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Shaw Island, the San Juan Islands, Washington, 2003. Artwork by the author.

COTSWOLD SHEEP AND **BENEDICTINE NUNS OF SHAW ISLAND**

by Susan Strawn

A knitter recalls her visit to an extraordinary flock while standing on the threshold of her academic career.

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I traveled to Shaw Island intending to meet the nuns who raised sheep for the wool yarn I had bought a year earlier in Friday Harbor. A quick online search showed that the nuns were a well-known sight at the ferry terminal. Photos showed them operating massive hydraulic ramps that loaded and unloaded passengers and cars from the ferry dock.

I had squeezed in a flight to Seattle from Iowa, where I was immersed in graduate study of textiles and facing preliminary exams. American graduate school retained a whiff of the Medieval university: one make-or-break exam followed years of reading and study. Stressful? Oh, yes. Traveling to meet the nuns and their sheep on Shaw Island seemed as good a way as any to settle my mind before the exams.

My friend Judy and I drove north from Seattle, left our car in Anacortes, and walked onto one of the Washington State ferries. Riding the ferry thrilled me. I had been landlocked in Iowa for two years. Judy and I walked off the ferry at Shaw Island, and a nun wearing a fluorescent orange safety vest over her long brown habit greeted us. We followed her brisk walk to the nearby Little Portion Store.

The nuns had purchased the store in 1976 and named it for the Italian church *Portiuncula* from the place where St. Francis of Assisi lived and died. The store seemed the only nod to tourism and the practical needs of boaters and the island's 150 or so year-round residents. Inside were shelves filled with groceries and household items.

"I'm looking for yarn, and I'd like to see the sheep," I told the nun, who had by then become the shopkeeper. "Last summer in Friday Harbor, I bought wool yarn spun from sheep on Shaw Island. Is your flock nearby?"

"Oh, I am sorry," she said. "You want the Benedictines. We're Franciscans. We just run the store and ferry terminal." How modest. She was one of four Franciscan Sisters of the Eucharist, all in their 60s and 70s, who also ran the post office and a preschool, taught computer classes, and directed musical performances. Only one year later, with no new recruits to the order and weary of 16-hour days, the Franciscans would sell the store and move off the island.

"The Benedictines at Our Lady of the Rock Monastery raise sheep and llamas. The monastery is about four miles that way." She pointed toward a narrow road leading into the imposing Pacific Northwest woods.

I was ready to walk four miles to the monastery, but Judy was having none of that.

"Are there cars to rent?" I asked. "A taxi? Bicycles?" There were not.

Judy scowled. She dug in her heels, perched on a picnic table outside Little Portion, and checked the return schedule for the ferry. Have I mentioned Judy was not a knitter or spinner?

"Maybe you can get a ride," the nun said. "Mother Hildegard from the Monastery usually comes in to pick up the mail about now. Not every day, but maybe today. You could wait and ask her."



Washington State ferries connect four of the San Juan Islands—Lopez, Orcas, San Juan, and Shaw—with mainland Washington.

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QUESTIONABLE TRANSPORTATION

Within minutes, a white van with a silhouette of a llama on the driver's side door barreled in from the road and parked at the store. The driver—a substantial woman with an air of authority—bustled toward Little Portion. She wore a long black and white habit, not brown.

"Look!" I pointed to the van and shook Judy's shoulder. "There's our ride . . . maybe."

I lingered near the van until the driver emerged with a handful of mail.

"Mother Hildegard?" I asked. "I came here from Iowa to see the sheep on Shaw Island."

My story about buying Shaw Island yarn and my confusion between Franciscans and Benedictines tumbled from me. "The nun in the shop said you might give us a ride to your monastery."

She hesitated, perhaps puzzled by such a clueless visitor.

"Okay, I can give you a ride there," she said. "But I can't guarantee I'll have time to bring you back."

"Not a problem," I said. Judy cast me a worried glance.

"I need to post these 4-H results first," she told us. "We had the San Juan County Fair last weekend and our kids from Shaw did well." Mother Hildegard tacked her 4-H announcement onto a community bulletin board and, just like that, Judy and I were in her van and on our way.

Two miles down the road from the ferry terminal, the van shuddered to a halt.

Words, angry and sudden, burst from Mother Hildegard.

Judy and I caught one another's eye, stunned to silence. A glance between us said, *Did you hear what she said? What happens when a nun swears? Lightning bolt? Earth tremors?* This was uncharted territory in land at risk for earthquakes.

Mother Hildegard stared hard at the dashboard of her errant van.

"I bought this van from Navy surplus. It cost me $700 to have it fixed up. Last month I drove it 80 miles an hour across I-90 to deliver a llama to South Dakota. It was fine all the way."



Mother Hildegard decided to breed for color in her Cotswold sheep.

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She held out her hand to Judy, "Give me your phone."

Judy scrabbled in her bag for her mobile phone and handed it over.

"No connection," said Mother Hildegard. I dug my phone out of my backpack and passed it to her from the back seat. Again, nothing.

"These things don't work out here," she said and handed the phone back to me. We sat in silence on the lonely road. I felt the shadowy trees, tall and dark, begin to close in above me. Sunlight streamed through the high branches. I was not in Iowa's wide-open skies and cornfields anymore.

Mother Hildegard sighed deeply. Then she turned the key in the ignition. The engine obeyed and blew life back into the van with a loud *whoosh* and bit of smoke out the tailpipe. We continued our drive through the woods, the van's misbehavior forgotten, perhaps forgiven.

OUR LADY OF THE ROCK AT LAST

I remember the monastery's retreat house surrounded by woods and pastures as plain and pleasant, with the welcoming feel of a farmhouse. The Benedictines, a contemplative and semi-cloistered order, had founded the monastery on 300 acres of forest and farmland in 1977. They raised sheep, llamas, chickens, flowers, and vegetables for themselves and to sell. The monastery aimed to be self-sustaining. Mother Hildegard led us to a room with baskets of wool. The natural colors of fleece, especially a deep black llama fleece, drew me in.

Judy was polite but looked unimpressed.

"One of our patrons was a world traveler," said Mother Hildegard, pointing toward a stash of clear plastic bins. "She collected beads and thought we could make jewelry to sell." Judy, an avid jewelry designer, perked right up. Thrilled to bits, she dived into the impressive variety of beads. Before long, Judy and Mother Hildegard were huddled head-to-head, holding up glass and clay beads, chatting about ideas for jewelry.

Our enthusiasm won over Mother Hildegard. She drove us back to the ferry past the island's library, museum, and the Little Red Schoolhouse (kindergarten through eighth grade) in continuous use since 1891. She pointed out the monastery's scattered flock of 30 or so Cotswold sheep that dotted a pasture. Wooly little heads with curly bangs popped up as the van drove slowly past.

"We raise Cotswolds because they do so well in our climate, like where they originated in England," she said. "Cotswolds are hardy, very low maintenance. I asked my father for the first pair as a Christmas gift and started our breeding line with them. The natural colors are worth more than the white."

"That yarn from your wool that I bought last year was lovely," I told her. "Great loft and luster, a pleasure to knit. I knitted hats."

Parked outside the Little Portion Store, Mother Hildegard chatted with Judy while I went inside and looked for souvenirs. I returned to thank Mother Hildegard before we caught the ferry.

"Your friend tells me you are taking your written prelims soon," she said.

"Yes, I am. And this time away relaxed my mind. No better way to prepare."

"We'll pray for you," she said.

Eight Benedictine nuns at Our Lady of the Rock Monastery on Shaw Island, 2,000 miles from Iowa, would be with me in spirit! Years later, I learned that Mother Hildegard understood: she holds a Ph.D. in child and adolescent psychology. Her research and clinical work, writing, and lectures have focused on animal-assisted therapy.

Aboard the ferry back to Anacortes, I leaned against the deck railing and turned my face to the sun, savoring the blend of warmth with a cool breeze off the water. Seagulls screeched and dived above me. I would carry back to Iowa every nourishing sensation.

I passed preliminary written and oral exams, and a year and half later, defended my dissertation. I moved on to a tenure-track teaching position at Dominican University in Chicago—never a trivial thing to land a position teaching textile science and historical/cultural dress—and taught for ten years in the company of Dominican Sisters, the Order of Preachers.

I like to think that Mother Hildegard of Our Lady of the Rock Monastery was with me every step of the way.

Cotswold sheep still graze the pastures at the monastery on Shaw Island, tended by Mother Hildegard and other Benedictine Sisters. You can visit Our Lady of the Rock Monastery online.

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Sweet-faced Herdwick sheep are known for their coarse fiber, but many wool breeds are perfect for next-to-skin wear.
Photos by Sophie Grieve via Pixabay and Cath Snape

UNDERSTANDING **THE PRICKLE FACTOR**

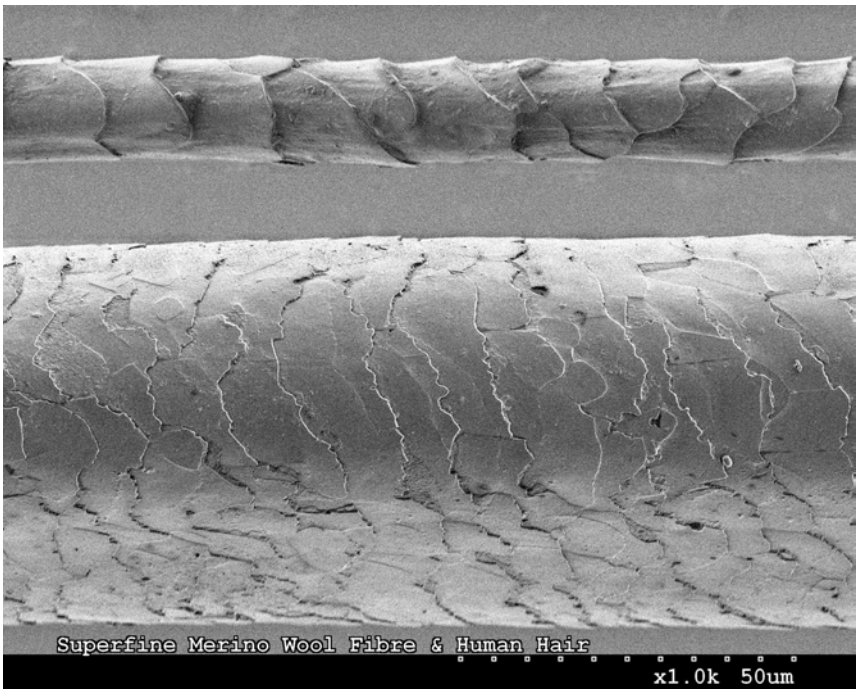
by Hannah Rose

What knitters need to know about microns, wool allergies, and avoiding itchy fibers

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For a lover of wool yarns, it can be painful—yet oddly exciting—to hear someone utter, "Wool is itchy." The phrase hurts because it's not wholly true, so why do we hear it repeated so often? Fortunately, these words can spark an opportunity to change minds and recruit new wool enthusiasts!

While plenty of people have personal horror stories about hideous, itchy handmade sweaters gifted by grandmothers and great-aunts, there exists an entire world of ultra-soft wools that challenge this tired narrative. With minimal background knowledge about why a wool may feel "itchy" to the wearer, plus an understanding of the variety of wool available to us, we can turn wool doubters into believers.



A scanning electron microscope reveals the difference in diameter and texture between superfine Merino wool (top) and human hair (bottom).
Photo by CSIRO; CC-BY-3.0; courtesy of Wikimedia Commons

WHAT IS PRICKLE FACTOR?

The wool industry has even come up with a measurement to predict which fibers will be uncomfortable: Prickle Factor.

The fiber diameter of one strand of wool is measured in microns (µm), and a micron (µ) is one-millionth of one meter. These measurements are taken with computer imaging, so they are incredibly precise, according to *The Spinner's Book of Fleece* by Beth Smith.

Because sheep across the world are bred for myriad distinct qualities and in a range of climates, sheep's wool can span anywhere from about 10µm (fine) to over 80µm (coarse), depending on the breed, age, and other characteristics that farms have intentionally bred for. (For comparison, human hair averages around 100µm but can span anywhere between 20 and 180µm.)

Prickle Factor, or PF, is determined by the percentage of fibers measured within a sample that have a micron count of higher than 30µm. A PF of around 5% or more indicates a coarser fiber with a higher likelihood of feeling "prickly" to the wearer. Merino is a famous example of a wool with a micron count of less than 30µm; its popularity has grown in recent years due to its softness and availability. Fortunately, there are many wool breeds available that fall under that 30µm—sheep and otherwise—but this isn't the only determining factor of "softness."

WOOL ALLERGIES

A human allergy to wool is somewhat of a myth, because wool is made up of the exact same stuff as human hair—proteins and fats. If someone has an allergic reaction to wearing something wool, it's most likely they are actually reacting to the chemicals and dyes used in wool processing, or even the naturally occurring lanolin (the fatty substance that gives wool a waterproofed quality), according to *The Fleece & Fiber Sourcebook* by Deborah Robson and Carol Ekarius. Essentially, the "itchiness" depends very much on the wearer, usually not the wool itself.

However, knowing what breed of wool you are purchasing or using can be incredibly helpful in avoiding an itchy feeling in a sweater. In addition to Merino wool, there are many wool breeds that have a low Prickle Factor, or a micron count of less than 30µm. Some widely available breeds include Bluefaced Leicester (BFL), Cormo, Polwarth, Rambouillet, Shetland, and Targhee. Keep in mind that these are averages. You could very well find wool from a generally coarser breed with a lower micron count, depending upon the genetics of the particular flock. (For an in-depth listing of wool fibers and their micron counts, staple lengths, best uses, and more, refer to Deborah Robson and Carol Ekarius's excellent books *The Fleece & Fiber Sourcebook* and *The Field Guide to Fleece*.)

Keep these and other breeds you come across in mind when looking at yarn labels. Labels that say "100% wool" do not indicate which breeds are included, and chances are it's a

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blend of many different types of breeds. If a yarn label specifies which breeds were used to create the yarn, you're on the right track!

BEYOND SHEEP'S WOOL

In addition to fine-wool sheep breeds, there are also many non-sheep wools out there with low micron counts. They can be harder to source and more expensive, but they truly show off wool's ability to be incredibly soft while still maintaining its other important qualities including strength, lightness, warmth, and moisture-wicking ability. Many fiber enthusiasts are familiar with alpaca, which is known for its softness, but there are some other very interesting and lesser-known animals that yield very soft wool, including cashmere, yak, and others. If the wool has been well dehaired to remove coarser fibers, these should provide an itch-free experience.

Goat's wool is some of the finest found in the world, and cashmere has a well-deserved reputation for its softness and warmth. Camels and llamas are in the Camelid family with alpacas, but alpaca and llama fibers have a much wider range in diameter than camel or yak down, both from animal to animal and within the same fleece, which might point to why even ultra-soft alpaca can sometimes feel prickly against the skin.

A very special animal in the Camelid family is the vicuña, which is found in alpine highlands of the Andes in South America. This endangered species is not bred on farms, but rather lives in the wild. The animals are rounded up once every two to three years to be sheared, then released back into the wild. Because of these factors, this fiber is very expensive, but it is some of the softest wool in the world, and is definitely worth a try if you can get some. Vicuña fiber could change anyone's mind about the itchiness of wool! More available to knitters is paco-vicuña, which combines properties of alpaca and vicuña. (For more on paco-vicuña, see "Jefferson Farms: The Search for Wild Luxury.")



Targhee sheep, well suited to the weather of the Mountain West, have a micron count lower than 30.

Photo by Kristen McRae Bieber



Vicuñas, not only soft but adorable too!

Photo by Wildcr via Pixabay

The Bovid family also has some very special wooly animals whose fiber is very much worth finding and exploring. Bison wool is surprisingly soft and especially warm and lightweight. Bison yarn isn't likely to be dyed and is naturally rich and dark brown in color. Similarly, the down that comes from musk oxen, or qiviut, is also likely not to be dyed because of the rich natural tones. Musk oxen live in very cold places like Alaska, Canada, and Greenland, so qiviut is naturally incredibly warm and also lightweight while still having moisture-wicking qualities of sheep's wool. Bison down and qiviut are also rarer than breed-specific sheep's wool, but they are available, and worth the search! Yak fiber is not generally as fine but easier to find.

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AVOIDING ITCHY KNITS

When searching for a soft and strong yarn or fiber that you want to turn into a comfortable, wearable garment, keeping in mind a variety of wool breeds, sheep and otherwise, is key. While some are more limited than others in sourcing and pricing options, many of these fine-wool fibers are widely available and affordable. When you start to work with and become familiar with a variety of wool breeds, you'll find yourself and others pleasantly surprised and even delighted by how soft wool garments really can be! And the next time you hear someone claim that "wool is itchy," you'll be able to surprise them, too.



A musk ox showing signs of shedding their coat. The downy light-brown fiber is the soft qiviut.
Photo by Annapersson via Pixabay

RESOURCES

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Detail of an engraving of Scotswomen *waulking* (fulling) cloth and singing, from Thomas Pennant's *A Tour in Scotland and Voyage to the Hebrides*, published in 1774

"FULL" DISCLOSURE
WET-FINISHING WOOLENS

By Anita Osterhaug

If you've made a nontapestry weaving project from a book or magazine, you know that at the end of the process, textile and water will meet. Wet-finishing, as this procedure is called, brings out the best in woven fabrics, allowing the yarns to relax, sometimes shrink, and settle into their new, interlaced positions. But for textiles made of wool or similar animal fibers, wet-finishing often includes fulling, an important process that creates a denser, more stable, more durable, and sometimes softer cloth. Understanding why and how fulling works enables you to produce exactly the woolen fabric that you want, so let's dig into the history and the how-to of this ancient technique.

