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Winter 2024

little looms

**18 ARTISTIC
PROJECTS**

Inspired by

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- ANNI ALBERS
- M.C. ESCHER
- AND MORE!

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RIGID HEDDLE • PIN LOOM • INKLE • TAPESTRY

Winter 2024

WEAVE
SARI SILK
ON AN
inkle loom

p. 59

Understanding
the Emotions
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CONTENTS

Easy Weaving with Little Looms • Winter 2024 • Issue 12

projects

43 **Waterfall Scarf**
Michele Marshall

THE ARTIST'S EYE

44 **Coffee with Anni**
Yvonne Ellsworth

45 **Draped in Danaë**
Michele Marshall

46 **Water Lilies Runner**
Margaret Stump

47 **Vincent's Sunflowers**
Deborah Bagley

48 **The Strawberry Thieves**
Gabi van Tassell

A MATTER OF STYLE

58 **Intersecting Light Placemats**
Jodi Ybarra

59 **Rags to Riches Clutch**
Jennifer B. Williams

60 **Cubist Landscape Tapestry**
Sheleigh Peers

61 **Amaranth Stole**
Gabi van Tassell

62 **Sweet Americana Linens**
Malynda Allen

63 **Vatika Pillow Covers**
Shilpa Nagarkar

THE SHAPE OF ART

74 **Bauhaus Pillow**
Jennifer Chapman

75 **Windowpane Wrap**
Christine Jablonski

76 **Infinity Loop Shrug**
Sara C. Bixler

77 **Mondrian on the Go**
Deborah Bagley

78 **La Grande Jatte Shawl**
Melanie Smith

departments

4 **Editor's Letter**

11 **Gear Guide: Fancy Findings**

18 **Gear Guide: Small Looms
with Big Potential**

36 **Resource Review**
By Christina Garton

88 **Do It by Hand:**
Finish Your Edges with Style

91 **Reader's Guide**
Finishes & Seams
Suppliers
Heddle Conversion Chart
Pick-Up Stick Basics

93 **Meet the Designers**

96 **Project Index**





features

6 **The Emotional Palette: Weaving with the Power of Color Psychology**

Color psychology is the study of how colors affect human moods or emotions. In her article, Jocelyn explains how artists throughout time have used colors to elicit specific emotions.

By Jocelyn Warren

14 **The Loom as Artistic Tool**

During walks in her neighborhood, Lauren often takes photos to weave into tiny tapestries. Learn how she goes from photograph to miniature work of art by focusing on color and shape.

By Lauren Puchowski

20 **Inspired by Fabergé Eggs**

Greta turned a lifelong love of decorative eggs from around the world into the inspiration for her pin-loom Fabergé eggs. Learn how she used metallic raffia—and some clever accessories—to create eggs worthy of a czar.

By Greta Holmstrom

24 **A Motif in Honor of Matisse**

When Andrea wanted to weave a coral-like motif similar to those found in many of Henri Matisse's paper cuts, she wasn't sure at first how to approach the curvy shape on a rigid-heddle loom. She found the solution using a cartoon and some inlay.

By Andrea Deck

26 **Look, Listen, and Learn: Tumble Cubes**

Friedensreich Hundertwasser was a delightfully eccentric artist who designed whimsical buildings, public art pieces, and even postage stamps. A longtime admirer of his work, Regina created a set of three-dimensional objects she dubbed tumble cubes to reflect Hundertwasser's eclectic style.

By Regina McInnes

30 **Weaving to Wear: Adding Knitting**

If you want to create garments with your handwoven cloth but don't want to cut into your precious fabric, Judith has you covered. In the second part of her Weaving to Wear series, she shows you how to use knitting to create a tailored vest.

Judith Shangold

38 **Why and When to Warp a Rigid-Heddle Loom Front to Back**

Many rigid-heddle weavers start out direct warping. While this technique is quick and easy, when dealing with prewound hand-dyed warps, indirect warping is required. In her article, Michele shows you not only how to indirect warp but also how to remove a warp from the loom for later weaving.

Michele Marshall

La Grande Jatte Shawl, p. 78

little looms

Winter 2024
Issue 12

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WHEN I STARTED MY CAREER IN

weaving magazines almost 15 years ago, I remember more than a few discussions about whether weaving should be considered an art or a craft. Some folks believe that every weaving created with intention is a piece of art, from the humble pot holder to an elaborate tapestry.

Others view themselves as artisans who create functional textiles that just happen to be aesthetically pleasing. For that group, weaving is a craft, much like blacksmithing.



Photo by Shelly Salley

Personally, I'm in the camp that weaving is both: it straddles the line between art and craft. Even tapestries and wall hangings, items we think of now as being purely decorative, once had a practical purpose. These elaborate pieces were designed to be beautiful, yes, but perhaps just as importantly, they provided insulation against cold weather.

For this issue, I wanted to celebrate weaving's connection to both art and craft, which is why I chose the theme *Inspired by Art*. Each piece in this issue pays tribute to specific artworks, artists, and artistic styles or techniques. As is often the case, while I had an idea of how designers might take on this theme, I was blown away by the breadth and creativity of the projects I received.

In these pages, you'll find an incredible three-dimensional pin-loom rendering of Vincent van Gogh's sunflowers, an elegant Gustav Klimt-inspired scarf, and a sophisticated cubist landscape tapestry. Unsurprisingly, there are projects inspired by the work of weavers trained at the famous Bauhaus, including a pin-loom pillow and a set of rigid-heddle mug rugs.

The articles are equally full of inspiration. Lauren Puchowski explains how she turns photographs of her neighborhood into beautiful little tapestries, while Jocelyn Warren writes about color psychology and how it applies to weavers. We've also got a trio of articles about how three weavers used very different methods to create some truly inspired weaving, including a set of pin-loom Fabergé eggs that simply have to be seen.

There's much more inside, so I encourage you to start turning pages and see everything for yourself. I hope you enjoy the ideas as much as I do, whether you believe weaving is art or craft—or perhaps a little of both.

Happy weaving!

Christina



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Color psychology can help weavers understand which colors evoke specific emotions.



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THE EMOTIONAL PALETTE WEAVING WITH THE POWER OF COLOR PSYCHOLOGY

By Jocelyn Warren

As you select each strand while threading your loom, have you ever paused to consider the emotional impact of your color choices? The hues you weave into your fabrics do more than just please the eye—they speak directly to the soul. This is the essence of color psychology, a field that explores how colors influence our emotions and perceptions. In weaving, understanding this psychological impact is not just useful—it also transforms your craft into a more powerful form of expression.

Colors wield a silent but powerful language: reds can energize and command attention, blues soothe and calm, yellows can uplift and inspire. For weavers, colors are not just part of the design but are also integral to how a piece is experienced. Whether you are crafting a vibrant tapestry or a subtle, textured throw, the colors you choose directly shape the viewer's emotional response.

In this overview of color psychology in weaving, we will delve into how specific hues evoke specific feelings. By understanding and harnessing these principles, you can elevate your weaving and connect more deeply with those who behold your work.

THE EMOTIONAL SPECTRUM OF COLORS

Understanding the emotional spectrum of colors allows weavers to communicate more effectively through their art. While the meaning of a color can vary from culture to culture, as I'll cover later, colors carry deep symbolic meanings that can imbue a piece with layers of additional significance beyond just their aesthetics. Primary colors act as powerful emotional triggers: red is often seen in historical tapestries from medieval Europe, where it symbolized nobility and valor. Yellow evokes a sense of joy and vitality, as seen in traditional South Asian saris, celebrating festivities and life's milestones. Blue has been used in Japanese indigo dyeing (*aizome*) to convey a sense of peace and harmony, a technique steeped in both tradition and practicality given blue's natural insect-repelling properties.

Secondary colors blend the attributes of their primary counterparts, creating a nuanced emotional palette. Green, a color deeply rooted in nature, signifies growth and renewal, as illustrated in intricate Celtic tapestries where it symbolizes the eternal cycle of life. Orange, vibrant and full of life,

The tertiary colors, subtle and versatile, enable artists to craft pieces with complex emotional layers.

captures the warmth of fall harvests in American quilting, where it has historically been used to convey warmth and community. Purple, rich and complex, often appears in royal garments and ecclesiastical vestments around the world, signifying wealth, power, and spirituality.

The tertiary colors, subtle and versatile, enable artists to craft pieces with complex emotional layers. For instance, the use of russet and other neutral colors in the works of contemporary textile artist Annemieke Mein, who combines natural elements with intricate detail, shows how tertiary colors can evoke a deep connection to the earth and its textures.

CULTURAL SIGNIFICANCE OF COLORS

Color symbolism varies significantly across cultures and historical contexts, offering a rich palette from which weavers can draw. For example, red often represents passion and danger in Western cultures, but it can signify prosperity and good fortune in many Asian cultures. Weavers can use these symbolic associations to add deeper meaning to their work, allowing colors to speak not just to the senses, but also to the soul.

In other words, cultural significance further enriches our understanding of color. White, for instance, is often



This chief's blanket from the 1860s is a beautiful example of traditional Navajo-style weaving. The cross motif and the yarn colors together convey information that would have been understandable to those within the Diné (Navajo) culture.

Photo courtesy of the Metropolitan Museum of Art

THE EMOTIONAL PALETTE

associated with purity and weddings in Western cultures, but it is traditionally worn at funerals in many East Asian cultures, representing mourning and reverence. This dichotomy highlights the importance of cultural context in color selection, an aspect particularly relevant in textiles that will cross cultural boundaries.

In the realm of art, the use of color to evoke emotion is vividly displayed in the works of Faith Ringgold, an African American artist and author known for her story quilts. Her quilt *Tar Beach* uses deep blues and vibrant yellows to depict a starry night sky, which both comforts and offers an imaginative escape. Similarly, the bold reds and stark contrasts often used in the Soviet propaganda textiles of the early twentieth century were intended to stir strong feelings of patriotism and unity.

For weavers, the deliberate selection of colors allows us to paint our canvases not with brushes but with threads, transforming our woven pieces into vivid expressions of emotion. The process of choosing colors to achieve specific emotional effects is both an art and a science. A weaver might choose a palette of soft blues and greens to invoke calm and serenity, ideal for pieces meant to serve as peaceful retreats in homes or spaces. Conversely, using vibrant reds and oranges can create a sense of warmth and excitement, perfect for a lively public space or an artwork meant to energize and engage.

The dynamics of color interaction within a piece also play a crucial role. Contrasting color combinations, where colors from opposite ends of the color wheel are paired, create visual tension and excitement,

drawing the viewer's eye with their bold interplay. Analogous color schemes, using colors next to each other on the color wheel, offer a more harmonious and cohesive look, fostering a sense of unity and tranquility in the artwork.

By mastering the use of color psychology, weavers can turn their looms into powerful tools of expression, weaving threads that evoke feelings, tell stories, and connect with audiences on a profound level.

WEAVING TECHNIQUES AND COLOR INTERACTION

The tapestry of weaving is not just about the threads we choose but also about how we use them. Different weaving techniques offer unique opportunities to harness the power of color. In tapestry weaving, color choices can be used to create depth and perspective, pulling the viewer into the scene. Strategic use of darker colors allows elements to recede into the background, while lighter, brighter colors can bring elements forward, enhancing the three-dimensional illusion on a flat surface.

Basket weaving with natural materials invites a subtler palette. Gradual color transitions in basketry can reflect the natural variations seen in the environment, evoking a serene and organic feel. This technique allows the weaver to explore the emotional shifts that color blending can facilitate, moving smoothly from calm earth tones to vibrant natural hues in a single woven piece.

In rigid-heddle weaving, which allows for both intricate and straightforward designs, color selection can dramatically alter the visual impact of the fabric. The use of color blocking or striping can create striking geometric patterns or subtle gradients, lending dynamism or tranquility as desired. This loom's versatility in handling different yarn weights also allows for

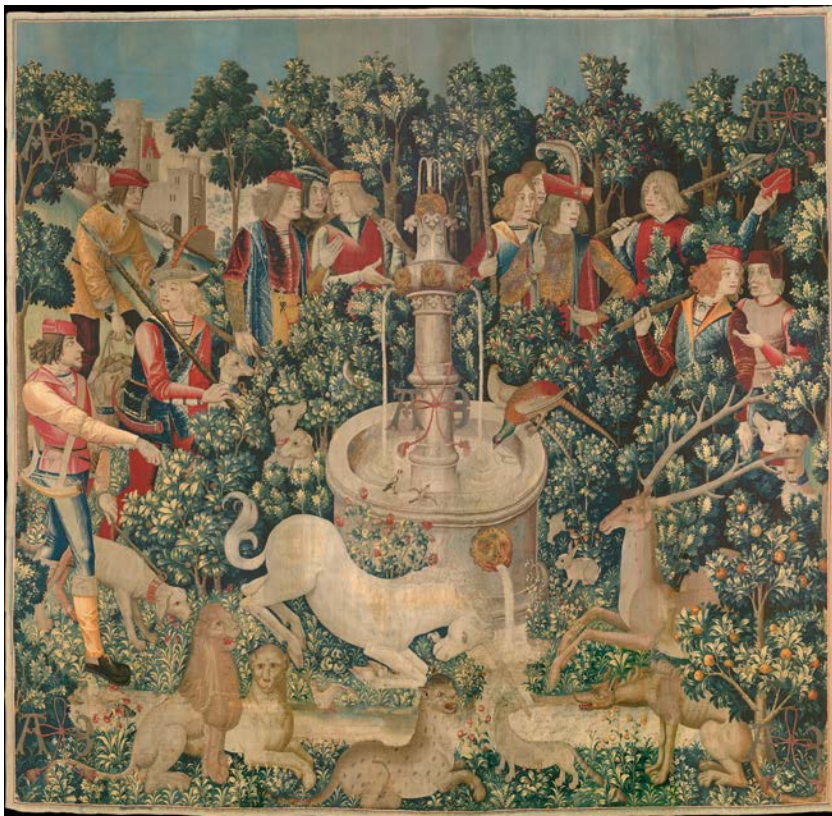


Photo courtesy of the Metropolitan Museum of Art

The use of greens and blues in the *Unicorn Tapestries* gives the weaving an otherworldly feel.

Throughout history, master weavers have imbued their works with colors that do more than decorate—they communicate, persuade, and move the observer.

communicate, persuade, and move the observer. By examining renowned textile artworks such as the *Bayeux Tapestry*, the *Unicorn Tapestries*, and traditional Diné (Navajo) weavings, we can see how color psychology contributes to the art's emotional impact and timeless appeal. While the artists behind these works were limited in their color choices based on the natural dyes that were available at the time, the ways in which they wielded their colors are deliberate and breathtaking.

The *Bayeux Tapestry*, an iconic medieval embroidery from the eleventh century, offers a vivid narrative of the Norman conquest of England. Despite its age, the colors remain vibrant, telling a story filled with conflict and energy. The reds used in the tapestry are not just for blood and battle; they draw the viewer's eye to key actions and figures, emphasizing power and courage. The muted backgrounds help foreground the action, using shades of green and brown to depict calmness and the earth from which these historical events sprang, grounding the viewer in the tapestry's reality.

The *Unicorn Tapestries* from the late Middle Ages utilize color to create a sense of otherworldly enchantment. Greens and blues dominate the background, evoking the tranquility and mystery of the forest, setting a



Photo courtesy of Myrabella on Wikimedia Commons

While the creators of the *Bayeux Tapestry* had only a limited palette available due to the reliance on local natural dyes for the embroidery threads, they skillfully used the colors they had to create depth, move the eye, and evoke specific emotions.

the exploration of how texture interacts with color to enhance tactile and visual richness.

Pin-loom weaving, perfect for small-scale projects, offers a playground for experimenting with color impacts in miniature. This technique is particularly effective for using up scrap yarns, which means a diverse range of colors can be incorporated. The small size of the loom encourages playful and experimental uses of color, often resulting in vibrant, detailed squares that can be pieced together like a mosaic, each segment telling a part of a larger color story.

The overall development of patterns in weaving significantly benefits from thoughtful color placement. Repeated colors create motifs that resonate with cultural symbolism or personal significance, adding layers of meaning to the visual appeal. For example, a

repeated pattern of deep blues and silvery grays might evoke the tranquility and mystery of the night sky, transforming a simple pattern into a narrative element.

Moreover, the subtle art of color blending within woven artworks can be particularly expressive. Transitioning through a spectrum of colors can mirror natural phenomena such as the changing skies at sunset or the gradual ripening of fruit, each transition evoking a different emotion or mood. These color shifts can be so subtle that they are felt before they are fully seen, pulling the viewer into a deeper emotional engagement with the artwork.

HISTORICAL MASTERPIECES AND COLOR PSYCHOLOGY

Throughout history, master weavers have imbued their works with colors that do more than decorate—they



Photo by Krisna Yuda on Unsplash

Above: White is worn by participants in a Ngaben ceremony, a traditional Balinese Hindu cremation ceremony. Wearing white during funerals and other ceremonies associated with death is common throughout East Asia. **Left:** In most Western countries, white is associated with purity and is often the color chosen for wedding dresses.



Photo by Samantha Gades on Unsplash

magical stage where mythical creatures and hunters play out their roles. The reds of the unicorn's wounds and the rich attire of the hunters communicate the deeper themes of sacrifice and nobility, drawing emotional responses through the symbolic use of color.

Traditional Diné weaving, known for its intricate designs and vibrant colors, illustrates a deep connection with cultural identity and spirituality. Here, color is not just an aesthetic

choice but a narrative element. The use of black, white, red, blue, and yellow is particularly significant, each color representing an aspect of the world in Diné cosmology, conveying foundational elements that resonate with the spiritual and physical experiences of life and engaging viewers on multiple levels.

Analyzing these masterpieces, weavers can draw inspiration, not only from their technical mastery but also from the thoughtful application of color psychology. These artworks show that color choices and combinations do more than complete a visual composition; they breathe life into the narrative, enhance emotional resonance, and engage audiences across time and culture.

I encourage you to incorporate these principles into your own work and to think deeply about the colors you use. What emotions do you wish to evoke? What stories do you want to tell? Just as the great weavers of the past did, contemporary artists can use color psychology to make woven pieces not just visually striking but

also emotionally powerful and rich with meaning.

As a weaver, you hold the loom's shuttle, weaving not just materials but also emotions and stories. The deliberate choice of colors can transform a simple piece into a profound communicative art, bridging the gap between creator and viewer, past and present, through the universal language of color. When you understand and harness the principles of color psychology, your work can do more than captivate the eye; it can resonate with the soul, offering new dimensions of beauty and meaning. *

JOCELYN WARREN is the owner of My Way Acres Farm & Fiber, where she blends her passion for fiber arts with a rustic homesteading lifestyle. She shares her fiber knowledge through her blog, social media, and YouTube channel. Jocelyn is a devoted homeschooling mother to seven children, including those with special needs and autism. Her super supportive husband not only puts up with her fiber shenanigans but also actively encourages them, making it all possible. Find her at mywayacresfarmandfiber.com.

FANCY FINDINGS

A yarn that will help your weaving shine, a boat shuttle you can use on an inkle loom, an extra-fine rigid heddle, and some colorful cards to make tablet weaving even more enjoyable.

Add Some Sparkle!

Take your weaving to the next level with this metallic yarn from Vermont Weaving Supplies. Available on cones in a range of 11 colors (Turquoise shown here), the yarn will add shimmer and shine to your projects. Wind it with the weft to add a special touch to those holiday gift scarves, or use it with your warp in inkle or tablet-weaving projects. vermontweavingsupplies.com



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Rigid-heddle weavers rejoice! Have you wanted to use thinner yarns and weave with more ends per inch without having to set up and warp multiple heddles? Now you can! Tabby Tree Weaver's super-fine rigid heddles are available in four sizes ranging from 15.5 to 25.5 dents per inch, with six lengths to fit either your Ashford or Schacht loom. tabbytreeweaver.com

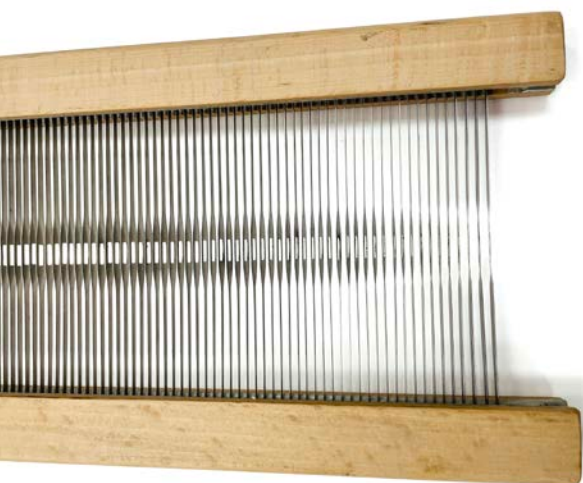


Photo courtesy of Tabby Tree Weaver

An Artful Tool

Create a work of art with a work of art! Handywoman Shop creates shuttles in a wide range of hardwoods. This little gem is handcrafted from purpleheart and measures 3.5 inches long and 1.25 inches wide with a beveled edge. It's a great size for working inlays on a rigid-heddle project or for that next inkle band. handywomanshop.com



Fanciful Cards

Get started on tablet weaving with this brightly colored set of cards from Windhaven Fiber Tools. The four-hole cards measure 2.5 inches square, are coated for durability, and come in sets of 24. Choose from a variety of designs (bees shown here) to match your project or your weaving flair. windhavenfibertools.etsy.com



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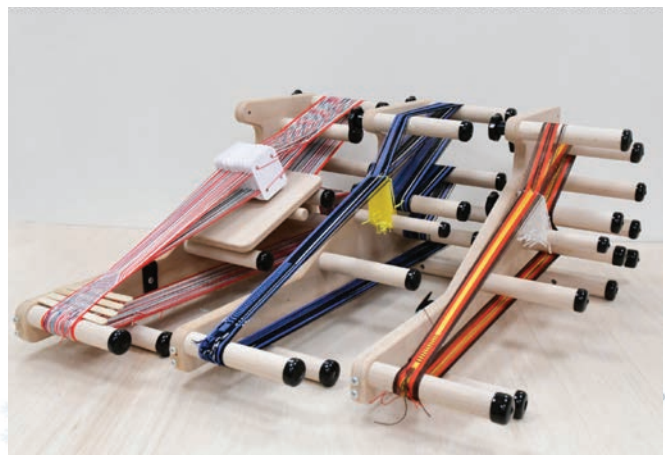


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◀ **“65 Roses” Silk Scarf Kit from Treenway Silks**

Designed by the fabulous Peg MacMorris, this lovely scarf pairs two different silk yarns and features a limited-edition variegated yarn. Treenway Silks donates 10 percent of “65 Roses” sales to the Cystic Fibrosis Foundation, in honor of Andrea’s Angels, to help fund research for a cure. www.treenwaysilks.com



All photos by Lauren Puchowski

Lauren often uses photos of places in her neighborhood to guide her weaving. After photographing the scene, she'll break down the image into shapes and colors in her weaving. Sometimes she'll weave the same scene multiple times but with slight variations.

THE LOOM AS ARTISTIC TOOL

By Lauren Puchowski

On the street where I live, the houses are very close together, like shoe-boxes, with a stoop in the front and a long skinny yard in the back. Many of the houses touch or nearly touch or have an alley just wide enough for a small person to fit between the houses. It's not always clear where one property ends and another begins. Some people care more about their property lines and mark them with tall white plastic fences or rows of brick. Others care less, and their borders are more of a suggestion: a collapsed wire fence, an unruly hedge. Sometimes, there are several generations of fences at the backs of properties, one in front of another. And sometimes people discover, after pulling out old fences, that they own a little more land than they'd thought. In unreachable areas that no one claims or wants to maintain, weedy trees grow, and feral cats have their litters.

A while ago, two men across my street spent several days arguing loudly about where their properties touched, while the rest of us kept an eye on them from our front rooms. The problem was, when it rained, one man's runoff was flowing onto the other man's stoop. Inside our houses, we picked sides; the man with the runoff was older and friendlier, but was he negligent? The other man was definitely angrier, and he shouted more. Within a few weeks, a contractor's van appeared, and a narrow concrete wall with a chain-link fence on top was built to separate the stoop from the alleyway. The men stopped fighting.

Later, I noticed that the new border had been modified. The man with the gutter problem had painted his side of the wall dark red and pink. From our side of the street, it looked like the stoop was decorated, but if the owner of the stoop objected, he kept those thoughts to himself. I liked that spot because, in addition to breaking up a stretch of mostly beige concrete and brick, it seemed

When weaving on a small loom, I'm mainly interested in overall shapes, or lines of color. It's like painting with broad strokes—you're translating a composition into fat chunks of color.

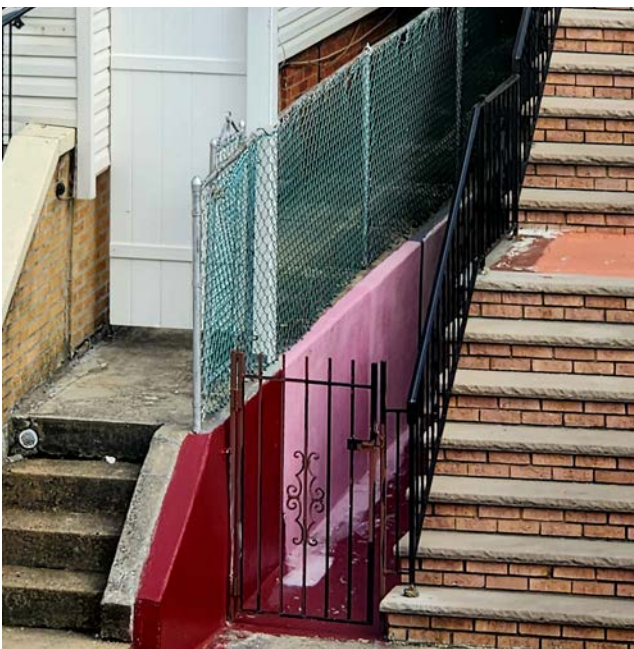
like a satisfactory solution to one of the central challenges of a dense neighborhood: respecting each other while also being ourselves.

I added their spot to my running archive of neighborhood photos. I photograph scenes that seem like they would be good problems to work out by weaving. I like to think of weaving as a variation on painting, where what you create serves as both canvas and paint.

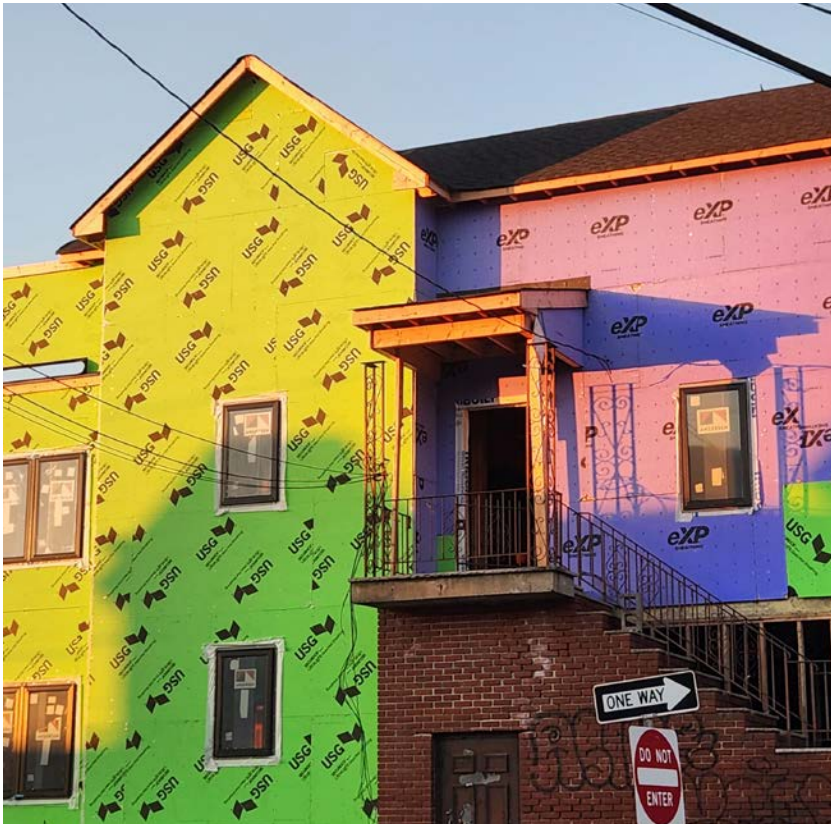
When weaving on a small loom, I'm mainly interested in overall shapes, or lines of color. It's like painting with broad strokes—you're translating a composition into fat chunks of color. In my neighborhood, which is filled with the flat fronts of houses, this

works out well—but it also applies to a close-up photo of nasturtiums (as on page 17).

