding waulking songs have become an area of study all to itself.

By the sixteenth century, the Highlands were both topographi-

cally and culturally different from the rest of Scotland. In the lowlands, people operated within a feudal system not dissimilar from mainland Europe. They were likely to speak English and dress in English fashion. In contrast, many Highlanders maintained the Gaelic language, were governed by a clan system, and adopted a distinctive style of dress.

During this time, tartan cloth was valuable enough to be included in recorded deeds and town inventories. Popular fashion also began to showcase the fabric. In the fifteenth and sixteenth centuries, Highland men wore their tartans "kilted." The fabric was bunched around the waist, sometimes draped over the shoulders, and belted, creating an overall folded and oversized appearance. Legend has it that the modern kilt was invented in the 1730s by an iron foundry owner who found the bulky clothes worn by his employees to be unfit for work and thus developed a simpler garment in the Highland style. A more likely story is that with the rise of industrialization, wearing large reams of fabric

While the knowledge and skills of traditional weavers were becoming lost, tartan was being manufactured on an industrial scale, changing it from a lowly cloth mostly worn by Highlanders to a fashionable textile worn throughout Europe.

became less practical and workers slowly simplified their dress.

In the wake of the Reformation and England's break from the Catholic Church, many lowland Scots converted to Protestantism. In contrast, the Highlands remained predominantly Catholic, leading to religious and cultural rifts between the two. A sense of Highland identity separate from various clan affiliations began to emerge.

In 1688, the English parliament deposed Catholic King James II. He was followed in succession by his daughters from his first marriage, both of whom were Protestant. Supporters of James II's original claim to the throne came to be known as Jacobites. Thus began a series of rebellions, starting with the aim of reinstating James II and continuing with an attempt by James II's grandson, known as Bonnie Prince Charlie, to win the throne for his father who was living in exile in France. The first significant battle of the Jacobite rebellion took place in Killiecrankie in 1689, and the conflict continued sporadically through 1746.

A large percentage of Jacobite troops were Highland Scots, and tartan-wearing soldiers soon became emblematic of the movement. The epic poem *The Grameid*, written about the Battle of Killiecrankie by James Philip in 1691, described the Jacobite force thusly: "Glengarry's men were in scarlet hose and plaids crossed with a purple stripe; Lochiel was in a coat of three colours; the plaid worn by MacNeil of Barra 'rivalled the rainbow.'"

The Highland support for the Jacobite cause threatened the stability of the reigning British monarchy. In 1715 and 1745, parliament passed the Acts of Proscription, aimed at reducing



Photo courtesy of The Getty Museum

John Carter Allen (1795–1872), shown here, and his brother Charles Manning Allen (1799–1880) were English brothers who claimed to be not only experts in tartans but also direct descendants of Prince Charles Edward Stuart. Unfortunately, these claims were false. The two moved to Scotland and changed their names to John Sobieski Stuart and Charles Edward Stuart. They published two books on Scotland and Scottish costumes, which were heavily drawn upon by a Scottish tartan industry hungry for history and “official” clan costumes. Regrettably, we now know the books were heavily fabricated, with one modern historian describing them as “shot through with pure fantasy and bare-faced forgery.”

Highlanders' military power and eroding the sense of Highland identity. The 1745 act outlawed Highland dress. Wearing tartan and the kilt became illegal for men and boys in Scotland north of the Highland line running from Perth in the east to Dumbarton in the west. Portraits featuring tartan-clad Highlanders from the time were often unsigned, as the painting of them was illegal.

It is important to note that the 1745 Act of Proscription did not prohibit *all* tartan. The tartan kilt continued to be worn in the British Army's Highland regiments and by veterans who had served in the British military. The landed gentry were also exempt from the entire Act of Proscription. However, rather than diminishing its potency, the act reshaped tartan from everyday wear to a powerful symbol.

The Proscription acts transformed the tartan trade. Overnight, its production changed from a cottage industry to a regulated business, specializing in the mass production of the blue and green checks of the British Army's Highland regiment. Ironically, these acts were key to cementing the tartan's prominent place in fashion history. While the knowledge and skills of traditional weavers were becoming lost, tartan was being manufactured on an industrial scale, changing it from a lowly cloth mostly worn by Highlanders to a fashionable textile worn throughout Europe.

At this time, there was still no unified understanding of a "clan" tartan. The painting *An Incident in the Rebellion of 1745* features at least 23 different tartans, none of them recognizable as established clan tartans today.

The naming of tartan patterns after clans can likely be pinpointed to one historical event—the visit of King George to Scotland in 1822.



Queen Victoria's love of Scotland created a nineteenth century tartan fad that spread beyond the United Kingdom. Believe it or not, this tartan coat from the 1870s was made and worn in the Netherlands. It features the Black Watch Tartan, a pattern named for the Scottish regiment known for wearing it.

Photo courtesy of the Rijksmuseum

Highland chiefs were summoned to this highly orchestrated pageant and asked to wear "official" clan tartans throughout the event. Regional weavers likely found it more expedient to mass-produce local patterns that were popular at the time rather than start from scratch. Combine this with the Victorian fad of taxonomic rigor (Victorians loved to classify everything), and the official clan tartan was born.

Of course, it also needs to be noted that the view of Highland Scotland in popular European culture changed dramatically between 1745 and 1822. At the forefront of this change was Ossian, a newly "rediscovered" ancient Highland poet lauded as the "Celtic Homer." Ossian was invented by wealthy merchants with Highland connections, with the goal of changing the view of Scotland in mainland Europe. Much of his work

Photo by Toni Frissell and courtesy of the Library of Congress



Illustration by Albert Kretschmer



Top: Major Alan MacGregor Whitton wearing MacGregor tartan, on the terrace of Invercauld House during the 1950 Royal Braemar Gatherings. **Bottom:** This print from the book *Costumes of All Nations* by Albert Kretschmer and Dr. Carl Rohrbach, published in 1888, purports to show the national dress of Scotland around the year 1700.

was a mishmash of lesser-known Irish ballads with edited names and locations. Despite this, Ossian forever rebranded the Highlands and their fashions. By the time of King George’s 1822 visit, tartan had reached the nearly mythological cultural place in popular culture it still occupies today.

These historical roots are evident in modern tartan fashion. Despite its bright colors and strong patterns, tartan is ubiquitous in school uniforms, not unlike the uniforms of the Highland regiment. It is also a hallmark of punk style, nodding to tartan’s role in past rebellions. Tartan patterns are now codified, and new patterns can, for a fee, be researched and entered into the books of the Scottish Tartans Authority. Even the age-old Falkirk fragment has a place in the records. The design has been reconstructed to “reflect that part of Scotland as it is seen today” and is described as “a new image for an area that was rising from the ashes of its former industrial glory.” Like the Falkirk fragment, tartan has stood the test of time and continues to transform, occupying an ever-shifting place in the culture and history of fashion. ✱

RESOURCES

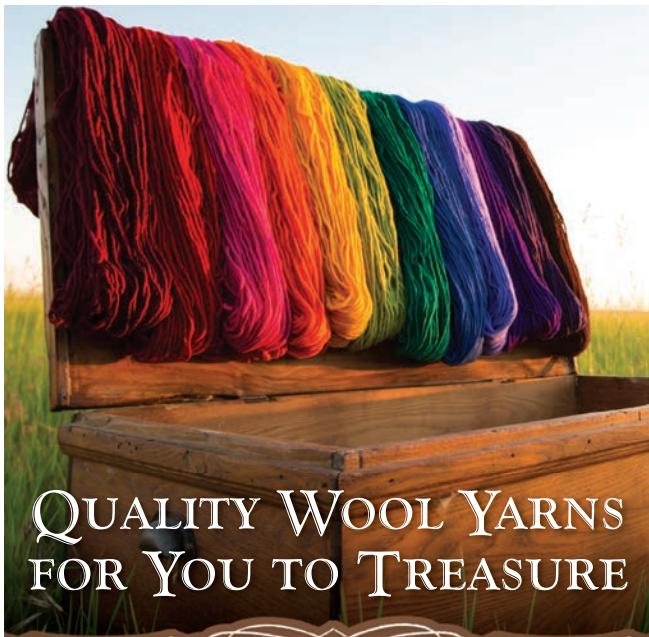
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K. ROSE JAMES enjoys creating things, going on outdoor adventures, and watching squirrels with her toddler.



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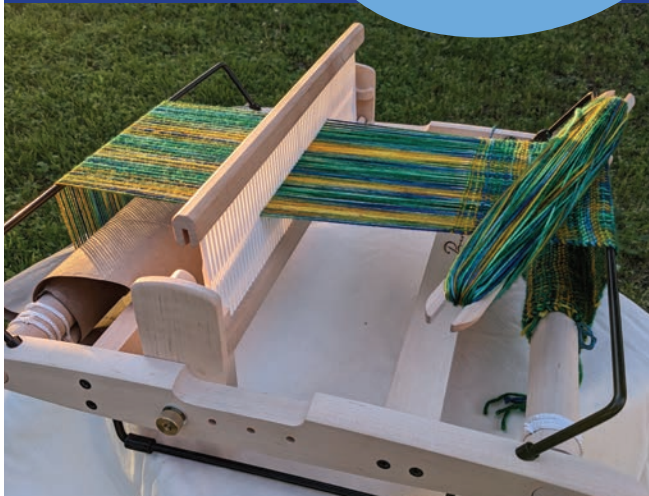
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FANCY FINDINGS

Treat your stash to a new chunky cotton perfect for rigid-heddle weaving, and then treat yourself to a brand new loom or a miniaturized version of one of your favorite looms.

Chunky Cotton

Trade out the winter wools for breezy cotton from Gist Yarn. The new bulkier Beam 3/4 organic cotton will have you speeding through projects in no time. The yarn is available in 4-ounce cones containing 155 yards each and comes in 13 beautiful colors (Blush shown here). Mix and match this heavier-weight cotton with 3/2 and 8/2 Beam cotton yarns to give a unique look to your spring weaving. gist yarn.com



Photo by Matt Graves



Photo courtesy of Mirrix

Tapestry Loom

Weave four-selvage tapestries just about anywhere with the Chloe Pocket Loom from Mirrix Looms. Available in two sizes (5 or 8 inches wide), it's a great travel option. Each loom is crafted from aluminum and can be customized with sett combs ranging from 6 to 14 ends per inch. Choose your favorite sett or collect them all to have a variety of options. mirrixlooms.com

Tiny Inkle Ornament

Surprise a weaver in your life with this adorable miniature inkle loom or use it to decorate your studio. Handcrafted by Windhaven

Fiber Tools, its tiny size is sure to bring a big smile. Made from maple hardwood, the ornament measures 4½ inches long by 2½ inches high. While you can't actually weave on the loom, it will look darling dressed with a prewoven band or a make-believe warp of your favorite colors. windhavenfibertools.etsy.com



Photo by Matt Graves



Photo courtesy of Ashford

Table Loom

Curious about the possibilities of multi-shaft weaving but don't know where to start? Ashford designed its new Brooklyn Four Shaft Loom as the ideal transition loom for rigid-heddle weavers. The 16-inch weaving width is wide enough to weave most table linens but not too wide for comfortably weaving scarves. To help you get started, the loom comes with 2 shuttles, 5 cross or warp sticks, 10 cardboard warp-separating sticks, a threading hook, and step-by-step assembly, warping, and weaving instructions. ashford.co.nz

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ADORABLE BEASTS

30 PIN LOOM ANIMALS
+ 4 PLAYSCAPES

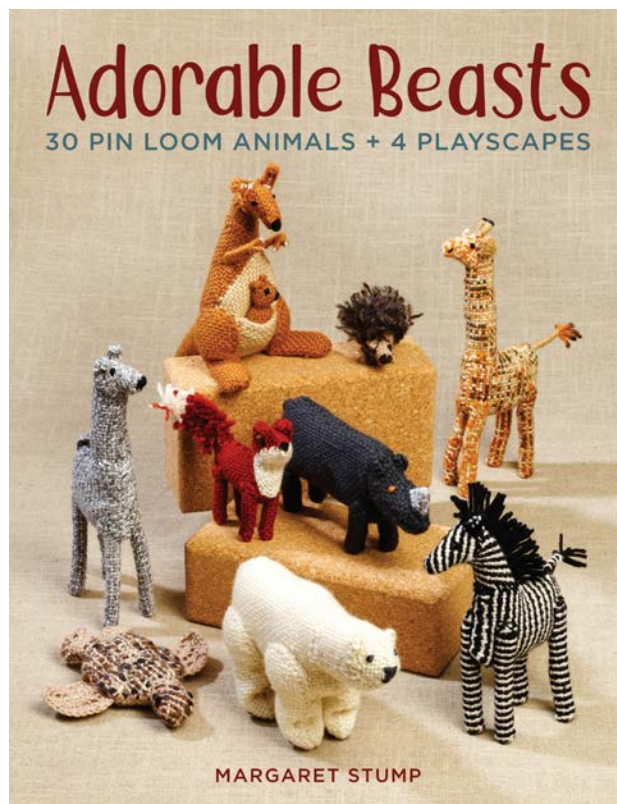
by Margaret Stump

I first read Margaret Stump's book *Adorable Beasts* back in 2016 when it was originally self-published. Mind you, this was the first year of *Easy Weaving with Little Looms*, and I was still very new to pin-loom weaving and its possibilities. I was also not a parent, nor did many of my close friends have young children. I thought it was a sweet book but mostly put it aside in my mind. My, how things have changed! Looking at the book now, seven years, two kids, and several pin looms later, I feel as if I'm rediscovering something wonderful.

For a book with many lovely, intricate projects, it's absolutely beginner friendly. You could pick up this book, having never woven a single pin-loom square, and get all the information you need to successfully start weaving. Stump includes detailed instructions with illustrations on how to warp, weave, and join pin-loom squares. She also gives advice on yarn and suggestions for supplies.



Crochet ridges combined with embroidered teeth and eyes give these alligators extra bite.



Lanham, MD: Stackpole, 2019. Paperback, \$24.95, ISBN 9780811768696

Photos by Kris Kathmann/Concept & Design Inc. and courtesy of Stackpole Books

Knowing what I know now about pin-loom weaving, I can say for certain that if you were to follow her advice, you'd be setting yourself up with good weaving habits and a well-stocked weaving kit.

In the introductory section, you'll also find information on embellishment. Part of what makes these critters so cute are the details—tiny teeth embroidered on an alligator or crocheted ears on a bear. Chances are the projects would be charming without these touches, but these small “extras” really put them over the top. Stump makes no assumptions about the knowledge or skill of the reader and gives clear instructions on basic sewing and crochet stitches to make the animals just as darling as the ones in the photos.

The projects are, as the title states, adorable. They're all thoughtfully and carefully designed, and the instructions for making them are presented with love and attention to detail. Each animal has step-by-step instructions featuring multiple illustrations of the trickier steps. These illustrations, carefully rendered by the author, add a touch of whimsy while also keeping things easy to understand.

Along with the animals, Stump includes projects featuring people, both generic and specific (doctor, knight, etc.); plants; buildings; and even rescue vehicles. Many of these nonanimal “extras” are designed to go with the play-scapes mentioned in the subtitle. If you’re not a parent or child-adjacent and are uncertain as to what play-scapes are, they’re mats decorated to create a specific environment for playing with toys. The play-scapes include an animal-rescue hospital (with a landing pad for a pin-loom–woven helicopter), a medieval castle, and Noah’s ark—complete with instructions for a pin-loom ark. You’ll also find a project for a baby blanket and ideas for creating baby-friendly versions of some of the animals in the book.

As a parent, as soon as I saw the play-scapes, I began to scheme. Both of my kids have collections of licensed character figures. I plan on adapting the designs in the book to create something specifically for those characters. I know my kids will love them, and a mat that rolls or folds up is so much easier to store than a plastic playset.

The pin-loom requirements might be an issue for weavers, but that is a minor drawback. The majority of the projects require using a 2-inch loom. While I know you can modify a 4-inch square loom with knitting needles, dowels, or similar items to weave 2-inch squares, it’s not simple. Most of the projects are small, making it not very practical to use folded 4-inch squares. If you are planning to get this book and only own a 4-inch loom, keep that in mind and invest in a 2-inch loom ahead of time, or conversely, plan on making all the animals double-sized. (Honestly, I do think many will scale up beautifully if you go with the latter.)

Revisiting this book has been an absolute delight, and I cannot wait to get started weaving up custom play-scapes for my boys and probably a whole menagerie to go with them. *Adorable Beasts* is a fantastic book for beginners and beyond. It’s filled with excellent detailed instructions, clear illustrations of steps, and adorable projects sure to delight youngsters and those who are simply young at heart.

—Christina Garton

WHO THIS BOOK IS FOR: Pin-loom weavers of all levels who want to weave three-dimensional animals, human figures, and related items.

WHAT YOU CAN EXPECT TO LEARN: How to weave on a three-pin-style pin loom, how to join and embellish pin-loom pieces, and how to use pin-loom pieces to create three-dimensional animals and other objects.



Stump’s pin-loom version of a kangaroo family, complete with removable joey



Along with various critters, you’ll find instructions for several play-scapes and accessories, including the one shown here for a medieval village.

PROJECT COUNT: 38 (not counting the baby-safe animal variations).

THE FINAL WORD: If you’ve enjoyed weaving pin-loom animals from the pages of *Little Looms*, or if you want to start making stuffed toys from your pin-loom pieces, this book is for you. It’s got all the information you need to weave a zoo.

CHRISTINA GARTON is the editor of *Easy Weaving with Little Looms*. When she’s not editing, she’s usually chasing after, or being chased by, her two young sons.



The following project is an excerpt from Margaret Stump's book *Adorable Beasts: 30 Pin Loom Animals + 4 Playscapes*.

Photos courtesy of Stackpole Books

ADORABLE BEASTS EXCERPT: SLOTH

By Margaret Stump

Kilo and Tara, the sloths, embody the concept of being truly relaxed and comfortable with themselves. They are happy to hang around with you or anyone else who might need a comforting and undemanding friend.

FINISHED SIZE 5" high × 8" wide
(12.7 × 20.3 cm)

LOOMS

2" × 2" pin loom

2" × 4" pin loom (optional)

Join 2" × 2" squares to make 2" × 4" rectangles if you do not have that size loom.

YARN

- 30 yd. (27.4 m) medium worsted weight #4 yarn in light brown or beige
- 1 yd. (0.9 m) worsted weight #4 yarn in white medium
- Less than 1 ft. (30.5 cm) black yarn for features
- Less than 1 ft. (30.5 cm) gray yarn for features

OTHER SUPPLIES

- G-6 (4.0 mm) crochet hook
- Tapestry needle for sewing and finishing work
- Polyester, cotton, or wool stuffing
- Polyester pellets or small beans (optional)

INSTRUCTIONS

1 Weave seven 2" × 4" rectangles in light brown or beige.

2 **Legs:** Fold a 2" × 4" rectangle lengthwise and sew the long side closed using double overcast stitch to make a long, slim tube. Flatten the tube with the seam in the middle of one side and close one end using double overcast stitch. Turn the tube inside out to create the leg and paw. Stuff the leg. Optionally, fill the leg with polyester pellets or small beans to create a more flexible, supple limb. Close the end of the leg to keep the pellets in place. Pinch the leg about halfway up and add a stitch of yarn to create an elbow-like bend. Repeat this process three more times to make the sloth legs.



3 Body: Stack two 2" x 4" pieces together and stitch both long sides and one end together, rounding off both corners for the rounded rump. Turn inside out and stitch in the two back legs and the two front legs, joining the legs to the top and bottom piece to create the body. When all the limbs are stitched in place, stuff the body.

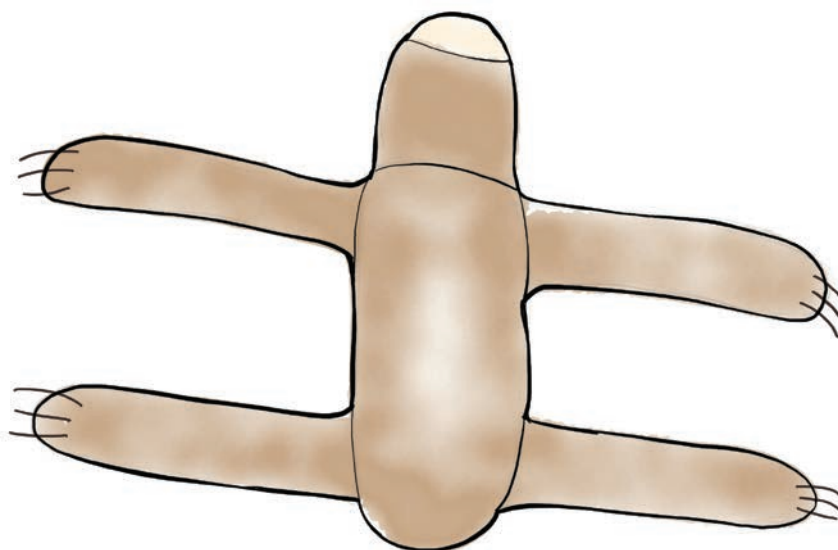
4 Neck and head: Fold the final 2" x 4" piece widthwise and stitch the ends together to make a tube. You want to make it the same size or slightly smaller than the body opening. Using white yarn, chain 4, join into a circle. Single crochet into the next chain, and then chain 1. Continue crocheting around the circle with single crochet and chain 1 until you have created a round crocheted disk that, when you flatten it, is about the size of a quarter across. The disk should be somewhat concave. Place the disk at one end of the neck tube and stitch in place with body-colored yarn. Stuff the newly made neck and head. Slide about one half of the neck into the body and stitch in place.

5 Add eyes, nose, and mouth to the sloth face using black yarn. Add a couple of satin stitches in gray to the outside of the eyes to create the natural sloth shading.

6 Use white yarn to create the claws, starting on top of each paw and running the yarn around to the underside of the paw. Each paw has three long claws.

VARIATION

Consider adding small patches of hook and loop fastener to the sloth feet so that Tara and Kilo can hang out any place you would like them to. ✱





Brooklyn Four Shaft Loom

The NEW Brooklyn Four Shaft Loom has been designed to be an economic stepping-stone for rigid heddle weavers who are ready to expand their weaving skills and explore the wonderful world of multi-shaft weaving. It makes weaving multi-shaft patterns simple and easy.

Includes: 2 shuttles, 5 cross/warp sticks, 10 cardboard warp sticks, threading hook and a full step-by-step assembly, warping and weaving instruction booklet.

Choose to leave natural or finish with Ashford Finishing Wax Polish, oil, lacquer or decorate with your favorite designs.

4 Shaft, 16" weaving width.



The Inkle Loom is designed to weave strong and useful warp-faced braids and bands. Create colorful belts, bracelets, ties, shoe laces, dog collars, soft furnishing trims, guitar or bag straps. You can sew them together and make bags, placemats, cushion covers and much more.

Inkle Loom

Warp length up to 110".

Inklette Loom

Warp length up to 72".

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Optional accessories:

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loom stand.



Fold and go!



Rigid Heddle Weaving Basics and Beyond

By Deborah Jarchow

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



Ashford Book of Rigid Heddle Weaving - By Rowena Hart

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



Vari Dent Reed

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

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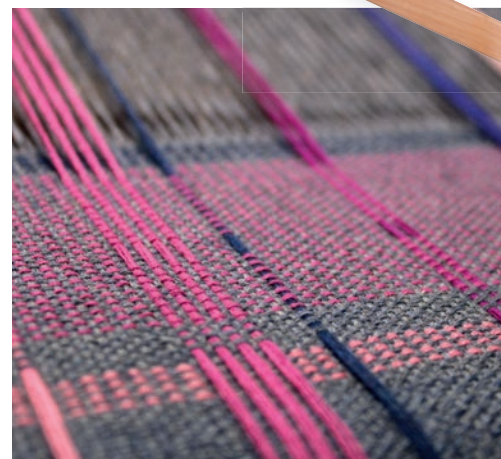
Stick Shuttles

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All photos by Elisabeth Hill

Weaving in the “sweet spot” makes beating evenly easier. You’ll need to advance your warp frequently, but the results will be worth it.

THE BEAT GOES ON by Elisabeth Hill

Maintaining a consistent beat is a challenge for most weavers early in their weaving lives, but I can attest as a 30-year veteran that the beat (struggle) goes on.

“Squaring” one’s beat refers to keeping your picks per inch (ppi) equal to your ends per inch (epi) as you weave. However, before I arouse any outrage, let me jump on the caveat carousel: Squaring can also mean weaving twice the number of picks per inch as ends per inch if you are weaving overshot, a tied weave, or any structure that requires tabby between pattern picks, which you typically won’t be doing on a rigid-heddle loom.

Squaring can also refer to squaring a visual motif as in inkle weaving, which is warp-faced, or rep weave, another warp-faced weave that

requires thick and thin alternating wefts and often fewer picks per inch than ends per inch to square motifs.

EFFECTS ON FINISHED CLOTH

Too firm a beat can result in a stiff cloth without much drape; too light a beat can make a cloth sleazy (a textile term referring to cloth that is unstable or too loosely woven).

Not meeting your ppi goal can cause some unhappy surprises when following a project draft. If you weave a draft as written that is supposed to result in a 30-inch towel but end up with a 25-inch very firm towel, you are beating too hard. If you are at 30

inches and have only reached the three-quarter point of your draft, you are beating too lightly.

Similarly, if you are weaving a plaid as drawn in (following the color/pattern sequence as it is written in the threading) but are finding that your plaid doesn’t look very plaid-ish, your beat could be the reason.

Color can also be affected by beat. A beat that results in a higher ppi than your epi can make your cloth weft-dominant, giving more power to the weft color you are using. Conversely, a beat that is too soft can disrupt the nice balance of color

The surprise for me wasn't that following a plan made it easier to get predictable results, but that even though the result was subtle, the second set of placemats was more visually and tactilely appealing.