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Image courtesy of Postverk Føroya, Philatelic Office

Faroese postage stamp with a picture of a Viking helmsman in a *wadmal* tunic, artist is Martin Mörck

WHAT MAKES FIBERS FULL (OR FELT)?

If you've ever accidentally had a wool sweater shrink in the washing machine, you've seen the results of fulling. *Fulling* happens because wool and other animal fibers have an outer cuticle with tiny, overlapping scales that lie flat and tight on the outside of each individual fiber and can be made to mesh with each other. These same properties enable *felting*, a technique that is done with raw fibers as opposed to woven or knitted cloth. Most animal fibers can be fulled or felted to an extent—sheep wool, alpaca, mohair, angora, dog or cat fur, and even human hair—but some full or felt better than others. (I've also heard from experts that silk cloth will stabilize with wet-finishing, but that's due to residual sericin, the substance that holds cocoons together. Silk fiber has no cuticle with scales to interlock.)

When you put cloth woven with one of these fibers into warm or hot water, especially if you add detergent to raise the alkalinity of the water, the cuticles open up. If you then agitate, the cuticles catch on each other, locking the fibers together. The more you agitate, the more the fibers lock and the denser the cloth becomes, up to the point where the fibers are too tight with no room to move anymore. (Commercial felting is done differently, using barbed needles to entangle the fibers until the scales interlock.)

FULLING THROUGH HISTORY

Humans have used fulling and felting for millennia to help them survive. Heavily fulled cloth resists wind and water, keeps in warmth, and lasts a long time. We see it used today in the heavily fulled loden jackets of Germany styled after traditional hunters' coats; in the *wadmal* cloth used for outdoor clothing in Scandinavia, Greenland, and the Orkney, Faroe, and Shetland Islands; and in the felted wool yurts of Mongolia.

In Europe, fulling was an important commercial and social activity for centuries. Fullers' guilds processed cloth produced by weavers' guilds, often using water-powered mills to pound the cloth. (Scandinavia and Eastern Europe still boast a few of these traditional water-powered fulling mills.) In rural areas, people gathered to full cloth, sewing the yardage in a circle, then singing rhythmic songs as they sat in a circle and pounded the wet cloth. In Mongolia, wool for tent fabric would be partly felted, then tied in a bundle and dragged across the steppe behind a horse, bouncing and pounding against the ground until it was dense and windproof.

FULLING YOUR HANDWOVENS

Fortunately, fulling your own handwovens requires neither stream nor horse, and it's a fun part of the weaving process as you see your cloth morph into its final form. But



Photo by Matt Graves

In her Falling Leaves Table Set from Fall 2023, Brittany Wells fulled the fabric for her coasters to create a thick fabric. This way she could cut out leaf shapes without the fabric raveling.

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You don't want to weave your cloth so tightly that the yarns don't have room to bloom and move in the fulling.

fulling is more than mechanics: successful fulling begins with planning and weaving. So before we get into the how-to-full details, let's talk about how to weave a cloth that will full the way you want it to.

CHOOSING FIBERS FOR FULLING

As mentioned earlier, some fibers full better than others. For example, coarse rug yarn made from longwool sheep breeds or breeds with medium-length wool will typically full better than yarn made from soft Merino wool. Huacaya alpaca yarn can full nicely, but slick, shiny suri alpaca probably won't full as well. When you buy commercial yarns, you often have limited information about the fiber content. (If the label says 100% wool, it's probably not 100% Merino, but that still leaves a wide range of possibilities.) Some yarns become more lovely with fulling, while a few become scratchy and unpleasant.

Here's what won't full: superwash yarn. The fibers in superwash are coated with a polymer that glues down the cuticles, which is what makes the yarn washable. If you're using superwash yarn in a project, you need to plan around the lack of fulling. More about that later.

It's a really good idea to weave a small sample and full it before you commit to weaving a whole project. You'll see how well the yarns full and how much the fabric will shrink in fulling so you can plan a large enough piece to get the desired finished size. If you're planning fringe, that will also shrink in the fulling, so you might want to have some fringe on your sample. You'll also find out whether there are any other issues, such as dye running.

WEAVING FOR FULLING

For cloth to full, the threads must be able to move relative to each other. (Remember, fibers will keep fulling until the cloth becomes so dense that they can't move anymore.) You don't want to weave your cloth so tightly that the yarns don't have room to bloom and move in the fulling. Look at "A Tale of Two Yarns" on page 13 to see photos of a wool scarf that I wove. You can see that the cloth on the loom is very open and rather sleazy. (Sleazy is an old textile word referring to flimsy cloth.) The open weave leaves plenty of room for the cloth to full nicely while still allowing the scarf to be flexible and drapey. If I were weaving cloth for an oven mitt or a pot holder, I would want it to be very dense, and I might weave it more tightly, but I would still want some room for the yarn to move during fulling.

You can also combine a nonfulling yarn with a yarn that will full. The fulled yarn will stabilize the other, and the different rates of shrinkage (or differential shrinkage) can create interesting puckering and textured effects.

If you are going to full a piece that will have fringe, twist and tie the fringes before fulling so that the yarns don't become unplied or felt together.

HOW TO FULL YOUR CLOTH

Fulling is very simple; at its most basic, all you need are water and agitation. It will go faster if the water is hot or warm, and a mild detergent without brightening agents will also help raise the scales on the fiber and speed up the process. You can provide the agitation by hand or by machine (if you don't have a horse and a good stretch of Mongolian plains available).

Fulling by hand is more work, but also makes it easier to avoid overfulling and getting a cloth that's denser and harder than you desired. There are different degrees of fulling. The intended use for the item will determine how much you need to full it. A scarf or other fabric that needs drape works best lightly fulled. For a mug rug or table mat, however, you might want the finished fabric to be thicker and denser, so you'd want a higher degree of fulling.

Machine fulling can go very fast but requires close attention to prevent overfulling. (Hint: Switch off your phone and banish family members, pets, and other potential distractions while you do it.) That said, if you've woven a rug or placemat that needs heavy fulling, throw it in the wash with mild soap and a couple pairs of jeans and have at it!

In my experience, machine fulling works better in a top-loading washer, although I have seen it done successfully in front-loaders. If you do a lot of weaving and fulling, you can also get portable, hand-powered miniwashers, which may be the best of both worlds.

Whichever you choose, here are the details.

Fulling by hand

- Use enough warm water to submerge the cloth in a sink or washbasin and add about as much mild detergent as you would to handwash the piece. The water can be hot, but it has to also be comfortable for your hands.

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A TALE OF TWO YARNS

When I started this article, I had a scarf in process on my rigid-heddle loom, and it turned out to be a nice illustration of what happens (or doesn't happen) during fulling. I used two yarns in the scarf: a fine, old Scottish wool yarn purchased from an estate sale and a handspun purple mystery yarn from my stash. The purple looked as if it might have a bit of silk in it, but beyond that, I had no idea what it contained. I was feeling a bit devil-may-care, so I didn't weave a sample to wet-finish because I knew at least one of the yarns was natural wool and was going to full.

I wove the scarf with a very open sett and beat, as you can see in photos 1 and 2. One purple and one blue stripe together were a little over an inch long. When I took the scarf off the loom, it was about 80 inches long and 9½ inches wide, and I made a twisted fringe about 4½ inches long, using four blue or purple threads in each fringe bundle.

When I started fulling the scarf by hand in hot water and mild wool soap, I began to suspect that the blue wool was going to full far better than the purple, as you can see in photo 3. After a few more minutes, I decided machine fulling might be the way to go for this scarf, so I threw it in the washing machine with a towel to help with the agitation, gave it 15 minutes, then stopped it every few minutes after that to check progress. It took about 25 minutes to get to my desired level of fulling.

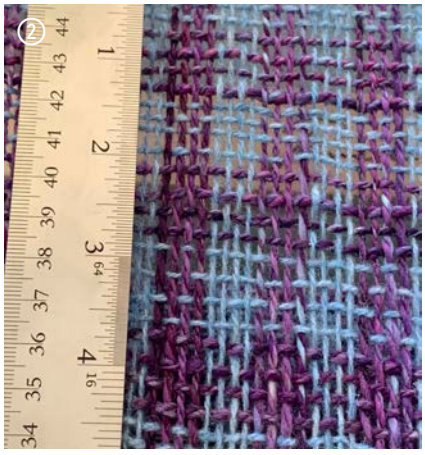
As I suspected, the blue wool yarn fulled very well and the purple wool didn't, so I think the fiber that I spun was superwash. One purple and one blue stripe together were now about ¾ inch (see photo 4). The differential shrinkage created a very cool puckered texture in the scarf that I really like. The finished scarf is about 60 inches long and 7½ inches wide, so shrinkage from fulling was 25% lengthwise and 21% widthwise. Interestingly, the blue fringe bundles shrank from 4½ inches to about 3½ inches, and the purple bundles shrank, too, but only by ½ inch, an effect that I also rather like (see photo 5). Notice how the ends of the purple fringe have frizzed out in the fulling? This is why twisting the fringe first is a good idea.

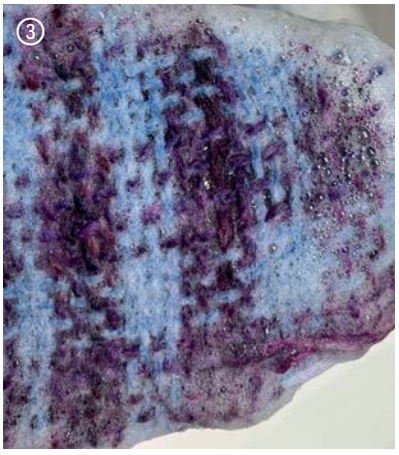
Despite the considerable shrinkage, the scarf is light and airy as well as warm. And I have enough of both yarns left over that I think I'll make another for a gift.

Photos by Anita Osterhaug



Scarf on the loom, with a very open weave. One pair of stripes is more than an inch long.





Beginning of the fulling. You can see that the blue yarn is already beginning to full but the purple is not.



After fulling, a pair of stripes measures only about ¾ inch. The width of the blue stripes have shrunk by almost half.



The finished scarf. Notice the differential shrinkage in the fringe, too.

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- Put the woven piece in the water and push it down a few times to wet the cloth thoroughly.
- Knead the wet cloth, turning it frequently, similar to kneading a loaf of bread.
- Stop and check the cloth often to see how it is shrinking and coming together. Be careful not to overfull.
- When the fabric has fulled enough, drain the soapy water, then rinse the cloth gently once or twice, without agitating, in water about the same temperature used for the fulling.
- Gently squeeze out excess water without agitating.
- Lay the item flat and shape as desired or hang it to dry.

Fulling by machine

- Put mild detergent in your washer and set the water level to warm. Fulling doesn't take a lot of water, so you can use the autosensing feature for the water level.
- Put the woven piece in the washer and start the cycle. Do not leave!
- Once the washer begins agitation, watch carefully. Pause the machine and check the cloth every few minutes until you see it begin to full.
- Once fulling begins, it will go fast. Be vigilant! Pause the washer and check the cloth more frequently until it reaches the desired amount of fulling.
- Set the washer to the spin cycle and let it spin the soapy water out of the cloth.
- Remove the cloth from the water and rinse gently, without agitating, in a sink or washbasin. Rinse once or twice until the detergent is out, using water at about the same temperature as used for the fulling.
- Gently squeeze out excess water.
- Lay the item flat and shape as desired or hang it to dry.



Photo by Matt Graves

Constance Hall used differential shrinkage to her advantage in her Sunset View Scarf from Spring 2023.

When your piece is dry, you can snip off any yarn tails left from changing bobbins. The yarns are locked in by the fulling, so they won't pull out of the fabric.

THE FULL STORY

Fulling is one of the miracles of weaving with animal fibers, a gift from Mother Nature. When I weave with animal fibers, I always look forward to the fulling process and seeing the true nature of my fabric revealed—the satisfying end of the weaving story. ✻

RESOURCES

Fry, Laura. *Magic in the Water: Wet Finishing Handwovens.* Prince George, British Columbia, Canada: Laura Fry Weaving Studio, 2002.

"Fulling Mill. Maramures, Romania. Vadmalsstamp." youtube.com/watch?v=f-eMQ1rl764&t=37s.

"The Structure of Wool." hdwool.com/

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BAUHAUS PILLOW

Jennifer Chapman

Photos by Matt Graves

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

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PIN LOOM

BAUHAUS PILLOW

Jennifer Chapman

RESOURCES

Chapman, Jennifer. "Child's Basketweave Capelet." *Easy Weaving with Little Looms*, Holiday 2021, 68–69.

Garton, Christina. "Joining Pin-Loom Pieces on the Loom." *Easy Weaving with Little Looms*, May 21, 2024. littlelooms.com/joining-pin-loom-pieces-on-the-loom.

Rössler, Patrick. *Bauhaus Mädels*. Cologne: Taschen, 2019.

Stölzl, Gunta. Digital archive. guntastolzl.org

Weaving Abstraction in Ancient and Modern Art. The Metropolitan Museum of Art, 2024. metmuseum.org/exhibitions/weaving-abstraction-in-ancient-and-modern-art.

Weltge, Sigrid Wortmann. *Bauhaus Textiles*. London: Thames and Hudson, 1993.

Woven Histories: Textiles and Modern Abstraction. National Gallery of Art, 2024. nga.gov/exhibitions/2024/woven-histories-textiles-modern-abstraction.html.

MATERIALS

STRUCTURE Plain weave.

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

YARNS Heather Prime Alpaca (100% superfine alpaca; 660 yd/8 oz; Galler Yarns), Mermaid, 82 yd; Autumn, 63 yd; Aquamarine, 30 yd; Mustard, 27 yd; Tourmaline, 24 yd; Hazelnut, 21 yd; Sunflower, 9 yd; Beatrix and Roan, 36 yd each; Lemongrass and Oat Straw, 33 yd each.

OTHER SUPPLIES 18" pillow form.

DIMENSIONS (after wet-finishing and assembly) pillow cover, 17½" × 17½".

PROJECT STEPS

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

Figure 1. Front pin-loom pieces

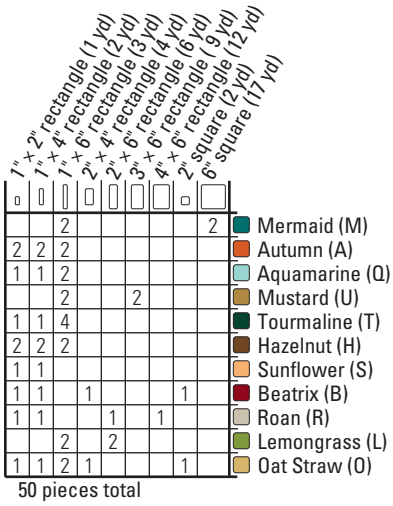


Figure 3. Back pin-loom pieces

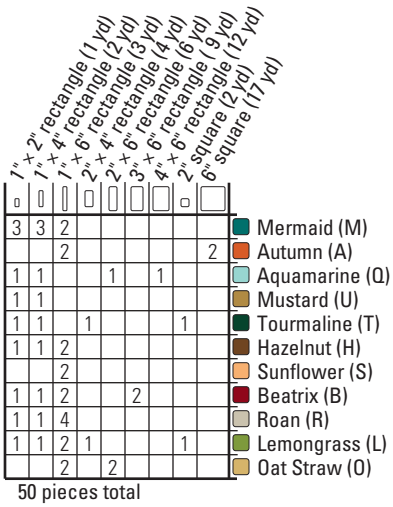


Figure 2. Front layout

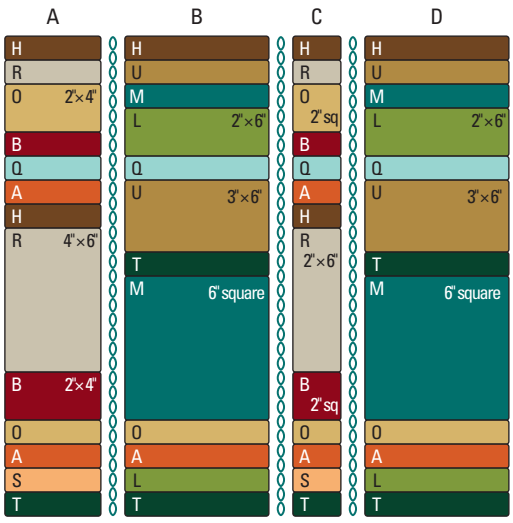
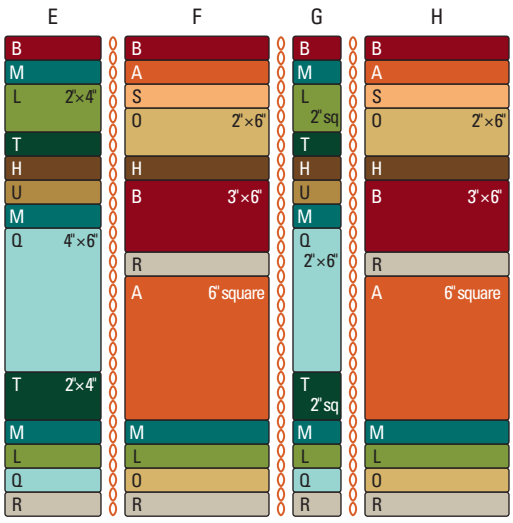


Figure 4. Back layout



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a Beginning with column A, weave a 1" × 4" rectangle in Hazelnut and a 2" × 4" rectangle in Oat Straw.
b Using the join-as-you-go method, weave a 1" × 4" Roan rectangle between the Hazelnut and Oat Straw pieces (see Resources).
c Weave a 1" × 4" rectangle of Aquamarine and then join it to the Oat Grass rectangle by weaving a 1" × 4" Beatrix rectangle between them.
d Join and weave a 1" × 4" rectangle in Autumn onto the Aquamarine rectangle.
e Weave a 4" × 6" rectangle in Roan and join it to the Autumn rectangle with a 1" × 4" rectangle in Hazelnut.
f Join and weave a 2" × 4" rectangle in Beatrix onto the Roan rectangle.
g Continue weaving and joining rectangles to complete the column. ***Note:*** The joining sequence changed in Steps d and f to avoid having to pull through long lengths of yarn to weave the large pieces in the column. These large pieces are woven separately before joining them to a group of pieces that are joined on just one side.
h After you have completed column A, set it aside. ***Note:*** Alternatively, you can weave all 100 pieces separately as listed in Figures 1 and 3 and join them into columns by whipstitching them with right sides together.
i Continue weaving and joining pieces to create columns B–H. ***Note:*** By weaving columns B, D, F, and H from the bottom up, you can avoid using any of the larger pieces as joins without changing your joining sequence.

