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Spring 2026

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AS A MOTHER WITH TWO YOUNG KIDS,

I find that I spend a lot of time looking down lest I accidentally stomp a beloved (and surprisingly brittle) toy or, even worse, step barefoot on a Lego brick. So, when I am out on a walk around the neighborhood, I revel in the opportunity to look up at the world around me.



Photo by Shelly Salley

Depending on the day and the time of year, I might see a kettle of hawks soaring in circles as they play in the wind, or dramatic storm clouds rolling over the mountains. Sometimes I even spot a hot-air balloon or two, especially as it gets closer to Albuquerque fiesta time. Even on otherwise boring days, there's always beauty to be found when I take the time to lift my eyes to the sky.

For this issue of *Little Looms*, I challenged weavers to find their inspiration by looking up, and the results are out of this world. In these pages, you'll find bright and sunny towels with fluffy pick-up clouds, a gorgeous gradient travel shawl that can double as a small blanket, a shimmering rainbow key fob and bookmark set, a pair of pin-loom owls with mix-and-match construction techniques, and a sumptuous silk scarf inspired by the stars.

The articles in this issue are chock-full of ideas and inspiration. Learn from Petra Marciniak just how easy it is to weave deflected doubleweave on the rigid-heddle loom—and how you can make your cloth even more spectacular with the help of differential shrinkage. Go behind the design—and get some incredible tips for using a sewing machine with pin-loom pieces—as Gabi van Tassel walks you through designing and sewing a hot-air balloon pillow.

There is, of course, so much more to this issue than I can include here, so I encourage you to go ahead and look for yourself. I hope you enjoy reading this issue as much as I did putting it together!

Happy weaving,

Christina

DON'T STOP AT WEAVING

NO-SEW
ONE-SKEIN
MULTI-CRAFT



Pin-loom woven pieces provide the perfect foundation to pick-up stitches for other fiber crafts ... try weave-knitting the Lisbeth dickey.

Photographed by Gale Zucker Instagram @galezucker
Modeled by Sarah Shourds Instagram @sarahmshourds

Loom: Original Jewel pin loom, R-regular sett

Yarn: Merino Aran by HHF Hedgehog Fibres

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TURTLE
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How to Weave Curves and Bubbles

Deflected doubleweave and differential shrinkage team up to create striking and distinctive fabric on the rigid-heddle loom.

By Petra Marciniak

Do you love pushing the boundaries of your rigid-heddle loom and diving into innovative weaving techniques? Then deflected doubleweave might just be your next great adventure—like it was for me!

WHAT IS DEFLECTED DOUBLEWEAVE?

You may or may not be familiar with deflected doubleweave (DDW). This structure, with its distinctive interlocking colors and bold—often curvy—shapes, is still relatively new in the weaving world. The structure has been around for about 70 years; it's often attributed to Mary Meigs Atwater's 1957 *Recipe Book*, which featured a stole project considered by many to be the "birth" of DDW as its own technique, although it didn't get its name until years later.

Originally woven on multi-shaft looms, DDW might seem complex at first glance. However, at its core, it's surprisingly simple: it is just plain weave combined with floats. And yes, that makes it totally possible on a rigid-heddle loom. No magic required!

Photo 1: In these samples, Petra alternated fullable wool yarns with nonshrinking cotton and linen yarn in both the warp and weft. *Left:* The tensioned sample on the loom has a gridded pattern with long floats. When it's taken off the loom, the yarns will shift and "deflect," turning the squares and rectangles into more rounded shapes. *Right:* During wet-finishing, differential shrinkage occurs as the wools full and shrink while the cotton and linen yarns remain relatively unchanged. As the wool shrinks, it tightens the fabric, causing the cotton and linen areas to pop from the cloth in circular bubbles. The difference, as seen here, is dramatic.



Of course, it's not as straightforward as just throwing the shuttle back and forth, but honestly, it's not far from that either. Personally, I don't even use a pick-up stick—just my regular shuttle to keep the process intuitive, fluid, and playful.

IS IT REALLY DOUBLEWEAVE?

Well, not quite. The term *deflected doubleweave* is a bit misleading as it's not a true doubleweave in the classical sense but rather a variation.

In traditional doubleweave, a single warp alternates ends from two groups of yarns. When you alternate two shuttles carrying different wefts and interlacing with the appropriate warp layer, you end up creating two separate layers of fabric simultaneously. Depending on your handling of the shuttles at the selvages, those layers may be woven at the same time but unconnected with each other, they may be joined only at the edges (creating a tube of fabric), or they can even open up like a book. Depending on your treadling, the layers may exchange places (top to bottom and vice versa, creating stripes or a checkerboard) along the way.

DDW, on the other hand, works with small sections (we'll call them blocks) of alternating yarns—usually groups of four threads or more—in both warp and weft. Each block interlaces only with its own threads, while the threads from the opposite block float above or below. Weaving creates two separate layers of fabric intertwined with their neighbors. You may be able to pull small sections away from each other to prove to yourself that you just wove two layers, but overall, the separate blocks twist and turn around each other, making for a single layer of fabric.

With this structure, the magic happens after weaving: once the fabric



Petra combined two fullable wools with three nonshrinking yarns (one linen and two cotton) in her deflected-doubleweave sample.

is off the loom and wet-finished, those floats shift—or deflect—across adjacent blocks, distorting the structure and creating sculptural, organic patterns.

And that's what gives the technique its name: deflected doubleweave. The fabric literally moves and morphs, and that motion becomes part of the design—and DDW's appeal.

THE BEAUTY OF DEFLECTED DOUBLEWEAVE

This technique is truly unique. It allows you to create large, bold, rounded, organic, and modern patterns, which is a refreshing departure from more traditional woven motifs.

What makes DDW so exciting for me is its invitation to play—to

explore contrast, color, texture, density, and fiber behavior, all while remaining accessible, even to beginners.

Sure, color contrast is powerful, but when you start mixing textures and fiber types—say wool and linen, or silk and cotton—a whole new world opens up. The interplay of floats and plain-weave blocks becomes a perfect playground for fiber alchemy.

When you take the fabric off the loom and start wet-finishing, each fiber reacts differently, shrinking or staying stable, creating unexpected shapes, sculptural bubbles, and dimensional surfaces.

Want texture? You'll get texture. Dare to mix the incompatible.

Weave it. Wash it. Watch what happens. That's where the best surprises are born.

To show you how DDW works—and especially the power of differential shrinkage—I wove several swatches for this article around the theme “Up in the Air.” The result? A fabric with a light, cloud-like surface full of soft bubbles (see Photo 1). I'll walk you through the process so you can try it yourself.

Petra's Top 5 Tips for Deflected Doubleweave and Differential Shrinkage

- 1. Mix the “incompatible.”** Wool with linen? Cotton with silk? Yes, please! The most exciting textures come from bold contrasts—in color, in structure, and especially in behavior during finishing. Don't play it safe.
- 2. Always weave a sample first.** Every yarn behaves differently. What looks amazing on the loom might disappoint—or blow your mind—after wet-finishing. Test before you commit. And take into account the width you'll lose during fulling from the beginning. That means you should put on a much wider warp than you need.
- 3. Use real, fullable wool!** No superwash. No tightly spun sock yarns. You want soft, fuzzy, natural woolen yarns that love to full. That's where the puff and texture will come from.
- 4. Embrace uneven tension.** Different fibers need different tensions. Your fabric won't look perfect on the loom, and that's okay. Let go of perfection. Trust the process. It's part of the magic.
- 5. Full it like you mean it.** Hot water. Soap. Friction. Don't be gentle. Knead your fabric. Watch it transform under your hands. Stop when the texture feels alive.

Warping for DDW

Warp in blocks, using at least two colors or, as in my swatch, two different materials. You can alternate groups of 4, 6, or 8 threads per material. Using more threads isn't recommended, as floats will become too long and the fabric less stable.

After experimenting with different proportions of shrinkable and nonshrinkable threads, I've found that the cloud-like “bubble” effect shows up best when I use more nonshrinkable linen threads than shrinkable wool.

For the swatch in the photos, I warped alternating groups of 8 threads of linen and 4 threads of fullable wool, starting and ending with a wool block on each edge. Using two very different materials creates some naturally uneven tension in the warp—that's part of the charm and the process. I embrace it. See Photo 2.

The Weaving Process

Once a warp is ready, the weaving fun begins. I weave without a pick-up stick to keep things simple and tactile, but you can use one if it feels more comfortable. For the shrinking weft in these samples, I alternated 4 picks of fullable white wool (a different, thicker wool than what I used in the warp) with 8 picks of nonshrinking yarn (linen, cotton, or blends—I used natural linen, orange cotton, and celadon cotton).

When weaving, you'll move your heddle as you normally would for plain weave: 1 pick in the up position, followed by 1 in the down position.

Start with a few inches of plain weave—just pass the shuttle straight through the center of the shed, see Photo 3.

Next come the floats that create DDW's signature patterning. As you pass through the shed and across

Basic Deflected-Doubleweave Weaving Sequence

These are the basic steps Petra used to weave the fabric samples in this article:

- 1. Weave 8 picks of linen or cotton** (below all wool blocks).
- 2. Weave 4 picks of wool** (2 each above and below all linen or cotton blocks, mirroring the previous wool sequence to keep shapes aligned and varied).
- 3. Repeat Steps 1 and 2** for desired length of DDW section.

the different fiber blocks, you can choose from these three actions (see Photo 4):

- 1. Weave plain weave:** At a matching fiber block, pass the shuttle through the center.
- 2. Create weft floats:** At a contrasting block, use the shuttle to push down the raised contrasting warp ends and carry the shuttle over the ends to the next block.
- 3. Create warp floats:** At a contrasting block, use the shuttle to pick up the lowered contrasting warp ends and carry the shuttle under those ends.

The design emerges depending on how you cycle through these actions in each pick. While you could use a pick-up stick to pick up or push down the ends in question for each pick, I find that the blocks are visually clear enough to make these decisions using just the shuttle—no need for extra tools.

For example, in the swatch shown in Photos 2–5, I began with plain weave and then wove 8 picks with linen, passing under every wool warp block to create warp floats, see Photo 3.

Next, I wove 4 picks of wool. I find that if you always pass the same



Photo 2: For her warp, Petra alternated 4 ends of white wool with 8 ends of natural-colored linen to create shrinking and nonshrinking blocks. Because the two warp yarns have different rates of elasticity, the tension of the warp will be uneven; however, the tension differences will not matter once the piece is wet-finished and differential shrinkage occurs.



Photo 3: After Petra wove the first block with nonshrinking weft, blocks of plain-weave linen alternate with wool warp floats on the top of the fabric and linen weft floats on the bottom of the fabric.



Photo 4: When weaving with the wool weft, Petra alternated picking up and pushing down the blocks of linen warp ends. Picking up the warp ends creates linen warp floats on the front and wool weft floats on the back, while pushing them down creates wool weft floats on the front and linen warp floats on the back.



Photo 5: After several repeats of alternating the wool and nonshrinking wefts, rows of rectangles begin to appear. Through trial and error, Petra has found that alternating larger and smaller rectangles creates a more dramatic final fabric after wet-finishing.



The reverse of the fabric isn't as dramatic as the front, although it's still attractive.

way with the shrinking weft, the bubbles won't form well, so I alternated: In picks 1 and 2, I went over one linen block and under the next, and in picks 3 and 4, I reversed the over/under pattern. See Photo 5.

This forms rectangular areas—some smaller squares, some larger rectangles. And those larger rectangles are where the bubble effect happens most dramatically.

The process might sound intricate, but it becomes natural very quickly—and the results are worth it.

Finishing Magic

The real transformation happens during finishing. Wet-finishing, and especially fulling, turns those flat rectangles into soft, sculptural, rounded shapes—DDW's signature look. I full all my DDW fabrics. Even when I use wool alone, the transformation is fascinating. When you use different fibers, it's spectacular.

The secret weapon of this technique is controlled differential shrinkage. When you combine shrinkable yarns with stable yarns, the shrinking ones pull on the others, forcing them to bend, puff, and curve into dynamic 3D textures. It's fiber drama—and it's amazing.

However, it only works if you choose the right fibers. For the shrinking yarn, you need a fullable, natural, loosely spun woolen yarn—no superwash wool and no sock yarns with nylon. Choose a wool that's ready to full—your texture depends on it. The non-shrinkable yarn can be anything stable, including linen, hemp, cotton, and silk. When choosing yarns, I also consider sett. I find the shrinkable yarns work best at a loose sett, while nonshrinking ones work fine at their normal plain-weave sett.

But here's the golden rule: Always weave and wet-finish a sample first.



These two deflected-doubleweave swatches showcase the texture and weight of the finished samples. Using different non-shrinking wefts, adjusting the block sizes, and fulling the yarn more or less will change the weight and drape of the final fabric.

Shrinkage is unpredictable. Some combinations might give amazing bubbles, while others barely move. Test. Adjust. Repeat.

Also remember: Before warping, you must take shrinkage into account. The fabric's width on the loom will be very different from its width after wet-finishing. Warp at least 20 percent wider than you want in the end.

Fulling by Hand

While there are various methods for fulling, I always full my fabric by hand to stay in control of the process. You need just three things: hot water, soap, and friction.

I use the following method:

1. Soak the fabric in hot water with a little mild detergent.
2. Knead it like dough! Really get in there.
3. Check every minute. Some wools shrink fast, and as little as 3 minutes might be enough.
4. Alternate hot and cold water for extra fulling.
5. Rinse, and then dry flat.

This transforms the geometry into organic, living texture—each thread line curved and softened, each float pulling, puffing, and shaping. Looking back to Photo 1, you can see just how drastically the fabric changes after wet-finishing.

Final Thoughts

DDW is more than a technique. It's a mindset. It's about letting go, playing, and watching your fabric evolve not just as you weave, but also off the loom—going from grid to organic, from flat to sculptural.

If you're ready to explore bold patterns, wild textures, and unpredictable magic, grab your rigid-heddle loom, choose your craziest fiber combo, and dive in.

And remember: Weave it. Wash it. Watch what happens. ✨

PETRA MARCINIAK is a weaver, teacher, and former architect based in France, as well as the author of *Complete Guide to Rigid Heddle Weaving*. She explores slow textile techniques with bold patterns and colorful design. Find her work at petramarciniak.com and elsewhere online @petramarcin.



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Inspired by the Skies



Photo courtesy of Heritage Spinning and Weaving

Bands for Bird Lovers

Find inspiration in the skies! Heritage Spinning and Weaving takes the guesswork out of choosing colors to match our fine feathered friends with its Bird Bands pattern collections. Each collection contains instructions to weave 10 bands inspired by different species of birds (Bird Bands 1 shown here) and is available in print form and as a PDF download. Individual kits for each band are also available, which contain the pattern and 285 yards of Maurice Brassard 8/4 unmercerized cotton in the required colors—enough to make a 1-inch band 5 yards long. Craft a lanyard for your binoculars for that next bird-spotting adventure. heritagespinning.com

Nifty Needle Threader

Make threading a breeze with the Sew Tasty Le Needle Bird needle threader. The beak pops up to reveal a tiny threading hook that's just the right size to fit into the eye of most sewing needles. A small blade on the neck can cut threads while protecting your fingers. Available in three colors (blue shown here), your little bird friend measures 1¾ inches. Toss it into your project bag to take on the go or thread it on a ribbon to hang in your studio or around your neck. sewjersey.com



Classy Clasps

Try a decorative clasp to keep your favorite wrap from taking flight. Cristina San Juan offers a lovely assortment in two strengths to handle sturdy or delicate fabrics. The clasps are crafted from metal alloys and are available in a variety of finishes and designs (feather brooch in silver shown). cristinasanjuan.etsy.com



Anchor Your Needles

Keep your needles from flying up, up, and away with an adorable Rainbow Hot Air Balloon Needle Minder from The Kitschy Stitcher. Measuring 1¼ inches, this magnetic needle minder is just the right size to keep your needles close at hand. A magnetic clasp attaches it to fabric so it won't leave unsightly holes behind. thekitschystitcher.etsy.com

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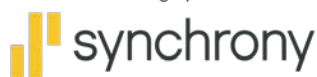
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From T-Shirt to Potholder

Turn worn-out T-shirts into loopers for any size potholder loom.

By Debbie Held

Photo by Matt Graves

Learn how to make your own custom loopers while doing the world a sustainable solid by keeping your old T-shirts and other knits out of our landfills.

Odds are, you have happy childhood memories of time spent weaving bright potholders or hot pads, using a simple square metal frame loom and the big bag of colorful loops that came with it. But dig a little deeper into those memories, and you may also recall a feeling of underlying frustration, as those loopers tended to be both too thick and less elastic than ideal. Even worse, you might remember how the completed potholders were prone to melt when used as intended—which would seem to be a fatal usability flaw.

Potholder looms date back to the 1930s, when they were created to use up industrial sock and hosiery waste. The loopers back then were cut from leftover bits of stretchy cotton hosiery tube, which were packaged in kits along with metal peg looms and marketed to housewives. When hosiery manufacturing moved overseas in the 1950s, companies began creating loopers from synthetic fibers, rendering the finished potholders far less stable against heat. The looms began to be marketed as toys for children.

REVISING THE POTHOLDER GAME

Fortunately, things have changed, and, all these years later, potholder looms are more popular than ever—only this time around they're coveted by adults for their ease of use, engaging pattern potential, and potholder functionality.

What's the difference? Most significantly, the materials used to make the all-important loopers can now be

found in stretchy jersey cotton or wool, so you can weave a fully functional potholder.

When I began noticing the modern-day potholder loom kits at festivals, I wanted to give one a try, as this looked like endless easy-weaving fun with a safety redo. However, my creative style is a visual one, and my process depends on an abundance of supplies and the inspiration they offer. I knew I'd need heaps of loopers in many colors, and I just wasn't able to fund that investment. Surely, there was a thriftier way to looper?

SPINNERS TO THE RESCUE

As always, I found my answer at my spinning guild. One Saturday during show-and-tell, my friend Kate shared her 3D-printed potholder loom and the T-shirt-looped hot pads she'd made. Now this was an idea I could get behind. I asked Kate if she would print one for me, and a couple of meetings later, I had my own 8-by-8-inch loom.

I started DIYing my own T-shirt loopers and now I'm a total fan. Why? First, making loopers from T-shirts otherwise headed for the trash is literally free, with the bonus of supporting environmental consciousness. You can also shop thrift stores and garage sales for nearly free wool or cotton jersey knits, making the cost per woven item mere cents (and still earth-friendly). Even better, color options are endless. Finally, cutting your own loopers to size means that you can weave on almost any small peg or potholder-style loom, including rectangular placemat looms.

If there's any downside, it's that hand-cut loopers take time to make, so put on a movie, podcast, or audiobook, and make the most of it!

LOOPER THEORY

Making loopers is not an exact science, but there are a couple of

guiding principles for planning your loops. First, the fabric of your garments will differ in thickness. This, along with the direction of your cuts, impacts potential fiber memory—a key component of a good looper.

Next, much like a well-fitted sock, a good looper has a touch of negative ease to it while still leaving enough give to allow for your weaving. *Always test the fit of a few sample loopers on your loom before committing to cutting in bulk.* I do this with each new batch I make.

DIRECTIONALITY

You may cut looper strips vertically with the direction of the knit, or horizontally against the direction of the knit. Try both to see your preference. To my surprise, I preferred a vertical cut. I found the loopers looked neater both on and off the loom pegs, despite being a tad less elastic. My sample

pack of commercially cut loopers are also cut vertically, creating a neat and predictable rolling of the looper fabric. Some of the more elastic horizontally cut loopers, particularly those made with thin fabric, stretched out during weaving, making them unusable.

SIZE OF LOOPERS

Looper size is a matter of personal choice, but remember that these potholders tend to weave up thick. I cut my initial strips $\frac{1}{4}$ to $\frac{1}{2}$ inch shorter than the peg-to-peg measurement. So, the strips for my 8-by-8-inch loom were cut to about $7\frac{1}{2}$ inches long, with the knowledge that they will lose a bit more length during finishing. My preferred width is about 1 inch for longer loopers, and a bit narrower for the shorter ones.

When cutting the slits in my strips I stop cutting at about half the strip's width before the ends (i.e., for a



Expand your looper color options by making your own loopers out of old T-shirts.

Photos by Debbie Held except where otherwise noted

FROM T-SHIRT TO POTHOLDER

1-inch strip I'd leave $\frac{1}{2}$ inch uncut at either end). Don't worry about exact measurements when cutting—any imperfections generally work out once the potholder is completed. After you have the hang of how to cut and finish your loopers, you can even try stacking a couple before folding and cutting for faster results.

MATERIALS MATTER

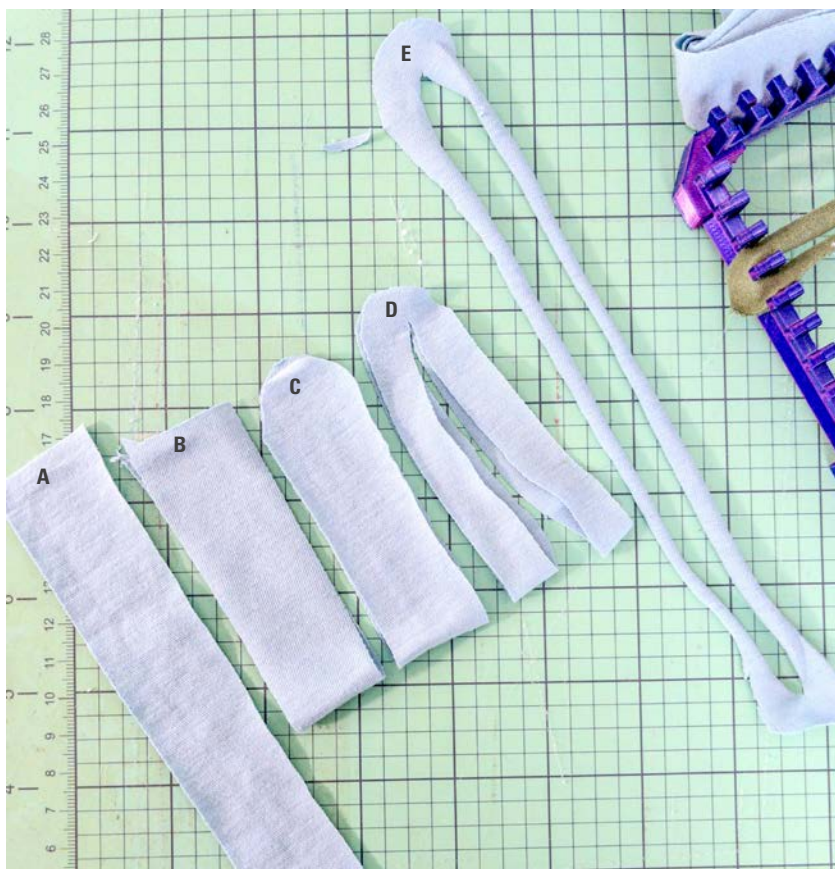
Be sure to read clothing labels carefully. You want 100% cotton or wool, not synthetic blends, in a knitted (i.e., stretchy) fabric. Also keep in mind that if an item has ironed-on writing or other decorative elements, those areas must be trimmed and discarded.

SUPPLIES AND TOOLS

- Stretchy T-shirts or knit tops made from 100% cotton or 100% wool—avoid synthetics and synthetic blends.
- Self-healing cutting mat.
- Fabric shears and/or a rotary cutter. (I found the rotary cutter was much easier to maneuver for most of the cutting work, but be advised that it will cut right through your skin, too.)
- Optional: A straightedge. (I used a heavy book until I got the feel for using the rotary cutter alone.)

STEP-BY-STEP PROCESS

1. Lay the garment on the self-healing mat with the seams aligned, smoothing both layers flat.
2. Cut off the bottom hem as evenly as possible.
3. Decide on the length of your looper fabric strips. Cut rectangular strips to that length and about $\frac{3}{4}$ "–1" wide, depending on your personal preference.
4. Make the loopers (see photo above)
 - a. Fold each rectangle in half lengthwise.
 - b. Trim to round off the squared edges on the unfolded side and smooth out any uneven areas along the long sides.



Cut shirt fabric into a $\frac{3}{4}$ "–1" wide rectangle (A). Fold the rectangle in half (B). Round off the corners and trim the sides as needed (C). Starting at the fold, cut a slit through the center to about $\frac{3}{8}$ "– $\frac{1}{2}$ " from the layered ends of the strip (D). Unfold and gently tug the looper ends to open it up (E).

- c. Keeping the now-oval shape folded, and starting at the folded end, cut a slit up the center lengthwise stopping about $\frac{3}{8}$ "– $\frac{1}{2}$ " from the ends.
 - d. Unfold the looper.
 - e. Gently tug the ends of the looper to open it up.
5. Continue cutting loopers, working your way up or across the garment. Cut out and discard seams as well as areas with ironed on designs or other decorative elements such as embroidery.
 6. When you get to the sleeves, assess them for size and discard if they are too small. As you cut, trim and discard seams and hems.
 7. When you can't cut any more strips from the garment, discard the rest of the fabric.
- Go raid those closet shelves and dresser drawers, or hit your nearest thrift store to make your own earth-friendly stash of weaving loopers—your mom will thank you for potholders that work without melting. *

DEBBIE HELD is a freelance writer, a contented real-life spinster, and an international fiber-arts educator. She writes recurring spinning-related content for *Spin Off*, *PLY*, *SweetGeorgia Yarns*, and more. Debbie and her Persian cat Marty live on an urban farm in Atlanta, Georgia, where both enjoy watching the Shetland sheep that roam beneath their windows. Debbie's new book, *The Spinner's Blending Board Bible*, is available from Stackpole Books.

ΠΕΝΕΛΟΠΕ

Max Warp Width: 5 inches

Max Warp Length: Approximately 5 yards on Warp Beam or infinite with Back Clamp

Dimensions: 16" L x 7.5" W x 7" H

Weight: 3.5 lbs

Can be used with Tablets and Rigid Heddles



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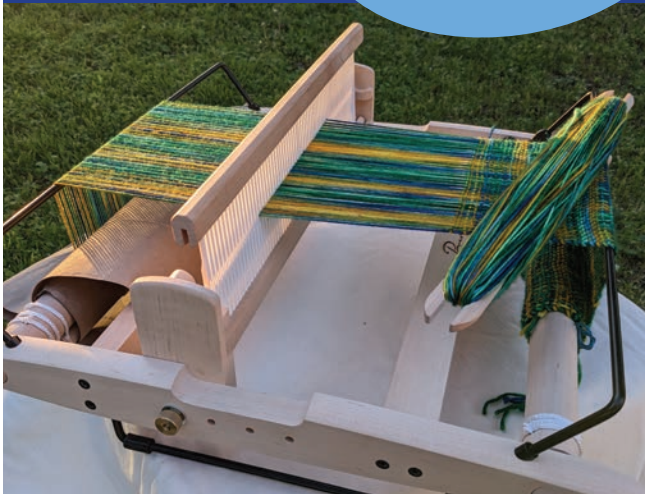
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Behind the Design: Rising to the Challenge

Follow one weaver as she goes from inspiration to finished pillow—
with some help from her sewing machine.

By Gabi van Tassell

After learning about the “Up in the Air” theme for this issue, I immediately thought of hot-air balloons; after all, who can resist watching a hot-air balloon majestically drifting by? However, dreaming of a hot-air balloon project is one thing—actually making it is another. Fortunately, over many years of working with pin looms, I’ve developed a process for turning inspiration into reality.