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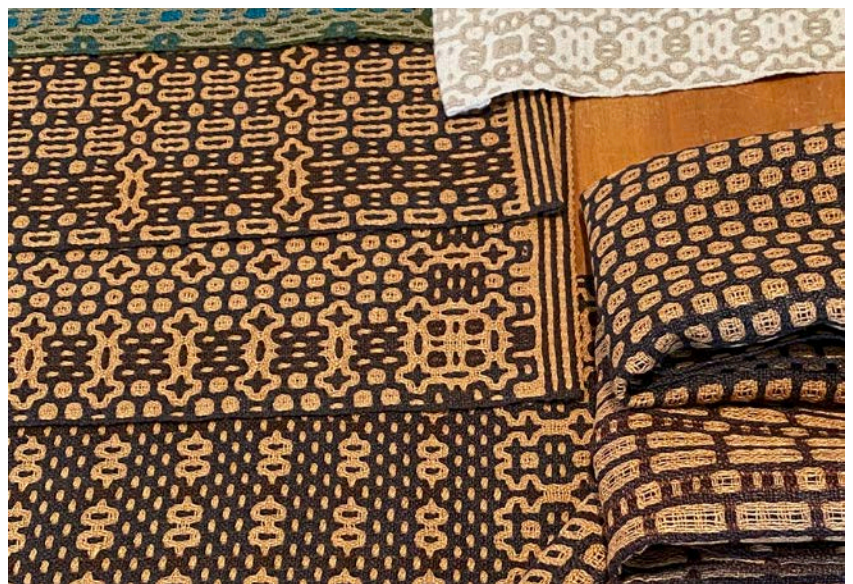
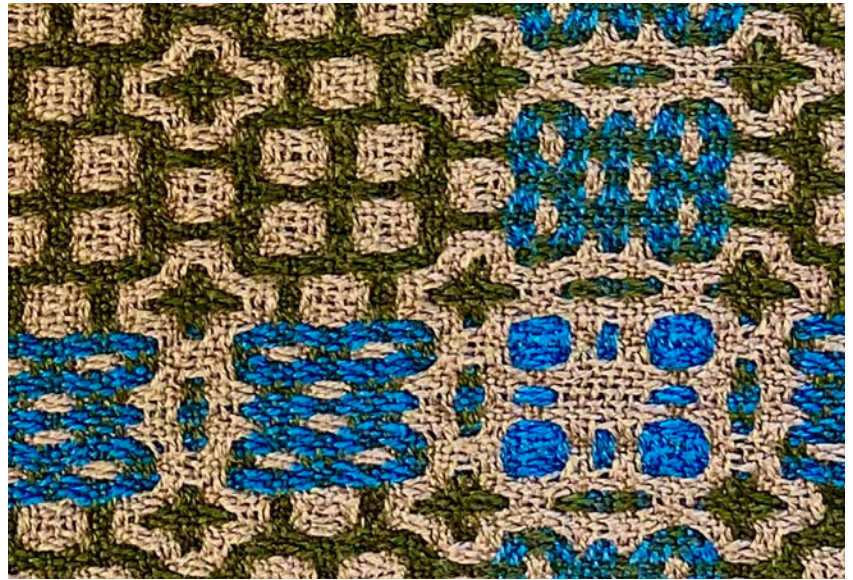
mixing you designed. These effects can be planned, for example, using a fine weft to allow the warp to sing, but you want to make it a planned part of your design rather than an unhappy accident.

So, if any of these experiences have befallen you, you might want to consider why a square beat can be such an elusive creature.

SETT

It is very difficult to get a square beat if your warp sett is either too loose (resulting in too many weft picks per inch) or too tight (making it impossible to beat square). Getting just the right sett for your fiber and structure can make beating square a delight. I think of it as the "natural" beat for the cloth I am looking for.

However, there are times when you might intentionally sett your warp too loosely for a natural beat. My recent obsession with doublewide doubleweave blankets comes to mind. I intentionally sett these blankets very loosely for two reasons. One is that a loose sett prevented the layers from clinging and causing skips, and the second is that I wanted to full the finished blankets to a dreamy softness. A loose sett helped me get those results, but it also meant I needed



An uneven beat, as shown in the photo at top, can cause motifs to become elongated or otherwise distorted. An even, square beat keeps motifs clear as shown in the bottom photo.

to beat very lightly to get the hand I wanted.

Conversely, I recently designed and wove two sets of linen placemats that I intentionally sett tightly, wanting a firm cloth that would lie flat on the table. The first set of placemats looked okay but gave me fits keeping their lengths consistent. I was one to two picks per inch off the beat, but I would find myself at my desired length before

I had completed my design. In the next set, I used a double beat to get my correct ppi and was super happy to come in at exactly the desired lengths with the last picks of my draft.

The surprise for me wasn't that following a plan made it easier to get predictable results, but that even though the result was subtle, the second set of placemats was more visually and tactilely appealing.

THE BEAT GOES ON

A difference of just one pick per inch made an impact.

THE PATHS OF LEAST RESISTANCE

When you think of beat as closely connected to resistance, you will understand that both the amount of draw-in and how often you are advancing your warp will have a lot of impact on the consistency of your beat. Look at the angle of the selvages from the fell to the rigid heddle. The greater the angle, the greater the resistance. Now, think of how that angle (even with very little

draw-in) increases the closer your fell line gets to the heddle. This means that when you advance your warp, you are beating with less resistance than when you are weaving closer to the heddle. Consider that the rigid heddle has less distance to travel (decreasing oomph) the farther you weave without advancing, and this makes it clear that even if you are physically beating in the same way with every pick, you may not be getting the same ppi. Additionally, the closer you weave to the heddle, the more acute the angle of your weft,

which can lead to more draw-in and, thus, more uneven resistance.

The relationship of your project's size to the size of your loom (and what loom you are using) can make a difference in how easy or difficult it is to get a consistent beat. If you are weaving a narrow piece on a wide loom, you may find that you are naturally getting too many picks per inch and have to ease up—that big beater is encountering very little resistance. If you are weaving to the maximum width of your loom, you may need to exert a little more energy to get the beat square because the rigid heddle is encountering a lot of resistance.

The way tension affects your beat is a bit counterintuitive. High tension on your warp can help the weft pack in, while low tension can prevent it. In the case of firm tension, you may need to beat your weft in twice.

Weaving in the “sweet spot” and advancing frequently can help tame the variation in resistance and keep your weft angle more consistent. Temples can also prove useful. Many weavers think that temples are for improving selvages, but I use my temples primarily to improve my beat. Temples make the width of your cloth on the loom the same for every pick, no matter where your fell line is, thus making the resistance the same every time you beat.

With all the above in mind, here are a few tips that will help you manage your beat without taking away any of your weaving joy and flow.

TEMPLATES/RIBBONS

For most of the projects I weave, I make a template out of $\frac{3}{4}$ -inch twill tape. I was introduced to this idea by Becky Ashenden at Vävstuga Weaving School, who uses grosgrain ribbons for her templates. Twill tape is a less expensive alternative. I can



Temples do more than keep your selvages even; they also keep the warp resistance even, which in turn helps keep your beat even.



Keeping track of your motif length using a tape measure or some ribbon is another way to help make sure your picks per inch don't vary too much with each repeat.

write on it with a Sharpie marker to mark hems, etc. But more importantly, if I am weaving as drawn in—whether a stripe sequence, a block threading, or a motif I want to square—I arrange the twill tape horizontally, right up against the beater in its pushed-back position, and mark the color or block changes as they appear in the warp. I then pin the tape to my cloth so that it is oriented vertically and use it as a template for squaring my beat.

For the first stripe or block, I will check my ppi against the tape to see

how close (or far) I am from matching my ppi and epi and adjust accordingly, but the tape will be my guide as I continue to weave. As I wind my cloth onto the cloth beam, I move the straight pin up the tape and repin it, taking care not to let the tape wind onto the cloth beam. I can then use the same tape for subsequent towels, napkins, etc., to ensure that they are all the same length. The tape also serves me well as a memory aid. I mark any design changes I make as I weave so that I will know what I have woven once my piece is wrapped around the cloth beam.

THE TRIANGLE FOR TWILLS

Another trick I learned from Becky is the “triangle trick.” If you are working to keep your twill line at 45 degrees, you can cut a square of heavy paper diagonally to form a right triangle. You can then place this guide along a pick of weaving so the angle matches your twill direction and see if your twill line is too flat, too steep, or right on without having to count picks.

BAND KNIVES

I love weaving inkle bands, and I make them as hanging tabs using the weft left on my bobbins after weaving a towel project. I weave them in plain weave for the most part, so my beat objective is to be even and firm so that the weft doesn't show in the band. I was introduced to the Vävstuga band knife by Becky Ashenden, and I have never looked back. You can also find band knives by other makers in wood, metal, and bone. I prefer metal band knives, which are substantial and allow me to get a firm, rhythmic beat when I weave. The even, firm beat improves the selvages and gives me a well-woven band that doesn't fly apart when I cut it into tabs.

At this point in my weaving, I must admit that I am skeptical of blindly following rules—particularly rules that impede the creative freedom that weaving offers (making one's own cloth, folks!). Consequently, I have been late to join the “square dance,” but I hope this guide will help you understand and improve your cloth. Just don't beat yourself up! ✱

ELISABETH (LISA) HILL has been weaving in western Massachusetts for almost 30 years and recently set up a loom in far west Texas. She is amazed at how her beloved heathery color choices, which are so lovely in the mists of Massachusetts, have been replaced by saturated brights in her desert studio.

WEAVING SQUARED

Tiny Looms to Wear

Gift a friend a weaving lesson with these earrings from Becca Rahn. Each kit comes with two pairs of 1-inch wooden earring frames with silver-plated findings attached, variegated yarn, and instructions for weaving. Make two pairs for yourself or keep one set and give the other away. beckarah.etsy.com

It's hip to be square with this selection of weaving looms and tools.



Photos by Matt Graves unless otherwise noted



Sampling Looms

Ready to start your next project but not sure what sett you'll like best? Sampling is the answer! Available in a set of three, these little maple looms from Funky Craft Junkie are 4 inches square and come notched for warps sett at 8, 10, and 12 ends per inch. Test patterns and setts and then keep your samples for perfectly sized mug rugs. funky craftjunkie.etsy.com

Band Knife

While this knife might not be square-shaped, it will be your new best friend when trying to beat evenly while bandweaving. Made specifically for Vävstuga by Lamson & Goodnow in Shelburne Falls, Massachusetts, the knives feature resin-impregnated wood handles and spring steel blades. Use the knife to pack your weft firmly and keep your patterning on the level. vavstuga.com



Photo courtesy of Vävstuga



Square Combs

Little tools for little looms. These sweet handmade birchwood weaving combs from Cedar Brook Fiber Company are just the right size for smaller spaces. Measuring 2½ or 1½ inches wide and 2 inches tall, the combs can be used anytime you want to pack your weaving: on a small tapestry loom, on a pin loom, or on a continuous-strand loom. Shown here are moth and fern engravings—there are many other designs to choose from. cedarbrookfiberco.etsy.com

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MEDIA

WEAVE TOGETHER WITH *HANDWOVEN* RETREAT

By Christina Garton

Join the fun, build community with other small-loom weavers, and surround yourself with weaving at Long Thread Media's inaugural Weave Together with *Handwoven* retreat. The four-day event is an all-inclusive retreat where students can relax, take workshops, and build friendships while somebody else takes care of the looms, hotel, meals, and entertainment.

there will be looms available for purchase in case you get hooked!

Rigid-heddle weavers who want to build their schedules around their favorite loom might take Sara Goldenberg White's Finger Controlled Weaving, Nontraditional Wefts with Sarah Neubert (a tapestry class that translates flawlessly to rigid-heddle weaving), and then Warp-Faced Weaving with Sara Goldenberg White again.

For students who want to try as many techniques as possible, there are multiple class options for beginners. Just one example of a schedule might include Intro to Continuous-Strand Weaving (a pin-loom class), Visible Mending, Weaving with a Backstrap Rigid Heddle, and Textural Weaving. Not sure what to take? Event staff are more than happy to help students build their schedules.

Weave Together with *Handwoven* will take place in Loveland, Colorado, February 25–29, 2024. Worried about winter weather in Colorado? Believe it or not, northern Colorado is usually sunny and doesn't get nearly as much snow as mountainous areas—the region enjoys an average of over 300 days of sunshine a year! A shuttle from and back to the airport is included for attendees flying into Denver, so there's no need to rent a car.

If you are interested in learning more about the classes, the instructors, what the event includes, or how to sign up you can find all that information and more at the event's website, weavetogether.handwovenmagazine.com. ✱

CHRISTINA GARTON is the editor of *Easy Weaving with Little Looms*. She lives in New Mexico with her family, where she enjoys hiking, gardening, and red chile.



Photo courtesy of John Mullarkey

Want to learn the basics of tablet weaving? John Mullarkey's classes are for weavers of all experience levels, including his course on weaving Coptic diamonds.

Along with the usual retreat activities as well as a marketplace, the event features weaving classes with world-class teachers, including many beloved *Easy Weaving with Little Looms* designers such as John Mullarkey (who's teaching his famous shoelaces-in-a-day class), rigid-heddle weaver Sara Goldenberg White, and the hexagon queen herself, Gabi van Tassel.

The small-loom classes are incredible, with workshops on techniques to help students build their skills on the loom (or looms) they already love, as well as beginner-friendly courses for inkle, tablet, tapestry, and pin looms. (Looms are provided as part of the event, allowing students to try new-to-them techniques without spending extra money on a new loom, although

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Once you learn the basics of weaving plaids on different types of pin looms the possibilities are endless!

PIN-LOOM PLAIDS AND CHECKS

By Gabi van Tassell

When we hear the term plaid, tartans come to mind, followed by Scottish kilts, bagpipes, and wondrous clan stories. However, at the core of all plaids and checks is the idea of intersecting horizontal and vertical stripes of varying colors, typically forming a grid or checkered design, and that goes far beyond tartan patterns.

Weavers have been weaving plaids on traditional looms for hundreds of years, and there are many resources available for rigid-heddle and multi-shaft weavers. When it comes to pin-loom weaving, however, it's more complicated. The methods of weaving on pin looms make putting stripes vertically and horizontally exactly where we want them more difficult.

In this article, we will look at a few plaid examples and explore weaving them on pin looms using three weaving methods:

- Traditional multilayer method as used on 4-inch square looms with three-pin-grouped layout.
- Bias-square weaving, also known as continuous-strand weaving and typically used on square pin looms with equidistant pin spacing. For my examples, I used the bias method on a 4-inch square loom with a three-pin-grouped layout to enable as many pin-loom weavers as possible to try this method.
- Combined weaving methods, as in weaving hexagons, that require the weaver to begin with bias weaving and end with needle weaving the weft only. For these examples, I used the original TURTLE loom.

You can, of course, choose other pin looms and weaving methods. However, if the number of pins on your loom is different from the examples, or if you are using a weaving method different from the ones that are described, the plaid patterns in this article may not work. All plaids in this article are worked in plain weave, but if you have time, explore twill or satin plaids.

VARIEGATED YARNS

Sometimes, pin-loom weavers share pictures of some interesting plaid results with comments like “Look what I got! I just wove the yarn off the ball.” In these cases, the weaver

most likely used a variegated yarn with frequent color changes. Whether a yarn creates plaid effects is difficult to predict, and the best way to find out is to weave a few samples.

Look for yarn with micro stripes. As a rule of thumb, the yarn should have color intervals that are two to four times the weaving width. For example, if you have a 4-inch square pin loom, a good stripe length would be 8 to 16 inches. In Photo 1, you can see the same variegated yarn woven on a selection of pin looms employing

the various methods. Each shows a different effect, but all appear to have some level of checking.

HOUNDSTOOTH

Houndstooth is a special checkered pattern consisting of small, “broken” blocks in two contrasting colors. The checks are achieved by changing colors every two strands of weft and warp. Because of the small, frequent repeats, this pattern is suitable for many looms and sizes. Using only two colors has the advantage of fewer yarn tails to sew in, but before starting, the



The same variegated yarn when used on a variety of pin looms and at different setts produces several interesting patterns.

①



Houndstooth can be woven on a variety of pin looms—it just takes some planning to do so.

②

weaver must do some extra planning. You can see examples of houndstooth woven on different looms in Photo 2.

Bias-Weaving Method

Weaving houndstooth using the bias method is relatively easy, no matter the size. Simply weave one round in Color A and then alternate two rounds of Color B with two more rounds of Color A until you reach the last three rounds. For bias weaving, there is typically an uneven number of rows because the last row “locks” the weaving into place. Your houndstooth patterns will look more even if you end with three strands of the same color instead of one.

The challenge of weaving houndstooth using the bias method is ending with a smooth color transition or ending on the right color. You can calculate which color to start with to make sure that the colors stay in rhythm. However, you can also just weave and then adjust as needed toward the end to make sure the colors alternate properly. If you choose to do the latter, stop a few rows before you usually would to avoid having a larger block of the same color, or weave a few extra rows to add a stripe if working with a thin yarn.

Bias weaving is very forgiving, and once you take your piece off the loom, the strands will settle into place.

Multilayer Method

Weaving stripes on a loom that uses the multilayer method is, in most cases, a challenge. The weaving method consists of four layers, each of which represents a quarter of the final woven threads. Planning how to get a certain colored strand into a certain place can be very time-consuming.



3 The first layer of the modified windowpane using the multilayer method



4 The second and third layers of the modified windowpane sample should both be in the main color.



5 When measuring the weft yarn for the final layer of the modified windowpane sample, both the main color and second contrasting color need to be included in the winding.



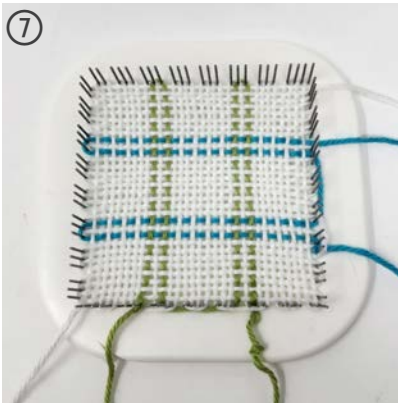
6 Halfway through needle weaving the final layer of the modified windowpane sample

To simplify the warping and give pin-loom weaving a more traditional warp/weft approach, Florencia Campos Correa introduced the two-layer warping method (see Resources). I used her method to weave the houndstooth pattern on the 4-inch square loom on the left in Photo 2. For this method, you wind the first layer of warp, but rather than continuing around the side of the pin loom to wind the first layer of weft, you instead reverse the yarn’s direction to wind a second layer of warp. From there, you can needle weave the weft row by row. To get the houndstooth pattern, I used one color for half the warp and half the weft and another color for the other

halves of the warp and weft alternating the colors every two threads.

Hexagon Method

For pattern weaving on hexagon pin looms, two weaving methods are involved. First, the rules for bias weaving apply, and then the weaving continues in a traditional back-and-forth style. In the case of the houndstooth pattern, follow the color pattern rules for bias weaving, then finish and adjust if needed by weaving more or fewer rows when weaving back and forth. As with bias weaving, the number of strands will be odd, and the last center stripe will have three instead of two strands.



7
The completed modified windowpane sample still on the loom

MODIFIED WINDOWPANE PLAID

Planning stripes and ultimately using the multilayer method isn't easy, but it is possible. For this example, I'm going to use a modified windowpane plaid, a simple checked pattern that resembles a grid of thin, widely spaced vertical and horizontal lines, creating a windowpane effect. My sample uses a double grid, and the vertical and horizontal lines are colored differently, as you'd find in a tattersall plaid.

For the first layer (Photo 3), wind four strands in the main color (MC), then two strands in contrasting color 1 (CC1), four strands MC, 2 strands CC1, ending in four strands MC. Using MC, wind layers two and three (Photo 4). Measure the weft yarns by winding four wraps around the pins for the final layer of the MC, and two wraps for the contrasting color 2 (CC2) (Photo 5). For the fourth layer, weave four rows in MC, then join CC2 and weave two rows (Photo 6). Continue with four rows MC, two rows CC2, and finish with four rows MC (Photo 7). You can see the full sequence by looking at the Multilayer windowpane sequence (see page 32).

I added my stripes to the second and fourth layers because this (in this case)

evenly distributed the stripes on the resulting square, creating the plaid.

EASY TARTAN-STYLE PLAIDS ON BIAS-WOVEN SQUARES

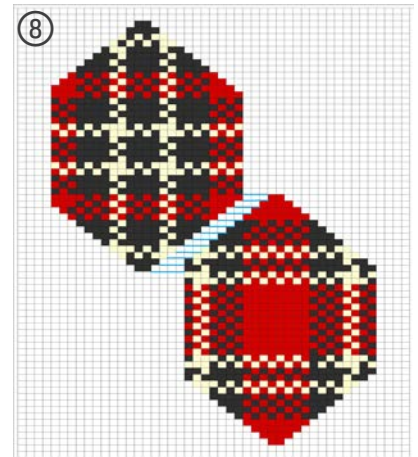
Tartan plaids are patterns where the stripes repeat in both directions, vertically and horizontally. The bias weaving method, by default, mirrors the weaving in each round, which makes it a great starting point for many easy tartan patterns.

For my sample, I used a 4-inch square pin loom with three-pin groups. (See Resources for directions on how to bias-weave on a Zoom Loom.) You will need small amounts of light worsted-weight yarn (I used Caron Simply Soft) in four colors. The key to weaving tartans using the bias method is switching the colors in a symmetric sequence halfway through the weaving. Follow the simple weaving sequence in the Bias tartan sequence—and notice how the pattern reverses itself after Step 5, which is the middle point.

PLAIDS ON HEXAGON LOOMS

Plaid weaving on hexagons begins like bias-woven squares and then switches to classical warp/weft weaving, both of which are great starting points for learning about plaid weaving. However, if you want to assemble multiple hexagon rows into a project, you will notice that the hexagons don't line up like squares, and, therefore, many plaid lines may not align!

This can be resolved by weaving two different patterned hexagon plaids that complement each other. The key to making the patterns match is in mirroring the pattern from the first bias-woven section. The centers of the hexagons may vary. In Photo 8 you'll see an example of two coordinating yet different-looking hexagon plaid patterns that will align properly. To weave two hexagons that coordinate in this way, follow the weaving



8
Though these two hexagons feature different patterns, they match up perfectly to create a larger-scale pattern. (Find the instructions for these two under the Hexagon A and B weaving sequences on page 32.)



9
When changing colors, use a slipknot to tie the new color around the pin to better hold it in place.



10
Gabi finds it helpful to knot all the loose ends before weaving them in.



Joining plaid pin-loom pieces can create larger, more interesting cloth.

sequences for Hexagon A and Hexagon B.

RESOLVING TECHNICAL ISSUES

Besides the differences in weaving methods that we have looked at so far, there are also a few issues that apply to all pin-loom plaid weaving, not the least of which is changing out and managing so many different colors.

I find it helps to change colors at the beginning of a round or row. Then, when adding a new color, I start with a slipknot over the pin of the next row, which helps to keep the yarn in place and under proper tension (Photo 9). If you are reusing the color in a few rows, you can also carry the inactive yarn along the outside of the pins until you need it again.

Once you're done weaving the plaids, you'll be left with many yarn tails, but don't let them bother you. Dealing with all the yarn tails may seem intimidating, but I have a few tricks to stay ahead. For example, when you plan a plaid project, think of one that allows you to hide the tails on the wrong side under a lining or inside the project. Examples are pillows, bags, and tie-quilt-style blankets. I recommend knotting ends that are close together (Photo 10).

The knots will secure the weaving threads and are easily hidden inside or on the wrong side of a project.

You can also crochet around each piece and hide the tails. Then sew or crochet those pieces into projects. The crocheted borders will add a nice border and give a stained-glass effect. Tails can also be used for sewing your project together. It's nice to have a matching color so readily available!

Sometimes, you don't have any choice except to weave in your yarn tails. For nonsuperwash wool and other slightly sticky yarns, I weave the ends back into the weaving with a sharp needle that will split the yarn. The tails will settle when the final project is blocked. For other yarns, I weave the ends back into the cloth. This works particularly well when the pattern has a main color background, as in the windowpane example. If you have just a few colors, as in the houndstooth plaid, you can weave the ends into the seams after joining.

How to Make Larger Plaid Items

Joining multiple plaid pieces together to make a larger project may reveal an even more interesting effect than just the individual piece. Alternatively, you

Multilayer windowpane sequence 4" square

Layer 1

1. Wind 4 main color (MC).
2. Wind 2 contrasting color 1 (CC1).
3. Wind 4 MC.
4. Wind 2 CC1.
5. Wind 4 MC.

Layer 2

6. Wind 15 MC.

Layer 3

7. Wind 15 MC.

Layer 4 (Measure 4 wraps for MC and 2 wraps for contrasting color 2 [CC2].)

8. Weave 4 MC.
9. Join CC2. Weave 2 CC2.
10. Weave 4 MC.
11. Weave 2 CC2.
12. Weave 4 MC.

Bias tartan sequence, 4" square

1. 3 rounds in color 1 (C1, red).
2. 2 rounds in color 2 (C2, dark gray).
3. 1 round in color 3 (C3, white).
4. 2 rounds in C2.
5. 8 rounds in color 4 (C4, blue).
6. 2 rounds in C2.
7. 1 round in C3.
8. 2 rounds in C2.
9. 2 rounds in C1.
10. Finish with one row in C1.

Hexagon A weaving sequence

1. 2 rounds in color 1 (C1, dark gray).
2. 2 rounds in color 2 (C2, white).
3. 4 rounds in C1.
4. 4 rounds in color 3 (C3, red).

Switch to back-and-forth weaving

5. 4 rows in C1.
6. 2 rows in C2.
7. 4 rows in C1.
8. 2 rows in C2.
9. Finish with 3 rows in C1.

Hexagon B weaving sequence

1. 4 rounds in color 3 (C3, red).
2. 4 rounds in color 1 (C1, dark gray).
3. 2 rounds in color 2 (C2, white).
4. 2 rounds in C1.