2 Crochet the columns together: With right sides together, join the long edge of columns A and B using Mermaid to crochet sl st, ch 1. Then join column C to B and column D to C. Set the pillow front aside.
3 Join columns E–H in the same manner, crocheting with Autumn for the pillow back.
4 Wet-finish and block each side of the pillow cover.
5 Place the wrong sides together, aligning the top Hazelnut edge on the front to the back's Roan bottom edge; this also places the front's Tourmaline and the back's Beatrix edges together. Join the front and back using Mermaid to crochet sl st, ch 1 around three sides of the pillow cover.
6 Insert the pillow form and crochet the final side closed. ✻



DID YOU KNOW?
Gunta Stölzl (1897–1883), whose work inspired this pillow, was the first woman to achieve the title of Master at the Bauhaus. After having to flee from Germany to Switzerland during World War II, Stölzl started a business designing and weaving fabric for curtains and furniture. She retired from her business at age 70, but not from weaving. She spent the latter part of her life weaving tapestries.



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SNOW MITTENS

Brittany Wells

Photos by Matt Graves

You may be familiar with the Ukrainian folk tale of how woodland animals found a warm resting place inside one lost mitten. Brittany and her family especially love the adaptation by Jan Brett. She designed this set of mittens so that an adult and small child could wear coordinating, cozy mittens for snowy walks—and with any luck, not lose them in the snow.

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RIGID HEDDLE

SNOW MITTENS

Brittany Wells

RESOURCES

Garton, Christina, and Susan Horton. "Blanket-Stitch Basics." *Easy Weaving with Little Looms*, June 23, 2023. littlelooms.com/blanket-stitch-basics.

"Simple Felted Wool Mittens." Purl Soho, January 13, 2013. purlsoho.com/create/2013/01/13/mollys-sketchbook-simple-felted-wool-mittens.

MATERIALS

STRUCTURE Plain weave.

EQUIPMENT Rigid-heddle loom, 14" weaving width; 12-dent heddle; 2 shuttles. ***Note:*** Have a 12.5-dent heddle? See the Heddle Conversion Chart on page 21.

YARNS ***Warp:*** Nature Spun Sport (100% wool; 184 yd/1.75 oz; Brown Sheep Company), #740 Snow and #N03 Grey Heather, 252 yd each. ***Weft:*** Nature Spun Sport, #740 Snow, 154 yd; #N03 Grey Heather, 290 yd.

OTHER SUPPLIES Tapestry needle; needlefelting needle; fingering-weight wool yarn or embroidery floss for edge stitching and optional string for baby mittens (Brittany used Nature Spun Fingering [100% wool; 310 yd/1.75 oz; Brown Sheep Company], #405 Juicy Plum, 8 yd; #505 Blue Marina, 8 yd); mild detergent.

WARP LENGTH 168 ends 108" (3 yd) long (allows 8" for take-up, 14" for loom waste).

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

DIMENSIONS ***Width in the heddle:*** 14". ***Woven length:*** (measured under tension on the loom) 86". ***Finished size:*** 10½" × 58" (cloth after felting); adult mittens, 4¼" × 10¾" each; baby mittens, 3" × 4" each.



PROJECT STEPS

Weaving

1 Set up your loom for direct warping a length of 108" (3 yd) or wind a warp of 168 ends 108" (3 yd) long following the warp color order in Figure 1. Centering for a weaving width of 14", warp the loom using your preferred method.

2 Wind a shuttle with Snow and another with Grey Heather. Spread the warp with scrap yarn.

3 Leaving a tail 4 times the width of the warp for hemstitching, weave 2 picks in Grey Heather. Hemstitch in bundles of 3 ends using the long tail. Continue weaving following the weft color order in Figure 2. Finish with 2 picks of Grey Heather and hemstitch as you did at the beginning.

4 Remove the piece from the loom leaving at least 2" of fringe on either side. Cut fringe to about ½" from hemstitched edge.

Fulling and Sewing

5 Place the fabric in a washing machine and fill with hot water. Add several drops of mild detergent along with a large towel (for extra agitation). Allow the washing machine to run, checking frequently until desired fulling and shrinkage have occurred. The piece should be fulled densely enough that no spaces remain between warp and weft. Rinse and spin out excess water. Allow the cloth to air-dry.

6 From the gray section, cut out 2 pieces each of shapes A and D.

7 From the white and gray fabric, cut out 2 pieces each of shapes B, C, and D.

8 For the adult mittens, line up the thumbs and pin A to B and machine stitch around the thumb and horizontal edge using ¼" seam allowance. Repeat with the second A and B, mirroring the direction for left and right mittens.

9 Pin the A/B pieces to the C pieces, right sides together and with the curved top of A aligned with the curved top of C. Pin the thumb toward the palm center in a Y shape and machine stitch around the entire edge using ¼" seam allowance, leaving the bottom

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of the mitten open. Turn the mitten and thumb right side out. Repeat for the second mitten.

10 For the baby mittens, pin a gray felt D to a white/gray felt D and sew around the arch using ¼" seam allowance, leaving the bottom horizontal edge open. Repeat with the second baby mitten and turn both right side out.

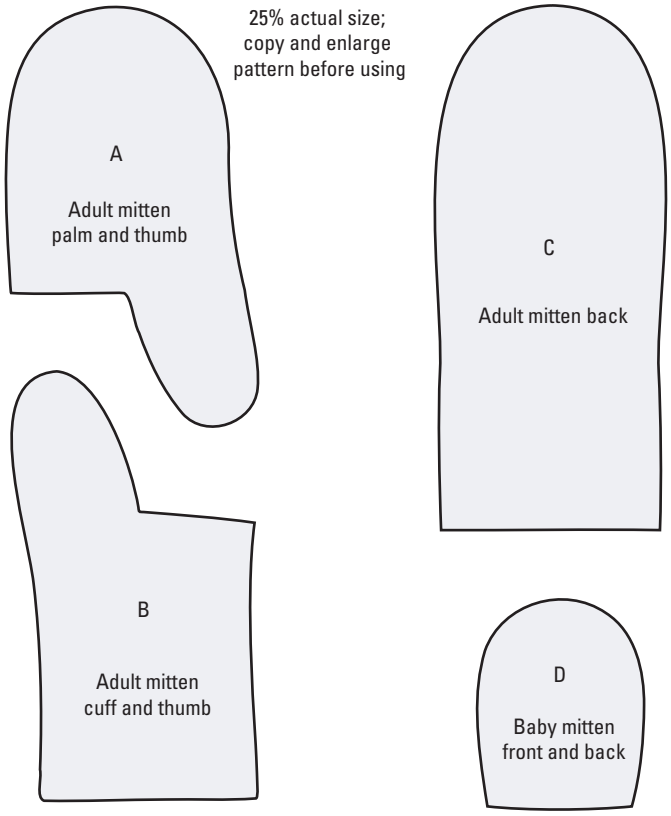
11 On both sets of mittens, finish each cuff edge with a blanket stitch (see Resources) using a tapestry needle and wool yarn or embroidery floss. Alternate long and short stitches for a decorative edging. Brittany used #405 Juicy Plum for the adult mittens and #505 Blue Marina for the baby mittens.

12 Use a needlefelting needle to flatten the inside seam for ½" up from the bottom inside the cuff of each mitten.

13 (Optional) Make a 4-strand round braid with extra yarn of each color for a length of about 32" (See pp. 21). Sew one end of the braid to the inside seam of each baby mitten. ✻



Sewing pattern for shapes A–D



WEAVING TIP

As you weave, keep the selvedges loose to prevent the fabric from puckering during fulling.

Figure 1. Warp color order

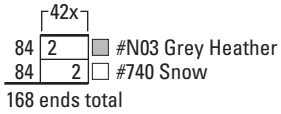
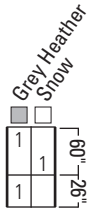


Figure 2. Weft color order



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FOUR–STRAND ROUND BRAID

Make round braids any time you want a functional, strong, and decorative cord. They work well for items such as lanyards, key fobs, and bag straps.

1 Attach four strands to a solid surface (see Figure 1).

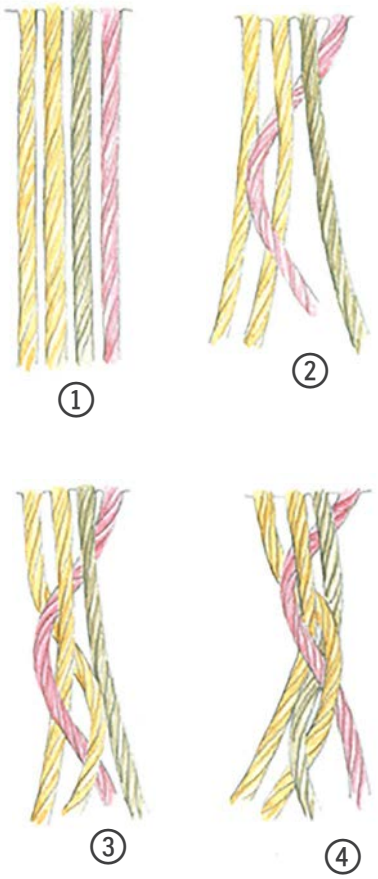
2 Hold the two strands on the right with your right hand and two on the left with your left hand. The strands are numbered 1, 2, 3, 4 from left to right at the start. The leftmost strand is always considered strand 1 and the other strands are in numerical sequence from left to right after completing steps 3 and 4. However with this braid, the shifting of strands after step 4 is only within the two pairs, i.e., 1 and 2 change positions with each other, and 3 and 4 do also.

3 Starting on the right, pass strand 4 (pink) under strands 3 and 2 (green and yellow) and then over strand 2.

4 Repeat step 3 from the left this time, passing strand 1 (yellow) under strands 2 and 3 (pink and yellow) and then over strand 3.

5 Repeat steps 3 and 4 for the length of your braid. Keep your tension steady and give a slight tug from time to time to tighten the braid.

6 End 2 to 3 inches before you run out of length to work with and tie an overhand knot to keep the braid from raveling.



Heddle Conversion Chart

Author	Project	Working Ends	Original		Adjusted	
			heddle	width	heddle	width
Brittany Wells	Snow Mittens	168	12-dent	14"	12.5-dent	13½"

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.

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SUNSET VIEW SCARF

Constance Hall

Photos by Matt Graves

Although differential shrinkage sounds like a broken car part requiring an expensive fix, it's the term for the difference in shrinkage between two or more fibers during wet-finishing. In this scarf it has created a wonderful texture that begs to be touched.

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RIGID HEDDLE

SUNSET VIEW SCARF

Constance Hall

RESOURCES

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

MATERIALS

STRUCTURE Warp and weft floats with differential shrinkage.
EQUIPMENT Rigid-heddle loom, 11" weaving width; 10-dent heddle; 1 pick-up stick; 2 boat shuttles and 6 bobbins or 2–6 stick shuttles.
YARNS ***Warp:*** Tough Love Sock Party of Five (80% superwash merino/20% nylon; 105 yd/1 oz; Sweet-Georgia Yarns), Jellybean colorway: Orchid, 24 yd; Dutch, Persimmon, Tangerine, and Clementine, 48 yd each. Cascade 220 fingering weight (100% wool; 220 yd/3.5 oz; Cascade Yarns), #8555 Black, 120 yd.
Weft: Tough Love Sock Party of Five, Dutch, 28 yd; Orchid, 25 yd; Persimmon, Tangerine, and Clementine, 50 yd each. Cascade 220 fingering weight, #8555 Black, 107 yd.
OTHER SUPPLIES Large bowl with tight-fitting lid; mild detergent.
WARP LENGTH 112 ends 108" (3 yd) long (allows 8" for take-up, 15" for loom waste; loom waste includes fringe).
SETTS ***Warp:*** 10 epi ***Weft:*** 10 ppi.
DIMENSIONS ***Width in the heddle:*** 11⁹⁄₁₀". ***Woven length:*** 85". ***Finished size:*** 7" × 53" plus 3½" fringe.

For pick-up stick basics, see Reader's Guide at LittleLooms.com.

PROJECT STEPS

1 Set up your loom for direct warping a length of 108" (3 yd) or wind a warp of 112 ends 108" long following the warp color order, Figure 1. Warp the loom using your preferred method, centering for a weaving width of 11⁹⁄₁₀".
2 Wind shuttles or bobbins with each of the weft colors. Allowing 7" for fringe, spread the warp with scrap yarn.
3 Insert the pick-up stick following the pick-up stick setup.
4 Leaving a tail 4 times the width of the warp for hemstitching, weave 4 plain-weave picks in Black and then start the weaving sequence repeat with 4 Black pattern picks. Hemstitch in bundles of 4 using the long tail.
5 Starting with the first color, continue weaving following both the weaving sequence and the weft color order in Figure 2. Carry the Black weft up the side by holding it with the Black selvedge end and ensuring the

A NOTE ON SHUTTLES

Because you are changing yarn colors every 12 picks, you'll either need many stick shuttles or to rewind your shuttles frequently with new colors. Instead of stick shuttles, Constance used two boat shuttles and six bobbins. One bobbin was wound with black and stayed in one boat shuttle. The other shuttle carried the colors: one bobbin for each color, five total. When it was time for a color change, she popped out one bobbin and put in the next.



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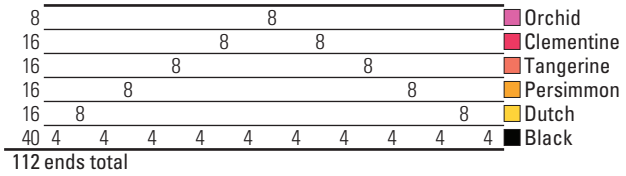
colored weft catches both. Make sure to catch the opposite selvedge end with the colored weft. When changing colors, tuck the tail into the shed after the first and last pick of the color. Do not clip tails yet.

6 Finish with 4 Black pattern picks and 4 Black plain-weave picks. Hemstitch as you did at the beginning.

7 Remove the scarf from the loom, leaving 7" of unwoven warp at each end for fringe. Trim fringe to 6". Prepare a twisted fringe using 4 ends of hemstitched warp ends in each fringe. Twist the fringe very tightly and secure with a knot at the end; this will prevent the Black from fulling and drawing up more than the colored ends.

8 Wet-finish by following the fulling instructions (at right). Lay flat to dry. If necessary, press with a warm iron just on the edges of the scarf. Trim ends of fringe even. ✻

Figure 1. Warp color order



Pick-up stick setup

Pick up: [2 up, 4 down] across; end with 2 up.

Weaving sequence

With Black:

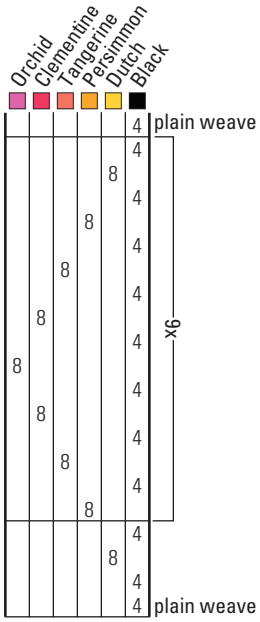
1. Up.
2. Pick-up stick.
3. Up.
4. Pick-up stick.

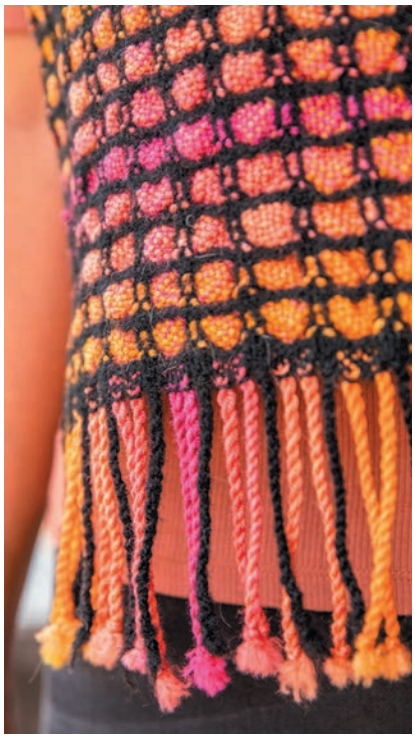
With color:

5. Up.
6. Down.
7. Up + pick-up stick.
8. Down.
9. Up + pick-up stick.
10. Down.
11. Up + pick-up stick.
12. Down.

Repeat these 12 steps for pattern.