REFINING THE IDEA

I knew I wanted a hot-air balloon, but I needed to decide exactly what the finished project would be. After mulling it over, I decided to design a pillow for a few reasons: It would be

a good size to show the balloon’s details, it could include a variety of basic and more advanced pin-loom techniques, and it would be a wonderful squishy addition to a playroom.

For the yarn, I’d need something colorful that would work up into a cozy pillow. Having recently worked with Lofty Fiber’s new Pillow Soft, a thick-and-thin cotton yarn available in many colors, I knew it would work perfectly. In my previous experience, I found the yarn’s uneven spin adds an interesting texture to woven fabric and weaves up into a medium-weight, easy-care fabric, aspects that made it the perfect choice for the project.

After sketching out some design ideas, I chose a small hexagon pin loom that would work well with the yarn and would be small enough to create the details I wanted in my design. The hexagonal shape presented a small challenge for assembly, though.

KEEPING IT STRAIGHT

Regular hexagons are an excellent choice for designing round shapes such as the balloon portion of the pillow; however, the three possible orientations of hexagons (see Resources) made it difficult to achieve the straight vertical lines needed for the ropes between the balloon and the basket. You can see the problem in the wavy tan ropes in the hexagon chart (Figure 1). To get around this challenge, I opted to weave vertical half-hexagons.

You can make half-hexagons on any hexagon loom (see Resources). When you add half-hexagons to the row strips during assembly, the colors will fall in the right places without





Photo by Matt Graves

Gabi used a combination of handsewing and machine sewing to create her wonderful hot-air balloon pillow. For her yarns, Gabi chose Pillow Soft from Lofty Fibers in Natural, Gold, Cayenne, Key Lime, Cobalt, Magenta, and Charcoal.

interrupting the overall hexagon geometry (see Photo 1). Problem solved!

BUILDING THE BALLOON

When quilters work with hexagons, they typically sew the hexagon components into rows and then machine stitch those rows together. Pin-loom weavers, on the other hand, often join using handsewing techniques such as whipstitch or double overcast.

However, there's no reason weavers can't use a sewing machine to join their pin-loom pieces.

For this project I decided to use the sewing machine for some of the assembly. Any yarn tails would end up hidden inside the pillow, so joining the pieces by hand wouldn't save me the work of weaving them in. Also, joining by machine would speed things up.

I divided my balloon into three sections—balloon, middle, and basket—and, starting with the balloon section, I handsewed the hexagons into rows and then I offset the joined rows and machine sewed them together. I've found this can be done either with a little overlap and using your machine's longest straight stitch or with edges touching and using a zigzag stitch.

I followed the same process for the basket and the middle section before joining those three sections together into a full back and a full front. See Photo 1. Before you get started on combining strips in your own projects, I do have two suggestions. First, always sample! Weave a few extra hexagons to use for sewing practice and to verify that your machine will handle the fabric properly. Second, consider your thread

color. I like to use taupe sewing thread because the subtle color blends in easily. Invisible thread is another option, but it requires more effort to secure the tail ends.

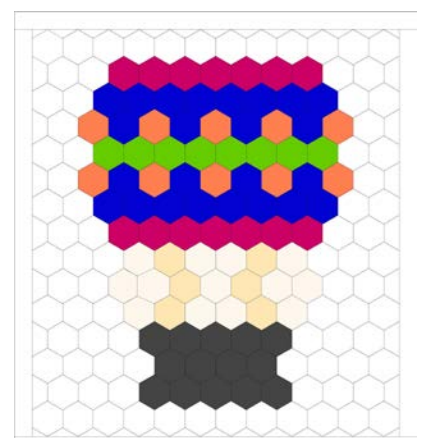


Figure 1. The original hot-air balloon design with all solid hexagons—which result in wavy tan ropes.



Photos by Gabi van Tassel

Photo 1 (left): Gabi handsewed her pin-loom pieces, including the half-hexagons shown here, into rows before using a sewing machine to sew the rows together. **Photo 2 (right):** The panels are carefully pinned together so colors and hexagons line up properly before machine sewing.

FINISHING UP

After completing both panels, I machine-stitched them together. With right sides together, I sewed the two panels together, starting and ending at the bottom of the basket and leaving an opening for easy turning and stuffing. Parts of the path travel along the edges of hexagons, and others travel through the centers. A benefit of pin-loom pieces is that the edges are nicely finished—you don't have to worry about fraying as you might with cut fabric. You can sew as close to the edges as you feel comfortable without leaving a seam allowance.

Before joining the panels, I used quilting pins (which are a little bit longer than regular sewing pins) to align the fabric layers and hold everything securely in place. I pinned the layers together at the seams between hexagons to achieve good color matches and smooth color changes (see Photo 2). If you are using larger hexagons, add more pins between the seams as needed.

I placed the pins to point at a right angle to the sewing direction. When

sewing panels together, I used my machine's longest straight stitch, although a zigzag stitch also works well. After sewing, I don't worry about trimming the fabric edges. Any excess panel fabric will be hidden inside the pillow after turning.

I decorated my pillow with a rope ladder, to add visual interest and as an invitation to dream about getting on board. You can make your own rope ladder out of small strips of wood and twine, or look for commercially available doll-house or fairy supplies that fit the scale of your project. Just remember: If you're making this pillow for a small child, consider the age of the child and any safety issues, such as choking hazards, and embellish accordingly.

FUTURE ADVENTURES

I hope my pin-loom pillow inspires you to do your own explorations into how sewing machines can be used in pin-loom designs! You can apply these sewing tips to many other pin-loom projects. In fact, even though I didn't use it here, you may find that

iron-on interfacing such as Pellon (the thinnest version) or the stretchy interfacing recommended for knit fabrics helps stabilize pin-loom pieces. It can make proper seaming easier, particularly on more complex projects. Just lay out your pin-loom pieces as intended on the interfacing, attach the interfacing according to instructions, and then join the pieces using a zigzag stitch. *

RESOURCES

van Tassel, Gabi. "Designing with Hexagons: Basic Concepts." *Easy Weaving with Little Looms*, February 7, 2023. littlleooms.com/designing-with-hexagons-basic-concepts.

van Tassel, Gabi. "Six Ways to Make Half Hexagons." *TURTLE Loom*, June 25, 2021. turtleloom.com/2021/06/25/half-hexagons.

GABI VAN TASSELL has contributed over 30 project designs and articles to *Easy Weaving with Little Looms*. She enjoys making pin looms for turtleloom.com as well as teaching and sharing fiber craft ideas on social media as [TexasGabi](https://www.instagram.com/TexasGabi).

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The Emotional Stages of Writing a Craft Book

How an opportunity to explore her Scandinavian heritage while writing a book led one author down an unexpected path.

By Anita Osterhaug

A few years ago, Linda Ligon, one of the founders of Long Thread Media, called me and suggested that I write a book about Scandinavian textiles.

I had always loved the textiles my Norwegian grandmother brought from “the old country,” and at the time, I’d been studying and weaving Scandinavian textiles for close to 20 years. In fact, I decided to become a weaver after seeing a hanging made by my great-aunt Elida in our family hytte (cabin) on Oslo fjord. And I’m a professional writer. Why not write a textile book?

Well, here’s a thing you should know: If you want to learn something, read a book. If you want to find out in a hurry what you don’t know, write a book.

Here are a few more pieces of advice, in case you ever get an urge to write a craft book:

- Have a good reason, and it better not be for fame or money. To my knowledge, no one has ever made the *New York Times* bestseller list or gotten rich by writing craft books.
- Unless you live a life of infinite leisure, you will not write a book in your “spare time.” Writing a book takes a lot of time, so you will have to give up other activities. As deadlines approach, those activities may include sleep.
- Once you get over the initial excitement and anticipation of writing a book, be prepared to go through many more emotional stages during the writing. These may vary from person to person, but, like the stages of grief, they must be worked through. Let’s review the emotional stages of authorship because they are where you learn so much about your subject and yourself.



After years of exploring her Nordic heritage on the loom, Anita decided to turn her experiences into a book.

Photo courtesy of Anita Osterhaug; Opposite Page: Photo by Lisa Amalie Elle, licensed under CC0 1.0

STAGE 1: GUILT/SELF-DOUBT

Perhaps you’re one of those supremely confident people who never experience self-doubt. For the rest of us, authorship is likely to awaken our personal demons. For me, as a Norwegian American, signing the publishing contract triggered a massive attack of what Scandinavians call *Janteloven*¹, unwritten social rules that pretty much boil down to “Who do you think you are?” So who was I,



The projects in Anita's book were inspired by folk art such as the painting in this Scandinavian farm house—which was itself inspired by baroque and rococo ornamentation. Rambergstugo at Heddal Bygdetun.

an American, to speak about Scandinavians? If I'm of Norwegian heritage but not actually Norwegian, is it cultural appropriation? I may have a history degree and a lifetime studying Nordic history and culture, but what do I really know?

You get through this stage by remembering your reasons for writing the book. I remembered that I love

not just Scandinavian textiles but all traditional textiles because they are folk art: a beautiful reflection of the people who make them. The book was a chance to share the things I love best about Nordic textiles and culture, techniques that are a precious human heritage, along with values and ideas that I think are very much needed in this world. And thus was born my book *Nordic Hands*.

STAGE 2: THE TERROR OF THE VOID

For an author, there can be no emptiness more terrifying than the prospect of 200 empty pages, waiting to be filled. How to research and write 50,000 scintillating words, design and write instructions for 20-plus tempting projects, and pull together 250 to 300 eye-catching photos and illustrations—all in about a

year? “*Uff da,*” as my Norwegian grandmother might have said!²

If terror sets in for you, remember two things: your reasons for the book, and the fact that you are part of a craft community. When terror struck, I remembered that there are many talented people carrying on Scandinavian textile traditions—designers and teachers as well as museum communities—and this book was an opportunity to celebrate them. Weavers, felters, knitters, braiders, artists, and teachers all generously contributed projects. The Vesterheim Norwegian-American Museum and the American Swedish Institute let me use collection photos, and two Vesterheim members contributed their gorgeous photos of Scandinavian landscapes and textiles. And, yes, I designed, wove, braided, and knitted a lot of projects, too.

STAGE 3: RETAIL THERAPY

This stage of craft authorship is every craft addict’s dream. It’s also one of the reasons you won’t get rich writing craft books.

Any good Scandinavian and/or weaver knows you need the right tools and materials for the job. This means every color of lovely Icelandic lopi yarn came to live at my house, along with mountains of Norwegian tapestry yarn and Swedish linen and cottolin. Then a new Glimåkra rigid-heddle loom arrived—lovely to weave on and sturdy enough to hold 10 yards of warp if needed! And, of course, I had to read every available book about Scandinavian history and culture. And, because the wall of IKEA bookshelves in my studio was already full, I had to buy and build a new bookshelf, stylishly Nordic-minimalist, of course.

STAGE 4: KNOWING AND UNKNOWING

This stage is where you learn what you don’t know, and you unlearn what you thought you knew. While designing projects, I proved to myself that



Photo by Anita Osterhaug

Anita grew up surrounded by Nordic textiles, including this rya pillow, which was woven by her Norwegian-born grandmother.

you can weave linen very nicely on a rigid-heddle loom, that finger weaving is more complex than I remembered, and that colorful Scandinavian *krok-bragd* designs can be knitted as well as woven.

On the research side, I gained a new appreciation for the Vikings. I knew they weren’t nice people by today’s standards (any more than the Romans or Goths or their other contemporaries would have been). But I didn’t fully appreciate their ingenuity, making beautiful metalwork and adapting looms, materials, and weaving techniques from other Iron Age civilizations. They also invented new types of ships and became the first Europeans to sail out of sight of land.

I didn’t realize how many folk customs and beliefs had to do with magical creatures. For example, the silver

solje brooch fastened on a Norwegian baby’s swaddling clothes is meant to protect against trolls stealing the child and leaving a changeling in its place. And Icelandic custom warns against sitting at certain crossroads on Midsummer Eve lest you be seduced by the *huldufólk*, the elves. I think trolls were considered a bigger threat in former times, but a significant percentage of Icelanders still profess to believing in the elves.

Historically, I knew Scandinavia had been remote and outside the mainstream of European culture. But I hadn’t realized how much its folk art had been influenced by European and Near Eastern crafts. The Viking chieftains adorned their tunics with elaborately woven silk bands from Byzantium. Scandinavian churches in medieval and Reformation times hung fine European tapestries in

their worship spaces, and by the eighteenth and nineteenth centuries, wealthier Scandinavians bought fancy textiles and other goods from European countries. Throughout the centuries, rural people took whatever appealed to them and adapted it to their own materials and tools. They began weaving beautiful tapestries in a folk style, carving elaborate acanthus designs that would have been recognizable to a fifth-century BCE Greek person, and imitating baroque and rococo ornamentation by painting elaborate, graceful flowers on simple wooden bowls and chests.

If terror sets in for you, remember two things: your reasons for the book, and the fact that you are part of a craft community.

Does that influence make those techniques and designs any less Scandinavian? No. History happens, groups of people rub up against each other, they learn, and tastes and techniques evolve. It's what humans do. Likewise, the projects in *Nordic Hands* are inspired by Scandinavian folk art, and they continue that tradition of imitation with innovation.

STAGE 5: ACCEPTANCE

The final stage of book writing was the hardest for me: turning my passion project over to the publisher. Wait, wait, couldn't we fit in one more beautiful photograph? Isn't there room for one more fascinating fact or folk tale? Alas, no. The "baby" must away to the printer and then make its own way in the world.



Photo by John Capone

While conducting research for her book, Anita gained a new appreciation for Vikings and their ingenuity—including weaving on warp-weighted looms such as the one pictured here. Maihaugen Open Air Museum, Lillehammer, Norway.



Photo from Nordic Hands, courtesy of Schiffer Craft

Anita learned that yes, you can weave linen on a rigid-heddle loom! Pictured above are her Monk's Belt Towels of Welcome, from page 88 in *Nordic Hands*.

AFTERWORD

If you decide to write a craft book, you may find it humbling and enriching at the same time.

One of the most humbling moments for me was realizing that the hanging by my great-aunt Elida, the one that launched my weaving career, was actually a type of embroidery called *klostersom*. My dear cousin Anne Berit drove all the way from Oslo to the *hytte* one weekend to take a photo for me, and I was mortified when I saw it. But a Norwegian friend assures me that *klostersom* was invented to mimic traditional *rutevev* (square weave) tapestry, so the mistake was understandable, given that I was a non-weaver at the time.

The most satisfying thing I learned from research was that the values I was raised with were and are still central to Scandinavian culture: a love of nature and of community, the joy of craftsmanship, and the importance of sustainability. We always read about the Nordic countries being in the top 10 on the World Happiness Index. Well, they have their share of challenges, like everyone else. And that happiness doesn't come from great wealth or living lavish lives. I think Scandinavians are happy because their desires are achievable: cozy times with friends, quality time outdoors, the satisfaction of craftsmanship (including writing a book!), and taking care of the place where they live. I think those are goals that can make all of us happy. ✱

FOOTNOTES

1. Look it up, preferably in my book *Nordic Hands*.
2. I have seen this defined as something you might say if you dropped your bubble gum in the barnyard, and I certainly felt that I had landed myself in some deep manure.

ANITA OSTERHAUG is a passionate weaver in the Scandinavian tradition, past editor of *Handwoven* magazine, and the author of *Nordic Hands: 25 Fiber Craft Projects to Discover Scandinavian Culture*. You can find her at nordic-hands.com.

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Make 30 Cute Critters with One Pin Loom

By Gabi van Tassell

For many years, well-known weaving instructor Deb Essen sold kits for pin-loom-woven stuffed animals that she called Swatch Critters. The designs, all of which could be made from 4-inch squares, were much loved, and when she retired the kits in 2023, many weavers mourned their loss.

Naturally, I was thrilled when Essen announced her new book, *Swatch Critters from the Pin Loom*, a pattern collection featuring 30 of her beloved stuffies. Loaded with projects, detailed instructions, and step-by-step pictures, the book is a pin-loom weaver's paradise.

Essen's skills as a weaving teacher come through on every page. Not only is the book well organized with easy-to-follow instructions, but it's also full of tips that only an experienced pin-loom weaver would know. Touches such as heavy paper stock, a spill-resistant cover, and a binding that allows the book to lie flat while you work add up to make this a great craft book.

The book's content is just as thoughtful as its construction. A photo pattern index at the beginning makes navigating projects easy. Introductory chapters lay a great foundation for pin-loom weaving, making the book useful for those who are just starting out. Essen explains the basic weaving method using both words and pictures—and I was pleasantly surprised to find tips for both right- and left-handed weavers! She addresses criteria for choosing the right yarn for your loom and encourages the reader to weave and block samples before starting a project—essential advice with value far beyond the scope of this book.

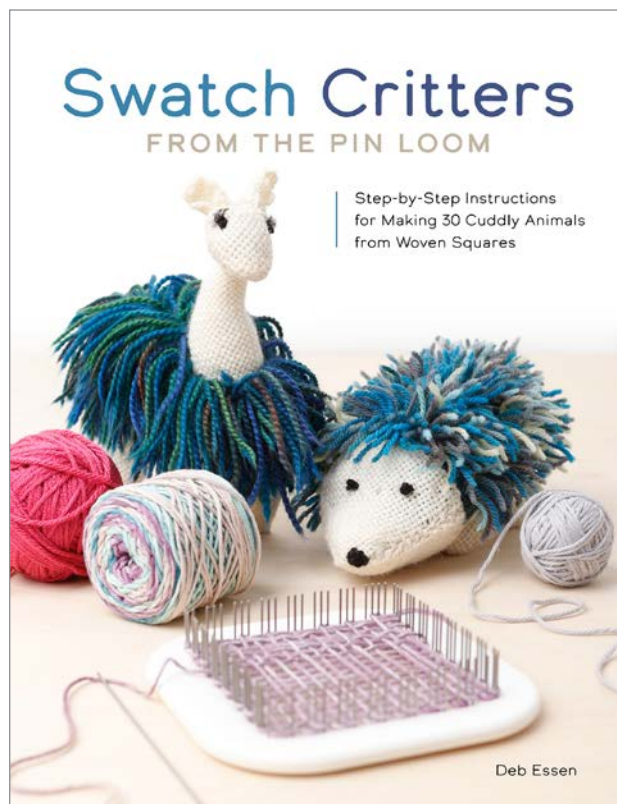


Photo courtesy of Schiffer Craft

Atglen, PA: Schiffer Craft, 2025. Paperback, 168 pages, \$24.99. ISBN 9780764368103

Each pattern includes an overview of the supplies needed as well as a list of how many squares to weave of each color. Just as in her kits, all the critters are made using just one 4-inch square loom. Essen artfully manipulates the simple woven squares to make bodies, arms, legs, heads, clothing, feathers, and more, and she includes detailed, step-by-step photos showing just how she does that.

While I enjoyed reading the book, I knew I also needed to try weaving some of the patterns. Essen organized *Swatch Critters* by difficulty, with the easiest patterns at the start and the hardest at the end. I decided to make one each from the beginning, the middle, and the end.

I chose the first one in the book for my easy project: Twodot the Turtle, which I'd actually made years ago using one of Essen's kits. I found the steps well organized and enhanced with detailed construction photos—something not available in the original text-only pattern.

For my medium-difficulty project, I struggled to choose between Eureka the Unicorn and Delphia the Fiber Fairy—so I ended up making both. While crafting Eureka, I enjoyed several surprise moments of “Oh, that’s how she does that!” The instructions for how to join, fold, roll,

pinch, and tie the little pieces of pin-loom fabric to make the most authentic shapes were clear, and I found revelations everywhere.

When weaving Delphia, I decided to use hand-dyed yarn from a local mill. One special feature of the original Swatch Critters was their use of high-quality hand-dyed yarns, and I decided to honor those roots. While all of the critters can be made with commercial yarns, they're also a perfect opportunity to give small amounts of precious yarns (including handspun) a special purpose.

Last, I made Darby the Dog. After weaving, I can confirm that the project skills build on each other. Because some of Darby's components were familiar from the other three critters I'd made, this advanced-level project was much less challenging than I'd anticipated. When making Darby, I also appreciated the book's appendix, which has templates for the eyes, nose, and tongue. I'm not very skilled at making faces for stuffed animals but ended up with very satisfying results.

After weaving these critters, I recommend having a measuring tape and pins handy. The patterns frequently provide specific measurements for where to pin things into place during assembly, something I consider

significant to successful outcomes of the projects. In other words: Don't skip it!

WHO THIS BOOK IS FOR: Pin-loom weavers of all levels, including nonweavers interested in learning how to pin-loom weave. Patterns range from simple, beginner-friendly projects to complex projects suitable for advanced weavers.

WHAT YOU CAN EXPECT TO LEARN: How to weave on a square, 3-pin-style pin loom, and then how to combine those square pieces to make three-dimensional stuffed toys and figures.

PROJECT COUNT: 30 pin-loom projects for stuffed animals.

THE FINAL WORD: *Swatch Critters* isn't just beautiful to look through—it's also a great book of patterns for pin-loom weavers of all levels. Loaded with techniques and inspiration that go far beyond its patterns, the book can even give you the foundation to design your own three-dimensional pin-loom projects, as the shapes and joins presented can be mixed and matched in endless ways. In my opinion, it's an essential resource for any pin-loom weaver. My only problem with it? Trying to decide what to weave next!



Photo by Gabi van Tassell

To test out the book's patterns, Gabi wove four projects featuring varying levels of difficulty and types of techniques required.

Weave Twills and More with the Twist of a Bar

The original boomloom made a name for itself with its clever design—the simple turn of a heddle bar changes sheds and makes plain weave a breeze.

With the boomloom Boss, weavers can replace the plain-weave heddle bar with pattern bars for 2/2 twill, diamond twill, krokbragd, and monk's belt (each sold separately). To weave each pattern, you simply turn the bar to change sheds—no picking up of individual threads needed! Perhaps best of all, you can swap out the pattern bars mid-weave to create fabrics with multiple structures.

Both the original boomloom and the Boss are designed to be warped quickly and without tying knots, making them easy to set up (as well as accessible to weavers with limited fine-motor skills).

Measuring just 10 inches long with a 6.5-by-8-inch weaving area and featuring a lightweight aluminum frame and plastic heddle bar, the boomloom Boss is also an ideal travel loom, allowing you to easily weave just about anywhere.

theboomloom.com



Photo courtesy of boomloom



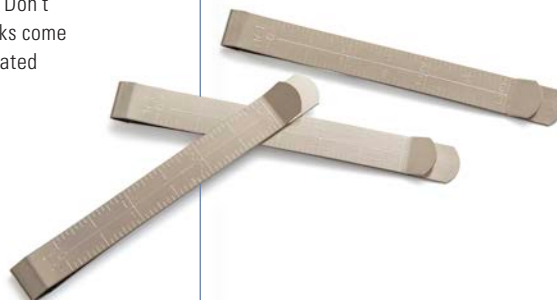
Photo courtesy of Scheepjes

Colorful Cotton Samplers

Why pick just one when you can have them all? The Catona Colour Pack from Scheepjes includes all 109 colors the company has to offer! Each fingering-weight miniskein delivers 25 meters (27.3 yards) of 100% mercerized cotton. Catona is sett the same as 3/2 cotton, making it perfect for rigid-heddle looms, fine-sett pin looms, and bandweaving of all kinds. Don't need 109 colors? The Catona Mini Colour Packs come with 10 miniskeins and are available in 15 curated colorways. scheepjes.com

Beautiful Bamboo Tools

Treat the weaver in your life to this lovely and lightweight comb set from UnfetteredCo. Constructed from bamboo, each set comes with a needle, a hook, and a comb decorated with a delicate woodburned design. The tools are perfect for carefully packing weft, adding inlay to rigid-heddle pieces, and so much more. unfetteredco.etsy.com



Even Up Your Edges

Make uneven inkle weaving and wobbly band selvages a thing of the past with the help of Singer hemming clips from Karen's Hobby Room. Available in packages of six, the clips measure up to 3 inches, with markings every 1/8 inch, making them just the right size to clip on your bands as you weave. The clips, which work like bobby pins, are also handy for sewing even hems on your handwovens.

karenshobbyroom.com

Photos by Matt Graves except where otherwise noted

Darning Looms

Patch up holes while expressing your creativity with these cute little looms.



Modern darning looms are available in an increasing number of shapes and sizes as their popularity grows. You can find modern designs inspired by vintage looms, like the one shown here, or in very different materials, such as wood or cloth.

These handy devices tension warp threads as you weave a small patch. Some looms have a mechanism that flips hooks left or right to change the shed to make weaving faster. The warp threads can be continuous or separate, as they are here. Using separate threads allows more colors to be used during warping, and it also allows the warp-thread tension to be adjusted during weaving.

Weaving with darning looms is great fun. Only a small amount of yarn is needed, allowing you to use thrums or leftover yarn as easily as a small dash of something that's coveted. Not ready to weave a scarf with that fabulous one-of-a-kind skein? Pull off a small length and weave a patch!

If you want to learn to warp and weave with these looms, our sister magazine, *Spin Off*, has a fantastic video on their website that shows you each and every step. Find the video and extra tips and hacks at LT.Media/Darning-Looms. Learn how to use a darning loom, including two ways of warping and two ways of finishing the top edge. ✨

Learn to Use a Darning Loom On the Web at LT.Media/Darning-Looms.

With a darning loom, you can cover rips and stains with beautiful woven patches.

Sun AND Stars

Designs with astronomical inspiration.



BABY, YOU'RE A STAR BLANKET

Deborah Bagley

This star blanket is out of this world! Worked in concentric circles with no complicated piecing, this throw is an ideal first larger-scale project for pin-loom weavers. The different colors in each round make the blanket a great “growth chart” for a baby, especially in the first year. Pattern page 38.



STARS OF HOPE SCARF

Susan Du Bois and Robin Wilton

Images of distant galaxies inspired the deep blue palette of this sumptuous silk scarf. When designing it, Susan and Robin also wanted to represent the very real scientific breakthroughs in current cystic fibrosis research. Pops of gold, yellow, and white represent not only faraway stars but also bright hopes for a cure. Pattern page 39.



MONTANA SUNRISE SCARF

Deb Essen

Two shades of blue flank a variegated sock yarn to create a sunrise effect along the length of this scarf. Deb used a double clasped-weft technique to frame the sunrise between organic, playful edges, before finishing her scarf with a beautiful lattice fringe. Pattern page 40.



SUNNY DAY TOWELS

Tammy Bast

Fluffy white clouds float along a background of bright, sunshiny yellow in these cheerful towels. The unmercerized 5/2 cotton and a slubby cotton bouclé work together to make towels that are extra thirsty. Weave them as written to use as hand towels in the kitchen or bath, or make up smaller squares to use as gentle face towels. Pattern page 44.

**SLIVER OF
SUNLIGHT SCARF**

Dana Lutz

Inspired by a stormy, overcast sky with a hint of sunlight breaking through—a silver lining, if you will—this scarf blends moody charcoal gray with a touch of golden sunshine in a bold, contemporary plaid. Woven in plain weave, it's the perfect project for a rainy day. Pattern page 46.





STARGAZER SCARF

Ann Junker

What started out as a study in how changing the number and order of weft colors creates different patterns in color and weave turned into this simply stunning scarf. Silk noil gives the scarf great drape and just a hint of sheen, while keeping it light enough to wear all spring.

Pattern page 47.