Switch to back-and-forth weaving

5. 2 rows in C2.
6. 11 rows in C3.
7. Finish with 2 rows in C2.

can integrate the seams into your work. For example, make four of the windowpane patterned squares above, then join the squares using a slip-stitch crochet pattern in colors that match your stripes.

As mentioned before, due to their geometry, hexagon plaids require special attention. You will need two different patterns to provide balanced plaid effects. However, the unique advantage is that you can create projects with typical hexagon shapes in plaid patterns without cutting any fabric.

I hope that you try some of the plaids described in this article or explore your own. Plaids are perfect for blankets, pillows, table toppers, bags, and many other items. *

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GABI VAN TASSELL, known online as TexasGabi (texasgabi.com), is a fiber-crafts enthusiast who loves to tinker around with small looms and knitting needles. She lives with her husband in the Texas Hill Country, where she collects yarn and stray animals.

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Flower Top photographed by Gale Zucker (Instagram @galezucker) and modeled by Josephine Ankrath (Instagram @sweetjsphm)



Photos by Williams\Prior Art+Design

This small tapestry, designed by Claudia and Elena, utilizes both the meet-and-separate and slit tapestry techniques to create a simple, colorful design.

TAPESTRY WEAVING: WEAVING IN OPPOSITE DIRECTIONS

By Elena Kawachi and Claudia Chase

Tapestry weaving is a quintessentially slow craft. Every pass must be thoughtful, each technique chosen carefully, and all colors well contemplated. Even learning to weave tapestry is a slow process. Over many years of teaching, we’ve learned to discourage students from taking on too much too soon. Your first tapestry will not be perfect. Your selvages will not be straight. You will not successfully jump headfirst into double-weft interlock or other complicated techniques unless you first learn the basics—the building blocks—the simple techniques that take time to perfect. The word tapestry is often used as a metaphor for life, and it fits in so many ways: from the importance of unweaving when you’ve made a mistake to the need to hone your skills slowly and carefully.

For the first project in our series on the basics of this beautiful art form, we will focus primarily on one very important skill: weaving in opposite directions. This technique allows you to build shapes without tangling yarns. Mastering this technique will open the first door to weaving

tapestry. Slit tapestry, which we also employ in this piece, is simply creating a slit between color areas to form a crisp, straight line.

In this tapestry, we will explore both techniques by creating a square inside a square. Grasping the

concept of weaving in opposite directions, also known as meet and separate, is essential to understanding the essence of tapestry weaving. When you insert your wefts in opposite directions, a weft can cross into a neighboring area while staying in the correct shed.

Whenever you have wefts that are next to each other horizontally and in the same shed, each weft needs to be traveling in the opposite direction of its neighbor. Why is this important? Because it keeps the wefts from interfering with each other. This piece provides a way to practice weaving in opposite directions in a simple way. Think of this as an exercise that you can build upon. Weaving in opposite directions is essential to accomplishing other techniques, which is why we believe it is the bedrock of tapestry weaving.

For this project, you'll need a tapestry or frame loom with at least 4½ inches of weaving width. The length of the loom you need depends on the type of loom you're using. If your loom allows for four-selvedge weaving, meaning you can weave from the bottom of the warp to the very top with no loom waste, you need a loom with a weaving length of 4 inches. If your loom requires you to have a fringe finish, you'll need at least 9 inches of weaving length to account for the fringe. In our example, we used a Mirrix Chloe loom for four finished selvedges.

As we stated before, mastering weaving in opposite directions and slit tapestry will create the foundation on which you will add other techniques, such as warp interlock, hatching, and weft interlock. There are so many interesting tapestry techniques at all difficulty levels waiting for you on the horizon. For now, dig in and hone your skills.

In our next article, we will build on the skills learned in this project to teach hatching. Both weaving in opposite directions and slit tapestry are necessary to create hatching, which is a way of shading and blending your colors. Hatching is a painterly technique that allows you to

create all sorts of amazing effects. In future articles, we will address even more techniques that you can master to create your personal tapestry library of techniques.

MATERIALS

STRUCTURE Weft-faced weaving.

EQUIPMENT A tapestry or frame loom capable of being sett at 10 epi with at least 4½" weaving width and either a 4" weaving length (four-selvedge loom) or at least 9" weaving length (fringe loom); weaving needles (optional); scissors; measuring tape; chopstick or small dowel to use as a shed stick (optional).

YARNS *Warp:* 12/6 seine twine (100% cotton; 1,560 yd/500 g; Bockens), Black, 7 yd (4" four-selvedge loom) or 13 yd (9" fringe loom). *Weft:* FÅRÖ (100% wool; 600 m/100 g [656 yd/3.5 oz]; Klippan), #1023 green medium and #1123 rust light, 10 yd each; #1141 red purple, 6 yd.

WARP SETT 10 epi.

DIMENSIONS *Finished size, off loom:* about 4" x 4" (it will probably not be a true square).

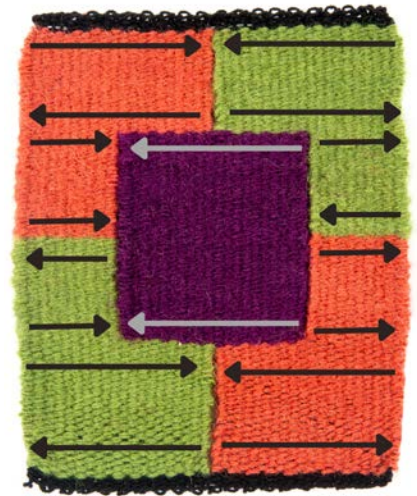
PROJECT STEPS

1 Centering for a weaving width of 4", warp your loom at 10 epi with 40 ends 4" long (for four selvedges) or 9" long (for fringe) following your loom manufacturer's instructions.

2 Cut an additional 1 yd length of warp thread and tie a single half hitch on each warp end all the way across the bottom of the loom, followed by weaving two full passes. See Weaving Tips. If you're using a four-selvedge loom you can also weave your header using this same method or wait until you finish the body of the weaving.

3 Cut 2 yd lengths of doubled green medium and the rust light weft. You will be using two weft bundles.

4 Insert the ends of each weft between warp ends 20 and 21 with the green medium on the left and the



The arrows added to this photo show the starting and ending points of each weft color throughout the tapestry. Note that any side-by-side wefts always move in opposite directions.

NOTES ON WEFT SETT

In tapestry, don't worry about counting ppi. Instead, you want your picks to cover the warp so that there are no bits of warp showing through—what tapestry weavers call lice. For this piece Claudia used her fingers to push down the weft. The weft is in correct relationship to the warp and sett so when pushed down it fully covers the warp.

rust light on the right. Weave to the selvedges with each color and then back to the center, going over and under warp ends. When you weave each color toward the selvedges, leave a slit between them. These two wefts travel in opposite directions to one another. Beat in place with a tapestry fork or comb.

5 Weave in this way, with the green medium weft on the left and rust light on the right, for 1½".

6 End both wefts by weaving to the center and placing the tails behind the piece.

WEAVING TIPS

- Start all your wefts at the back of the weaving. When starting your weft at the selvedge, if you are weaving under the first warp end, your weft will start in the back of the weaving automatically. However, if you are starting at the selvedge by weaving over the first warp end, you will need to make what is called a pigtail. To do this, insert the weft tail over the selvedge warp end and then take the tail and stick it between the selvedge warp end and the one next to it. Your tail will now be on the back of the piece where it belongs.
- A full pass is when you weave the weft back and forth once. Why is this considered a full pass? One pick covers every other warp end, and the second pick will cover the other set of warp ends. A half pass is when you weave across only once.
- Claudia did not sew the slits on her tapestry. If you would like to sew up the slits, sew them together using regular sewing thread on the back of the piece.
- When weaving around the warp ends before heading in the opposite direction, do not pull in so that the warp is distorted and don't leave too much weft so there is a loop. You want the weft to be snug against the warp end but not so snug that it pulls in.
- If you have warp ends to tie off with overhand knots, make a loose knot and then stick a needle inside the circle of the knot and push it toward the selvedge before pulling tight. This allows you to place the knot exactly where you want it.

7 Cut 2 yd lengths of the green medium and rust light wefts doubled (4 yd each). Cut 3 yd of the red purple weft doubled (6 yd total). Insert the green medium at the left selvedge (see Weaving Tips) and weave over/under 10 warp ends to the right. Insert the red purple starting between warp ends 10 and 11, counting from the right, and weave to the left over/under 20 warp ends to meet the green medium weft. Insert the rust light weft between warp ends 10 and 11 and weave over/under 10 warp ends to the right selvedge. Your wefts should all be going in opposite directions to the adjacent weft. Weave each color weft in the reverse direction across the same number of warp ends.

8 Weave in this way for 1". End with the green medium weft at the left selvedge and the rust light weft at the right. You will have to weave one extra half pass of rust light to end at the right selvedge. Replace the green medium with the rust light and the rust light with the green medium by starting their tails between warp ends 10 and 11 from the left and right selvages, respectively.

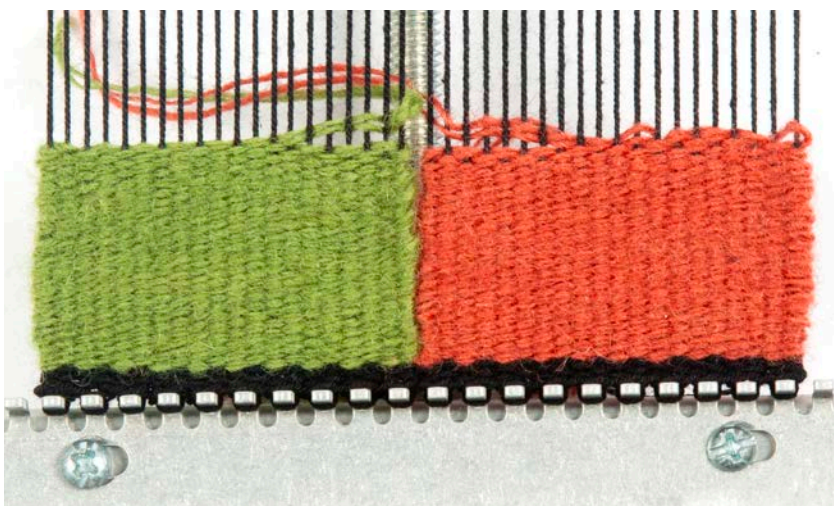
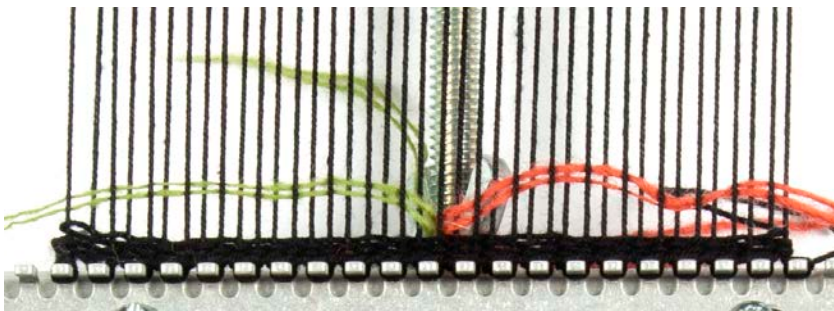
9 Continue to weave 1" over the same number of warp ends using all three colors.

10 End all three colors in the same manner as you did before, with their tails behind the tapestry.

11 Cut 2 yd lengths of the green medium and rust light wefts doubled (4 yd each). Insert both wefts between warp ends 20 and 21. Weave the green medium to the right and the rust to the left. Weave 1½" of each color and end them by putting their tails in the center and out toward the back.

12 If you don't have a four-selvedge loom and/or didn't weave your header in Step 2, cut another yard of the warp thread. Use it to weave two full passes (4 picks total). End by tying single half hitches around each warp end as you did at the beginning.

13 If you wove this piece with four finished selvages, all you need to do



Top: After weaving a header of Black seine twine, green medium and rust light FÄRÖ are used as wefts. Note that they start at the middle of the warp and go out to the selvages for their first pick. *Bottom:* While the green medium and rust light are woven side-by-side, the two wefts never interconnect, creating a slit in the tapestry between the two colors.

If your loom doesn't have a shedding device, you can use a chopstick or small dowel to create a shed stick.



NOTES ON SHED STICKS

- If your loom doesn't have a shedding device, you can use a shed stick. Shed sticks keep the shed open for a particular pick so you can more easily weave—this is especially handy when dealing with multiple wefts in a single pick. Claudia and Elena used a chopstick, but you can also use a small dowel—just make sure it's slightly longer than the warp's width.
- To insert the shed stick, start on one side of the warp and pick up every other warp end. Then, move the shed stick to the top of the loom. When you're done weaving that pick, remove the shed stick, pack the weft down if needed, and reinsert the stick, this time picking up the opposite ends as you picked up before.

is loosen the tension on the loom and remove the piece. If you wove this piece on a loom that requires fringe, tie off the warp ends with overhand knots (see Weaving Tips). Trim the fringe to $\frac{3}{4}$ ".

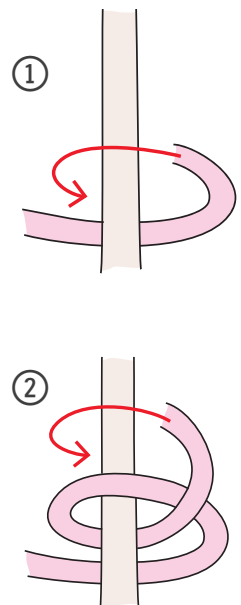
14 Weave any warp ends through wefts on the back to hide. Do not wet-finish. *

CLAUDIA CHASE & ELENA KAWACHI co-run Mirrix Tapestry and Bead Looms, a loom company that has been manufacturing high-quality looms in Sturgeon Bay, Wisconsin, for the past 27 years. Claudia designed the first Mirrix Loom because she needed a quality loom that she could take places as a busy stay-at-home mom and professional tapestry weaver. Soon she realized other artists were looking for the same thing, and Mirrix was born. Elena, Claudia's daughter, joined the company years later, taking over the marketing side of the business. Under her guidance, Mirrix cultivated a community of weavers with projects, tutorials, and instruction available for all.

HALF HITCH

Many weft protectors, including Damascus and Philippine edges, start with the half hitch. For half hitches in weft protectors, warp ends in the fringe are generally wound around adjacent warp ends; however, weft half hitches within a tapestry can also add interesting texture. The directions and illustrations here show a simple double half hitch around a single warp end, but the knot could be around multiple ends. Half hitches can be done singly or as a series. Consider staggering rows of half hitches or double half hitches across the fringe edge of a tapestry or creating long columns of half hitches in the fringe.

- 1** To begin a half hitch, take your working yarn under a warp end.
- 2** Loop the working yarn around the same end and then through the loop you have created. This completes a single half hitch.





playing with blocks

Simple squares and rectangles become more than the sum of their parts in these spectacular projects.

CELTIC SQUARE BABY BLANKET

by Anthony Thompson

Whether covering a sleeping child or lying on the floor to allow for exploration and play, this pin-loom baby blanket is perfect for the little one in your life. The interlocking squares created by the Celtic square quilt-block pattern are eye-catching but have a soothing rhythm. Pattern page 44.



MODULAR BLOCK RUNNER

by Sara C. Bixler

Inspired by a technique found in a nineteenth-century embroidery book, Sara used internal hemstitching to create the squares within squares in this elegant runner. Employing a limited color palette to create depth, the finished piece looks complex while being simple to weave. Pattern page 45.





TUMBLING BLOCKS BLANKET

by Malynda Allen

Playful blocks tumble in this plain-weave plaid baby blanket. Slubby cotton adds a soft, nubby texture, and the fine sett, achieved by using two heddles, gives the blanket a soft, light hand. It's the perfect blanket for swaddling a new baby, even as the weather turns warm. Pattern page 47.



FASHION PLAID WRAP*by Sara Goldenberg White*

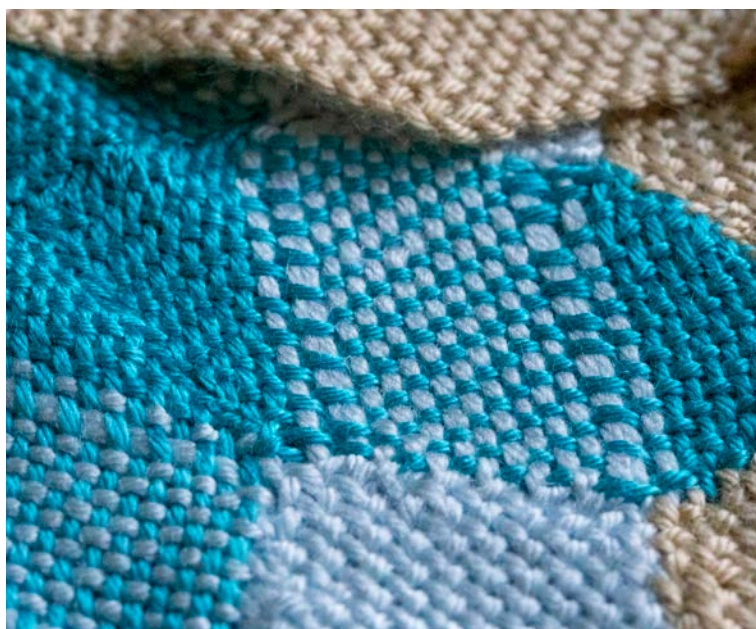
Learn how to weave four-shaft twills on your rigid-heddle loom and unlock new pattern possibilities. Fringe on one lengthwise edge of the shawl eliminates the need for sewing in lots of weft tails or carrying inactive weft up the selvedge while also adding a bit of fun, playful flair. Pattern page 48.



A QUILTER'S SCARF

by Gabi van Tassell

While this very quilterly pattern might look like two overlapping squares, the clever design uses hexagon and square pin-loom pieces to create that illusion. Pattern page 51.



VIDEO COURSE

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Twill on the Rigid-Heddle Loom with Sara Goldenberg White

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long thread
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CELTIC SQUARE BABY BLANKET

Anthony Thompson

RESOURCES

Burton, Sue. "Reverse Warping Method (RWM)." *Adventures in Pin Loom Weaving (blog)*, November 17, 2017. adventuresinpinloomweaving.com/2017/11/17/reverse-warping-method-rwm

Stump, Margaret. "An Update on Joining Squares." *Pin Loom Weaving (blog)*, July 23, 2017. pinloomweaving.com/2017/07/an-update-on-joining-squares.html.

Weave-It Weaves, Book No. 1. Medford, MA: Donar Products Corp., 1938. eloomanation.com/pdf/1938WeaveItWeaves.pdf.

MATERIALS

STRUCTURE Plain weave and textured weave.

EQUIPMENT 2" square pin loom; 4" square pin loom; 2" x 4" rectangle pin loom; 2" x 6" rectangle pin loom; 6" weaving needle; packing fork/comb; tapestry needle; safety pins.

YARNS Heartland (100% acrylic; 251 yd/5 oz; Lion Brand Yarn), #183D Congaree, 324 yd; #105N Glacier Bay, 322 yd; #152AG White Sands, 632 yd.

OTHER SUPPLIES Fabric softener.

DIMENSIONS 42" x 42".

PROJECT STEPS

1 Following the manufacturer's directions, weave 269 pieces as listed in Figure 1. To ensure you have long enough yarn tails to join the squares together, measure extra yarn length for the last layer (see Joining Tip).

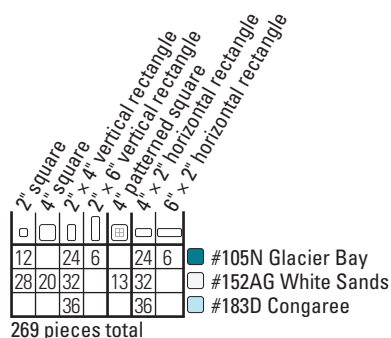
a Weave the plain squares and vertical rectangles using plain weave.

b Weave the patterned 4" squares following the raised square pattern.

c Weave the horizontal rectangles in plain weave using the reverse warping method (see Resources). As the horizontal rectangles are removed from the loom, turn them over and orient them with the beginning tail in the lower left corner and the ending (joining) tail in the upper right corner. This flipped rectangle is now the right side when sewing the shapes together. To eliminate confusion between the two types of rectangles, keep the vertical and horizontal rectangles separate until laying out the pieces to construct the blanket.

2 Lay out the pieces following Figure 2. Join pieces into Rows A–K. To make things easier, Anthony divided each row into rectangle subsections that he then joined into each row. To add strength and durability to the blanket, use the ending (joining) tail to stitch each piece to the shape to its right and then to the piece below it. Join all the seams with right sides facing using the modified double-overcast stitch (see Stump in

Figure 1. Pin-loom pieces

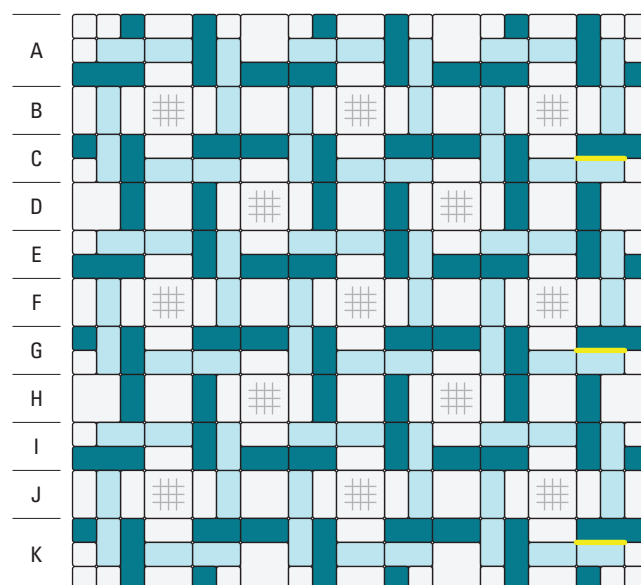


Raised square pattern

Rows 1–3: Plain weave.
 Row 4: W6, [U3, O1] 4 times, U3, W6.
 Row 5: W8, [U3, O1] 3 times, U3, W8.
 Rows 6–11: Repeat Rows 4 and 5 for a total of 3 times each.
 Row 12: Repeat Row 4.
 Rows 13–16: Plain weave.

W means plain weave

Figure 2. Layout



Use additional sewing yarn in Glacier Bay or Congaree.

JOINING TIP

To ensure enough yarn to join the shapes together and weave in the ends, use the following number of wraps of yarn around the loom before weaving layer 4:

2" square	4½ wraps
2" × 4" rectangle	5 wraps
2" × 6" rectangle	5 wraps
4" square	6 wraps



RIGID HEDDLE

MODULAR BLOCK RUNNER

Sara C. Bixler

RESOURCES

Bixler, Sara. *Creative Weaving: Designing with Hemstitching*.

Long Thread Media. Video.

de Dillmont, Thérèse. *Encyclopedia of Needlework*. Project Gutenberg eBook, 2007. Updated April 11, 2021. [gutenberg.org/files/20776/20776-h/20776-h.htm](https://www.gutenberg.org/files/20776/20776-h/20776-h.htm).

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

MATERIALS

STRUCTURE Plain weave with internal hemstitching.

EQUIPMENT Rigid-heddle loom, 15" weaving width; 12-dent heddle; 2 stick shuttles. **Note:** Have a 12.5-dent heddle? See the Heddle Conversion Chart in the Reader's Guide.

YARNS Warp: 3/2 pearl cotton (1,260 yd /lb; UKI), #147 Quarry, #74 Birch, and #87 Verdant, 120 yd each. **Weft:** 3/2 pearl cotton, #147 Quarry, 110 yd; #87 Verdant, 83 yd. **Hemstitching:** 3/2 pearl cotton, #147 Quarry, #74 Birch, and #87 Verdant, 10 yd each.

OTHER SUPPLIES Tape measure; tapestry needle; Fray Check (optional); fabric softener.

WARP LENGTH 180 ends 72" (2 yd) long (allows 4" for take-up, 33" for loom waste; loom waste includes fringe).

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

DIMENSIONS Width in the heddle: 15".



Resources). **Note:** In three rows, the joining yarn will not match the two shapes being joined together. Use White Sands to sew the 2" square to the 2" × 6" rectangle above it, then use either Congaree or Glacier Bay to stitch the 2" × 4" horizontal rectangle into the panel.

3 Align Rows A and B. Place safety pins along the edges to keep the pieces in place as the joining is completed across the row. With right sides together, use the yarn tails and modified double-overcast stitch to join the rows together.

4 Continue adding rows until all 11 are attached.

5 Use a tapestry needle to weave in loose ends.

6 Wet-finish by soaking the finished blanket in a tub of cool water with fabric softener for half an hour. Spin out excess water in a washing machine and then lay flat to dry. ✱

Woven length: (measured under tension on the loom) 35".

Finished size: (after wet-finishing) 13" × 32" plus 1½" fringe.

PROJECT STEPS

1 Set up your loom for direct warping a length of 72" (2 yd) or wind a warp of 180 ends 72" long following the warp color order in Figure 1. Warp the loom using your preferred method, centering for a weaving width of 15".

2 Wind a shuttle with Quarry and another with Verdant. Leaving 2" for fringe, spread the warp with scrap yarn.

3 Weave 1" in plain weave with Quarry. Cut 24" lengths of each warp color for hemstitching the edge. Using the color matching each section of the warp, hemstitch over 2 picks and 2 ends. Continue weaving the first block with Quarry until it measures 5" or 60 picks. Maintain 12 ppi so the squares are as tall as they are wide. Cut the weft and tuck the tail back into the last pick.