Figure 2. Weft color order

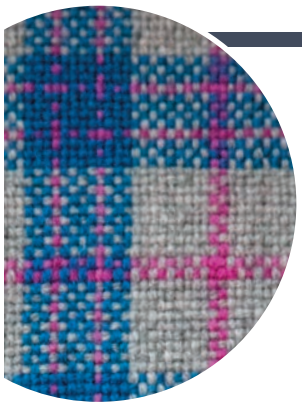




Fulling

- Fulling makes differential shrinkage work, and timing is key. You can use the washing machine or do this by hand in a sink or, as Constance did, by shaking it in a large bowl. It took Constance about 6 minutes to full this scarf by hand.
- Use a large bowl with a tight-fitting lid. Fill it ¾ full with very warm water. Add a teaspoon of preferred liquid detergent. Put the scarf in the water. Put the lid on tightly. Hold the lid and bowl together and shake, shake, shake!
- Stop after a minute to check the scarf for fulling. Pull it apart to make sure it isn't sticking to itself and take the time to separate the fringe and pull it straight. Shake another minute, stop, and check for fulling and sticking. If nothing seems to be happening, rinse the scarf with cold water, squeeze it out, add hot water to the soapy bowl, and start again.
- Repeat with shaking and checking every minute 5 times. After 5 minutes, start checking every 30 seconds. Depending on how much agitating you are doing, the timing may vary.
- Stop right before you think it's done, as it seems to full more after it's rinsed. (Constance learned this the hard way.)
- Rinse well to remove detergent. Fill the bowl with clean lukewarm water and let the scarf soak for a few minutes. Rinse. Squeeze out the water. Lay a towel down and stretch out the scarf and fringe, block by hand to straighten the edges and fringe, and let dry, flipping it once during drying. The edges can be steam-pressed to flatten or not, depending on the look you want.

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Blanket of Dreams

MALYNDA ALLEN

STRUCTURE
Doublewidth.

EQUIPMENT
4-shaft loom, 39" weaving width; 10-dent reed; 3 shuttles.

YARNS
Warp: Nature Spun Sport (100% wool; 1,656 yd/lb; Brown Sheep Company), N36 China Blue, 910 yd; N03 Grey Heather, 1,449 yd; N85 Peruvian Pink, 315 yd.
Weft: Nature Spun Sport, N36 China Blue, 686 yd; N03 Grey Heather, 1,099 yd; N85 Peruvian Pink, 247 yd.
Note: Several extra yards to accommodate the many weft color changes are included in the weft yardages. For a special tonal effect, Malynda purchased Peruvian Pink skeins as seconds from an inconsistent dye lot. First-quality yarns may not have this color variation.

OTHER SUPPLIES
5 yd 8/4 cotton carpet warp or other strong, smooth yarn and 5 yd fishing line (used to maintain the doublewidth fold's position on the loom).

WARP LENGTH
764 ends 3½ yd long (allows 4" for take-up, 29" for loom waste; loom waste includes fringe).

SETTS
Warp: 20 epi (2/dent in a 10-dent reed; 10 epi per layer).
Weft: 20 ppi (10 ppi per layer).

DIMENSIONS
Width in the reed: 38²⁄₁₀".
Woven length: (measured under tension on the loom) 93".
Finished size: (after wet-finishing) 62" × 78" plus 5½" fringe.

For years, I have dreamt of weaving a doublewide wool throw—and my husband has requested one many times—but I've always been busy with other ideas and projects. When the wool theme for this issue of *Handwoven* was announced, I knew it was time to jump in and design my throw.

I chose plain weave to keep it simple but spent some time placing colors in my weaving software until I found an arrangement I liked. I also studied a couple of books on doubleweave to determine how to thread this project (see Resources).

Weaving doublewidth wasn't as straightforward as I anticipated. Because of my color placement in the plaid, I had to adjust the treadling from time to time so that I could see my color changes on the top layer and to allow me to carry one of my wefts up along the selvedge. I frequently checked both layers to ensure that all was going well; however, when I removed the blanket from the loom, I found more skips on the bottom layer than I care to admit. Thankfully, the plain weave of the blanket made it easy to repair errors by needleweaving, including a broken warp end on the lower layer that I didn't notice for nearly a yard of weaving. Oops!

Although weaving doublewidth was intimidating at first, once I found my cadence, it wasn't as difficult as I feared. I enjoy having wider fabric without the need to sew panels together, and the fold line hides fairly well in the final product. I am happy with the results, and my husband was delighted to claim his new blanket.

Notes on counterbalance looms

Counterbalance looms are designed to lift and lower 2 shafts at a time, making weaving doubleweave difficult if not impossible. There are some workarounds and a loom accessory called a shed-regulator that can mitigate the problem.



Photos by Matt Graves

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1 Wind a warp of 764 ends 3½ yd long following the warp color order in Figure 1. Measure about 5 yd each of 8/4 carpet warp and fishing line to use at the fold edge and set them aside. Warp your loom using your preferred method following the draft in Figure 2.

2 Centering for a weaving width of 38²⁄₁₀", sley 2 ends per dent in a 10-dent reed. Sley the floating carpet warp and fishing line ends together through the reed on the left side of the warp in a dent next to the Peruvian Pink ends and heavily weight them over the back beam. (Malynda uses a 1-pound cone of yarn for her weight—she does mean heavily!)

3 Wind bobbins with each of the weft colors. Leaving at least 8" of unwoven warp for fringe, spread the warp with scrap yarn using plain-weave treadles 1 and 2.

4 Begin weaving at the right edge following the treadling and color changes in Figure 2. Use the treadling indicated to allow you to carry the China Blue weft up the edge and simplify color changes. ***Note:*** When weaving the top layer, pass the shuttle over the carpet warp and fishing line ends at the fold. When weaving the bottom layer, pass the shuttle under them.

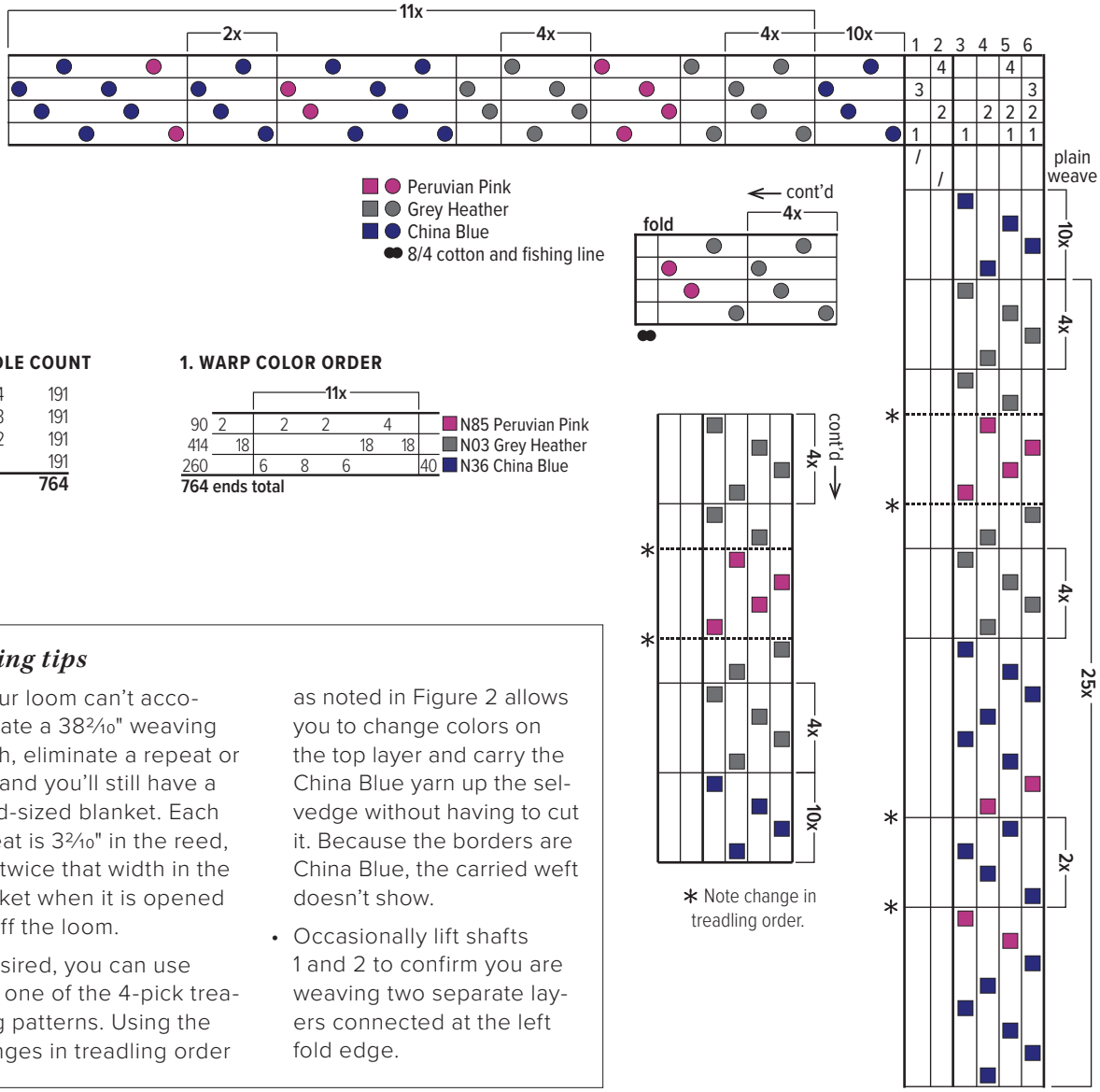
5 Weave about 25 repeats or until the blanket measures about 90" under tension on the loom. Weave the balance picks and borders.

6 Weave a few picks of scrap yarn to secure the weft.

7 Leaving at least 8" for fringe on both ends, cut the fabric from the loom. Trim the fringe ends to 8". Carefully pull out the carpet warp and fishing line at the fold. Prepare a twisted fringe using 4 warp ends in each fringe, removing the

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2. DRAFT



HEDDLE COUNT

Shaft 4	191
Shaft 3	191
Shaft 2	191
Shaft 1	191
Total	**764**

1. WARP COLOR ORDER

Weaving tips

- If your loom can't accommodate a 38²⁄₁₀" weaving width, eliminate a repeat or two and you'll still have a good-sized blanket. Each repeat is 3²⁄₁₀" in the reed, and twice that width in the blanket when it is opened up off the loom.
- If desired, you can use only one of the 4-pick treadling patterns. Using the changes in treadling order as noted in Figure 2 allows you to change colors on the top layer and carry the China Blue yarn up the selvedge without having to cut it. Because the borders are China Blue, the carried weft doesn't show.
- Occasionally lift shafts 1 and 2 to confirm you are weaving two separate layers connected at the left fold edge.

scrap yarn as you go. Cross the outer warp ends of each fringe group with the adjacent group to help secure the weft and make a neater edge.

8 Wet-finish by machine washing in cold water on a delicate setting or wash by hand. (Malynda recommends testing your machine first to see if it can wash without felting the wool. Her top-loader has no central agitator and does a great job on delicate wools, but machines vary.) Line-dry. Press while still slightly damp and allow to dry.

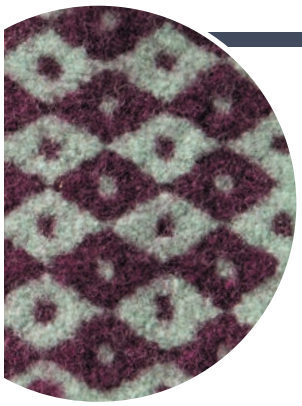
RESOURCES

Moore, Jennifer. *Doubleweave*. Rev. ed. Blue Ash, OH: Interweave, 2018.

van der Hoogt, Madelyn. *The Best of Weaver's: The Magic of Double Weave* Sioux Falls, SD: XRX, 2015.

A mother of nine, **MALYNDA ALLEN** *enjoys weaving, spinning, and sewing. She loves the warmth of cozy wool blankets.*

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Fulled Mug Rugs

ELLEN KARDELL

STRUCTURE
Deflected doubleweave.

EQUIPMENT
8-shaft loom, 12" weaving width; 10-dent reed; 2 shuttles.

YARNS
Warp: Nature Spun sport weight (100% wool; 1,680 yd/lb; Brown Sheep), #NS20 Arctic Moss, 132 yd; #NS157 Spiced Plum, 120 yd.
Weft: Nature Spun sport weight, #NS20 Arctic Moss, 138 yd; #NS157 Spiced Plum, 124 yd.

OTHER SUPPLIES
Sharp large-eye darning needle for securing ends (not a tapestry needle); 8/4 cotton rug warp, 5/2 pearl cotton, or similar yarn to use as scrap yarn, 17 yd; straightedge, rotary cutter, and self-healing mat; mild detergent.

WARP LENGTH
84 ends 3 yd long (allows 10" for take-up, 40" for loom waste; loom waste includes end and interstitial fringes).

SETTS
Warp: 10 epi (1/dent in a 10-dent reed).
Weft: 17 ppi.

DIMENSIONS
Width in the reed: 8⁴⁄₁₀".
Woven length: (measured under tension on the loom) 58".
Finished size: (after wet-finishing and fulling) eight mug rugs, 5" × 5" plus ½" fringe.

These little mug rugs came about from testing the concept of fulling deflected doubleweave. They started as a way for me to sample my draft ideas for larger pieces as well as test unlabeled vintage wool rug yarns for their suitability to full, but they quickly turned into a delightful little side project. Use these small mug rugs to launch your own explorations of fulled deflected doubleweave before weaving floor rugs.

1 Prepare yarn as described (see Yarn Preparation).

2 Wind a warp of 84 ends 3 yd long following the warp color order in Figure 1. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 8⁴⁄₁₀", sley 1 per dent in a 10-dent reed. Note that Arctic Moss is the main color (MC) and Spiced Plum is the contrasting color (CC) throughout these instructions.

3 Wind bobbins with each of the weft colors. Spread the warp with scrap yarn.

4 Weave 4 picks of scrap yarn. Cut scrap yarn leaving 1" tails.

5 Start weaving with both shuttles on the right. Work a row of split-ply stitching using MC (see Split-Ply Stitching to Secure Ends, page 30).

6 Begin the pattern treadling following the draft in Figure 2 and continue until the treadling sequence is complete. Areas of shuttle diving are indicated in the treadling sequence (see Shuttle Diving, page 30). With draw-in, the width of the weaving will be about 7¼". Try to match the woven length of each mug rug to the width using a very gentle beat. Because of the wide sett of the warp, the weft will naturally compress without a heavy beat.

7 End the first mug rug by cutting the MC weft, leaving a 15" tail. Use the tail to stitch a split-ply row to secure the warp ends as before. Cut the CC weft leaving about 6" for weaving in later.

8 Leaving 2" for fringe between items, continue to weave individual mug rugs, starting each one with 4 picks of scrap yarn and split-ply stitching. After weaving the body pattern, end each mug rug with split-ply stitching.

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Photos by Matt Graves

9 Remove the fabric from the loom. Very gently weave in ends and clip tails about ⅛" from the surface. Remove scrap yarn by snipping it in the center and gently pulling it out from the sides, being careful not to distort the weaving. Using a straightedge and rotary cutter, trim fringe to ¾".

10 In a sink or plastic basin, using hot water and a teaspoon of detergent, wet the pieces and then agitate them, swishing, lifting, and turning them evenly. This ensures that the securing stitches are fixed in place before doing more vigorous agitation in the washing machine. Before going into the washing machine for final fulling, the mug rugs should be about 6" square. The final machine fulling in warm water takes about 10 minutes, but every washing machine is different, so stop the machine frequently to check.