One tip I learned in a painting class has also served me as a weaver: Make a simple viewfinder from a piece of cardstock, with a cutout rectangle in the proportions of your canvas or weaving area (say, 4 by 5 inches). When you look at a scene, frame different parts of it in your viewfinder to help you find the best composition. What looks the most interesting or feels the most balanced? Smartphones are also great tools for exploring composition. Take a picture and then crop it, zoom in, or change the angle until the result feels right. You can play with the ratio of the image—it can



The story behind this colorful cement wall inspired Lauren to weave this scene almost as much as the shapes and colors themselves inspired her.



The examples shown here are woven with various types of yarn that's all roughly the same weight, which means the focus is mostly on the colors.

transform the whole feeling of a composition to make it long and skinny or change it to a square.

Sometimes, I sketch out a composition after I've identified it. This extra processing of the image helps clarify the shapes for me, and I recommend doing the same if you're having trouble with a design. On your sketch, you can use markers or colored pencils to fill in the blocks of color if you like.



The examples shown here are woven with various types of yarn that's all roughly the same weight, which means the focus is mostly on the colors. I used worsted-weight wool rug yarn, a stash of incredible handspun wool and mohair Diné yarn from a shop in Chaco Canyon in the 1980s, and vintage acrylic knitting yarns found in thrift stores and on eBay. I love the old acrylic colors so much, especially the turquoise and red in the house-front weaving.

I've warped my loom with an 8/4 blend of polyester and cotton. The basic requirement for warp fiber—as I understand it—is that it doesn't break when you pull hard on it, and this fits the bill.

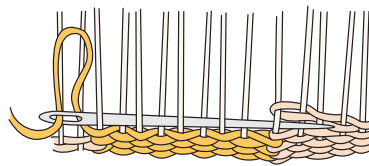
Two other variables you can introduce into weavings are different yarn thickness in the warp and weft. This is an easy way to start

For this weaving, Lauren re-created the shapes and colors not only of the new construction, but also of the shadows.



Small tapestry looms are perfect for re-creating close-up images as Lauren did here with a photo of nasturtiums.

When Lauren changes colors, she prefers to use the dovetail technique to manage multiple wefts in one shed. This way, she doesn't have to deal with the openings that come with slit-tapestry weaving, and the joins are less bulky than in clasped-weft weaving.



playing with the materiality of your shapes. Big yarn in the weft pops out more, and you see the lines of the warp across it. Or warp your loom with a fluffier yarn or try various warp colors. Make some shapes in thick yarn and some in thin. Weave some shapes or colors more tightly, so they draw in the weaving in just those spots. Weave multiple versions of the same image, reducing the number of colors you use each time.

A small tapestry loom is a great tool for experimenting with color, texture, and shape. I don't worry too much about loose ends, skipped warp threads, or staying in the grid. I usually build shapes from the bottom up—a rule of thumb for tapestry that is very helpful—and using a loom with a heddle bar helps me keep track of which shed I'm in. If I'm working on two shapes at once and want to weave a new row all the way across, sometimes

one shape will be in one shed and one will be in another. When that happens, I usually just take out the top row of one of the shapes so that the sheds match.

For shapes that share a vertical side, I usually join them by having them share a warp thread. I like the way this looks, and it makes the weaving sturdier and eliminates holes. Like my neighbor's stoop, it's a friendly way to share a border. ✨

LAUREN PUCHOWSKI designed the boomloom to be a creative tool, a way to make images quickly in yarn and thread. An embedded heddle bar makes weaving even easier. She also wanted to replace the phone that's always in her hand with something more tactile and more creative, and she succeeded. You can learn more about Lauren's loom at theboomloom.com or on Instagram @boomloomstudio.

SMALL LOOMS *with* BIG POTENTIAL

If you find yourself inspired by the article on page 14 but don't know what loom to choose, we're here to help. Before choosing a loom, think about what features matter most to you. The looms listed here vary in size, sett (some even have multiple sett options), extra tools, and built-in features. Of course, while they are very different from each other, they'll all allow you to weave small works of art.



Photo courtesy of boomloom

boomloom

Creative weaving on a small scale is easy with the boomloom, available in two sizes. Warp threads lie in a built-in heddle bar, making changing sheds a breeze. Both sizes are small enough for travel or to throw in a bag for all those errands that require waiting. Create small squares for joining, tiny standalone tapestries, or patches to sew onto jeans and jackets. theboomloom.com

Schacht Lilli Loom

In search of a larger weaving area, but still want a loom that will easily fit in your lap? The Schacht Lilli Loom, at just 10 inches by 15 inches, is a great choice. This frame-style loom is crafted from hardwood maple and allows you to sett the warp at either 6 or 12 ends per inch. It's small enough for travel and large enough to create portrait-sized pieces. schachtspindle.com



Photo courtesy of Schacht

Mirrix Chloe

Get more control over your warp sett without sacrificing portability with the Mirrix Chloe. Available in two sizes with end pieces ranging from 6 to 18 ends per inch, this small but mighty loom packs a versatile punch. Use it to weave everything from hearty mug rugs to intricate tapestries or beaded bracelets. mirrixlooms.com



Photo courtesy of Mirrix Looms

Raven King Loom Kit

Take your weaving on the go—or get a beginner started—with this all-inclusive kit from Raven King Crafts. It comes with three loom sizes, three needles, a beater, a comb, spacer bars, wooden spools with sample yarn, and a shuttle. The looms are 5 or 7 ends per inch, and you can choose either ½- or ¼-inch plywood. They make great intro looms for learning tapestry skills or for creating fancy wall hangings with bulky yarn or roving. ravenkingcrafts.com



Photo by Matt Graves



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Inspired by the Fabergé eggs of Imperial Russia, Greta created her own version using pin-loom pieces and some creative accessorizing.

Photo by Matt Graves

inspired by FABERGÉ EGGS

By Greta Holmstrom

I have always loved eggs. Living on a small farm brings with it the fun of collecting fresh eggs of all colors and sizes. Each egg has unique variations: shades, spots, striations, dimples, or bumps.

Given all the unique eggs already produced in nature, I'm fascinated by how people modify them even further so that they become ornate decorations or valued treasures. It is fun to think of all the ways to change a simple egg—something a chicken produces every 27 hours or so—into a piece of art.

There are examples of egg art from around the world. In Ukraine and other Slavic countries, people draw patterns on eggs using beeswax before dyeing them, melting the wax, and then repeating the wax

application and dyeing process until the eggs, known as *pysanky*, are covered in elaborate multicolored designs. Other European cultures developed methods of pressing flowers or leaves on eggs and then overdyeing them with natural materials familiar in fiber and textile dyeing, including corn, onion skins, and sunflower seed hulls. In Mexico, eggs are hollowed out, filled with confetti, and then decorated with colorful paper. Known as *cascarones*, these eggs are made to throw during Easter and other celebrations.

The eggs that inspired my project are even more elaborate than *pysanky* or *cascarones*: Fabergé eggs. These jeweled eggs were created by the Russian jewelry firm House of Fabergé in the late nineteenth and early twentieth centuries and were avidly sought out by royalty and aristocratic society. While 69 eggs were created, only 57 still exist today, each worth millions of dollars. I think I was first intrigued by them after watching the 1983 James Bond film *Octopussy*, which included a fake Fabergé egg in a key plot point.

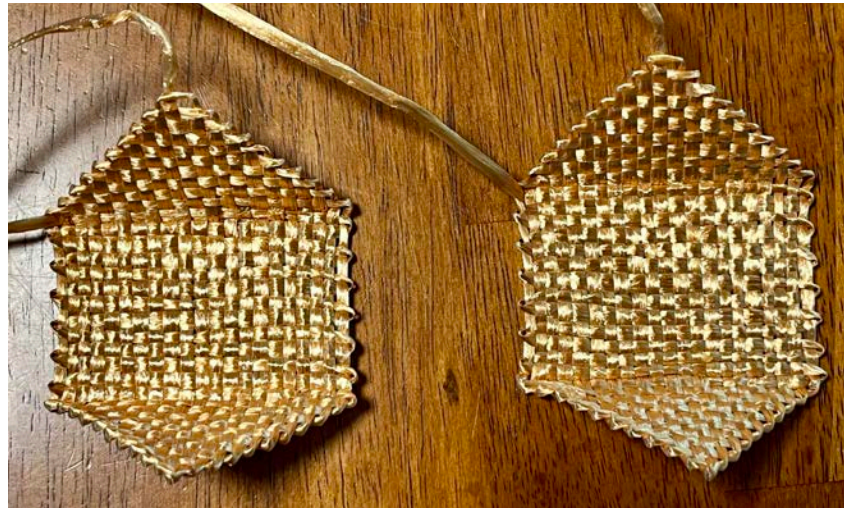
As a weaver, looking through the photographs of surviving Fabergé eggs and illustrations of those lost long ago is a great source of inspiration. Each one is unique—just like natural variations in real bird eggs. In considering ways to re-create these eggs in woven form, I came up with many possibilities for mimicking their unique features.

After learning the theme of this issue, I had the idea to use pin-loom-woven shapes to make Fabergé-inspired eggs and started experimenting with materials. I found that raffia provided the appropriate shaping ability. Even better, the finished woven shape could be folded and would retain those folds. I ended up creating several eggs and have ideas for many more.

I designed one egg after the Fabergé egg *First Hen*, which was created in 1885. This egg looks plain on the outside but opens to reveal a golden yolk center, which in turn opens to reveal a small gold chicken with ruby eyes. For my version of this egg, I wove pin-loom hexagons for the top and triangles for the bottom. After sewing them together to form half-egg shapes, I glued them to a 2.5-inch jewelry-box hinge that allows the egg to open and close. Then I wove 1-inch hexagon pieces and sewed them together to create the inner yolk.

More inspiration came from the egg *Red Cross with Imperial Portraits*, which was created in 1915. Re-creating this egg seemed like a good use of beadwork. I developed a beading design for the cross shape. Then I wove elongated hexagons, one of them beaded with size 6/0 Czech seed beads to produce the original's cross motif, and sewed them together.

Several other Fabergé eggs might inspire you to try beading on your pin loom. In general, the process is very easy. First, lay out the bead pattern



Photos by Greta Holmstrom unless otherwise noted

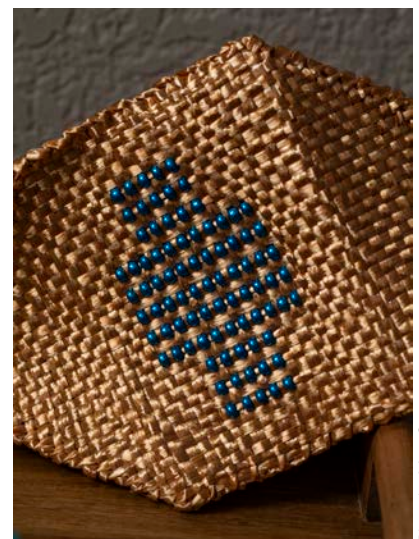
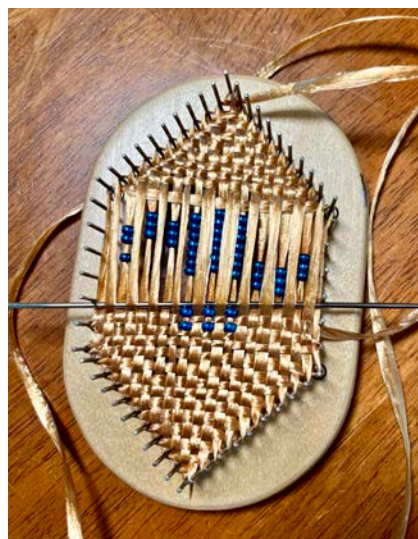
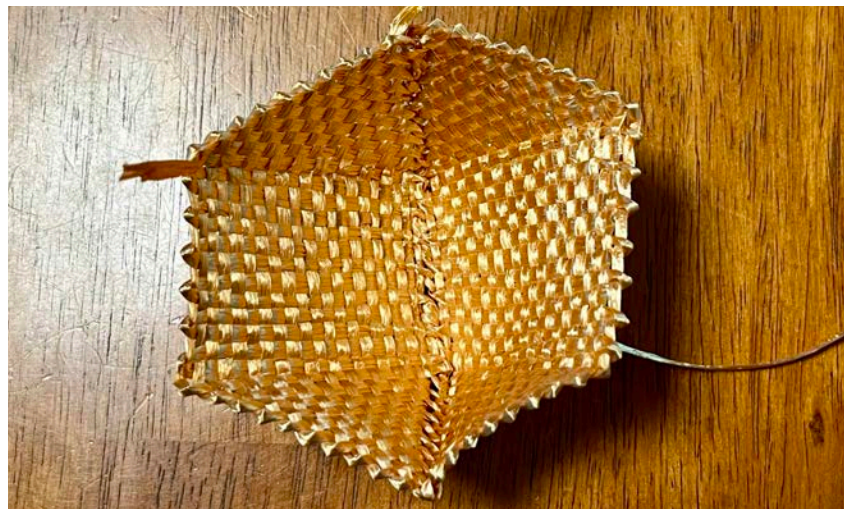


Photo by Matt Graves

Top two photos: Using raffia allowed Greta to fold the hexagons she used to create her eggs and have the folds hold. Even when the hexagons are joined together, the folds remain. **Left:** Greta added seed beads to one of her eggs during the weaving process. **Right:** The seed beads give Greta's egg an extra bit of "wow" factor.



Photo by Matt Graves

By adding a hinge on one of her eggs, Greta was able to hide extra goodies inside.

so that you know how many beads you need, then load those beads onto the yarn before you start weaving, and finally place them on the warp to be woven into the pattern. I've created a video on YouTube (see Resources) about beading with pin looms that you may find helpful.

Other Fabergé-inspired ideas could include creating embroidered embellishments based on the eggs' jewel patterns or weaving tiny toys to put inside larger plain eggs woven with raffia. *The Diamond Trellis* and *Rose Trellis* eggs could easily be inspiration for weaving a larger project on a rigid-heddle or multi-shaft loom. Though these inspired artworks likely won't be worth millions or featured in hit spy movies, they can nevertheless provide fun decorations for your house or become gifts for your loved ones to cherish. *

RESOURCES

Holmstrom, Greta. "ArdorWeaving Beaded Hexagon." YouTube video. November 5, 2023. youtu.be/8BmAvRkp9Oo.

GRETA HOLMSTROM lives with her family on a small farm in northwest Oregon, where she focuses on natural fiber and dye production. You can find out more about Greta and her farm at ardorfarm.com.

TOP IT OFF!

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Photographed by Gale Zucker (Instagram @galezucker) and modeled by Tina Colon.

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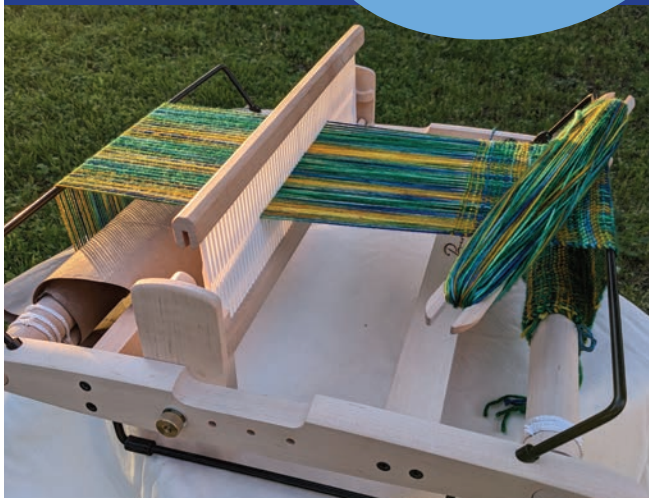
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Photos by Andrea Deck

Andrea used tapestry-weaving techniques to create coral-like shapes inspired by the paper cutouts of Henri Matisse.

A MOTIF IN HONOR *of matisse*

By Andrea Deck

I was standing in an art museum looking at a wall of Matisse's paper cutouts when the thought arose: "I could do this!" I know what you're thinking: "The audacity!" While yours is indeed the correct response to my outlandish claim, my aim was to see whether similar images could be made using fiber arts. Or, more specifically, could I replicate the iconic colors and bold shapes of Matisse's beautiful paper cutouts on my loom?

I sat down a few weeks later with my 15-inch Schacht Flip rigid-heddle loom, a black and white printout of one of my favorite Matisse paper cutouts, a marker, scissors, and a dose of that audacity. I started by crudely outlining some of the biggest sections of the original and realized there were three parts: a background color, a background geometric pattern, and an overlay of the organic shape on top. Considering this structure layer by layer (something that probably could be done in Photoshop if you're more tech savvy than I am), I was able to grasp how the composition came together and what was necessary to translate it for the loom.

My process also helped me realize that, yes, some of these pieces are weavable. I could have a flat background with geometric patterns if I used clasped weft or a tapestry technique such as meet and separate to build squares and rectangles. It also occurred to me that I could mix colors by using hatching within the geometric section. I quickly sketched out my overall goal in terms of the big blocks and colors.

ABOUT MATISSE'S PAPER CUTOUTS

Henri Matisse (1869–1954) first gained fame in the art world for his paintings. Like many artists, he played with different painting techniques and styles, including Neo-Impressionism, Modernism, and Fauvism. Later in life, a bout with abdominal cancer left him permanently disabled. Painting became too physically tasking, but Matisse did not give up on creating art. Instead, he began to design cutout collages made from paper. Although he had dabbled in paper cutouts before, now they became his primary artistic focus. He created not only stand-alone artworks but also art books, including his most famous book, *Jazz*, showcasing his collages.



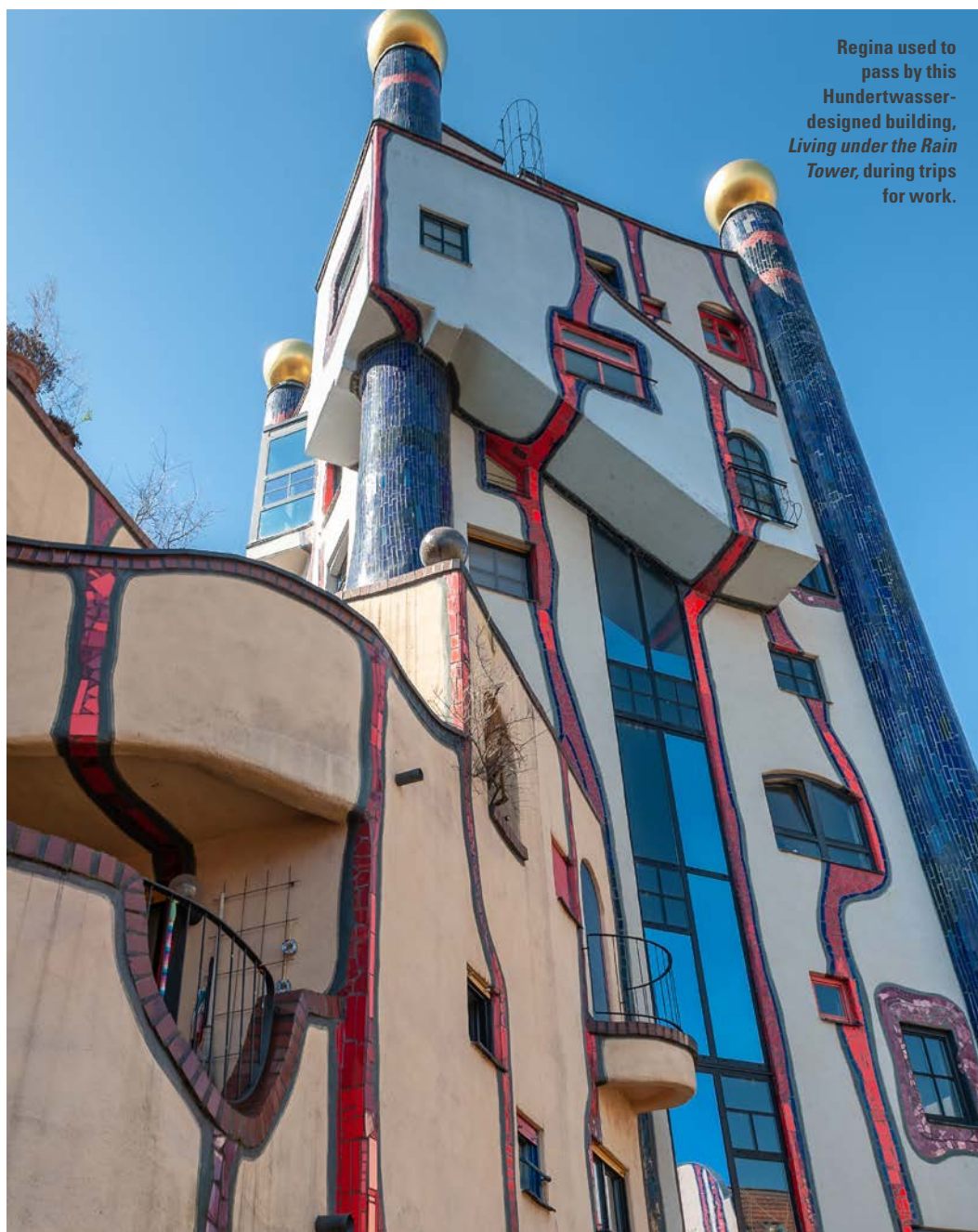
The design Andrea used was a common one used by Matisse during his cutout period. These organic, coral-like shapes can be seen in many of his works from that time.

Then it was on to the hard part. What should I do about the top layer, the organic coral-like overlay? I was joking about it out loud when I answered my own question—overlay made me remember inlay! I gingerly cut the organic shape out of my printed copy to use as a cartoon, just as you would for a tapestry. I think this is one of the best parts of using a rigid-heddle loom: the ability to hand-manipulate the weaving to add textures or other elements of interest is much easier than on my floor loom.

Decisions made, I chose a solid-colored warp that would support a blended-color effect in a clasped-weft section. I also went with a fairly dense sett for the size of my yarn. I wanted to lean in to the tapestry aspects to help my final inlay pop. After warping my loom for a throw pillow plus plenty of extra for sampling, I started to weave the

clasped-weft background. I pinned my cartoon to the back of the warp to guide placement of the inlay to the existing tabby background. My work didn't even have to be precise to get the effect I was striving for. In Matisse's original, the soft background colors combine with a pop of bright coral organic shapes, and I found those elements worked beautifully on my piece as well. I cut the piece off the loom and serged both ends before sewing the cloth into a small throw pillow. My final piece is a clear homage to two of my favorite artists: Matisse and me! ✨

ANDREA DECK is a fiber artist, community builder, and Washington, DC, local. She is lucky to be able to pursue all of her fiber whims: dyeing, weaving, spinning, knitting, and researching her traditional craft roots. She looks forward to continuing to learn and grow with the fiber community.



Regina used to pass by this Hundertwasser-designed building, *Living under the Rain Tower*, during trips for work.

Photo by pjt3, CC BY 4.0 creativecommons.org/licenses/by/4.0

LOOK, LISTEN, AND LEARN **TUMBLE CUBES**

By Regina McInnes

Inspired by the art and architecture of Friedensreich Hundertwasser

Inspiration for weaving is all around us—in the natural world and in other people’s creations. I think the fun part of creating is figuring out how to transform a general idea into a project. These are two of the questions I consider: What is it about the object that attracted me in the first place? What technique or type of weave could be used to express what I am feeling?

Recently, a friend and I went on a trip to Vienna, where we had the chance to see the famous Hundertwasserhaus. Completed in 1985, the building got its name from its architect, the artist Friedensreich Hundertwasser. My fascination with the artist began much earlier, though, when work regularly sent me from my hometown in Göppingen, Germany, to Stuttgart.

From the train window, I often saw another of Hundertwasser’s famous buildings: *Living under the Rain Tower*, an apartment block in the town center of Plochingen. Its striking colors and shapes were impossible to overlook.

Friedensreich Hundertwasser was born on December 15, 1928, in Vienna to a Jewish mother and Catholic father. His parents named him Friedrich Stowasser; he refashioned that identity while he was a young man studying at the Academy of Fine Arts in Vienna. He changed his first name from Friedrich to Friedensreich (peace-realm) and added two German middle names: Regentag (rainy day) and Dunkelbunt (darkly colorful or many colored). He translated the Slavic word *sto*, meaning one

hundred, in his original last name to the German equivalent *hundert*.

Hundertwasser became renowned in the early 1950s for his paintings; during this period, he also began creating unconventional architectural designs such as the one I saw on my travels. Later in his life, he designed other objects, including postage stamps for Austria and other countries, posters for various causes, and metallic sculptures in the form of coins and medals.

Looking at Hundertwasser’s paintings and buildings, one can’t help but be impressed by the extraordinary shapes and colors he used in his artwork and architectural designs. The social housing and churches he designed aren’t the traditional boxes you might expect. Instead, they

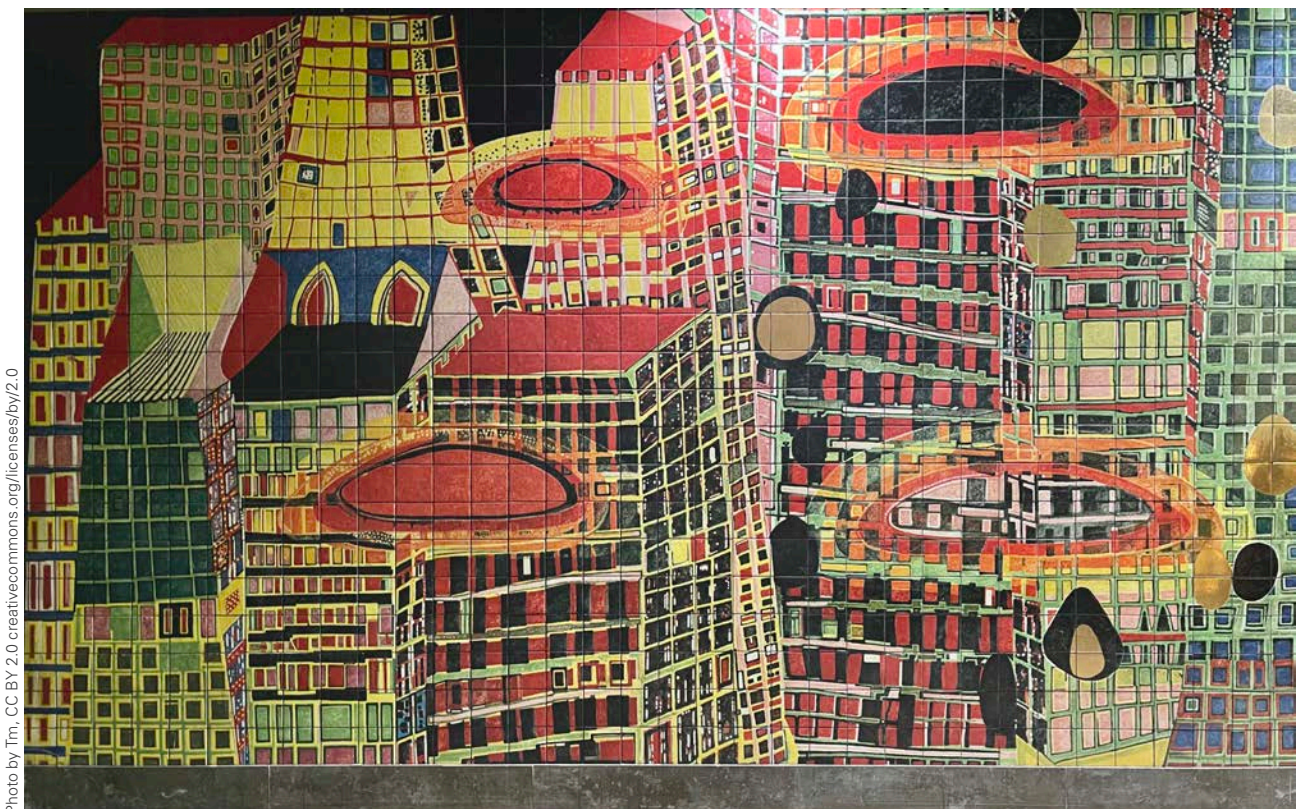


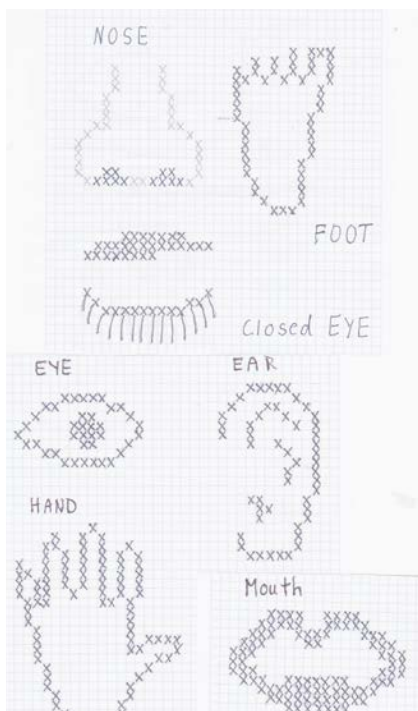
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Hundertwasser was a strong believer in public artwork. For example, this mural, titled *Submersion of Atlantis*, can be found on the wall of a metro station in Lisbon, Portugal.