4 Before advancing the warp, cut 36" lengths of each warp color for the decorative hemstitching (see *Do it by Hand*, page 87). Thread the needle with Birch for working in the square with the Verdant warp. Count in 12 ends or 1" from the warp edge and 12 picks from the beginning of the weaving to begin stitching the bottom of the decorative box. Leaving a tail about 6" long, bring the needle under 2 warp ends, return to the same starting position on the top of the fabric, hemstitch under 1 pick up, and 2 warp ends over. To begin the next bundle, drop down 1 pick to a new starting position and continue working across for 18 bundles of 2 warp ends each, or 3".

5 Working vertically, start stitching 2 picks from the corner, and on the second pass, stitch inside the box 1 warp end toward the box's interior. Continue until you have stitched 18 bundles vertically. Hemstitch across the top of the box over 2 warp ends and down 1 pick toward the box's interior. Lastly, work vertically down the 4th and final side over 2 weft picks and 1 warp end toward the box's



Figure 1. Warp color order

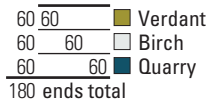
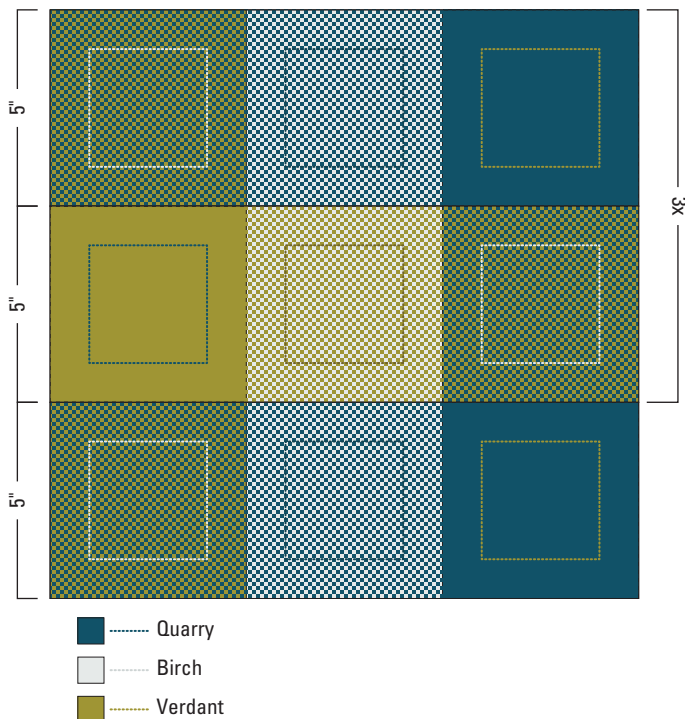


Figure 2. Weft color order



Figure 3. Stitching color placement



TIPS

- Reducing the warp tension may make stitching easier.
- Sara prefers a bent-tip tapestry needle to help “scoop” the threads vs a typical straight needle.
- To finish the ends with a rolled hem instead of fringe, do not leave extra warp for fringe when spreading the warp with scrap yarn. Weave the first block for 6½" to allow for 1½" hems. Do not hemstitch at either end. Start the decorative hemstitching at 2½" or 30 picks from the beginning. Weave the final block for 6½" and do not hemstitch. Weave a few picks of scrap yarn to secure the weft before removing the runner from the loom. Zigzag stitch the ends of the fabric or apply Fray Check. Trim the fabric. Turn hems under twice and stitch by hand or machine.

interior. When you reach the corner, hide the two tails by needle weaving them along the hemstitched bundles in opposite directions.

6 Hemstitch the remaining two blocks in the first 5" of weaving, using Quarry in the block with Birch warp and Verdant in the block with Quarry warp.

7 Using Verdant, weave the next stripe for 5". Hemstitch the boxes in this row as before, using the color arrangements as shown in Figure 3. Continue weaving blocks of Quarry and Verdant following the weft color order in Figure 2 and hemstitching following the color placement in Figure 3 as before for 7 rows total. Hemstitch along the end, as you did at the beginning.

8 Leaving 2" for fringe, remove the runner from the loom. Wet-finish by soaking for 20 minutes in warm water with a mild detergent, rinse, then soak again for 20 minutes in warm water with fabric softener. Rinse, air-dry, then press. *



RIGID HEDDLE

TUMBLING BLOCKS BLANKET

Malynda Allen

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT Rigid-heddle loom, 22" weaving width; two 10-dent heddles; 2–4 shuttles.

YARNS *Warp:* 5.5/2 cotton flake yarn (3,000 yd/lb, Georgia Yarn Company), Natural, 350 yd. 10/2 cotton (4,200 yd/lb; Georgia Yarn Company), Peacock, 392 yd; Warm Navy, 336 yd; Lt. Cornflower, 448 yd. *Weft:* 5.5/2 cotton flake yarn, Natural, 208 yd. 10/2 cotton, Peacock, 208 yd; Warm Navy, 192 yd; Lt. Cornflower, 224 yd.

OTHER SUPPLIES 10/2 cotton, Natural, about 3 yd for seaming.

WARP LENGTH 436 ends 126" (3½ yd) long (allows 10" for take-up, 22" for loom waste).

SETTS *Warp:* 20 epi. *Weft:* about 13 ppi.

DIMENSIONS *Width in the heddle:* 21½".

Woven length: (measured under tension on the loom) 94"; two panels, 47" each. *Finished size:* (after hemming and wet-finishing) two blankets, 39" × 35½" each.

For threading two heddles for double warp sett, see the Reader's Guide.

PROJECT STEPS

1 Set up your loom for direct warping a length of 126" (3½ yd) or wind a warp of 436 ends 126" long following the warp color order,

Figure 1. Centering for a weaving width of 21½", warp the loom for a double warp sett in two heddles using your preferred method.

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

3 With Natural, weave a hem for 1½". Beginning with Natural, weave the body of the blanket following the weft color order, Figure 2. Note that the weft color order is the same as the warp color order except that there are fewer picks in the wide stripes. This helps square the pattern because there are fewer picks per inch (ppi) than ends per inch (epi). Check your beat often and strive for consistent ppi. Continue weaving until the blanket measures about 45" and you have reached the end of a repeat.

There should be six repeats. Weave 1½" in Natural for the hem. Weave 2 picks of contrasting yarn. Weave the second panel exactly as you did the first (see Weaving Tips).

WEAVING TIPS

- If your yarns tangle behind the heddle, insert a pick-up stick into the down shed behind the heddle and slide it to the back of the loom. Let it rest on the warp beam as you weave.
- To track repeats, use cash register tape or twill ribbon clipped or pinned to the edge of your work. Mark it as you weave the first panel, then use it as a guide to weave the second panel to match the first. Don't worry if your measurements on the second panel vary slightly from the first. You should have the same number of picks in each panel, and you will line these up when you seam the panels. It will all even out.
- If you want a longer blanket, weave an extra repeat or two. You will need to adjust the yardage accordingly.
- This pattern also makes great towels. Weave to the desired length with no need to seam panels!



loom) 74½". **Finished size:** (after wet-finishing) 10" × 68" plus 5" fringe on both ends and along one long edge.

PROJECT STEPS

1 Starting with the back heddle, set up your loom for direct warping a length of 106" or wind a warp of 144 ends 106" long following the warp color order, Figure 1. Centering for a weaving width of 20", thread the 12" of scarf-body ends starting on the left-hand side (the cloth will not be centered). Then thread 6 ends of scrap warp right next to the 12" of scarf-body ends to act as stabilizing ends. Lastly, thread a doubled strand of scrap yarn in a slot 7½" to the right of the stabilizing scrap ends. Warp the loom using your preferred method and wind onto the back beam.

2 Thread the holes in the back heddle: Working from the front of the loom, left to right, move 1 end from the first slot to the hole to the right. Skip the 2 ends in the next slot. Continue across to the right edge, threading every other hole. Skip the doubled end 7½" from the right edge. The back heddle will be threaded (left to right) 1 end in a slot, 1 end in a hole, 2 ends in a slot, empty hole (see Figure 2).

3 Thread the front heddle: Place a second heddle in front of the threaded back heddle, lining up slots and holes. Work left to right with groups of 4 ends from the back heddle. From the first slot on the left in the back heddle, thread 1 end through the slot directly in front. From the next hole in the back heddle, thread 1 end through the next slot to the right in the front heddle. From the next slot to the right in the back heddle, thread 1 end through the front slot just threaded, and the remaining end through the next front hole to the right. Continue across. Skip the doubled end 7½" threaded after the right edge. The front heddle will be threaded (left to right) 1 end in a slot, empty hole, 2 ends in a slot, 1 end in a hole (see Figure 2).

4 Tie on to the front apron rod in 1" bundles. Tie the doubled fringe stabilizer as a single end knotted around the front apron rod; its tension

is not as crucial as the tension in the body of the scarf.

5 Add pick-up stick: With both heddles down and working behind the heddles from the right, pick up [1 down, 1 up] across. Push the pick-up stick to the back of the loom.

6 Make string heddles: Cut thirty-six 18" lengths of strong cotton. Using a rigid heddle as a template, tie each length of cotton securely into a loop. Trim ends to about ¾".

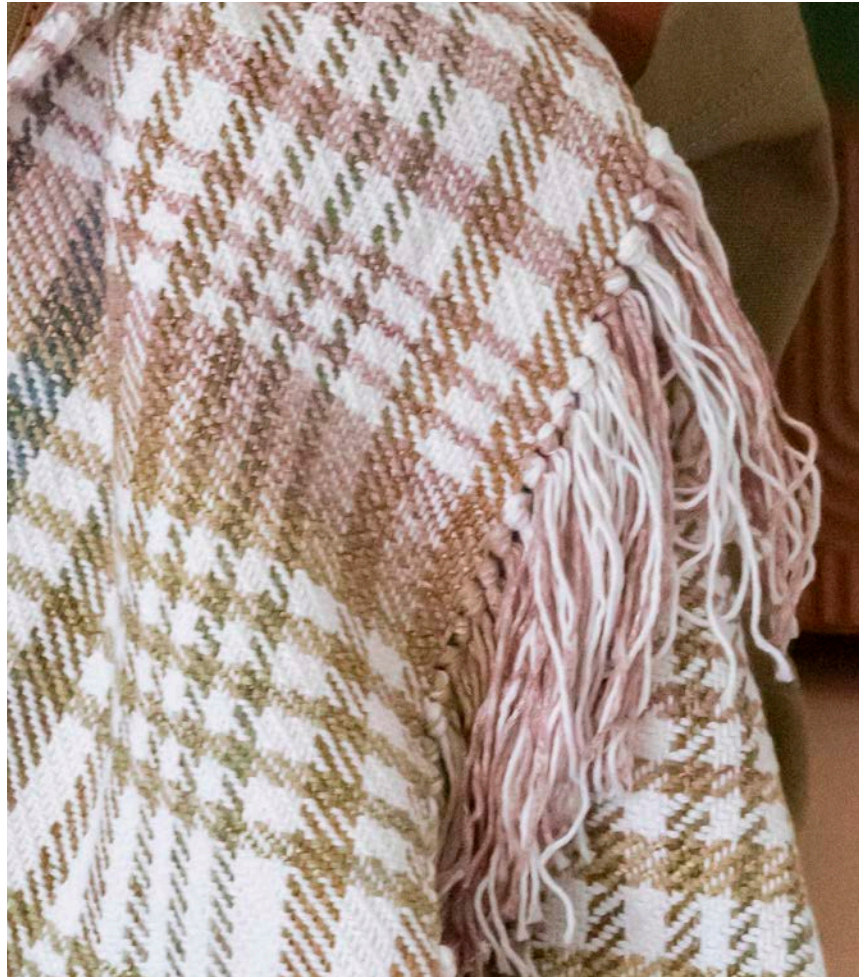
7 Set up the heddle rod: With both heddles down and working from the right behind the heddles and in front of the pick-up stick, pick up for the string heddles [1 up, 1 down] across the warp. Note that these are opposite the ends already picked up on the pick-up stick. Place these picked-up ends on string heddles by folding a heddle around each warp end. Place the heddles on the heddle rod. When all the heddles are on the rod, lift the rod to tension the

heddles and secure the heddles to the rod with painter's tape.

8 Wind a shuttle with white and another with variegated weft. Allowing 6–7" for fringe, spread the warp with scrap yarn.

9 Begin weaving following the weaving sequence and the weft color order, Figure 3, starting from the right, which is the side with the stabilizing thread. Let the tail hang but be sure it extends all the way to the stabilizing thread. The weft tails will become fringe when the scarf is off the loom.

10 After weaving the first 4 picks of Paper, including the stabilizing thread on the right side, do not cut the weft. Start the variegated weft also on the right. Weave 4 picks, then shift back to Paper, carrying it up the edge of the stabilizer end. **Note:** The only time Sara cut the weft was before blocks over 2"; the carry became too long otherwise. When joining a new weft,



WEAVING TIPS

- Since the two yarns are slightly different in weight, they will not pack at the same rate; be careful not to overpack the Paradise.
- As noted in the steps, always start and stop a color at the stabilizing single end on the far right; this keeps the color shifts clean. It is fine for the weft yarn to dangle at this point.

finish a pick on the right at the stabilizing warp thread and start again at that point. This will keep the body of the scarf clean with no tails woven in. The outer stabilizing thread will pull in. Tug it gently to the right from time to time to keep it from drawing in too much. Keep in mind that during finishing, those ends will be trimmed, so the selvedge does not need to be clean. It will look messy.

11 Continue following the weaving sequence until the scarf is complete. Weave 1-1½" of scrap yarn to protect the weft.

12 Leaving 6-7" of unwoven warp at each end for fringe, remove the scarf from the loom.

13 Cut out the scrap yarn in small sections, and tie the warp ends into bundles of 6 using overhand knots.

14 After the fringe on both ends is tied off, start the same process up the selvedge edge of the scarf, tying the weft tails in bundles of 6 picks. Cut out the 6 ends of stabilizing yarn about one 3" section at a time to ensure the scarf stays intact. Do not remove all the stabilizing scrap yarn at once or the raw selvedge will begin to ravel. Trim the loops of each 6-pick bundle to make tying the overhand knots possible.

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

16 Cut fringe to desired length. *

Figure 1. Warp color order

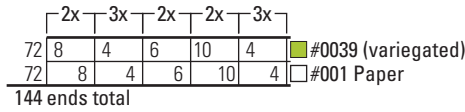
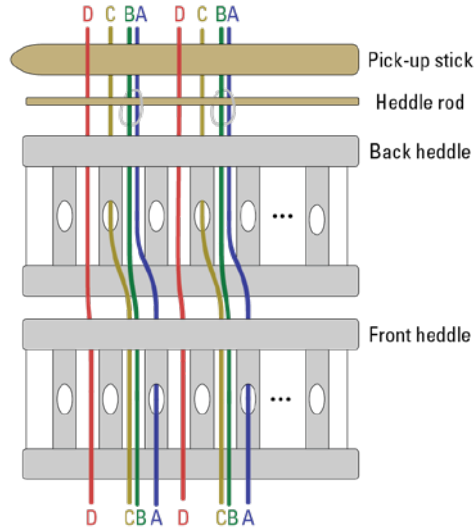


Figure 2. Threading diagram



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

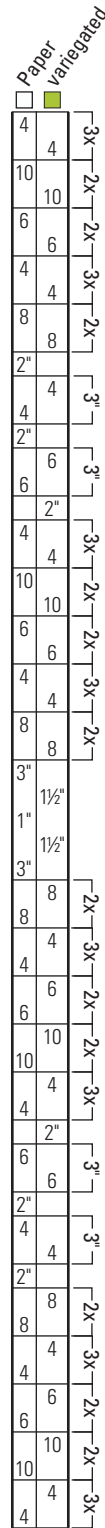
Pick-up stick setup

Pick-up stick A: From the right, pick up [1 down, 1 up] across.
 Heddle rod setup: From the right, pick up [1 up, 1 down] across.
 Place each picked-up end on a string heddle on the heddle rod.

Weaving sequence

1. Back heddle up + pick-up stick.
2. Back heddle up + heddle rod.
3. Front heddle up + heddle rod.
4. Front heddle up + pick-up stick.

Figure 3. Weft color order





A QUILTER'S SCARF

Gabi van Tassel

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT Elongated hexagon pin loom, 2 $\frac{7}{8}$ " side to side (Gabi used the BluebonnetCrafters Elongon 2" pin loom, regular sett); 2" square continuous-weave pin loom (Gabi used the BluebonnetCrafters Square 2" pin loom, regular sett); G-6/4 mm crochet hook or 4 mm locker hook; 5" weaving needle; packing comb or fork; tapestry needle.

YARNS Simply Soft (100% acrylic; 315 yd/6 oz; Caron), #9730 Autumn Red, 60 yd; #9754 Persimmon, 76 yd; #9608 Blue Mint, 49 yd; #9712 Soft Blue, 61 yd; #9703 Bone, 256 yd.

Note: #9608 Blue Mint has been discontinued; try #9770 Cool Green as a substitute.

DIMENSIONS *Finished size:* (after sewing and wet-finishing) 12" x 88".

PROJECT STEPS

1 Following the manufacturer's directions, weave a total of 130 shapes as listed in Figure 1. Leave the yarn tails for assembly. For the bicolor elongated hexagons, use bias weave to warp the loom with the primary color. Clip yarn, leaving a 2" tail. Measure the secondary color by wrapping 6 times around the loom. Weaving a 2" tail, weave with the contrasting color to complete the hexagon.

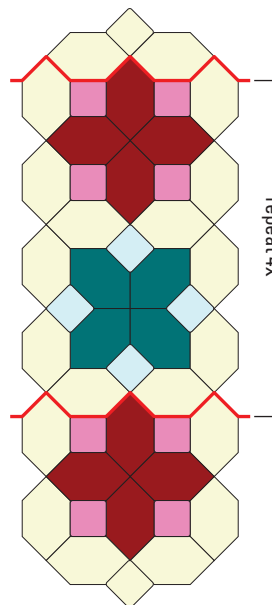
2 Using the yarn tails, whipstitch (see Reader's Guide) the pieces together as shown in Figure 2. Gabi recommends assembling the 5 red and 4 blue star motifs first, which are each created from 4 elongated hexagons and 4 squares, then assembling the scarf around them. Note that the blue stars are placed on the diagonal.

3 Wet-finish by handwashing in warm water with mild detergent. Lay flat to dry. Weave in remaining ends. *

WEAVING TIPS

- If you don't want to weave in all the ends, consider adding a backing: flannel for a winter scarf or cooling (prewashed) calico for a summer-weight scarf.
- The pattern repeats easily in length and width. It would make a lovely blanket or bedspread. Use smaller loom sizes for a doll blanket or larger looms for speedy progress.
- If you have small amounts of precious yarns (i.e., handspun), you could make each star in a different color combination to showcase your work.
- To assemble stars without leaving small holes in the center, start at the point in the center where two stars meet and sew along the length of one side. Continue for each side. When closing the last side, first bring the yarn through all point tips and pull it in slightly to close the gap in the center.

Figure 2. Layout



- Autumn Red with Persimmon
- Persimmon
- Blue Mint with Soft Blue
- Soft Blue
- Bone

Figure 1. Pin-loom pieces

20	■ #9730 Autumn Red (primary) with #9754 Persimmon (secondary)
20	■ #9754 Persimmon
16	■ #9608 Blue Mint (primary) with #9712 Soft Blue (secondary)
16	■ #9712 Soft Blue
2	■ #9703 Bone

130 pieces total





MELLOW YELLOW

Weave these projects with a touch (or more) of yellow to add a little sunshine to your home and wardrobe.

SUNSHINE ON YOUR SHOULDERS

by *Shilpa Nagarkar*

This scarf features a classic plaid—with a twist. Instead of mirroring her warp stripes, Shilpa opted to feature wide fawn stripes and heathered gray accents on one side with large heathered gray stripes and fawn accents on the other. The effect is subtle and stunning. Pattern page 58.



SPRING FORWARD TOWELS

by Michele Marshall

Spring in Michele's region announces itself with bright colors—magenta from the redbud, crisp white from the dogwood, bright yellow daffodils, and purple windflowers. She designed these rigid-heddle towels to celebrate the floral colors of spring and all the joy they bring. Pattern page 59.





BLOOMS ON BLUE RUNNER

by Kelly Casanova

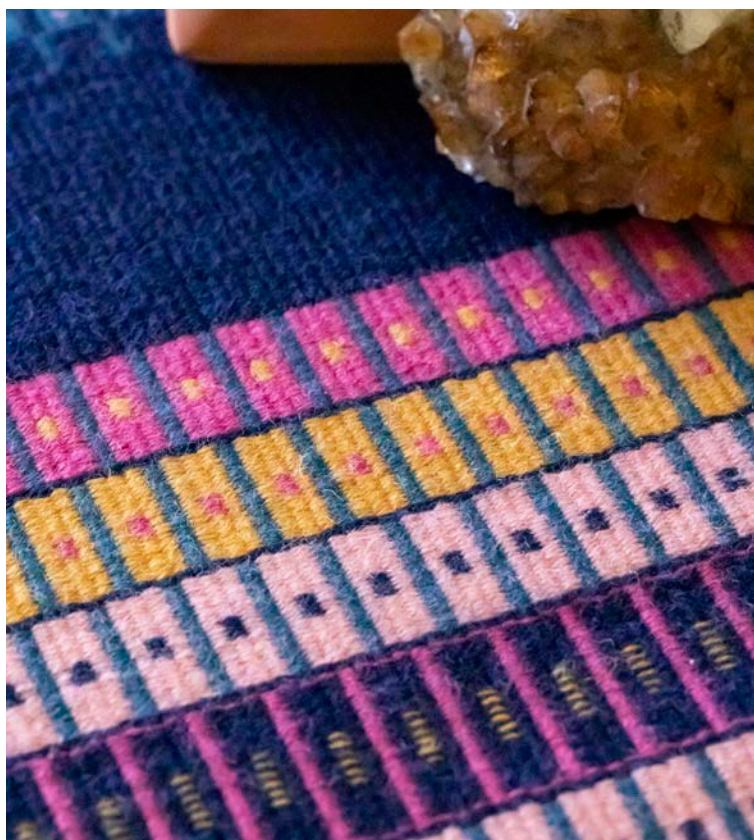
Krokbragd's ability to create myriad geometric shapes—including squares—is just one of the reasons Kelly loves it. For her runner, she took the centuries-old Norwegian technique and updated it with a playful, bright color palette. Pattern page 61.

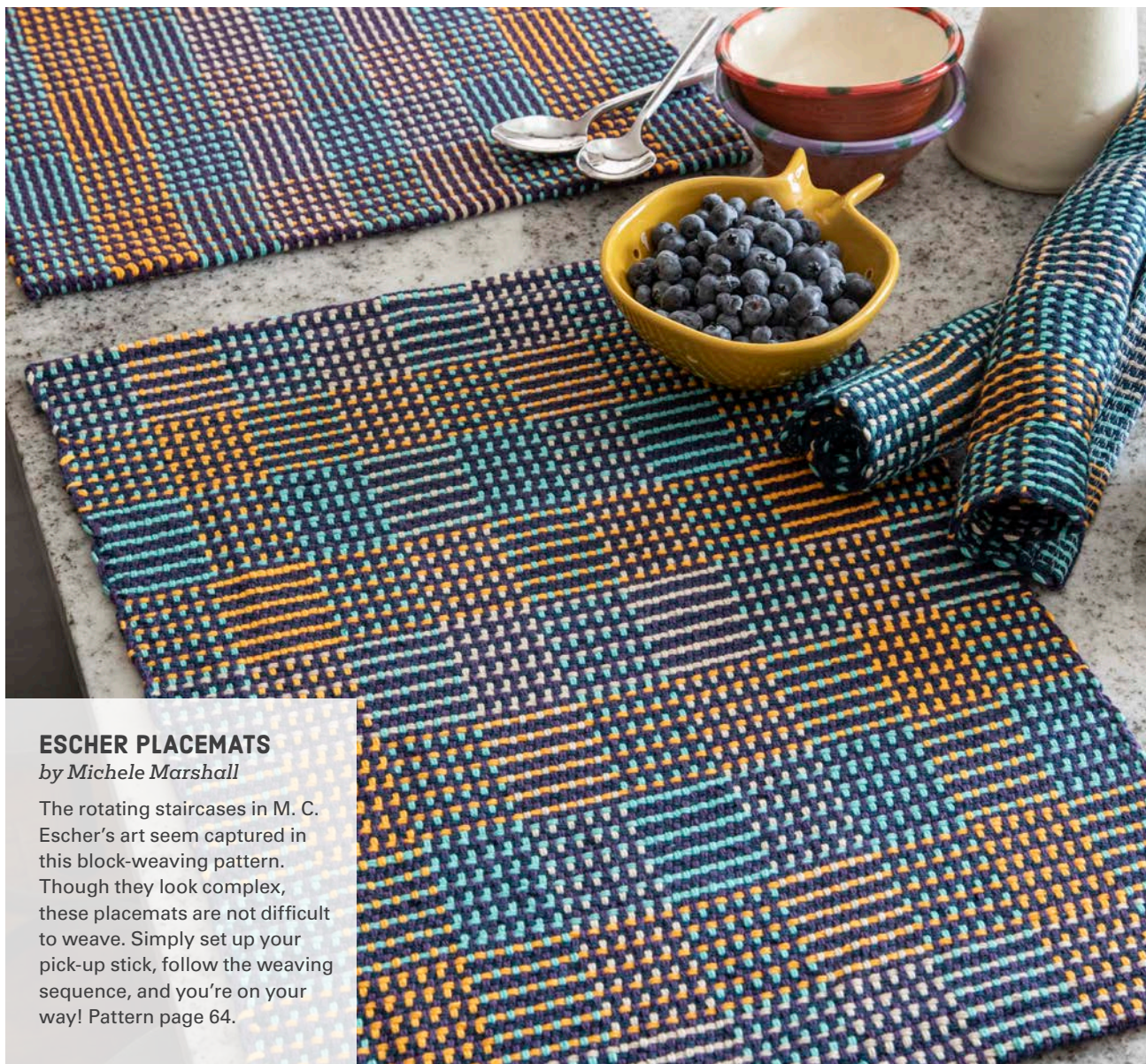


TABLETOP POP

by Yvonne Ellsworth

Add a pop of springtime color to your table with these felted coasters. Weave them on your rigid-heddle loom as written, or swap in four colors of your choice to fit your mood or décor. Yvonne shifted the weft color order to create a playful pattern. Pattern page 63.