11 Rinse the pieces by hand, blot excess water with a towel, pat gently into shape, and let dry flat. Trim fringe.

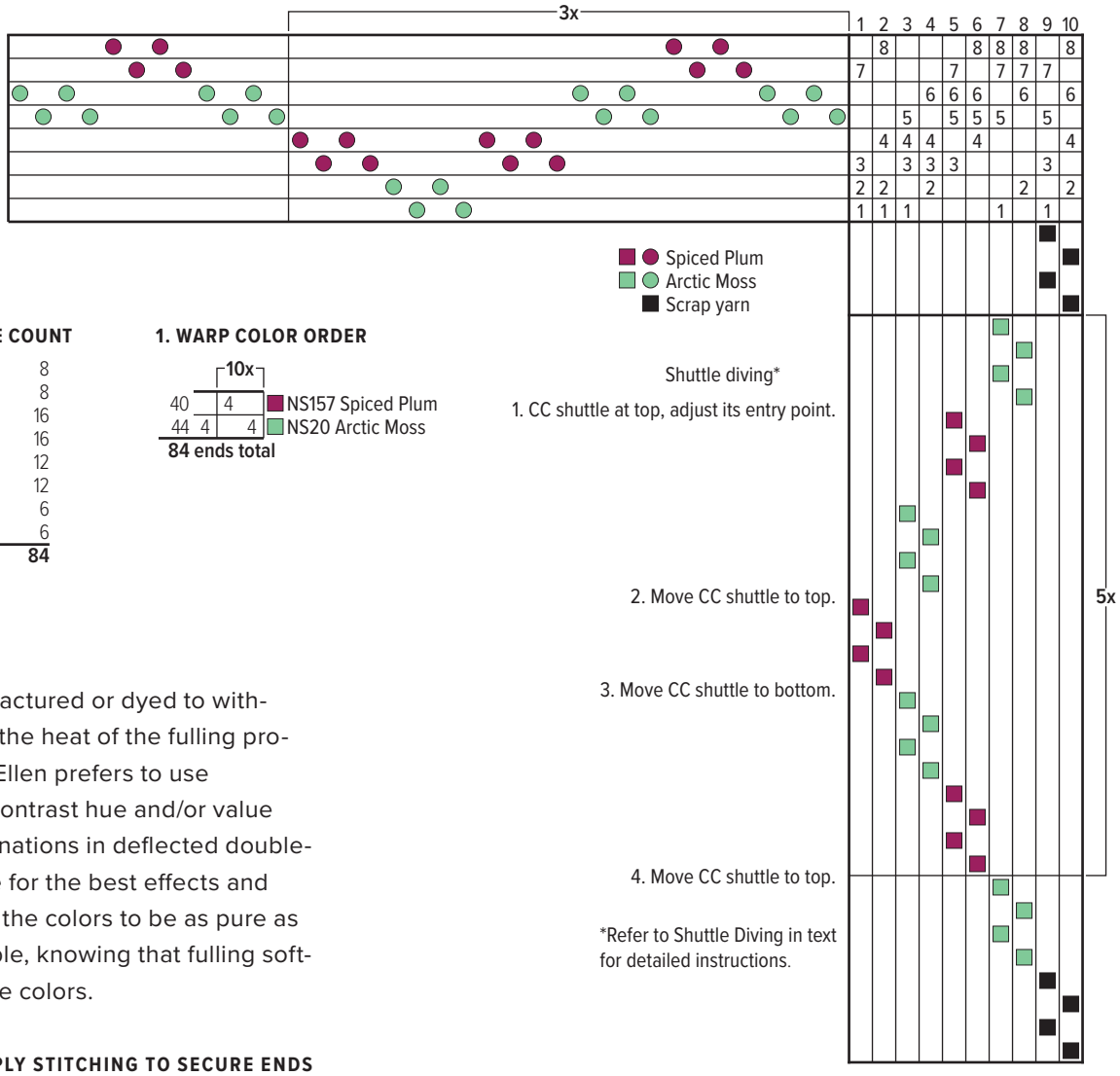
YARN PREPARATION

Knitting yarns tend to be lofty and stretchy and can be a challenge to warp evenly. Weaving with them requires a bit of preparation for successful, even work. Ellen recommends skeining and then soaking the yarn in warm water with a few drops of dishwashing detergent, rinsing, and hanging them to dry, weighted. She skeined two balls of each color together and loosely tied them in four places. After washing, she hung them to dry, weighted with a plastic water bottle filled with 64 ounces of water attached to the bottom of each skein with a plastic S-hook or cotton rag.

Prewashing also removes any excess dyes that can migrate and dull your finished pieces. Knitting yarns aren't necessarily

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2. DRAFT



HEDDLE COUNT

Shaft 8	8
Shaft 7	8
Shaft 6	16
Shaft 5	16
Shaft 4	12
Shaft 3	12
Shaft 2	6
Shaft 1	6
Total	**84**

1. WARP COLOR ORDER

84 ends total

manufactured or dyed to withstand the heat of the fulling process. Ellen prefers to use high-contrast hue and/or value combinations in deflected doubleweave for the best effects and wants the colors to be as pure as possible, knowing that fulling softens the colors.

SPLIT-PLY STITCHING TO SECURE ENDS

Hemstitching adds bulk to the ends of the pieces and can make uniform fulling difficult, so instead, Ellen does the following: After weaving four picks of scrap yarn at the beginning of each coaster, she trims the scrap yarn and leaves short tails. Starting with the main color, she pulls 15 inches of weft from the bobbin in the shuttle and threads it in a darning needle. With that tail, she works a running stitch through the plies of the warp strands just past the scrap yarn, catching each warp strand in its center. At the opposite side, she trims the stitching strand, leaving about 5 inches to weave in later. Finally, she gives the row of stitching a firm tap with the beater to set it against the scrap yarn. When she has finished weaving the coaster, she cuts the weft from the bobbin, leaving a tail of about 15 inches, and works another row of split-ply stitching and taps it into place with the beater. These rows of stitching disappear during fulling.

SHUTTLE DIVING

"Shuttle diving" is the process of moving the shuttle that weaves a given weft block to the appropriate place, either at the top or the bottom of the weaving. Only the CC shuttle moves in this way. To prevent odd little "jogs" of this color showing up where they should not, move the shuttle either to the top of the woven fabric or to the bottom, through an opening you create next to the four MC selvedge ends on the right side of the weaving.

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Sampling is important. Here are the front and back of two similarly woven mug rugs. Note the large amount of shrinkage that occurred during wet-finishing and fulling. The mug rugs were almost 8½ inches wide in the reed and only 5 inches wide after fulling.

Note: The MC shuttle always weaves from selvedge to selvedge.

With just a few maneuvers, you can place the CC shuttle in the correct position to weave. It takes much longer to describe than to do! These steps are indicated on the treadling sequence in Figure 2. In unmarked instances, the shuttle will already be in the proper position for weaving the next block.

1 The CC shuttle is in place on top. Just be careful not to weave the four outside edge MC warp ends with it. Do this by opening the treadle 5 shed and moving the CC shuttle into position to weave this block by pressing down on the edge MC ends.

2 The CC shuttle is on the bottom of the weaving. Before working this weft block, on a closed shed, make an opening to the left of the first four MC selvedge ends just big enough for the shuttle to pass through. Bring the shuttle up to the top of the weaving, then work this weft block on treadles 1 and 2.

3 After weaving the block described in step 2, on a closed shed, move the CC shuttle to the bottom of the weaving in the same manner as before, by gently making an opening to the left of the four edge warp ends and "diving" it to the bottom.

4 After the last pick of this weft block on treadles 5 and 6, the CC shuttle needs to be moved to the top. Make an opening to the left of the first four MC selvedge ends just big enough for the shuttle to pass through and bring the CC shuttle up through the opening. You can place it on top of the weaving to keep it out of the way for now.

RESOURCES

Stubenitsky, Marian. *Double with a Twist.* Self-published, 2019.

van der Hoogt, Madelyn. *Weaving Deflected Doubleweave*. Video and booklet. shop.longthreadmedia.com/products/weaving-deflected-doubleweave-video-download.

ELLEN KARDELL *is a weaver, dyer, and designer in Sugar Creek, Missouri. She is an active member of the Weavers Guild of Greater Kansas City and the Arrow Rock Weavers Guild. She is obsessed with the graphic possibilities of deflected doubleweave. Find her at artisanhandweaving.com.*

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O' So Beautiful Scarf

MERRIEL MILLER

STRUCTURE
Compound weave with deflected doubleweave.

EQUIPMENT
8-shaft loom, 12" weaving width; 10-dent reed; 2 shuttles; 2 bobbins.

YARNS
Warp: 2/18 Superfine Merino (5,040 yd/lb; Jagger Spun), Vanilla, 423 yd; French Blue, 299 yd.
Weft: 2/18 Superfine Merino, Vanilla, 175 yd; French Blue, 328 yd.

WARP LENGTH
222 ends 3¼ yd long (includes floating selvedges; allows 7" for take-up, 35" for loom waste; loom waste includes fringe).

SETTS
Warp: 20 epi (2/dent in a 10-dent reed).
Weft: 17 ppi in the deflected-doubleweave sections and 24 ppi in the twill/plain-weave sections.

DIMENSIONS
Width in the reed: 11²⁄₁₀".
Woven length: (measured under tension on the loom) 75".
Finished size: (after wet-finishing) 9" × 65" plus 6" fringe.

This scarf is the result of me expanding my weaving repertoire in three ways. It started with seeing some of the extraordinary work other weavers have done with deflected doubleweave, a structure I had not tried before. I was intrigued, so I set off to design a project and developed a pattern of interlocking squares that deflect into O's when wet-finished.

About this same time, I was also eyeing the wonderful Jagger Spun Superfine Merino yarns. They are delicate but full beautifully during wet-finishing. I decided they would be perfect for my deflected-doubleweave project and purchased cones of Vanilla and French Blue.

I paired the deflected-doubleweave squares in my design with sections combining plain weave and twill. I love the raised stripes the warp floats create and how the weft floats combine with plain weave to produce areas of halftones. The latter reminds me of my most comfortable, well-worn jeans and give some separation from the double-weave sections.



Photos by Matt Graves

1 Wind a warp of 220 ends 3¼ yd long following the warp color order in Figure 1. Wind 2 additional ends of Vanilla to be used as floating selvedges and set them aside. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 11²⁄₁₀", sley 2 per dent in a 10-dent reed. Sley the floating selvedges through empty dents on each side of the warp and weight them over the back beam.

Notes on design

The twill and plain-weave sections can be added to or subtracted from this design. Increase your warp length for sampling to determine the combination that most pleases you.

2 Wind a bobbin with each of the weft colors. Leaving at least 10" of unwoven warp for fringe, spread the warp with scrap yarn.

3 Leaving a tail 1 yd long for hemstitching, weave 4 picks of plain weave using treadles 1 and 10, then begin the pattern treadling. Use the tail to hemstitch in groups of 12–14 warp ends.

4 Continue weaving following the draft in Figure 2 for about 75". End with 4 picks of plain weave and hemstitch as you did at the beginning.

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5 Allowing at least 10" for fringe on both ends, cut the fabric from the loom. Trim the fringe ends to 9". Prepare a twisted fringe using 1 hemstitched group in each fringe.

6 Wet-finish in warm water by gently squeezing and then leaving the scarf to soak for 10 minutes. Line-dry.

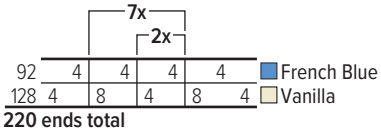
Look for **MERRIEL MILLER** *on Facebook @Handwoven Designs by Merriel.*

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HEDDLE COUNT

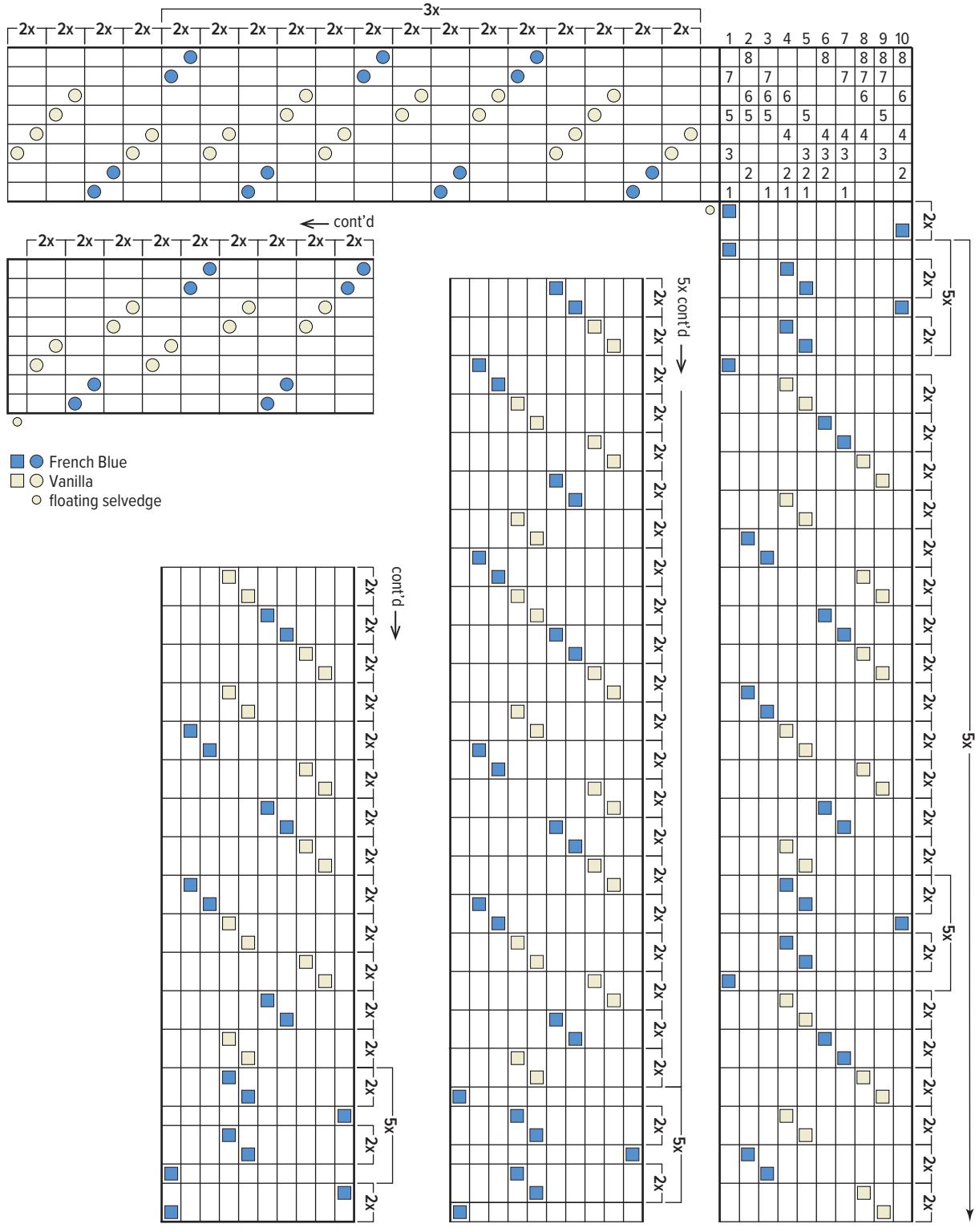
Shaft 8	22
Shaft 7	22
Shaft 6	32
Shaft 5	32
Shaft 4	32
Shaft 3	32
Shaft 2	24
Shaft 1	24
Total	**220**

1. WARP COLOR ORDER



220 ends total

2. DRAFT



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Devin used two colors of Rambouillet top from Lani's Lana to create a lofty and bouncy shawl. Shown with a Miss Marple's Teacup by Greensleeves Spindles

Photos by Matt Graves

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A Handspun *Weldon's* Shetland Shawl

DESIGN BY CAROLYN WYBORNY, HANDSPUN PROJECT BY DEVIN HELMEN

The Rambouillet top I received from Lani's Lana was delightfully soft, and I had two colors: a beautiful light gray and a medium gray. I knew from the start that they would be a joy to spin. For knitting with this fiber and especially for a shawl, I wanted a light and airy yarn that would wrap around the neck and shoulders and showcase the wool's best features—its softness and loft. The combed top already draped beautifully, and I wanted to preserve this feature, which would help the finished shawl curl around the shoulders and show off the lace pattern.

With an aligned preparation such as top, I usually prefer to spin using a short draw, smoothing the yarn as I spin and encouraging drape and shine. I chose this drafting technique to spin the yarn for the *Weldon's* Shetland Shawl by Carolyn Wyborny, adding less twist than I normally do to ensure the singles would be open and airy, and drafting with a very light touch only.

Learn more about this US-produced Rambouillet and Lani Estill, the visionary farmer behind Lani's Lana, in *Spin Off* Winter 2023.

SPINNING NOTES

I aimed for a fingering-weight two-ply knitting yarn, and I knew it would bloom slightly upon wet-finishing. I spun the yarn using the medium-low speed on my HansenCrafts miniSpinner fitted with the lace flyer, thoroughly enjoying every second of the spinning. The top was soft and beautifully prepared. The wool had some natural variations in colors that combined into something I can best describe as "complex solids," by which I mean there is a depth to the finished yarn that appears a uniform color but has myriad tiny variations.

I plied my singles on the same flyer with the same twist setting. Then the plied yarn was ready for wet-finishing, and I gave it a soak in hot water and dish soap, with a rinse in cold water. I hung the skeins unweighted, and once they were dry, I eagerly cast on.

The knitting went quickly once I got used to the lace patterns; to showcase the two natural wool colors, I knitted the garter-stitch portion of the body of the shawl and the lace edging in light gray and the myrtle lace section in medium gray. After knitting, I finished the shawl with a soak in warm water and blocked it to the finished dimensions. Once it was dry, I was pleased to have a very light and airy shawl showcasing the softness and color of the Rambouillet top.

Carolyn Wyborny's *Weldon's* Shetland Shawl to Knit originally appeared in *PieceWork*, Winter 2019.

MATERIALS

Fiber Lani's Lana, Bare Ranch Rambouillet roving; MC: Dust (light gray), 4 oz (113 g); CC: Storm (medium gray), 2 oz (57 g).
Yarn 2-ply; 300 yd MC, 120 yd CC; 1,600–1,700 ypp; 14 wpi; fingering-weight.
Needles Size 7 (4.5 mm), circ 32" or larger to accommodate the large number of sts. Adjust needle size if necessary to obtain the correct gauge.
Notions Markers (m); tapestry needle.
Gauge 16 sts and 42 rows = 4" in garter stitch, blocked; 8-row edging rep is 1¼" × 3½" wide; gauge is not critical for this project.
Finished size 52" wide × 19" at center.

Visit **spinoffmagazine.com/spin-off-abbreviations** for terms you don't know.