Photos by Regina McInnes unless otherwise noted

The works of Friedensreich Hundertwasser inspired these tumble cubes by Regina McInnes. Regina wove colorful pin-loom pieces and cross-stitched playful images on some before joining them to make cubes.



Regina created her own cross-stitch patterns inspired by the works of Hundertwasser for her tumble cubes.

incorporate unique, colorful shapes and irregular, expressive forms. He also wanted his work to be at one with nature and achieved this with soft lines and vibrant colors, as well as by including nature in the form of plants and areas for grazing animals in the structure of the buildings.

I had the idea of borrowing some of his bright, unconventional designs as inspiration for my own weaving. Having just learned how to weave with a square pin loom, I wondered how I could use colorful squares to produce that same captivating effect on the observer. The idea to go three-dimensional came from the shape of the square itself. Because a square has four equal sides, six squares joined together can form a large cube, or two squares can make a small cube with some simple folds. One good thing about weaving on a pin loom is that leftover yarn scraps are just right for these projects. I had some beautiful brightly colored Australian wool left over from a blanket and pillow set I had made for my grandson that would work well for

my planned Hundertwasser-inspired cubes.

The cubes looked great with different colors on each face, and I decided to add more interest—and quirkiness—by cross-stitching designs on the sides. The first design that came to mind was an eye and other facial features inspired by Hundertwasser's painting *Irinland über dem Balkan*, which has similar motifs in a colorful landscape. The first cube I made featured a hand, mouth, eye, and ear, and that's where the name "Look, Listen, and Learn" came from.

My granddaughter saw the cubes and thought animal figures would look great, too. You can play with colors, shapes, and motifs to make your pieces unique—you are only limited by your imagination. The cubes can even be stacked and jumbled together to resemble one of Hundertwasser's quirky buildings. ✱

REGINA MCINNES lives in Brisbane, Australia. She delights in the endless creative opportunities weaving provides, no matter how old you are or how simple or complex you choose to weave.

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Photos by Matt Graves

Instead of cutting and sewing her handwoven panels to create a bespoke vest, Judith used knitting to join the panels and create areas of shaping. The result is a sophisticated bespoke vest that requires no sewing.

WEAVING TO WEAR **ADDING KNITTING** Judith Shangold

Adding knitting to your woven fabric is an easy way to increase its width, length, or both. Not comfortable cutting your handwoven fabric? Try knitting items such as sleeves, a gusset, or a shaped collar. For this garment, I wanted to add a knitted center-back panel to join two narrow woven panels, and I wanted to finish all the edges with a knitted border. Because I'd incorporated a DK-weight cotton knitting yarn into the weaving, using the same yarn for those knitted elements would make them tie in nicely. (**Note:** This is the second part of an article Judith wrote for the Fall 2024 issue. Look back at that issue to see how Judith designed and wove her vest fabric.)

CHOOSING STITCHES

Before getting started on my project, I knitted a few small swatches to determine the best choice of stitch and gauge. For knitting that will be at an edge, it's

important to use a stitch pattern that won't roll up. Stockinette stitch will roll, but seed stitch, garter stitch, and basketweave stitch will all lie flat. Because my fabric was lightweight and airy, I chose a stitch

that included yarnovers to create an open, lacy knitted fabric. I also worked at a looser gauge than recommended so the knitted sections would not be denser than the woven panels.

MATERIALS

YARN Knitting yarn in an appropriate weight for your handwoven fabric. Shown in Butterfly Super-10 (100% mercerized cotton; 230 m/125 g; DK weight; El. D. Mouzakis), #3462 dark red, 364 yd.

NEEDLES Size 7 (4.5 mm): 29"–36" circular (cir); spare 29" cir as a holder. Adjust needle size if necessary to obtain the correct gauge for your yarn and stitch pattern.

OTHER SUPPLIES 4 removable markers (m) or safety pins; tapestry needle; blocking surface.

GAUGE 18 sts and 36 rows = about 4" in pattern, blocked. (Suggested gauge for this yarn: 22 sts = 4" on US size 4 needles.)

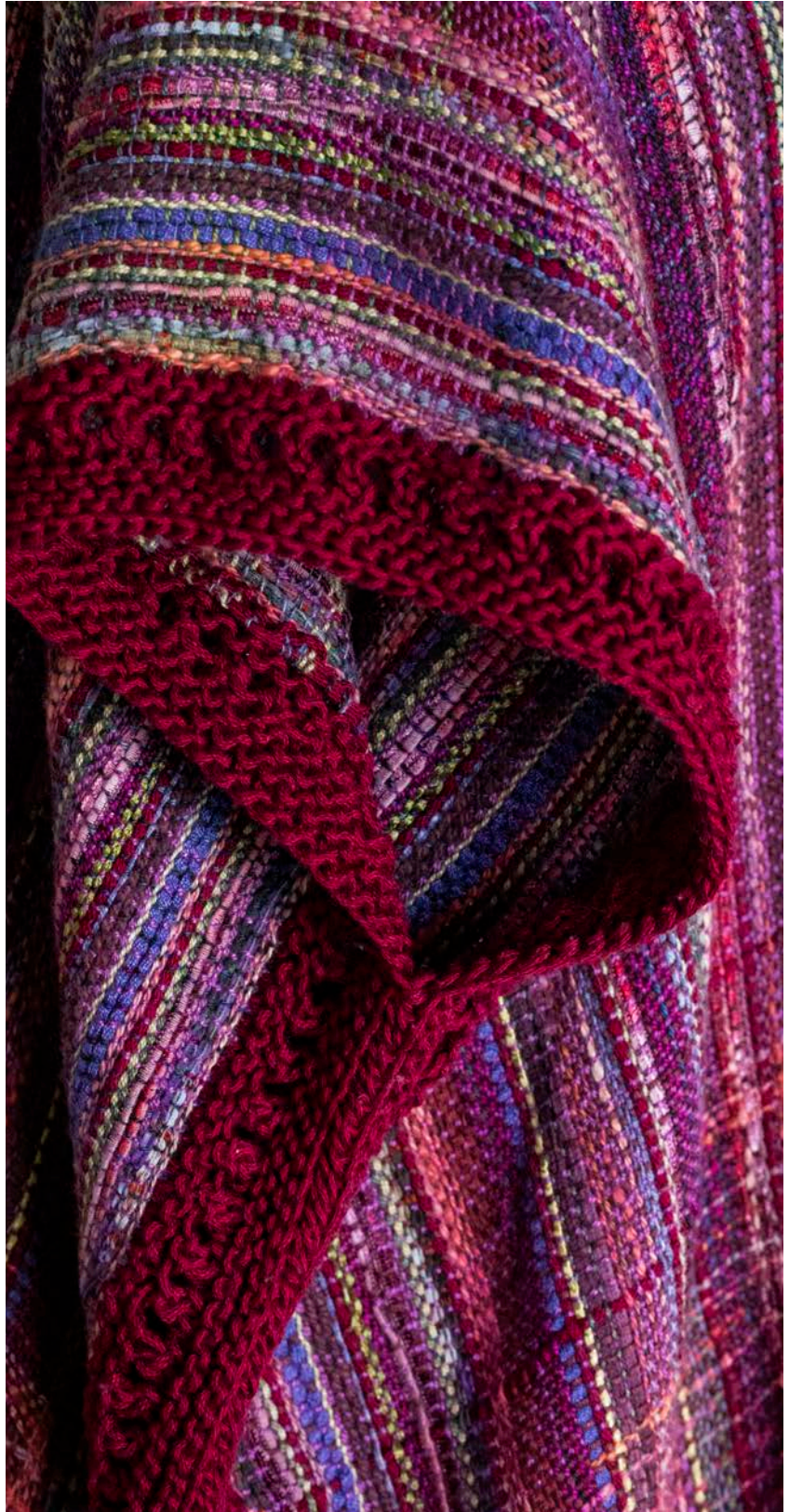
DIMENSIONS *Finished size:* 29" across back; 29" shoulder to hem.

For knitting abbreviations, visit farmfiberknits.com/abbreviations.

STITCH GUIDE

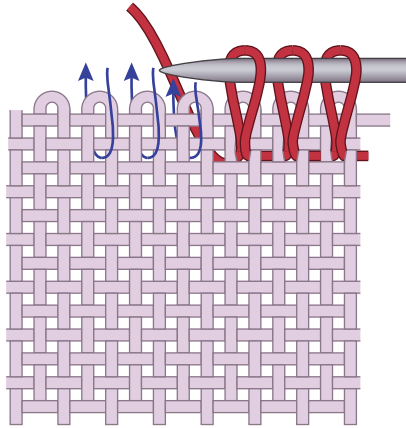
PICKING UP STITCHES

With the right side of the fabric facing you, pick up stitches 1 or 2 warp ends in from the selvedge, as shown in Figure 1. Because my fabric was lightweight and airy, I picked up stitches 2 warp ends in. Space the stitches out evenly to match the gauge in your swatch. Generally speaking, if you have woven a balanced weave (same number of warp ends as weft picks per inch), picking up a knitted stitch and then skipping over 2 weft picks before picking up the next knitted stitch often works for good spacing. If your weft is packing down tighter, you will need to skip more weft picks between picked-up knitted stitches. Picking up too few or too many stitches will prevent the finished piece from lying flat.



Knitting isn't just for shaping—Judith also used it to create a decorative trim along the sides and at the armholes.

Figure 1. Pick up and knit



GARTER EYELET PATTERN (worked on an even number of sts)

ROW 1 (WS): Knit.

ROW 2 (RS): Knit.

ROW 3: Knit.

ROW 4 (RS): K1, *yo, k2tog; rep from *, k1.

ROW 5: Purl.

ROWS 6–9: Knit.

Rep Rows 4–9 for pattern.

THREE-NEEDLE BIND-OFF

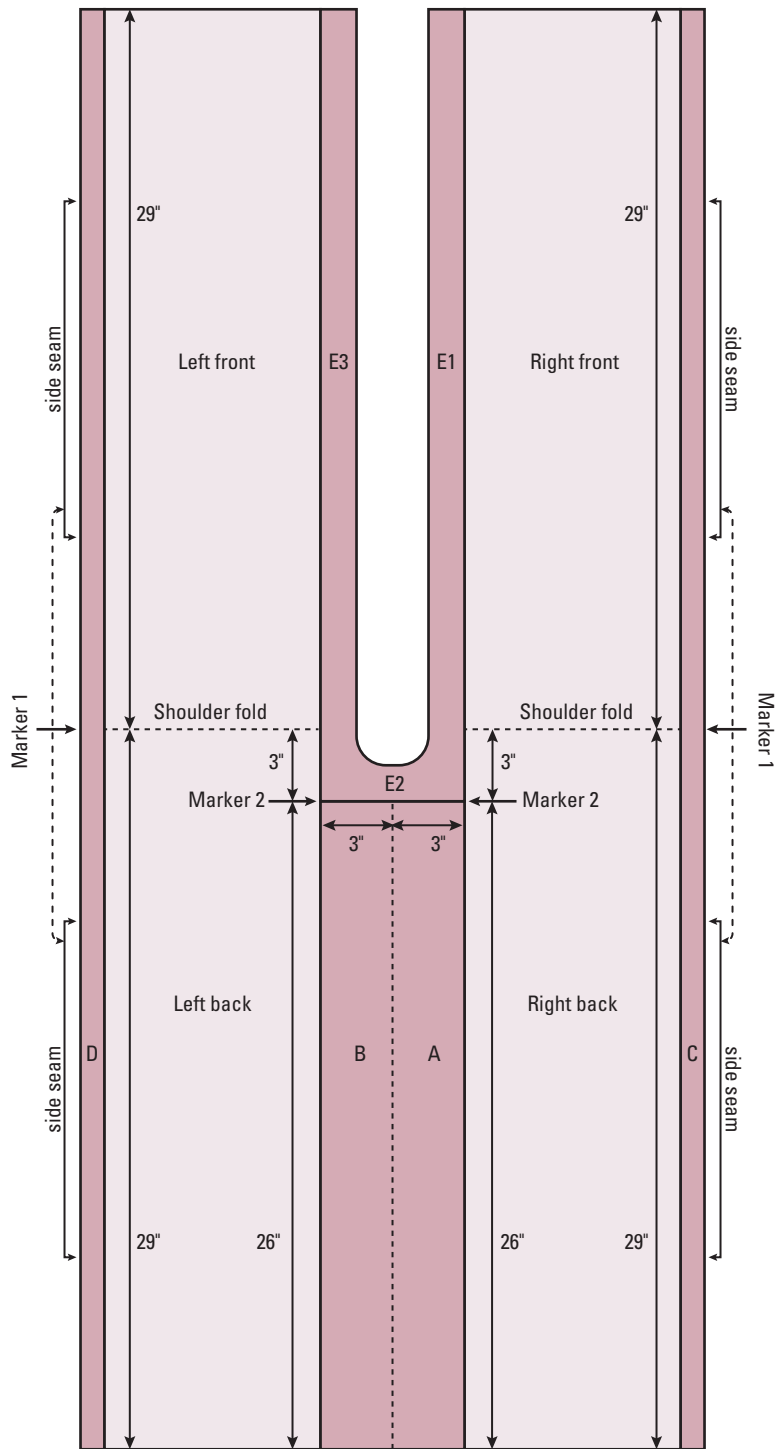
Hold two pieces of knitting in one hand with the needles parallel. Insert a third needle knitwise into the first st on both needles and knit them together. *Knit the next stitch from each needle together, then pass the first stitch on the right needle over the second stitch to bind off. Repeat from * until all stitches are bound off.

CREATING THE GARMENT

Your handwoven fabric should be off the loom, washed, and cut into 2 panels, with both panels hemmed to the same length. Judith hemmed her vest panels to be 58" long: 29" for the front and 29" for the back.

1 Fold the right-side panel in half with wrong sides together. Place Marker 1 at shoulder fold. Measure 3"

Figure 2. Garment schematic





Judith was able to use knitting not just to join the two panels in the back of the garment, but also to create an elegant collar.

down the back along the left selvedge from the shoulder fold and place Marker 2. See Figure 2.

2 Right back panel: With right side of fabric facing you, pick up and knit an even number of stitches along the left selvedge (Edge A) between Marker 2 and the back bottom edge (see Stitch Guide). Make a note of the number of stitches picked up.

Note: For a length of 26" at a gauge of 18 sts = 4", Judith picked up 112 sts.

3 Work Garter Eyelet Pattern for 3" (see Stitch Guide), ending with Row 8. Cut yarn, leaving a tail, and place stitches on spare circular needle.

4 Fold the left-side panel in half with wrong sides together. Place Marker 1 at shoulder fold. Measure 3" down the back along the right selvedge from the shoulder fold and place Marker 2.

5 Left back panel: With right side of fabric facing you, pick up and knit the same number of stitches as on Edge A along the right selvedge (Edge B) between Marker 2 and the back bottom edge.

6 Work Garter Eyelet Pattern for 3", ending with Row 8.

7 Holding both side panels with right sides together, join them with a three-needle bind-off (see Stitch Guide). Cut yarn and fasten off.

8 With right side facing you, pick up and knit an even number of stitches along the right selvedge of the right side (Edge C) from bottom edge to shoulder fold. Count stitches on needle. Pick up the same number of stitches from shoulder fold to front bottom edge. If needed, increase or decrease stitches on the next row so that you have the same number of stitches on both sides of the marker. Work Rows 1–9 of Garter Eyelet Pattern. Bind off knitwise.

9 Repeat Step 8 for the left edge of the left side (Edge D), picking up the same number of stitches as on Edge C.

10 Collar: Pick up and knit an even number of stitches along woven selvedge E1 and knitted selvedge E2. Pick up and knit the same number of stitches along woven selvedge E3 as

you picked up along E1. If needed, increase or decrease the stitches on the next row so that E1 and E3 match. Work Garter Eyelet Pattern until collar measures 1½", ending with Row 9. Bind off knitwise.

11 Fold piece at shoulder folds with wrong sides together. Using the knitting yarn and an overhand stitch, sew side seams together at the bound-off edges, leaving 8"–10" openings for armholes and lower side slits.

FINISHING

Weave in all ends. Soak a towel and wring out excess water until damp. Lay the garment flat on a blocking surface, pinning edges so they lie flat. Place the damp towel on top of the garment and lightly steam with an up and down motion of the iron. ✱

JUDITH SHANGOLD lives in Tucson, Arizona, and is active in the Tucson Handweavers and Spinners Guild.



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ARTISTIC EXPLORATION

BY WAY OF THE KITCHEN POT-HOLDER

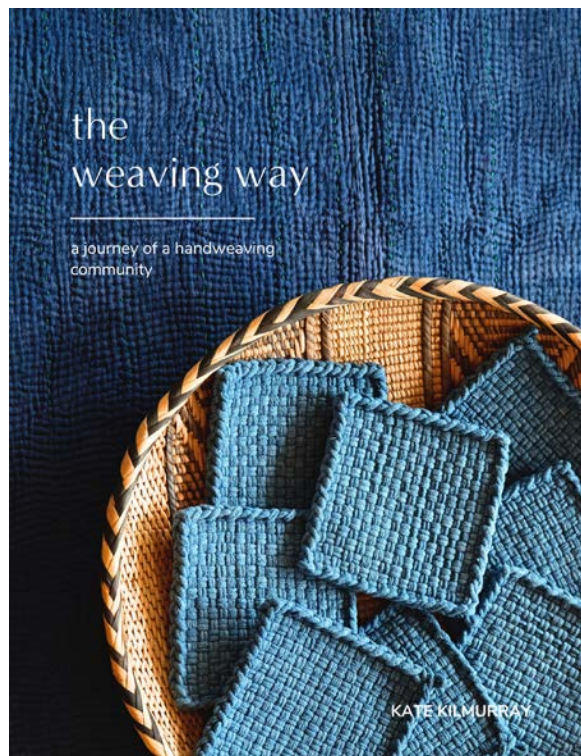
By Christina Garton

What is art? Or, perhaps more specifically, what distinguishes art from craft? Is there an overlap between the two? When it comes to weaving, these questions come up a lot. In my almost 15 years of working, first for *Handwoven* magazine and then for *Little Looms*, I've seen many handwoven household objects that I would consider works of art—towels so beautiful you don't want to use them and runners I'd gladly hang on the wall.

In an interview a while back with Laurann Gilbertson, chief curator at the Vesterheim National Norwegian-American Museum in Decorah, Iowa, we talked about this very topic. According to Laurann, Norwegians historically designed items not just to be long-lasting and useful but also to be beautiful, preferring pieces that are a "joy and pleasure to use." That idea has long stuck with me as I create items for my own home.

I also thought of this quote while reading Kate Kilmurray's new book, *The Weaving Way*, which features 10 pot-holder weavers and their functional, joyful works of useful art.

Much like pin looms, pot-holder looms are exceedingly simple devices that are full of potential. The final product of a pot-holder loom can vary wildly depending on each designer's unique approach to color, texture, and pattern. As I flipped through the book's pages before reading, I oohed and aahed over the images. The techniques shown go well beyond the simple over-under weaving I remember from my childhood. They include various pick-up methods, twisting the loops, wrapping loops with yarn and other threads, and weaving with other materials, including not just yarn but



Ojai, CA: self-published, 2023. Paperback, 116 pages, \$25.
ISBN: 918-8-218-26837-4.

Photos courtesy of Kate Kilmurray

also roving, ribbons, lace, sticks and unprocessed plant fibers, and recycled T-shirts.

Each artist's approach is as varied and unique as the weavers in every issue of *Little Looms*. Some are enamored of color. Michelle Spaulding, for example, uses a delightful palette full of bright and bold colors. Her weaving reminds me of Lisa Frank in the best way possible, and I couldn't help but be filled with joy by her pieces. Like many pot-holder weavers, Spaulding found new ways to use these squares, turning some into colorful—and durable—baskets.

Linda Smith Gurganus, another artist featured in the book, focuses on patterning. Gurganus takes joy in exploring classic twill patterning as well as in designing her own patterns. Her incredible work is done with pick-up techniques similar to those used on a rigid-heddle or pin loom.

Kilmurray's book is not a how-to text, however. Its focus is on art and the artistic process, as well as the way the pot-holder loom connects artists from around the United States. While they all have different processes and preferences when it comes to color, pattern, texture, and



The pot holders in Kilmurray's book include the sophisticated indigo-dyed ones shown here.

materials, the featured artists all use some variation of this simple loom. Many cite another commonality: They use pot-holder weaving as a method of relaxation and even meditation. It's more than just an artistic endeavor; it's a way to de-stress, relax, and disconnect for a while.

That said, I believe the primary purpose of this book is to inspire, and it did that job quite well. By the end, I was ready to pull out my pot-holder loom and get weaving. I also found myself taking note of specific colors and textures and thinking of ways I could incorporate them into my non-pot-holder weaving. This book is perfect for weavers who want to find inspiration, whatever their loom. Reading it made me feel second-hand joy in the artistic process, which drove me to close the book, pull out a loom, and start creating something of my own.

WHO THIS BOOK IS FOR: All weavers who want to find artistic inspiration. While pot-holder weaving is the theme

of the book, many of the artists use techniques and materials familiar to other types of weaving.

WHAT YOU CAN EXPECT TO LEARN: This book is all about the artistic process and journey. Readers will learn about how different weavers approach their art and, in turn, may be encouraged to look at their own artistic process.

THE FINAL WORD: If you're looking to boost your inspiration, this is the book for you—especially if you enjoy exploring textures, hand manipulation, and color. While the book is not a how-to guide, the beautiful color photos and inspiring stories give readers plenty to emulate in their own weaving, no matter their preferred loom.

CHRISTINA GARTON is the editor of *Easy Weaving with Little Looms*. An avid baker, she has collected many pot holders over the years, but her favorites are the ones she hand made from cotton loops.



Direct warping allowed Michele to use a hand-dyed warp for her Waterfall Scarf on page 43 without losing the beautiful blocks of color.

Photo by Matt Graves

WHY AND WHEN TO WARP A RIGID-HEDDLE LOOM **FRONT TO BACK**

By Michele Marshall

One of the attractions of rigid-heddle looms over multi-shaft floor or table looms is the ease of warping. Most rigid-heddle users learn to direct warp their looms in the beginning, and they continue to warp in this manner for the rest of their weaving experience. The process can even be hybridized, using a warping board for warps that are longer than the space available. It is also possible, depending on yarn choice and project, to thread the heddle while direct warping, simplifying the overall process by eliminating a separate threading step. It's easy to see why direct warping remains the technique of choice for many rigid-heddle users.

However, indirect warping, the technique generally used by multi-shaft weavers, is worth considering for the rigid-heddle loom, too. An indirect warp is created on a warping board or warping mill, moved from the warping apparatus to the loom, threaded, and wound on. Some multi-shaft weavers call this "dressing the loom," which is a delightful turn of phrase.

If direct warping is a plus for the rigid-heddle weaver, why would anyone choose to warp any other way? While there are, no doubt, many

answers to this question, three reasons are mobility/ergonomics, time, and artistic license.

One potential downside to direct warping is the distance required to carry each warp end from the back beam to the peg. People with mobility or energy issues can find this overwhelming. Creating an indirect warp on a warping board eliminates the need for all of the back and forth. In addition, it can be difficult to find a height for both the warping peg and the rigid-heddle loom that doesn't create back strain.

The ability to work with just a warping board and then with just the loom means that only one tool at a time needs to be placed at the appropriate height.

Time can be a consideration for many weavers. Creating an indirect warp on a board or mill contains the warping process in a smaller space. Anyone who has ever had a direct warp "disturbed" by household members (furry or otherwise) will appreciate the convenience of not having a 3-yard, 22-inch-wide color-and-weave warp in 8/2 cotton stretched across a room for any length of time. In addition, an indirect warp can be wound on a warping board during a quiet period and set aside for future use.

Finally, there are very talented hand-dyers who create beautiful warps. These usually feature long repeats of colors in blocks along the length of the warp. For rigid-heddle weavers, these warps are tempting, but figuring out how to get one on the loom can be daunting. It is one thing to align the colors of a hand-dyed skein of fingering wool in a faux ikat, but those skeins are usually 60 inches in circumference. A hand-dyed indirect warp can be 4½ yards (or more) long with hundreds of ends, which requires more advanced yarn management skills.

Fortunately, putting those longer hand-dyed warps on a rigid-heddle loom is possible with the right set of techniques.

SETTING UP

Gather your usual warping tools, including a threading plan (yes, plain weave is a plan!) and your threading tool. The following instructions call for a pressure clamp and something small to clamp it to; this will serve as a holder for the warp cross. The hand-dyed warp shown here is 8/2

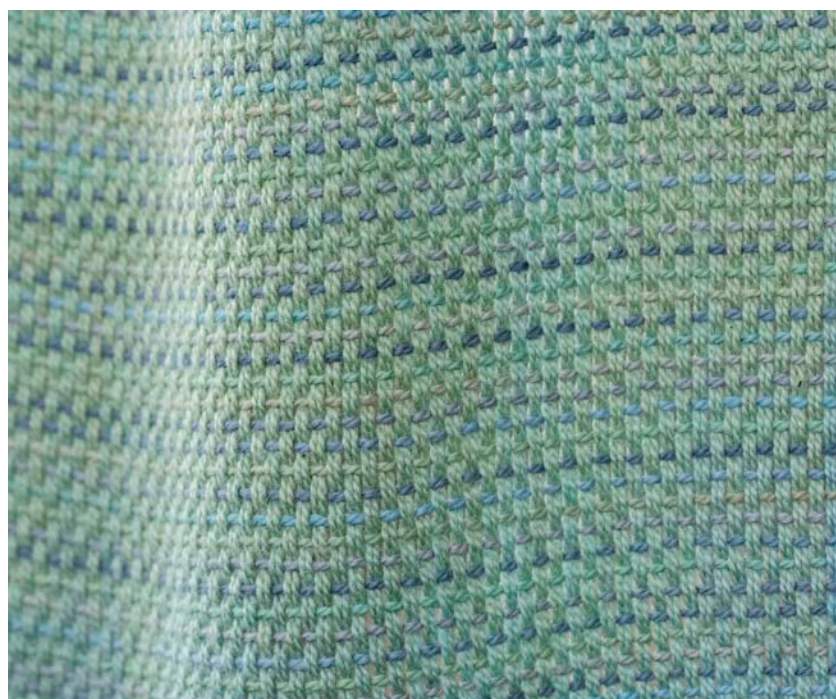


Photo by Matt Graves

WHY AND WHEN TO WARP A RIGID-HEDDLE LOOM FRONT TO BACK

ringspun cotton from Shiny Dime Fibers in the colorway Riverbed.