SUN AND STARS



BABY, YOU'RE A STAR BLANKET

Deborah Bagley

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT 3½" diamond pin loom (Deborah used a 3½" Tumbling Blocks pin loom from Hazel Rose Looms); 5" weaving needle; packing comb or fork; tapestry needle.

YARNS Simply Soft (100% acrylic; 315 yd/6 oz; Caron), #701 White, 32 yd; #776 Lemonade, 96 yd; #765 Pumpkin, 160 yd; #729 Red,

224 yd; #727 Black, 288 yd.

DIMENSIONS *Finished size:* (after sewing and wet-finishing) 53" × 47".

PROJECT STEPS

1 Following the manufacturer's directions for plain weave, make 150 diamonds using the colors indicated in Figure 1. Leave yarn tails for assembly.

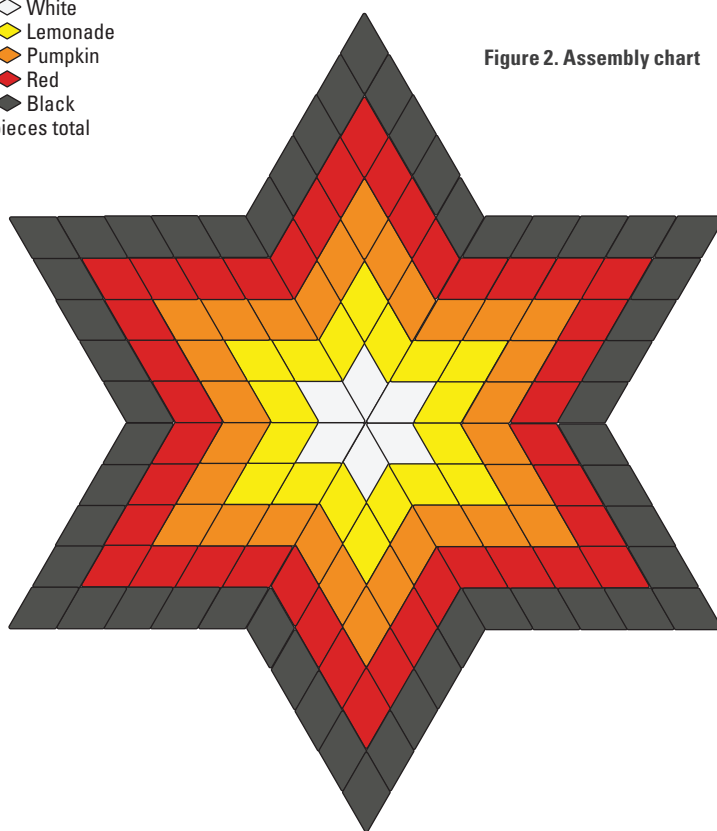
2 With wrong sides facing, whip-stitch or use double overcast to stitch together the diamonds following the chart in Figure 2. (See "Assembly Tips.") Weave in ends.

3 Wet-finish by handwashing in warm water with mild detergent. Tumble dry low. ✱

Figure 1. Pin-loom pieces

6	◇	White
18	◇	Lemonade
30	◇	Pumpkin
42	◇	Red
54	◇	Black
150 pieces total		

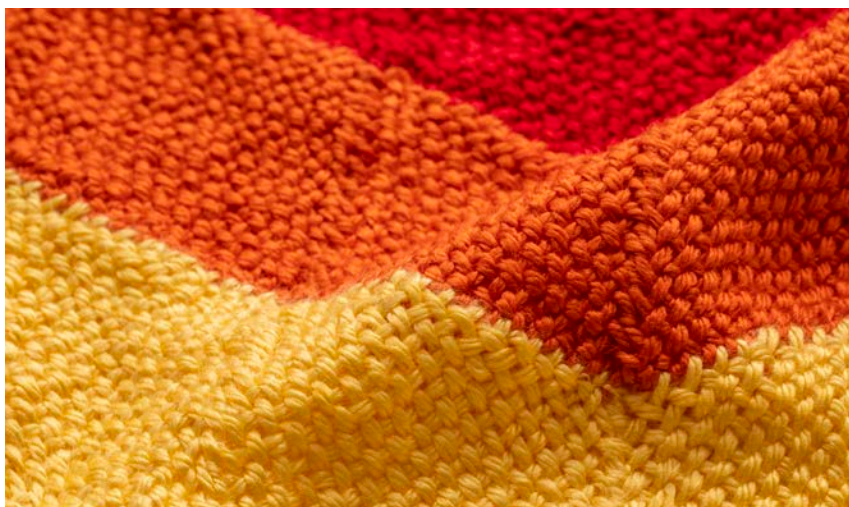
Figure 2. Assembly chart



ASSEMBLY TIPS

There are several ways to assemble the blanket. The order for assembly of the pieces doesn't matter, but you might find that one method works best for you. Here are just a few options.

- Starting with a single White diamond, assemble and stitch a 5 × 5 blanket point, working row by row. Repeat for the other 5 blanket points and then join them.
- Stitch together 6 White diamonds along the bottom two sides of each diamond to form a star. Lay out the pieces needed for the next round, sew together, then sew the completed round to the star. Repeat for the following rounds.
- After stitching the White star, sew a row of pieces together for one edge of the star, then attach to the star. Continue, edge by edge.





RIGID HEDDLE

STARS OF HOPE SCARF

Susan Du Bois, designer;
Robin Wilton, weaver

RESOURCES

Constellations: A Guide to the Night Sky. "Caroline's Rose Cluster (NGC 7789)." February 20, 2024. constellation-guide.com/carolines-rose-cluster-ngc-7789.

Du Bois, Susan. "Wearing and Caring for Silk." *Handwoven*, January/February 2014, 24–25.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT Rigid-heddle loom, 11" weaving width; 12-dent heddle; 1 shuttle. **Note:** Have a 12.5-dent heddle? See the Heddle Conversion Chart in the Reader's Guide.

YARNS Warp: Jorie II (100% spun bombyx silk; 950 yd/lb; Treenway Silks), 65 Roses 'Rose Lake,' 70 yd; #1 Midnight Blue, 60 yd. Glasera (100% reeled bombyx silk; 1,635 yd/lb; Treenway Silks), #315D Forget-Me-Not Dark, 68 yd; #956 Periwinkle, 40 yd; natural white, 25 yd. Serenity (100% reeled

bombyx silk; 3,360 yd/lb; 10 yd/skein; Treenway Silks), #201 Golden Aspen, 10 yd; #38 Narcissus, 15 yd. Zola (100% spun bombyx silk; 2,950 yd/lb; Treenway Silks), #315D Forget-Me-Not Dark, 30 yd. **Weft:** Zola, #315D Forget-Me-Not Dark, 269 yd. **Note:** All the yarns needed for the scarf are available in a kit from Treenway Silks. At least 10% of the kit sales will be donated to the Cystic Fibrosis Foundation, in honor of Andrea's Angels. The Jorie II is not available separately; however, if you wish to buy the other yarns and colors separately, they can be

ordered using Treenway's dyeing services.

WARP LENGTH 121 working ends (127 threads total) 90" (2½ yd) long (allows 6" for take-up, 12" for loom waste; loom waste includes fringe).

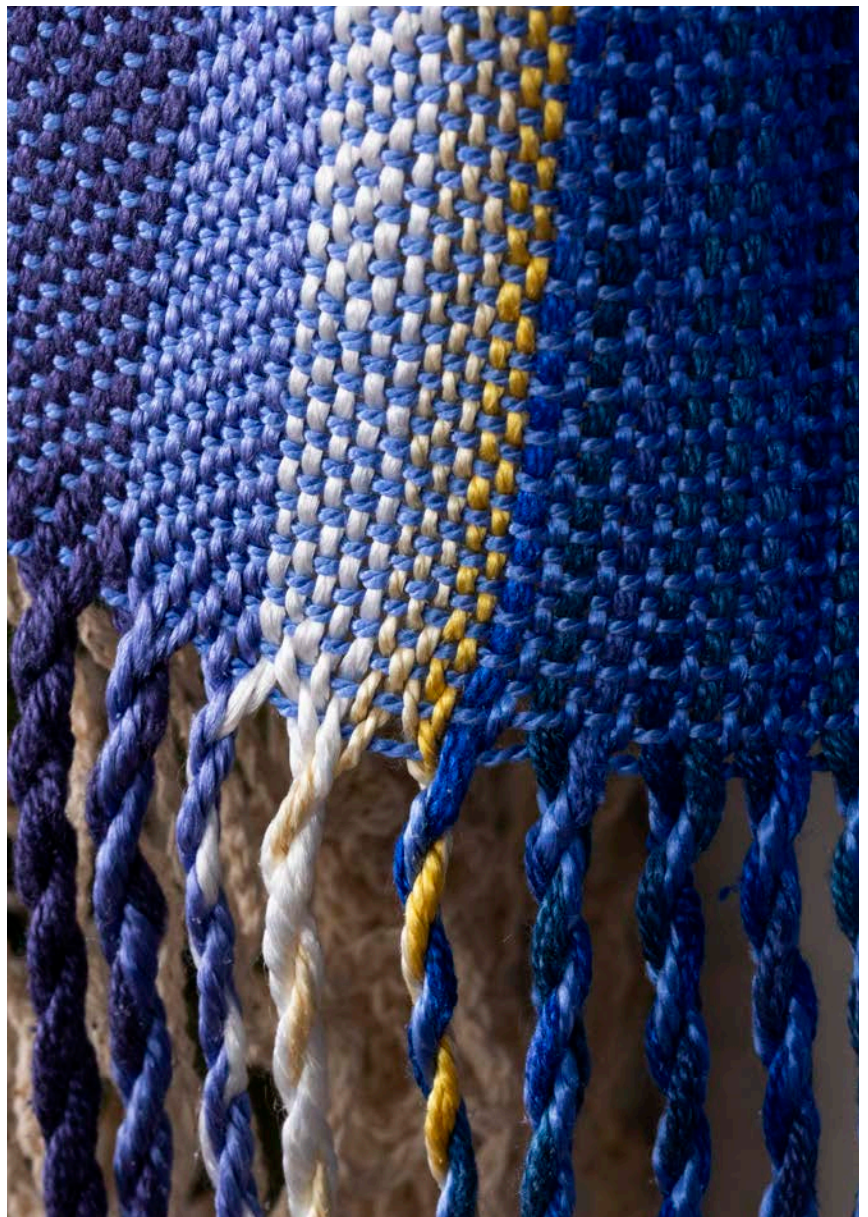
SETTS Warp: 12 epi. **Weft:** 12 ppi.

DIMENSIONS Width in the heddle: 10¼".

Woven length: (measured under tension on the loom) 72". **Finished size:** (after wet-finishing) 8¼" × 68" plus 5" fringe.

PROJECT STEPS

1 Set up your loom for direct warping a length of 90" (2½ yd) or wind a



TIPS FOR REELED SILK

When threading the heddle, use care not to fray the reeled silk yarns (Glasera and Serenity). Use a heddle hook to pull those yarns just through the hole, and then use your fingers to pull it the rest of the way.

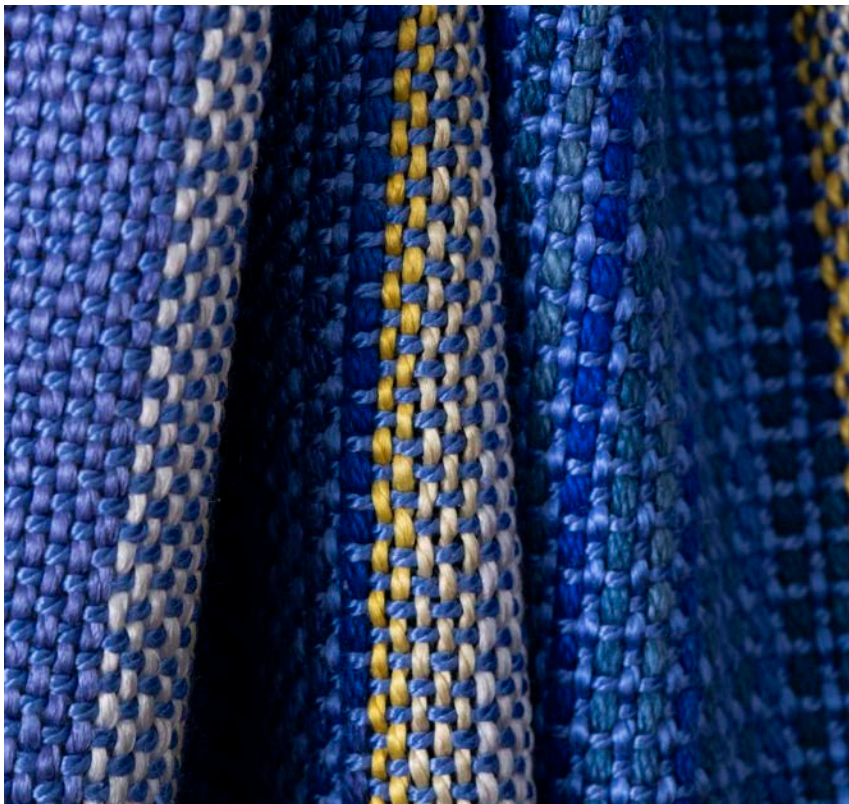


Figure 1. Warp color order

		27x		
27		1		■ Glasera #315D Forget-Me-Not Dark
28	1	1		■ Jorie Rose Lake
4	2		2	■ Serenity #201 Golden Aspen
6	3		3	■ Serenity #38 Narcissus
10	5		5	□ Glasera natural white
16	8		8	■ Glasera #956 Periwinkle
24	12		12	■ Jorie #1 Midnight Blue
6	③		③	■ Zola #315D Forget-Me-Not Dark (doubled)
121 ends (127 threads total)		① doubled end (2 threads)		

warp of 121 working ends (127 threads total) 90" long, following the warp color order in Figure 1. Centering for a weaving width of 10¹/₂", warp the loom using your preferred method, making sure to thread 3 doubled ends of Zola at each selvage. See "Tips for Reeled Silk."

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

3 If you choose to hemstitch, leave a tail 4 times the width of the warp and weave 8 picks of plain weave. Hemstitch in bundles of 2 and one bundle of 3 using the long tail; hemstitch each doubled end of Zola as its own bundle.

4 Continue weaving in plain weave for 72" or your desired length. Finish by hemstitching as at the beginning.

5 Leaving at least 6" of unwoven warp at each end for fringe, remove the scarf from the loom. Trim fringe to 6". Prepare a twisted fringe using 2 hemstitched bundles in each fringe.

6 Wet-finish in tepid water and mild detergent by gently agitating and then leaving the scarf to soak for no more than 10 minutes. Rinse in cold water. Finger press gently while still wet to remove wrinkles. Line-dry. Hard press on silk setting while using a press cloth to bring out the silk's sheen. Trim the fringe to 5". *



RIGID HEDDLE

MONTANA SUNRISE SCARF

Deb Essen

RESOURCES

Casanova, Kelly. "Clasped Weft with 3 Colours." YouTube video, September 5, 2018. youtube.com/watch?v=WOQ_2mzYNW0.

Garton, Christina. "Give Your Weaving Some Extra Oomph with Lattice Fringe." *Handwoven*, June 24, 2019. handwovenmagazine.com/weaving-lattice-fringe.

MATERIALS

STRUCTURE Plain weave with clasped weft.

EQUIPMENT Rigid-heddle loom, 9" weaving width; 8-dent heddle; 1 stick shuttle (Deb recommends against using a boat shuttle). **Note:** Have a 7.5-dent heddle? See the Heddle Conversion Chart in the Reader's Guide.

YARNS Warp: Variegated 8/2 Tencel (100% lyocell; 3,360 yd/lb; Valley Yarns; WEBS), #4959-02 Fire Combo-a, 59 yd; #4961-02 Lake Combo-a, 118 yd. **Note:** Valley Yarns Variegated 8/2 Tencel has been discontinued. Try using 8/2 Dyed Tencel—Variegated from Meridian Mill House in Fall Ice Plant and Coastal Escape as substitutes.

Weft: Stroll (75% fine superwash merino wool/25% nylon; 231 yd/50 g; Knit Picks), Sapphire Heather and Rainstorm Heather, 120 yd each. Static (75% superwash wool/25% nylon; 437 yd/100 g; Knit Picks),

Newman, 300 yd. **Note:** Exact yardage will vary. Static is a limited-run yarn. When looking for a substitute, look for fingering-weight yarns with similar fiber makeup and colorway. Make sure any wool is superwash to prevent unwanted shrinkage and fulling. Possible substitutions include Bis-Sock (85% superwash merino/15% nylon; 437 yd/100 g; PatricKnits; Biscotte Hand-Dyed Yarns), Papaya; Ultimate Sock Yarn (75% superwash merino/25% nylon; 420 yd/100 g; Malabrigo), #658 Zinnias; and Merino Light Yarn (100% merino superwash wool; 421 yd/112 g; Madeline Tosh), Scoop du Jour.

WARP LENGTH: 72 ends 88" long (allows 8" for take-up, 15" for loom waste; loom waste includes fringe).

SETT Warp: 8 epi. **Weft:** 11–12 ppi, doubled. **DIMENSIONS Width in the heddle:** 9".

Woven length: (measured under tension on the loom) 65". **Finished size:** (after wet-finishing) 7³/₄" × 63" plus 3" lattice fringe.

PROJECT STEPS

- 1 On the top edge of your heddle, mark the center of the heddle with a small length of yarn. You will be using this marker when weaving.
- 2 Set up your loom for direct warping a length of 88" or wind a warp of 72 ends 88" long, following the warp color order in Figure 1. Centering for a weaving width of 9", warp the loom using your preferred method.
- 3 Allowing 7" for fringe, spread the warp with scrap yarn.
- 4 Wind a stick shuttle with Newman (orange/yellow) weft. Place the Rainstorm weft on the floor to the left of the loom and the Sapphire weft on the floor on the right side of the loom. You will weave with only one shuttle.

Figure 1. Warp Color Order

24	24	■ Fire Combo
48	24	■ Lake Combo
72 ends total		

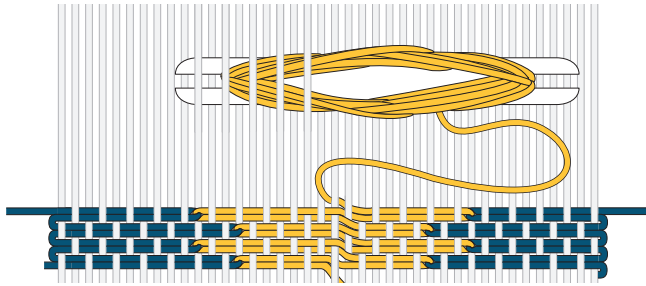
COLOR AND WEAVING TIPS

- Using two colors in the warp helps the warp yarns blend with the weft yarns in each section.
- Deb used about one-half skein of each blue weft yarn. Depending on the length of your scarf, it is possible that a 231 yd skein would suffice for both borders. To weave with a single skein of blue yarn, wind off half of it and place a ball on each side of the loom.
- The clasped wefts look best when the two sides of the clasped yarn lie next to each other in the shed. Be sure to gently press your weft into place so you see a little bit of the warp thread. The Tencel warp and superwash weft make for a slippery combination, and it can be easy to overbeat, leading to a stiff fabric.
- Unweaving can be particularly frustrating in this technique. The weft clasps can be adjusted easily in the open shed, so take the time to look at the clasped lengths before changing sheds.

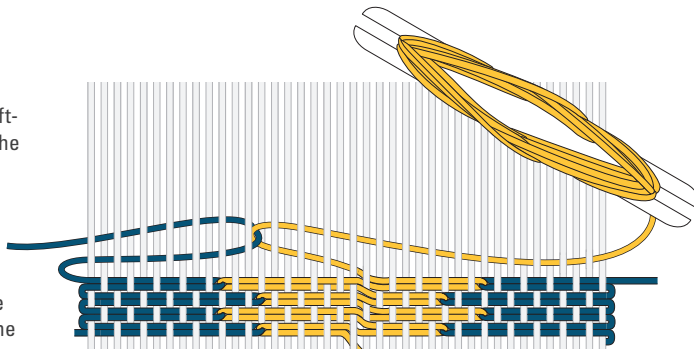


Figure 2. Double Clasped Weft

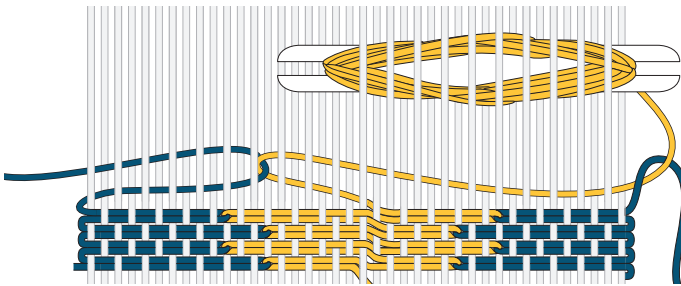
Step 1: Insert the shuttle into the shed from the middle of the warp and pass it through the shed to the left selvedge.



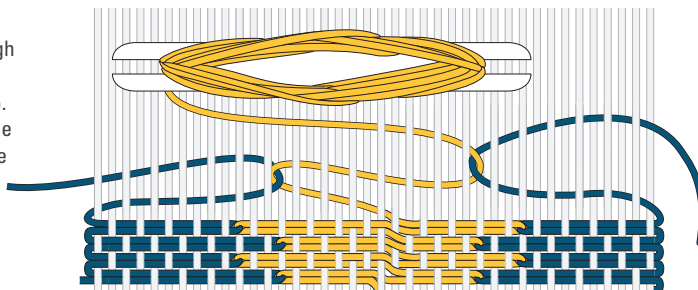
Step 2: With your hand under the left-side weft, catch the shuttle, bring it around the blue weft, and pass it back through the same open shed. Pull on the shuttle weft to position the left clasp.



Step 3: With your right hand under the right-hand weft, catch the shuttle, bring it around the blue weft, and pass the shuttle back into the same shed.



Step 4: Bring the shuttle up through the center of the top layer of warp. Pull on the shuttle weft to adjust the position of the right clasp.



5 Pulling the blue yarns from the center of the skeins, drape the yarn tails over the side rails of the loom with the ends hanging inside the loom. Open a shed and place the tails of the Rainstorm and Sapphire yarns into the open shed about 1" on each side, leaving short tails hanging down between warp ends. In the same open shed, bring your shuttle with the Newman weft up in the center of the warp from below the bottom warp threads and through both layers of warp. Place the shuttle on the scrap yarn that you have woven. Wrap the tail of the shuttle weft around 1 warp end and let the tail hang down under the warp.

6 Change shed and weave a double-clasped pick (see Figure 2):

a Insert your shuttle in the middle of the top layer of warp where you have the heddle marked, passing it through the shed to the left and around the Rainstorm weft thread on the left side of the loom. (**Note:** Deb places her hand under the blue weft to catch the shuttle, so she consistently wraps each blue weft with the Newman weft.) See Step 1 of Figure 2.

b Send the shuttle back through the same shed and exit on the opposite selvage. Leaving the shed open, pull a loop of the clasped Rainstorm weft into the shed from the left by gently pulling on the shuttle weft. Place the clasp where desired on the left side of the heddle's center mark. See Step 2.

c Reach under the blue weft on the right side of the loom, shift the shuttle to the right, and bring the Newman weft on the shuttle around the Sapphire yarn.

d Still in the same shed, send the shuttle back into the shed and bring the shuttle out between the top layers of warp in the middle of the loom. The scrap yarn tied on

the heddle helps you find the center (or close to it). See Step 3.

e Gently pull on the shuttle, pulling a loop of Sapphire weft into the shed from the right until you have the length desired for both the orange center and right-hand blue border. When you are pleased with the yarn placement, gently press the wefts into place. See Step 4.

Note: Steps a–e make up one full pick of clasped weft. The wefts will be doubled in the shed for each color.

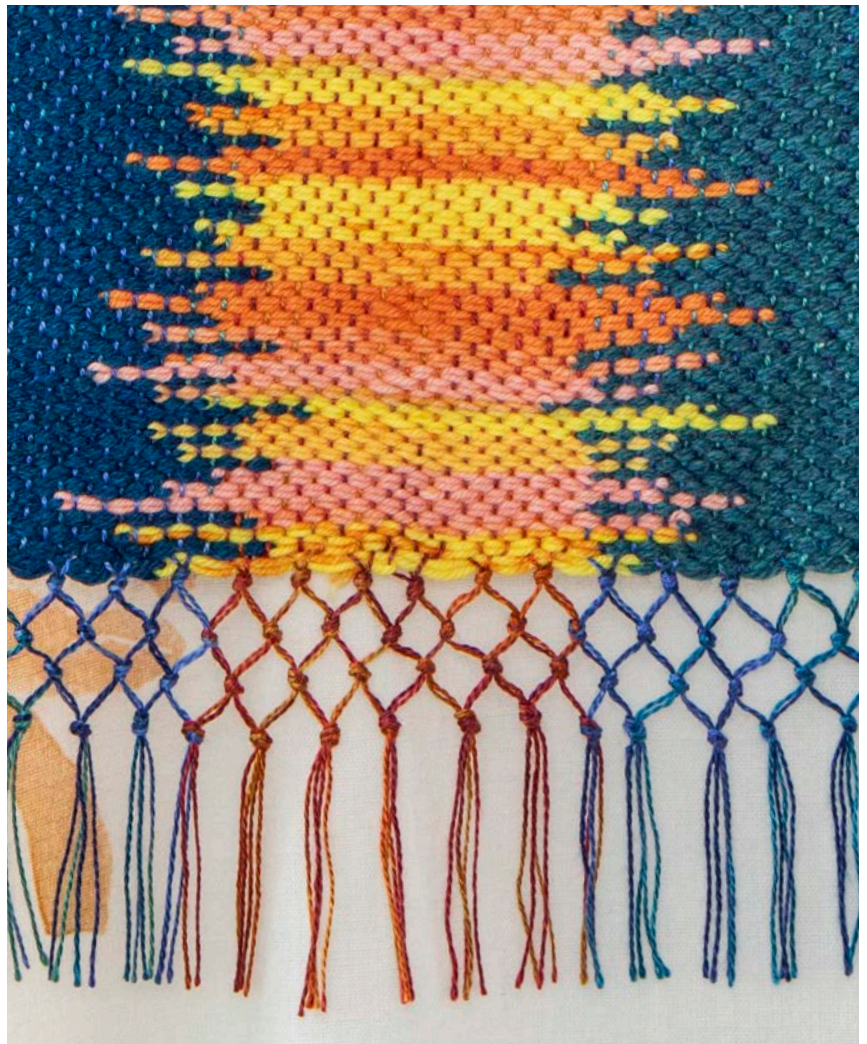
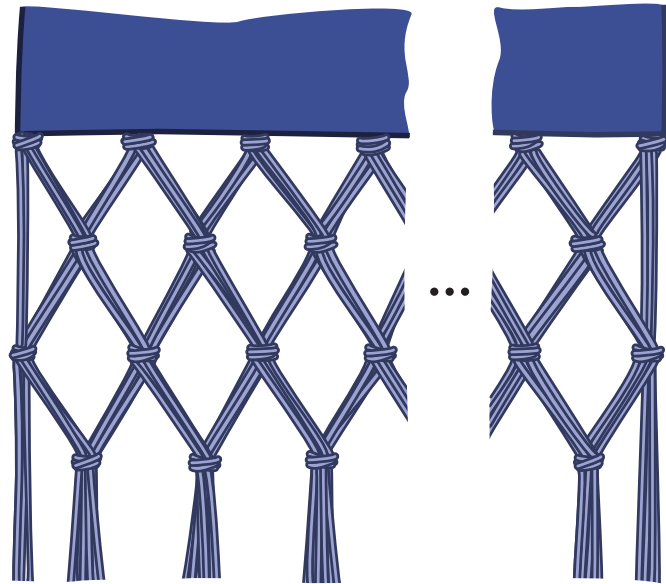
7 Repeat Step 6 to weave for 65" or desired length, varying the position of the clasps.