STITCH GUIDE

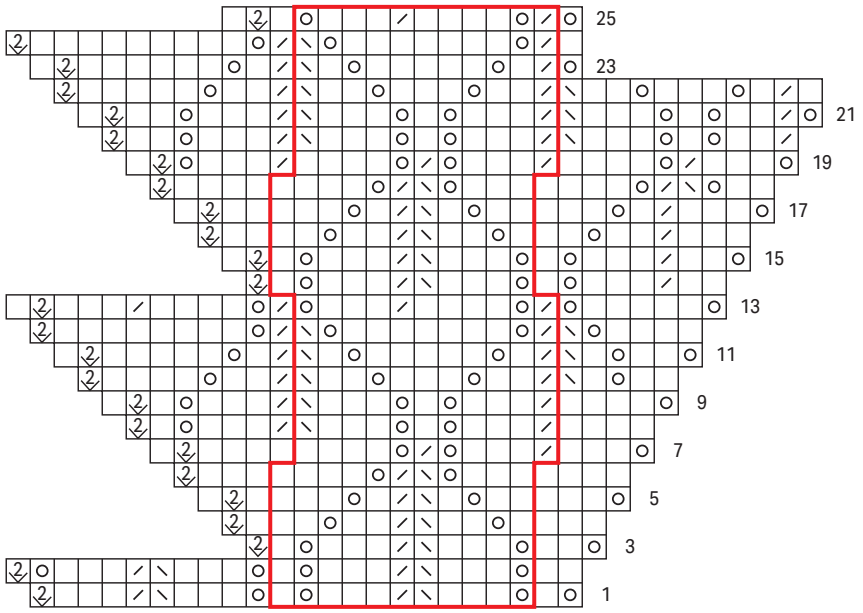
Icelandic Bind-Off: K1, *transfer st from right needle to left needle, insert right needle pwise into first st on left needle, then kwise into front loop of 2nd st, pulling 2nd st through first st but leaving both sts on left

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Key

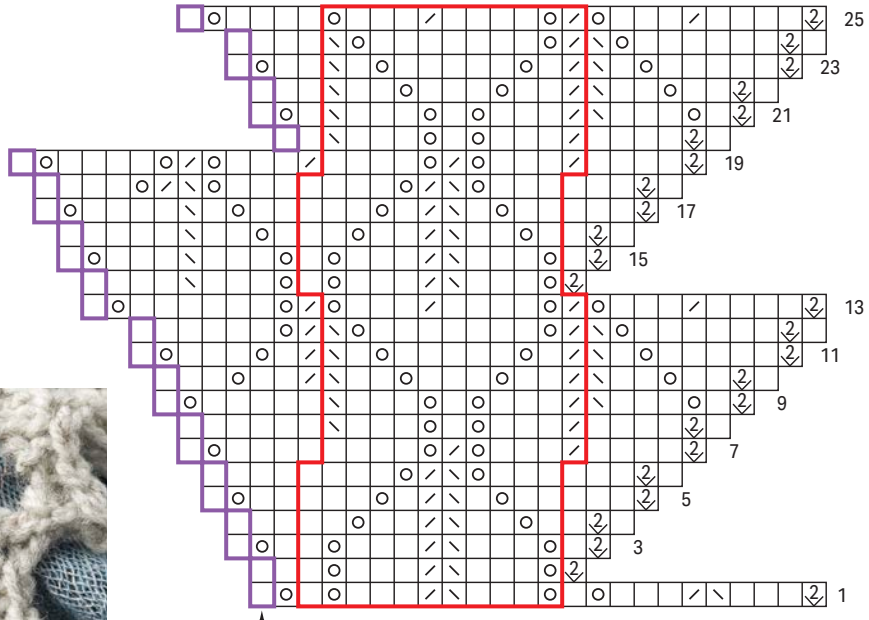
- k on RS; p on WS
- p on RS; k on WS
- sl 1 pwise wyf on RS
- yo
- k1f&b on RS; p1f&b on WS
- k2tog on RS; p2tog on WS
- ssk on RS; ssp on WS
- k2tog on WS
- k3tog
- sl 1, k2tog, psso
- k2tog (last st of edging tog with 1 shawl st)
- bind off 1 st
- st rem on right needle after last BO st
- center st
- pattern repeat

Myrtle Leaf Left Chart



11-st rep

Myrtle Leaf Right Chart



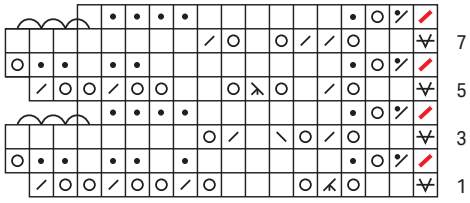
11-st rep

center st



A close look shows that Devin's spinning allowed the natural crimp of the fiber to create a full, lofty yarn, but a strong ply twist will add durability and longevity.

Point Lace Chart



15–18 sts

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Rambouillet combed tops in natural colors spun into two-ply knitting yarns

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Two different lace patterns are set off by the natural colors of the fiber.

needle. Wrap yarn around right needle and knit 2nd st, then drop both sts from left needle; rep from * until all sts have been BO.

When pulling the second stitch through the first on the left-hand needle, the two stitches cross to create an X, showing that you have the stitches lined up correctly.

SHAWL

Garter Triangle

Make a slipknot and put on the needle.

Next row Yo, knit the st already on the needle—2 sts.

Cont making a yo at each edge, knitting the rest of the sts per row until there are 121 sts on your needle. Break yarn. Put these sts on a spare cable needle or some waste yarn; they will not be used again until the BO.

Border

Always going from front to back, pick up but do not knit the edging stitches. Start where the yarn is attached and pick up 60 loops from one side, pm, pick up 1 st in the first (center) loop, pm, then pick up 60 more loops on the other side. You can use the last yarnovers at each edge, if needed. Slide the sts to the opposite end of the needle. Join CC and knit these normally so as to cross the loops—121 sts.

Set-up row 1 K1f&b, knit to 1 st before m, k1f&b, sl m, k1, sl m, k1f&b, knit until 2 sts from the end, k1f&b, k1—4 sts inc'd.

Set-up row 2 K1f&b, knit to 2 sts before the end, k1f&b, k1—2 sts inc'd.

Rep these two rows 1 more time, then work Set-up row 2 one more time—135 sts.

Work Row 1 of the Myrtle Leaf Right Chart (it includes the center st, which is outlined), then work Row 1 of the Myrtle Leaf Left Chart to complete the 1st row. On the WS, Row 2 will beg with Row 2 of the Myrtle Leaf Left Chart, then the Myrtle Leaf Right Chart. Cont working the border by using both Myrtle Leaf Charts through Row 25—209 sts. Break CC.

Edging

Join MC. CO 15 sts using the cable or knitted method. You will be working perpendicular to the shawl edge to cast off.

Set-up row K6, p8, k2tog including 1 st from the body of the shawl.

Beg Point Lace Chart with Row 1. Rep Rows 1–8 of the Point Lace Chart until all the border sts are used up. Do not turn work or break yarn.

Bind Off Continue with MC. With the 15 sts on the right-hand needle, pick up and knit 1 st in each edge st across the border section, then put the 121 sts from the garter triangle from the waste yarn onto the left needle and knit these sts, then pick up and knit 1 st in each edge st of the border section on the other side, then pick up and knit as many of the 15 sts from the edging CO as you can. These pick-ups are to even up the top edge, and it's not critical if each side is not exactly the same number of picked-up sts. Using the Icelandic method, bind off all sts across the top.

FINISHING

Weave in ends. Wet-block gently into a triangle shape, pulling out the loops on the edging and easing the garter section into a wide triangle shape.

Devin Helmen has been immersed in fiber since learning to spin at age eight. They spin, knit, and weave in beautiful Minnesota. Devin enjoys writing and teaching about fiber arts and has a passion for spindles and everyday textiles. They blog, intermittently, at afewgreenfigs.blogspot.com.

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Brooklyn Mitts

OLGA PUTANO



Photos by Gale Zucker

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Brooklyn Mitts

OLGA PUTANO

Whether you're in the city or down on the farm, these stylish fingerless gloves leave you hands-free for texting or tending to chicks. The main color in the cuffs becomes the background as contrasting shades are added in the body of the mitt. They are a good first foray into two-color brioche knitting, and fingering-weight yarn keeps them lightweight and just squishy enough.

MATERIALS

Yarn Brooklyn Tweed *Tones Light* (100% Columbia wool; 225 yd [205 m]/1¾ oz [50 g]); 1 skein each of Overtones Lychee (C1), Overtones Goldfinch (C2), and Overtones Deco (C3).
Needles Sizes 3 (3.25 mm) and 5 (3.75 mm): circular (cir) or set of double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.
Notions Markers (m); scrap yarn; tapestry needle.
Gauge 18 sts and 54 rnds = 4" (10 cm) in 2-color brioche st with smaller needles, blocked (see Notes).
Finished Size 8 (8¾)" (20.5 [22] cm) hand circumference and 8 (8½)" (20.5 [21.5] cm) length. *Note:* Brioche stitch is very elastic, and each size can accommodate a hand circumference up to 2" (5 cm) larger.

Visit **farmfiberknits.com/abbreviations** for terms you don't know.

NOTES

- Mitts are identical and can be worn on either hand.
- The main brioche fabric is worked using smaller needles because of its stretchy nature. The ribbing for the cuff and top is worked on larger needles. Although suggested measurements are given, the mitts can be blocked to your preference for a looser or tighter fit.
- Choose circular or double-pointed needles as you prefer for working small circumferences in the round.
- When counting stitches, each slipped stitch and its companion yarnover counts as one stitch.
- When counting rounds to check gauge, each visible knit stitch in a column represents two rounds: the round in which the stitch was worked as brioche knit stitch, and the following round when it was slipped with its companion yarnover.

STITCH GUIDE

Brk: Brioche knit; knit the st and its yo tog.

Brp: Brioche purl; purl the st and its yo tog.

Brkyobrk: Work [brk, yo, brk] all in the next st and its yo—3 sts made from one knit/yo pair. On the foll rnd, work the 3 sts as sl1yo, p1, sl1yo.

Sl1yo: Sl 1 st pwise wyf, then bring yarn over needle to back to create companion yo for sl st.



MITTS

Cuff

With larger needles, C1, and using the Twisted German method, CO 32 (36) sts. Place marker (pm) and join for working in the rnd, being careful not to twist sts.

Next rnd *K1tbl, p1; rep from * to end.
Rep 2 more times.
Break C1 and join C2.
Next rnd *K1tbl, k1; rep from * to end.
Next rnd *K1tbl, p1; rep from * to end.
Rep last rnd until cuff measures 2" (5 cm) from CO.

Lower hand and thumb gusset

Change to smaller needles.

Next rnd (brioche set-up rnd) With C2, *sl1yo, p1; rep from * to end.
Join C3 for working in 2-color brioche.
Rnd 1 With C3, *brk, sl1yo; rep from * to end.
Rnd 2 With C2, *sl1yo, brp; rep from * to end.
Rnds 3–8 Rep last 2 rnds three more times.
Rnd 9 With C3, [brk, sl1yo] 8 (9) times, pm, brkyobrk, pm, sl1yo, [brk, sl1yo] 7 (8) times—34 (38) sts; 3 sts between gusset ms.
Rnd 10 With C2, *sl1yo, brp; rep from * to m, sl m, sl1yo, p1, sl1yo, sl m, brp, **sl1yo, brp; rep from ** to end.
Rnd 11 With C3, *brk, sl1yo; rep from * to end, sl ms.
Rnd 12 With C2, *sl1yo, brp; rep from * to end.
Rnds 13–20 Rep Rnds 11 and 12 four more times.
Rnd 21 With C3, *brk, sl1yo; rep from * to m, sl m, brkyobrk, sl1yo, brkyobrk, sl m, sl1yo, **brk, sl1yo; rep from ** to end of rnd—38 (42) sts; 7 sts between gusset ms.

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Rnd 22 With C2, *sl1yo, brp; rep from * to m, sl m, sl1yo, p1, sl1yo, brp, sl1yo, p1, sl1yo, sl m, brp, **sl1yo, brp; rep from ** to end.

Rnd 23 With C3, *brk, sl1yo; rep from * to end.

Rnd 24 With C2, *sl1yo, brp; rep from * to end.

Rnds 25–32 Rep Rnds 13 and 24 four more times.

Rnd 33 With C3, *brk, sl1yo; rep from * to m, sl m, brkyobrk, [sl1yo, brk] 2 times, sl1yo, brkyobrk, sl m, sl1yo, **brk, sl1yo; rep from ** to end of rnd—42 (46) sts; 11 sts between gusset ms.

Rnd 34 With C2, *sl1yo, brp; rep from * to m, sl m, sl1yo, p1, [sl1yo, brp] 3 times, sl1yo, p1, sl1yo, sl m, brp, **sl1yo, brp; rep from ** to end.

Rnd 35 With C3, *brk, sl1yo; rep from * to end.

Rnd 36 With C2, *sl1yo, brp; rep from * to end.

Break C3 and join C1.

Rnd 37 With C1, *brk, sl1yo; rep from * to end.

Rnd 38 With C2, *sl1yo, brp; rep from * to end.

Rnds 39–44 Rep Rnds 37 and 38 three more times—piece measures about 5¼" (13.5 cm) from CO.

SIZE 8¾" (22 CM) ONLY

Rnd 45 With C1, *brk, sl1yo; rep from * to m, sl m, brkyobrk, [sl1yo, brk] 4 times, sl1yo, brkyobrk, sl m, sl1yo, **brk, sl1yo; rep from ** to end of rnd—50 sts; 15 sts between gusset ms.

Rnd 46 With C2, *sl1yo, brp; rep from * to m, sl m, sl1yo, p1, [sl1yo, brp] 5 times, sl1yo, p1, sl1yo, sl m, brp, **sl1yo, brp; rep from ** to end.

Rnd 47 With C1, *brk, sl1yo; rep from * to end.

Rnd 48 With C2, *sl1yo, brp; rep from * to end of rnd—piece measures 5½" (14 cm) from CO.

Upper hand

Work both sizes as foll:

Rnd 1 With C1, [brk, sl1yo] 8 (9) times, remove m, brk, place next 9 (13) sts on scrap yarn holder for thumb, taking care to keep each yo with its companion st, use the backward-loop method to CO 3 sts across thumb gap, brk, remove m, sl1yo, [brk, sl1yo] 7 (8) times—36 (40) sts.

Rnd 2 With C2, [sl1yo, brp] 8 (9) times, sl1yo, work new CO sts as [p1, sl1yo, p1], then [sl1yo, brp] 8 (9) times.

Rnd 3 With C1, *brk, sl1yo; rep from * to end.

Rnd 4 With C2, *sl1yo, brp; rep from * to end.

Break C1 and join C3.

Rnd 5 With C3, *brk, sl1yo; rep from * to end.

Rnd 6 With C2, *sl1yo, brp; rep from * to end.

Rep Rnds 5 and 6 fourteen (sixteen) more times—piece measures 7¾ (8¼)" (19.5 [21] cm) from CO.

Top ribbing

Break C3 and cont with C2 only.

Next rnd *Brk, p1; rep from * to end.

Next rnd *K1tbl, p1; rep from * to end.

Change to larger needles.

Next rnd *K1tbl, p1; rep from * to end.

Rep last rnd once more—piece measures 8 (8½)" (20.5 [21.5] cm) from CO.

BO all sts in rib patt.

Thumb

With smaller needle, C2, RS facing, and starting about 12" (30.5 cm) from end of yarn, use the yarn tail to pick up and knit 1 st in corner of thumb gap, 3 sts from base of sts cast on for hand, and 1 st in other corner of gap—5 sts; the strand attached to the ball of yarn should be at the beg of these sts with RS facing.

Return 9 (13) held thumb sts to smaller needles. Join C1 with RS facing to start of picked-up sts, pm, and join for working in the rnd so rnd begins with the new sts—14 (18) sts.

Rnd 1 With C1, work 5 picked-up sts as [k1, sl1yo] 2 times, k1, then work held sts in est patt as sl1yo, [brk, sl1yo] 4 (6) times.

Rnd 2 With C2, *sl1yo, brp; rep from * to end.

Rnd 3 With C1, *brk, sl1yo; rep from * to end.

Rnds 4–8 Work Rnds 2 and 3 two more times, then work Rnd 2 once more.

Break C1 and cont with C2 only.

Next rnd *Brk, p1; rep from * to end.

Next rnd *K1tbl, p1; rep from * to end.

BO all sts in rib patt.

FINISHING

Weave in ends. Wet-block to desired size and dry.

Olga Putano is a Ukrainian-American knitting designer residing in Pennsylvania. Olga is known for her gorgeous colorwork sweaters and is the author of the book *Only Yoking* (David & Charles, 2023). Learning and applying new-to-her knitting techniques is exciting to Olga, and one of her favorite things about the craft is that there is always something fun to discover. She is also a wife, the mother of four, and a homesteader. Find Olga on Instagram @olgaputanodesigns.



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Farmer's Favorite Socks

DEBBIE O'NEILL



Photos by Gale Zucker

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Farmer's Favorite Socks

DEBBIE O'NEILL

Wear them with clogs, boots, or Birks. These comfy socks have a touch of colorwork and surprise cables running up the backs of the heels. Knit up in soft, lofty DK-weight wool, they fly off your needles—making them a good fit even for the sock-averse knitter.



MATERIALS

Yarn Laxtons *Sheepsoft* DK (100% British wool; 241 yd [220 m]/3½ oz [100 g]); Coverdale (MC), 1 (1, 2) skein(s); Kettlewell (CC), 1 skein.
Needles Size 4 (3.5 mm): set of double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.
Notions Cable needle (cn); tapestry needle.
Gauge 24 sts and 34 rnds = about 4" (10 cm) in St st, blocked.
Finished Size 7 (8, 9)" (18 [20.5, 23] cm) leg circumference, lightly blocked. Sample shown measures 8" (20.5 cm).

Visit **farmfiberknits.com/abbreviations** for terms you don't know.

NOTES

- This pattern is written for knitting with four dpn.
- To knit an in-between size, try knitting at a slightly looser or tighter gauge.
- The ribbing is very elastic. Your sock will appear very narrow until washed and blocked.
- The small colorwork band will be less elastic than the ribbing and cable portions. If you find the band to be too constricting, try working it on a needle one or two sizes larger for more ease.
- If you wish to make the leg or the foot longer, you may require an additional skein of MC yarn.