Place your loom on a surface with a clear space in front of the loom to rest the bulk of the warp on and provide a solid surface to stabilize the tool for holding the cross. I find a tabletop works better than most rigid-heddle stands.

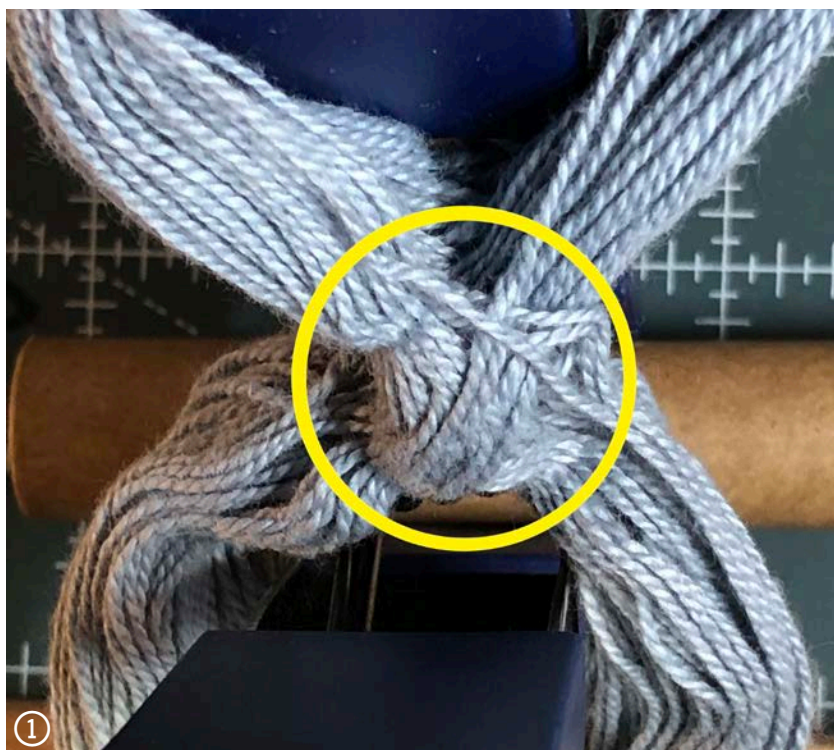
Keep all warp choke ties in place until instructed otherwise—these are the ties that wrap around the warp every foot or two.

Locate the cross, which is a specially tied section of the warp created as the warp is wound. The cross keeps the ends in order exactly as they were wound on the warping board, which is especially important if stripes were part of the warp order. Arrange the cross so that all four “legs” of it are cleanly separated (Photo 1).

1. Lay the warp across the front beam and the heddle, aligning the cross close to the heddle and placing the bulk of the daisy-chained warp in front of the front beam. Using scrap yarn, anchor the warp to the front beam (not the apron rod) for stability. Place the pressure clamp on a stabilizing piece (in the photo, an empty 4-ounce cone is used) so that it can stand freely in the middle of the loom. Arrange the legs of the cross so they are separated by the clamp’s handles (Photo 2).

2. Look at the warp loop lying at the back beam and ensure that it is completely open and has no crossed ends. Untie the loop, freeing the ends of the warp. Carefully remove any choke ties located between this loop and the cross.

3. Keeping the cross on the holder, carefully cut the thread securing the cross. The cross will be compacted, so it may be helpful to gently tug



①
The cross.



②
The warp setup at the loom.

Photos by Michele Marshall unless otherwise noted



Choke tie on warp to be removed.



The new cross is established.

each leg to loosen up the threads just a bit. The actual center of the warp cross may wander, but it should always be within the circled area shown in Photo 1.

4. Working within the circled area, lift the top end free and thread it through the heddle from front to back according to your threading plan. Lift the ends up and over the arms of the pressure clamp as you work. For now, leave the ends free behind the heddle. The ends you pick up and thread should alternate from the left leg of the cross to the right leg and back as you work.

When warping front to back, the threaded heddle holes are clearly visible, but it can be easy to miss the slots. Periodically check your threading and adjust if needed. You can also leave slots or holes empty for other colors or fibers, which can be added using direct warping during Step 6.

5. After you've threaded all the ends from the prewound warp, tie them onto the back apron rod in small bundles. These threads cannot be tensioned at this time.

After the bundles are secure, the loom can be moved to a stand if desired.

6. Untie the scrap yarn holding the warp to the front beam, keeping the bulk of the warp chained. If you've left empty heddle slots or holes for other colors, these additional ends can be added using direct warping at this point. Make sure that the direct warp is the same length as, or slightly longer than, the indirect warp.

7. From this point, the warping process is the same as for a direct warp. Use separators, tensioning devices, crank and yank, or whatever method you would normally use for winding a direct warp onto the back beam, removing choke ties in the body of the warp as you go. Tie on to the front apron rod, creating even tension across the width of the warp.

REMOVING A HAND-DYED WARP FROM THE RIGID-HEDDLE LOOM

You can remove and preserve part of a warp threaded in plain weave for use in a new project. The heddle is used to reestablish the cross in the warp, allowing the warp to be

removed and rethreaded later using the front-to-back method. When you use waste yarn to add choke ties during this process, make sure the color contrasts strongly with the original warp.

1. Cut the finished project off the loom in front of the heddle, leaving enough warp for fringe or other finishing techniques, and remove it from the cloth beam. Place the loom on a table.

2. Leaving the heddle in neutral, pull the warp ends forward to the front of the loom. Tie the end of the warp snugly together with a bow about 4 inches from the end of the warp (Photo 3). This choke tie will be removed in Step 7. Continue to pull the warp through the front of the heddle, daisy-chaining it as you go to keep it from tangling. It helps to be neat, but the ends need not stay perfectly aligned.

3. Place the heddle in the up position. Working behind the heddle, place a piece of cardboard or a pick-up stick that's wider than the warp (or anything flat and somewhat rigid) into the shed. Move the heddle to the down position and place a second separator in the shed. The point where the threads cross between the two separators is the new cross (Photo 4).

Because the warp is no longer under tension, use a pick-up stick in front of the heddle to ensure that all of the slot and hole threads are correctly in the up or down position.

4. To re-create the four tied cross legs found in the original prewound warp, turn the separator in the front shed on its side to create a larger shed. Thread a length of waste yarn through the front shed and tie it with a bow to loosely secure the upper threads. Using a bow rather than a

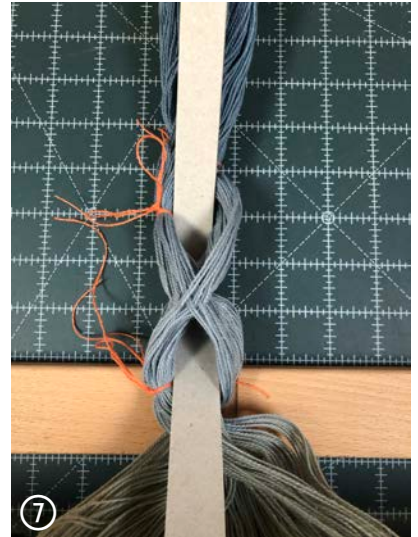
WHY AND WHEN TO WARP A RIGID-HEDDLE LOOM FRONT TO BACK



5 Scrap yarn keeps the cross stable.



6 Preparing the warp before stabilizing the cross.



7 The cross flipped on its side.

knot, tie scrap yarn around the lower threads of the front shed and both the upper and lower threads of the back shed. Leave the separators in place (Photo 5).

5. Pull the heddle to the front of the loom and rest it outside of the frame against the front beam to provide a bit of tension on the warp. Carefully untie the warp from the back apron bar without pulling the individual sections of the warp cross out of alignment. If untying proves too difficult, simply cut the warp off close to the knots. As you untie the warp bundles, lay them in order loosely over the back beam. When finished, wrap the ends tightly together with contrasting scrap yarn in a bunch about 4 inches from the end of the warp (Photo 6).

6. One at a time, take each of the loosely tied legs of the cross from Step 4, untie it, wrap scrap yarn around it twice, and tie the scrap yarn to secure the warp (Photo 7). Next, place your fingers through the two loops of the cross to stabilize it, just as you would when taking it off a warping board or reel (Photo 8). To secure the cross, wrap scrap yarn twice around



8 Keeping the cross stable with fingers before tying threads to secure it.

the center of the cross first, horizontally or inside the cross and then vertically or around the top and bottom of the cross. Tie off securely (Photo 9).

7. Remove the tie at the opposite end of the warp and slide the heddle off, chaining the warp from the front beam to the cut end as you go. Retie the loose ends of the warp securely.



9 The cross, secured with threads.

To put the warp back on your rigid-heddle loom, repeat Steps 1–7 for front-to-back warping. *

MICHELE MARSHALL has been a fiber enthusiast since her fourth-grade teacher taught her to needlepoint. She posts her explorations in weaving at “Mingo’s Corner” on Facebook.



 RIGID HEDDLE
WATERFALL SCARF
 Michele Marshall

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.

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

MATERIALS

STRUCTURE Plain weave with Brooks bouquet.

EQUIPMENT Rigid-heddle loom, 11" weaving width; 10-dent heddle; 1 shuttle.

YARNS *Warp*: Hand-Painted 8/2

Ringspun Cotton Yarn Warp (100% cotton; 840 yd/4 oz; Shiny Dime Fibers), Riverbed, 936 yd.

Weft: Hand-Painted 8/2 Ringspun Cotton Yarn Skein (100% cotton; 840 yd/4 oz; Shiny Dime Fibers), Riverbed Variegated, 230 yd.

Note: The prewound warp is available as 3 or 6 yd lengths and contains 208 threads, which are used doubled. The weft is the same colorway but is wound as a skein. Please refer to the article on page 38 for instructions on how to use the warp for indirect warping.

WARP LENGTH 104 doubled ends (208 threads total) 162" (4½ yd) long (warp length is predetermined by the dyer). This project uses 102" (allows 8" for take-up, 8" for loom waste at

front that includes fringe, and 6" for fringe on second end). There will be 60" of warp left over.

SETTS *Warp*: 10 epi. *Weft*: 9 ppi in plain-weave sections; about 4 ppi in Brooks bouquet sections.

DIMENSIONS *Width in the heddle*: 10¼".

Woven length: (measured under tension on the loom) 80". *Finished size*: (after wet-finishing) 9" × 73" plus 4".

PROJECT STEPS

1 Set up your loom for indirect warping using the instructions provided in the article on page 38.

Centering for a weaving width of 10¼", warp the loom using your preferred method, doubling the threads in each slot and hole. Thread your loom so that the outermost end on the left is in a hole and the outermost end on the right is in a slot. This setup is required to make the Brooks bouquet bundles work out.

2 Wind a shuttle with the weft yarn. Leaving a tail 4 times the width of the warp for hemstitching, begin weaving plain weave starting from the left in a down shed. Weave for 2", then hemstitch over 3 warp ends and 2 weft picks. End this plain-weave section with a down-shed pick.

3 Begin weaving the Brooks bouquets following the weaving sequence. Alternate Rows 1 and 2 for a total of 7 rows, beginning and ending with Row 1.

4 Weave in plain weave for about 70" before repeating the Brooks bouquet section as in Step 3 and the 2" of plain weave as in Step 2. Hemstitch as you did at the beginning. **Note**: If enough prewound warp remains for a future project, use the instructions in the accompanying article, page 38, to reestablish the cross and preserve the warp for use

later. If you wish to weave the excess off as fabric, insert weft separators to provide 5"–6" for the scarf's fringe before proceeding.

5 Remove the scarf from the loom, leaving 5"–6" of unwoven warp at each end.

6 Prepare a twisted fringe using 2 groups of 3 warp ends in each fringe; one will have 2 groups of 4.

7 Wet-finish by handwashing in warm water with mild detergent. Lay flat to dry, gently opening the Brooks bouquet panels as needed. ✱

Brooks bouquet weaving sequence

Note: There are plain-weave warp ends on each side of the Brooks bouquet sections. These ends are included in the instructions for the Brooks bouquet rows. When starting a new section, plan for a ½" turn of the weft on the edges. Row 1 of the Brooks bouquet starts from the right and Row 2 starts from the left.

Row 1 Working on an open shed in the up position, and working right to left, insert your shuttle under 8 doubled ends and bring it out the top of the warp. Wrap the weft around the 3 doubled ends immediately to the right and bring the shuttle back into the shed. Take the shuttle under 6 doubled ends and wrap 3 doubled ends to the right. Repeat across the warp for a total of 14 wrapped bundles, then exit the shed by going under the remaining 5 raised doubled ends for a plain-weave edge.

Row 2 Working on an open shed in the down position, and working left to right, insert your shuttle under 6 doubled ends and bring it up through the top of the shed. Wrap the weft around the 2 doubled ends immediately to the left. Then take the shuttle under 5 doubled ends and wrap around 3 doubled ends to the left. For the rest of the row, take the shuttle under 6 doubled ends and wrap 3 doubled ends to the left for a total of 14 wrapped bundles. Take the shuttle under 5 doubled ends and wrap 2 doubled ends to the left, then exit the shed by going under the remaining 5 raised doubled ends for a plain-weave edge.

Adjust the tension on the Brooks bouquet rows as you work to avoid draw-in. The plain-weave border should eliminate most of it.



the artist's eye

Using classic artworks as their inspiration, these designers created weavings that pay homage to the original art and artist, while also showcasing their own personal style.



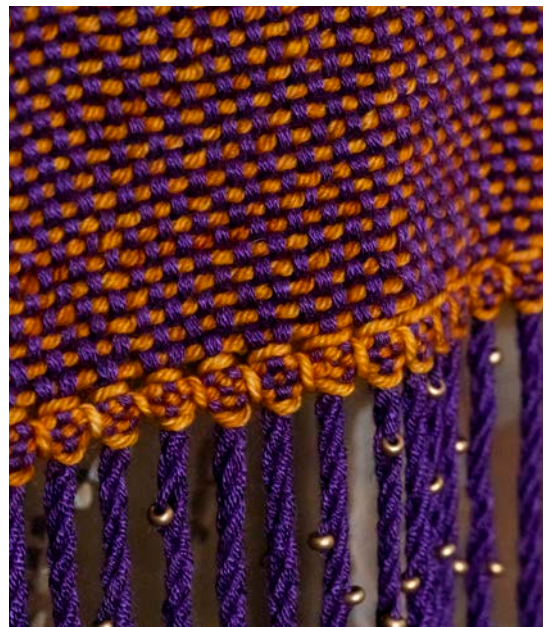
COFFEE WITH ANNI

Yvonne Ellsworth

For her coasters, Yvonne wanted to weave a tribute to Bauhaus-trained weaver Anni Albers. Yvonne challenged herself to re-create Albers's *Red and Blue Layers*—a weaving that uses triple weave, along with leno—for the rigid-heddle loom. Pattern page 49.

DRAPED IN DANAË*Michele Marshall*

Woman in Gold, a movie about Gustav Klimt's painting of Adele Bloch-Bauer, inspired Michele to research the work of Klimt beyond his famous painting *The Kiss*. Klimt's rich colors, extensive use of gold leaf, and geometric shapes superimposed on organic lines of fabric and hidden in textural backgrounds provide a complex mélange of design possibilities. Pattern page 50.





WATER LILIES RUNNER

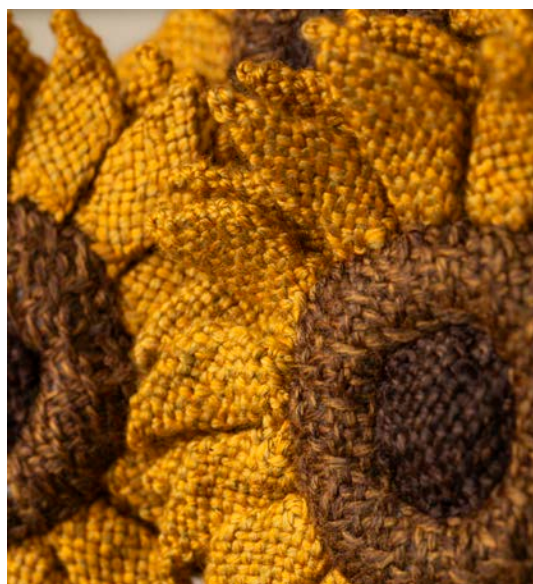
Margaret Stump

Monet's water-lily paintings provided the inspiration for this table runner. Margaret created the shimmery look of the water and plants by starting with one layer of a bulky, multicolored, bouclé yarn woven with either a teal-blue tweed yarn or moss green. Water lilies, created using the same formula, are scattered across the surface. Pattern page 51.

VINCENT'S SUNFLOWERS

Deborah Bagley

Throughout his life, van Gogh painted multiple sunflower canvases, and these woven sunflowers are a nod to that work. These 3D pin-loom sunflowers are beautiful from all angles and would be as fun to paint as the real thing. Pattern page 53.



THE STRAWBERRY THIEVES

Gabi van Tassell

Strawberry Thief, a William Morris design from the nineteenth century, features birds stealing strawberries from a kitchen garden. It has been printed and reprinted countless times since its debut, with many variations, including this version by Gabi. Use this woven version as a runner or hang it on your wall to give any room a bit of folk-art character. Pattern page 56.





 RIGID HEDDLE
COFFEE WITH ANNI
 Yvonne Ellsworth

RESOURCES

Albers, Anni. *Red and Blue Layers*, 1954. Guggenheim Museum Bilbao. artsy.net/artwork/anni-albers-red-and-blue-layers.

MATERIALS

STRUCTURE Plain weave with leno.

EQUIPMENT Rigid-heddle loom, 6" weaving width; 10-dent heddle; 2 pick-up sticks; 4 shuttles.

YARNS Warp: 8/2 cotton (1,680 yd/8 oz; Maurice Brassard), #100 Naturel, 84 yd.

Weft: 8/2 cotton, #100 Naturel, 68 yd. Ultra Wool (100% superwash wool; 219 yd/3.5 oz; Berroco), #33156 Cobalt, 40 yd; #33122 Sunflower and #3337 Magnolia, 32 yd each.

OTHER SUPPLIES Fray Check.

WARP LENGTH 52 ends 58" long (allows 2" for take-up, 28" for loom waste).

SETTS Warp: 10 epi. **Weft:** 48 ppi for hem; 28 ppi for body.

DIMENSIONS Width in the heddle: 5 $\frac{3}{16}$ ".

Woven length: (measured under tension)

DID YOU KNOW?

Not only was Anni Albers a driving force behind the weaving programs at the Bauhaus in Germany and at Black Mountain College in North Carolina, she was also the first textile artist to have a solo exhibition at the Museum of Modern Art.

on the loom) 28". **Finished size:** (after hemming and wet-finishing) four coasters, 5" x 4 $\frac{1}{2}$ " each.

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

PROJECT STEPS

- 1 Set up your loom for direct warping a length of 58", or wind a warp of 52 ends 58" long. Centering for a weaving width of 5 $\frac{3}{16}$ ", warp the loom using your preferred method.
- 2 Wind one shuttle each with Sunflower, Cobalt, Magnolia, and Naturel 8/2 cotton for the hem. Spread the warp with scrap yarn. **Note:** Yvonne used a boat shuttle and bobbin for the 8/2 cotton.
- 3 Set up pick-up stick A by picking up [6 down, 4 up] 2 times; end with 6 down. Push pick-up stick A to the back of the loom when not in use.
- 4 Weave 1" of hem using Naturel 8/2 cotton. Apply Fray Check to the beginning of the hem.
- 5 Weave 1" of Sunflower.
- 6 Weave 1" alternating 1 pick of Cobalt and 1 pick of Sunflower.

Pick-up stick weaving sequence

1. Up + pick-up stick A.
2. Down.

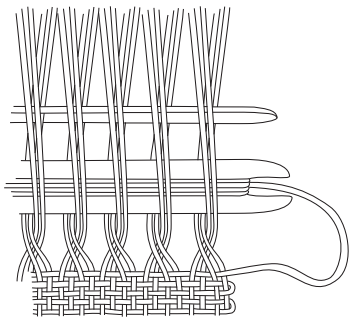
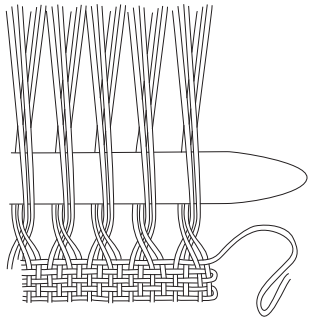
- 7 Weave 2 picks of Cobalt. Weave $\frac{1}{2}$ " following the pick-up stick weaving sequence. Push pick-up stick A to the back of the loom.
- 8 Weave the leno row: With the heddle in the down position and working in front of the heddle from left to right with pick-up stick B: *Pick up 6 ends, skip 2 ends, with fingers pick up the next 2 ends and pull to the left over the 2 skipped ends and under the pick-up stick, pick up the 2 skipped ends*, repeat from * once more, then pick up the last 6 ends. **Note:** You will cross the warp floats on the pick-up stick. Turn the pick-up stick on edge and weave across with 1 pick of Cobalt. Remove pick-up stick B. See Figure 1.
- 9 Continuing with Cobalt, weave $\frac{1}{2}$ " following the pick-up weaving sequence. Push pick-up stick A to the



WEAVING TIPS

The leno will appear distorted while weaving, looking more like stars. After the coasters are off the loom, tug at each side of the leno rows to align. Repeat during wet-finishing if needed.

Figure 1. Leno



back of the loom, then weave 2 picks of plain weave.

- 10 Weave 1" alternating 1 pick of Magnolia and 1 pick of Cobalt.
- 11 Weave 1" of Magnolia.
- 12 Weave 1" of hem using Naturel 8/2 cotton. Apply Fray Check to the end of the hem.
- 13 Weave 2 picks with scrap yarn, then repeat Steps 4–12 for three more coasters, weaving 2 picks of scrap yarn between the coasters.
- 14 Remove the coasters from the loom and cut them apart at the scrap yarn picks.
- 15 With the back side up, fold each hem over 1/2", then fold again and stitch the hem in place.
- 16 Wet-finish by handwashing in warm water with mild detergent. Lay flat to dry. If necessary, press with a warm iron. *



RIGID HEDDLE
DRAPED IN DANAË
 Michele Marshall

RESOURCES

Jarchow, Deborah. "Project 27: Clasped Warp." *Rigid Heddle Weaving: Basics and Beyond*, 157–59. Ashburton, New Zealand: Ashford Handicrafts, 2022.
 "Skill Guide: Hemstitching." littlelooms.com/library/W-YUiu3ASxq8vLGCv0wXEg.

STRUCTURE Plain weave with clasped warp.
EQUIPMENT Rigid-heddle loom, 9" weaving width; 10-dent heddle; 1 shuttle.
YARNS Warp: Bambu 7 (100% viscose from bamboo; 2,100 yd/lb; Silk City Fibers), #229 Forget-Me-Not and #48 Honey, 270 yd each. **Weft:** Ultimate Sock (75% superwash merino/25% nylon; 420 yd/100 g; Malabrigo), #96 Sunset, 224 yd.
Note: Due to the nature of clasped warp, all ends are used doubled and all warp yardages are estimates.
OTHER SUPPLIES Size 6/0 gold and purple beads for optional beaded fringe, about 90 of each color; dental floss threader or other tool for adding beads.
WARP LENGTH 90 doubled ends (180 threads total) 104" long (allows 8" for take-up, 16" for loom waste; loom waste includes fringe).
SETTS Warp: 10 epi. **Weft:** 10 ppi.
DIMENSIONS Width in the heddle: 9".
Woven length: (measured under tension on the loom) 80". **Finished size:** (after wet-finishing) 7 3/4" x 72" plus 3 1/2" fringe.

PROJECT STEPS

- 1 Set up your loom for direct warping a length of 104". Tie the Honey to the back apron rod, centering for a weaving width of 9", and begin by threading a doubled end through a hole. Tie the Forget-Me-Not to the warping peg. Bring the Honey loop to about 14" from the peg, pass the purple cone through the loop, then take the cone back to the peg. Adjust the clasp so that it sits about 14" from the peg (see Weaving Tips).
- 2 Repeat threading every slot and hole with a clasped end across the warp, creating a gentle curve of clasps starting from the original clasping near the peg to about 14" away from the back apron bar. Tie off the purple at the peg and the Honey at the back apron rod.
- 3 Remove the warp from the warping peg, but do not cut the ends. Chain the warp carefully before gently using the crank-and-yank method (see Weaving Tips) to wind the warp onto the back beam. Do not comb the warp, as doing so would affect the curve and tension of the clasps. Take care when yanking that the joins hold together.
- 4 Lash on to the front apron bar using the uncut loops removed from



Photo courtesy of the Belvedere, Vienna

Gustav Klimt (1862–1918) had what's known as his "Golden Phase" between 1898 and 1910. During these years, his paintings featured intricate geometric images and sometimes copious amounts of gold leaf. His inspiration? A trip to Ravenna, Italy, where he visited the Byzantine mosaics at the Basilica San Vitale. Shown in this image is *The Kiss* (also known as *Lovers*), which was completed in 1909 and features gold leaf, silver leaf, and platinum leaf as well as oil resin paints on a primed canvas.



WEAVING TIPS

- For the crank-and-yank method, divide the warp into small groups. Firmly pull (yank) each group and then turn the crank one rotation. Repeat until the warp is wound enough for you to tie on.
- Tensioning the clasped warp requires patience. Michele recommends using a clip at the back apron bar and another about 1" closer to the peg from the clasping point to assist in keeping even tension in the two colors and to keep the clasps snug. After each warp end was threaded, Michele moved the clips to the next warp end.
- When winding the warp onto the back beam, use paper to completely cover the length and width of the warp. Bamboo is slippery, and the paper will help keep the tension even at the back. On the front cloth beam, cover your lashing and front beam with a tube (a paper towel tube cut lengthwise works nicely) to make the smoothest possible winding-on experience. Packing the cloth beam with paper during weaving will also help keep good tension on your warp.
- Klimt's work had an organic element to it, so precision in creating your curve isn't necessary. Irregularities are hard to avoid and should be embraced.

the peg. To lash on, cut a length of cotton scrap yarn about 4 times the width of the warp for a lashing cord. Tie one end of the lashing cord to the apron bar and thread it through a small group of Bambu 7 ends (about ¾" to 1" in width at the heddle). Take the cord's end back to the apron bar and pass it around the bar and back through the next group of ends. Before tying off at the end of the warp, adjust the tension of the lashing cord so that even tension is applied to all the warp ends.