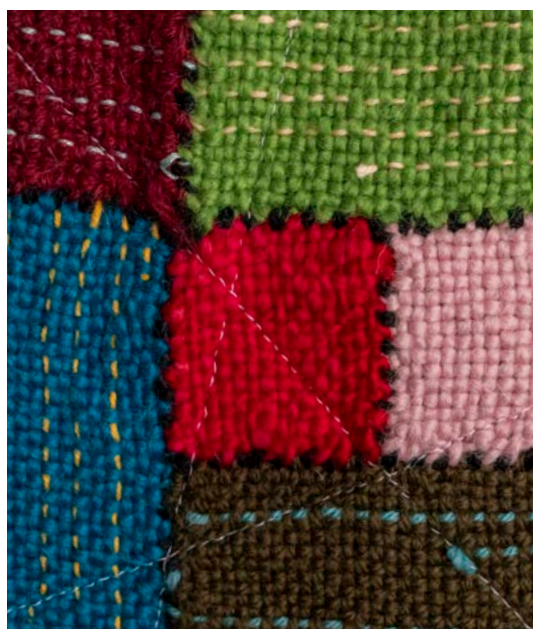
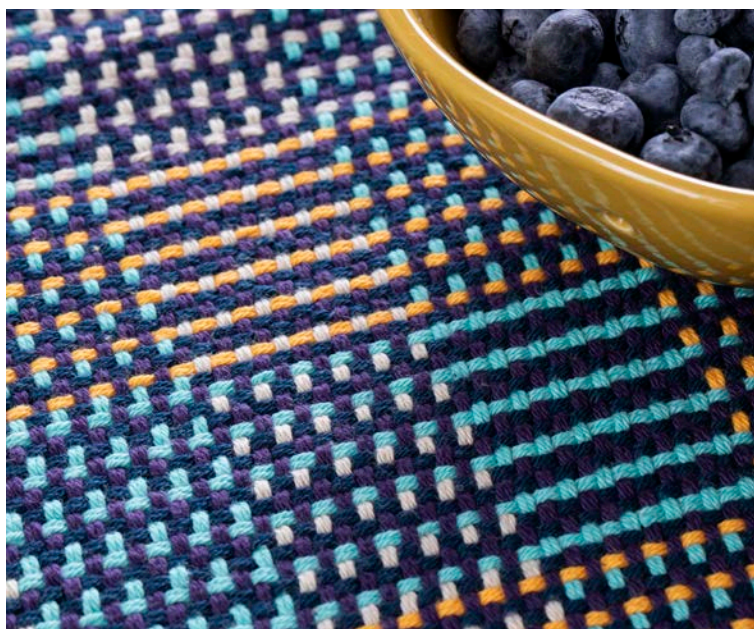




ESCHER PLACEMATS

by Michele Marshall

The rotating staircases in M. C. Escher's art seem captured in this block-weaving pattern. Though they look complex, these placemats are not difficult to weave. Simply set up your pick-up stick, follow the weaving sequence, and you're on your way! Pattern page 64.



PIN-LOOM PATCHWORK BAG

by Margaret Stump

Wool pin-loom shapes embellished with bits of cotton form the basis of this incredible patchwork tote. During wet-finishing, the fiber combination creates areas of differential shrinkage, adding even more texture and interest to this fun and functional bag. Pattern page 66.





RIGID HEDDLE
SPRING FORWARD TOWELS
 Michele Marshall

RESOURCES

Horton, Susan E. "The Two-Pick Trick and My Two-Plus-Two Variation!" *Handwoven*, January 11, 2023. handwovenmagazine.com/the-two-pick-trick-plus-variation.
 Patrick, Jane. *The Weaver's Idea Book*. Loveland, CO: Interweave, 2010, 25.

MATERIALS

STRUCTURE Plain weave with color-and-weave.
EQUIPMENT Rigid-heddle loom, 24" weaving width; 10-dent heddle; 5 shuttles.
YARNS Warp: Aurora Earth 8/2 cotton (3,360 yd/lb; Cotton Clouds), Dark Navy, 228 yd; Gold, 576 yd; Light Turk, 318 yd; Periwinkle (Special Purple), 240 yd. **Weft:** Aurora Earth 8/2 cotton, Dark Navy, 231 yd; Gold, 164 yd; Light Turk, 100 yd; Periwinkle (Special Purple), 223 yd. Monte Cristo (100% cotton; 1,100 yd/lb; Cotton Clouds), Natural, 200 yd.

Note: Towel kit available from Cotton Clouds.
OTHER SUPPLIES Tapestry needle.
WARP LENGTH 227 doubled ends (454 threads total) 108" (3 yd) long (allows 7" for take-up, 31" for loom waste or enough length to weave a longer towel 2).
SETTS Warp: 10 epi. **Weft:** 9–10 ppi.
DIMENSIONS Width in the heddle: 22 7/16".
Woven length: (measured under tension on the loom) 70" (towel 1, 38"; towel 2, 32"). **Finished size:** (after hemming and wet-finishing) two towels, 19" x 31" and 19" x 26".

PROJECT STEPS

- 1 Set up your loom for direct warping a length of 108" (3 yd) or wind a warp of 227 ends 108" long following the warp color order, Figure 1. Centering for a weaving width of 22 7/16", thread every slot and hole with a doubled warp end. Warp the loom using your preferred method.
- 2 Spread the warp with scrap yarn. For towel 1, wind four shuttles, each with doubled strands of one weft yarn: Dark Navy, Gold, Light Turk, and Periwinkle (Special Purple). Wind the remaining shuttle with a single strand of Dark Navy for the hems.
- 3 Leaving a tail 4 times the width of the warp for hemstitching, weave 16 picks with the single strand of Dark Navy. This creates a less bulky hem. Use the long tail to hemstitch in bundles of 2.
- 4 Continue weaving using the doubled wefts, following the weft color order in Figure 2 for towel 1. Finish with 16 picks of single Dark Navy and hemstitch as you did at the beginning.
- 5 Insert 2 picks of contrasting yarn to separate the towels.

Figure 2. Weft color order

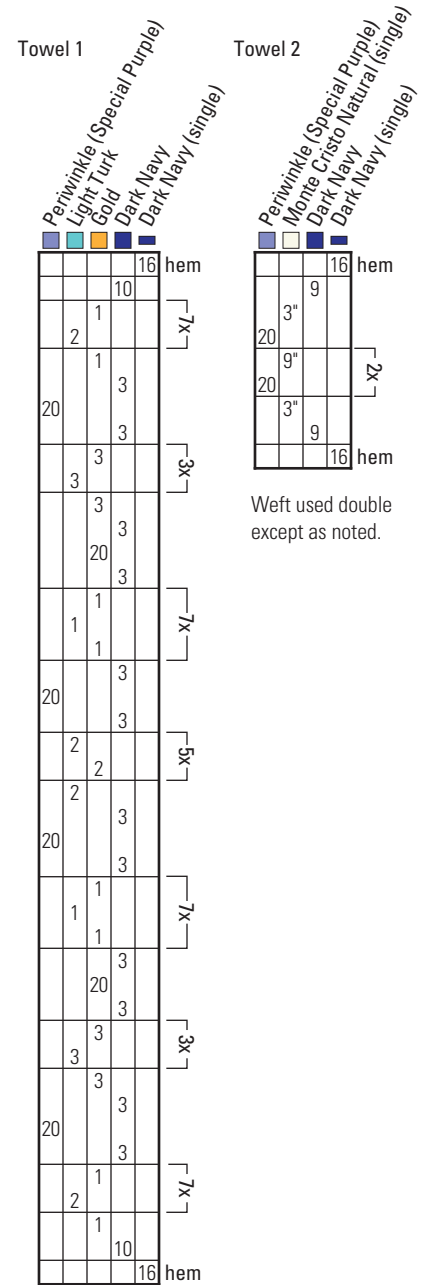
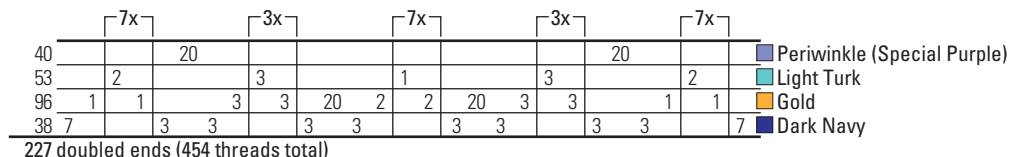


Figure 1. Warp color order



WEAVING TIPS

- Warping these towels takes patience, but the results are worth it. Because you are doubling the warp ends, you can thread both slots and holes as you direct warp, eliminating the step of moving ends from slots to holes. Simply pull each thread through its slot or hole as a loop, taking that loop to the peg.
- The color changes in the weft for towel 1 are the perfect place to practice the split-ply technique for ending yarns (see Resources).
- If using the split-ply technique at the end of the first color in a two-color sequence, you may need to catch the outermost warp end with your next pick of the second color to prevent it from slipping back into the shed.
- In the segments where the weft pattern uses two colors, either treat the inactive weft as a secondary selvage, wrapping it with the active weft, or carry the inactive weft up the side.



6 For towel 2, wind shuttles with doubled strands of Dark Navy and Periwinkle (Special Purple). Wind a shuttle with a single strand of Monte Cristo and another shuttle with a single strand of Dark Navy.

7 Leaving a tail 4 times the width of the warp for hemstitching, weave 16 picks with the single strand of Dark Navy. Use the long tail to hemstitch in bundles of 2.

8 Continue weaving using doubled strands of Dark Navy and Periwinkle and a single strand of Monte Cristo, following the weft color order in Figure 2. Finish with 16 picks of single-strand Navy and hemstitch as you did at the beginning. **Note:** You can extend the length of towel 2 and make it more closely match the length of towel 1 by weaving 12" of Monte Cristo rather than 9" in the repeat.

9 Remove the towels from the loom and trim excess warp ends to 1".

10 Wet-finish by machine washing in warm water with mild detergent. Tumble dry on cotton setting. Carefully trim the exposed weft tails close to the surface of the fabric. Separate the towels, press, and trim the warp waste to 1/8". Fold the hems under twice and stitch by hand or machine to finish. *





RIGID HEDDLE

BLOOMS ON BLUE RUNNER

Kelly Casanova

MATERIALS

STRUCTURE Krokbragd.

EQUIPMENT Rigid-heddle loom, 10" weaving width; two 7.5-dent heddles; 5 stick shuttles (optional; you can use yarn butterflies instead); tapestry beater or fork; tapestry needle. **Note:** Have 8-dent heddles? See the Heddle Conversion Chart in the Reader's Guide.

YARNS Warp: Cotton seine twine #12 (1,260 yd/lb; Gist Yarn), 95 yd. **Weft:** Luxury 4 Ply (787 yd/200 g; Bendigo Woollen Mills), #335 Navy Blue, 197 yd; #408 Rose Petals, 40 yd; #348 Cerise, 54 yd; #310 Coastal Blue, 98 yd; #308 Curry, 35 yd.

WARP LENGTH 68 ends 50" long (allows 1" for take-up, 20" for loom waste; loom waste includes fringe).

SETTS Warp: 7.5 epi. **Weft:** 50 ppi.

DIMENSIONS Width in the heddle: 8 $\frac{7}{8}$ ".

Woven length: (measured under tension on the loom) 29". **Finished size:** 7 $\frac{3}{4}$ " × 26 $\frac{1}{2}$ " plus 2" fringe.

PROJECT STEPS

1 Set up your loom for direct warping a length of 50". Place the back heddle in the loom. Centering for a weaving width of 8 $\frac{7}{8}$ ", thread 2 ends in each slot for a total of 68 ends (34 slots).

2 Move 1 end from each slot to the hole to the left. Continue across. The back heddle is threaded 1 slot, 1 hole across.

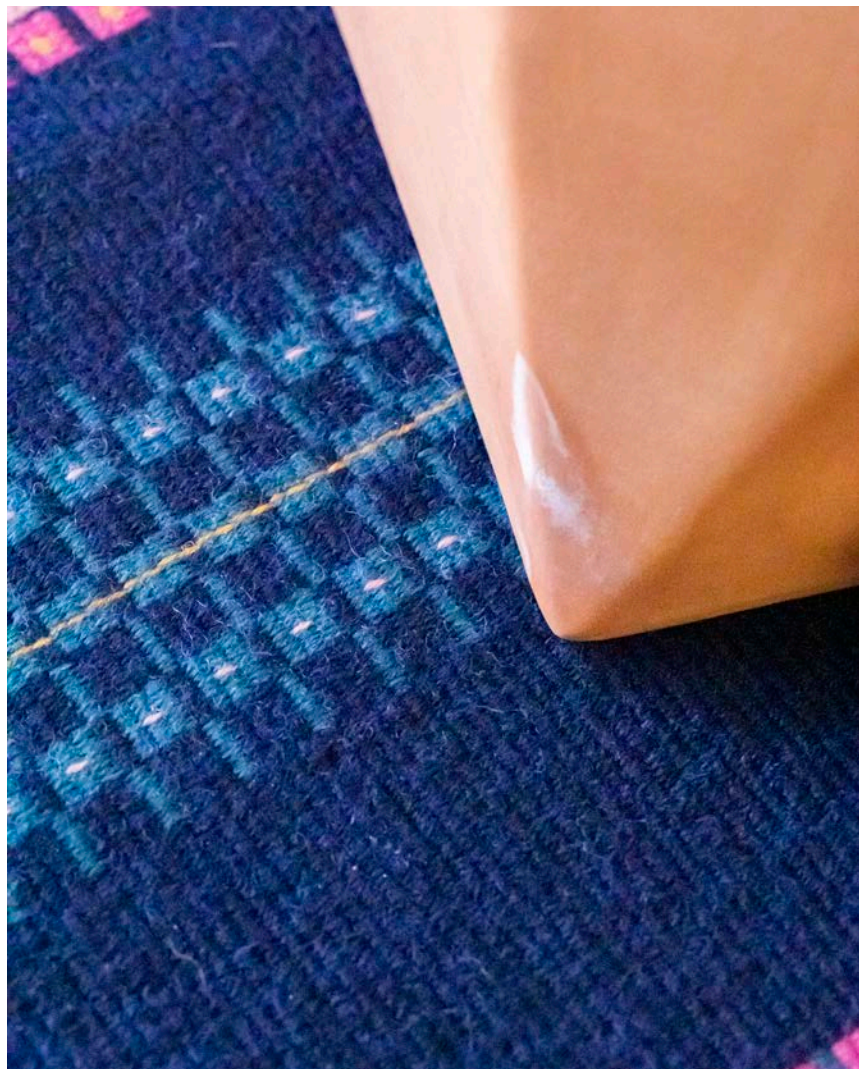
3 Place the second heddle in the front position, aligning the heddles. Lift the warp ends from the back heddle and drape them over the front heddle.

4 Starting on the right, thread the first slot end from the back heddle through the hole to the left in the front heddle. Thread the next hole end from the back heddle through the next slot in the front. Thread the next slot end from the back through the slot directly in the front with the previous end. Thread the next hole end from the back through the next front slot to the left. Continue across. The front heddle is threaded 1 end in a hole, 2 ends in a slot, empty hole, 1 end in a slot (see Figure 1).

5 Leaving 2" for fringe, tie on to the apron rod and spread the warp with scrap yarn.

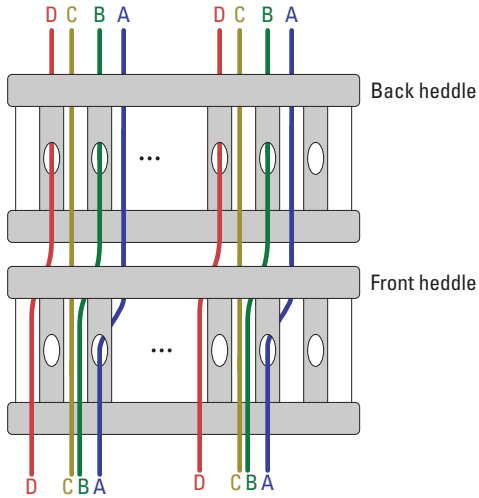
WEAVING TIPS

- In krokbragd, each set of three picks creates one visible pick. When beat sufficiently, the picks will position themselves above and below each other, hiding the warp and creating a line. When you pack each weft pick, you will need to do so very firmly—much more so than with other weave structures.
- Neat edges can be challenging for krokbragd. Three picks are used to create one solid line of weft, but all three of those weft picks do not need to go around the selvedge ends. Aim for two of the three weft picks to wrap around the selvedge. The nonwrapped pick won't be visible due to the dense packing of the weft.



MELLOW YELLOW

Figure 1. Heddle threading



- A One end from back slot to front hole to the left.
 - B One end from back hole to front slot to the left.
 - C One end from back slot to front slot directly in front.
 - D One end from back hole to front slot to the left (skip 1 hole).
- Note: Warp colors are for ease of reading only.

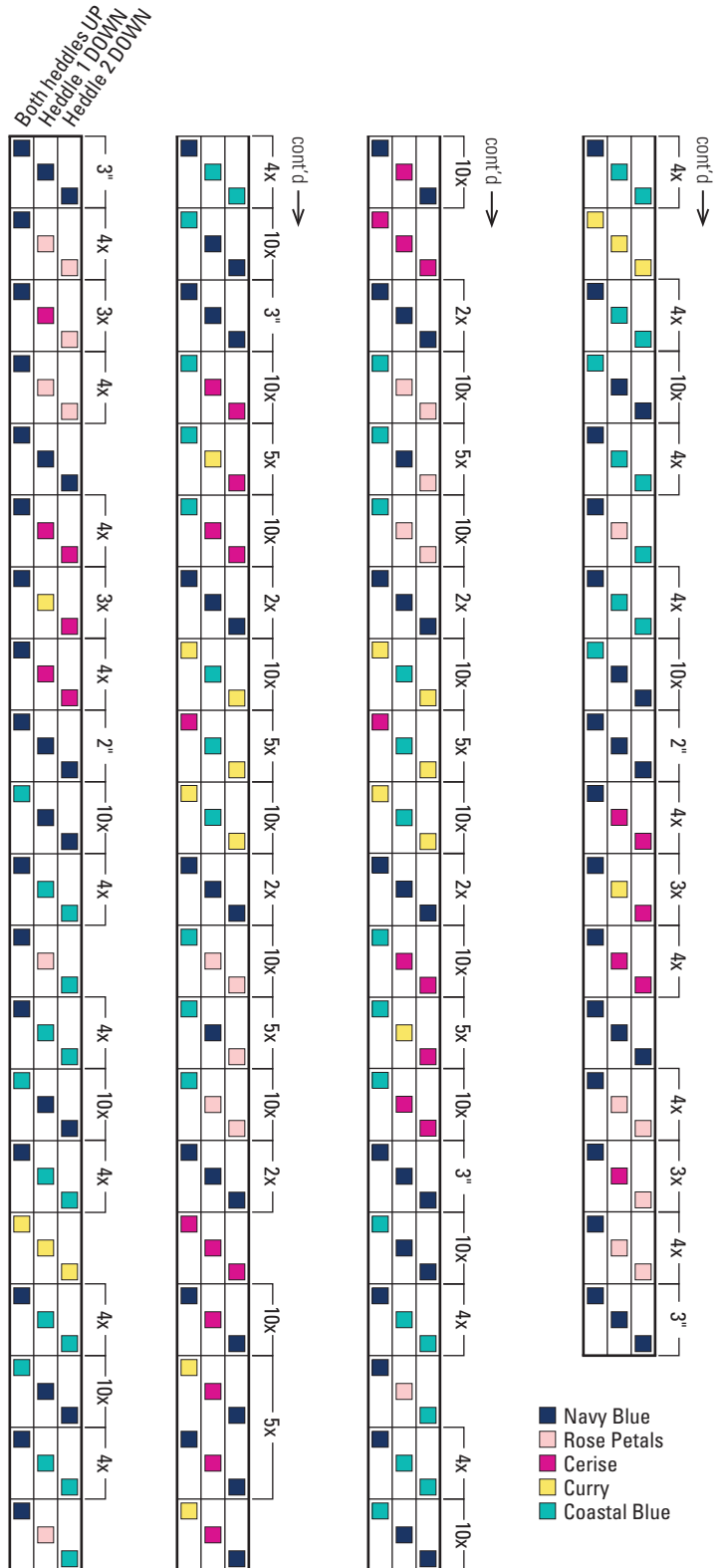
6 Wind shuttles with weft. If you do not have enough shuttles, wind the yarn into yarn butterflies.

7 Leaving a tail 4 times the width of the warp, weave 3 picks of Navy Blue. Hemstitch in bundles of 4 warp ends using the long tail. Continue weaving following the weaving sequence and weft color order in Figure 2. The rigid heddle is not firm enough to pack the weft adequately, so after every 3 picks of weft, use a tapestry beater or fork to pack the weft. Hemstitch as you did at the beginning.

8 Leaving at least 2" for fringe, remove the runner from loom. Wet-finish by soaking in warm water with mild detergent for an hour, then rinse. Press out excess water in a clean towel. Lay flat until dry.

9 Trim fringe to the desired length. (Kelly chose a short 2" fringe.) *

Figure 2. Weaving sequence and weft color order





 RIGID HEDDLE
TABLETOP POP
 Yvonne Ellsworth

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT Rigid-heddle loom, 8" weaving width; 8-dent heddle; 4 shuttles. **Note:** Have a 7.5-dent heddle? See the Heddle Conversion Chart in the Reader's Guide.

YARNS Warp: Lanax (100% wool; 219 yd/3.5oz; Berroco), #9521 Sunny, #95106 Tea Rose, #95107 Sage, and #95132 Lagoon, 27 yd each. **Weft:** Lanax, #9521 Sunny, #95106 Tea Rose, #95107 Sage, and #95132 Lagoon, 16 yd each.

OTHER SUPPLIES Nonfulling scrap yarn, such as cotton, in a contrasting color; straight edge; rotary cutter; self-healing mat.

WARP LENGTH 64 ends 60" long (allows 4" for take-up, 24" for loom waste).

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

DIMENSIONS Width in the heddle: 8". **Woven length:** (measured under tension on the loom) 32". **Finished size:** (after fulling) four coasters, 5¾" × 5¾" each.

PROJECT STEPS

1 Set up your loom for direct warping a length of 60" or wind a warp of 64 ends 60" long following the warp color order, Figure 1. Centering for a weaving width of 8", warp the loom using your preferred method.

2 Wind shuttles with each of the weft colors. Spread the warp with a nonfulling contrasting scrap yarn.

3 Weave in plain weave following the weft color order in Figure 2. Weave 2 picks of nonfulling contrasting scrap yarn. Repeat for four coasters. End with 2 picks of nonfulling contrasting scrap yarn.

4 Remove the coasters from the loom, leaving the scrap yarn in place. Full the coasters as one piece in a washing machine or by hand, using mild detergent and hot water until they measure about 6" square. Cut apart and remove scrap yarn. Some additional fulling may be needed to make all four of the edges firm.

5 Trim each of the edges with a straight edge and a rotary cutter so each coaster measures 5¾" × 5¾". Press. ✱

Figure 1. Warp color order

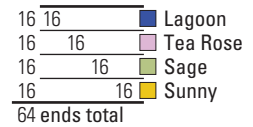
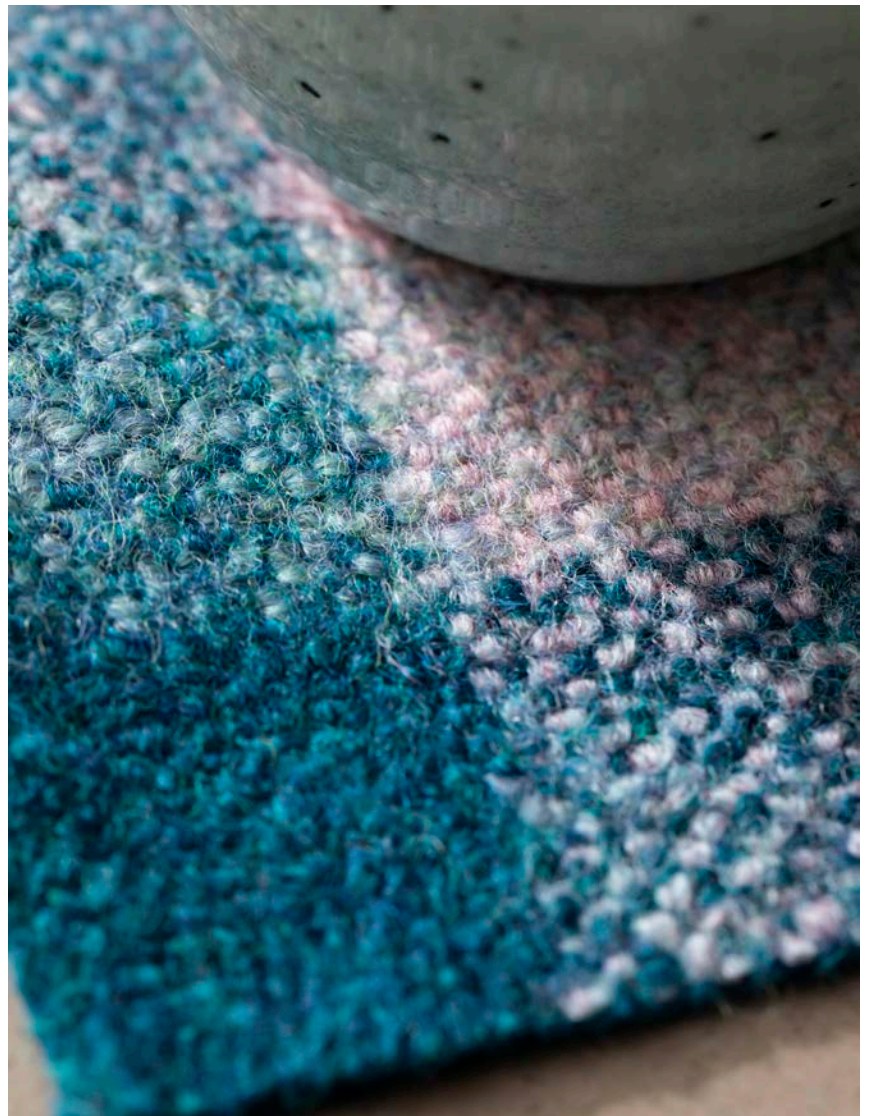
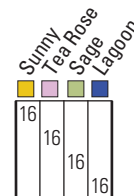


Figure 2. Weft color order



MELLOW YELLOW



RIGID HEDDLE
ESCHER PLACEMATS
 Michele Marshall

RESOURCES

de Ruiter, Erica. *Weven op 3 schachten: Weaving on 3 Shafts*. Netherlands: Uitgeverij Stubenitsky, 2017, 17.