STITCH GUIDE

3x2 Rib in the round (multiple of 5 sts)
Rnd 1 *K3, p2, rep from * to end.
Rep Rnd 1 for patt.

3x2 Rib in rows (multiple of 5 sts)
Row 1 *K3, p2, rep from * to end.
Row 2 *K2, p3, rep from * to end.
Rep Rows 1 and 2 for patt.

1x1 Checkerboard (multiple of 2 sts)
Rnd 1 *K1 CC, k1 MC, rep from * to end.
Rnd 2 *K1 MC, k1 CC, rep from * to end.
Rep Rnds 1 and 2 for patt.

3/3 RC: Sl 3 sts to cn, hold in back, k3, then k3 from cn.

3/3 LC: Sl 3 sts to cn, hold in front, k3, then k3 from cn.

Entwined Cable in the round (panel of 9 sts)
Rnds 1, 2, 4, 5, 6, and 8 Knit.
Rnd 3 K3, 3/3 LC.
Rnd 7 3/3 RC, k3.
Rep Rnds 1–8 for patt.

Entwined Cable in rows (panel of 9 sts)
Rows 1 and 5 Knit.
Rows 2, 4, 6, and 8 Purl.
Row 3 K3, 3/3 LC.
Row 7 3/3 RC, k3.
Rep Rows 1–8 for patt.

SOCKS

Leg

With CC, CO 40 (50, 60) sts. Divide sts onto three dpn as foll: 13 (17, 20) sts on Needle 1, 14 (16, 20) sts on Needle 2, and 13 (17, 20) sts on Needle 3. Join for working in the rnd, being careful not to twist sts. Work in 3x2 Rib (see Stitch Guide) until cuff measures 2" (5 cm), or desired length. Knit 1 rnd.

Join MC. With MC, knit 1 rnd.

Work Rnds 1 and 2 of 1x1 Checkerboard (see Stitch Guide) twice, then Rnd 1 once. Break CC. With MC, knit 1 rnd.

Next rnd Set up for leg as foll: With MC, k4, M1, k4, p2, work 3x2 Rib to end of rnd—41 (51, 61) sts.
Cont as est, working leg with first 9 sts on Needle 1 as Entwined Cable (see Stitch Guide) and rem sts as 3x2 Rib beg with p2 until leg measures about 7" (18 cm) or desired length.

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Heel flap

Note: The heel flap is worked back and forth in rows with est Entwined Cable down the middle of 3x2 Rib. The first st of each row is slipped purlwise to create a chain of sts along each edge of the flap. These chain sts make it easy to pick up sts along the edges of the heel flap when knitting the gusset. The heel flap determines the depth of the instep. Typically, the heel flap is approximately square (knitted as long as it is wide), but if you have a high instep, you may wish to work additional rows to make your heel flap slightly longer.

Next row (RS) Work 15 (18, 21) sts from Needles 1 and 2; turn work.

Next row (WS) Sl 1, work 20 (26, 32) sts from Needles 1 and 3 in patt as est (Entwined Cable and 3x2 Rib). Slip rem sts from Needle 3 onto Needle 2 for instep—21 (27, 33) heel flap sts and 20 (24, 28) instep sts.

Cont working heel flap as foll:

Row 1 (RS) Sl 1, work in est patt to end.

Row 2 (WS) Sl 1, work in est patt to end.

Rep Rows 1 and 2 until there are 10 (12, 14) sl sts along each side of the heel flap—20 (24, 28) rows.

Turn heel

Row 1 (RS) K13 (16, 19), ssk, k1. Turn work.

Row 2 Sl 1, p6, p2tog, p1, turn.

Row 3 Sl 1, k to 1 st before gap, ssk, k1, turn.

Row 4 Sl 1, p to 1 st before gap, p2tog, p1, turn.

SIZE 8" ONLY:

Rep Rows 3 and 4 until all sts from the heel flap have been worked—17 sts rem.

SIZE 7, 9" ONLY:

Rep Rows 3 and 4 until 1 st remains unworked on each side.

Next Row (RS) Sl 1, knit to 1 st before gap, ssk, turn.

Next Row (WS) Sl 1, p to 1 st before gap, p2tog, turn—13 (_, 19) sts rem.

Gusset

Note: If you added length to the heel flap, pick up 1 st for each extra slipped stitch along edge of flap. Knit 7 (9, 10) heel sts onto one needle; knit rem 6 (8, 9) heel sts onto another needle. With second needle, pick up and knit 10 (12, 14) sts along right side of heel. To avoid leaving a hole, you may pick up an extra st at each top edge of the heel flap. Work across 20 (24, 28) instep sts, cont in est 3x2 Rib (working sts as they appear). With rem needle, pick up and knit 10 (12, 14) sts along left side of heel (to match number of sts picked up along right side of heel), then knit rem heel sts onto this needle (half the heel sts plus the right gusset sts on Needle 1, instep sts on Needle 2, and left gusset sts plus rem heel sts on Needle 3)—53 (65, 75) sts.



Rnd 1 (dec rnd) Needle 1: knit to last 3 sts, k2tog, k1; Needle 2: work across instep sts in est 3x2 Rib; Needle 3: k1, ssk, knit to end of rnd—2 sts dec'd.

Rnd 2 Work in est patt (St st on Needles 1 and 3, 3x2 Rib on Needle 2).

Repeat these 2 rnds until 41 (49, 57) sts rem.

Next rnd Needle 1: knit; Needle 2: work across instep sts in est 3x2 Rib; Needle 3: k1, ssk, knit to end of rnd—1 st dec'd; 40 (48, 56) sts rem.

Foot

Cont in est patt (knit on Needles 1 and 3, 3x2 Rib on Needle 2) until the foot measures about 1¾ (2, 2¼)" (4.5 [5, 5.5] cm) shorter than desired length. Break MC and join CC. With CC, knit 1 rnd.

Toe

Rnd 1 (dec rnd) Needle 1: work to 3 sts from end, k2tog, k1; Needle 2: k1, ssk, work to last 3 sts in est patt, k2tog, k1; Needle 3: k1, ssk, knit to end—4 sts dec'd.

Rnd 2 Work in est patt (St st on Needles 1 and 3, 3x2 Rib on Needle 2).

Rep Rnds 1 and 2 until 20 sts rem (10 heel sts and 10 instep sts). Work heel sts onto one needle. Graft sts.

FINISHING

Weave in ends. Wash and block as desired.

When not spending time with her family and pets, writing software, or teaching knitting, **Debbie O'Neill** obsesses over all things knitting, reading, gardening, and cooking. Find her on Instagram @ nuttycreationsdesigns.

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A Flock of Sheep

NANCY BUSH







Photos by Joe Coca

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A Flock of Sheep

NANCY BUSH

Although I first met Anu Raud and her knitted animals previously in Estonia, I created this flock of sheep after taking her class, Knitted Animals, in Vaasa, Finland, at the Nordic Knitting Days Conference in June 2003. During the class, I spent a long time studying the features of the sample animals and how the parts were attached. I wanted to knit an animal that was different from the others. Happily, there wasn't a sheep in the collection.

Each sheep is started at the back, just before the pattern begins, with a provisional cast-on. For my sheep's "clothing," I chose traditional Estonian patterns from the area around Viljandi, near Raud's farm. Patterns #1 and #3 are from Helme; pattern #2 is from Halliste.

MATERIALS

Yarn Brown Sheep Nature Spun, 100% wool yarn, sportweight, 185 yards (169.2 m)/50 gram (1.8 oz) skein, 1 skein each of #N91 Aran, #880 Charcoal, and #N46 Red Fox.

Needles Set of five double pointed, size 2 (2.75 mm) or size needed to obtain gauge

Notions Cotton yarn (sportweight) for crocheted provisional cast-on; size G or H (4.25 or 5.0 mm) crochet hook; black wool fingering-weight yarn for feet (optional); clean wool fleece or bits of wool yarn for stuffing; tapestry needle

Gauge 7 sts and 9 rows = 1 inch (2.5 cm)

Finished size About 6" (15 cm) long, 2" (5 cm) wide, and 3½" (9 cm) tall

See **farmfiberknits.com/abbreviations** for terms you don't know.

NOTES

- Use a crocheted chain provisional cast-on for the body. Use a regular cast-on, such as the long-tail method, for the ears, tail, and legs.
- When working rows on the head in garter stitch that begin with slip 1, bring the yarn to the back between the stitch just slipped and the next stitch to be worked, then knit the next stitch. For the ears and tail, slip the first stitch with the yarn in back, then knit.
- To bind off the ears and tail, slip 1, yarn to back, knit 1, knit these 2 stitches together by putting the left needle into the front of both and knitting them together.

SHEEP

Body

CO 48 sts in body color with a provisional CO. Divide sts evenly onto 4 needles (12 on each needle), join into a rnd (this join will mark the beg of all future rnds until told otherwise); knit 2 rnds with body color. Work the color patt according to the chart. Cont with body color.

Rnds 1–3 K.

Rnd 4 *K6, k2tog*, rep all around—42 sts.

Rnds 5–6 K.

Rnd 7 *K5, k2tog*, rep all around—36 sts.

Rnd 8 K.

Rnd 9 *K7, k2tog*, rep all around—32 sts.

Shape head

K24, turn. Sl 1 (see Notes), p15, turn. These 16 sts will form the head (the rem 16 sts will wait until head is shaped).

Next row (RS) Sl 1, k15, turn.

Next row Sl 1, p15, turn.

Rep last 2 rows twice more.

Next row (RS) Sl 1, k15, turn.

Next row Sl 1, p4, k6, p5, turn.

Next row Sl 1, k10, sl 1, k1, psso, turn—1 st dec'd.

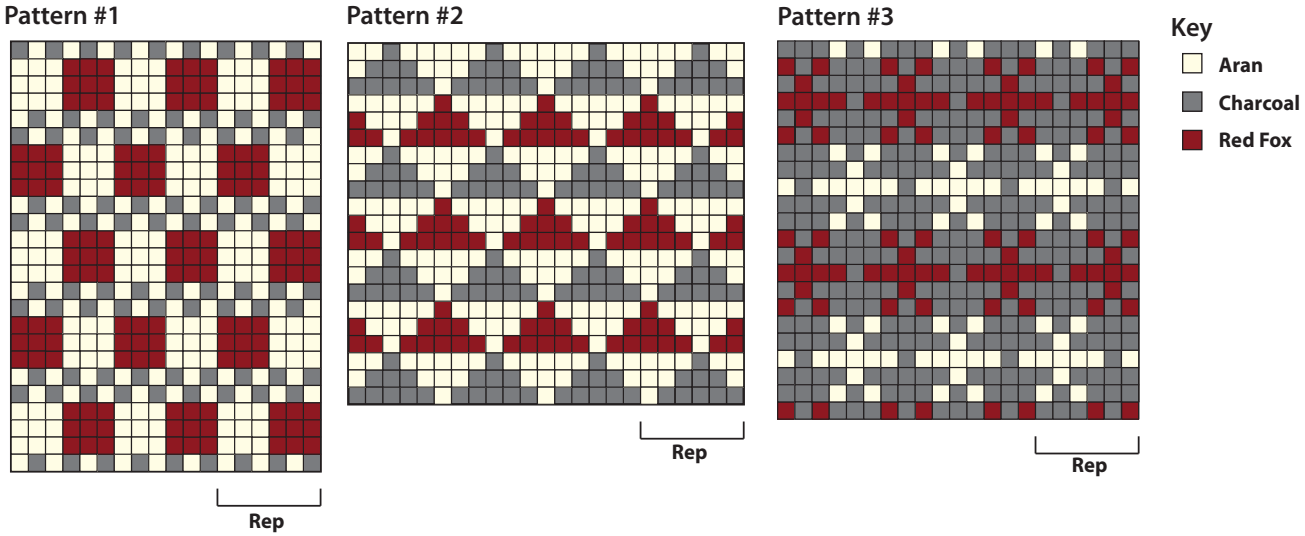
Next row *Sl 1, k6, p2tog, turn—1 st dec'd.

Next row Sl 1, p6, sl 1, k1, psso, turn—1 st dec'd.

Rep from * 2 more times.

Next row Sl 1, k6, p2tog, turn—8 sts rem. Resume workinng in the rnd over all sts.

Next rnd Sl 1, k7, pick up and knit 3 sts along edge of head, k6, sl 1, k1, psso, k2tog, k6, pick up and knit 3 sts along edge of head, k4 from back needle—28 sts total, 7 sts on each needle. Future rnds beg at this place (the top of head)—7 sts on each needle.



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Rnd 1 K5, k2tog, k14, sl 1, k1, psso, k5—26 sts rem.
Rnd 2 Knit.
Rnd 3 K4, k2tog, k5, sl 1, k1, psso, k2tog, k5, sl 1, k1, psso, k4—22 sts rem.
Rnd 4 Knit.
Rnd 5 K3, k2tog, k12, sl 1, k1, psso, k3—20 sts rem.
Rnd 6 K8, sl 1, k1, psso, k2tog, k8—18 sts rem.
Rnd 7 K2, k2tog, k10, sl 1, k1, psso, k2—16 sts rem.
Rnd 8 Knit.
Rnd 9 K1, k2tog, k3, sl 1, k1, psso, k2tog, k3, sl 1, k1, psso, k1—12 sts rem.
Rnd 10 Knit.
Rnd 11 K4, sl 1, k1, psso, k2tog, k4—10 sts rem.
Rnd 12 K3, sl 1, k1, psso, k2tog, k3—8 sts rem. Break yarn and thread through the rem sts, draw up tightly, tuck yarn end inside, and clip off.

Using an unsharpened wooden pencil, stuff the body with pieces of wool yarn or fleece. The more stuffing, the harder the body will be.

Bottom

Remove the provisional CO, revealing 48 sts. Divide sts evenly onto 4 needles (12 on each needle), with the beg in line with the original join and using body color.

Rnd 1: Knit.
Rnd 2: *K4, k2tog; rep from * to end—40 sts rem.
Rnds 3–5: Knit.
Rnd 6: *K3, k2tog; rep from * to end—32 sts rem.
Rnd 7: Knit.
Rnd 8: *K2, k2tog; rep from * to end—24 sts rem.
Rnd 9: Knit.
Rnd 10: *K1, k2tog; rep from * to end—16 sts rem.
Rnd 11: *K2tog; rep from * to end—8 sts rem.

Finish stuffing the body as full as desired. Break yarn and thread through the rem sts, draw up tightly, tuck yarn end inside, and clip off.

Legs (make 4)

With Aran, CO 12 sts, leaving a long tail for sewing later. Join in the rnd and knit 4 rnds. Change to Charcoal and knit 8 rnds.

Next rnd: *K1, k2tog; rep from * to end—8 sts rem.
Next rnd: K1, k2tog, k2, k2tog, k1—6 sts rem.

Stuff the legs as full as desired. Break yarn and thread through the rem sts, draw up tightly, tuck yarn end inside, and clip off.

Ears (make two)

With Charcoal, CO 6 sts, leaving a long tail for sewing later.

Next row Sl 1 (see Notes), k5.
Rep last row 2 more times. BO.

Tail

Work as for ears, but work 2 more rows. BO as for ears.

FINISHING

Sew the legs neatly to the underside of the body with the yarn that remains from the cast-on. Sew on the ears just outside the lines made by the shaping of the head. Note that the ears will have a slanted end where the beginning and end yarn is; use this slant to position the ear up or down, depending on the "mood" of your sheep.

Fold the tail together at the end where the working yarns are and secure with one of the remaining ends. Sew the tail on just above the gathering at the bottom.

Embroider the face with the fingering-weight black yarn (or other yarn as desired). Sew double lines for the nose and single lines in a cross for the eyes.

Nancy Bush is an expert on the knitting traditions of Scandinavia and Estonia and is the author of numerous books. She lives in Salt Lake City, Utah.







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North Road Hat

KATE LARSON



Photos by George Boe

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North Road Hat

KATE LARSON

It was a sunny day in June when Kate Larson first walked along the North Road in Lerwick, Shetland, to visit Jamieson & Smith. Handspun and knitted textiles produced in the Shetland Isles traditionally used both woolen- and worsted-spun yarns. To learn more, visit the textile collection at the Shetland Museum and Archives in Lerwick.

The original hat was designed with handspun Shetland yarn using fleece purchased at Jamieson & Smith. The company's signature 2-ply Jumper Weight is a similar size and comes in more than 100 colors, so you can choose natural grays and browns or something from the color wheel. Be sure to work a generous swatch and experiment with several needle sizes to find the fabric you like.

MATERIALS

Yarn Jamieson & Smith 2-ply Jumper Weight (100% Shetland wool; 125 yd [115 m]/25 g; fingering weight): 4 moorit (MC), 3 pinky fawn (CC1), 1A natural white (CC2), 5 dyed Shetland black (CC3): 27 mid-grey (CC4), 1 skein each.
Needles Size 2 (2.75 mm): circular (cir) and set double-pointed (dpn), optional. Adjust needle size if necessary to obtain correct gauge.
Gauge 28 sts and 34 rnds = 4" in St st after blocking.
Notions Markers (m); tapestry needle.
Finished Size 20½" circumference and 7¾" tall, after blocking and slightly stretched.

See **farmfiberknits.com/abbreviations** for terms you don't know.

STITCH GUIDE

M1-bl: With working yarn, make 1 backward loop and place onto right needle—1 st inc'd.
S2kp2: Sl 2 sts as if to k2tog, k1, pass 2 sl sts over—2 sts dec'd.