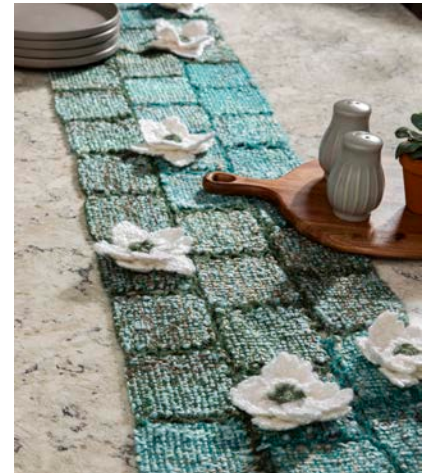
5 Wind a shuttle with weft. Allowing 6"–8" for fringe, spread the warp with scrap yarn. Leaving a tail about 8 times the width of the warp, weave in plain weave at 10 ppi for about 2". Using the long tail, work square hemstitching across the hem, grouping bundles of 3 warp ends and 3 weft picks. Aim for a firm hemstitch but maintain the square nature of the stitches, which is reminiscent of the shapes that populate the fabrics in Klimt's paintings (see *Do It by Hand*, page 88).

6 Continue weaving in plain weave for 80". Hemstitch as you did at the beginning.

7 Remove the scarf from the loom, trimming the warp at each end to 5" for fringe. If desired, using the floss threader, add up to 5 beads to 1 of the 3 ends of each group before twisting. Prepare a twisted fringe using 2 groups of 3 warp ends in each fringe.

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

Trim ends of fringe. ✱



PIN LOOM

WATER LILIES RUNNER

Margaret Stump

RESOURCES

Stump, Margaret. *Pin Loom Weaving to Go*. Guilford, CT: Stackpole Books, 2017.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT 4" square pin loom; 6" weaving needle; packing comb or fork; tapestry needle; G-6/4.0 mm and 2.0 mm crochet hooks.

YARNS Heathered Tweed (66% polyester/30% acrylic/4% wool; 418 yd/105 g; Loops & Threads), #2217 Basil, 160 yd; #2227 Deep Lake, 184 yd. Fleece Lite (97% acrylic/3% polyester; 110 yd/5 oz;



Claude Monet's (1840–1926) paintings of water lilies are world-famous now, but he didn't start painting them until the second half of his career. In 1897 he started painting what would become his first water lilies series, using a pond in his own garden as inspiration.

Photo courtesy of the Art Institute of Chicago

THE ARTIST'S EYE

Figure 1. Pin-loom pieces

4" square

- 20 ■ Seaglass / Basil
- 23 ■ Seaglass / Deep Lake
- 14 ■ Quartz / Lace Doilies

57 pieces total

Figure 2. Layout

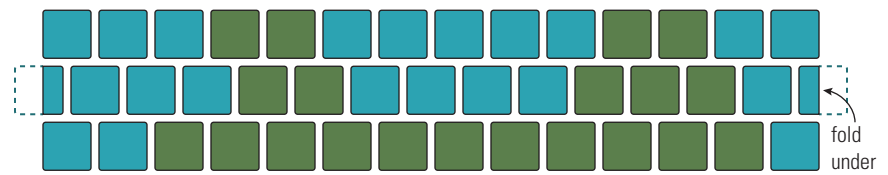


Figure 3. Joining squares

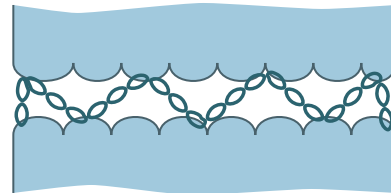


Figure 4. Basic flower

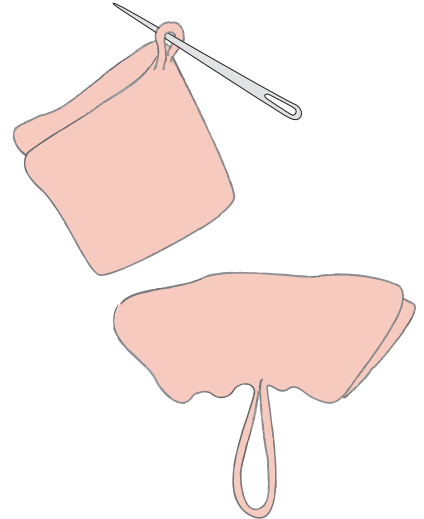
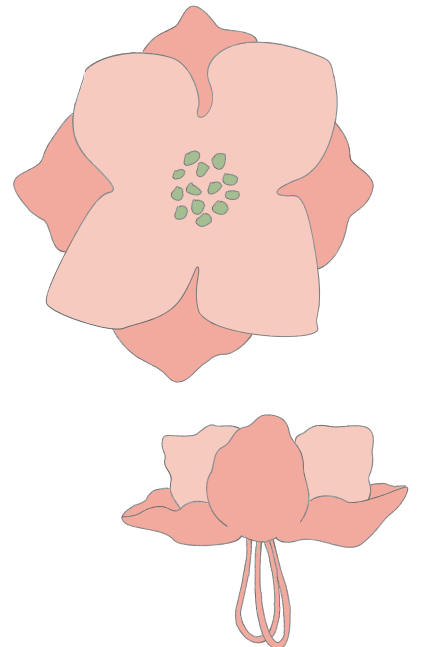


Figure 5. Lilies



NOTE ON CROCHET

If you're left-handed it might be easier to start on the top left corners and tie off on the right corners.

VARIATIONS

- Create more water lilies than are shown in the pattern.
- Add water lily buds by overlapping and stitching the flower petals of one Quartz/Lace Doilies square together for each bud.
- Create more lavish water lilies by using three squares in the compound flower or adding other colors such as pink or blue to the middle of the flower.

PROJECT STEPS

Runner body

1 Following the manufacturer's directions, weave 57 pieces as listed in Figure 1. For each piece, use the first color listed to wind on one warp layer, then use the second color listed to wind on the next two warp layers and weave the last layer. Weave in ends.

2 Arrange the Seaglass/Basil and Seaglass/Deep Lake squares as shown in Figure 2.

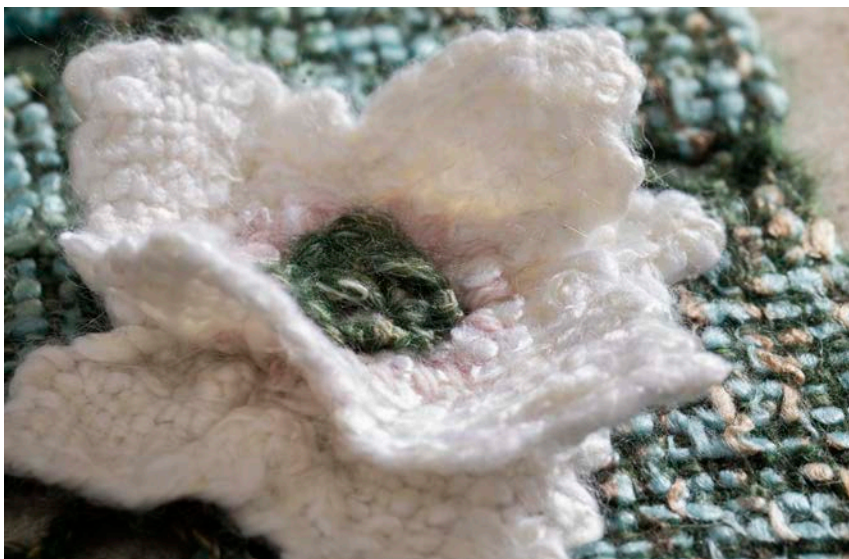
3 Join pieces in rows first. To join, stack two adjacent squares with right sides together. Using Deep Lake or Basil to match one or both of the squares, secure the yarn in the top

Yarn Bee), #52 Seaglass, 90 yd; #34 Quartz, 30 yd. Alpaca Twist (90% acrylic/10% alpaca; 175 yd/100 g; Yarn Bee), #1 Lace Doilies, 90 yd.

Note: Alpaca Twist is discontinued. Try Lion Brand Jiffy in #451-098W Cream as a substitute.

DIMENSIONS Finished size: 10½" × 57".

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



right corner of the front square, then ch 2, sc in the right corner of the back square, (ch 3, sc to the front square, ch 3, sc to the back square) 3 times spaced across the square, then ch 2, sc and tie off in the left corner of the front square. Weave in ends. Repeat for all three rows. See Figure 3.

4 Join the rows. Stack the top row on the middle row with right sides together and the squares offset as shown in Figure 2. Using Deep Lake or Basil to match one or both of the squares on either side of the join, secure the yarn in the corner of the front square, then ch 2, sc in the right corner of the back square, (ch 3, sc to the front square, ch 3, sc to the back square) 3 times in each square across the length of the row, then ch 2, sc and tie off in the left corner of the front square. Weave in ends. Repeat to join the bottom row to the middle row.

5 Fold over half of the square at the ends of the middle row to match the length of the top and bottom rows and tack in place.

6 Turn in the four corners of the runner to round them and tack in place.

Water lilies

7 With a Quartz/Lace Doilies square, use a crochet hook to pull firmly on one horizontal thread in the center. The two sides of the square will pull in and pucker. Starting again in the middle of the square, pull firmly on one vertical thread to pull in the other sides and create a four-petaled flower shape. Tie the two loops of pulled yarn together to secure the shape. Repeat with all 14 Quartz/Lace Doilies squares. See Figure 4.

8 Using a crochet hook, draw the loops on one flower through the middle of another flower to create a compound flower. See Figure 5. Tack the two flowers together using Basil. Add multiple loops of Basil to the center of the compound flower to create the look of a water lily (see photo). Set aside. Repeat to create 7 water lilies.

9 Scatter the water lilies on the runner and tack in place using Basil or Deep Lake yarn to match the underlying square. *



PIN LOOM

VINCENT'S SUNFLOWERS

Deborah Bagley

RESOURCES

Bagley, Deborah. "Spring Gnome." *Easy Weaving with Little Looms*, Spring 2022, 24.

Original Loomette Weaves. Los Angeles, CA: Loomette Studios, 1949. Out of print but available online at eloomanation.com/pdf/LoometteWeaves.pdf.

MATERIALS

STRUCTURE Plain weave and textured weave.

EQUIPMENT 1", 2", and 4" square pin looms; 1" × 4" and 2" × 4" rectangle pin looms; 5" weaving needle; packing comb or fork; tapestry needle.

YARNS Heartland (100% acrylic; 251 yd/5 oz; Lion Brand), yardage per flower: #158 Yellowstone, 70 yd; #124 Big Bend, 10 yd; #126U Sequoia, 5 yd; #173 Everglades, 65 yd. **Note:** Yarn quantities are for one sunflower. Some Heartland colors are discontinued. Try #131N Canyonlands, #175H Haleakala, and #125P Mammoth Cave as substitutes.

OTHER SUPPLIES 1/8" dowel rod, cut into one 3" and one 11"-15" piece per flower; polyester stuffing.

DIMENSIONS *Finished size:* (after assembly) each flower, 7" diameter blossom with 14" stem and two 4" × 5" leaves.

PROJECT STEPS

1 Following the manufacturer's directions, weave 66 pieces as listed

in Figure 1. Weave one 4" Big Bend square in Loomette Weave 1 and weave the remaining pieces in plain weave.

2 Make the center of the blossom: Draw a 3 1/2" circle on the back of the Big Bend 4" square. Fold the corners and sides in along the line and tack in place to make a circle. Repeat on a 4" Everglades square. See Figure 2.

3 With right sides together and using Big Bend, whipstitch the two circles together with small stitches, leaving an unstitched section large enough to insert stuffing. Turn right side out, stuff lightly, and whipstitch closed.

4 Draw a 1 1/2" circle on the back of a Sequoia 2" square. Fold the corners and sides in along the line and tack in place to make a circle.

5 Place the 1 1/2" Sequoia circle right side up centered on the Big Bend side of the larger circle. This side will be the front of the flower. Using Sequoia, handsew through the Sequoia circle and through both layers of the larger circle, pulling the yarn tight to give it a 3D effect.

6 Make flower petals: Turn a 2" Yellowstone square on point (like a diamond). Fold up the bottom corner 1/2" to bring the point to the center.



Photo courtesy of the Neue Pinakothek, via CC 4.0, creativecommons.org/licenses/by-sa/4.0

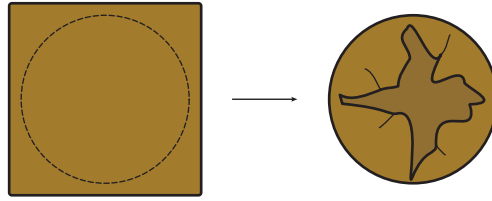
Vincent van Gogh (1853–1890) painted his famous sunflower series from 1888 to 1889. Though it was a relatively short period, by the end of his life his love of sunflowers was so well-known that his friends carried sunflowers at his funeral.

Figure 1. Pin-loom pieces

1° square	2° square	4° square	1° x 4° rectangle	2° x 4° rectangle
1	1*			
30				
25	2	5	2	

66 pieces total *Loomette Weave #1

Figure 2. Flower center

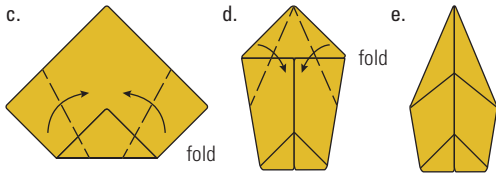
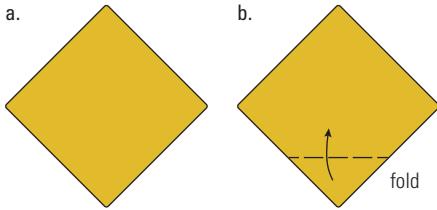


Make 1 Big Bend and 1 Everglades.

Loomette Weave #1

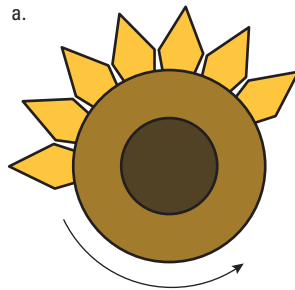
Row 1: Plain weave.
 Row 2: [U3, O1] 7 times, U3.
 Row 3: U1, O1, [U3, O1] 7 times, U1.
 Rows 4–15: Repeat Rows 2 and 3 six more times.
 Row 16: Plain weave.

Figure 3. Folding flower petals and leaves

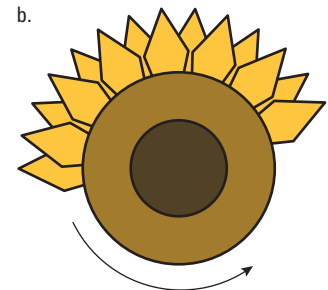


Note: skip the last fold for leaves.

Figure 4. Flower petal assembly



Sew first row of petals around flower.



Sew second row of petals offset from the first.

Figure 5. Small leaves assembly

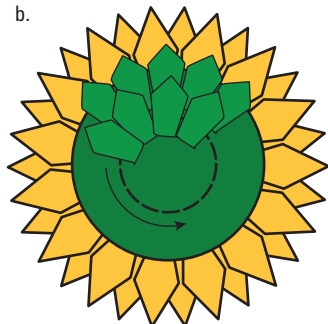
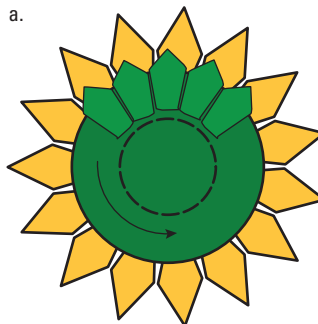


Figure 6. Leaf side 1 assembly

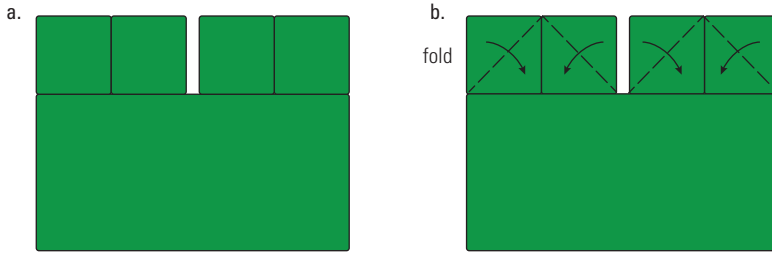


Figure 7. Leaf side 2 assembly

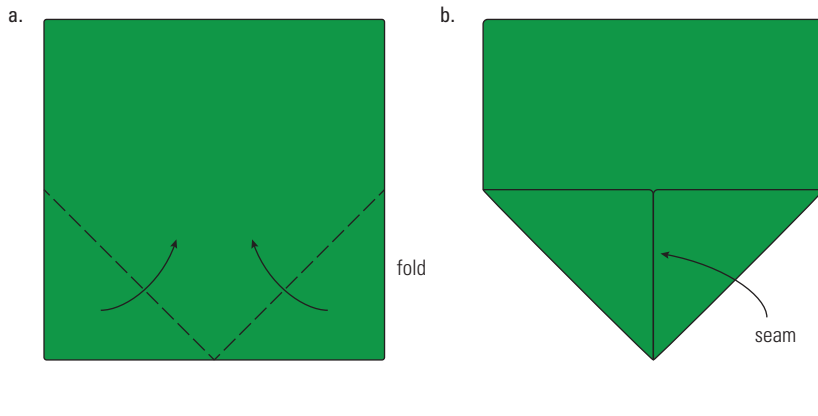
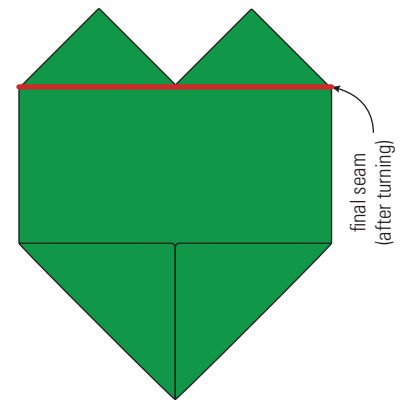


Figure 8. Complete leaf assembly



Fold the left and right corners to the center so the lower edges meet in the middle. Sew the two edges together. Fold the two top edges to the middle and sew together. Repeat with all 30 Yellowstone squares. See Figure 3.

7 Sew 15 flower petals around the flower center. Using Yellowstone, sew the flat ends to the edge of the back (Everglades side) of the flower center and the seams facing the back, being careful not to sew through to the front side of the flower. See Figure 4.

8 Sew another round of 15 flower petals around the edge of the front (Sequoia side) of the flower center in the same way but offset from the previous round. See Figure 4.

9 For the leaves on the back of the flower, fold 21 of the 1" squares of Everglade as you did the flower petals, but skip the last step: do not fold the two top edges in.

10 Sew 13 of the Everglade leaves in a circle around the back of the flower with the seam side down toward the flower center, and with the tips overlapping the backs of the Yellowstone petals by about $\frac{1}{2}$ ". Be careful

not to sew through to the front side of the flower. See Figure 5.

11 Sew 8 Everglade leaves in a smaller circle overlapping the first so they are offset and cover the stitch line from the flower center. This will leave a 1" space in the center where the stem will be attached. See Figure 5.

12 Make the flower stem: Whipstitch 4 Everglades 1" \times 4" rectangles in a row, joining at the 1" edges to make a 1" \times 16" rectangle.

13 Place an 11"–15" dowel rod down the middle of the 1" \times 16" rectangle. Fold the rectangle over the dowel and whipstitch closed, including the top and bottom ends.

14 Sew the top of the stem to the back of the flower in the center space left in Step 11.

15 Make the leaves: Whipstitch two 1" Everglades squares together to make a 1" \times 2" rectangle. Repeat to make a second 1" \times 2" rectangle.

16 Leaf side 1: Sew the two 1" \times 2" rectangles side by side along the 4" edge of a 2" \times 4" rectangle. Do not sew the 1" \times 2" rectangles together along the 1" edge. Fold the corners of each 1" \times 2" rectangle down so they

make a point at the top, then sew the edges together to hold in place, taking care not to sew through both layers of the fabric. Set aside. See Figure 6.

17 Leaf side 2: Fold the bottom corners of a 4" Evergreen square up so that the edges meet in the middle, making a point on the bottom. Sew the edges together where they meet, taking care not to sew through both layers of fabric. See Figure 7.

18 Stack the two leaf sides, right sides together, with the two points at the top and the single point at the bottom. Sew together all the way around except along the 4" edge where the 1" \times 2" rectangles meet the 4" edge. Turn right side out and whipstitch closed. See Figure 8.

19 Fold a 1" \times 4" Everglades rectangle over a 3" dowel rod. Whipstitch closed along the 4" edge to make the leaf stem.

20 Sew the bottom of the leaf stem to the flower stem approximately 6" below the flower.

21 Sew the leaf to the top of the leaf stem along both edges between the two small points, creating the leaf's curved shape. ✱



THE STRAWBERRY THIEVES
Gabi van Tassell

RESOURCES

Strawberry Thief. Metropolitan Museum of Art, European Sculpture and Decorative Arts Collection. [metmuseum.org/art/collection/search/221481](https://www.metmuseum.org/art/collection/search/221481).

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT Hexagon pin loom, 1" wide, for fingering-weight yarn (Gabi used a PennyTURTLE loom, fine sett); C-2/2.75 mm locker hook; tapestry needle.

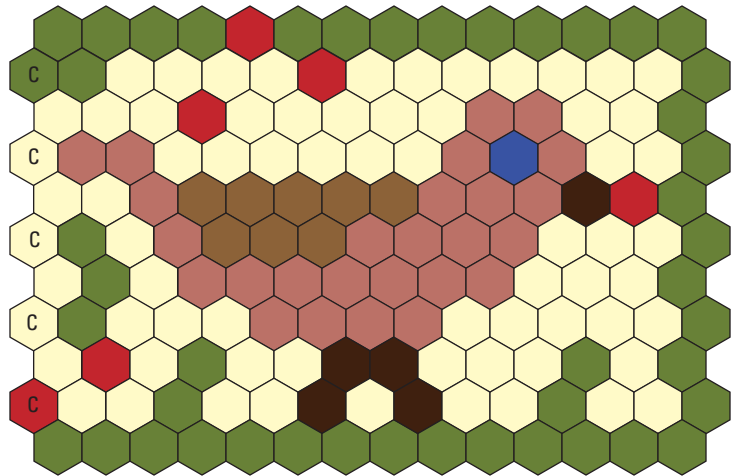
YARNS

Catona (100% mercerized cotton, 68 yd/25 g; Scheepjes), #105 Bridal White, 133 yd; #395 Willow, 89 yd; #257 Antique Mauve, 52 yd; #254 Moon Rock, 16 yd; #516 Candy Apple, 11 yd; #507 Chocolate, 10 yd; #124 Ultramarine, 2 yd.

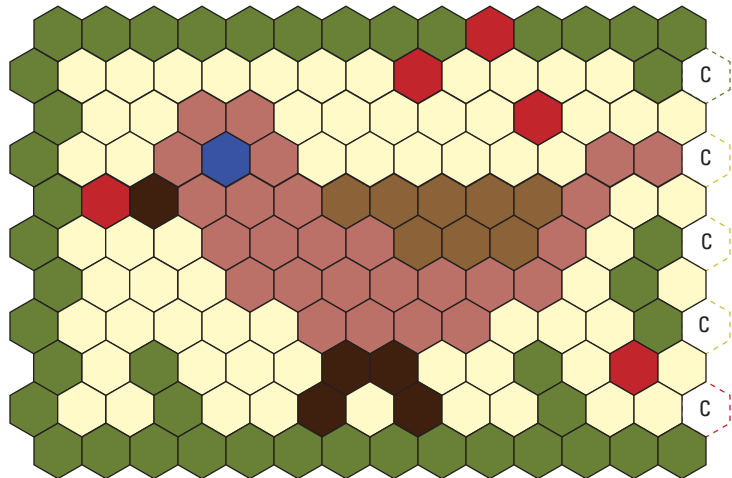
Figure 1. Pin-loom pieces

133	○	#105 Bridal White
89	●	#395 Willow
52	●	#257 Antique Mauve
16	●	#254 Moon Rock
11	●	#516 Candy Apple
10	●	#507 Chocolate
2	●	#124 Ultramarine
313 pieces total		

Figure 2. Assembly



Right section



Left section

○ center hexagons





Photo courtesy of the Cooper Hewitt, Smithsonian Design Museum

Strawberry Thief, designed by William Morris (1834–1896), was inspired by the thrushes who stole food from his kitchen. The design has since influenced countless copycats, a Joanne Harris novel, and even a video game.

DIMENSIONS *Finished size:* (after sewing and wet-finishing) about 10" × 30".

PROJECT STEPS

- 1** Following the manufacturer's directions, weave 313 hexagons as listed in Figure 1. Leave the yarn tails for sewing.
- 2** Sew the hexagons together using whipstitch (see Reader's Guide). First sew them into rows and then attach

the rows to each other. Check your work after completing each row to ensure that you have placed the colors correctly, following Figure 2. Note that the chart is divided into two sections. The center column of hexagons is shown on the right half with their locations indicated on the left half.

- 3** Use a tapestry needle to weave in loose ends.

NOTES ON DISPLAY

If you wish to display the runner as a wall hanging, Gabi suggests using clips suspended from a bar.

- 4** Wet-finish by hand or by machine washing in warm water with mild detergent. Tumble dry. Press with a warm steam iron. *



A MATTER OF STYLE

Creative movements and styles have inspired artists throughout time, including the designers of these stylish projects for home and wardrobe.

INTERSECTING LIGHT PLACEMATS

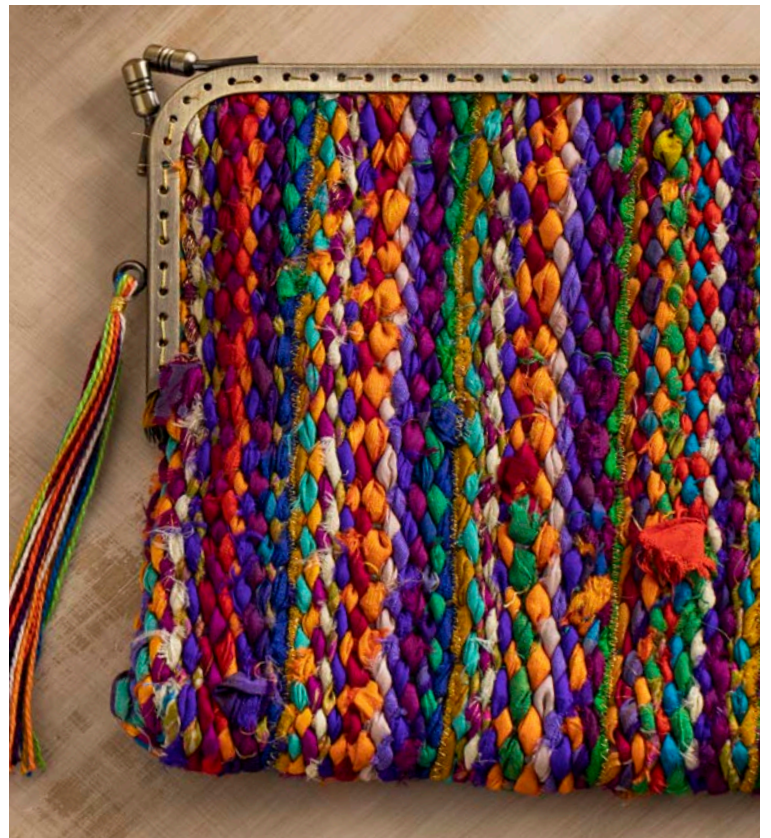
Jodi Ybarra

Line art is a style that incorporates simple lines and negative space to create designs as minimal or complex as the artist desires. To translate this classic technique to cloth, Jodi chose log cabin, a color-and-weave structure that creates optical illusions and 3D effects with groups of lines. Pattern page 64.

RAGS TO RICHES CLUTCH

Jennifer B. Williams

The bright colors and artistry found in Indian saris inspired Jennifer's dazzling clutch. Woven using recycled sari silk ribbon on an inkle loom, this clutch features extra-sturdy cloth with a palette sure to make you smile. Pattern page 65.