MATERIALS

STRUCTURE Twill with color-and-weave.

EQUIPMENT Rigid-heddle loom, 17" weaving width; two 12.5-dent heddles; pick-up stick; 6 shuttles.

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

YARNS Warp: 8/4 cotton rug warp (100% cotton; 800 yd/8 oz; Maysville), #37 Light Jade, 254 yd; #57 Eggplant and #5 Navy Blue, 432 yd each; #10 Gold and #28 Ecru, 102 yd each. **Weft:** 8/4 cotton rug warp, #57 Eggplant and #5 Navy Blue, 212 yd each; #37 Light Jade, 100 yd; #10 Gold, 76 yd; #28 Ecru, 50 yd. 100% cotton sewing thread or 8/2 cotton, medium gray, 200 yd.

WARP LENGTH 156 doubled ends (312 threads total) 76" long (includes floating selvages; allows 4" for

take-up, 20" for loom waste). **Note:** This project calls for warping the loom twice, first with Eggplant as the background color, and then with Dark Navy. You will need to wind two warps; each warp will make two placemats.

SETTS Warp: 10 epi. **Weft:** 8 ppi.

DIMENSIONS Width in the heddle: 16½".

Woven length: (measured under tension on the loom) on each warp 52".

Finished size: (after wet-finishing and hemming) four placemats, 14" × 18" each.

PROJECT STEPS

1 Set up your loom for direct warping a length of 76" or wind a warp of 156 doubled ends 76" long following the warp color order, Figure 1, using Eggplant as the background color. Wind two additional single ends of Eggplant for floating selvages. Place both heddles in the loom. Centering for a weaving width of 17", warp the loom using your preferred method following the threading diagram in Figure 2 and threading slots and holes with doubled ends. Thread the floating selvages through empty slots in both heddles on either side of the warp, either beaming them with the warp or weighting them over the back beam (see Weaving Tips). One warp will make two placemats.

2 Wind a shuttle with a single strand of medium gray sewing thread or 8/2 cotton. Wind the remaining five shuttles with doubled strands of 8/4 cotton rug warp in each of the weft colors: Eggplant, Ecru, Light Jade, Gold, and Navy Blue. Spread the warp with scrap yarn.

3 Place both heddles in the down position. Working behind the heddles, place a pick-up stick under the slot-only ends, skipping the floating selvages on each side. Return the heddles to neutral. Push the pick-up

stick to the back of the loom.

4 Leaving a tail 4 times the width of the warp for hemstitching, weave 1½" with medium gray following the hem weaving sequence, ending on a pick-up stick pick. Hemstitch in bundles of 2 using the long tail.

5 Continue weaving with 8/4 cotton rug warp following the weaving sequence in Figure 4 and the weft color order in Figure 5, using Eggplant as the background weft color. End with 1½" of medium gray and hemstitch as you did at the beginning.

6 Weave a few picks of scrap yarn for a cutting line.

7 Weave the second placemat as you did the first, this time using Navy Blue as the background weft color.

8 Remove the placemats from the loom after ensuring you have hemstitched both ends and the hems between the two mats.

9 Repeat Steps 1–8 using Navy Blue as the background warp color and following the weft color order for placemats 3 and 4.

10 Wet-finish by machine washing in warm water with mild detergent. Lay flat to dry. Press with a hot iron.

11 When folding over the hems, decide which side of the placemat you wish to have as the front. Michelle hemmed two of her placemats to the front and two placemats to the back. Stitch the hems by machine or hand. *



Figure 1. Warp color order

	5x		5x		2x		5x		5x		5x				
102	2	2	1	2	1	2	1	2	1	2	1	2	1	2	2
30	1	1			1	1			1	1			1	1	
12			1	1							1	1			
12							1	1							
156 doubled ends (312 threads total)															

■ #57 Eggplant or #5 Navy Blue (background color)
■ #37 Light Jade
■ #10 Gold
■ #28 Ecru

MELLOW YELLOW



PIN LOOM

PIN-LOOM PATCHWORK BAG

Margaret Stump

RESOURCES

Stump, Margaret. *Pin Loom*

Weaving: 40 Projects for Tiny

Hand Looms. Mechanicsburg, PA:

Stackpole Books, 2014.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT 4" square pin loom; 2" square pin loom; 2" x 4" rectangle pin loom (optional); two 6" weaving needles; 3" weaving needle; packing comb or fork; tapestry needle; G-6/4 mm crochet hook; sharp needle (doll-making needle suggested); sewing machine.

YARNS Patons Classic Wool Worsted (100% wool; 194 yd/3.5 oz; Yarnspirations), Soft Orchid, 4 yd; Pumpkin, 18 yd; Bright Red, Gray Mix, and Heath Heather, 8 yd each; Sunshine, 36 yd; Teal Chalk, 48 yd; Scarlet, 72 yd; Pink Quartz, 38 yd; Deep Olive, 26 yd; Black, 65 yd. Lamb's Pride Worsted (85% wool/15% mohair; 190 yd/4 oz; Brown Sheep), Blue Boy, 22 yd; M-400 Campfire Orange, 44 yd; Woodland Green, 18 yd. I Love This Yarn Tweed (97% acrylic/3% viscose; 252 yd/5 oz), #3001 Black Tweed, 55 yd. **Note:** Classic Wool Deep Olive is discontinued; try Meadow or Lamb's Pride Worsted Oregano as a substitute. Lamb's Pride Worsted Campfire Orange is discontinued; try Autumn

Harvest or Orange You Glad. I Love This Yarn Tweed is discontinued; try Loops & Threads Impeccable, Charcoal.

OTHER SUPPLIES Contrasting cotton embroidery thread or crochet thread to embellish woven squares, assorted colors, about 34 yd (see embellishment color suggestions in Figure 1); set of two 22–24" leatherlike bag straps with ear-shaped ends, dark brown; heavy-duty black thread; white sewing thread; cotton fabric, 8" x 8"; Pellon batting, needle-punched, ½ yd; lining fabric, 20" x 40"; two pieces of cardboard, 1½" x 20" each; glue.

DIMENSIONS *Finished size:* 18" x 14" x 2" plus handles.

PROJECT STEPS

Weaving and panel assembly

1 Following the loom manufacturer's directions, weave 73 shapes as listed in Figure 1. Add floating cotton thread weft in a freeform manner as noted in Figure 1 with * and following the directions in Weaving Tips.

Weave the tails back into the fabric and trim. Trim ends of cotton weft.

2 Using Black and double-overcast stitch (see Reader's Guide), join the colored pieces to assemble a bag panel following Figure 2. Orient the pieces with extra weft threads both horizontally and vertically (see photos). Make the second bag panel.

Note: Margaret made the second panel a mirror image of the first.

3 Using Black, single crochet around the edges of each bag panel.

4 Using Black, work a row of half-double crochet to the top edge of each patchwork panel.

Wet-finishing or fulling

5 Patchwork panels can be wet-finished or fullled. Wet-finish the panels by handwashing with a small amount of detergent. Use warm water and gentle agitation. To full the fabric, use hot water and vigorously squeeze, scrunch, and rub the panels together. The more you full the cloth, the more the added cotton or acrylic weft threads will create ripples in the fabric. Fulling will also affect the final size.

Margaret wet-finished her bag without fulling it.

6 Rinse and lay flat to dry.

Batting and stitching embellishment

7 Cut two pieces of batting a little larger than the patchwork bag panels. Set one aside.

8 Pin the batting to the wrong side of a patchwork bag panel.

9 Using white thread and a long straight stitch, machine stitch lines across the patchwork, as shown in Figure 3. The lines in the figure are a guide and do not have to be followed exactly. The idea is to introduce a diagonal element to the bag design as well as to add stability and texture.

10 Trim the batting close to the edges of the piece.

11 Repeat Steps 8–10 on the other panel.

Handles

12 Cut four 2" x 4" rectangles of cotton fabric. Set three aside.

13 Fold one of the pieces in half to make a 2" square of doubled fabric. Following Figure 3 for placement, pin the 2" square of doubled cotton fabric to the batting side of a patchwork panel where a handle end will be placed.



WEAVING TIPS

- All of the 4" squares and some of the 2" x 4" rectangles have supplemental cotton weft in a contrasting color added randomly to create more interest. When the bag is wet-finished, the extra threads will not full and will provide greater contrast and texture in the form of differential shrinkage. The more you choose to full your bag, the more the cotton threads will stand out.
- The supplemental weft embellishment is added in the fourth layer. To add the additional weft, thread about 1 yard of cotton on a second long needle. Before weaving some of the rows in the fourth layer, pass the extra weft across the row next to the previous weft. Then weave across with the regular weft for the row you are working and weave in the extra cotton weft tail the same as you would for the regular weft.

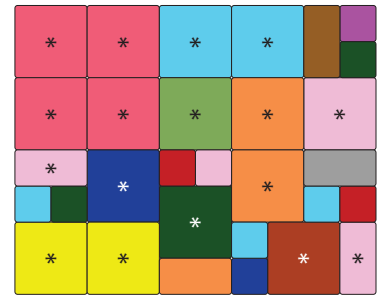
Figure 1. Pin loom pieces



73 pieces total

* embellished with supplemental weft in indicated color (see Weaving Tips)

Figure 2. Layout



* embellished with supplemental weft (see Weaving Tips)

Figure 3. Stitching and handle placement



- 14 Place the end of a handle on the outside of the bag. With a doubled length of heavy-duty black cotton thread and a sharp needle, use the backstitch (see Reader's Guide) to secure the handle, creating a continuous line of stitches on the outside of the handle.
- 15 Repeat with the other end of the handle and cotton fabric on the same patchwork panel. Set aside.
- 16 Attach the second handle to the second patchwork panel in the same manner.

Sides and bag assembly

17 With Black Tweed, use double-overcast stitch to join four 2" x 4" Black Tweed rectangles into a strip to match the height of the patchwork panel, joining them on the 2" side. Make a second strip like the first. Join five 2" x 4" Black Tweed rectangles into a third strip to match the width of the patchwork panels. Overlap the pieces if needed to create strips that match the height and width of the panels.

- 18 With Black Tweed, single crochet along the top of the two side pieces to match the edging at the top of the bag.
- 19 With Black Tweed, whipstitch the side pieces to the front and back panels of the bag.
- 20 With Black Tweed, whipstitch the bottom piece to the front and the back panels.
- 21 Turn the bag inside out. With Black Tweed, whipstitch the side piece to the bottom piece on both corners.

Bottom stiffener

- 22 Measure the length of the bag bottom. Cut two strips of cardboard 1½" wide and as long as the bag bottom. Stack the strips and glue them together for extra strength.
- 23 Cut a piece of batting large enough to wrap around the cardboard stiffener.
- 24 Wrap the batting around the cardboard and glue the end closed.
- 25 Place the cardboard stiffener in the bottom of the bag.
- 26 Using Black, stitch through the

outside of the bottom of the bag and around the stiffener to secure the stiffener to the bottom of the bag.

Lining

- 27 Lay the patchwork bag flat and measure the height and width, including the narrow Black Tweed sides and the bag bottom.
- 28 Cut a piece of lining cloth 1" wider than the bag's width and 2½" longer than twice the bag's height.
- 29 Fold the lining cloth in half widthwise, right sides together.
- 30 Stitch the sides together with a ½" seam allowance.
- 31 Turn the top edge of the lining bag to the outside, matching the height of the patchwork bag. The lining will just cover the edge of the batting.
- 32 Slide the lining into the patchwork bag. Using black thread, slip-stitch the edge of the lining to the crocheted edge. *

GAME NIGHT

Combine your love of weaving with your love of games in these three playful projects.



CHECKERS TO GO

by Katherine Augustine

The game of checkers can trace its roots back thousands of years, and the iconic checkerboard pattern is recognized worldwide. Katherine constructed the checkerboard from pin-loom-woven squares and designed it to roll up like a burrito (with checkers tucked inside).

Pattern page 72.

NOUGHTS AND CROSSES

by Angela K. Schneider

Share your passion for weaving with weavers and nonweavers alike by inviting them to a game. Pin-loom squares and a little surface embellishment make a soft new take on the two-player classic. Pattern page 73.



ROYAL CHESSBOARD

by Joan Sheridan

This chessboard is fit for royalty. Plain-weave bands make up the board's center, which is framed by a golden turned-krokbragd band. Once you're done weaving, the assembly is easy—just straight-line sewing. Pattern page 75.



Journey from
**FIBER to
FINISHED
OBJECT**

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SIMPLY SHETLAND



GAME NIGHT



CHECKERS TO GO Katherine Augustine

RESOURCES

NeedlepointNowVideo, "Buttonhole Stitch Around a Ring," YouTube video, :54, June 30, 2015.
www.youtube.com/watch?v=5_SVUwmyDOM.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT 2" square pin loom; weaving needle; tapestry needle.

YARNS Spindrift (100% Shetland wool, 105 m/25 g; Jamieson's of Shetland), #788 Leaf, 64 yd; #286 Moorgrass, 72 yd; #304 White and #526 Spice, 56 yd each.

OTHER SUPPLIES Twenty-four 1½" metal washers (for checkers); 1½ yd coordinating cotton fabric; sewing thread in color matching fabric; 1½" button.

DIMENSIONS Woven checkerboard, 14" square mounted on 22" diameter fabric circle.

PROJECT STEPS

1 Following the manufacturer's directions, plain weave 32 squares each in Leaf and Moorgrass. Leave yarn tails for sewing.

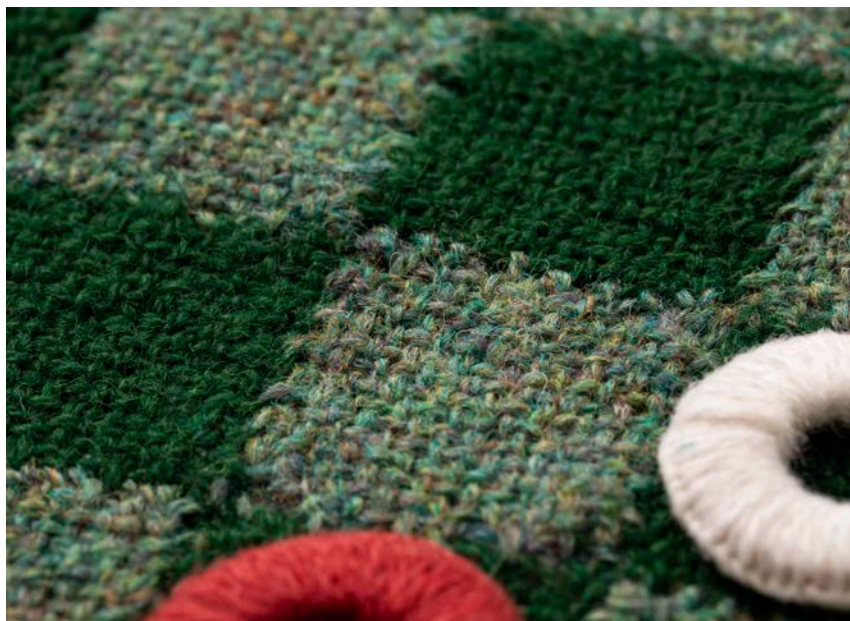
2 Use yarn tails to sew squares together in a checkerboard pattern, alternating Leaf and Moorgrass squares to create a large 8 × 8 square. Sew squares into rows, then join rows. Weave in remaining ends.

3 Block the checkerboard using steam to 14" square.

4 Checkers: Measure about 4 yd of White or Spice yarn. Using a double strand and tapestry needle, completely encase a metal washer by sewing a blanket or buttonhole stitch around the washer (see Resources).

Tie off and tuck in ends. Repeat process to create 12 White and 12 Spice checkers for a total of 24 playing pieces.

5 Create a pattern for the fabric case by drawing an 11½" radius circle on paper (this includes a ½" seam allowance).



6 Cut two fabric circles using the pattern. On one circle, center the checkerboard on the fabric, right sides up. Using matching sewing thread, securely tack the handwoven checkerboard to the fabric along the outer edge and at every block intersection within the checkerboard.

7 Pin the second fabric circle to the first with right sides together. Sew around the outside perimeter with a ½" seam allowance, leaving a 4–5" opening for turning. Clip the seam allowance in several places around the curved edge. Turn right side out to reveal the checkerboard and press the edges. Slip-stitch opening closed. Topstitch ¾" from the edge around the circle perimeter.

8 Tie closure: Cut four 2 yd lengths of Moorgrass. Anchor one end of the bundle of 4 strands. Twist the bundle, fold in half, and allow the yarns to twist back on themselves to create 30" of twisted cord. Tie an overhand knot in the end. Sew the cord to the outside of the case, aligned with the inner corner of a dark checkerboard corner square. Sew the button to the outside of the case aligned with the outer corner of the same dark checkerboard corner square.

9 Store checkers in the checkerboard case by folding and rolling the fabric burrito-style and then wrapping the cord around the case and the button. **Note:** The proper orientation of the checkerboard for gameplay is with the light-colored block positioned at the lower right side of each player (a good mnemonic: light to the right). *



NOUGHTS AND CROSSES

Angela K. Schneider

RESOURCES

King, Katrina. "What Is Crab Stitch?"

PieceWork, January 18, 2022.

pieceworkmagazine.com/what-is-crab-stitch.

Schneider, Angela K. "Warping a Pin

Loom with Extra Slack." *Easy*

Weaving with Little Looms,

littlleooms.com/warping-a-pin-loom-with-extra-slack.

MATERIALS

STRUCTURE Plain weave, embroidery.

EQUIPMENT 2" and 6" square pin looms; 4" and 6" weaving needles; packing comb or fork; tapestry needle.

YARNS Grace (100% cotton; 136 yd/3.5 oz; Patons), #62005 Snow, 39 yd; #62040 Night, 6 yd. Nature Spun

Worsted (100% wool; 245 yd/3.5 oz skein; Brown Sheep), #740 Snow,

20 yd. Nature Spun Fingering (100% wool; 310 yd/1.75 oz skein;

Brown Sheep), #601 Pepper, 7 yd.

OTHER SUPPLIES Crochet hooks, size F-5/3.75 mm and size D-3/3.25 mm.

DIMENSIONS *Finished size:* (after fulling) 6" square board and 10 playing pieces, 1¾" × 1¾".

PROJECT STEPS

Board

1 Following the manufacturer's directions, weave a 6" square using Grace Snow doubled. Lay the 2 strands side by side as you wind the first 3 layers to prevent twisting.

Wind loosely so there is enough slack to allow for take-up (see both Weaving Tips and Resources). On the 4th layer, weave with the 2 yarns side by side. Angela used 2 weaving needles to weave the 2 strands one at a time in each row to prevent twisting. Leave the completed square on the loom.

2 Using Grace Night, work a row of cross-stitches along the 16th thread from any side: Measure a 48" length of Night. Stitch around the 16th thread at one selvedge, bringing half of the stitching yarn through the fabric. Work the first leg of each cross-stitch across the square. Use the other half of the yarn to work the other leg of each cross-stitch across the square. Repeat 3 more times, stitching over the 16th thread from each side. The lines of stitching divide the board into 9 squares of 15 × 15 doubled threads. Remove the square from the loom. Weave in ends.

3 Using a single strand of Grace Snow and the size F-5/3.75 mm crochet hook, start at any corner and work crab stitch (reverse single crochet) around the square. Work 1 stitch into each single loop along the edge, and 2 stitches into each corner. Fasten off and weave in ends.

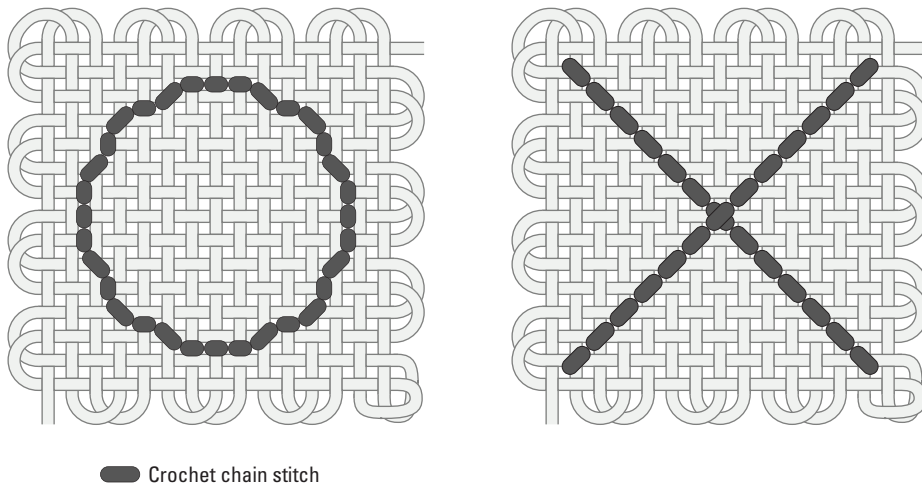
4 Wet-finish by handwashing in warm water with mild detergent. Roll in a towel to press out excess water. Dry flat. Press with a warm iron.

Playing pieces

5 Using Nature Spun Worsted Snow, weave a 2" square. Leave the square on the loom.

6 Using Nature Spun Fingering Pepper and the size D-3/3.25 mm crochet hook, work crochet chain stitch following the embroidery chart in Figure 1 (see Do It by Hand). For the O, start anywhere around the O. Use a tapestry needle to stitch the last chain around the base of the first chain to close the circle. For the X, stitch two diagonal lines. Use a tapestry needle to tack down the last chain in each line. Remove the square from the loom. Weave in ends. Make five pieces each of Xs and Os.

Figure 1. Embroidery charts



WEAVING TIPS

- Cotton yarns have little elasticity, which makes them challenging to weave on large pin looms. Pack firmly.
- As you wind layers 1 and 3, wrap the yarn around two small (size 2 or 3) 7" double-pointed knitting needles at the top of the loom at each wrap. A third of the way through weaving layer 4, pull out a knitting needle to provide extra slack in the yarn. After another third, pull out the remaining knitting needle.

7 Full the playing pieces: Fill a sink or basin with hot water and dish soap or liquid detergent. Fill another sink or tub with cold, clean water. Put the playing pieces in the hot, sudsy water. Vigorously rub the pieces for a few minutes. Squeeze out excess water and plunge the pieces into the cold water. The pieces will shrink and become firmer. Repeat scrubbing the pieces in hot, soapy water and rinsing in cold until the desired degree of fulling is achieved. Rinse thoroughly. Squeeze out excess water in a towel. Smooth out the pieces and lay them flat to dry. *



INKLE LOOM

ROYAL CHESSBOARD

Joan Sheridan

RESOURCES

Dixon, Anne. *The Weaver's Inkle Pattern Directory*. Loveland, CO: Interweave, 2012.

Sheridan, Joan. *Making Double Heddles for the Inkle Loom*. [youtube.com/watch?v=im8tIcUZhzM](https://www.youtube.com/watch?v=im8tIcUZhzM).

— — —. *Weave Turned Krokbragd on an Inkle Loom*. Long Thread Media Workshop.

MATERIALS

STRUCTURE Warp-faced plain weave and turned krokbragd.

EQUIPMENT Inkle loom; belt shuttle; 50 double heddles (see Resources).

Note: Joan uses sturdy #30 DMC Cébélia or Heddle Cord (available at heritagespinning.com) to make her double and continuous heddles.

YARNS Warp: 8/4 cotton (1,680 yd/lb; Maurice Brassard), #1418 Vieil Or, 253 yd; #4270 Brick, 581 yd; #83 Noir, 584 yd. **Weft:** 8/4 cotton, #1418 Vieil Or, 50 yd; #4270 Brick and #83 Noir, 103 yd each.

OTHER SUPPLIES 24" square upholstery-grade faux leather for backing; 4 pieces of black leather about 3" square; sewing thread to match the three warp colors; rotary cutter with mat; straight pins; sewing machine; heavy-duty sewing machine needle; iron hemming clips.

WARP LENGTH Plain-weave bands: two warps of each color, 89 ends 117"

long (allows 9" for take-up, 12" for loom waste). Krokbragd band: 144 ends 117" long (allows 9" for take-up, 18" for loom waste).

SETTS Warp: Plain weave, 44 epi; turned krokbragd, 60 epi. **Weft:** Plain weave, 9 ppi; turned krokbragd, 8 ppi.

DIMENSIONS Band width: Plain weave, 2"; turned krokbragd, 2 $\frac{3}{8}$ ". **Woven length:** Plain weave, 5 yd; turned krokbragd, 2 $\frac{1}{2}$ yd. **Finished size:** (after wet-finishing and assembly) board, 22" × 22".

PROJECT STEPS

Weave the bands

1 Wind a plain-weave warp of 89 ends 117" long following one of the drafts in Figure 1. **Note:** Many looms will require weaving two bands to achieve 180" of finished band. If your loom can accommodate weaving 192" at once, wind a warp of 222" to weave one band.