8 Leaving 7" of unwoven warp at each end for fringe, remove the scarf from the loom. Tie overhand knots in groups of 4 threads.

9 Wet-finish by soaking in warm water. Lay flat to dry.

10 Lattice fringe: Starting at one selvedge, set aside 2 warp ends in the first knot. Tie the remaining 2 ends in the first knot plus 2 ends from the next knot together in an overhand knot $\frac{1}{2}$ "– $\frac{5}{8}$ " from the end of the scarf. See Figure 3. Repeat across the width of the scarf, tying the remaining 2 ends from each knot with 2 ends from the next knot. Leave 2 ends untied from the last knot at the other selvedge. For a second row of diamonds, split the second knot of warp ends and tie 2 ends back to the original 2 warp threads left at the selvedge, $\frac{1}{2}$ "– $\frac{5}{8}$ " below the first row of knots. Tie the remaining 2 warp ends in that bundle to 2 warp ends in the next bundle. Continue across until you have a second set of diamonds, ending with the selvedge ends tied to the first row's leftovers. Make another row of knots like the first row, leaving the two ends at each selvedge untied. After all knots are done, trim remaining fringe to length desired. (Deb cut her fringe $1\frac{1}{2}$ " below the knots.) See Resources. ✱

Figure 3. Diagonal fringe



SUN AND STARS



RIGID HEDDLE

SUNNY DAY TOWELS

Tammy Bast

MATERIALS

STRUCTURE Plain weave and Bronson lace.

EQUIPMENT Rigid-heddle loom, 22" weaving width; 12.5-dent heddle; 2 shuttles; 2 pick-up sticks.

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

YARNS Warp: 5/2 unmercerized cotton (2,100 yd/lb; Ashford), #154 Freesia, 705 yd. **Weft:** 5/2 unmercerized cotton, #154 Freesia, 400 yd. Monte Cristo Cotton (1,150 yd/lb; Tisse et File), 162 yd.

OTHER SUPPLIES Heddle rod, painter's tape, and 87 string heddles, optional (see "Tips for String Heddles").

WARP LENGTH 270 ends 94" long (allows 7" for take-up, 19" for loom waste).

SETTS Warp: 12.5 epi. **Weft:** 12 ppi.
DIMENSIONS Width in the heddle: 21¼".
Woven length: (measured under tension on the loom) 68". **Finished size:** (after wet-finishing) two towels, 17½" × 27" each.

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

PROJECT STEPS

1 Set up your loom for direct warping a length of 94" or wind a warp of 270 ends 94" long. Warp the

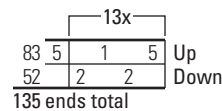
loom using your preferred method, centering for a weaving width of 21¼".

2 Wind shuttles with the weft yarns. Spread the warp with 2 extra warping sticks.

3 With the heddle in the down position, insert pick-up stick A behind the heddle following the pick-up stick setup in Figure 1. If desired, set up a heddle rod with string heddles following the pick-up stick B/heddle rod setup in Figure 2. With the heddles still in the down position and working

Figure 1. Pick-up stick setup

Pick-up stick A setup



Pick-up stick B/heddle rod setup

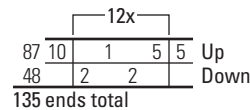
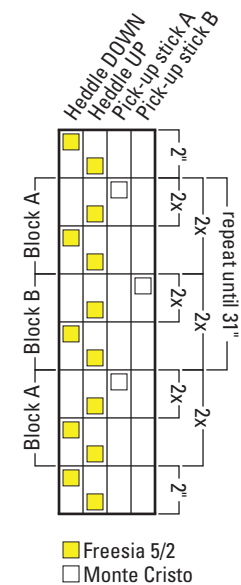


Figure 2. Weaving sequence



■ Freesia 5/2
 □ Monte Cristo

WORKING WITH TWO PICK-UP STICKS

- Pick-up stick A can remain in the work as you weave. Push it to the back of the loom when not in use.
- Insert pick-up stick B each time it is needed and remove it after weaving each Block B, or transfer the ends to string heddles (see "Tips for String Heddles") and a heddle rod before removing pick-up stick B (see Reader's Guide).





TIPS FOR STRING HEDDLES

- You can make your own string heddles. Cut 87 lengths of smooth, strong cotton, 18" each. Using the rigid-heddle as a template, tie each length of cotton securely into a loop. Trim ends to $\frac{3}{8}$ ".
- Homemade string heddles can be saved and reused for future projects.
- Tammy prefers using premade $9\frac{1}{2}$ " Texsolv heddles. The exact heddle size does not matter, as long as they are all the same.

between the heddle and pick-up stick A, follow the setup for pick-up stick B. Fold a string heddle around each picked-up end and place the heddle on the heddle rod, positioning the rod between pick-up stick A and the heddles. When all the heddles are on the rod, lift the rod to tension the heddles and secure the heddles to the rod with painter's tape. You should have 87 ends on the heddle rod.

4 Weave 2" with Freesia in plain weave for the hem, then begin the pattern following the weft color order and weaving sequence in Figure 2, inserting pick-up stick B or using the heddle rod when indicated. (See "Working with Two Pick-Up Sticks.")

5 Continue weaving until the piece measures 32" from the beginning, ending with Block A. Weave 2" with Freesia for the hem, as at the beginning. The towel should measure about 34" on the loom.

6 Weave 2 picks of a contrasting color as a cutting line. Repeat Steps 4–5 for the second towel.

7 Remove from the loom. Sew a line of straight stitching across the ends of each towel.

8 Wet-finish by machine washing in hot water. Tumble dry. Press with a hot iron using steam. Cut towels apart.

9 Place each towel right side down. Fold over the hems $\frac{1}{2}$ " and press. Fold them over again $\frac{3}{4}$ " to enclose the raw edges, press, and sew. *



RIGID HEDDLE

SLIVER OF SUNLIGHT SCARF

Dana Lutz

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT Rigid-heddle loom, 18" weaving width; 10-dent heddle; 1 shuttle with 3 bobbins or 3 stick shuttles.

YARNS **Warp:** Mallo (100% cotton; 1,500 yd/lb; Gist Yarn), Coal, 374 yd; Steel, 137 yd. **Duet** (55% linen/45% cotton; 2,390 yd/lb; Gist Yarn), Sun, 32 yd. **Weft:** Mallo, Coal, 224 yd; Steel, 154 yd. **Duet, Sun, 13 yd.**

WARP LENGTH 174 ends 112" long (allows 8" for take-up, 21" for loom waste; loom waste includes fringe).

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

DIMENSIONS **Width in the heddle:** 17 $\frac{1}{4}$ ".

Woven length: (measured under tension on the loom) 82 $\frac{1}{2}$ ". **Finished size:** (after wet-finishing) 13 $\frac{3}{4}$ " × 68" plus 3 $\frac{1}{2}$ " twisted fringe.

PROJECT STEPS

1 Set up your loom for direct warping a length of 112" or wind a warp of 174 ends 112" long, following the warp color order in Figure 1. Centering for a weaving width of 17 $\frac{1}{4}$ ", warp the loom using your preferred method.

2 Wind bobbins or shuttles with weft yarns. Allowing 5" for fringe, spread the warp with scrap yarn.

3 Leaving a tail 4 times the width of the warp for hemstitching, weave

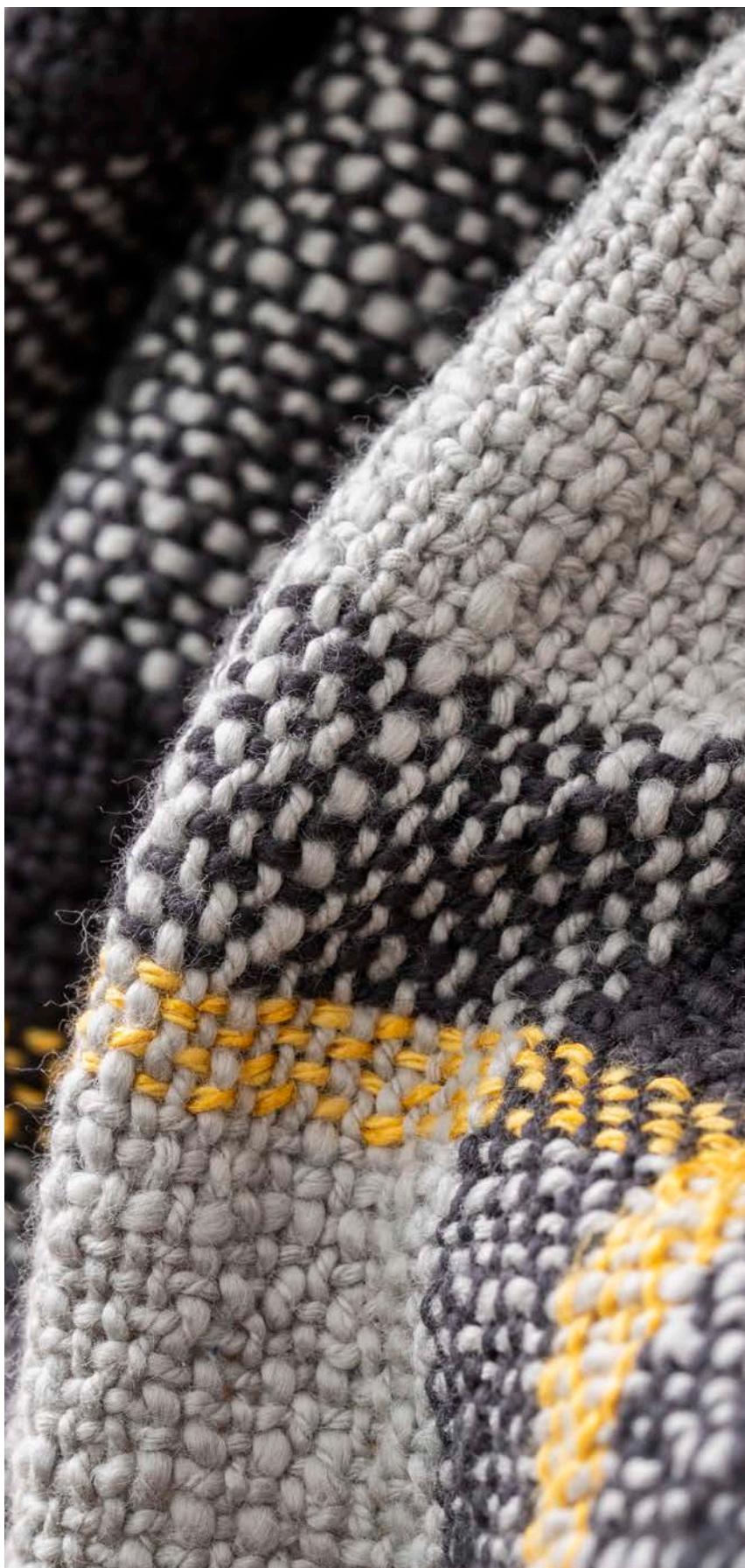


Figure 1. Warp color order

44	30	14	Steel		
10	6	4	Sun		
120	20	10	60	30	Coal
174 ends total					

Figure 2. Weft color order

	Coal	Steel	Sun	
2				} X9
50				
	24		4	
10				
	24			
52				

2 picks in Coal. Use the long tail to hemstitch in bundles of 4 working ends, with 2 bundles of 3 ends.

4 Weave following the weft color order in Figure 2, ending with 52 picks of Coal. Hemstitch as you did at the beginning.

5 Leaving 5" of unwoven warp at each end for fringe, remove the scarf from the loom. Prepare a twisted fringe using 1 hemstitched bundle in each fringe.

6 Wet-finish by machine washing using cold water and a delicate cycle, and tumble dry on low. Steam-press. Trim ends of fringe. *



STARGAZER SCARF

Ann Junker

MATERIALS

STRUCTURE Plain weave with color-and-weave.

EQUIPMENT Rigid-heddle loom, 9" weaving width; 15-dent heddle; 2 shuttles.

YARNS *Warp:* Sero (100% silk noil; 2,468 yd/lb; Gist Yarn), Gloam, 234 yd; Glacier, 103 yd. *Weft:* Sero, Gloam, 195 yd; Glacier, 11 yd.

WARP LENGTH 121 ends 100" long (allows 9½" for take-up, 18" for loom waste; loom waste includes fringe).

SETTS *Warp:* 15 epi. *Weft:* 11–12 ppi.

DIMENSIONS *Width in the heddle:* 8¼".

Woven length: (measured under tension on the loom) 72½".

Finished size: (after hemming and wet-finishing) 7" × 62" plus 4" braided fringe.

PROJECT STEPS

1 Set up your loom for direct warping a length of 100", following the slot color order in Figure 1. Centering for a weaving width of 8¼", thread a loop (2 ends) through each slot, see "Warping Tips." Note that one slot contains a single end of Glacier. After beaming the warp, thread the heddle following the warp color order in Figure 2.

2 Wind shuttles with each weft color. Allowing 8" for fringe, spread the warp with scrap yarn.

3 Leaving a tail 4 times the width of the warp, weave 3 picks in Gloam. Hemstitch in bundles of 4 ends using the long tail (one group will have 5 ends). Continue weaving following the weft color order in Figure 3. Note that in one section, you will weave 2 picks in the same sheds so you will need to manually wrap the selvedge between the picks. After the color-and-weave section, continue with Gloam for





Figure 1. Slot color order

19	①	1	1	1	1	■ Glacier
42	1	3	2	2	1	■ Gloam
61 slots total						① single end in slot

Figure 2. Warp color order

37	1	1	1	1	1	■ Glacier
84	2	3	2	1	2	■ Gloam
121 ends total						

Figure 3. Weft color order

3	hemstitch
4	
1	1
1	1
1	1
1	②
②	②
2	1
3	1
61"	

② Weave 2 picks in the same shed.

WARPING TIPS

Take your time when warping. This project may be a little challenging for beginners, but it is completely doable. Ann prefers to direct-warp from right to left when facing the loom from the back. She also starts warping in a slot.

another 61" or to your desired length. Hemstitch as you did at the beginning.

4 Remove the scarf from the loom, leaving at least 8" of unwoven warp at each end for fringe. Braid fringe using 3 ends per braid. (The braids can be uneven at this point.)

5 Wet-finish by handwashing in cool water. Lay flat to dry. If necessary, press with the lowest or "silk" iron setting. Rebraid and reknit the fringe if needed and trim to 4". *

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WHEN PIGS FLY SCRUNCHIE

Jessica Gadayan

Jessica took inspiration from pigs achieving the impossible for her cheerful scrunchie. The ebb and flow of pink with colorful flecks evokes this magical creature taking flight on rainbow wings, while a dainty crocheted curlicue tail gives the scrunchie an extra touch of whimsy that will lift both your spirits and your hair. Pattern page 54.

MORNING CHORUS NAPKINS*Susan E. Horton*

The birdsongs Susan hears at dawn are most likely performed by ordinary brown and gray birds perched high in the eucalyptus, jacaranda, and citrus trees in her yard. For these cocktail napkins, she paid tribute to the birds by using the colors found in those trees. Pattern page 55.





FRIENDS OF FLACO

Margaret Stump

In February 2023, an owl named Flaco captured the hearts and minds of New Yorkers after he escaped from the Central Park Zoo. A tribute to Flaco, this cute pair of pin-loom owls features slightly different techniques. Make them as written, or mix and match their styles to create your own version. Pattern page 58.



BEEHIVE PILLOW

Michele Marshall

As the world warms up and flowers bloom in springtime, the bees come out to gather the nectar that soon becomes honey. While honeycomb from the hive is a wonderful treat, honeycomb from the loom is just as delightful—and perfect for sweet pillows like this one. Pattern page 62.



TAPESTRY LOOM

WHEN PIGS FLY SCRUNCHIE

Jessica Gadayan

RESOURCES

- ChiWei. "Crochet Curly Cue Sampler—How to Choose the Best Curl." One Dog Woof. 1dogwoof.com/crochet-curly-cue-sampler.
- Craft Yarn Council. "Double Crochet." craftyarncouncil.com/mar06_dc.html.
- Jennings, Lucy. "Winding Warp for No-Fringe Weaving." YouTube video, February 12, 2023. [youtube.com/watch?v=fXFeAxxJgQ4](https://www.youtube.com/watch?v=fXFeAxxJgQ4).
- Mirrix Tapestry & Bead Looms. "No Warp-Ends/Four Selvedge Weaving on a Saffron Pocket Loom." *Mirrix Blog*, March 25, 2020. mirrixlooms.com/blogs/mirrix-blog/no-warp-ends-four-selvedge-weaving-on-a-saffron-pocket-loom.
- Sokolov, Stephanie Flynn. *Pickup Stick & Finger Control Techniques*. Craftsy. Online course. craftsy.com/class/pickup-stick-finger-control-techniques.
- Stewart, Martha. "How to Sew a Scrunchie." Martha Stewart. Updated March 14, 2025. marthastewart.com/1535259/scrunchie.

MATERIALS

STRUCTURE Plain weave with clasped weft.

EQUIPMENT Tapestry loom sized to weave 4" × 17" fabric; tapestry

beater or dinner fork; shed stick; 2 small tapestry bobbins (optional); weaving needle or large tapestry needle; blunt tapestry needle; sewing needle; G-6/4 mm crochet hook. **Note:** Jessica wove her scrunchie on the Mirrix Saffron Pocket Loom with an extra long rod, using a four-selvedge technique to weave the full length of the loom. To use a rigid-heddle loom or a tapestry loom with a shedding device, see "Using Alternate Looms."

YARNS Warp: Coastal Cotton Fine Ocean Mist (100% cotton; 350 yd/100 g; Queensland), #4004 Wharakiki Sands, 16 yd. **Weft:** Coastal Cotton Fine Ocean Mist, #4004 Wharakiki Sands, about 25 yd. Coastal Cotton Fine (100% cotton; 350 yd/100 g; Queensland), #2015 Rose Quartz, about 30 yd; weft yardage includes crocheted decoration.

OTHER SUPPLIES Coordinating sewing thread; ¼" nonroll elastic band, 8"; sewing bodkin or pen with clip; smooth stick such as a chopstick.

WARP LENGTH 32 ends 17" long.

SETTS Warp: 8 epi. **Weft:** 11–12 ppi.

DIMENSIONS Finished size: fabric, 4" × 17"; finished scrunchie, 4½" outer diameter.

PROJECT STEPS

Weaving

- 1 Set up your loom for a 17" weaving length with a four-selvedge technique (see Resources). Centering for a weaving width of 4", warp loom at 8 epi (32 ends total). For a rigid-heddle loom or a loom with a shedding device, see "Using Alternate Looms."
- 2 Wind the weft yarns on tapestry bobbins or make yarn butterflies.
- 3 Begin weaving using the clasped-weft technique: Open the shed and starting from the right, weave the Rose Quartz weft across full width of warp. At the left side, loop the end of Rose Quartz with the Wharakiki Sands weft. Carefully draw the loop back through the open shed until the loop is in the desired position in the shed. Close shed and beat weft down. Note that the warp thread will be doubled in the shed. See Reader's Guide. Continue weaving plain weave

USING ALTERNATE LOOMS

You can weave this project without the four-selvedge technique on a rigid-heddle loom with an 8-dent heddle or on a tapestry loom with shedding device. You'll need 30 yd of warp yarn for a rigid-heddle loom; warp length on a larger tapestry loom will depend on the size of the loom.

- On a rigid-heddle loom, wind a warp of 32 ends 32" long. Centering for a weaving width of 4", thread an end in each slot and hole and tie on. On a larger tapestry loom with a shedding device, warp your loom for a sett of 8 epi and a width of 4".
- Weave a header with scrap yarn.
- Weave the clasped-weft body of the project as in Step 3 for 17". Weave a few picks of scrap yarn to protect the weft.
- Remove the fabric from the loom. Trim the fringe to 3"–4".
- Carefully pull out a warp end from the scrap yarn header. Using a tapestry needle, weave the end into the wrong side of the fabric for about 1". Repeat for all warp ends. Trim any tails flush to the fabric. Alternately, carefully pull out 2–4 warp ends from the scrap yarn header and tie them into an overhand knot. Repeat for all warp ends. Trim tails to ½". Tails will be tucked inside scrunchie.
- Finish as described in Steps 5–8.

for 17", gradually changing the position of the clasped-weft loop in each pick to make points or curved shapes as desired. Use a weaving needle or small tapestry needle to weave the last few rows.

Finishing

- 4 Remove the fabric from loom. Weave in the yarn ends using a tapestry needle, and trim them flush with the fabric.
- 5 Fold the fabric in half lengthwise with right sides together. Sew a ¼" seam along length of fabric. See "Weaving and Construction Tips." Turn fabric tube right side out.



 RIGID HEDDLE

MORNING CHORUS NAPKINS

Susan E. Horton

RESOURCES

Patrick, Jane. *The Weaver's Idea Book*. Loveland, CO: Interweave, 2010, 89.

MATERIALS

STRUCTURE Lace and plain weave.

EQUIPMENT Rigid-heddle loom, 13" weaving width; 12-dent heddle; 4 shuttles; 2 pick-up sticks. **Note:** Have an 12.5-dent heddle? See the Heddle Conversion Chart in the Reader's Guide.

YARNS Warp: Tillie (62% Pima cotton/38% cupro; 375 yd/3.5 oz; Berroco). Yellow/orange napkins: #10981 Citron, 48 yd; #10974 Amber, 146 yd. Blue/green napkins: #10906 Qatan, 48 yd; #10977 Pistachio, 146 yd. Blue/purple napkins: #10906 Qatan, 48 yd; #10985 Mulberry, 146 yd. All napkins: #10973 Cream, 20 yd. **Weft:** Tillie. Yellow/orange napkins: #10981 Citron, 35 yd; #10974 Amber, 80 yd. Blue/green napkins: #10906 Qatan, 35 yd; #10977 Pistachio, 80 yd. Blue/purple napkins: #10906 Qatan, 35 yd; #10985 Mulberry, 80 yd. All napkins: #10973 Cream, 11 yd. Thin cotton such as 8/2, 16/2, or 10/2 for inner hems: 18 yd. **Note:** All yardages are calculated for a set of two napkins woven on a single warp. For each additional napkin, add ½ yd of warp length. Cupro is a rayon-like fiber made

WEAVING AND CONSTRUCTION TIPS

- To avoid draw-in at the sides as you weave, be careful to leave enough weft before beating each pick into place. Check the width often as you go.
- When sewing the fabric into a tube, do not make the hem wider than ¼", or the tube may be difficult to turn right side out.
- When pulling the tube right side out, take care not to bunch the layers of fabric. It may be helpful to roll or fold the leading fabric end to make it more compact. As the right side of the fabric emerges, push your index finger into that end to help pull out the fabric or push a bodkin or smooth stick such as a chopstick into the tube to smooth any bunching fabric. Be gentle with the fabric and take your time.

6 Wet-finish by gently handwashing in lukewarm water with mild detergent. Lay flat to air dry.

7 Secure the length of elastic on a sewing bodkin or wrap it around the clip end of a pen. Thread the elastic through the fabric tube using the bodkin or pen. Use a square knot to tie elastic ends together, making a loop about 3" long. Trim the ends of elastic.

8 Tuck the raw ends of the fabric into the tube ¾" to ½". Taking care not to twist the tube, whipstitch (see Reader's Guide) the folded edges together to close the tube.

9 Crochet the optional pig tail: Using Rose Quartz, ch 10. Turn, skip 1, work 3 dc in each remaining ch. Fasten off. Trim ends. Sew larger side of curlicue to desired position on scrunchie. *

Figure 1. Warp color order

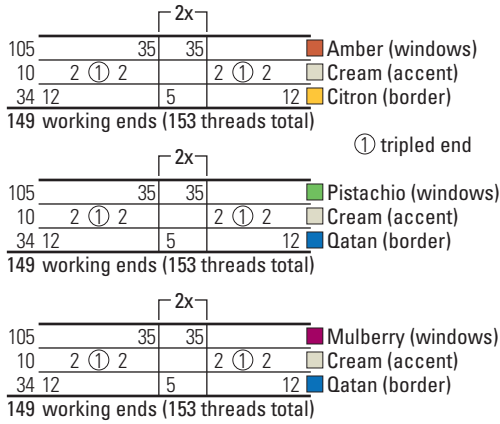


Figure 2. Rigid-heddle threading

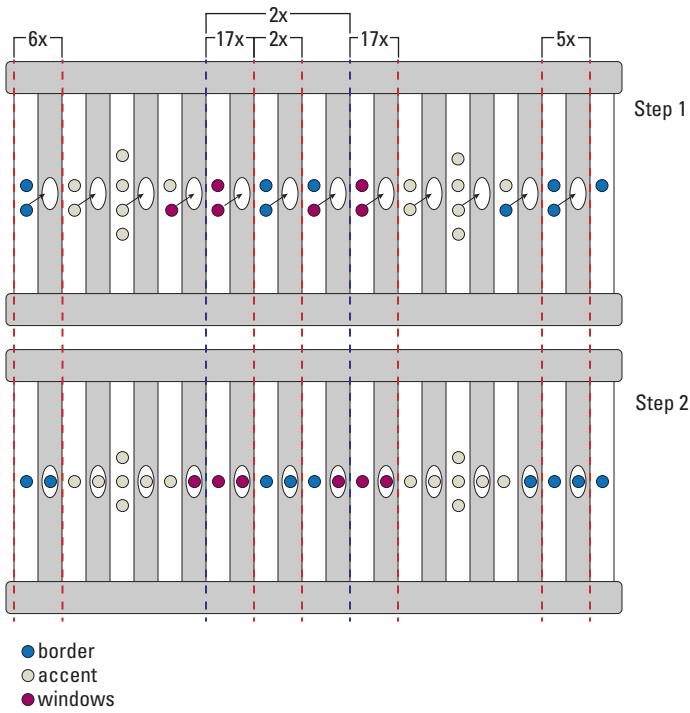
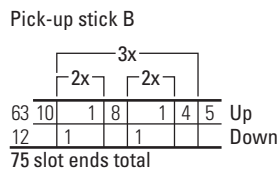
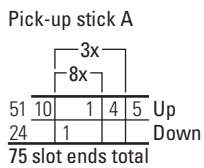
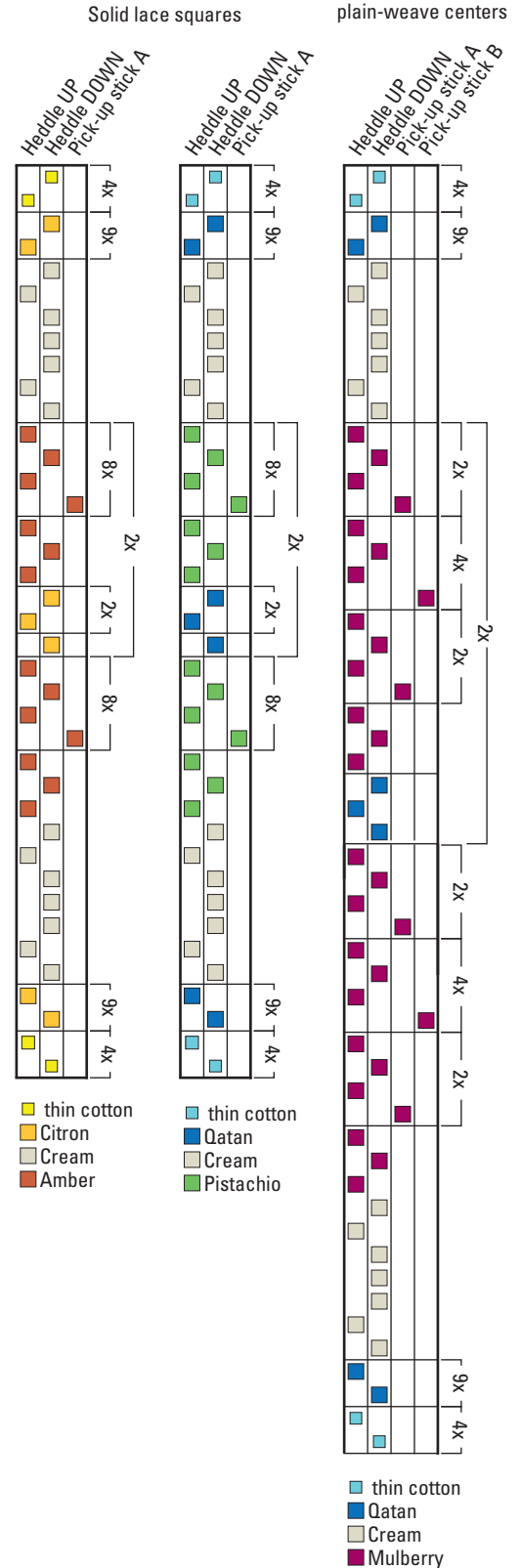


Figure 3. Pick-up stick setup



Note: Pick up is only in the window color. Treat the 3 grouped Cream threads as 1 end.