CUBIST LANDSCAPE TAPESTRY

Sheleigh Peers

Translating a landscape into its most basic colors and shapes makes for an easy-to-weave project for new weavers or a quick palate cleanser for more experienced weavers. Learn how to make a Cubist-style tapestry from your own photo, or weave Sheleigh's design. Pattern page 66.



AMARANTH STOLE

Gabi van Tassell

For her stole, Gabi was inspired by both Impressionism and a beautiful photo of an amaranth plant. She chose silky, soft yarns and grouped pin-loom shapes to create the impression of five individual amaranth flowers against a sunlight-flooded background. Pattern page 68.

SWEET AMERICANA LINENS

Malynda Allen

Fruit and a bounteous harvest are typical elements of early American art, which inspired Malynda's napkins. The color-and-weave log-cabin corners remind her of the lattice crust of Swiss Apple Cherry Pie, a favorite dessert among early settlers of the American West. Pattern page 69.

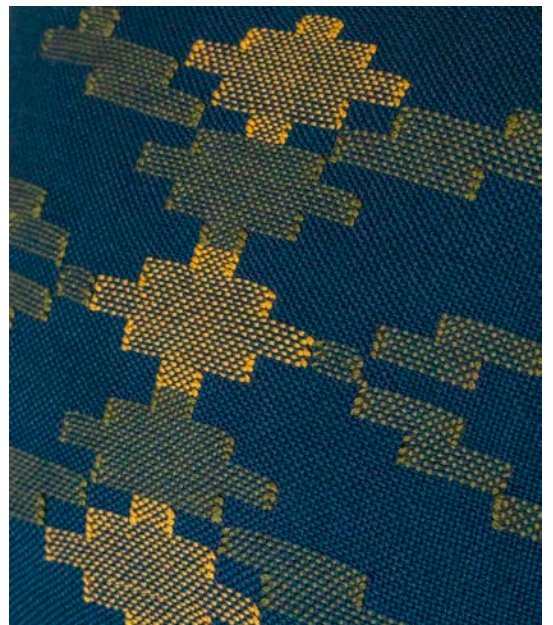




VATIKA PILLOW COVERS

Shilpa Nagarkar

Shilpa has long loved the Jamdani weave of her mother's gorgeous Kolkata saris. Her rigid-heddle pillow covers are her tribute to the weavers of West Bengal, India, as well as the region's beautiful gardens (*vatika* means garden in Hindi). Pattern page 71.





INKLE LOOM

RAGS TO RICHES CLUTCH

Jennifer B. Williams

RESOURCES

Knisely, Tom. *Weaving Rag Rugs*. Mechanicsburg, PA: Stackpole Books, 2014.

Ligon, Linda C., ed. *A Rug Weaver's Source Book: A Compilation of Rug Weaving Techniques*. Loveland, CO: Interweave, 1984.

MATERIALS

STRUCTURE Warp-faced plain weave.

EQUIPMENT Inkle loom; belt shuttle.

YARNS *Warp:* Sari ribbon (100% silk; about 25 yd/50 g; Frabjous Fibers), Multi, 45 yd. *Weft:* 5/2 pearl cotton (200 yd/1.5 oz; Tubular Spectrum; Lunatic Fringe), Light Gray, 12 yd.

OTHER SUPPLIES L-shape kiss clasp metal purse frame; metallic sewing thread; Fray Check; strong craft glue; coordinating yarn for tassel (optional).

WARP LENGTH 16 ends 101" long (allows 10" for take-up, 26" for loom waste).

SETTS *Warp:* 13 epi. *Weft:* 4 ppi.

DIMENSIONS *Width:* 1¼". *Woven length:* (measured under tension on the loom) 65". *Finished size:* (after sewing and including purse frame) 6½" × 6½".

PROJECT STEPS

1 Wind a warp of 16 ends 101" long on your inkle loom. To create a randomized color effect, use one skein for the heddled path and the second for the unheddled path.



2 Wind a belt shuttle with Light Gray.

3 Weave in plain weave for at least 65", maintaining a 1¼" width.

4 Secure the weft tails and cut the band from the loom.

5 Measure and mark five sections, each 13" long. Apply Fray Check at the beginning and end of each section, then cut the sections apart.

6 Sew all five sections together along the selvages with zigzag or decorative stitch. Do not overlap the selvages.

7 Determine which side will be the outside. Fold the sewn sections in half with right sides together and sew along the selvages using a ¼" seam allowance, leaving room along one selvedge to insert the purse frame.

WEAVING TIPS

- Because of the varying thickness of sari silk, the weft will be visible in some places.
- When encountering a seam in the silk, gently push it to the surface between the heddles to avoid snagging.

- 8** Turn the bag right side out.
- 9** Glue the raw edges into the purse frame, or follow the attachment directions provided with your frame. Stitch the sewn bands to the purse frame with doubled metallic sewing thread. Add a decorative tassel if desired. *



Saris (sometimes spelled sarees) are garments popular throughout Southeast Asia. Unlike other garments that are shaped with sewing to fit the body, saris are rectangles of fabric—usually around 9 yards long—that are wrapped and draped around the body. Saris are typically bright colors, sometimes with prints. Once a sari is too soiled or damaged to repair, it's repurposed or recycled into patchwork cloth known as kantha, or into yarn or rags for weaving.

Photo by Pranav Kumar Jain on Unsplash



TAPESTRY LOOM

CUBIST LANDSCAPE TAPESTRY

Sheleigh Peers

RESOURCES

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

Russell, Carol K. *The Tapestry Handbook*. Asheville, NC: Lark Books, 1990.

Scanlin, Tommye McClure. *Tapestry Design Basics and Beyond*. Atglen, PA: Schiffer, 2021.

MATERIALS

STRUCTURE Weft-faced plain weave.

EQUIPMENT Tapestry loom, 6" × 6", able to be warped at 8 epi; shedding device (optional); beating fork; tapestry bobbins (optional).

YARNS Warp: 12/6 cotton seine twine (612 yd/200 g; Ashford), natural, 16 yd. **Weft bundles:** Array (100% wool; 3,360 yd/lb; Gist Yarn), assorted colors. **Weft singles:** Everlea Worsted (100% wool; 560 yd/lb; Everlea Yarn), assorted colors. **Note:** Specific yardage for warp and weft depends on the size of your loom and how much of any shade you choose to use. For a 6" × 6" frame-style loom, about 48 yd total of weft yarn should be enough to weave a piece.

OTHER SUPPLIES Darning needle; sewing thread; hanging rod.

WARP LENGTH 48 ends 12" long (allows 6" for loom waste, header, and footer; loom waste includes fringe).

SETTS Warp: 8 epi. **Weft:** about 40 epi.

DIMENSIONS Finished size: (after removing from tapestry loom) 6" × 6".

Note: This project is based on the individual inspiration and creativity of the weaver. As such, the steps given here do not necessarily reflect the exact order in which you should weave your piece. Read the steps in their entirety before weaving, and employ the techniques described to create your own original work.

PROJECT STEPS

1 Scan and print multiple copies of Sheleigh's cartoon (page 67) or print them from the Little Looms library, LT.media/PeersCartoon, or make your own. To create your own cartoon, choose an inspiration landscape photo, something simple with distinct shapes and clean lines. Using graph paper marked with a 6" × 6" box, sketch out the cartoon within the box. Break the landscape's main elements down into basic geometric shapes such as squares, triangles, and rectangles. Sheleigh recommends making multiple copies of the cartoon to try different color combinations before weaving.

Note: You can print graph paper from the Little Looms Library, LT.media/GraphPaper.

2 Using crayons or colored pencils, color in the cartoon with your chosen weft colors. Cubism traditionally employed a limited palette, so try to use no more than four or five hues. If desired, color in multiple copies of the cartoon to further refine your palate.

3 Warp your loom according to the manufacturer's instructions for a weaving width of 6", making sure to maintain a light, even tension. Attach or insert the shedding device (optional).

4 Make a small butterfly of the seine twine. Weave 6 passes of the seine twine to create a firm base for your tapestry.

5 Put the cartoon behind your warp. Pin it to the header or, if desired, ink the design onto the warp threads (see Weaving Tips).

6 Wind the weft yarn into a yarn butterfly or onto a tapestry bobbin,

WEAVING TIPS

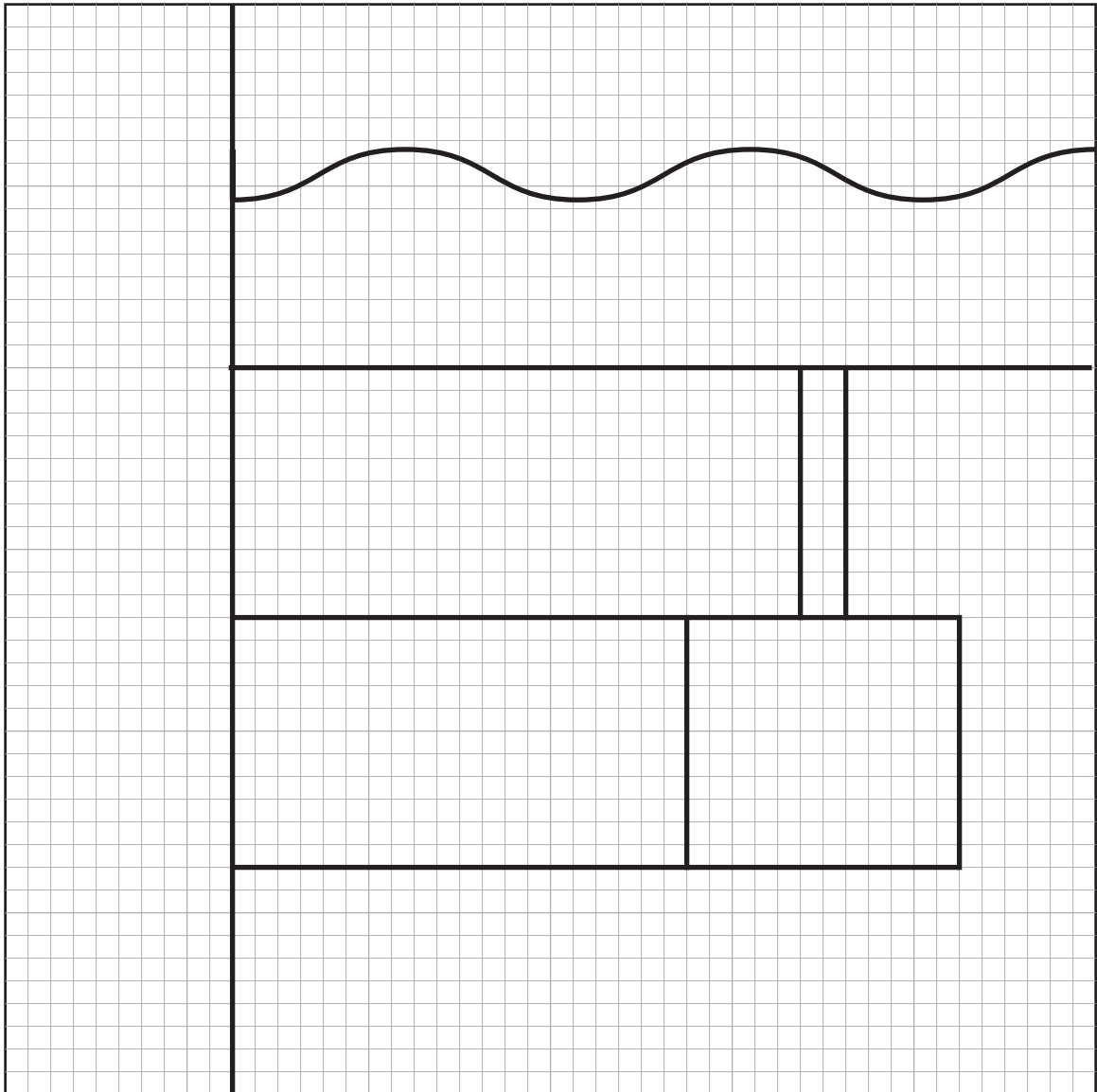
- Meet-and-separate and slit tapestry both create slits in the final fabric. Slits of about ½" can be left alone, but longer slits may need to be stabilized. It's helpful to think about how to deal with slits before you begin weaving. They can be sewn together off the loom or left as slits in the final fabric, or you can reduce their size by using a clasped-weft technique every ½" or so. Be aware that clasped weft will create slightly thicker areas where the wefts clasp, which could affect the final design.
- A monochromatic color palette (various shades of blue, for example) will give your piece a subtle and cohesive look, whereas complementary colors (chosen from the opposite sides of the color wheel) will give more pop to your tapestry. Even a single complementary color in an otherwise monochromatic color scheme can add visual punch.
- If you ink a design onto your warp, use a heat- and water-resistant pen to ensure steam during the finishing process won't transfer ink marks to your tapestry.
- Four-selvedge tapestry looms don't allow for fringe. In that case, use a needle and thread to sew a hanging rod or other hanging device to the back of your weaving.



Cubism, an art movement in which objects are broken down into geometric shapes, was heavily influenced by African art including the bust shown here. Known as *The Great Bieri*, it was created by an unknown Fang artist sometime in the nineteenth century.

Photo courtesy of the Metropolitan Museum of Art

Cartoon



Actual size



WEB EXTRAS

Did you know you can now print graph paper from the *Little Looms* library? You can find our new printable graph paper at LT.media/GraphPaper. Not ready to start designing your own cartoon? Download and print the cartoon for Sheleigh's design from our library at LT.media/PeersCartoon.

A MATTER OF STYLE

singly or as weft bundles of 3 threads. Weft bundles can be made from one or more colors of weft.

7 Begin weaving following the cartoon, changing weft colors as needed. When changing colors, keep tails behind the tapestry and away from the selvages.

8 Weaving shapes: When weaving squares, rectangles, triangles, and other large shapes, use the slit-tapestry or meet-and-separate techniques (see Weaving Tips).

a For horizontal stripes, weave at least 1 full pass (2 picks) of each color before alternating.

b For a wavy line, weave a half pass (1 pick) of any given color.

c For vertical lines or stripes, alternate half passes (1 pick each) of two colors (called pick and pick).

d When weaving angles, be sure to wrap the retreating color around a raised warp and the advancing color around a lowered warp. Doing so will keep the sides smooth.

9 To finish, weave 6 picks using the seine twine.

10 Cut the tapestry from the loom, tying loose knots in the top and bottom fringe as you go and leaving enough warp to tie to a hanging rod. Let the tapestry rest for 24 hours to allow the yarns to settle.

11 Steam with an iron.

12 To finish the tapestry by sewing in ends, loosen a fringe knot. One by one, pull each warp end out of the seine twine header, fold it to the back, and use a tapestry needle to thread it back into the weft. For knotted fringe, tighten the knots in the warp bundles and tie the top warp threads to your hanging rod. Trim warp ends. *



AMARANTH STOLE

Gabi van Tassell

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT Hexagon pin loom, about 2" side length; jewel-shaped pentagon pin loom, about 2" short-side length; 6½" and 8" locker hooks, size C-2/2.75 mm; tapestry needle. **Note:** Gabi used the Original TURTLE and Original Jewel looms, fine sett.

YARNS Fino (70% merino wool/30% silk; 490 yd/100 g; Manos del Uruguay), #408 Crystal Goblet, #423 Tincture, #425 Fascinator, #431 Chemise, and #435 Opal, 47 yd each. Alegria (75% merino superwash/25% polyamide; 445 yd/100 g; Manos del Uruguay), #2600 Magenta, 47 yd; #2058 Turmeric, 493 yd.

Note: #425 Fascinator has been discontinued. Try Fino #457 Brocade for slightly darker pinks or Scheepjes Our Tribe yarn in #979 Heart for a pink closer to Gabi's original.

DIMENSIONS *Finished size:* (after sewing and wet-finishing) 16" × 70".

PROJECT STEPS

1 Following the manufacturer's directions, weave 64 hexagons in Turmeric. Weave 5 jewel shapes in each of the accent colors. Leave the yarn tails for sewing. See Figure 1.

2 Make 5 rosettes in the color sequence shown in Figure 2. Use whipstitch to join the pieces with right sides together. Gabi recommends working the rosette seams from outside toward the center and closing



Impressionist artists including Paul Cézanne (1839–1906), whose painting *Mont Sainte-Victoire and the Viaduct of the Arc River Valley* is shown above, sought not to depict realistic images, but rather the impression of them. The artists did so with broad, thick brush strokes and vivid, often unblended, colors.

Photo courtesy of the Metropolitan Museum of Art

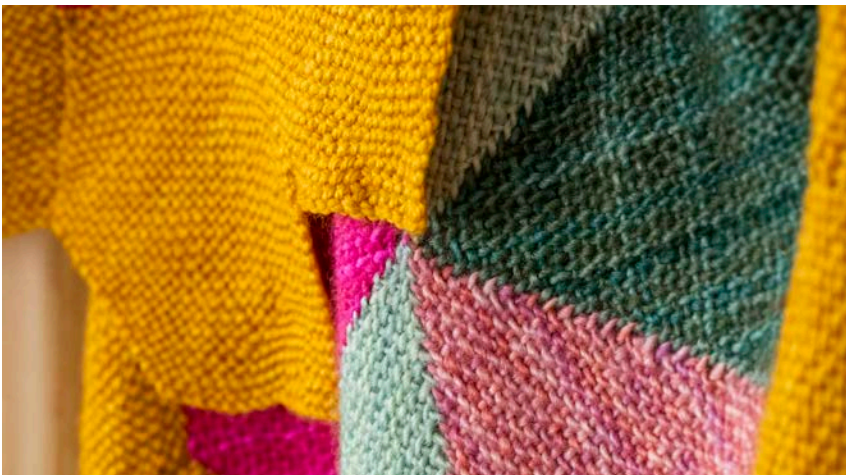


Figure 1. Pin-loom pieces

Hexagon	
64	#2058 Turmeric
Jewel	
5	#2600 Magenta
5	#408 Crystal Goblet
5	#423 Tincture
5	#425 Fascinator
5	#431 Chemise
5	#435 Opal
94 pieces total	

Figure 2. Rosette assembly

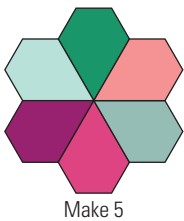


Figure 3. Spacer assembly

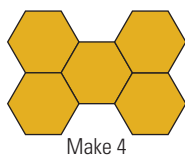
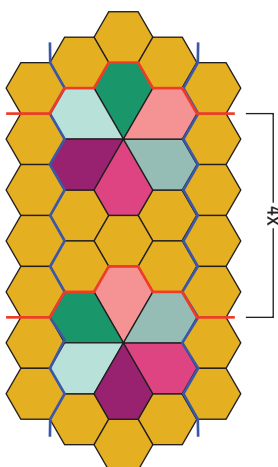


Figure 4. Stole layout



Turn each rosette to a different orientation.

the center while working the last side seam.

3 Sew two strips of 19 Turmeric hexagons each.

4 Make 4 spacers by joining 5 Turmeric hexagons as shown in Figure 3.

5 Lay out the assembled rosettes, right sides facing down, in a sequence you find pleasing. Gabi suggests rotating the rosettes so the colors face in different directions.

6 Assemble the center section first: Sew 3 hexagons to the top side of the first rosette. Sew a 5-hexagon spacer to the bottom side of the first rosette. Alternate joining remaining rosettes and spacers. See Figure 4. Sew 3 more Turmeric hexagons to the far end of the last rosette to complete the center.

7 Join a hexagon strip along each of the long sides of the center section.

8 Use a tapestry needle to weave in loose ends. Clip ends to about 1/2".

9 Wet-finish by handwashing in cold water with no-rinse detergent. Press with a warm iron. Clip ends flush with fabric. *



RIGID HEDDLE

SWEET AMERICANA LINENS

Malynda Allen

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT Rigid-heddle loom, 18" weaving width; 10-dent heddle; 2-4 shuttles; 4 bobbins.

YARNS Warp: 8/2 cotton (3,360 yd/lb; Valley Yarns; WEBS), Red, 540 yd; 8/2 cotton variegated (3,360 yd/lb; Valley Yarns; WEBS), Garnet, 540 yd. 8/2 cotton (3,360 yd/lb; Aurora Earth), Cinnamon, 192 yd; Mint, 48 yd. 8/2 cotton (3,360 yd/lb; UKI) Natural, 96 yd. **Weft:** 8/2 cotton (Valley Yarns), Red, 268 yd; Very Berry, 103 yd. 8/2 cotton variegated, Garnet, 105 yd. 8/2 cotton (Aurora Earth), Cinnamon, 130 yd; Special Pink, 101 yd; Mint, 33 yd. 8/2 cotton (UKI) Natural, 65 yd.

WARP LENGTH 177 doubled ends (354 threads total) 144" (4 yd) long (allows 12" for take-up, 18" for loom waste). **Note:** Add 24" of warp length for each additional napkin, or 33" of warp length for each additional towel.

SETTS Warp: 10 epi. **Weft:** 11 ppi.

DIMENSIONS Width in the heddle: 17 1/10".

Woven length: (measured under tension on the loom) 114". **Finished size:** (after hemming and wet-finishing) four napkins, 14 1/2" x 16 1/2" each, and one towel, 14 1/2" x 25 1/2".

PROJECT STEPS

1 Set up your loom for direct warping a length of 144" (4 yd) or wind a warp of 177 doubled ends



RIGID HEDDLE

VATIKA PILLOW COVERS

Shilpa Nagarkar

MATERIALS

STRUCTURE Plain weave with inlay.

EQUIPMENT Rigid-heddle loom, 22" weaving width; 12.5-dent heddle; 2 shuttles. **Note:** Have a 12-dent heddle? See the Heddle Conversion Chart in the Reader's Guide.

YARNS *Blue pillow:* **Warp:** 10/2 cotton (4,200 yd/lb; Valley Yarns; WEBS), #2625 Ink Blue, 1,040 yd. **Weft:** 10/2 cotton, #2625 Ink Blue, 534 yd; #3611 Red, 11 yd; #1325 Daffodil, 8 yd; #5597 Mosstone, 12 yd.

Yellow pillow: **Warp:** 10/2 cotton, #1325 Daffodil, 1,040 yd. **Weft:** 10/2 cotton, #1325 Daffodil, 534 yd; #2625 Ink Blue, 11 yd; #3611 Red, 8 yd; #5597 Mosstone, 12 yd.

OTHER SUPPLIES Commercial fabric for lining the covers, 1 yd; four 1" buttons; 18" pillow form for each pillow.

WARP LENGTH 275 doubled ends (550 threads total) 68" long (allows 5" for take-up, 18" for loom waste).

SETTS **Warp:** 12.5 epi. **Weft:** 19 ppi in plain-weave sections; about 15 ppi in inlay sections.

DIMENSIONS *Width in the heddle:* 21¾".

Woven length: (measured under tension on the loom) 45". *Finished size:* (after wet-finishing and construction) two finished pillow covers, 17" × 17" each.

PROJECT STEPS

Weaving

1 Set up your loom for direct warping a length of 68" or wind a

warp of 275 doubled ends (550 threads total) 68" long. Warp the loom using your preferred method, centering for a weaving width of 21¾", starting and ending in a hole, and threading every slot and hole with a doubled end.

2 Wind a shuttle with a single strand of the main color (Ink Blue or Daffodil). Wind another shuttle with a doubled strand of the contrasting color for the stripes (Red for the blue pillow or Ink Blue for the yellow pillow).

3 Spread the warp with scrap yarn.

4 Weave the pillow cover using Ink Blue or Daffodil as the main color to match the warp:

a Weave 2½" in plain weave.

b Weave a pick with the main color followed by the contrasting color in the same shed for the full width of the warp. Weave a second pick with both wefts.

c Weave 5 more picks of plain weave.

d Repeat Step b.

e Weave 2½" of plain weave.

f Starting on an up shed and centering the design on the warp,

weave following the inlay chart in Figure 1 (see Weaving Inlay).

g Repeat Steps a–e.

5 Insert 2 picks of scrap yarn, then weave 24" of plain weave for the pillow-back fabric.

6 Remove the fabric from the loom. Machine stitch the ends and on either side of the scrap yarn picks separating the front and back.

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

8 If desired, warp the loom with the other main color, weave the second

WEAVING TIP

Use small shuttles, yarn butterflies, or knitting bobbins to hold the inlay wefts. Because two of the pattern rows have three separate sections of Mosstone, you will need three bundles of doubled Mosstone weft. You will need one package of the doubled central design color (Daffodil for the blue pillow or Red for the yellow pillow).



The tradition of Jamdani fabric goes back centuries, with the first mention of the fine muslin fabric coming from the ninth century CE. Today's Jamdani weavers use the same process as the weavers of the past, and the result is still exquisite. In fact, Jamdani weaving is considered an "Intangible Cultural Heritage of Humanity" by the United Nations Educational, Scientific and Cultural Organization (UNESCO).

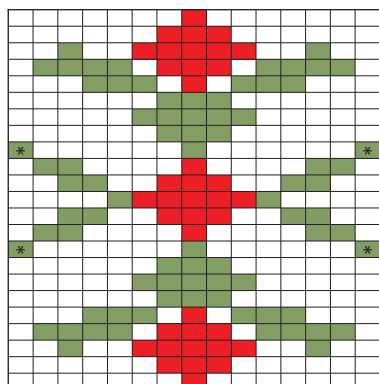
WEAVING INLAY

1. Open the shed.
2. Weave across the full width of the warp with the background weft.
3. In the same shed, weave across the design area using the inlay weft: Insert the weft into the shed, weave across the required ends, then bring the weft out the top of the shed. Use a separate shuttle or butterfly of weft for each separate color or design area across the warp.

Note: Tuck the starting and ending weft tails back into the shed over 1 warp end and leave the tail sticking out of the back of the cloth.

4. Close the shed and beat the background and inlay weft together.
5. Change sheds.

Figure 1. Inlay chart



□ = 6 picks / 5 warp ends in Up shed or 4 warp ends in Down shed.

■ Mosstone, doubled

■ Red (yellow pillow) or Daffodil (blue pillow), doubled

Notes:

Center inlay pattern on the fabric.

Begin each square with the heddle Up.

Weave inlay weft in the same shed with background weft.

Weave across adjacent blocks with the same inlay weft; use separate inlay wefts for non-adjacent blocks.

Adjust the position of the blocks marked * to share one warp end with the block on the adjacent row.

pillow, and finish the fabric as you did the first.

Sewing the pillow covers

9 Cut the front and back fabric apart along the scrap yarn.

10 Mark the front piece to measure 18" x 18", with the inlay motif centered. (This measurement includes a 1/2" seam allowance on all sides.) Machine stitch along all four edges. Trim fabric to the stitching lines.

11 Mark two pieces for the back, measuring 18" x 15" and 18" x 6". Machine stitch along all four edges of each rectangle. Cut the pieces apart and trim fabric to stitching lines. Set aside.

12 Cut three pieces of lining fabric: 18" x 18", 18" x 15", and 18" x 6". Set aside.

13 Pillow front: Place the pillow front face down. Stack the 18" x 18" lining fabric face up on top of the pillow front. Stitch the lining to the front piece with a 1/4" seam allowance on all four edges. Set aside.

14 Using loom waste or extra warp yarn, make two loops for the buttons 6" long. Shilpa made a braid using three bunches of 9 strands each and knotted the braid on both ends.

15 Upper back: Stack the 18" x 6" pieces of pillow fabric and lining with right sides together. Place the braided loops between the pillow fabric and the lining on the long edge, about 3" on either side of the center. Adjust the loops to extend 1 1/2"-2" between the pillow fabric and lining, with the loop

ends sticking out past the edge of the fabric. Pin in place. Stitch the pillow fabric and lining together along the long edge with the loops, using a 1/2" seam allowance. Turn right side out and press the seam to make a crisp edge. Align the other edges of the pillow fabric and lining. Topstitch close to the folded edge and then stitch around the other three edges using a 1/4" seam allowance to join the pillow fabric and lining. Set aside.