2 Wind a belt shuttle with the color matching the selvedge ends.

3 Weave plain weave for 96" or the full length of the warp. If you have a

loom that can accommodate a 210" long warp, weave a band 192" long.

4 Cut the band from the loom and set aside.

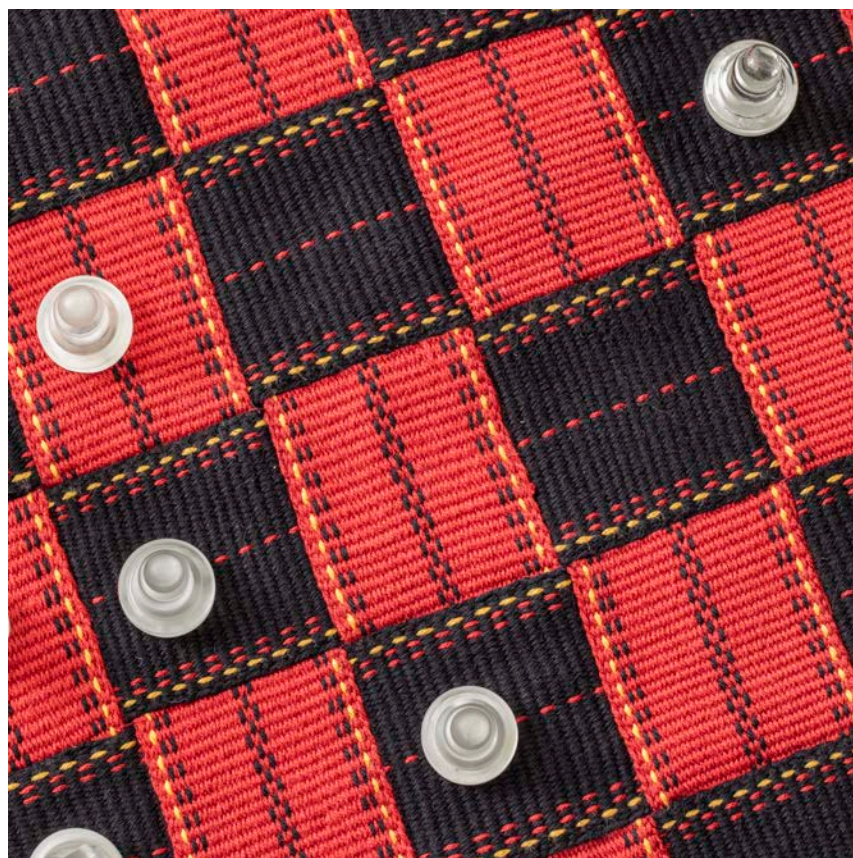
5 Repeat for a second band in the same color.

6 Weave two more 96" bands or one 192" band using the other plain-weave draft in Figure 1.

7 Wind a warp of 144 ends 117" long for the turned krokbragd band following the draft in Figure 2. Place heddles on heddle peg (H2) for all 50 warp ends marked with a dot.

8 Following the draft and working at the front of the loom, select all ends for the third shed (H3). Install a clip around these ends at the front of the loom. Lift these ends, including the 2 selvedge ends marked * on each side, and grasp them together behind the heddle peg. Loosely wrap a 10" length of tripled warp yarn around all H3 ends and secure with an overhand knot.

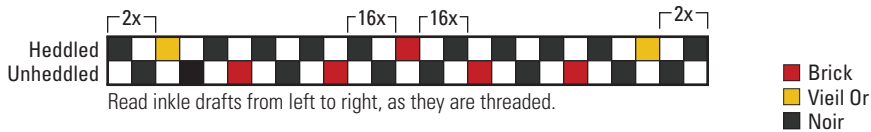
9 Select all ends for the first shed (H1). Separate the warp at the top peg to choose the colors for this shed.



GAME NIGHT

Figure 1. Plain-weave drafts

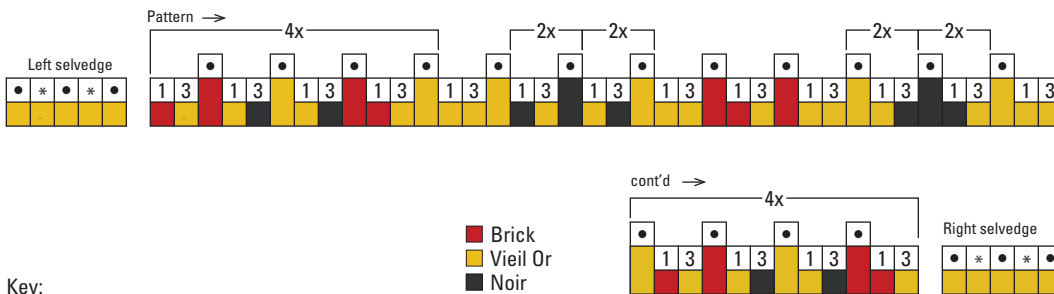
1. Black band



2. Red band



Figure 2. Turned krokbragd draft



Key:

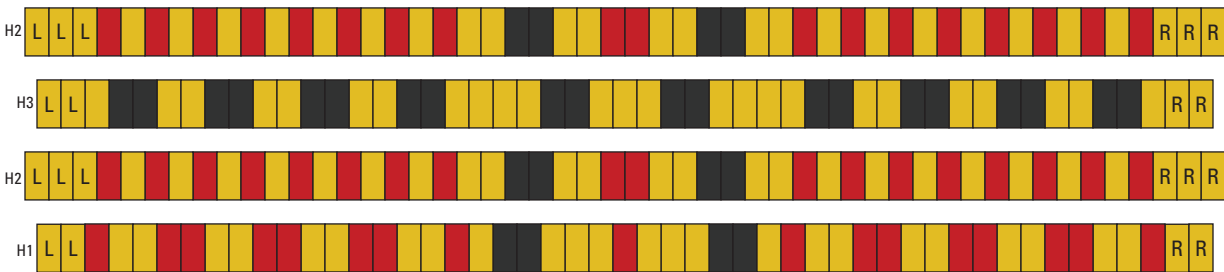
L/R = Left or Right selvedge threads

* = Heddle both H1 and H3 on these threads 1 = Front heddle set

• = Attached to heddle peg (H2) 3 = Back heddle set

H2 is the standard heddle position, H1 is closest to the weaver, and H3 is behind H2 and below the H2 top peg threads.

Figure 3. Turned krokbragd weaving sequence



Weaving order:

1. H1 up shed.
 2. H2 down shed.
 3. H3 up shed.
 4. H2 down shed.
- Repeat.



WEAVING TIPS

- These are a wide bands. Wrap large rubber bands around the peg ends to contain them and keep ends from falling off your loom.
- Check your band width regularly.

Raise each H1 end so that it will be heddled to the left of the end in H3. Include the 2 selvedge ends marked * at each selvedge. Holding all H1 ends, remove the clip at the front of the loom and transfer it to the held H1 ends. Ensure that the ends are not crossed between the heddles and the clip. Using a length of heddle cord, install a continuous heddle around each H1 end in order. Tie the loops together in a knot.

10 Pull up on the attached loops to open shed H1 or H3; press down on the warp behind the heddles to open shed H2. Double-check your work by inserting a miniature craft stick into each of the sheds. Compare to the shed sequence, Figure 3, and correct any errors found.

11 Wind a belt shuttle with Vieil Or.

12 Weave the warp following the weaving order in Figure 3. Continue for 90" or the full length of the warp.

13 Cut the band from the loom.

14 Wet-finish all bands by soaking in warm water with mild detergent. Joan recommends washing each color individually to help prevent dye transfer. Remove as much excess water as possible, stretch them to flatten them and level the threads, and hang to dry.

15 Press bands firmly from the back side with spray starch using a hot iron. Mark the starched side with pins. The starched side will be the wrong side of the board.

Make the gameboard

16 Cut the red and black bands into eight 22" long segments. **Note:** Cut eight bands each of equal length if you don't have sufficient band length for 22" pieces.

17 You will need a large flat work area to assemble the board. Starting



at the center, weave two red and two black bands together. Make sure they are square and snug against each other. Pin to hold the bands tightly in place.

18 Adding one band at a time and working in a circular fashion, continue weaving the bands and pinning them together. It helps to turn the whole board as you weave the strips so that you can ensure they are snug and square.

19 When all eight bands of each color have been added to the board, thread the sewing machine with red thread and load a red bobbin. Starting in the middle and working outward, carefully sew down the edge of every red band using a straight stitch. When you encounter an interlacement, stop sewing, lift the pressure foot, and move the board a stitch to the right or left. You are sewing two bands at one time—the right side of one and the left side of another. Don't worry about what the back side looks like as long as there are no puckers or folds; it will be covered with a backing. Reload the sewing machine with black thread, turn the board 90 degrees, and sew the edges of all the black bands. Remove any remaining pins.

20 Make the frame: Measure strips of the turned krokbragd band about

½" longer than each side of the board. Pin the fabric tight up to the outside strips on the board using the project photo as a guide. Using gold thread, machine stitch close to the inside edge of the gold band. Repeat on all four sides.

21 Cut 3" square patches of leather to complete each of the four corners. Overlap a black square on the ends of the gold bands. Using black thread, machine stitch the black leather squares on the two inside edges.

22 Before adding the backing, give the assembled board one last pressing using a pressing cloth. If it is "off square" you will be able to shape it a little but not much.

23 Trim all stray threads.

24 Place the faux leather backing material wrong side up and place the board on top of it with the right side up. Use hemming clips to hold the two pieces together, working one edge at a time. Sew around the inside of the board, next to the frame. Use black thread and sew as close to the gold band as possible.

25 With gold thread, sew around the outside of the board up to the black leather corners on each side. Sew the outside edges of the leather corners to the backing fabric using black thread. Trim excess backing material. *

WEEKEND WEAVING

Looking for a quick and impressive project? These four are beautiful yet simple enough to warp and weave in a weekend.

LILACS AND LACE

by Rachel Simmons

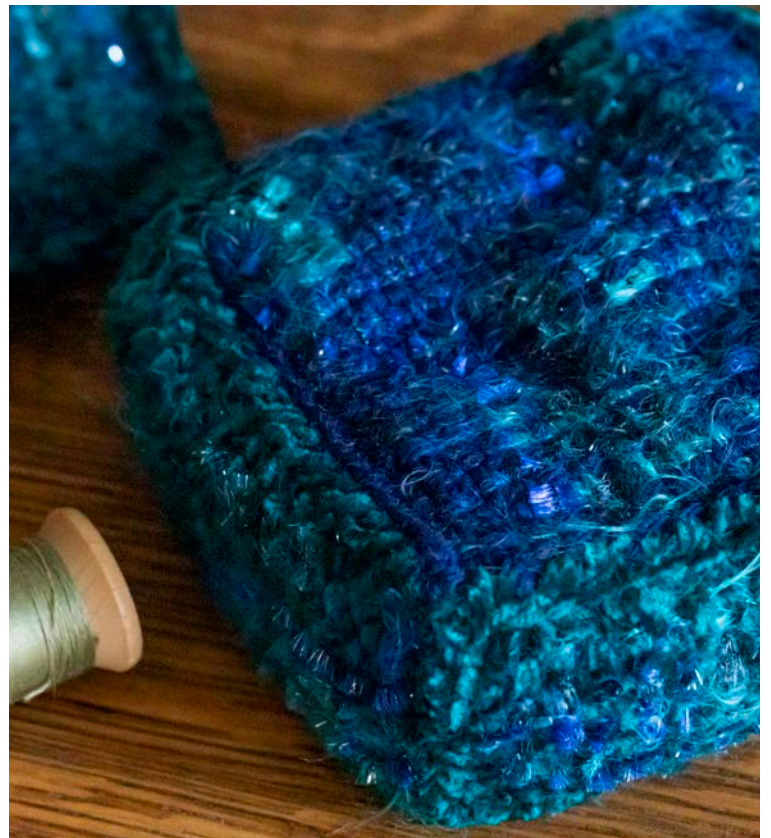
Rachel wanted to explore the potential in the spaces between threads created by the crammed-and-spaced technique. This ethereal spring scarf takes advantage of the negative spaces that develop using this unique method. Pattern page 82.



TINY TRINKET BOXES

by Margaret Stump

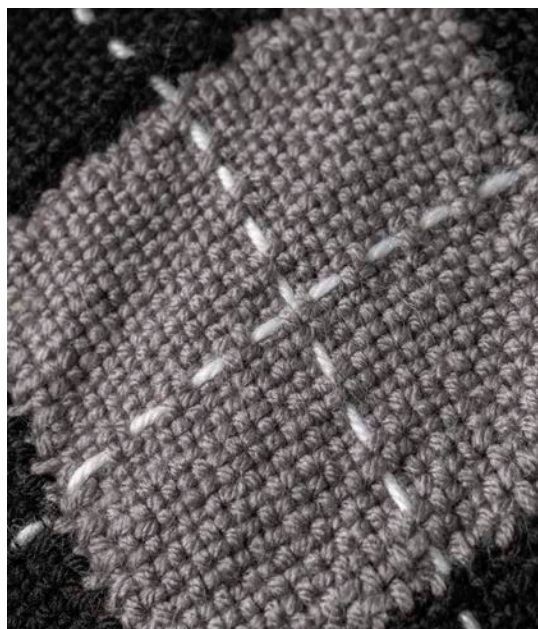
Create a box worthy of holding small treasures with this pin-loom pattern. Each box is made by weaving a variety of yarns together and folding the panels to create the perfect trinket chest. Pattern page 83.



ARGYLE PURSE

by Deborah Bagley

Get ready for a night on the town with this classic and elegant purse. The bag's medium size is perfect for holding all your essentials but light enough for everyday use. Pattern page 84.



LOVELY LENO SCARF

by Blanca De La Sotilla

This airy piece gets its lacy look from leno and is the perfect addition to your summer vacation wardrobe. From dusk to dawn, this scarf will keep you warm while you enjoy precious moments with family and friends.

Pattern page 86.





RIGID HEDDLE
LILACS AND LACE
 Rachel Simmons

MATERIALS

STRUCTURE Crammed-and-spaced plain weave.

EQUIPMENT Rigid-heddle loom, 15" weaving width; 12-dent heddle; 1 shuttle. **Note:** Have a 12.5-dent heddle? See the Heddle Conversion Chart in the Reader's Guide.

YARNS **Warp:** Sero 3/15 silk noil (100% silk; 2,468 yd/lb; 540 yd/3.5 oz; Gist Yarn), Lupine, 144 yd; Wisteria, 90 yd; Natural, 54 yd. **Weft:** Sero 3/15 silk noil, Lupine, 134 yd; Wisteria, 88 yd; Natural, 46 yd.

WARP LENGTH 96 ends 108" (3 yd) long (allows 6" for take-up, 30" for loom waste; loom waste includes fringe).

SETTS **Warp:** 12 epi in threaded areas.

Weft: 16 ppi in woven areas.

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

Woven length: (measured under tension on the loom) 72". **Finished size:** (after wet-finishing) 13" x 66" plus 5½" fringe.

PROJECT STEPS

1 Set up your loom for direct warping a length of 108" (3 yd) or wind a warp of 96 ends 108" long following the color order in the warping chart, Figure 1. Centering for a weaving width of 15", warp the loom using your preferred method following the warping chart.

2 Wind a shuttle with Lupine. Allowing 7" for fringe, spread the warp with scrap yarn. Remember you have intentional 1" spaces that alternate with 12 ends of warp in the heddle.

3 Leaving a tail 4 times the width of the warp for hemstitching, weave 16 picks in Lupine. Hemstitch in bundles of 2 using the long tail. To accommodate the spaces, stitch around the 2 weft picks across each gap.

4 Continue weaving following the weft color order and spacing in Figure 3 (see Weaving Tips for spacing

WEAVING TIPS

- You can use 1" strips of cardboard for spacers. Weave the last pick in a block, then insert the spacer in the same shed before weaving the next block. Spacers are effective but can be cumbersome when they must be used frequently as in this scarf and can be difficult to remove when you have completed the project.
- Rather than use spacers, Rachel wove 2 to 3 picks without beating, leaving the picks beyond where she wanted the gap to fall, and then gently beat them back to 1" from the previous fell line. She found she could comfortably move forward without spacers this way.
- A square of balanced plain weave will have 12 epi and 12 ppi. Rachel put 16 picks in each block so the solid woven stripe would still be about an inch in width after wet-finishing, after the edge picks on either side of each gap spread into the spaces.



Figure 1. Warp color order/warping chart

	┌ 2x ─┐		└ 4x ─┘		
18	12	6			□ Natural
30		6	12		■ Wisteria
	12		12	12	⋯ skip dents
48				12	■ Lupine
96 ends total					

Figure 2. Weft color order and spacing

	Natural	Wisteria	gap (carry weft, lip selvedge)	Lupine	
					┌ 18x ─┐
		1"			└ 12x ─┘
	16				└ 5x ─┘
		1"			
	16				
		1"			
	16				

NOTES ON STRUCTURE

Crammed and spaced is a structure in which ends of same-weight yarn are warped at two or more different sett (ends per inch) across the width. Sometimes warp ends will be sett higher than typical for the yarn (crammed), sometimes they'll be sett lower (spaced), and sometimes there's a combination of the two with or without areas sett normally. In crammed areas, the cloth will often have a ridge; in spaced areas, there's a lacelike effect. In this scarf, the sett alternates between a typical plain-weave sett for the yarn and areas with empty dents. Though it's technically not crammed, just spaced, it still fits the official definition; however, sometimes this technique is also called "skip dent." Skip dent refers to a type of cloth woven on a multi-shaft loom. To create lacy areas, one or more dents in the reed are not sleyed but instead are skipped over at intervals across the width.

technique). For the spaces, carry the weft yarn up the selvedge except when changing weft colors. During wet-finishing, the picks on either side of the spaces will slip down into the gap, stabilizing the cloth a bit.

5 Finish with 16 picks of Natural and hemstitch as you did at the beginning.

6 Remove the scarf from the loom, leaving 7" of unwoven warp at each end for fringe. Trim fringe to 7". Prepare a twisted fringe using 2 groups of hemstitched warp ends in each fringe.

7 Wet-finish by handwashing in warm water with mild detergent. Squeeze out excess water, roll the scarf in a towel, then lay it flat to dry. Trim fringe. *

**TINY TRINKET BOXES**

Margaret Stump

RESOURCES

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

MATERIALS

STRUCTURE Plain weave.

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

YARNS Blue Box: Classic Wool Worsted (100% wool; 194 yd/3.5 oz; Patons), Navy Blue, 12 yd. Chenille Sensations (100% acrylic; 87 yd/1.4 oz; Lion Brand), Teal, 60 yd. Novelty

eyelash yarn (100% acrylic), mixed teal/green, 12 yd. Purple Box: Tibet (60% wool/40% silk; 175 yd/100 g; Himalaya Yarn), purple, 112 yd. Cascade 220 (100% wool; 220 yd/3.5 oz) #1075 Raspberry Coulis, 38 yd. **Note:** Chenille Sensations and Himalaya Yarn's Tibet have both been discontinued. Try Bernat Velvet in Velvetel instead of the Chenille Sensations and Jody Long Alba Aran #1005 Bilberry instead of the Tibet.

OTHER SUPPLIES Quilt batting, about 3½" × 26"; cardboard or pasteboard square, one for each box, about 3¾" × 3¾", to stiffen box lid.

DIMENSIONS *Finished size:* two boxes, 4½" × 4½" × 2".

PROJECT STEPS

1 Following the manufacturer's directions, weave eight squares for each box using the colors as listed in Figure 1. Wind layers 1–3 and weave layer 4 with the indicated yarns and colors. Mark each square with the part of the box it will be used for.

2 Cut four pieces of batting 3" × 3½" each.

3 Fold a side square in half. For the purple box, fold the pieces so the lines on the sides are vertical. Fold a piece of batting in thirds to make a piece 1" × 3½". Place the trifold batting inside the folded square. Using Teal chenille for the blue box or purple wool/silk for the purple box, close the edges by



WEEKEND WEAVING

Figure 1. Pin-loom pieces

Blue box

Top: Layer 1, eyelash yarn; layers 2–4, Teal chenille.

Sides (make 4): Layer 1, eyelash yarn; layers 2–4, Teal chenille.

Inside lid: Layers 1 and 2, eyelash yarn; layers 3 and 4, Worsted Navy Blue.

Box bottom: Layers 1 and 2, eyelash yarn; layers 3 and 4, Worsted Navy Blue.

Inside box bottom: Teal chenille.

Crochet and seams: Teal chenille.

Purple box

Top: Layers 1–3: purple wool/silk; layer 4, Raspberry Coulis.

Sides (make 4): Layers 1 and 2, purple wool/silk; layers 3 and 4, Raspberry Coulis. **Note:** These squares will have stripes of purple and raspberry.

Inside lid: Layer 1, purple wool/silk; layers 2–4, Raspberry Coulis.

Box bottom: Layer 1, purple wool/silk; layers 2–4, Raspberry Coulis.

Inside box bottom: Raspberry Coulis.

Crochet and seams: Purple wool/silk.

working single crochet through both squares along one edge, ch 2 at the corner, and repeat around the remaining open sides. Set aside. Repeat with the other three side pieces of the box. You may find it easier to add the batting after you have crocheted halfway around the side piece.

4 Cut three pieces of batting $3\frac{1}{2}'' \times 3\frac{1}{2}''$ each. Stack the box bottom square, three pieces of batting, and the inside box bottom square. Single crochet through both squares along one edge, ch 2 in the corner, and repeat around all four sides to join the

Figure 2. Box lid

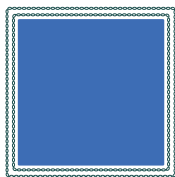
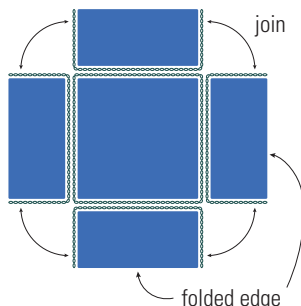


Figure 3. Box assembly



squares with the batting between them. You may find it easier to add the batting after you have crocheted halfway around the square.

5 Cut three $3\frac{1}{2}'' \times 3\frac{1}{2}''$ pieces of batting. Stack the inside lid square, batting, a $3\frac{3}{4}'' \times 3\frac{3}{4}''$ piece of cardboard, two pieces of batting, and the top square. Single crochet through both squares along one edge, ch 2 in the corner, and repeat around all four sides to join the squares together with the batting and cardboard between them. Add a second round of single crochet to this square to make a larger lid (see Figure 2).

6 Construct the box: Whipstitch (see Joining Tip, at left, and Reader's Guide) the 4" crocheted edge of the four side pieces to the edges of the box bottom, then whipstitch the sides together at the corners (see Figure 3). The folded edges of the side pieces create the top edge of the box.

7 If you would like your box lid to be more secure, lightly whipstitch the edge of the lid to the edge of the box along one side in just two or three places to act as a simple hinge for your box lid. ✱

JOINING TIP

When whipstitching pieces of the box together, you won't be joining the looped selvages of the pin-loom piece but rather loops created by crochet. This might take more care in lining up and joining the crocheted edges. For the whipstitch itself, the motion is the same: you "whip" around both pieces after each stitch.



 PIN LOOM

ARGYLE PURSE

Deborah Bagley

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT 4" square pin loom; 4" right-triangle pin loom; 2" square pin loom; 2" × 4" rectangle pin loom; 5" weaving needle; packing comb or fork; tapestry needle.

YARNS Soft (100% acrylic, 256 yd/5 oz; Red Heart), #4600 White, 40 yd; #4614 Black, 140 yd. Soft (100% acrylic, 204 yd/4 oz; Red Heart), #9440 Light Gray Heather, 36 yd.

OTHER SUPPLIES Purse handles, 22–24" with metal rings on ends; fusible interfacing, 12" × 30"; fabric lining, 12" × 30"; 4 bucket-shaped purse feet; zipper, 12", black; plastic cross-stitch canvas, 3" × 10"; G-6/4 mm crochet hook (optional); straight pins; needle and thread, black.

DIMENSIONS *Finished size:* (after sewing and wet-finishing) 10" × 8" × 3½", 24" handles.

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

PROJECT STEPS

1 Following the manufacturer's instructions, plain weave 35 shapes as listed in Figure 1.

2 For each side, whipstitch (see Reader's Guide) two 4" Black squares and one 2" × 4" rectangle together along the 4" edges to make a 4" × 10" rectangle (see Figure 2). Set aside.

3 For the main body of the bag, double overcast or whipstitch together (see Reader's Guide) the 4 White 4" squares, 4 Light Gray Heather 4" squares, 3 Black 4" squares, and 12 Black 4" right triangles as shown in Figure 3. Fold the corner triangles in half. **Note:** Each corner could also be made with two 2" right triangles.

4 Using White, embroider the diagonal argyle lines through the center of each triangle and square. Go over and under 2 yarn strands at a time. See photo.

5 Carefully fuse the interfacing to the wrong side of the side panels and main body, leaving the loops on the outer edges free for sewing.

6 With right sides together, use Black to sew the 4" square edge of a side panel to the center of a long side of the main body. The 4" edge of the side will be shorter than the hypotenuse edge of the triangle on the main body (see Figure 4). Sew the second side panel to the other long edge of the main body.

7 With right sides together, use Black to sew the sides of the main body and side panels together, A to A, B to B, etc. (see Figure 4).

8 With Black, single crochet along the top edge of the purse, 1 stitch per loop. The handle will be sewn to this round.

9 Turn right side out. Cut plastic canvas to 3" x 10". Smooth the edges of the canvas. Cut four ¼" slits in the plastic canvas for the feet near the corners about 1" from the long edge and 2" from the short edge. Insert plastic canvas into the bottom of the bag.

Optional: To secure the plastic canvas, use Black to sew the plastic canvas to the bottom of the purse in the Black sections of the purse.