Figure 4. Weaving sequence



from cotton discarded during the spinning process.

OTHER SUPPLIES Fray Check or diluted white glue.

WARP LENGTH 149 working ends (153 threads total) 50" long (allows 4" for take-up, 14" for loom waste).

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

DIMENSIONS *Width in the heddle:* 12½".

Woven length: (measured under tension on the loom) 32". *Finished size:* (after wet-finishing and hemming) two napkins, 11" × 11" each.

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

PROJECT STEPS

1 Set up your loom for direct warping a length of 50" or wind a warp of 149 working ends (153 threads total) 50" long, following the warp color order of your choice in Figure 1. Warp the loom using your preferred method, centering for a weaving width of 12½" and following the threading charts in Figure 2. Note that one slot

on each side has 3 Cream threads that are counted as 1 working end.

2 Wind shuttles with each of the three weft colors for the napkins you are weaving, and wind another shuttle with thin cotton for the hems. Spread the warp with scrap yarn.

3 Set up your loom: To weave solid lace squares, put the heddle in the down position, put the heddle in the down position and place one pick-up stick behind the heddle following setup A in Figure 3. To weave lace squares with plain-weave centers, put the heddle in the down position and add another pick-up stick following setup B. Both pick-up sticks can stay in the warp throughout weaving. Push them to the back of the loom when not in use.

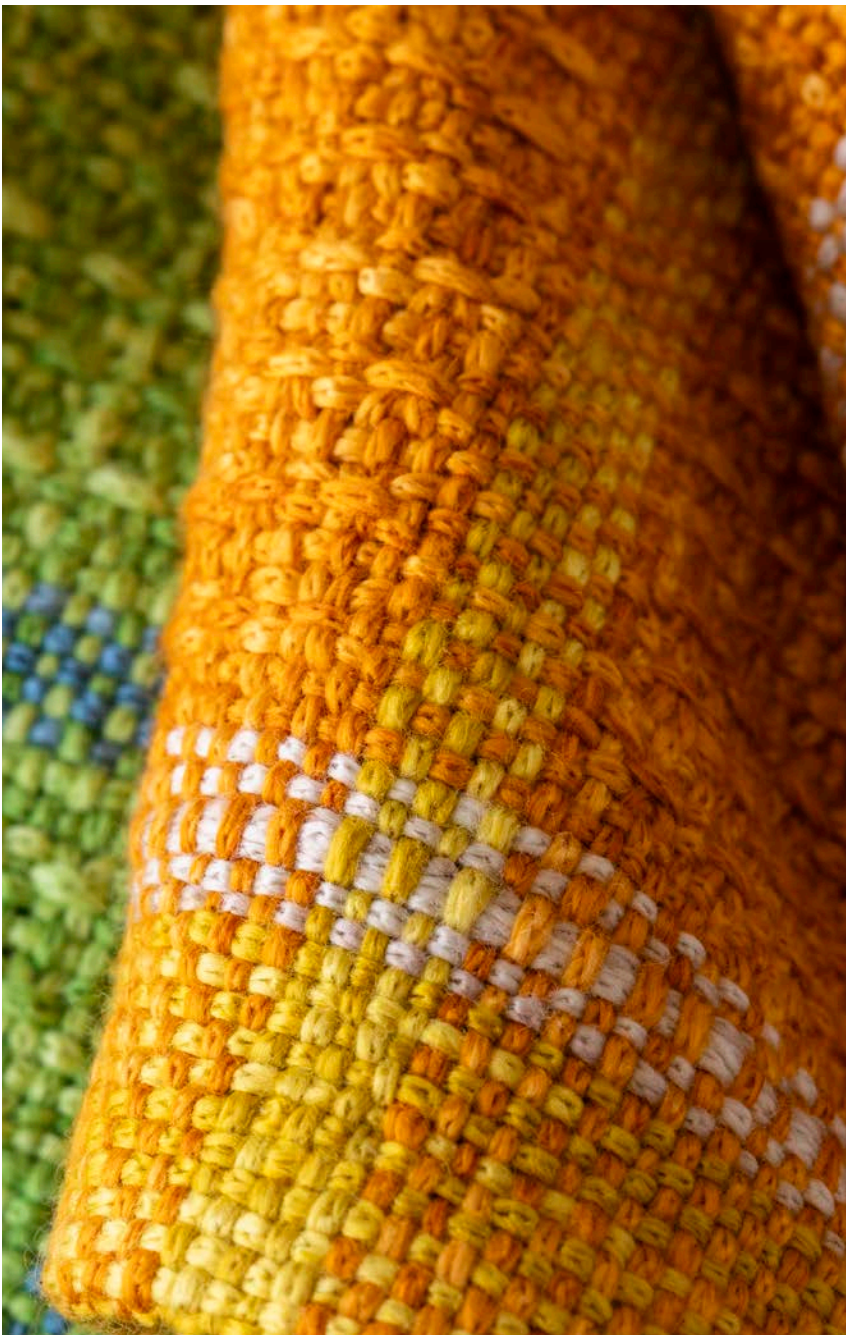
4 Start weaving plain weave, using thin cotton for the hem. Continue weaving, following the weaving sequence in Figure 4. For the two places in the weaving sequence that have 3 Cream picks in a row in the down shed, weave the first pick, beat, bring the shuttle around the outermost warp end, and insert it back through the down shed and beat. Repeat for the 3rd pick.

5 When you have completed the first napkin, weave 2 picks of scrap yarn. Start the next napkin, weaving it as you did the first or changing the pick-up pattern as desired. When you have completed the second napkin, weave several picks of scrap yarn to protect the weft.

6 Remove the napkins from the loom. Secure the weft by tying knots snugly against the scrap yarn headers or zigzag stitching along the ends.

7 Wet-finish by machine washing in hot water. Machine dry. Press. Apply a line of Fray Check or diluted white glue along the hem ends. Let dry. Cut the napkins apart.

8 Trim off scrap yarn. Decide which side of the fabric you want as the right side. (*Note:* Susan hemmed one napkin faceup and the other face-down in each pair.) Turn the thin cotton hems to the wrong sides and press. Turn the hems under again, following the line between the 6th and 7th pick of the Tillie weft. Press. Hem by hand or machine. *





PIN LOOM

FRIENDS OF FLACO

Margaret Stump

RESOURCES

Stump, Margaret. *Adorable Beasts:*

30 Pin Loom Animals + 4

Playscapes. Lanham, MD:

Stackpole Books, 2019.

Stump, Margaret. *Pin Loom*

Weaving: 40 Projects for Tiny

Hand Looms. Lanham, MD:

Stackpole Books, 2014.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT 2" and 4" square pin looms; 2" x 4" and 4" x 6" rectangular pin looms; weaving needle; packing comb or fork; tapestry needle; 3.5 mm or similar crochet hook. **Note:** You can combine 2" and 4" squares in place of 4" x 6" or 2" x 4" rectangles.

YARNS *Luna:* Classic Wool Worsted (100% wool; 194 yd/3.5 oz; Patons), Winter White, 50 yd; Pumpkin, 27 yd; Charcoal (dark gray), 1 yd; Chestnut Brown (deep brown), 45 yd; Natural Mix (light gray), 30 yd. *Twilight:* Classic Wool Worsted, Black, 40 yd; Pumpkin, 15 yd; Chestnut Brown, 3 yd. Fishermen's Wool (90% wool/7% acrylic/3% rayon; 465 yd/8 oz; Lion Brand), #202 Birch Tweed, 100 yd. **Note:** Charcoal and Chestnut Brown are no longer available in this yarn. Substitute any worsted-weight wool yarn in similar colors. Yardages do not include yarn used for sewing or crocheting pieces together.

OTHER SUPPLIES Polyester stuffing; 2 cm circle template (Margaret used a nickel); two ½" flat black buttons with shank for each owl; sewing needle; sewing machine; taupe thread.

DIMENSIONS *Finished size:* Two owls, 9" x 4" x 4" each.

Note: Margaret made two owls, Luna and Twilight. Luna is the owl with the large checked breast; Twilight is the one with the small-checked breast with additional embellishments. Each owl features different weaving and construction techniques. Weave them as written or mix and match. All construction diagrams as well as additional images of the owls are available at LT.media/StumpOwlFigures.

PROJECT STEPS

1 With exceptions noted below, follow the manufacturer's directions and weave 22 shapes (for Luna) or 21 shapes (for Twilight) as listed in Figure 1. Weave ends back into the fabric. Note that some shapes are woven as two layers (one of warp and the other as weft) rather than in the traditional four-layer method. See

"Two-Layer Weaving on a Pin Loom."

a For Luna's breast, weave one 4" x 6" piece in a multicolor checked pattern as follows: For the warp layer, wind on 4 rows each of Natural Mix, Pumpkin, and Chestnut Brown. Wind on 6 rows of Winter White (which should fall in the middle of the loom). Then wind on 4 rows each of Chestnut Brown, Pumpkin, and Natural Mix. See Figure 3a. Begin weaving with Winter White for 6 rows. Weave 4 rows each in Chestnut Brown, Pumpkin, Natural Mix, Pumpkin, and Chestnut Brown. Weave 6 rows in Winter White. Finish with 4 rows each in Chestnut Brown, Pumpkin, and Natural Mix. See Figure 3b.

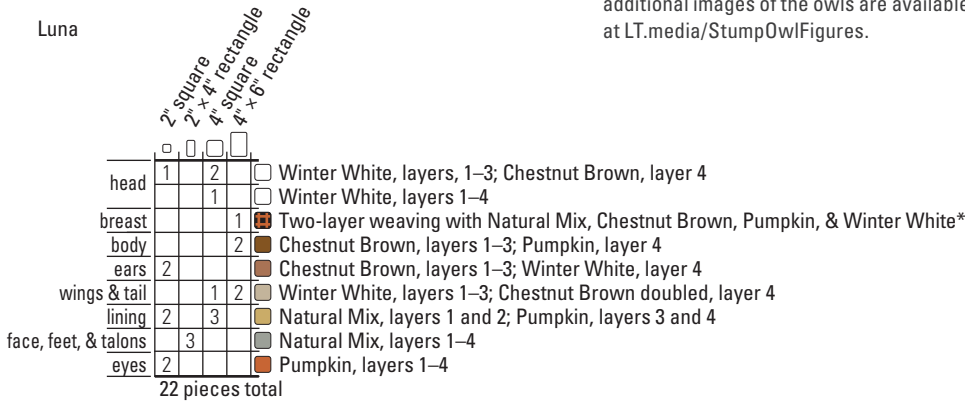
b For Twilight's body, weave two 4" x 6" pieces in a two-color small check as follows: To warp, alternate 3 rows of Black and 3 rows of Birch Tweed. See Figure 4a. Weave through, alternating 3 rows of Black and 3 rows of Birch Tweed. See Figure 4b.

c For Twilight's breast, weave one 4" x 6" piece in a small check with added embellishments as



Photo 1: Use a 2" square to create the "V" on the owl's head. Stitch the ears on top of the head, and angle them to match the angle of the V.

Figure 1. Pin-loom pieces

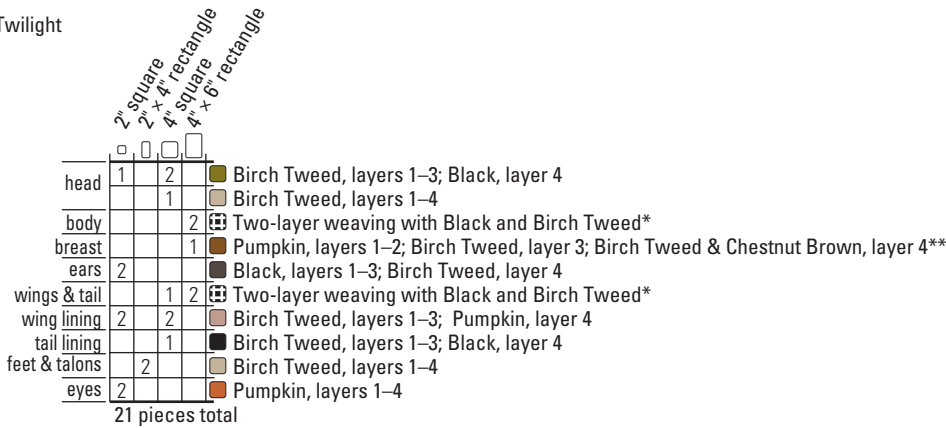


Note: All construction diagrams as well as additional images of the owls are available at LT.media/StumpOwlFigures.

TWO-LAYER WEAVING ON A PIN LOOM

Two-layer weaving allows you to create checked patterns. In this process, you wind all the warp yarn in one layer and then weave a full second layer with weft—as opposed to the traditional method of winding three layers (warp, weft, warp) and then weaving a fourth layer of weft. To create the best warp spacing, Margaret wound around two pins and then added a third strand between the first two pins. See Figure 2—note that the pin spacing shown is approximate.

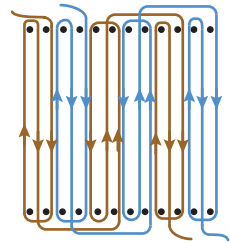
Twilight



* See Figure 2 for color placement.

** Weave 2" of the fourth layer of Twilight's breast using Birch Tweed. Switch to Chestnut Brown for the remaining 4". Off loom, add embellishments using Chestnut Brown. See photos and Figure 5.

Figure 2. Two-layer striped warp



Note: Each dot represents two pins. See "Two-Layer Weaving on a Pin Loom."

Figure 3. Luna's breast color order

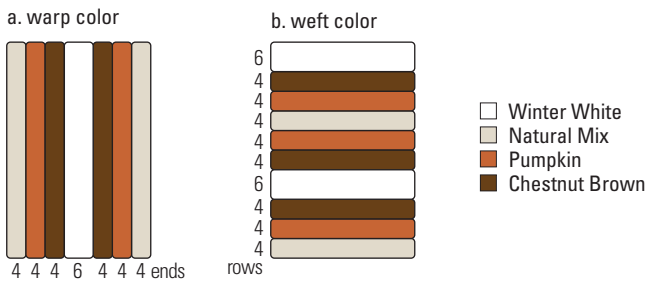


Figure 4. Twilight's body color order

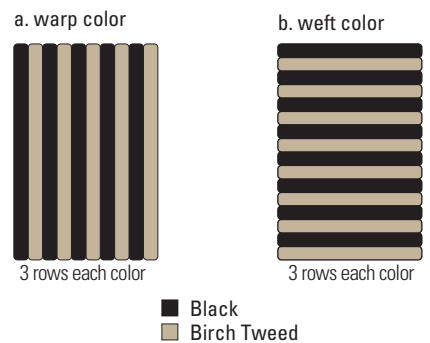


Figure 6. Head assembly

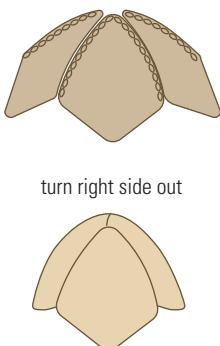


Figure 7. Body assembly

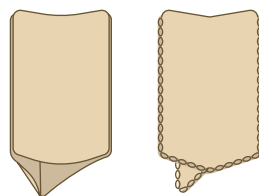
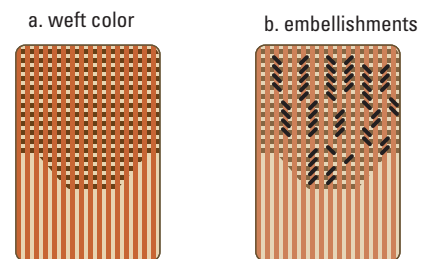


Figure 5. Twilight's breast with embellishment



FLIGHTS OF FANCY

follows: Wind on the yarn in the normal three-layer manner with the first two layers in Pumpkin and the third layer in Birch Tweed. For the fourth layer, weave with Birch Tweed for about 2", then substitute Chestnut Brown in the center 1" of the row to create the darker feathered breast. For the next 4 rows, gradually widen the Chestnut Brown center. See Figure 5a. Finish weaving with Chestnut Brown only. After completing the weaving and removing the rectangle from the loom, stitch embellishments with Chestnut Brown. See Figure 5b.

Note: Join pieces with right sides together using whipstitch, single crochet, or slip stitch with coordinating yarn.

Head

2 With right sides together, join the three 4" head squares as shown in Figure 6. Turn right side out. Set aside the 2" head square.

Body

3 Join the long sides of the two 4" × 6" body rectangles and the 4" × 6" breast rectangle as shown in Figure 7 to form a triangular tube. Orient the tube so the joins are to the side and the open ends are at the top and bottom. Join the short sides of the bottom of the tube.

4 Single crochet around the top edge of the body using the body color. Stuff the body and head. Tuck the ends of the head into the body.

Position the head in place with pins or tack into place with a contrasting color of yarn, making sure that the head and body are lined up; add more stuffing if needed.

5 Whipstitch (see Reader's Guide) the head to the body using the dominant head color.

6 Sew the reserved 2" head square at the top of the head on the diagonal to create the V feature on the owl forehead. See Photo 1.

Ears

7 Both owls sport tufts of feathers that look like ears. Zigzag stitch along two adjacent sides of each ear square about ¼" from the edge. Trim off those two sides outside the stitching line. Fold the squares on the



Photo 2: Twilight's wings feature feathery edges, as shown here. For the wings of both owls, stitch them to the side of the body at an angle.

diagonal, placing the fold between the two stitched and trimmed sides to create feathery-edged ears. See Figure 8. Stitch to the top of the head, angled outward to match the angle of the V on the forehead. See Photo 1 for placement.

Wings and tail: Luna

8 Leaving a ½" seam allowance, zigzag around three sides of the two Winter White/Chestnut Brown 4" × 6" wing rectangles in the shape of the owl wing as shown in Figure 9.

9 Leaving a ½" seam allowance, zigzag across one edge of the Winter White/Chestnut Brown tail square.

10 Trim outside the stitching lines to create feathery edges. These are the outer layer of the wings and tail.

11 Fold under the corners and edges of the three Pumpkin/Natural Mix 4" squares and stitch to the underside of the wings and tail as a lining.

12 Stitch the tail in place with the feathery edge on the bottom, reaching just below the body. Stitch the unfringed edge of the wings to the body at an angle so that the backs of the wings slightly overlap the tail and the fronts lap partially around the chest. See Photo 2.

Wings and tail: Twilight

13 Fold the edges of the 4" × 6" Black and Birch Tweed rectangles to create a wing shape as shown in Figure 9. Fold under the edges of a 4" and a 2" Birch Tweed and Pumpkin square to create the lining for each wing. Stitch

the layers together. Using Black, single crochet around the edges of each wing.

14 Leaving a ½" seam allowance, zigzag across one edge of the 4" Black and Birch Tweed tail square. Trim outside the stitching line to create a feathery edge. Stitch the Birch Tweed and Black tail lining square to the wrong side of the tail square.

15 Stitch the tail in place with the feathery edge on the bottom, reaching just below the body. Stitch the top edge of the wings to the body at an angle so that the backs of the wings slightly overlap the tail and the fronts lap partially around the chest. See Photo 2 for placement.

Feet and talons

16 Fold a 2" x 4" foot rectangle in half and whipstitch the edges, leaving an opening to add stuffing. Add stuffing to make a little square pillow and stitch closed. To create the look of owl toes, run a thread from one edge of the square to the other through the pillow and pull in to create dimples along two edges. Repeat through the other two edges. Run a thread through the pillow and pull in, stitching an "X" in the top and the bottom. Repeat to create a second foot. See Figure 10. Stitch the feet to the bottom of the owl. Stitch two short lines, one on top of the other, in brown or black to each toe to create the look of talons. See Photo 3.

Face and eyes

17 Luna only: Zigzag around the edge of the 2" x 4" Natural Mix rectangle, creating an oval shape. Trim outside the stitching to create a feathery edge. Stitch the oval to the face using Winter White in a loose cross-stitch pattern. See Photo 4.

18 Both owls: Agitate the Pumpkin 2" eye squares in soap and warm water until they full and shrink by about 20%. Let dry. Using a nickel or other 2 cm circle template, mark a circle on each square. Cut out the circles.

19 Poke a small hole in the middle of the full eye. Insert the shank of a black button into the circle and lock it in place either by stitching through the shank and into the circle several times, or by inserting a piece



Photo 3: Feet are attached on the bottom of the owl. Layering two small stitches of black or brown yarn creates the talons.



Photo 4: Luna's face features a feathery "mask" around her eyes that's attached with a loose cross-stitch pattern.

Figure 8. Ear tufts

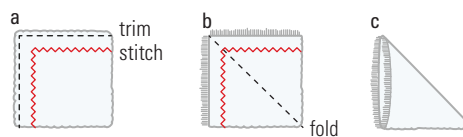
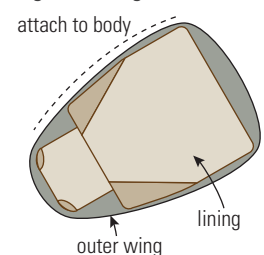


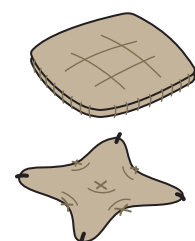
Figure 9. Wings



of toothpick through the shank to lock the button in place and then securing the toothpick with stitching. Using a needle and taupe thread, stitch the eye onto the face. Repeat for the other eye.

20 Using dark gray, black, or brown yarn, stitch several lines on the face to create the beak. Make the middle stitch the longest (about ¾"), with a shorter stitch or two on either side. *

Figure 10. Feet



4 With the heddle in the down position, insert the pick-up stick and heddle rod following Figure 2.

a Heddle rod: Using a pick-up stick, pick up doubled slot warp ends behind the heddle following the heddle rod setup. Fold a string heddle around each of the picked-up pairs of slot ends and place the string heddle onto the heddle rod.

b Pick-up stick: With heddle still in the down position and working behind the heddle and heddle rod, pick up doubled slot ends following the pick-up stick setup. Note that the 2 edge slots on both sides are not picked up with the heddle rod or the stick. These form a plain-weave selvedge for the pillow seam.

5 Continue weaving, following the weft color order and weaving sequence in Figure 3. Start the Café Au Lait weft on the opposite side from the Ivory and carry it up the selvedge when it is not in use.

6 Weave until the fabric measures about 41", then finish with 10 plain-weave picks of Ivory. Hemstitch as you did at the beginning. Remove the project from the loom. Trim the warp ends to 1".

7 Wet-finish the fabric by machine washing in warm water. Machine dry on normal setting.

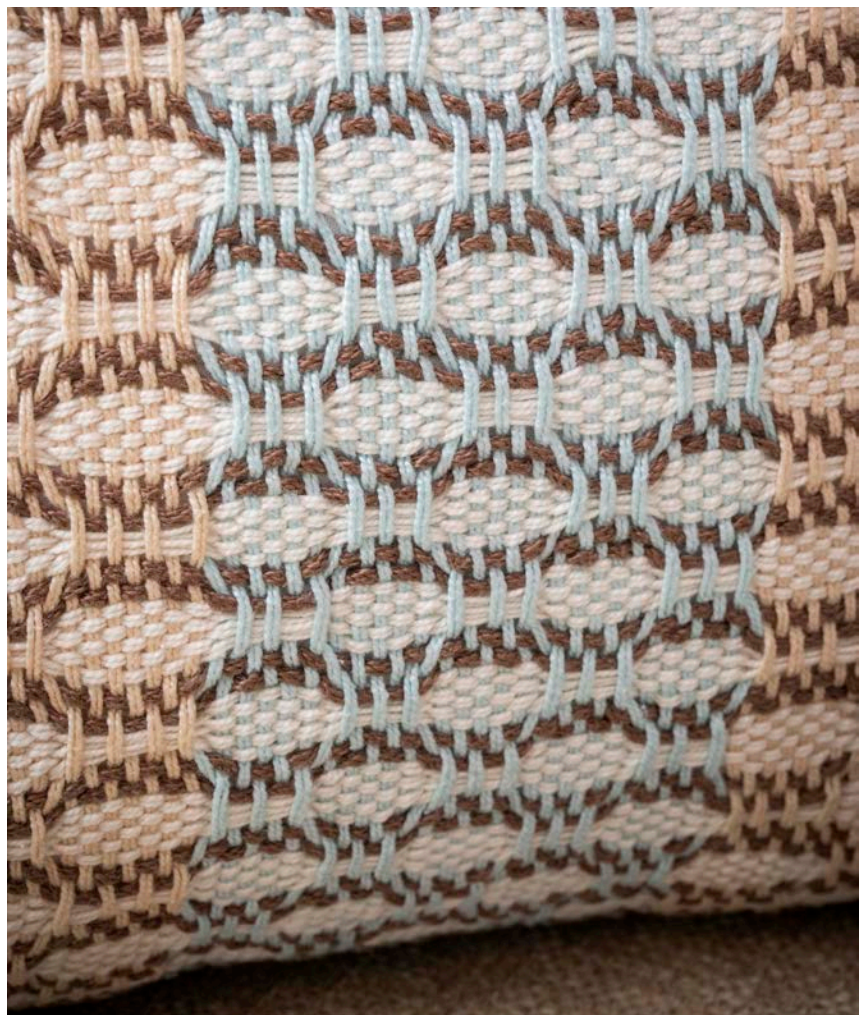
8 Remove any scrap yarn. Press the finished fabric using the steam setting.