16 Lower back: Stack the 18" x 15" pieces of pillow fabric and lining with right sides together. Stitch along the long edge using a 1/2" seam allowance. Turn right side out and press the seam to make a crisp edge. Align the other edges of the pillow fabric and lining. Topstitch close to the folded edge, and then stitch around the other three edges using a 1/4" seam allowance.

17 Place the pillow front right side up. Place the upper back piece right side down on top of the pillow front, aligning the top edge and sides, and with the loops toward the center of the pillow. Place the lower back piece right side down on top of the pillow, aligning the bottom edge and sides and with the finished edge overlapping the upper back by about 1".

18 Stitch the cover on all four edges with a 1/2" seam allowance.

19 Turn right side out. Sew buttons on the lower back for closing with the braided loops.

20 Insert pillow form. *



VIDEO WORKSHOP

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

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



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

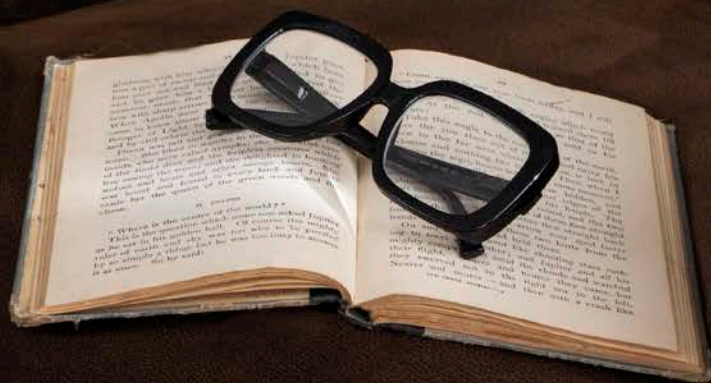
START LEARNING ONLINE TODAY!
LT.Media/RH-Color

long thread

MEDIA

THE SHAPE OF ART

Rectangles and squares might be simple shapes, but when combined in clever ways, they become so much more.



BAUHAUS PILLOW *Jennifer Chapman*

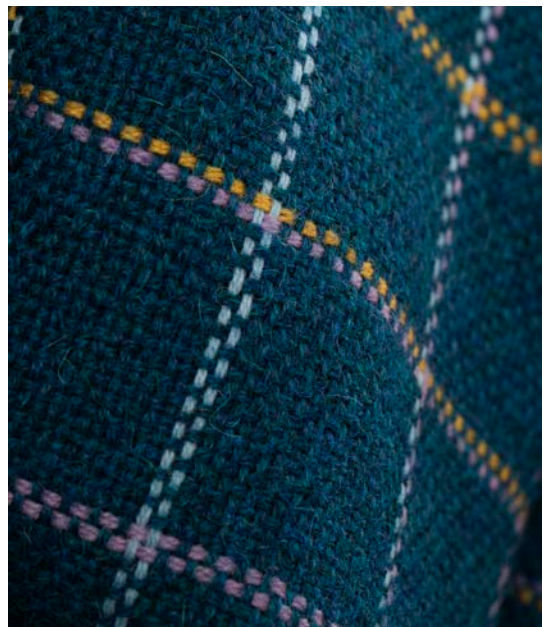
Jennifer was introduced in graduate school to the Bauhaus school via the photography of László Moholy-Nagy. After learning to weave, she discovered the works of Bauhaus-trained weavers including Gunta Stölzl, whose sketches inspired this reversible pin-loom pillow. Pattern page 79.



WINDOWPANE WRAP

Christine Jablonski

Grids might seem simple, but they are the basis of so much in art. Artists use grids to get proportion and perspective right, to translate small designs to larger areas, and to plan out geometric pieces. Celebrate the grid with this elegant wrap. The lightweight alpaca will keep you just warm enough on cool summer nights. Pattern page 81.





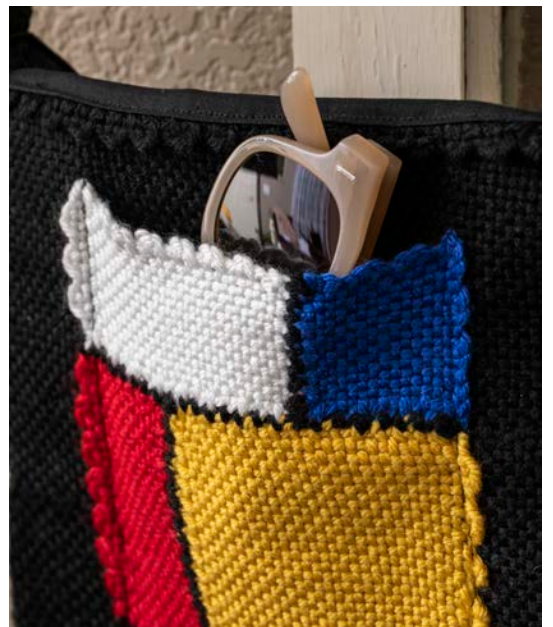
INFINITY LOOP SHRUG

Sara C. Bixler

Designed to emulate the works of M.C. Escher, this sophisticated shrug is perfect for a night out on the town. Whether you're going to an opening at your favorite museum or art gallery, or meeting friends for dinner, this chic shrug is an ideal accessory. Pattern page 83.

MONDRIAN ON THE GO*Deborah Bagley*

Inspired by the geometric works of Piet Mondrian, this pin-loom tote incorporates the colors and shapes often found in his paintings. A pocket under the front flap is a convenient place for a tiny tapestry loom, colored pencils, or a set of charcoal so you can take your art on the go in style. Pattern page 84.





LA GRANDE JATTE SHAWL

Melanie Smith

As in the Pointillism art movement that inspired it, when you look closely at this shawl, you can easily see the individual threads. From afar, though, the hues blend to create a stunning color-shifting check that moves from cool blues and greens to warm golds and oranges. Pattern page 87.





BAUHAUS PILLOW
Jennifer Chapman

RESOURCES

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MATERIALS

STRUCTURE Plain weave.
EQUIPMENT 1" x 2", 1" x 4", 1" x 6", 2" x 4", 2" x 6", 3" x 6", and 4" x 6" rectangular pin looms; 2" and 6" square pin looms; weaving needle; packing fork; tapestry needle; E-4/3.5 mm crochet hook.

YARNS Heather Prime Alpaca (100% superfine alpaca; 660 yd/8 oz; Galler Yarns), Mermaid, 82 yd; Autumn, 63 yd; Aquamarine, 30 yd; Mustard, 27 yd; Tourmaline, 24 yd; Hazelnut, 21 yd; Sunflower, 9 yd; Beatrix and Roan, 36 yd each; Lemongrass and Oat Straw, 33 yd each.
OTHER SUPPLIES 18" pillow form.
DIMENSIONS (after wet-finishing and assembly) pillow cover, 17½" x 17½".

PROJECT STEPS

1 Weave and join pieces into columns as shown in Figures 1 and 2 for the front and Figures 3 and 4 for the back. Refer to Figures 1 and 3 for the yardage required to weave each shape.

Figure 1. Front pin-loom pieces

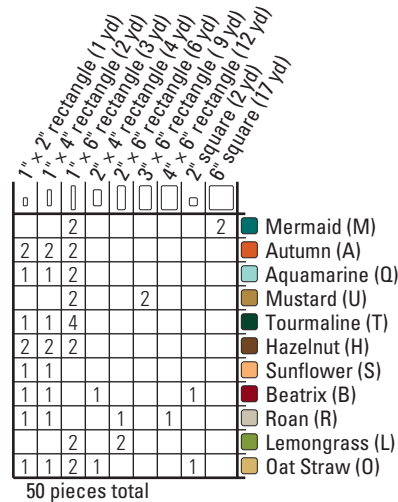


Figure 3. Back pin-loom pieces

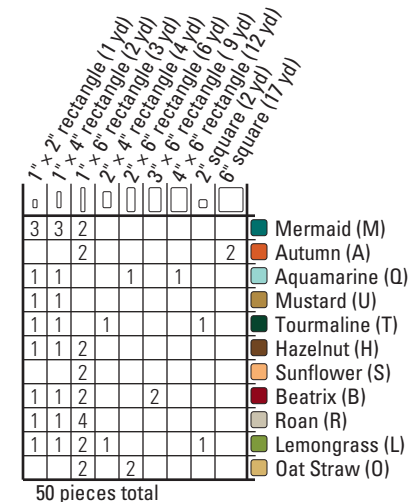


Figure 2. Front layout

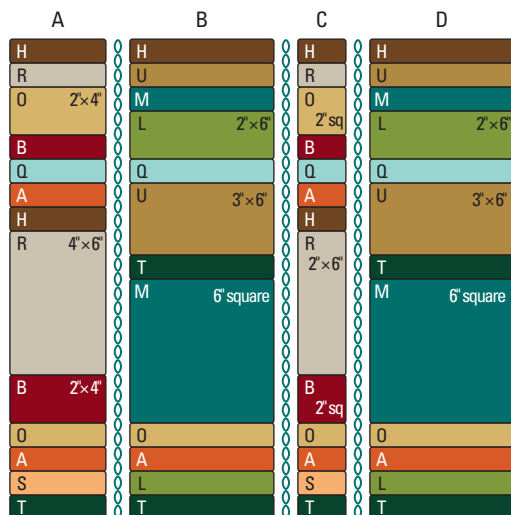
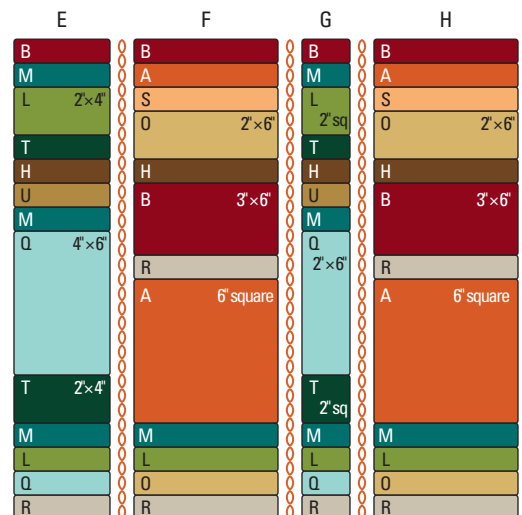


Figure 4. Back layout



THE SHAPE OF ART

a Beginning with column A, weave a 1" × 4" rectangle in Hazelnut and a 2" × 4" rectangle in Oat Straw.

b Using the join-as-you-go method, weave a 1" × 4" Roan rectangle on the Hazelnut and Oat Straw pieces (see Resources).

c Weave a 1" × 4" rectangle of Aquamarine and then join it to the Oat Grass rectangle by weaving a 1" × 4" Beatrix rectangle between them.

d Join and weave a 1" × 4" rectangle in Autumn onto the Aquamarine rectangle.

e Weave a 4" × 6" rectangle in Roan and join it to the Autumn rectangle with a 1" × 4" rectangle in Hazelnut.

f Join and weave a 2" × 4" rectangle in Beatrix onto the Roan rectangle.

g Continue weaving and joining rectangles to complete the column.

Note: The joining sequence changed in Steps d and f to avoid having to pull through long lengths of yarn to weave the large pieces in the column. These large pieces are woven separately before joining them to a group of pieces that are joined on just one side.

h After you have completed column A, set it aside. **Note:** Alternatively, you can weave all 100 pieces separately as listed in Figures 1 and 3 and join them into columns by whipstitching them with right sides together.

i Continue weaving and joining pieces to create columns B–H.

Note: By weaving columns B, D, F, and H from the bottom up, you can avoid using any of the larger pieces as joins without changing your joining sequence.

2 Crochet the columns together: With right sides together, join the long edge of columns A and B using Mermaid to crochet sl st, ch 1. Then join column C to B and column D to C. Set the pillow front aside.

3 Join columns E–H in the same manner, crocheting with Autumn for the pillow back.

4 Wet-finish and block each side of the pillow cover.

5 Place the wrong sides together, aligning the top Hazelnut edge on the front to the back's Roan bottom edge; this also places the front's Tourmaline and the back's Beatrix edges together. Join the front and back using Mermaid to crochet sl st, ch 1 around three sides of the pillow cover.

6 Insert the pillow form and crochet the final side closed. *



DID YOU KNOW?

Gunta Stölzl (1897–1983), whose work inspired this pillow, was the first woman to achieve the title of Master at the Bauhaus. After having to flee from Germany to Switzerland during World War II, Stölzl started a business designing and weaving fabric for curtains and furniture. She retired from her business at age 70, but not from weaving. She spent the latter part of her life weaving tapestries.





RIGID HEDDLE

WINDOWPANE WRAP

Christine Jablonski

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT Rigid-heddle loom, 27" weaving width; 10-dent heddle or reed; 4 shuttles.

YARNS *Warp:* 3/10 Alpaca (1,700 yd/lb; Gist Yarn), Peacock, 660 yd; Array (100% wool; 3,360 yd/lb; Gist Yarn), Marigold-2, 55 yd; Sapphire-4 and Eggplant-3, 44 yd each. *Weft:* 3/10 Alpaca, Peacock, 528 yd; Array, Marigold-2, 36 yd; Sapphire-4 and Eggplant-3, 33 yd each.

WARP LENGTH 266 working ends (292 threads total) 99" (2¾ yd) long (allows 3" for take-up, 26" for loom waste; loom waste includes fringe).

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

DIMENSIONS *Width in the heddle or reed:* 26⅝". *Woven length:* (measured under tension on the loom) 70". *Finished size (after wet-finishing):* 25" × 68" plus 4" fringe. **Note:** This project was originally published in *Handwoven* January/February 2023.

NOTES ON USING DIFFERENT YARN SIZES

Using yarns of different sizes and texture, as Christine did in this wrap, can add subtle visual and tactile interest to a cloth.

PROJECT STEPS

1 Set up your loom for direct warping a length of 99" (2¾ yd) or wind a warp of 266 working ends (292 threads total) 99" long following the warp color order in Figure 1. Warp the loom using your preferred method, centering for a weaving width of 26⅝". Sley 1 end of 3/10 alpaca or 2 threads of Array in each hole and slot.

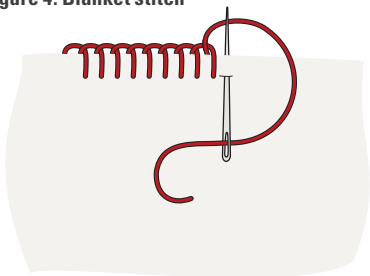
2 Wind a shuttle with Peacock alpaca used single. Wind shuttles with each of the Array wefts used double. Allowing 6" for fringe, spread the warp with scrap yarn.

3 Leaving a tail 4 times the width of the warp for hemstitching, weave 2 picks in Peacock. Use the long tail to hemstitch in bundles of 4 working ends and 2 groups of 5. Weave plain



THE SHAPE OF ART

Figure 4. Blanket stitch



- 5 End with 2" of Natural for the hem.
- 6 Remove the fabric from the loom and secure ends with overhand knots, serging, or zigzag stitches.
- 7 Wet-finish by handwashing in warm water with mild detergent. Lay flat to dry. Press with a warm iron.

8 Trim fabric. Fold the hem so there is a complete 1" Natural block on the front of the fabric. Press. Fold the end under again, leaving a $\frac{5}{8}$ " hem. Apply fusible bonding web under the hem following the manufacturer's instructions. The web will provide extra stability until the hem is sewn to the middle section of the fabric.

9 Match the hemmed edge to the selvedge in the midsection of the fabric, aligning the warp stripes in the hem to the weft stripes in block A on the selvedge (see Figure 3). Pin in place. Using white sewing thread and blanket stitch (see Figure 4), sew the hemmed edge to the selvedge. Repeat on the opposite edge. *



MONDRIAN ON THE GO

Deborah Bagley

MATERIALS

STRUCTURE Plain weave.

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

YARNS Basic Stitch Anti Pilling (100% acrylic; 3.5 oz/185 yd; Lion Brand), #100 White, 30 yd; #153 Black, 200 yd; #400G Red Heather, 21 yd; #111R Royal Blue, 13 yd; #158I Mustard, 17 yd.

OTHER SUPPLIES Single-sided fusible interfacing, 20" x 24"; black lining fabric, 11" x 37"; two 1½" silver D rings; 1½" silver slide buckle; G-6/4 mm crochet hook (optional); straight pins; needle; black sewing thread.

DIMENSIONS *Finished size:* (after sewing) 9" x 11" with 9" x 11" flap, plus 1¾" x 22"-42" adjustable strap.

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

PROJECT STEPS

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

2 Assemble front flap: Using Black and double-overcast stitch (see Reader's Guide), join the pieces with right sides out to form the front flap panel as shown in Figure 2. Weave in ends.



3 Make bag body: Whipstitch (see Reader's Guide) four Black 6" squares together along the edges on the wrong side to make a 1 × 4 (6" × 24") rectangle. See Figure 3.

4 Whipstitch six Black 4" squares together along the edges on the wrong side to make a 1 × 6 (4" × 24") rectangle. See Figure 3.

5 Whipstitch the two rectangles together along the 24" edge on the wrong side to make a 10" × 24" rectangle for the bag body. Weave in ends. See Figure 3.

6 Using Black, single crochet around the entire Black rectangle, making 1 sc per loop with ch 2 in each corner.

7 Using Black and double-overcast stitch, join the front flap to the Black rectangle along the 10" edges with right sides out. See Figure 4.

8 Apply interfacing to the wrong side of the bag: Lay the bag body and flap flat and measure the length and width. Cut a piece of interfacing $\frac{1}{2}$ " shorter and narrower than the bag to leave a $\frac{1}{4}$ " space around each edge. Center the interfacing on the wrong side of the bag body and flap with the adhesive side down and pin in place. Place a thin cloth over the interfacing. Press with a warm iron to adhere. Do not press too long or allow the iron to get too hot, or the acrylic yarn will melt.

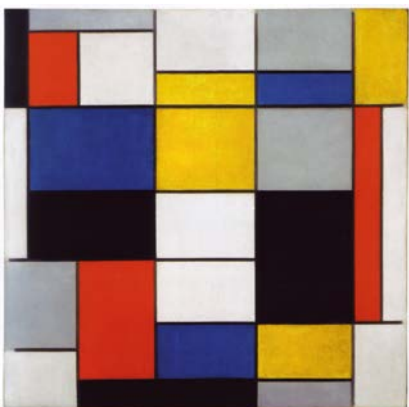
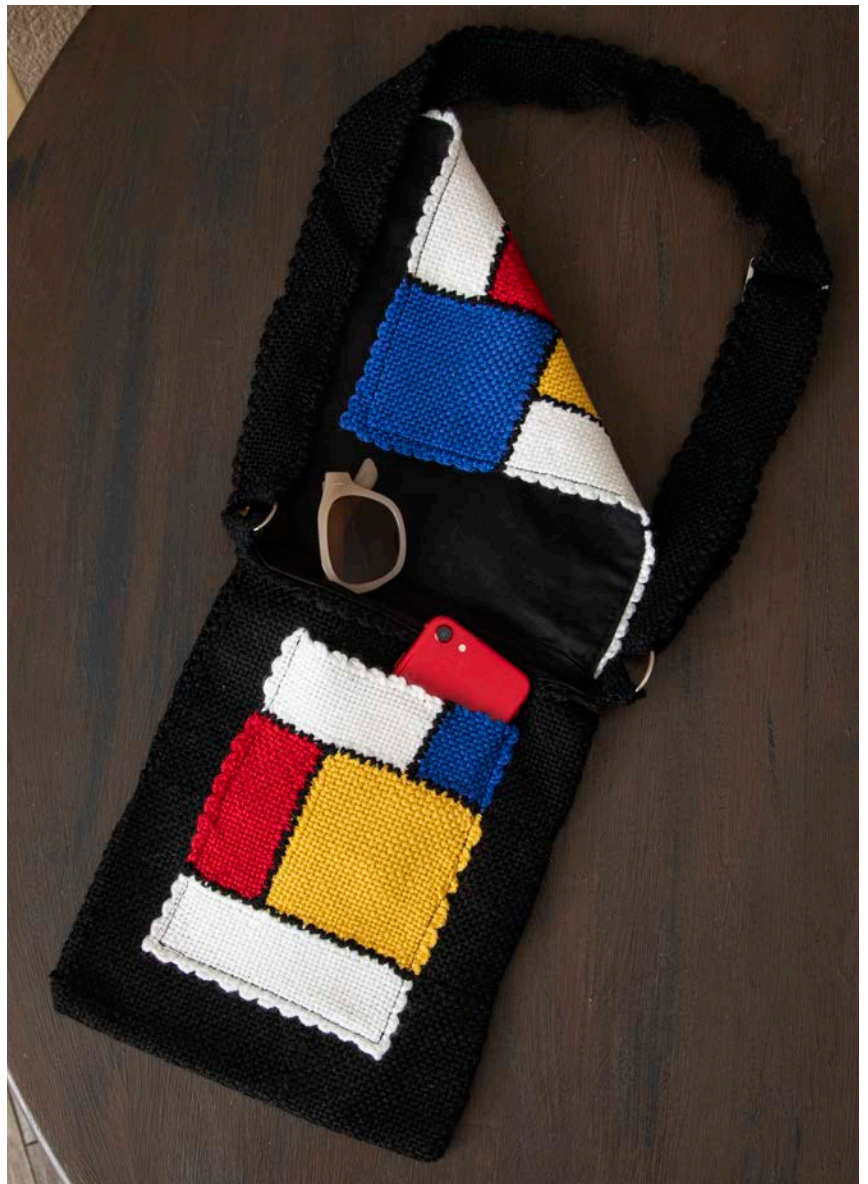


Photo courtesy of the Galleria Nazionale d'Arte Moderna e Contemporanea

Artist Piet Mondrian (1872–1944) started his career painting mostly still life images and landscapes. Over time, his style developed and transitioned into the bold, geometric, abstract designs he's most famous for today.

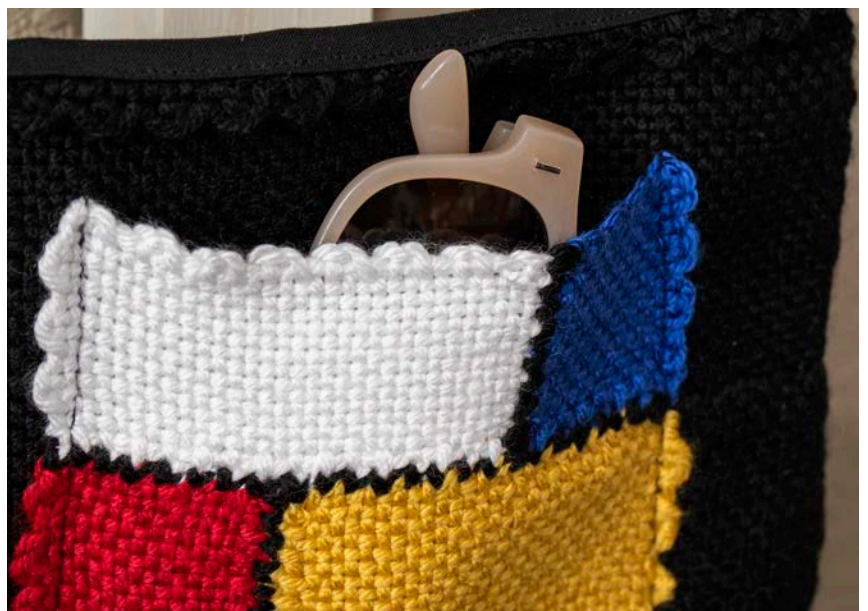


Figure 1. Pin-loom pieces

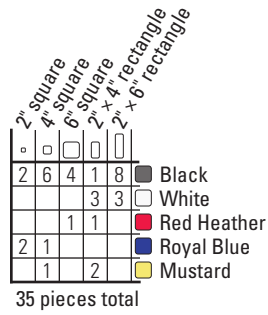


Figure 2. Front flap layout

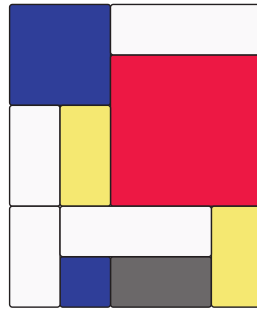


Figure 3. Bag body layout

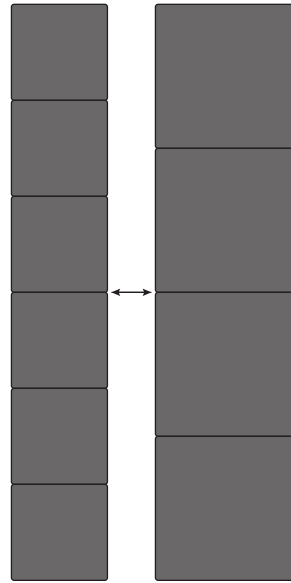


Figure 4: Bag assembly

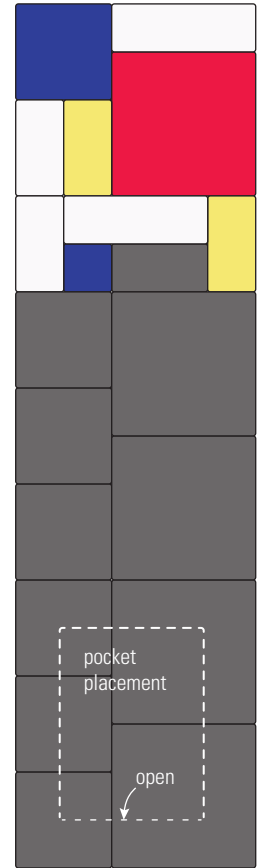


Figure 5. Pocket layout

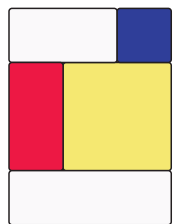
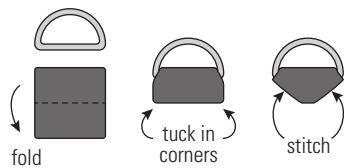


Figure 6. D-ring assembly



9 Line the front flap: Cut a piece of lining fabric $\frac{1}{2}$ " wider and $\frac{1}{2}$ " longer than the front flap. Lay the lining fabric wrong side up. Turn over a $\frac{1}{4}$ " hem on both long edges and one widthwise edge. Press. Place the bag body wrong side up. Place the lining on the back of the front flap with wrong sides together and the raw edge of the lining at the seam with the Black bag body. Hand or machine sew together around all four sides of the lining using a $\frac{1}{8}$ " seam allowance. Set aside.

10 Assemble the pocket: Using Black and double-overcast stitch, join pieces with right sides out to form the pocket as shown in Figure 5. Weave in ends.

11 Lay the pocket flat, wrong side up. Cut a piece of interfacing $\frac{1}{2}$ " narrower and $\frac{1}{2}$ " shorter than the pocket. Center the interfacing on the wrong side of the pocket with the adhesive side down and pin in place. Place a thin cloth over the interfacing. Press with a warm iron to adhere.

12 Lay the bag body and flap right side up. Place the pocket piece on the Black portion of the bag 2" from the bottom and 2" from the right and left edges. Whipstitch or machine sew the pocket to the bag on three sides,

leaving the end closest to the bottom edge open. See Figure 4 for placement.

13 Cut a piece of lining the length and width of the bag body (the black part of the bag) plus $\frac{1}{2}$ ". Put aside.

14 Fold the Black section of the bag body in half with right sides together—do not fold it over the front flap section. Whipstitch the two Black sides together. Turn the bag right side out.

15 Attach a D ring to each edge of the bag as shown in Figure 6 and the photo: Fold a 2" Black square in half. Place a D ring in the fold. Fold the bottom corners inward to make a tapered point below the D ring. Whipstitch the two sides closed. Sew the tapered point to the inside of the bag opening so the D ring sticks out about $\frac{1}{2}$ " above the top edge of the bag. Repeat on the other side of the bag.