10 Insert feet. You may need to create a hole through the interfacing. Be careful not to cut the bag fabric.

11 Sew the lining: Cut two pieces of fabric 4" x 10¾", and one piece 22½" x 10¾". With right sides together, sew the three pieces together as in Figure 4 with a ¼" seam allowance.

12 Insert the lining in the purse with wrong sides of lining and purse body

Figure 1. Pin-loom pieces

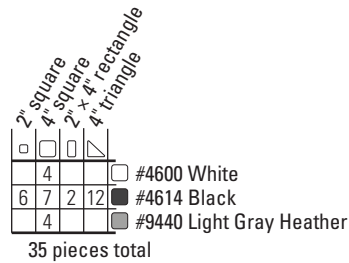


Figure 3. Main body layout

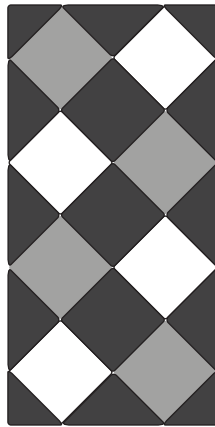


Figure 2. Side panel layout

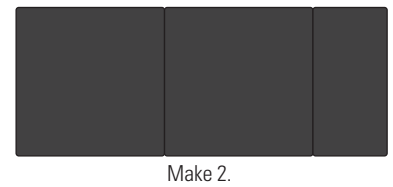
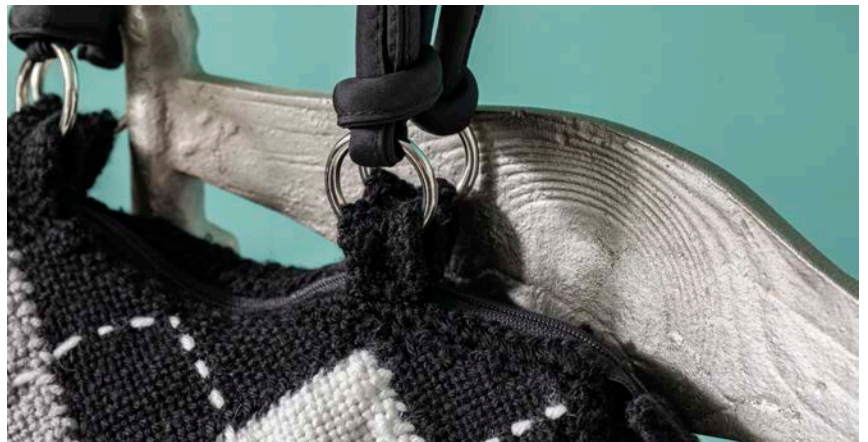
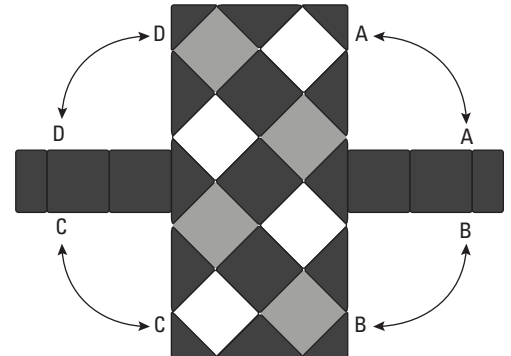


Figure 4. Purse assembly



together. Fold the top edge of the lining to the wrong side to match the top of the purse body. Keep zipper closed. Pin one side of the zipper and lining to one side of the bag with the zipper between the lining and bag. Sew together through bag body, zipper tape, and lining. Unzip the zipper and repeat on the other side.

13 Finishing the zipper ends and purse handles: On six 2" squares, fold two opposite sides in about ¼" and tack in place.

14 For the zipper ends, fold a square

from Step 13 in half over each end of the zipper with the straight edges to the sides. Sew the square together on all three sides being sure to sew through the zipper. You may need to sew the zipper side by hand.

15 Fold a square from Step 13 in half and place a purse ring in it. Repeat this for each purse ring. Attach the purse handle to the bag by sewing the ends of each folded square to the edge of the bag above the point of each Light Gray Heather and White square. See photo. *

WEEKEND WEAVING



 RIGID HEDDLE OR FRAME LOOM

LOVELY LENO SCARF

Blanca De La Sotilla

RESOURCES

Garton, Christina. "A Trio of Techniques: Leno Lace, Brooks Bouquet, and Danish Medallions." *Easy Weaving with Little Looms*, November 17, 2022. littlelooms.com/a-trio-of-techniques.

MATERIALS

STRUCTURE Plain weave, leno.

EQUIPMENT Rigid-heddle loom, 9" weaving width; 7.5-dent heddle; shuttle; pick-up stick. **Note:** Blanca used a frame loom from Funem Studio with a heddle bar working at 7 epi. Have an 8-dent heddle? See the Heddle Conversion Chart in the Reader's Guide.

YARNS Warp: Kidsilk Haze (70% mohair/30% silk; 229 yd/25 g; Rowan), #589 Majestic, 240 yd.

Weft: Kidsilk Haze, #589 Majestic, 69 yd.

WARP LENGTH 60 working ends 72" (2 yd) long (allows 3" for take-up, 12" for loom waste; loom waste includes fringe).

SETTS Warp: 7 or 7.5 epi. **Weft:** About 5 epi.

DIMENSIONS Width on the loom: 8 $\frac{1}{8}$ ".

Woven length: (measured under tension on the loom) 57". **Finished size:** (after wet-finishing) 8" x 55" plus 3" fringe.

PROJECT STEPS

1 Set up your loom for direct warping 60 ends 72" (2 yd) long.

Centering for a weaving width of 8 $\frac{1}{8}$ ", thread every slot and hole with a doubled warp end and quadruple the ends (4 threads total) on each side of the warp.

2 Wind a shuttle with one strand of weft.

3 Leaving a tail 3 times the width of the warp for hemstitching, weave 4 picks of plain weave. Hemstitch using the long tail.

4 Weave 1 pick of leno lace (see Resources), twisting warp-end pairs across the width but skipping the quadrupled threads at each selvedge, for a total of 29 bundles. Follow this with 3 picks of plain weave. Continue weaving this 4-pick sequence until the piece measures about 57".

5 Finish with 1 more pick of plain weave, then hemstitch as you did at the beginning.

6 Remove the scarf from the loom, leaving at least 4" of unwoven warp at each end for fringe. Trim fringe to 3".

7 Wet-finish by handwashing in warm water with mild detergent. Lay flat to dry. Clean up fringe ends. *

WARPING TIPS

Blanca wove her scarf on a frame loom rather than a rigid-heddle loom. If you want to do the same, she has some tips for winding a warp on a frame loom that exceeds the length of the loom.

1. Clamp the frame to one end of a table as long as the desired warp.
2. Take the opposite warp bar out of the frame and clamp it to the other end of the table. Make sure the frame and warp bar are positioned in opposite directions.
3. Warp the frame making sure to go around the warp bar.
4. Remove the clamps of the separate warp bar and gently roll it back into the frame. Insert paper strips while you roll the warp bar. Insert the bar into the frame and tighten with the wing nuts.
5. Remove the clamps from the frame.





Photos by Matt Graves

Sara C. Bixler used internal hemstitch to make the squares within the squares in her **Modular Block Runner**, page 39.

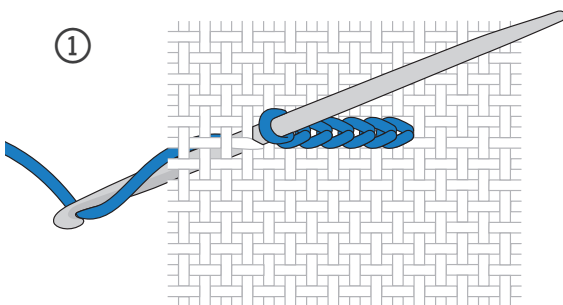
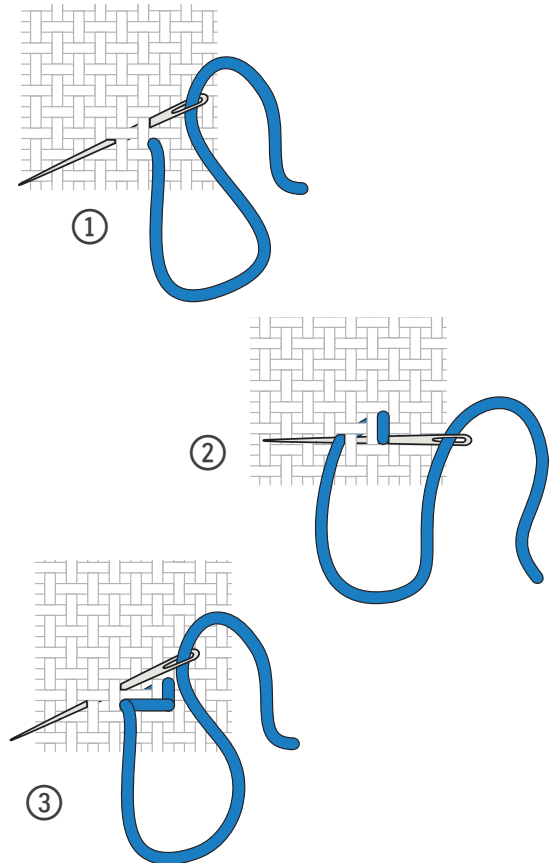
STUNNING STITCHES

Whether you're looking to stabilize your weft, join panels together, or embellish your cloth, choosing the right stitch for the job can make a big difference.

INTERNAL HEMSTITCH

When worked at the end and beginning of a piece, simple hemstitching is an elegant and effective way to stabilize your weft. No matter how you plan on finishing your piece off the loom, hemstitching keeps your weft secure in a way that's attractive and professional-looking. However, did you know it can be used for embellishment as well? Hemstitching within the fabric itself creates lines, shapes, and other designs. Also known as the Paris stitch, internal hemstitch can be done horizontally (as you'd do when stabilizing weft) or vertically. For the latter, just treat the warp ends as you would weft threads and vice versa. Whatever angle you choose for your hemstitching, be careful not to pull tightly to create bundles—and holes in your fabric—as you would for hemstitching at the ends.

- 1 Stabilize the area that you want to hemstitch, either by keeping it under tension on the loom or by using an embroidery hoop. Thread a needle with your hemstitching thread or yarn.
- 2 Start with your needle behind your fabric. Pull it through to the top and then reenter the fabric one or more threads from where the needle came out. Do not pull the needle completely through.
- 3 Angle the needle behind the fabric and then bring it up through the fabric two or more picks or ends from the original entry so it looks like Figure 1.
- 4 Pull the needle all the way through to the front.
- 5 Backstitch using a straight stitch to the original starting point of the needle (see Figure 2). You should now have two stitches perpendicular to one another.
- 6 Repeat Steps 1–5 (see Figure 3).



CROCHET CHAIN STITCH

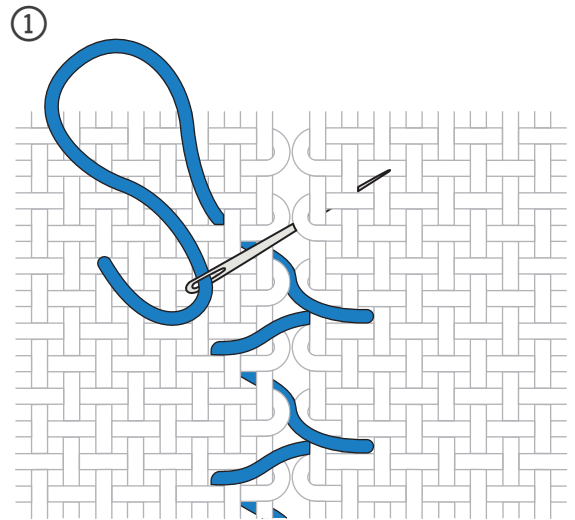
While crochet is often used to join pieces of fabric, it can also serve as surface embellishment. For this technique, slip stitches on the surface of the fabric create a chain stitch that looks embroidered and works up quickly. Once you get the hang of doing it in a straight line, you can use it to create curves as well. On the back of the fabric, straight stitches are formed that are also attractive if you want to use both sides.

- 1 Insert your hook through your fabric from front to back. Yarn over the hook behind the fabric.
- 2 Pull the hook back to the top, pulling up a loop of yarn. Hold the thread tail on the back of the fabric, to keep it stable. You will have one loop on your hook.
- 3 Insert the hook through the fabric at your desired stitch length and grab a loop of thread with the hook (see Figure 1). Pull the loop up to the front of the fabric and through the original loop to form a chain on the fabric's surface.
- 4 Repeat Step 3. When you want to end your row of chain stitches, snip the yarn on the wrong side of the fabric, leaving a tail. For your final stitch, pull the tail through the previous loop and gently tug. Weave the tails into the embellishment or move them to the wrong side of the fabric if the reverse won't be seen, as in a pillow.

BASEBALL STITCH

If you've ever seen a baseball, you've seen baseball stitch. The instantly recognizable red stitches on white balls are made using this technique, but they can also be used to join panels of fabric together in a unique way. As you stitch, your needle alternates angles, creating the classic feather pattern.

- 1** Thread a needle. Align the edges of the two pieces you'd like to join next to each other, right sides up.
- 2** Starting on the left and from the wrong side of the fabric a few ends from the edge, bring your needle and thread to the right side.
- 3** Moving on an angle toward the right, go over the fabric on the left, and then under the fabric on the right. Keeping your needle at the same angle, pull your needle out of the fabric on the right at the same number of ends and picks from the edge as the needle traveled from the entry point to the edge of the fabric on the left (see Figure 1). For example, if you started the needle two ends from the edge and you angled it over two picks before going under the cloth on the right, you'll continue to travel over two picks and out two ends before bringing your needle back up.
- 4** Starting from the right and from the back of the cloth, repeat Steps 2 and 3, this time angling and moving toward the left instead of the right.
- 5** Continue in this manner, alternating right and left angles.

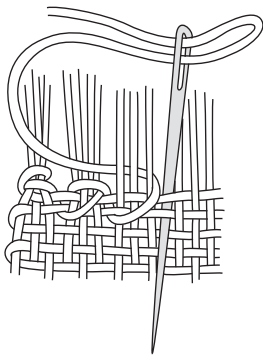


Angela K. Schneider used crochet chain stitch to embellish her Noughts and Crosses playing pieces, page 69.

FINISHES & SEAMS

Simple Hemstitch

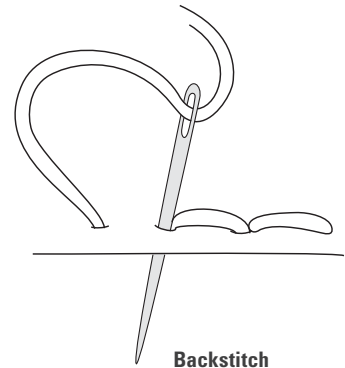
Hemstitching is an on-loom technique that holds the weft in place with the added bonus of being attractive. After weaving a scrap-yarn header, begin your project leaving a tail of weft four times the warp width hanging off the side. If you are right-handed, leave the tail on the right, and leave it on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

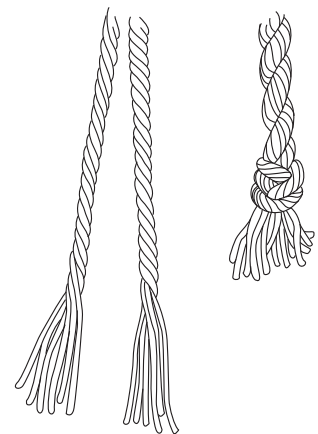
Backstitching provides stability to your seam by doubling back with every stitch. Before you start backstitching, it can help to do a loop-de-loop with your needle-holding hand in the air to get a feel for the movement. This is essentially what you'll be doing with your thread. If you're stitching from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

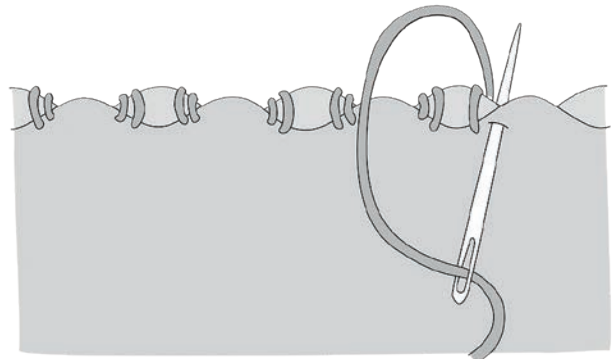
Twisting fringe keeps it from fraying and can make a piece look more "finished." To create twisted fringe, divide the number of threads for each fringe into two groups. Twist each group clockwise, either by hand or with a fringe twister, until it kinks. Bring both groups together, secure the ends with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

Berroco, berroco.com (Ellsworth 55, 63).

Brown Sheep Company, brownsheep.com (Schneider 69, 73; Stump 57, 66).

Cascade Yarns, cascadeyarns.com (Stump 79, 83).

Cotton Clouds, cottonclouds.com (Marshall 53, 59; Marshall 56, 64).

Georgia Yarn Company, gayarn.com (Allen 40, 47).

Gist Yarn, gistyarn.com (Simmons 78, 82).

Hobby Lobby, hobbylobby.com (Stump 57, 66).

Lang Yarns, langyarns.com (White 41, 48).

Lion Brand, lionbrand.com (Stump 79, 83; Thompson 38, 44).

Maurice Brassard et Fils, mbrassard.com (Sheridan 70, 75).

Mirrix Tapestry & Bead Looms, mirrixlooms.com (Kawachi and Chase 34).

Red Stone Glen, redstoneglen.com (Bixler 39, 45).

WEBS, yarn.com (Nagarkar 52, 58).

The Woolery, woolery.com (Casanova 54, 61).

The Woolly Thistle, thewoollythistle.com (Augustine 68, 72).

Yarnspirations, yarnspirations.com (Bagley 80, 84; De La Sotilla 81, 86; Schneider 69, 73; Stump 79, 83; van Tassell 42, 51).

Heddle Conversion Chart

Author	Project	Working Ends	Original		Adjusted	
			heddle	width	heddle	width
Sara C. Bixler	Modular Block Runner	180	12-dent	15"	12.5-dent	14¼"
Kelly Casanova	Blooms on Blue Runner	68	7.5-dent	8⅞"	8-dent	8⅞"
Blanca De La Sotilla	Lovely Leno Scarf	60	7.5-dent	7⅞"	8-dent	7⅞"
Yvonne Ellsworth	Tabletop Pop	64	8-dent	8"	7.5-dent	8⅞"
Michele Marshall	Escher Placemats	156	12.5-dent	16½"	12-dent	17⅝"
Rachel Simmons	Lilacs and Lace	96	12-dent	15"	12.5-dent	14¼"
Sara Goldenberg White	Fashion Plaid Wrap	144	12-dent	20"	12.5-dent	19⅞"

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 seven of the rigid-heddle projects in this issue.



Tumbling Blocks Blanket, p. 40

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

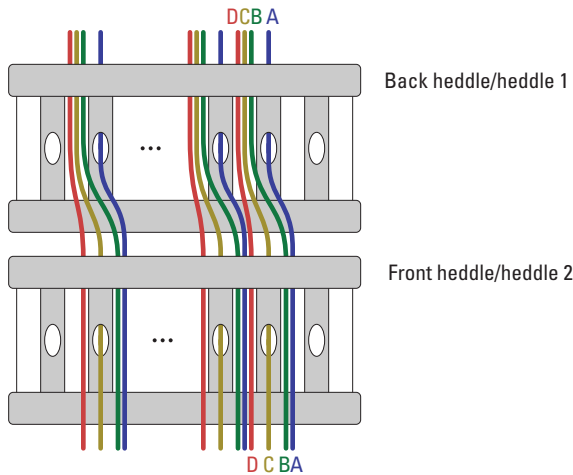
Put the heddle in the neutral position. Turn the pick-up stick on its edge behind the heddle. This shed creates weft floats on the front and warp floats on the back.

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.



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

Warping Two Heddles for Double Warp Set

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.



Noughts and Crosses, p. 69

hello WEAVERS!



A mother of nine, **MALYNDA ALLEN** loves to swaddle newborn babies in soft, handwoven blankets.



While homeschooling her two daughters, **KATHERINE AUGUSTINE** rediscovered her childhood love of board games, and the family continues to make time to play games whenever they are together. Besides weaving on small looms, Katherine spins, knits, sews, and quilts.



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



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



KELLY CASANOVA is a weaver from South Gippsland, Australia. When she isn't teaching at her online weaving school, she is bush or beach hiking and spending time with her family on their homestead.



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



YVONNE ELLSWORTH lives in Duvall, Washington, where she plays with color in a variety of ways.



MICHELE MARSHALL is known for running first before walking and embraces the challenge of stretching her rigid-heddle loom's capabilities.



SHILPA NAGARKAR can be found on Instagram at shilpa.nagarkar.rao.



ANGELA K. SCHNEIDER enjoys puzzles and games, which is probably related to why she loves weaving.



JOAN SHERIDAN is a fiber explorer who claims weaving as her first love and is particularly enamored with bandweaving. Follow her adventures on Facebook at joansheridan2000.



RACHEL SIMMONS lives in Huntsville, Alabama. She enjoys weaving, making patterns for other weavers, and eating chocolate.



When **MARGARET STUMP** is not busy creating new pin-loom projects, she is trying to figure out how to turn common household items—books, embroidery hoops, knitting looms—into pin looms. It keeps her out of trouble.



ANTHONY THOMPSON is an avid pin-loom weaver who creates woven keepsakes for members of his family. Born and raised in Appalachia, he has a great appreciation for quilts and likes to incorporate their patterns into his pieces.



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).



SARA GOLDENBERG WHITE of SGW Textile Art is a teacher and designer living in Colorado who thrives on sharing her passion for weaving with others.

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(603) 827-3996
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Frenchtown, NJ 08825
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thespinnery.square.site

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(609) 914-0003
woolbearers.com

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Guilderland, NY 12084
(518) 779-9985
www.ceceswool.com

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(518) 854-7225
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Altamont, NY 12009
(518) 861-0038
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(828) 349-0515
silverthreadsyarn.com

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Wadesboro, NC 28170
(704) 507-1160
Studio256.online

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www.thetailspinner.com



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www.littlehawk yarns.com

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thespeckledsheep.com

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Lahaska, PA 18931
(215) 794-3020
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Philadelphia, PA 19148
215-278-2504
http://www.weaverhouseco.com/

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Easley, SC 29640
(864) 810-4747
loftyfiber.com

SOUTH DAKOTA
Ewe Knit It
909 Broadway Ave
Yankton, SD 57078
(605) 689-3999
eweknitit.com

TENNESSEE
Smoky Mountain Spinnery
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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
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www.waltherhandmade.com

Yarn Patch
68 N Main Street,
Crossville TN 38555
(931) 707-1255
www.yarnpatch.com

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Bluebonnet Crafters
306 Thousand Oaks Loop
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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
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yarnivoresa.net

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(801) 394-4355
needlepointjoint.com

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

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

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

Icon Fiber Arts
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01483 565 800
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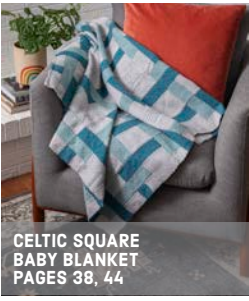
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handweavers.co.uk

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info@weftblown.com

Advertiser Index

Adopt-A-Native Elder.....	1
Ashford Handicrafts LTD.....	18-19
Bluebonnet Crafters.....	33
Brown Sheep	11
Eugene Textiles	11
Halcyon Yarn.....	C2
Harrisville Designs, Inc.....	5
Leclerc Looms	5
Louët BV	C4
Lunatic Fringe Yarn	13
Peters Valley School of Craft.....	13
Schacht Spindle Co., Inc.	11
The Dancing Goats Folk Studio	13
The Fiber House	95
The Woolery	11
Treenway Silks	5
Untangled Yarn & Fiber	94
Vävstuga LLC.....	13
Yadkin Valley Fiber Center.....	95

PROJECT INDEX



CELTIC SQUARE
BABY BLANKET
PAGES 38, 44



A QUILTER'S SCARF
PAGES 42, 51



MODULAR BLOCK RUNNER
PAGES 39, 45



TUMBLING BLOCKS BLANKET
PAGES 40, 47



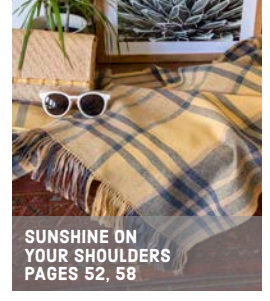
FASHION PLAID WRAP
PAGES 41, 48



A QUILTER'S SCARF
PAGES 42, 51



TABLETOP POP
PAGES 55, 63



SUNSHINE ON
YOUR SHOULDERS
PAGES 52, 58



SPRING FORWARD TOWELS
PAGES 53, 59



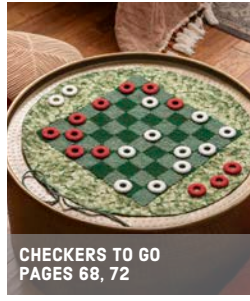
BLOOMS ON BLUE RUNNER
PAGES 54, 61



ESCHER PLACEMATS
PAGES 56, 64



PIN-LOOM PATCHWORK BAG
PAGES 57, 66



CHECKERS TO GO
PAGES 68, 72



ROYAL CHESSBOARD
PAGES 70, 75



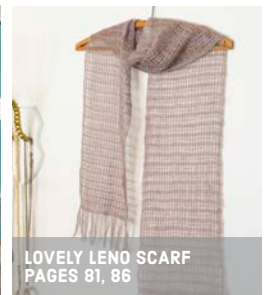
LILACS AND LACE
PAGES 78, 82



TINY TRINKET BOXES
PAGES 79, 83



ARGYLE PURSE
PAGES 80, 84



LOVELY LENO SCARF
PAGES 81, 86