Sewing

9 Measure 28" from one hemstitched end of the woven fabric and cut across the fabric using sharp scissors or a rotary cutter and straightedge on a self-healing mat. Use the excess fabric for practice with your machine prior to sewing your pillow (see "Weaving and Construction Tips").

10 Using a straight stitch set at 8 stitches per inch (about 2.5 mm), sew across the cut end of your fabric at $\frac{1}{4}$ " from the cut edge and sew a second line at $\frac{3}{8}$ ". This stabilizes the fabric for handsewing the pillow closed around the pillow form.

11 Fold the fabric in half with right sides together, matching the pattern



picks at the sides. With the fold at the bottom, sew a $\frac{1}{2}$ " seam as follows: Start along the top, 2" in from one selvedge; turn when you reach $\frac{1}{2}$ " from the selvedge and sew down to the fold. See Figure 4. Repeat on the second side, leaving the top open for inserting the pillow form.

12 To reduce fabric bulk in the corners, trim the corners of the seams at a 45° angle, taking care not to cut the stitching (see Figure 4). Turn the pillow cover right side out.

13 Turn under the raw edges of the opening $\frac{1}{2}$ " and press to set the seam. Insert the pillow form, ensuring that the corners are fully extended into the corners of the cover. With ladder stitch, handsew the opening closed using a doubled length of coordinating sewing thread. See Figure 5 and Resources. ✱

WEAVING AND CONSTRUCTION TIPS

- As you weave the background picks, the fell line will develop a slight wave. The waves will become more prominent during wet-finishing.
- After cutting your pillow fabric to size, use the leftover fabric piece to test sewing it on your machine. If your machine seems to drag the material into the feed dogs, adjust the presser foot to use a lighter pressure (refer to your machine's manual) or use a walking foot.
- Make sure to backstitch when you begin or end a seam to secure the thread.
- For a plump finished pillow, the cover should be up to 1" smaller than the dimensions of the pillow form.
- Wash the finished pillow according to the instructions for the pillow form.

Wind AND Rain

The wonders of weather captured in cloth.

FLY A KITE RUNNER

Peg Ickes

Childhood memories of flying kites on windy days inspired this bright and beautiful runner. Colorful point-twill kites play along the surface, while twisted-fringe "kite tails" at either end add even more visual interest. Pattern page 68.



VIRGA TOWELS

Anne Merrow

“Virga” is the word for rain that never reaches the ground—precipitation that evaporates while falling, leaving streaky traces in the air. The skies during this phenomenon can be gray and stormy or blue with fluffy tendrils that seem to reach for the earth. Anne used three colors of cottolin yarn and a clasped-weft design to suggest the sometimes-stormy, sometimes-lacy virga clouds. Pattern page 71.



FLUTTERBY SCARF

Yvonne Ellsworth

Light enough to gently float on a breezy day but thick enough to keep your neck protected, this lacy scarf is the perfect spring-time accessory. Groups of Brooks bouquet bundles represent soft puffs of wind along the length of the scarf. Pattern page 72.

SHIMMERING RAINBOWS

Kris Katkus

Few things evoke as much joy as spotting a rainbow after a storm, but these pick-up bands come close. Because of the way it's threaded, this pattern creates the illusion of colors shifting into each other's paths—offering a fresh take on the classic rainbow motif. Pattern page 73.





RIGID HEDDLE

FLY A KITE RUNNER

Peg Ickes

RESOURCES

Dixon, Anne. *The Handweaver's Pattern Directory*. Loveland, CO: Interweave, 2007, 86.

Gipson, Liz. *Twice as Nice: Weaving with Two Heddles on a Rigid-Heddle Loom*. Long Thread Media video course. learn.longthreadmedia.com/courses/twice-as-nice-weaving-with-two-heddles-on-a-rigid-heddle-loom.

White, Sara Goldenberg. *Twill on the Rigid-Heddle Loom*. Long Thread Media video course. learn.longthreadmedia.com/courses/twill-on-the-rigid-heddle-loom.

MATERIALS

STRUCTURE Twill.

EQUIPMENT Rigid-heddle loom, 18" weaving width; three 12.5-dent heddles, or two 12.5-dent heddles, pick-up stick, and heddle rod with 55 string heddles; 1 shuttle. **Note:** Have 12-dent heddles? See the Heddle Conversion Chart in the Reader's Guide.

YARNS Warp: 8/2 cotton (3,360 yd/lb; Valley Yarns; WEBS), #4425 Orange, 300 yd; #1205 Banana and #2194 Turquoise Blue, 400 yd each; #2859 Admiral Blue, 6 yd. **Weft:** 8/2 cotton, #2859 Admiral Blue, 1,078 yd. **Note:** Valley Yarns 8/2 cotton has been discontinued. Try 8/2 cotton (3,360 yd/lb; Maurice Brassard) in #3161 Jaune or for Banana, #8265 Orange brûlé

for Orange, and #963 Royal for Admiral Blue. Try 8/2 cotton (3,360 yd/lb; UKI Supreme) in #C506 Peacock for Turquoise Blue.

WARP LENGTH 222 working ends (442 threads total) 90" (2½ yd) long (includes floating selvages; allows 6" for take-up, 25" for loom waste; loom waste includes fringe).

SETTS Warp: 12.5 epi. **Weft:** 17 ppi.

DIMENSIONS Width in the heddle: 17½".

Woven length: (measured under tension on the loom) 59".

Finished size: (after wet-finishing) 14½" × 50" plus 7" fringe.

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

PROJECT STEPS

1 Set up your loom for direct warping 220 doubled ends (440 threads total) for a length of 90" (2½ yd). Place the back heddle in the loom.

Centering for a weaving width of 17¼", sley 2 doubled ends per slot following the warp color order in Figure 1. Wind 2 additional single ends of Admiral Blue 3 yd long to be used as floating selvages and set them aside.

2 Wind the warp onto the back beam and thread heddles as follows.

For three heddles:

a Sley the back heddle as shown in Figure 2.

b Add the middle heddle and thread it as shown in Figure 3.

c Add the front heddle and thread it as shown in Figure 3.

d Tie on to the front apron rod. Add floating selvages in the next empty slot in all three heddles on each side of the warp, and weight them off the back of the loom.

For two heddles:

a Sley the back heddle as shown in Figure 4.

e Add the front heddle and thread it as shown in Figure 5.

f Tie on to the front apron rod. Add floating selvages in the next empty slot in both heddles on each side of the warp, and weight them off the back of the loom.

g Insert the pick-up stick: Place both heddles in the down position. Working behind both heddles,

Figure 1. Warp color order

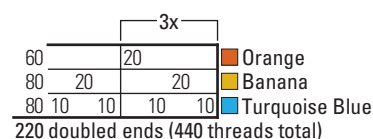
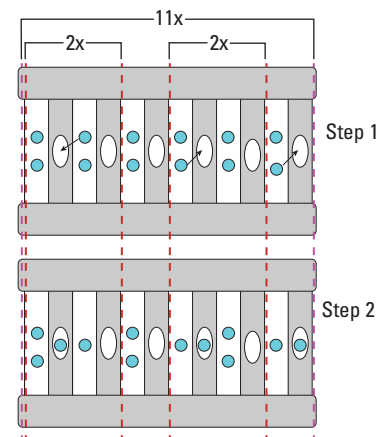


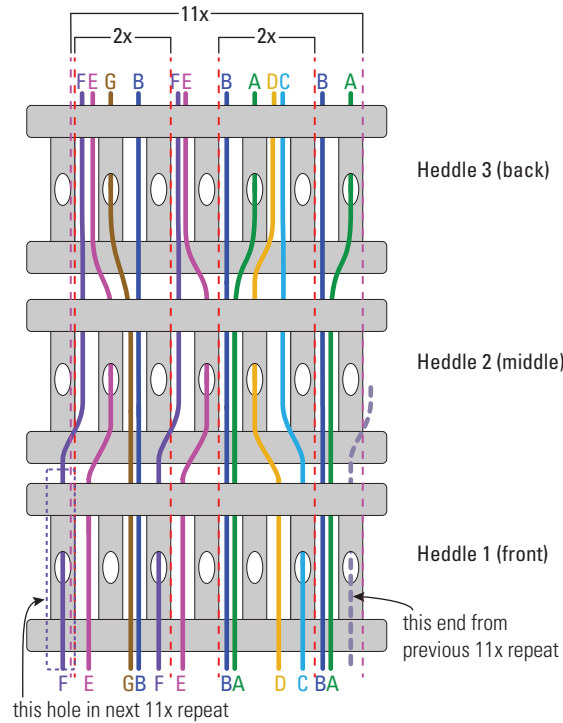
Figure 2. Threading back heddle for three-heddle weaving



WEAVING TIPS

- Floating selvages help create a neat edge when you're weaving twills; otherwise you'd need to manually "catch" the selvages as you weave. Thread the floating selvages through the next empty slots in all the heddles that you are using. Always enter and exit the shed in the same way. Either enter the shed "in under" the floating selvedge and exit the shed going "out over" the floating selvedge, or enter the shed "in over" and exit the selvedge "out under."
- Using a doubled weft allows you to neatly start or end colors with less bulk. Take 1 thread from the pair out of the shed about 1" from the selvedge, and push it to the back side of your cloth. Wrap the other thread from the pair around the selvedge and put it back into the shed, overlapping the 2 threads in the same shed for a few warp threads.

Figure 3. Three-heddle threading

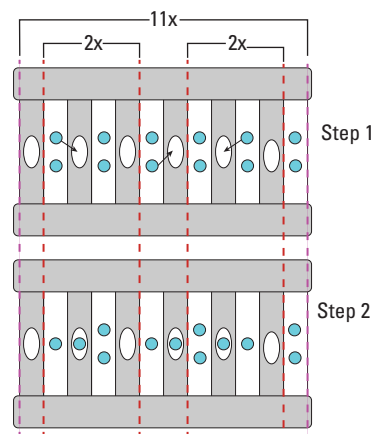


- Threading from back heddle to middle heddle
- A One end from back slot to middle slot to the left.
 - B One end from back slot to slot directly in line in middle heddle.
 - C One end from back slot to slot directly in line in middle heddle.
 - D One end from back slot to middle hole to the left.
 - E One end from back slot to middle hole to the right.
 - F One end from back slot to slot directly in line in middle heddle.
 - G One end from back hole to middle slot to the right.

- Threading from middle heddle to front heddle
- A One end from middle slot to slot directly in line in front heddle.
 - B One end from middle slot to slot directly in line in front heddle.
 - C One end from middle slot to front hole to the right.
 - D One end from middle hole to front slot to the right.
 - E One end from middle hole to front slot to the left.
 - F One end from middle slot to front hole to the left.
 - G One end from middle slot to slot directly in line in front heddle.

Note: Colors indicate warp paths only. Refer to warp color order.

Figure 4. Threading back heddle for two-heddle weaving



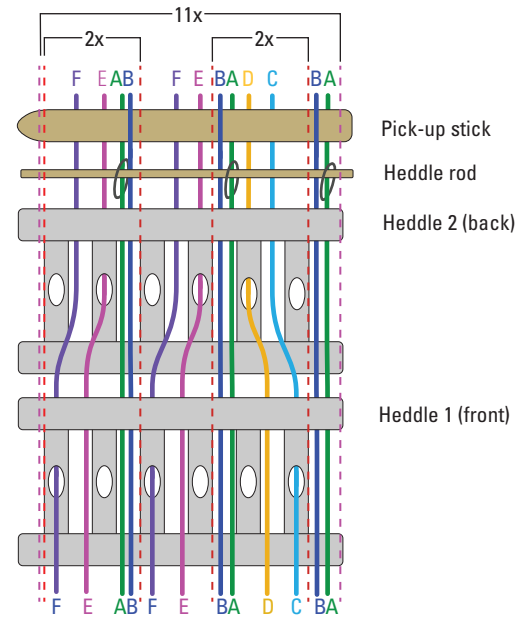
Pick-up stick setup

With both heddles down, pick up slot ends starting on the right as follows, skipping the floating selvages: [(1 down, 1 up) 3 times, (1 up, 1 down) 2 times] 11 times.

Heddle rod setup

With both heddles down, pick up the slot ends starting on the right and place them on the heddle rod as follows, skipping the floating selvages: [(1 up, 1 down) 3 times, (1 down, 1 up) 2 times] 11 times.

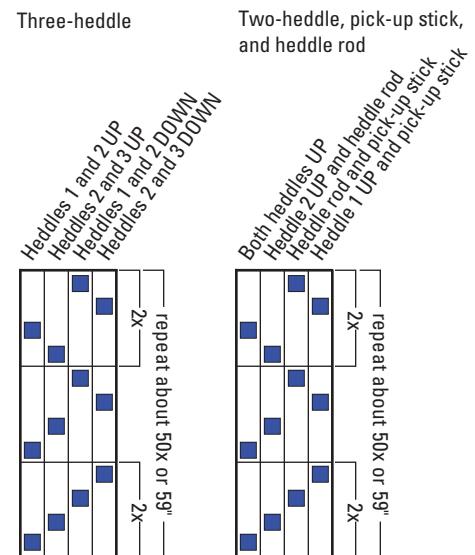
Figure 5. Two-heddle threading



- A One end from back slot to slot directly in front, on heddle rod.
- B One end from back slot to slot directly in front, on pick-up stick.
- C One end from back slot to front slot to the right.
- D One end from back hole to front slot to the right.
- E One end from back hole to front slot to the left.
- F One end from back slot to front hole to the left.

Note: Colors indicate warp paths only. Refer to warp color order.

Figure 6. Weaving sequences



WIND AND RAIN

follow the pick-up stick setup, or work as shown in Figure 5. Note that floating selvages are not shown in Figure 5, and they are not picked up. You will have 55 ends on the pick-up stick. Push the pick-up stick to the back of the loom when not in use.

h Set up the heddle rod: With the rigid heddles still in the down position, and working between the heddles and the pick-up stick, follow the heddle-rod setup or work as shown in Figure 5. Note that floating selvages are not shown in Figure 5, and they are not picked up. Fold a string heddle around each picked-up end and place the heddle on the heddle rod,

positioning the rod between the pick-up stick and rigid heddles. You will have 55 ends on the heddle rod. Leave the heddle rod resting in front of the pick-up stick when not in use.

3 Wind a shuttle with doubled 8/2 Admiral Blue. Spread the warp with scrap yarn or warping sticks.

4 Leaving a tail 4 times the width of the warp for hemstitching, weave 20 picks in Admiral Blue following the pattern sequence in Figure 6 for your threading. See "Weaving Tips." Hemstitch in bundles of 2 doubled ends (4 threads), using the long tail. (**Note:** In the Turquoise stripes, make 2 bundles of 4 threads distributed evenly among 4 bundles of 3 threads,

for a total of 6 bundles to keep the resulting fringe single-colored.)

5 Continue weaving, following the pattern sequence, until the runner is about 59" (50 repeats of the 20-pick pattern) or desired length. Hemstitch as you did at the beginning.

6 Remove the runner from the loom, leaving 8" of unwoven warp at each end for fringe. Trim fringe to 6".

Prepare a twisted fringe using 2 groups of hemstitched warp ends (2 groups of 3 or 4 threads) per fringe.

7 Wet-finish in the washing machine with warm water and mild detergent. Lay flat to dry, or tumble dry on low. Press with a warm iron. Trim ends of fringe. ✱





 RIGID HEDDLE
VIRGA TOWELS
 Anne Merrow

MATERIALS

Towels

STRUCTURE Plain weave with clasped weft.

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

YARNS **Warp:** 8/2 organic cotton (1,625 m/250 g; Venne), #5-4041 Cloud, 1,354 yd. **Weft:** 22/2 organic cottolin (1,600 m/250 g; Venne), #3-4003 Steel Blue and #3-7023 Light Stone Grey, 340 yd each; #3-4041 Cloud, 213 yd. **Note:** Weft amounts per color will vary based on clasp placement. The total weft required is about 893 yd.

WARP LENGTH 232 doubled ends (464 threads total) 105" long (allows 8" for take-up, 32" for loom waste).

SETTS **Warp:** 12 epi. **Weft:** 12 ppi in clasped-weft areas.

DIMENSIONS *Width in the heddle:* 19½".

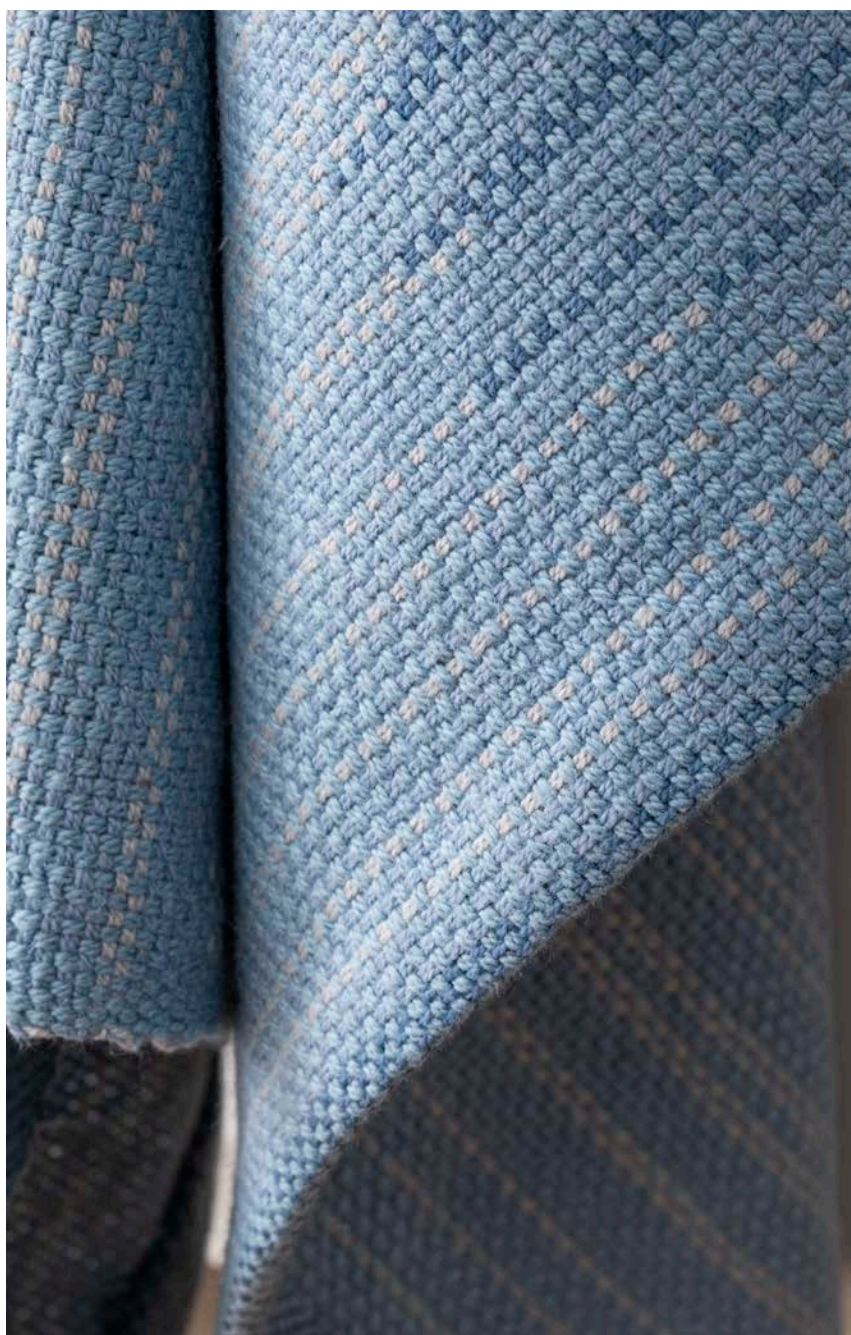
Woven length: (measured under tension on the loom) 65". **Finished size:** (after wet-finishing and hemming) two towels, 17" × 27¼" each.

Inkle Tabs

STRUCTURE Warp-faced plain weave.

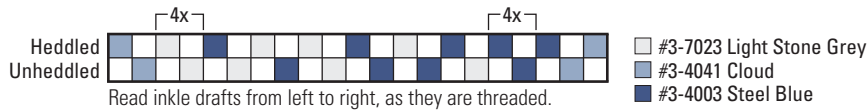
EQUIPMENT Inkle loom; belt shuttle.

YARNS **Warp:** 22/2 cottolin, #3-7023 Light Stone Grey, 14 yd; #3-4003 Steel Blue, 15 yd; and #3-4041



WIND AND RAIN

Figure 1. Draft



Cloud, 4 yd. **Weft:** 22/2 cottolin, #3-4041 Cloud, 2 yd.

WARP LENGTH 33 ends 36" (1 yd) long (allows 2" for take-up, 24" for loom waste or additional tabs).

SETTS Warp: 66 epi. **Weft:** 8½ ppi.

DIMENSIONS Width: ½". **Woven length:** (measured under tension on the loom) 10". **Finished size:** (after wet-finishing and sewing) two tabs, 2½" × ½" each.

PROJECT STEPS

Towels

1 Set up your loom for direct warping a length of 105", or wind a warp of 232 doubled ends (464 threads total) of Cloud cotton 105" long. Centering for a weaving width of 19½", warp the loom using your preferred method, threading every slot and hole with a doubled end.

2 Wind a bobbin or shuttle with a single strand of Light Stone Grey. Place cones of Cloud and Steel Blue on one side of the loom (cone side) and the shuttle on the opposite side (shuttle side).

3 Leaving a weft tail 3 yd long for hemstitching, weave 1" in plain weave in Light Stone Grey, ending with the shuttle on the shuttle side. Use the weft tail to hemstitch in bouts of 3 ends over 2 picks.

4 Claspéd weft: Pass the shuttle through the shed toward the cone side and out through the selvedge, pass the shuttle around either the Cloud or Steel Blue yarn (see Reader's Guide), and pass the shuttle back to the shuttle side. Wrap the tails around the selvedges and tuck them into the shed. Pull the shuttle and cone yarn gently to place the clasp near the middle of the warp. Change the shed and repeat, catching the other color cone yarn.

5 Continue weaving with the claspéd-weft method for about 30", choosing to clasp either Cloud or Steel Blue for each pick, and

adjusting the clasp point as desired. When weaving more than 1 pick in a row with the same color cone yarn, twist the cone yarns to carry the unused color up the side. Weave about 1" in Light Stone Grey in plain weave. Hemstitch as you did at the beginning. Weave several picks of scrap yarn to separate the towels.

6 Wind the shuttle with a single strand of Steel Blue and place it on the shuttle side of the loom. Place the Cloud and Light Stone Grey cones on the cone side of the loom. Weave the second towel using Steel Blue as the shuttle yarn and Cloud and Light Stone Grey as the cone yarns.

7 Remove the towels from the loom. Secure the raw edges with zigzag stitching.

Inkle tabs

8 Wind a warp of 33 ends 36" (1 yd) long on your inkle loom, following the draft in Figure 1.

9 Wind a belt shuttle with weft yarn.

10 Weave a band at least 5" long for each towel tab, or 10" total.

11 Cut the band from the loom. Machine stitch ends of band.

Finishing

12 Wet-finish by machine washing the towels and band in hot water with mild detergent. Tumble dry. Press with a hot iron.

13 Cut the towels apart. Turn the hems under ½" twice and stitch by hand or machine.

14 Cut two 3" lengths of the inkle band. Machine stitch back and forth several times about ¼" from each end of the band to secure the ends. Allow the ends to fray.

15 Center a length of band along the long edge of each towel that represents the top of the sky, placing the tabs 1" from the towel selvedge and positioning the Steel Grey side of the band closer to the selvedge. Stitch the tabs to the towels. *



RIGID HEDDLE FLUTTERBY SCARF Yvonne Ellsworth

MATERIALS

STRUCTURE Plain weave with Brooks bouquet.

EQUIPMENT Rigid-heddle loom, 11" weaving width; 12-dent heddle; 1 shuttle. **Note:** Have a 12.5-dent heddle? See the Heddle Conversion Chart in the Reader's Guide.

YARNS Warp: Lanas Light (100% wool; 383 yd/100 g; Berroco), #78121 Teal, 396 yd. **Weft:** Lanas Light, #78121 Teal, 320 yd.

OTHER SUPPLIES Masking or washi tape.

WARP LENGTH 132 ends 108" (3 yd) long (allows 8" for take-up, 21" for loom waste; loom waste includes fringe).

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

DIMENSIONS Width in the heddle: 11".

Woven length: (measured under tension on the loom) 79". **Finished size:** (after wet-finishing) 10" × 73" plus 4" fringe.

PROJECT STEPS

1 Set up your loom for direct warping a length of 108" (3 yd), or wind a warp of 132 ends 108" long. Centering for a weaving width of 11", warp the loom using your preferred method.

2 Wind a shuttle with the weft. Allowing at least 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. Hemstitch in bundles of 2, using the long tail. Continue weaving for 1".

4 Mark the heddle every 12 ends (1") of the warp width. Using masking or



Brooks bouquet pattern

For each charted pattern row:

1. Open the shed.
2. Weave plain weave up to the first warp section to be wrapped. (For pattern row 1, there is no plain weave before section A at the selvage; proceed to Step 3.)
3. Wrap the bundle: Pass the shuttle under all 12 ends (slots and holes) in the section. Bring the shuttle up through the top of the warp and backwards over those 12 ends. Pass under all 12 ends again and pull gently to create the bundle.
4. Insert the shuttle back into the shed and weave across to the next marked bundle. (Pattern row 6 only has 1 bundle [F]; skip to Step 6.)
5. Repeat Step 3 for the next bundle, making sure to pull the bundle's wrap to the same width as the first bundle.
6. Insert the shuttle back into the shed and weave across to the selvage. (For pattern row 1, there is no plain weave after section A at the selvage.)
7. Press the weft into place.
8. Weave 11 picks of plain weave.

Figure 1. Brooks bouquet layout

	A	B	C	D	E	F	E	D	C	B	A
1	✱										✱
2		✱								✱	
3			✱							✱	
4				✱			✱				
5					✱	✱					
6						✱					

A–F 12-end sections

1–6 Pattern row (1 pick with wrapping plus 11 picks plain weave)

✱ Brooks bouquet

washi tape, label the sections starting with A at one edge through F in the center and back to A at the other edge. See Figure 1. These will be the size guides for the wrapped bundles.

5 Weave following the chart in Figure 1 and the steps in the Brooks bouquet pattern. Repeat the pattern chart 10 more times, ending with 1" of plain weave. Hemstitch as you did at the beginning.

6 Leaving at least 6" at each end for fringe, remove the scarf from the loom. Trim fringe to 6". Prepare a twisted fringe using 2 groups of hemstitched warp ends in each fringe.

7 Wet-finish by gently handwashing in warm water with mild detergent, being careful not to full the fabric. Lay flat to dry. Press with a warm iron if needed. Trim ends of fringe. ✱



SHIMMERING RAINBOWS

Kris Katkus

MATERIALS

STRUCTURE Warp-faced plain weave with pick-up.

EQUIPMENT Inkle loom; belt shuttle; cardstock for spacers.

YARNS (LIGHT) Warp: Classic 10 (100% mercerized cotton; 350 yd/ball; Aunt Lydia's), Cream, 31 yd; Orchid Pink, 10 yd; Light Peach, Golden Yellow, Frosty Green, Delft, and Wood Violet, 12 yd each. **Metallic 10** (88% mercerized cotton/12% metallic; 100 yd/ball; Aunt Lydia's), Silver, 6 yd. **Weft:** Size 10 mercerized cotton crochet thread, Cream, 10 yd.