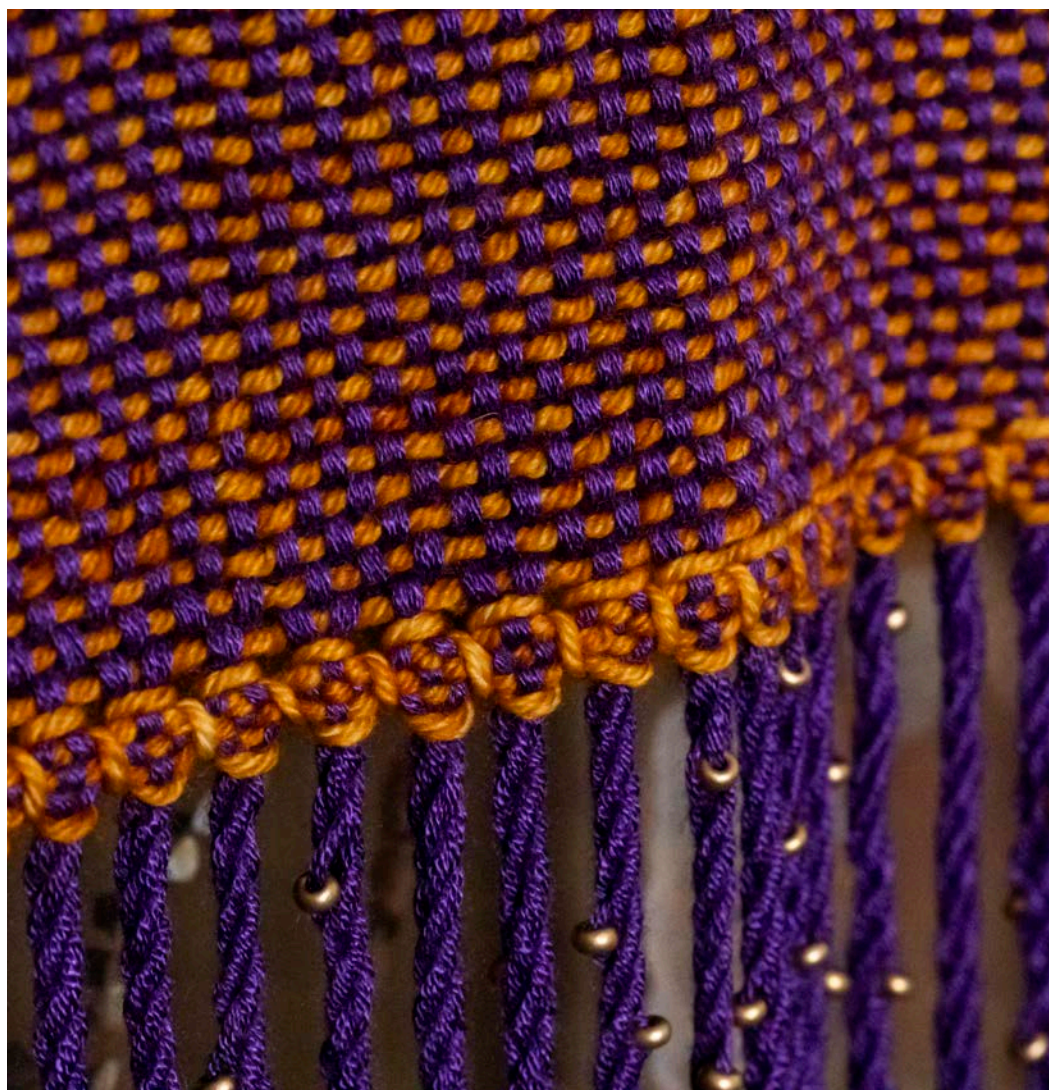
16 Sew a lining for the bag: Fold the lining fabric you cut out in Step 13 in half widthwise (short edges meeting) with right sides together. Sew the sides together with a $\frac{1}{4}$ " seam allowance.

17 Turn the open edge down toward the wrong side $\frac{1}{4}$ " and press.

18 Add the lining to the bag: With wrong sides together, insert the lining into the bag body and pin the lining opening around the top of the bag, making sure the bag lining extends over the flap lining. Using black thread, handstitch or machine sew the lining into the bag all around the opening.

19 Make strap: Whipstitch together eight Black 2" x 6" rectangles along the 2" edges to make a 1 x 8 strip (about 2" x 48") for the bag strap. Weave in ends.

20 Fold one end of the strap around the center of the slide buckle about 1". Sew the end of the strap to itself. Thread the other end of the strap through a D ring on the bag from the inside to the outside. Weave the end of the strap through the buckle. Fold the end of the strap over the other D ring from the outside in, and sew it to itself. *



Photos by Matt Graves

For her *Draped in Danaë* scarf, Michele Marshall embellished the hems with square hemstitching.

FINISH YOUR EDGES WITH STYLE

Sure, you can always hem or fringe the ends of your project. But what if you want something a little more special to top off all your hard work? We're offering three stylish options for you to consider. Note that these techniques are easiest to complete while your project is still under tension on the loom.

SQUARE HEMSTITCHING

1 Starting at the right side and leaving a weft tail 4 times the width of your project for hemstitching, weave at least 1 inch.

2 Thread a needle with the long tail. Begin with your needle at the right selvedge and away from the fell line (the number of threads away depends on your preference, the project directions, and how much you have woven).

3 Bring the needle up through the fabric, and then angle it back down diagonally starting 3 threads above the previous stitch and exiting 3 threads/ends lower and to the left. Pull the stitch through. See Figure 1.

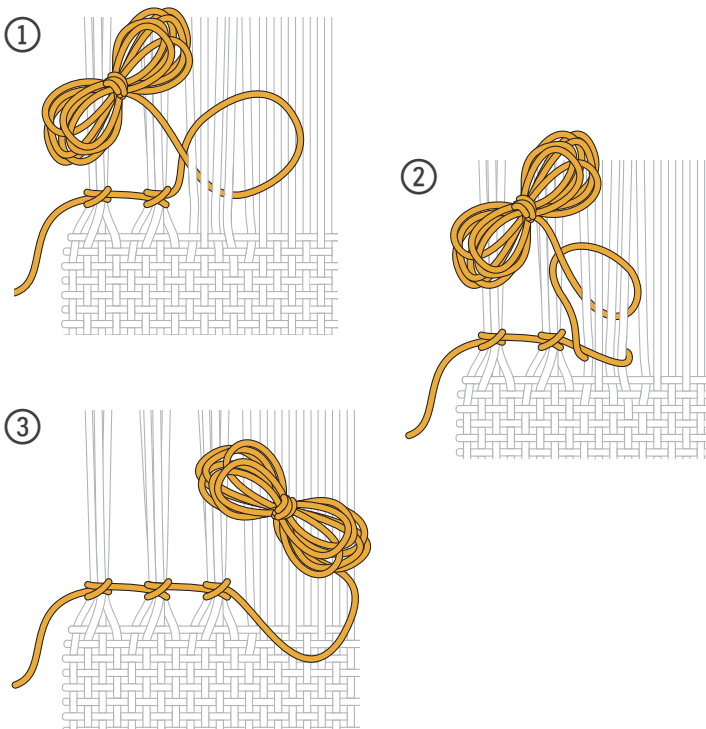
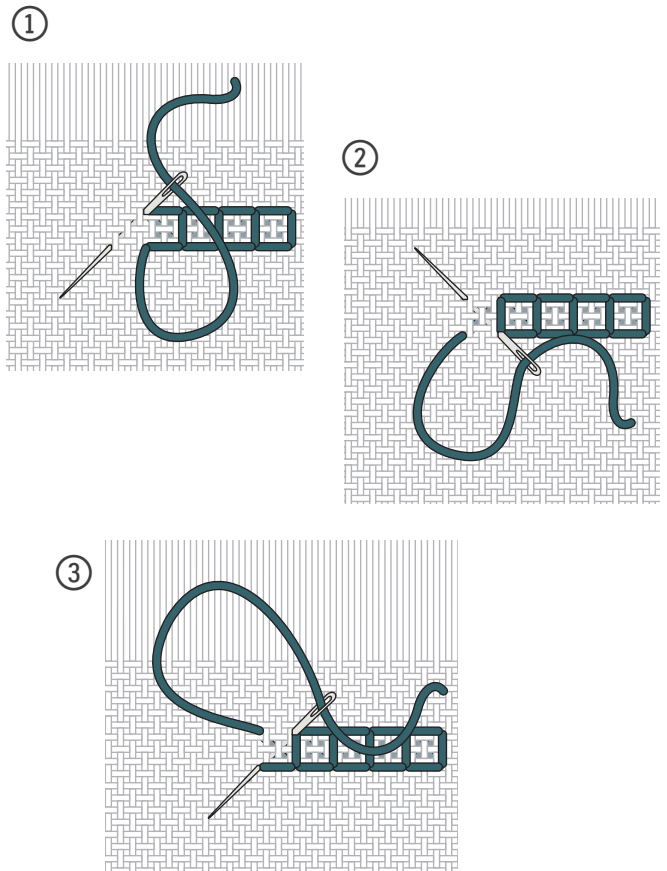
Note: The needle's entry and exit points might be more than 3 threads/ends, depending on your personal preference and the project you're weaving.

4 Angle the needle diagonally through the fabric starting 3 ends to the right of the current stitch and exiting 3 threads higher and to the left. Pull the stitch through. See Figure 2.

5 Angle the needle diagonally through the fabric starting 3 ends to the right of the current stitch and exiting 3 threads lower and to the left. Pull the stitch through. See Figure 3.

6 Repeat from Step 3.

7 When you finish hemstitching, cut your thread leaving a short tail. Using a tapestry or other blunt needle, weave the end into the fabric for at least 1 inch to secure your hemstitching. Trim the tail flush with the fabric.



CAVANDOLI KNOTS

1 Make a butterfly of the knotting yarn for ease while working. Begin at the left selvedge, working at the fell line. At the beginning of a piece, work the knots after some scrap yarn.

2 Wrap the knotting yarn loosely around the next 4 warp ends to the right, bringing the working end in front of the wrap. See Figure 1.

3 Wrap the knotting yarn loosely around the same 4 warp ends, bringing the working end in front of the second wrap. The second wrap should sit above the first wrap. See Figure 2.

4 Pull the knotting yarn to tighten both wraps. Adjust if needed to center the knot above the group of ends. See Figure 3.

5 Repeat from Step 2.

6 When finished with the Cavandoli knots, cut the yarn leaving a small tail. You should now have a tail at the start and end of the line of Cavandoli knots. Using a tapestry or other blunt needle, pull each tail through the knot closest to it and weave the end back into the fabric for about 1 inch. Trim the tail flush with the fabric.

WHIPPING FRINGE

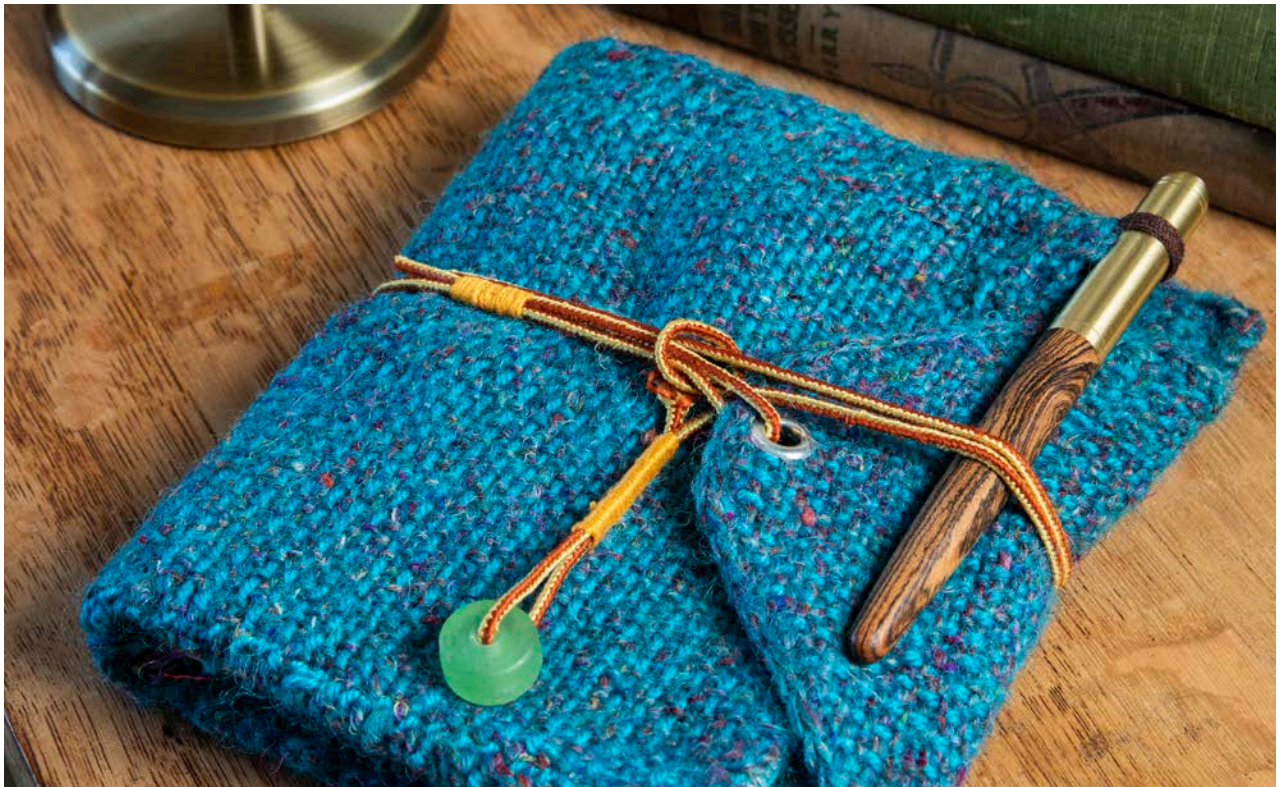
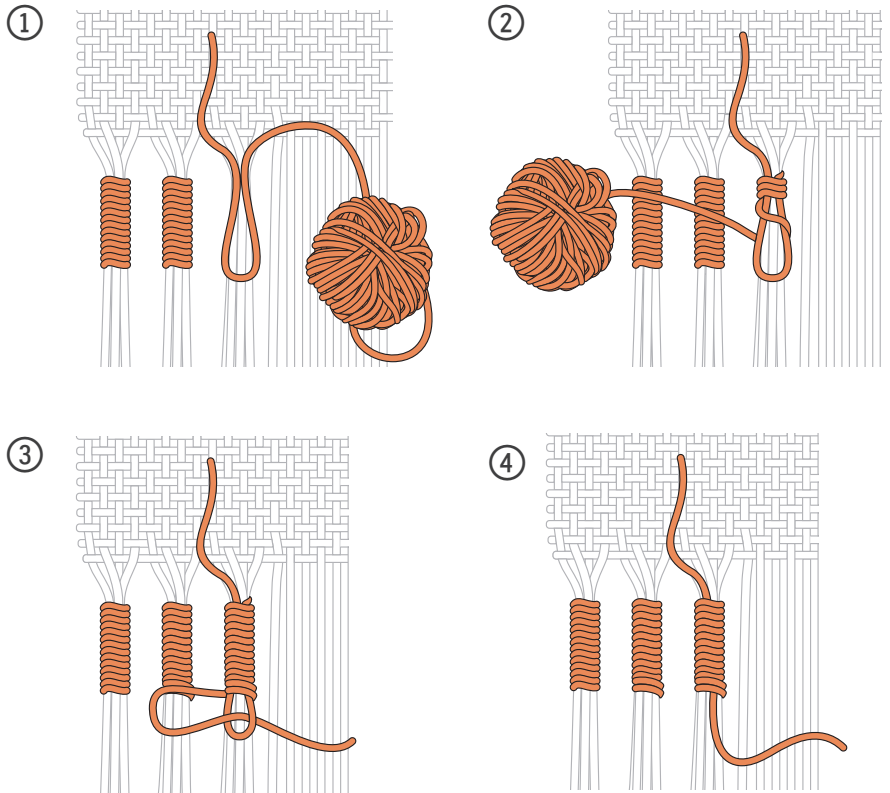
1 Work from a ball of the whipping yarn for ease while wrapping. Begin at a selvedge, working a group of warp ends at a time at the fell line. Groups of 4 ends shown here.

2 Place a loop of the whipping yarn on the group of warp ends, with the loop extending a bit longer than the intended depth of the finish. See Figure 1.

3 Starting at the fell line, wrap the whipping yarn firmly under and around the group of warp ends, enclosing the loop with each wrap. Position the wraps snugly against each other. See Figure 2.

4 At the intended final depth, bring the whipping yarn under the group of warp ends and through the loop. See Figure 3. Trim before tucking the end through the loop. Pull the loose end of the whipping yarn to bury the working yarn under the wraps. See Figure 4. Trim both tails flush with the wrapping.

5 Repeat from Step 2.

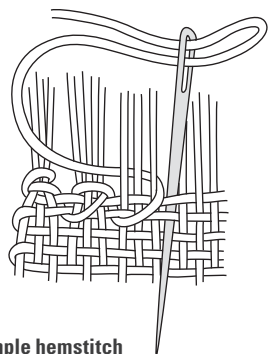


Meg Stump used this same whipping technique not on fringe, but rather on the closure for her Take-Along Journal Cover from the Fall 2024 issue.

FINISHES & SEAMS

Simple Hemstitch

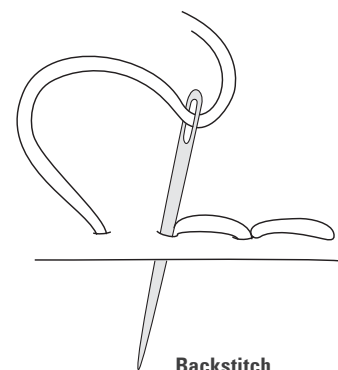
Hemstitching is an on-loom technique that holds the weft in place with the added bonus of being attractive. After weaving a scrap-yarn header, begin your project, leaving a tail of weft four times the warp width hanging off the side. If you are right-handed, leave the tail on the right; leave it on the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

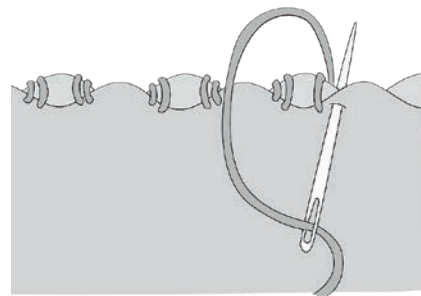
Backstitching provides stability to your seam by doubling back with every stitch. Before you start backstitching, it can help to do a loop-de-loop with your needle-holding hand in the air to get a feel for the movement. This is essentially what you'll be doing with your thread. If you're stitching from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

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

Ashford, ashford.co.nz (Peers 60, 66).

Berroco, berroco.com (Ellsworth 44, 49).

Cotton Clouds, cottonclouds.com (Allen 62, 69; Ybarra 58, 64).

Everlea Yarn, everleayarn.ca (Peers 60, 66).

Frabjous Fibers, frabjousfibers.com (Williams 59, 65).

Galler Yarns, galleryarns.com (Chapman 74, 79).

Gist Yarn, gistyarn.com (Jablonski 75, 81; Peers 60, 66).

Holst Garn, holstgarn.dk (Smith 78, 87).

KnitPicks, knitpicks.com (Deck 24).

Lion Brand Yarn, lionbrand.com (Bagley 47, 53; Bagley 77, 84).

Lunatic Fringe Yarns, lunaticfringeyarns.com (Williams 59, 65).

Malabrigo, malabrigoyarn.com (Marshall 45, 50).

Manos del Uruguay, manos.uy (van Tassell 61, 68).

Maurice Brassard et Fils, mbrassard.com (Ellsworth 44, 49).

Michaels, michaels.com (Stump 46, 51).

Nundle Woollen Mill, nundle.store (McInnes 26).

Red Stone Glen Fiber Arts Center, redstoneglen.com (Bixler 76, 83).

Scheepjes, scheepjes.com (van Tassell 48, 56).

Silk City Fibers, silkcityfibers.com (Marshall 45, 50).

Shiny Dime Fibers, shinydimefibers.com (Marshall 43).

WEBS, yarn.com (Allen 62, 69; Bixler 76, 83; Nagarkar 63, 71).

Yarn Barn of Kansas, yarnbarn-ks.com (Allen 62, 69).

Yarn Bee, yarn-bee.com (Stump 46, 51).

Heddle Conversion Chart

Author	Project	Working Ends	Original		Adjusted	
			heddle	width	heddle	width
Shilpa Nagarkar	Vatika Pillow Covers	275	12.5-dent	21¾"	12-dent	22 ¹¹ / ₁₂ "
Sheleigh Peers	Cubist Landscape Tapestry	48	8-dent	6"	7.5-dent	6¼"

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 two of the rigid-heddle projects in this issue.

Pick-Up Stick Basics

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

Setting up a pick-up stick

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

Pick-up stick

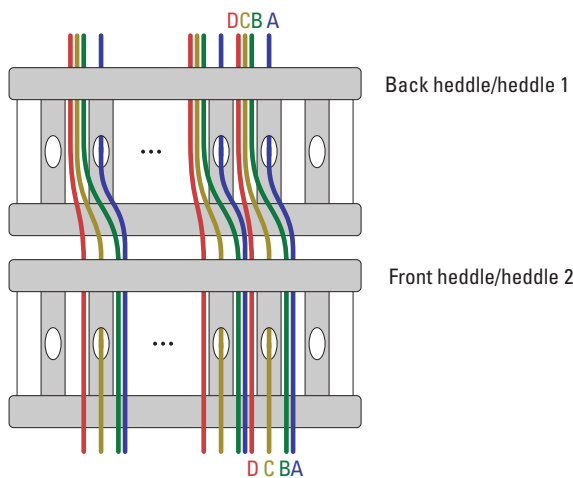
Put the heddle in the neutral position. Turn the pick-up stick on its edge behind the heddle. This shed creates weft floats on the front and warp floats on the back.

Up + pick-up stick

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

Using multiple pick-up sticks

Insert a second pick-up stick behind the heddle and in front of the first pick-up stick. Use the second pick-up stick to weave one or more picks. In some cases, the pattern will indicate that you can leave both sticks in, 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.

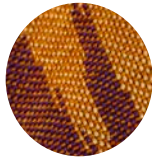
Warping Two Heddles for Double Warp Sett

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

hello WEAVERS!



MALYNDA ALLEN picks and preserves apples and cherries from her orchard each year. Her family happily devours the pies she bakes for the holidays.



MICHELE MARSHALL is a lifelong teacher who loves helping others grow in their weaving knowledge and skills. She enjoys working closely with small-business owners and designers to

expand the range of what can be done with the rigid-heddle loom. Michele is the maker behind Mingo's Corner on Facebook and Instagram and Mingo's Corner Shop on Etsy, and she is the writer of Mingo's Musings on Substack.



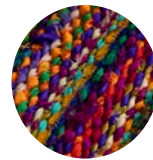
GABI VAN TASSELL, known online as TexasGabi (texasgabi.com), loves to tinker around with anything fiber, particularly on pin looms (turtleloom.com).



Author **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.



SHILPA NAGARKAR can be found on Instagram at [shilpa.nagarkar.rao](https://www.instagram.com/shilpa.nagarkar.rao).



JENNIFER B. WILLIAMS is an avid bandweaver and is passionate about spreading love for the craft and all its wonderful possibilities. Get her talking about inkle and you may need to sit for a while. When inspired, she shares her ideas on inklepink.com and on Instagram at [inklepink](https://www.instagram.com/inklepink).



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



SHELEIGH PEERS taught herself to spin at age 12 and, except for the occasional tea break, hasn't stopped since. She lives with her husband and son in Nelson, British Columbia, Canada.



JODI YBARRA loves sharing her passion of rigid-heddle weaving and is devoted to weaving with cotton. She enjoys inspiring others to embrace the art of weaving and is the owner of Cotton Clouds, Inc.



JENNIFER CHAPMAN has an MFA from Hope School of Fine Arts at Indiana University. She has been working with fibers ever since her grandmother taught her to crochet and her mother taught her to sew some 40 years ago.



MELANIE SMITH is a weaver, spinner, knitter, and general lover of all things yarn. She lives outside of Austin, Texas. Her "real" job is at her local YMCA, where she works as a fitness instructor and digital marketing specialist.



YVONNE ELLSWORTH lives in Duvall, Washington. She is a full-time indie dyer and weaver who plays with color every day.



MARGARET STUMP is the author of 3 books and over 40 articles on pin-loom weaving. She hangs out at www.pinloomweaving.com.



CHRISTINE JABLONSKI is the director of content and customer experience at Gist Yarn.

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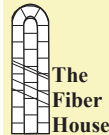
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Advertiser Index

Ashford Handicrafts LTD.....	C2-1, 13
Bluebonnet Crafters.....	22
dje Handwovens.....	29
Eugene Textiles.....	23
Halcyon Yarn.....	C4
Harrisville Designs, Inc.....	23
Kromski North America.....	12, 19
Leclerc Looms.....	19
Lofty Fiber.....	12
Lojan.....	12
Louët BV.....	5, 13
Lunatic Fringe Yarn.....	23
Schacht Spindle Co., Inc.....	34
The Dancing Goats Folk Studio.....	29
The Fiber House.....	95
Treenway Silks.....	13, 23
Vävstuga LLC.....	29
Yadkin Valley.....	95

PROJECT INDEX



JUDITH'S VEST
PAGE 30



WATERFALL SCARF
PAGE 43



COFFEE WITH ANNI
PAGES 44, 49



DRAPED IN DANAË
PAGES 45, 50



VINCENT'S SUNFLOWERS
PAGES 47, 53



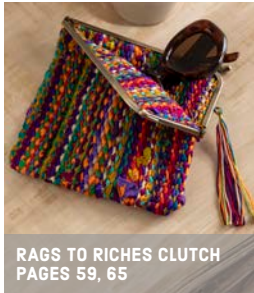
WATER LILIES RUNNER
PAGES 46, 51



THE STRAWBERRY THIEVES
PAGES 48, 56



INTERSECTING LIGHT PLACEMATS
PAGES 58, 64



RAGS TO RICHES CLUTCH
PAGES 59, 65



CUBIST LANDSCAPE TAPESTRY
PAGES 60, 66



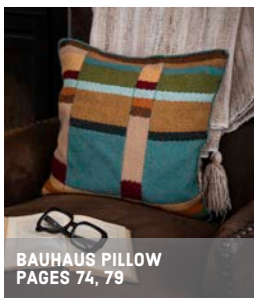
SWEET AMERICANA LINENS
PAGES 62, 69



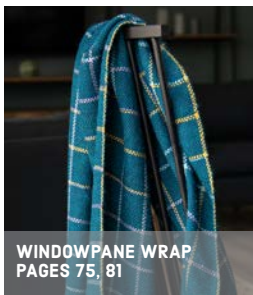
AMARANTH STOLE
PAGES 61, 68



VATIKA PILLOW COVERS
PAGES 63, 71



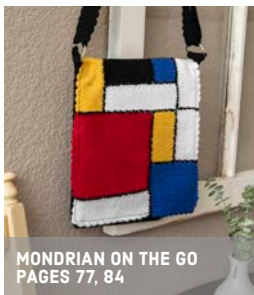
BAUHAUS PILLOW
PAGES 74, 79



WINDOWPANE WRAP
PAGES 75, 81



INFINITY LOOP SHRUG
PAGES 76, 83



MONDRIAN ON THE GO
PAGES 77, 84



LA GRANDE JATTE SHAWL
PAGES 78, 87