YARNS (DARK) Warp: Classic 10, Black, 31 yd; Victory Red, 10 yd; Pumpkin, Myrtle Green, Peacock, and Violet, 12 yd each. Size 10 mercerized cotton crochet thread (Curio #10, 721 yd/100 g ball; Knit Picks), Canary, 12 yd. **Metallic 10**, Silver, 6 yd. **Weft:** Size 10 mercerized cotton crochet thread, Black, 10 yd.

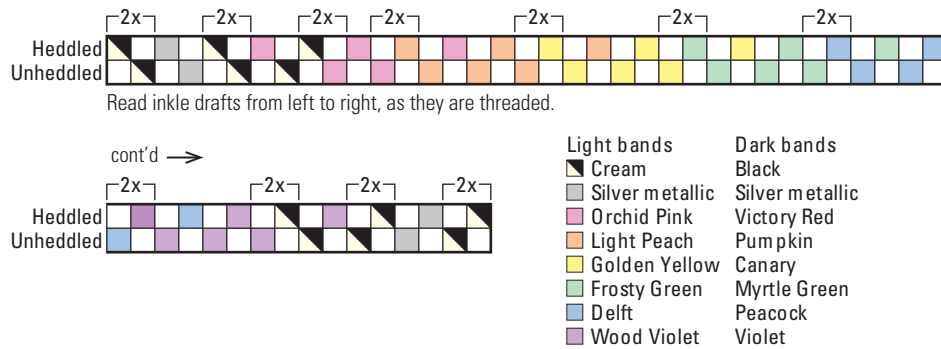
OTHER SUPPLIES 1/4" split key ring for key fob; dental floss threader (optional).

WARP LENGTH 73 ends 50" long (allows 5" for take-up, 17" for loom waste; loom waste includes fringe).

SETTS Warp: 73 epi. **Weft:** 13 ppi.

DIMENSIONS Width: 1". **Woven length:** bookmark: 6 1/8"; key fob, 8 1/8". **Finished size:** (after sewing) two bookmarks, 1" x 5 1/2" plus 3/4" fringe each; one key fob, 1" x 3 1/2" plus 3/4" fringe.

Figure 1. Draft



PROJECT STEPS

- 1 Wind a warp of 73 ends 50" long, following the draft in Figure 1.
- 2 Wind a belt shuttle with the weft yarn.
- 3 Leaving at least 1" of unwoven warp at the beginning for fringe, weave a header with scrap yarn.
- 4 Open a down shed and pass the shuttle, leaving a 3"-4" tail. Open an up shed and weave across. Tuck the weft tail into the up shed, passing it in the opposite direction as the shuttle.
- 5 Weave using the following 8-pick sequence:



- a Down shed: Pick up the left-most unheddled thread of each color. Drop the right-most heddled thread of the right-most color.
- b Up shed: Pick up the left-most heddled thread of each color. Drop the 2 right-most unheddled threads of the right-most color.
- c Repeat Pick a.
- d Up shed: For each floating end from pick c, pick up the first heddled thread of a matching color on the right side of the floating end.
- e Down shed: Pick up the right-most unheddled thread of each color. Drop the left-most heddled thread of the left-most color.
- f Up shed: Pick up the right-most heddled thread of each color. Drop the 2 left-most unheddled threads of the left-most color.
- g Repeat pick e.
- h Up shed: For each floating thread from pick e, pick up the first heddled thread of a matching color on the left side of the floating thread.

- 6 Continue weaving the pick-up sequence until the band measures 8" for a key fob or 6" for a bookmark, ending on pick d or h. Weave one more pick and on this final pick, do not pick up any new threads. See "Ending the Band."
- 7 Insert a 1½" wide strip of paper or cardstock as a spacer. Weave two additional bands.
- 8 Remove the band from the loom, leaving at least 1" of unwoven warp at each end for fringe. Remove the spacers and cut the bands apart. Trim the fringe to ¾" or your preferred length.
- 9 For the key fob, pass the band through the center of a 1¼" split key ring. Fold the band in half with the pattern facing out, and align the woven ends. Sew across the band near the key ring to form a secure loop. *

ENDING THE BAND

To secure the weft and prevent fraying, use the loop method:

1. On your final pattern pick (d or h), insert a loop of extra thread or a dental floss threader into the shed so that the loop end extends from the opposite side as the weft. Let the open ends of the loop thread hang out on the same side as the weft.
2. Weave the final pick as usual.
3. Weave 1 more pick in a down shed.
4. Cut the weft, leaving a 4"-5" tail.
5. Pass the weft tail through the loop end of the loop thread or dental floss threader, then pull the open ends of the loop thread to draw the weft back through the final pick.
6. Tighten and beat. Trim any excess weft.

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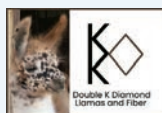


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PRAIRIE STORMS LUGGAGE STRAP

John Mullarkey

Fear of seeing his checked bag burst open on an airport carousel gave John the idea to weave a luggage strap to keep his bag safely shut.

Thunderstorms rolling across the plains of Missouri and Kansas provided the inspiration for the tablet-woven design. Pattern page 81.

JET-SETTER SHAWL*Deborah Jarchow*

After designing a beautiful—and clever—travel shawl for *Handwoven* magazine in 2018, Deborah wanted to revisit the project and give it an updated palette. This large scarf is more than just a fashion accessory when you travel, however; its extra large size lets it double as a blanket for cozy naps on chilly planes. Pattern page 82.





GLOW-UP SCARF

Angela Tong

During hot-air balloon festivals, balloons in a rainbow of colors dot the sky. In the evening, when the balloons have landed, pilots light their burners all at once for a breathtaking balloon glow. Bright splashes of color throughout a mostly gray yarn reminded Angela of vibrant hot-air balloons floating in gray skies. Pattern page 84.



MEMORIES OF MARRAKECH PLACEMATS

Christine Jablonski

Marrakech, Morocco, is a sensory feast. The Medina, a historic district enclosed by ancient walls, is an exceptional riot of sound, scent, color, texture, and pattern. Christine designed these placemats after falling in love with a particularly beautiful ceiling in a narrow passageway of one of Medina's many souks (markets). Pattern page 85.



FIELDS FROM AFAR DISH TOWEL

Deborah Bagley

Seen from an airplane window, fields of corn, wheat, and even flowers transform into grids of color across the landscape. Square pin-loom pieces embellished with a bit of texture evoke the image of faraway fields, while a clever slit at the top lets you firmly hang the towel. Pattern page 87.



TABLET

PRAIRIE STORMS LUGGAGE STRAP

John Mullarkey

RESOURCES

Mullarkey, John. "Tablet Weaving: Threaded-In Patterns." *Easy Weaving with Little Looms*, Summer 2023, 28–32.

Mullarkey, John. *Tablet Weaving Made Easy*. Long Thread Media video course. learn.longthreadmedia.com/courses/tablet-weaving-made-easy.

TRANVERS Luggage Straps. amazon.com/TRANVERS-Suitcases-Uprights-Adjustable-Multi-Pack/dp/B01M0CPAOT.

MATERIALS

STRUCTURE Threaded-in tablet weaving.

EQUIPMENT Inkle loom; 42 four-hole weaving tablets; belt shuttle.

YARNS Warp: 5/2 cotton (2,100 yd/lb; UKI Supreme), #50 Avocado, 94 yd; #10 Gold, 14 yd; #19 Medium Grey, 150 yd; #141 Silver, 27 yd; #125 Pacific Blue, 37 yd; #BLE White, 87 yd; #94 Tyrol, 154 yd. **Weft:** 5/2 cotton, #50 Avocado, 70 yd. **Note:** #94 Tyrol is discontinued. Try #68 King Blue or #36 Poplin as a substitute.

OTHER SUPPLIES 2 side-release buckles for 2" webbing and 2 slides for 2" webbing, or 2 premade luggage straps with side-release buckles and slides, 2" wide. (John used an inexpensive set of straps from Amazon; see Resources and "Notes on Findings.")

WARP LENGTH 168 ends 120" long (allows 16" for take-up, 22" for loom waste).

SETTS Warp: 84 epi. **Weft:** 13 ppi.

DIMENSIONS Width: 2". **Woven length:** 82".

Finished size: 2" × 40"–70" adjustable.

PROJECT STEPS

- 1 Wind a warp of 168 ends at least 120" long on your inkle loom, threading the tablets following the draft in Figure 1. John recommends threading the cards so the printed sides face right before turning.
- 2 Wind a belt shuttle with Avocado.
- 3 Align the tablets so the D corners are all at the top near corner as shown in Figure 2.
- 4 Weave following the weaving sequence for the length of the warp.
- 5 Cut the band from the loom.
- 6 If using a premade strap, remove the slide and buckles from the purchased strap.

7 Slide one end of the band through both sides of a slide, over the top inner bar. Fold the strap end under $\frac{1}{2}$ " and then again $1\frac{1}{4}$ ", encasing the raw edge and the horizontal bar in the fold. Sew a box stitch through all three layers (see Figure 3a and "Notes on Findings").

8 Place the slide to the left of the pronged buckle, with the band extending toward the pronged buckle and wrong side facing up. The prongs should face right. See Figure 3b.

9 Being careful not to twist it, thread the band through the pronged buckle by traveling under the left two bars, though the slot, over the central bar, and back under the leftmost bar. The band will now be right side up. Pass it under the right and left bars of the slide, which can be moved back and forth to change the length of the band. See Figure 3b.

10 Thread the band through the feeder slot on the receptacle half of the buckle: If the receptacle end has two

Weaving sequence

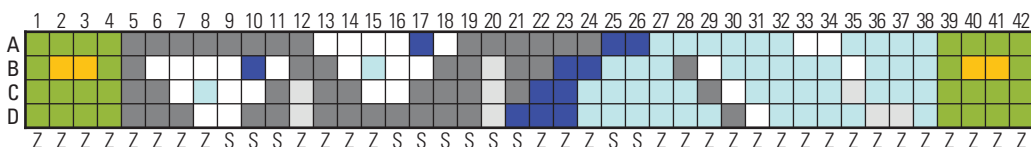
1. Weave 4 picks, turning all tablets forward (away from you).
2. Weave 4 picks, turning all tablets backward (toward you).
Repeat Steps 1 and 2.
3. Weave 2 picks, turning all tablets forward (away from you).
4. Weave 2 picks, turning all tablets backward (toward you).
Repeat Steps 3 and 4.

Note: After Steps 2 and 4, the tablets are in the starting position.

Abbreviated weaving sequence

FFFFBBBBFFFFBBBBFFBFFBB

Figure 1. Draft



- S/Z threading direction
- #50 Avocado
 - #10 Gold
 - #19 Medium Grey
 - #BLE White
 - #94 Tyrol
 - #125 Pacific Blue
 - #141 Silver

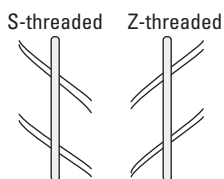


Figure 2. Starting card position

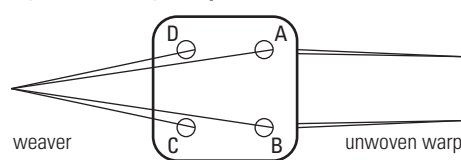
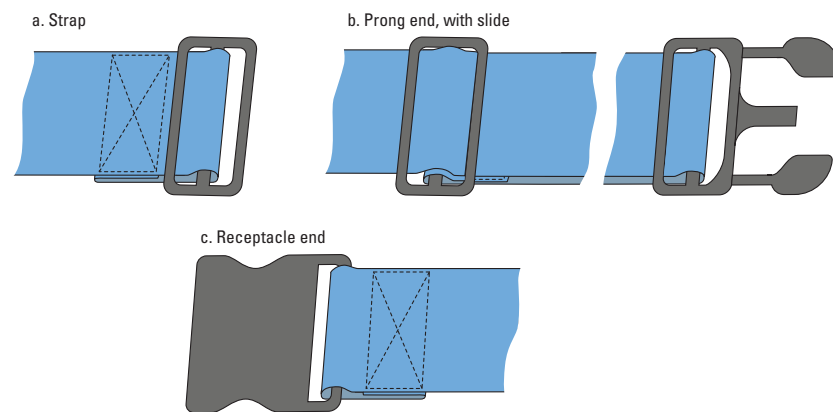




Figure 3. Sewing diagram



 RIGID HEDDLE
JET-SETTER SHAWL
Deborah Jarchow

RESOURCES

Jarchow, Deborah. "Travel Shawl."
Handwoven, May/June 2018, 32.

MATERIALS

STRUCTURE Plain weave.
EQUIPMENT Rigid-heddle loom, 10" weaving width; 10-dent heddle; 1 shuttle.
YARNS *Gray shawl:* **Warp:** Painted Lace Rainbow (100% cotton; 874 yd/200 g; KFI Collection), #301 Joshua Tree, 1 ball. **Weft:** Aerial (65% mohair/35% silk; 284 yd/25 g; Berroco), #3468 Fog, 770 yd. **Red shawl: **Warp:** Painted Lace Rainbow, #306 Butterfly Bush, 1 ball. **Weft:** Aerial, #3449 Cola, 770 yd. **Note:** Painted Lace Rainbow has been discontinued. Try Cotton Whirl (100% organic cotton; 1,093 yd/200 g; Scheepjes), Whirl (60% cotton/40% acrylic; 1,093 yd/200 g; Scheepjes), Sultan Deluxe (100% cotton; 1,093 yd/250 g; Hobbii), or Rosegarden (100% cotton; 1,093 yd/200 g; YarnArt) in your preferred colorways.
OTHER SUPPLIES Tapestry needle; Fray Block.**

WARP LENGTH 3 warps of 96 ends, each 98" long (allows 4" for take-up, 16" for loom waste; loom waste includes fringe).
SETTS **Warp:** 10 epi. **Weft:** 11 ppi.
DIMENSIONS **Width in the heddle:** 9 $\frac{1}{2}$ ".
Woven length: (measured under tension on the loom) 78". **Finished size:** (after

NOTES ON FINDINGS

- John got his inspiration to weave a set of luggage straps after purchasing a set on Amazon. After weaving his band, he took apart the original straps and used those findings when constructing his luggage straps.
- Look for a side-release buckle with two feeder slots on at least one of the two halves. If both halves of the buckle have two slots, make sure to thread the band through both slots of the second half in Step 10.
- Buckles and slides are often sold together, but if purchasing your slides separately, make sure to get one with a stationary center bar. Depending on the manufacturer, slides might also be called tri-glide slides, buckle slides, or adjuster slides.
- Most side-release buckles are reversible. However, if your buckle has a specific side that should be facing up, make sure to thread the buckle so both the buckle and band are right side up and test your placement before sewing.

feeder slots, thread the band through the inner slot first as you did on the pronged end. See Figure 3c.

11 Fold the second end of the strap to the same side as the first: fold under $\frac{1}{2}$ " and again $1\frac{1}{4}$ " around the side-release buckle. Securely sew the end

down, enclosing the raw edge and the side release buckle in the fold. Sew a box stitch through all three layers.

12 Wet-finish by soaking the band in warm water with mild detergent. Hang to dry. *

Figure 1. Warp color order

Gray shawl

Center panel (make 1)

24	24	Color A	(inside of yarn ball)
24	12 12	Color B	
24	12 12	Color C	
24	12 12	Color D	
96 ends total			

Side panel (make 2)

14	14	Color K	(outside of yarn ball)
14	14	Color J	
14	14	Color I	
14	14	Color H	
14	14	Color G	
14	14	Color F	
12	12	Color E	
96 ends total			

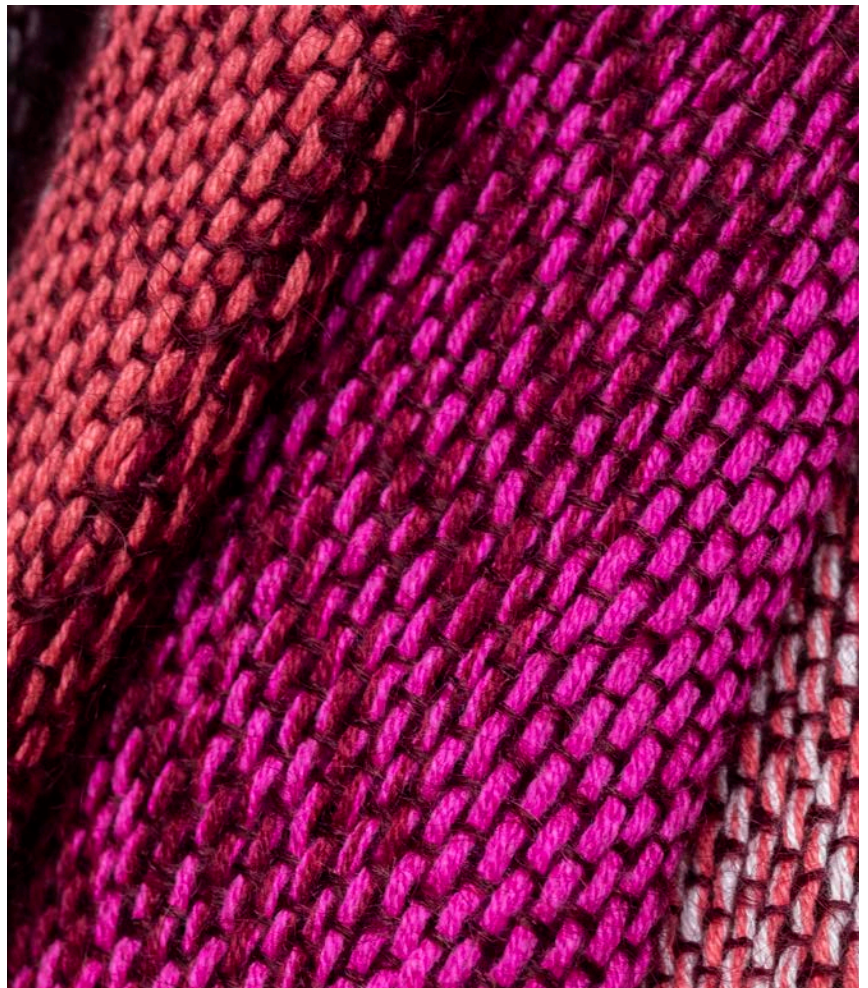
Red shawl

Center panel (make 1)

24	24	Color A	(outside of yarn ball)
24	12 12	Color B	
24	12 12	Color C	
24	12 12	Color D	
96 ends total			

Side panel (make 2)

14	14	Color K	(inside of yarn ball)
14	14	Color J	
14	14	Color I	
14	14	Color H	
14	14	Color G	
14	14	Color F	
12	12	Color E	
96 ends total			



WARPING NOTES

- This shawl is made in three panels, each woven with a separate warp. Follow the warp color order for each panel.
- As the yarn is unwound from the yarn ball, the colors change. For the Joshua Tree (gray) warp, Deborah designated the color on the inside of the ball as color A and the color on the outside of the ball as color K. For the Butterfly Bush (red) warp, Deborah designated the outside of the ball as color A and the inside as color K.
- Tiny knots in each ball tell you exactly where each color starts and stops. Before starting, wind the colors off the ball, keeping each color separate and in order, and then use them in the order called for in Figure 1.
- Each color section in the yarn balls is about 80 yd long. Be sure each warp is no longer than 98", or there will not be enough yardage for all three warps.



TEXTILE TRAVELOGUES

wet-finishing) three panels, 8½" × 76" each with 4" fringe. **Finished size of shawl:** (after sewing) 25½" × 76" plus 4" fringe.

PROJECT STEPS

1 Read "Warping Notes" before starting. Set up your loom for direct warping a length of 98" or wind a warp of 96 ends 98" long, following the center-panel warp color order in Figure 1 for the shawl colorway of your choice. (**Note:** The colors shown in the figure are not exact, as the yarn gradations are subtle. The arrows showing how the colors are ordered as they are unwound from the ball are more informative.) Centering for a weaving width of 9¼", warp the loom using your preferred method.

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

3 Leaving a tail 4 times the width of the warp for hemstitching, weave 2". Hemstitch in bundles of 2 ends using the long tail. Continue weaving for a total length of 78". Finish by hemstitching as you did at the beginning. Remove the panel from the loom, leaving 8" of unwoven warp at each end for fringe.

4 Repeat Steps 1–3 to warp and weave two side panels, referring to the warp color order in Figure 1.

5 Match up two panels so the colors flow in a continuous progression. Color D, which is on both edges of the center panel, will sit next to color E in the side panels, and color K will be on the outside edges. The color order across the shawl will be K-E, D-A-D, E-K.

6 To assemble, butt the panels next to each other without overlapping. Using 1 strand of weft yarn, whipstitch the panels together, catching the weft loops and the edge warp thread on each panel.

7 Prepare a 4" twisted fringe using 2 bundles of hemstitched warp ends in each fringe.

8 Wet-finish by handwashing in cool water with liquid fabric softener or gentle hair conditioner. Hang to dry. Trim ends of fringe right at the knot. Put a dot of Fray Block on the end of each knot. *



RIGID HEDDLE

GLOW-UP SCARF

Angela Tong

RESOURCES

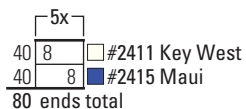
Patrick, Jane. *The Weaver's Idea Book*. Loveland, CO: Interweave, 2010, 118.

MATERIALS

STRUCTURE Plain weave with warp floats.

EQUIPMENT Rigid-heddle loom, 10" weaving width; 8-dent heddle; 1 pick-up stick; 2 shuttles. **Note:** Have a 7.5-dent heddle? See the Heddle Conversion Chart in the Reader's Guide.

Figure 1. Warp color order



Pick-up stick setup

Pick up: 1 down, [2 up, 2 down] 9 times, 2 up, 1 down.

Warp float sequence

1. Down.
 2. Up + pick-up stick.
 3. Down.
 4. Up + pick-up stick.
 5. Down.
 6. Up + pick-up stick.
 7. Down.
 8. Up.
- Weave picks 1–8 a total of 3 times.

YARNS Warp: Splash (70% viscose/30% cotton; 131 yd/1.75 oz; Berroco), #2415 Maui and #2411 Key West, 116 yd each. **Weft:** Duet (55% linen/45% cotton; 600 yd/4 oz; Gist Yarn), Anchor, 456 yd.

WARP LENGTH 80 ends 104" long (allows 7" for take-up, 18" for loom waste; loom waste includes fringe).

SETTS Warp: 8 epi. **Weft:** 9 ppi.

DIMENSIONS Width in the heddle: 10".

Woven length: (measured under tension on the loom) 79". **Finished size:** (after wet-finishing) 9" × 67" plus 4" fringe.

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

PROJECT STEPS

1 Set up your loom for direct warping a length of 104" or wind a warp of 80 ends 104" long, following the warp color order in Figure 1. Centering for a weaving width of 10", warp the loom using your preferred method.

2 Wind a shuttle with a doubled strand of weft (see "Weft Winding Tips"). Allowing 5" for fringe, spread the warp with scrap yarn.

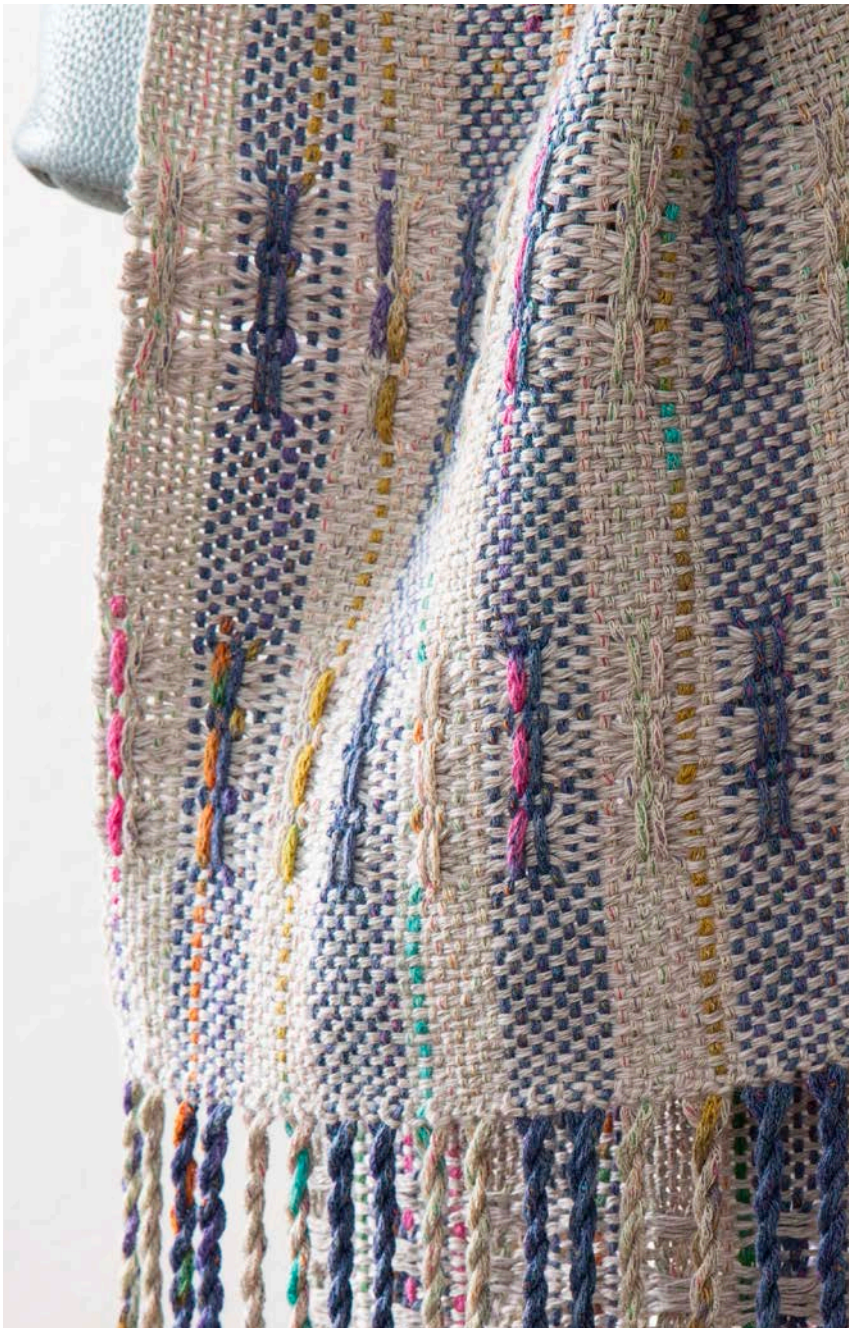
3 Leaving a tail 4 times the width of the warp for hemstitching, weave 8 picks. Hemstitch in bundles of 2,

WEFT WINDING TIPS

To wind a doubled weft, you need two put-ups of the yarn. If you don't have two, wind some of your weft yarn onto a ball winder to create a center-pull ball.

When winding the doubled weft onto a shuttle, hold a finger between the two strands of yarn so they don't twist.

Double-bobbin boat shuttles allow you to weave with two strands of weft as one without needing two put-ups or having to wind two strands at once. However, not all double-bobbin shuttles have a low enough profile to fit in the shed of a rigid-heddle loom. Look for boat shuttles with a height of about 1".



using the long tail. Continue weaving plain weave for 2" (18 picks total).

4 With the heddle in the down position, insert a pick-up stick behind the heddle following the pick-up stick setup. Slide the pick-up stick to the back of the loom when not in use.

5 Weave the Warp Float Sequence, followed by 2" (18 picks) of plain weave. Continue to weave repeats of the Warp Float Sequence followed by 2" of plain weave a total of 17 times or 77". End with 2" of plain weave, and

hemstitch as you did at the beginning.

6 Remove the scarf from the loom, leaving 5" of unwoven warp at each end for fringe. Trim fringe to 4". Prepare a twisted fringe using 2 bundles of hemstitched warp ends in each fringe.

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



RIGID HEDDLE

MEMORIES OF MARRAKECH PLACEMATS

Christine Jablonski

RESOURCES

Patrick, Jane. *The Weaver's Idea Book*. Loveland, CO: Interweave, 2010, 94.

MATERIALS

STRUCTURE Plain weave, color-and-weave, and spot Bronson.

EQUIPMENT Rigid-heddle loom, 14" weaving width; 12-dent heddle; 3 pick-up sticks; 2 boat shuttles with 3 bobbins or 3 stick shuttles. **Note:** Have a 12.5-dent heddle? See the Heddle Conversion Chart in the Reader's Guide.

YARNS Warp: 8/4 cotton (1,680 yd/lb; Maurice Brassard), #4616 Peacock, 321 yd; #4269 Limette pâle, 180 yd.

Weft: 8/2 cotton (3,360 yd/lb; Maurice Brassard), #4616 Peacock, 51 yd (hems). 8/4 cotton, #4616 Peacock, 182 yd; #4269 Limette pâle, 162 yd.

WARP LENGTH 167 ends 108" (3 yd) long (allows 4" for take-up, 16" for loom waste).

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

DIMENSIONS Width in the heddle: 13¹/₂".

Woven length: (measured under tension on the loom) 88". **Finished size:** (after hemming and wet-finishing) four placemats, 11" x 17" each.

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

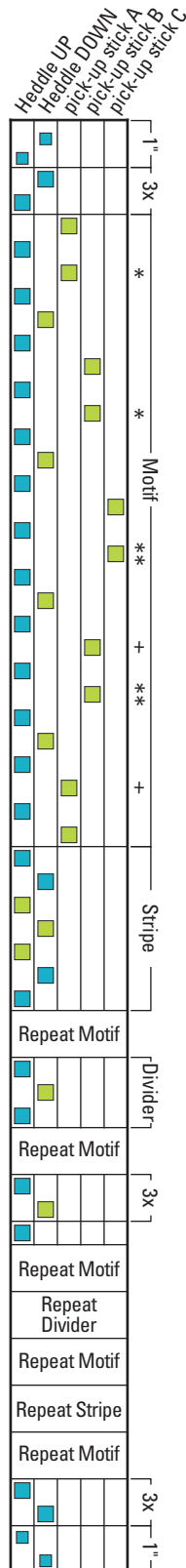
WEAVING TIPS

- As an alternative to using 8/4 as the warp yarn, you can direct warp 1 loop (2 ends) of 8/2 in each slot and hole, beginning and ending with a slot and following the warp color order; then weave with 8/4 as weft.
- Christine wove her placemats using 2 boat shuttles with 3 bobbins for the wefts. If you do not have boat shuttles, you can use 3 stick shuttles.
- To avoid warp floats along the placemat edges, cross the wefts at the selvages.
- To reduce the number of times you'll need to remove and reinsert pick-up sticks while you're weaving, insert them in the order described in Step 3 (C first, then B, and finally A). As you weave, stick C can remain in place and then you'll only need to remove and replace sticks A and B.
- If you'd like placemats with a more standard dimension (12" x 18"), add 5 more Peacock warp ends to each side (for 177 total ends), throw 5 additional 8/4 plain-weave picks in the beginning and ending borders, and weave for 23" for each placemat. Making these changes will require about 48 more yards of Peacock.

PROJECT STEPS

- 1 Set up your loom for direct warping a length of 108" (3 yd) or wind a warp of 167 ends 108" long, following the warp color order in Figure 1. Centering for a weaving width of 13¹/₂", warp the loom using your preferred method, starting and ending with a slot. If direct warping, follow the slot color order in Figure 2, pulling 1 loop (2 threads) through each slot. After beaming, refer to the warp color order in Figure 1 to arrange ends in the slots and holes.
- 2 Wind bobbins with each of the weft colors. Spread the warp with scrap yarn.
- 3 Using 8/2 Peacock, weave 1" of plain weave for the hem, ending with an up shed. With the heddle in the down position, insert pick-up stick C,

Figure 4. Weaving sequence and weft color order



- Peacock 8/2 for hems
- Limette pâle 8/4
- Peacock 8/4
- * Remove pick-up stick after weaving pick.
- * Push pick-up stick to back beam.
- + Reinsert pick-up stick.

Figure 1. Warp color order

	[27x]				[27x]				
60	1	3	3	1					■ #4269 Limette pâle
107	5	1	4	35	4	1	5		■ #4616 Peacock
167 ends total									

Figure 2. Direct warping slot color order

	[13x]					[13x]					
30	1	1	1	2	1					■ #4269 Limette pâle	
54	3	1	2	18	2	1	2	①		■ #4616 Peacock	
84 slots total											

① single end in slot

Figure 3. Pick-up stick setups

Pick-up stick A

	[2x]					
74	9	10	18	10	9	Up
10	2	2	2	2	2	Down
84 slot ends total						

Pick-up stick B

	[3x]				[3x]				
64	6	4	12	4	12	4	6	Up	
20	2	2	2	2	2	2	2	Down	
84 slot ends total									

Pick-up stick C

	[2x]				[2x]				
68	3	10	6	10	6	10	3	Up	
16	2	2	2	2	2	2	2	Down	
84 slot ends total									



PIN LOOM

FIELDS FROM AFAR DISH TOWEL

Deborah Bagley

RESOURCES

Conforti, Licia. *Modular Textures: Patterns for the Weavette & Weave-It Looms*. Vol. 1. Williamstown, MA: Buxton Brook Looms, 2003, 215.

MATERIALS

STRUCTURE Plain weave and textured weave.

EQUIPMENT 4" square pin loom; 5" weaving needle; packing comb or fork; tapestry needle.

YARNS Print I Love This Cotton (100% cotton; 153 yd/3 oz; Hobby Lobby), #336 Cinnamon Cedar, 240 yd. Or I Love This Cotton (100% cotton; 180 yd/3.5 oz; Hobby Lobby), #40 Sage, 240 yd.

SUPPLIES Crochet hook, G-6/4 mm.

DIMENSIONS *Finished size:* (after sewing and wet-finishing) 15" x 20".

then B, then A, following the setup instructions in Figure 3. See "Weaving Tips."

4 Continue weaving, following the weaving sequence and weft color order in Figure 4. Push the pick-up sticks to the back of the loom when not in use, or remove them as noted in the weaving sequence, reinserting as needed. End with 1" of plain weave with 8/2 Peacock for the hem. Weave 2 picks of a contrasting yarn for a divider.

5 Weave three more placemats as you did the first. Weave a few picks of scrap yarn to protect the weft.

6 Remove the fabric from the loom. Zigzag stitch the ends of each placemat at the scrap yarn dividers and then cut apart.

7 Wet-finish by machine washing in cold water with mild detergent on the delicate cycle. Tumble dry low. Press with a warm iron and turn the ends under twice. Finish with a hand- or machine-sewn hem. *

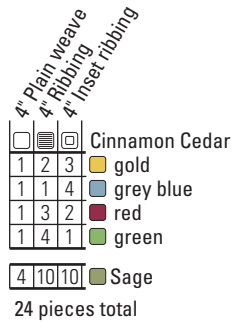
For crochet abbreviations, visit the glossary at littlelooms.com/crochet-and-knitting-abbreviations.

PROJECT STEPS

1 Following the manufacturer's directions and using Cinnamon Cedar or Sage, weave a total of 24 squares in the amounts and patterns listed in Figure 1. (See "How to Slide.") Leave yarn tails for sewing.

Note: Because Cinnamon Cedar is variegated, it does not produce

Figure 1. Pin-loom pieces



Note: Cinnamon Cedar squares will vary in color. Counts are given for the dominant colors shown.

Figure 2. Towel top

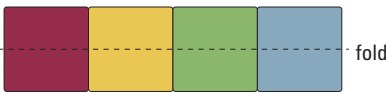
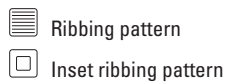
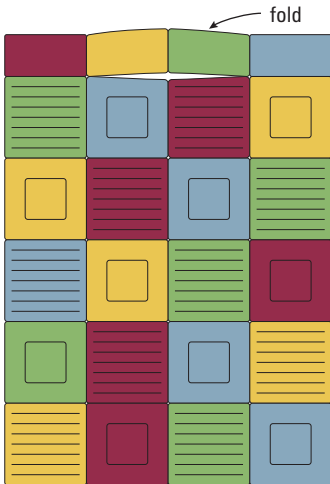


Figure 3. Towel assembly



Ribbing Pattern

Rows 1–2: Plain weave.
Row 3: U1, slide the needle between layers 1 and 3 across, finishing by going under the last strand.
Row 4: Plain weave.
Rows 5–16: Repeat Rows 3–4 six times.

Inset Square Ribbing Pattern

Rows 1–4: Plain weave.
Row 5: [U1, O1] 4 times, slide between layers 1 and 3 for 15 strands (to create 7 floats), [O1, U1] 4 times.
Row 6: Plain weave.
Rows 7–12: Repeat Rows 5–6 three times.
Rows 13–16: Plain weave.



solid-color squares. Figure 1 lists the dominant colors in the squares Deborah wove. You can try to match Deborah’s dominant color for each square and pattern, or you can mix and match your own colors.

2 With wrong sides facing, whipstitch or use double overcast (see Reader’s Guide) to stitch together the 4 plain-weave squares to form a 1 × 4 rectangle as shown in Figure 2. This is the top of the towel.

3 With wrong sides facing, whipstitch together the 20 textured squares to form a 5 × 4 rectangle, alternating the ribbing and inset ribbing squares as shown in Figure 3. If using Cinnamon Cedar, your color arrangement may vary.

4 Fold the 1 × 4 rectangle in half lengthwise with right side out. Place the open edge of the rectangle at the top of the 5 × 4 rectangle. Whipstitch the first and last squares of the towel body and top together, sewing through both layers of the top and leaving the middle two squares unattached as shown in Figure 3. Weave in ends.

5 Join yarn at the end of the opening of the folded squares. Ch 1, work 1 sc in each loop (16 per square) around the opening, working through both layers of the folded squares to close

HOW TO SLIDE

When weaving on a pin loom with a three-pin configuration, you will warp the loom with three layers. The first and third layers are vertical; the second layer is horizontal. The first layer is on the bottom, and the third layer is on the top. There is a slight space between those layers. To “slide,” hold the needle straight to pass it between the first and third layers. The needle will go over all the strands in the first layer and under all the strands in the third layer.

them. Optionally, whipstitch the folded squares closed along the opening instead of crocheting.

6 With right sides facing, join yarn to the first loop at a folded corner, ch 1, work 1 sc through both layers for 8 sts, work 1 sc in each loop along the side, bottom, and other side of the towel body (16 sc per square), adding ch 1 in each corner, finishing with sc through both layers for 8 sts (240 sc total). Fasten off. Weave in ends.

7 Wet-finish by hand in warm water with mild detergent. Tumble dry on low heat. *



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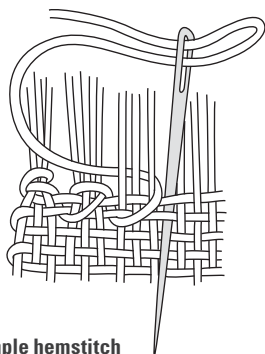


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FINISHES & SEAMS

Simple Hemstitch

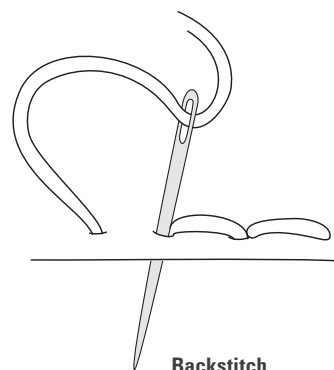
Hemstitching is an on-loom technique that holds the weft in place with the added bonus of being attractive. After weaving a scrap-yarn header, begin your project, leaving a tail of weft four times the warp width hanging off the side. If you are right-handed, leave the tail on the right; leave it on the 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 selvedge and trim, or incorporate it into the edge bundle. If you are hemstitching at the end of a piece, leave a tail on your last pick and use it to hemstitch by encircling the same number of warp ends as you did at the beginning.



Simple hemstitch

Backstitch

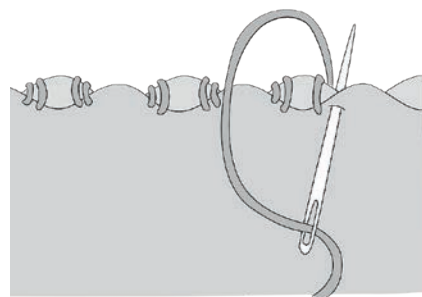
Backstitching provides stability to your seam by doubling back with every stitch. Before you start backstitching, it can help to do a loop-de-loop with your needle-holding hand in the air to get a feel for the movement. This is essentially what you'll be doing with your thread. If you're stitching from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

Berroco, berroco.com (Jarchow 77, 82; Tong 78, 84).

Cotton Clouds, cottonclouds.com (Marshall 53, 62).

Gist Yarn, gistyarn.com (Junker 37, 47; Lutz 36, 46; Tong 78, 84).

Hobby Lobby, hobbylobby.com (Bagley 80, 87).

Knit Picks, knitpicks.com (Essen 34, 40; Katkus 67, 73).

Knitting Fever, knittingfever.com (Gadayan 50, 54; Jarchow 77, 82).

Lift Bridge Yarns, liftbridgeyarns.com (Bast 35, 44).

Lion Brand Yarn, lionbrand.com (Marshall 53, 62; Stump 52, 58).

Lone Star Loom Room, lonestarloomroom.com (Merrow 65, 71).

Schacht Spindle Company, schachtspindle.com (Merrow 65, 71).

Tisse et File, tisseetfile.com (Bast 35, 44).

Treenway Silks, treenwaysilks.com (Du Bois and Wilton 33, 39).

WEBS, yarn.com (Essen 34, 40; Ickes 64, 68).

Wool & Company, woolandcompany.com (Horton 51, 55).

The Woolery, woolery.com (Ellsworth 66, 72; Jablonski 79, 85).

Yarn Barn of Kansas, yarnbarn-ks.com (Mullarkey 76, 81).

Yarnspirations, yarnspirations.com (Bagley 32, 38; Katkus 67, 73; Stump 52, 58).

HEDDLE CONVERSION CHART

Author	Project	Working Ends	Original		Adjusted	
			heddle	width	heddle	width
Tammy Bast	Sunny Day Towels	270	12.5-dent	21 $\frac{1}{4}$ "	12-dent	22 $\frac{6}{12}$ "
Susan Du Bois and Robin Wilton	Stars of Hope Scarf	121	12-dent	10 $\frac{1}{12}$ "	12.5-dent	9 $\frac{1}{2}$ "
Yvonne Ellsworth	Flutterby Scarf	132	12-dent	11"	12.5-dent	10 $\frac{3}{8}$ "
Deb Essen	Montana Sunrise Scarf	72	8-dent	9"	7.5-dent	9 $\frac{1}{2}$ "
Susan E. Horton	Morning Chorus Napkins	149	12-dent	12 $\frac{5}{12}$ "	12.5-dent	11 $\frac{3}{4}$ "
Peg Ickes	Fly a Kite Runner	222	12.5-dent	17 $\frac{1}{2}$ "	12-dent	18 $\frac{6}{12}$ "
Christine Jablonski	Memories of Marrakech Placemats	167	12-dent	13 $\frac{11}{12}$ "	12.5-dent	13 $\frac{1}{8}$ "
Deborah Jarchow	Jet-Setter Shawl	96	10-dent	9 $\frac{9}{10}$ "	10-dent ¹	9 $\frac{1}{2}$ "
Ann Junker	Stargazer Scarf	121	15-dent	8 $\frac{1}{15}$ "	15-dent ²	8"
Dana Lutz	Sliver of Sunlight Scarf	174	10-dent	17 $\frac{4}{10}$ "	10-dent ¹	17 $\frac{1}{8}$ "
Michele Marshall	Beehive Pillow	135	7.5-dent	17 $\frac{3}{4}$ "	8-dent	16 $\frac{1}{8}$ "
Anne Merrow	Virga Towels	232	12-dent	19 $\frac{4}{12}$ "	12.5-dent	18 $\frac{1}{4}$ "
Angela Tong	Glow-Up Scarf	80	8-dent	10"	7.5-dent	10 $\frac{1}{2}$ "

¹heddles marked "10 (40/10)"

²heddles marked "15 (60/10)"

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 all 13 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

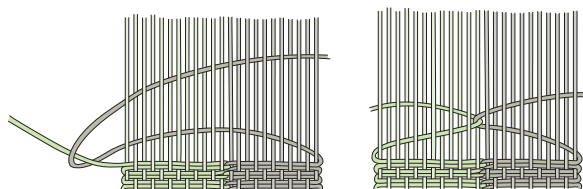
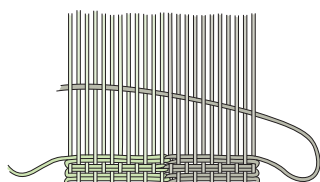
Put the heddle in the neutral position. Turn the pick-up stick on its edge behind the heddle. This shed creates weft floats on the front and warp floats on the back.

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.



CLASPED-WEFT WEAVING

Clasped-weft weaving allows you to use two colors in one pick. In this technique, yarn is carried through the shed from one side of the loom to the other, where it's wrapped around a second yarn. That creates a clasp that can then be positioned anywhere in the shed. Before weaving, the first weft (Weft A) is wound on a shuttle while the second weft (Weft B) is kept in its original put-up. Place the shuttle with Weft A on the side of the loom that corresponds with your dominant hand and the put-up of Weft B on the other side (i.e., if you're right-handed, Weft A will be on the right and Weft B on the left). Starting on the Weft A side of your loom with the shed open, pass the shuttle through the shed to the opposite side. Wrap Weft A around Weft B to form a clasp, and then pull the clasp into the shed. Adjust the weft yarns as needed to place the clasp where desired in the shed. Change sheds and beat.

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Hello WEAVERS!



DEBORAH BAGLEY, of yarnovations.com, has been a crochet and weaving designer since 2011. A former elementary and middle school teacher, she enjoys teaching

her two young sons and mountain biking with her family.

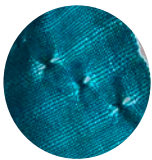


TAMMY BAST, aka The Rogue Weaver, has been weaving for nine years and is always looking for ways to make weavers' lives easier!

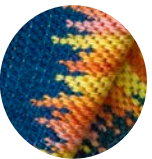


SUSAN DU BOIS is passionate about all things silk. She and her husband, Richard, have owned Treenway Silks since 2011. Susan loves sharing her

knowledge of silk and supporting research for a cure for cystic fibrosis.



YVONNE ELLSWORTH keeps herself busy designing weaving patterns, dyeing yarn, tech editing for the Handweaving Academy, and teaching at Clear Creek Farm.



DEB ESSEN is the author of *Easy Weaving with Supplemental Warps*, *Swatch Critters from the Pin Loom*, and *Profile Drafting for Handweavers*. Her passion is teaching the wonders of weaving.



JESSICA GADAYAN is a weaving, dog, and magical-creature enthusiast. When not dreaming up new projects, she enjoys trying new foods and being outdoors.



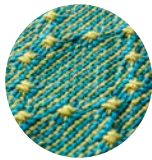
SUSAN E. HORTON is a former editor of *Handwoven*. Through demonstrating handweaving, teaching, gifting handwovens, and even displaying and using them in her own home, she works to

promote handweaving as a valuable and enduring art and craft.



PEG ICKES loves pushing the boundaries of the rigid-heddle loom and sharing its amazing capacities with others. Find her at the Española Valley

Fiber Arts Center in New Mexico leading the monthly meeting of the RHL Support Group, which welcomes all little-loom weavers.



CHRISTINE JABLONSKI is an unabashed color enthusiast, living in a drafty New England farmhouse with two rescue mutts and more looms than may be healthy.



DEBORAH JARCHOW focuses on rigid-heddle weaving, creating interesting pieces using simple looms. She loves making weaving accessible and exciting to students of all levels.



ANN JUNKER weaves on rigid-heddle, multi-shaft, tablet, and inkle looms. She focuses on color-and-weave, Scandinavian techniques, and bandweaving.



KRIS KATKUS got hooked on the meditative rhythm of inkle weaving in 2024 and has since joined the legion of weavers wondering what to do with all their bands.

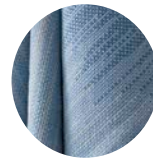


DANA LUTZ is an artist and weaver living in South Florida. She seeks to add a contemporary, colorful twist to traditional weaving techniques. Follow her fiber journey on Instagram @otterwoven_bydana.



MICHELE MARSHALL has been teaching adults and children for over 30 years. She currently writes *Mingo's Musings* on Substack, shares rigid-heddle tips and

techniques on YouTube, offers patterns on Etsy at Mingo's Corner Shop, and submits projects to *Easy Weaving with Little Looms* as often as possible.



ANNE MERROW started weaving to reduce her yarn stash and ended up falling in love with the rigid-heddle loom. She loves to weave towels, because even the samples are useful! She lives in Colorado with two cats who insist on helping her warp.



JOHN MULLARKEY is a nationally recognized tablet-weaving instructor and designer. His videos can be found at Long Thread Media.



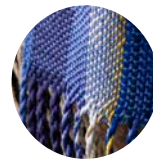
MARGARET STUMP is the author of three books on pin-loom weaving. She most enjoys sharing this form of weaving with others, celebrating the idea that

weavers, like knitters and spinners, can sit in a circle and create.



ANGELA TONG is a knitting, crochet, and weaving designer and instructor. She enjoys teaching online or at yarn shops and traveling to fiber events and retreats. Her

spare time is spent on the pottery wheel. Follow her on Instagram @angelatongdesigns.



ROBIN WILTON, from colorful Colorado, has been weaving and teaching rigid-heddle and inkle weaving for 50 years.

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eugenetextilecenter.com

Little Hawk Yarns

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

PENNSYLVANIA

Twist Knitting & Spinning

5743 Route 202
Lahaska, PA 18931
(215) 794-3020
twistknittingandspinning.com

SOUTH CAROLINA

LoftyFiber

415 E 1st Ave
Easley, SC 29640
(864) 810-4747
loftyfiber.com

TENNESSEE

Delta Fibre Arts

3660 S. Houston Levee Rd.
Suite 103
Collierville, TN 38017
901-316-8783
shopthesehouse.com

Smoky Mountain Spinnery

466 Brookside Village Way Ste 8
Gatlinburg, TN 37738
(865) 436-9080
smokymountainspinnery.com

Sunshine Weaving and Fiber Arts

327 W. Main Street
Lebanon, TN 37087
615-440-2558
sunshineweaving.com

Yarn Patch

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

TEXAS

Bluebonnet Crafters

306 Thousand Oaks Loop
San Marcos, TX 78666
bluebonnetcrafters.com
turtleloom.com

Homestead Fiber Crafts

720 Dry Creek Road
Waco, TX 76705
254-300-2436
homesteadfibercrafts.com

The Rogue Skein

1013 Main St
Kerrville, TX 78028
209-628-5426
therogueskein.com

UTAH

Needlepoint Joint

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

VIRGINIA

The Knittin' Coop

7 S. College Ave
Salem, VA 24153
(540) 588-2447
www.theknittingcoop.com

WASHINGTON

Northwest Yarns

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

WISCONSIN

Fibre

121 W Wisconsin Ave
Neenah, WI, 54956
United States
(920) 277-2176
www.thefibershop.com

Fiber Garden

N5095 Old Hwy. 54
Black River Falls, WI 54615
(715) 284-4590
fibergarden.com

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590 Redbird Cir
De Pere, WI 54115
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(040) 261-6733
grumpyginger.com.au/

UNITED KINGDOM

George Weil & Sons

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

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+44 1786 450416
radicalweavers.org

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020 7272 1891
handweavers.co.uk

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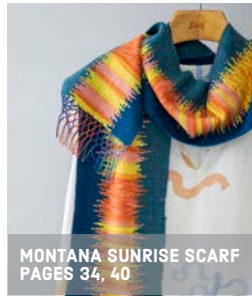
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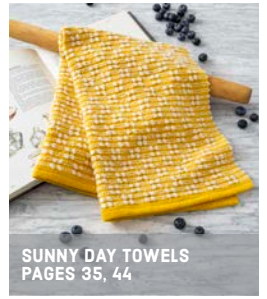
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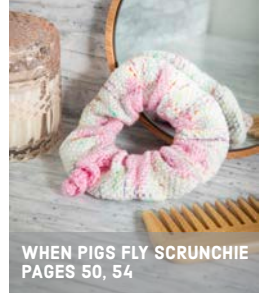
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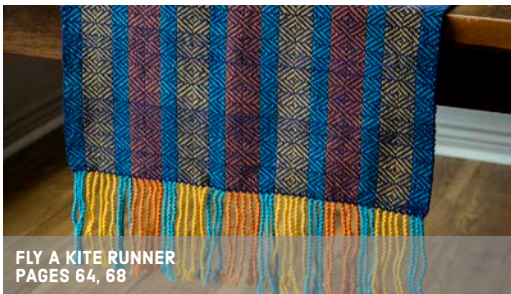
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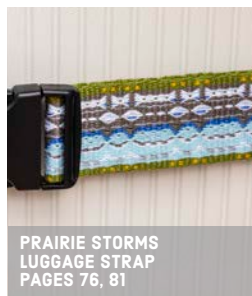
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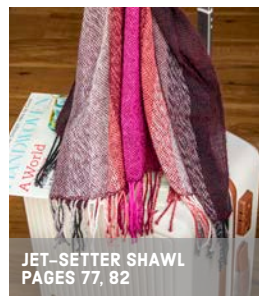
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WEAVE A PIG THAT FLIES

Learn how to make the cutest flying pig out of pin-loom woven squares with this adorable project by Margaret Stump.

[LT.Media/Flying-Pig](#)

TAKE ON TABLET WEAVING

Interested in tablet weaving but need a little help getting started? Learn how to read drafts and use that information to thread your tablets correctly, then watch as John Mullarkey demonstrates the process on an inkle loom.

[LT.Media/Tablet-Threading](#)

GO BEYOND PLAIN WEAVE

Unlock new worlds of patterning on the rigid-heddle loom with a pick-up stick and a heddle rod. Let Sara Goldenberg White show you how easy it is in this free short video.

[LT.Media/PickUp-HeddleRod](#)

GET HOOKED ON HEXAGONS

Learn even more about designing with hexagons from Gabi van Tassell. In her three-part series, you'll find tips and tricks for making flat and three-dimensional items.

[LT.Media/Hexagon-Designs](#)

GO BEHIND THE DESIGN

If you've never heard of Kerala towels, you're probably not alone. Find out what makes these simple towels so special, and learn how they inspired Anne Merrow's Kollam Towels from the Winter 2025 issue.

[LT.Media/Kerala-Towels](#)



Photo by Matt Graves

Find the instructions on how to weave Margaret Stump's adorable flying pig, Zoomer, at [LT.Media/Flying-Pig](#). →