HAT

With MC and cir needle, and using the long-tail method, CO 136 sts. Before joining to work in the rnd, turn CO row so purl ridge is on RS. Place marker (pm) and join in the rnd. Purl 1 rnd. Work Rnds 1–7 of Ribbing chart, changing colors as indicated.
Next rnd With MC, k13, *M1-bl (see Stitch Guide), k16; rep from * 6 more times, M1-bl, k11—144 sts. Work Rnds 1–36 of Hat chart.
Shape crown: Note: Change to dpn when necessary.
Rnd 37 *Work 11 sts in patt, s2kp2 (see Stitch Guide) in color indicated, work 10 sts in patt; rep from * to end of rnd—12 sts dec'd. Work Rnds 38–57, cont to dec as indicated on every other rnd—12 sts rem. Break yarns, leaving 8" tails. With CC2 tail threaded on a tapestry needle, draw through rem sts, tighten, and secure end.



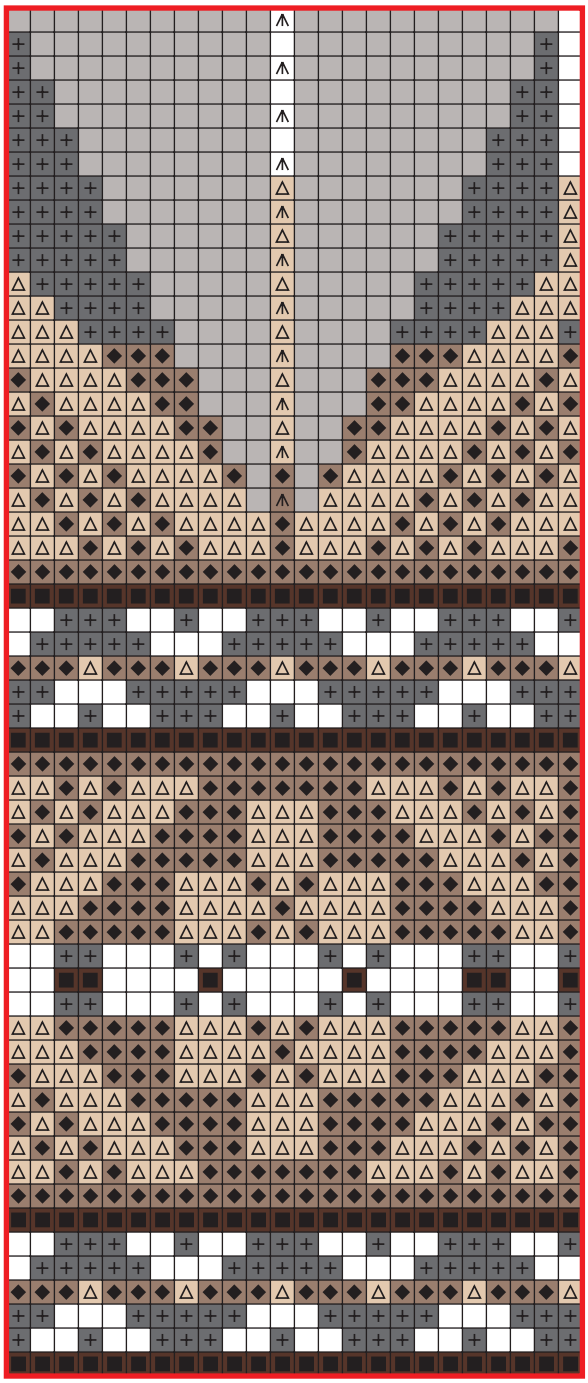
FINISHING

Wash hat, stretch slightly, and either place over a form to block or leave flat to dry. Weave in ends.

Kate Larson, editor of *Spin Off* and author of *The Practical Spinner's Guide: Wool*, loves to explore the many ways in which textiles connect people and environments near and far. When she isn't traveling or teaching, she can be found in the barn with her flock of Border Leicesters.

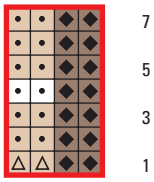
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HAT



24-st to 2-st rep

RIBBING



4-st rep

- with MC, knit
- with CC1, knit
- with CC1, purl
- with CC2, knit
- with CC2, purl
- with CC3, knit
- with CC4, knit
- with MC, s2kp2 (see Stitch Guide)
- with CC1, s2kp2
- with CC2, s2kp2
- no stitch
- pattern repeat





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Woolgrowers Hat & Cowl

SARAH POPE



Photos by Gale Zucker

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Woolgrowers Hat & Cowl

SARAH POPE

The Woolgrowers Hat and Cowl are designed as sampler projects for unique skeins of small-batch yarn you may find at fiber festivals or farmers' markets. Use any DK or light-worsted-weight wool. The stitch pattern, adapted from an historical Danish motif, uses purl and twisted stitches to create a lively geometric surface design.

MATERIALS

Cowl

Yarn 200 yd (183 m) DK-weight wool yarn. Gray cowl: San Juan Woolworks *Grey Haven* (North Country Cheviot cross wool; 240 yd [201 m]/3½ oz [100 g]), 1 skein. Beige cowl: Shepherd's Hey Farm *3-ply DK* (Corriedale/Romeldale/Romney wool; 225 yd [206 m]/3.7 oz [105 g]) in Faded Moorit.
Needle Size 5 (3.75 mm) 16" (40 cm) circular. Adjust needle size if necessary to obtain the correct gauge.
Notions Stitch markers (m); tapestry needle.
Gauge 20 sts and 32 rnds = about 4" (10 cm) in pattern, blocked.
Finished Size 22½" (56 cm) circumference and 8½" (21.5 cm) tall after light blocking.

Hat

Yarn 150 yd (137 m) DK-weight wool yarn. Shown here: McFarland Creek Lamb Ranch *Romney x Cormo DK* (260 yd [238 m]/3.5 oz [100 g]) in Onion Skin, 1 skein.



Needles Size 5 (3.75 mm) 16" (40 cm) circular and set of double-pointed needles. Adjust needle size if necessary to obtain the correct gauge.
Notions Stitch markers; tapestry needle.
Gauge 20 sts and 32 rnds = 4" (10 cm) in pattern, blocked.
Finished Size 19½" (49.5 cm) circumference and 8½" (21.5 cm) tall after light blocking.

See **farmfiberknits.com/abbreviations** for terms you don't know.



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NOTES

- The cowl and hat body are worked from a chart. Hat crown decreases are both charted and written; work from either set of directions.
- The construction and breed content of your yarn will determine whether the effect is softly rustic or crisply elegant, as well as the needle size that yields the correct gauge.

COWL

CO 112 sts with long tail cast-on or your favorite stretchy method. Place marker for beginning of round and join to work in the round.

Work Rnds 1–69 of Cowl and Hat Chart.

Bind off.

FINISHING

Weave in ends. Block to measurement.

HAT

Using circular needle, CO 98 sts with long tail cast-on or your favorite stretchy method. Place marker (pm) for beginning of round and join to work in the round.

Work Rnds 1–56 of Cowl and Hat Chart.

Work Rnds 1–12 of Crown Chart, or use written instructions below.

Crown

Rnd 1 *P1, k2, p1, k5, p1, k2, p1, k1; rep from * to end of rnd.

Rnd 2 Remove m, sl 1 pwise, replace m, *k1, p1, k7, p1, k1, p3tog (last 2 sts of rnd tog with sl st from beg of rnd); rep from * to end of rnd—84 sts rem.

Rnd 3 *P1, k9, p1, k1; rep from * to end of rnd.

Rnd 4 Remove m, sl 1 pwise, replace m, *k9, p3tog; rep from * to end of rnd—70 sts rem.

Rnds 5, 7, 9, and 11 Knit.

Rnd 6 Remove m, sl 1 pwise, replace m, *k7, p3tog; rep from * to end of rnd—56 sts rem.

Rnd 8 Remove m, sl 1 pwise, replace m, *k5, p3tog; rep from * to end of rnd—42 sts rem.

Rnd 10 Remove m, sl 1 pwise, replace m, *k3, p3tog; rep from * to end of rnd—28 sts rem.

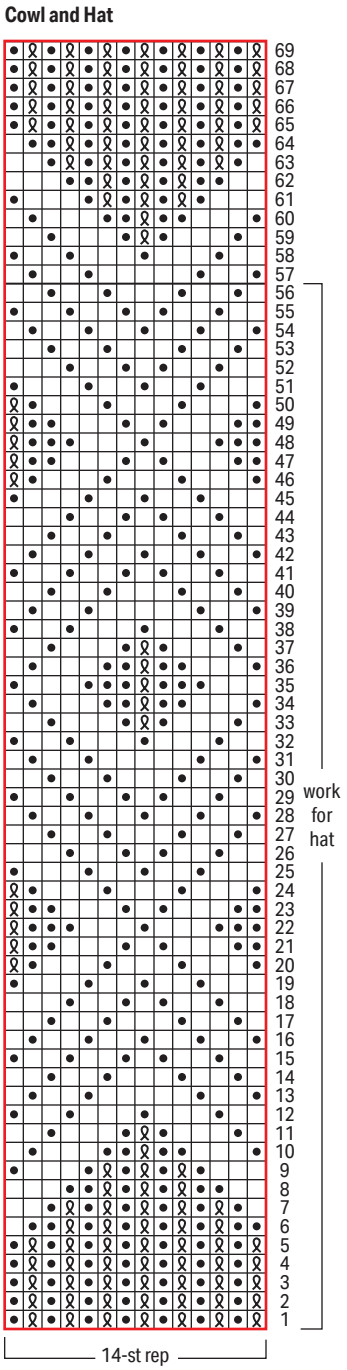
Rnd 12 Remove m, sl 1 pwise, replace m, *k1, p3tog; rep from * to end of rnd—14 sts rem.

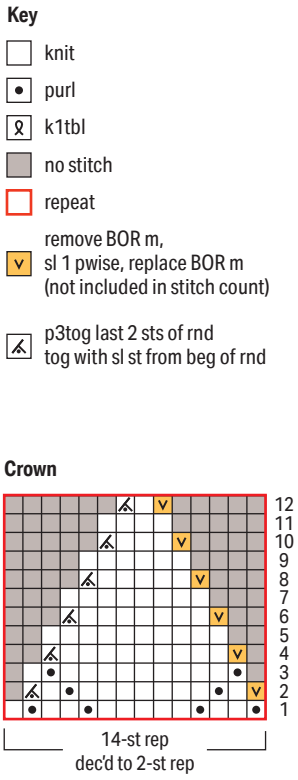
Break yarn, thread tail on a tapestry needle, and draw through remaining sts to cinch closed.

FINISHING

Weave in ends. Block lightly.

Sarah Pope designs knitwear and runs a tiny wool company from her family's sheep farm on San Juan Island, Washington. She is also the market manager for an interisland food hub and sings soprano in three community choirs.





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Fingerwoven Bracelet

CAROL JAMES

REGARDLESS OF YOUR PROJECT, the basics of fingerweaving are the same. You wind a warp, complete with a cross. For a weft-faced structure, starting with the end at the far right, you weave each warp end in turn across the width as weft. The weft returns to warp position at the left side.

This tutorial gives you the basics of fingerweaving with just 8 strands, but if you succeed with 8, you can succeed with 80. Using more strands will create a wider strap. The arrangement of colors and the distance each weft thread travels are what create the patterns. Once you've got the technique down, belts and scarves make good beginner projects. Choose a thick yarn so that the project progresses quickly. To minimize the length of the not-yet-woven warp ends, you might begin at the middle, work toward one fringe end, and then return to the middle to work toward the other fringe end.

STRUCTURE
Fingerweaving.

EQUIPMENT
2 chopsticks or other similar sticks.

YARNS
Worsted-weight yarn (about 1,000 yd/lb), turquoise and white, 2 yd each.
Note: Turquoise and white yarns are referred to in the instructions and were used for photography. Use colors of your choosing and note the two variations at the end of the instructions.

OTHER SUPPLIES
Masking tape.

WARP LENGTH
8 ends ½ yd long (allows 2" for take-up, 8" for loom waste).

DIMENSIONS
Finished size: 8" long plus fringe.



Photos by George Boe

1 Cut 2 white warp ends and 2 turquoise warp ends each 1 yd long and fold them over so you have 8 warp ends that are 18" long. Make an overhand knot at the fold end.

2 Insert the first stick under the white ends and on top of the turquoise ends. Bring 1 turquoise end up on the right-hand side and bring each of the remaining turquoise ends up between 2 white ends and insert the second stick. The warp end colors will alternate, beginning with turquoise at the right and ending with white at the very left. (Photo 1)

3 Bring the white ends up between the turquoise threads. Note that the white end is still in the leftmost position and the turquoise is still in the rightmost.

4 Tape this arrangement to a tabletop or other stable work surface. This is the "home" position for the basic fingerweaving technique. (Photo 2)

5 Begin by selecting the rightmost end, which should be turquoise. (Photo 3)

6 Take this end across, between the turquoise and white ends, as weft. (Photo 4)

7 Place all ends back onto the table and arrange them in order, alternating colors. Pick up the turquoise ends. (Photo 5)

8 Repeat steps 5, 6, and 7 (alternating white and turquoise as weft and the colors picked up in step 7) until the braid is long enough to go around the wrist or the desired length has been reached. (Photos 6, 7, and 8)

9 Tighten the braid in two steps: a) Hold the upper ends in one hand and the lower ends in the other. Pull the two groups apart. b) Tug gently on each end, one by one, paying particular attention to ends that have recently been weft (gone sideways in the braid).
Note: As a beginner, you may find that once the braid is tight you have difficulty in determining your next move. You may also find that you tighten it, only to loosen it again as you work the next row. Practice and confidence will help with this.

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10 Remove the sticks if you do not want to twist the fringe, trim the ends, and tie them together around a friend's wrist with a square knot.

FOR TWISTED FRINGE

a Start on the working end of the bracelet. Cut the fringe to 8". Tape the bracelet to the table where the braid ends and the fringe starts.

b Hold 2 adjacent strands, 1 in each hand.

c Twist the strand in your right hand in a clockwise direction. When it starts to kink, pass it over to your left hand, crossing over the strand in your left hand. Then take the strand that was in your left hand into your right.

d Repeat these steps of twisting and crossing until a twist develops in the fringe. The twisted fringe should lie still on the table with enough twist in it to keep it together.

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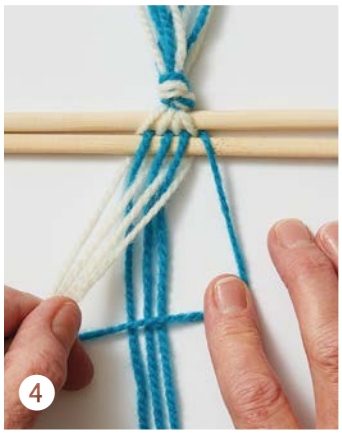




1. Ready to weave a bracelet.

2. Home position with the white ends raised.

3. Select the rightmost end, which is turquoise.







4. The rightmost end becomes weft.

5. Pick up the turquoise threads.

6. Select the rightmost end again. This time it is white.







7. The white end woven through the warp.

8. The third pass is turquoise. Three passes done.

9. Finished bracelets.

e Tie an overhand knot at the end of the fringe and repeat the process for the other 6 strands.

f For the other end, remove the sticks, untie the knot, and cut the loop. Follow the instructions above to twist the fringe. For variation, you may want to change the color combinations on the second side. Try using 2 of the same color for some or all of the fringes.

g Tie the bracelet around a friend's wrist with a square knot.

CAROL JAMES *figures anywhere is a good place to weave. A patient instructor, she teaches worldwide. She makes replicas and writes patterns and is the author of* Fingerweaving Untangled *and* Sprang Unsprung. *She is currently creating a how-to fingerweave video.*

VARIATION #1 – DIAGONAL STRIPE

- Keep the colors together in 2 groups, 4 turquoise and 4 white, for example (2, 2, 2, 2, 1, 1, 1, 1).
- Work in the same manner as described in steps 4–8. Pay attention to the position, rather than the color.
- The first 4 rows will move a color 1 thread to the left. Rows 5–8 will have you move a color 2 end to the left.

VARIATION #2 – THREE COLORS

- Set up 8 warp ends as follows: colors 1, 2, 2, 1, 3, 3, 3, 3. In this variation, the first 4 rows will move color 3 to the left. Rows 5–8 will move color 1, then color 2 twice, and then color 1 again.

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This Jacobean crewel bag with a contrasting fabric channel for the drawstrings is perfect to hold your needlecraft work in progress. (Also pictured is the Yap Lace Edging in Crochet and Needle Lace by Bart Elwell, which was originally featured in *PieceWork* July/August 2014. Find it online at LT.Media/Needle-Lace)
Photos by Matt Graves

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Jacobean Crewelwork Project Bag

DEANNA HALL WEST

Crewel embroidery has a long, interesting history, and one of its oldest surviving examples is the impressive Bayeux Tapestry, which was stitched in the eleventh century. Crewel embroidery is defined as being a needlework style made exclusively from crewel yarn (a loosely twisted, two-ply wool yarn) threaded through a sharp large-eyed needle and stitched on a plain sturdy fabric.

Not all crewelwork is Jacobean in style. Specifically, Jacobean crewelwork originated and flourished during the reign of James I (*Jacobus Rex*) of England (1603–1625), previously James VI of Scotland (1567–1625) and the son of Mary Stuart, Queen of Scots. This beautiful and bold type of embroidery is a style and not a stitching technique and is characterized by exuberant designs of fanciful and exotic trees with curving branches and vines endowed with enlarged and elaborate leaves, fruits, and flowers. A few animals, birds, and insects were added along with small earth mounds or hillocks.

These Jacobean designs mimic the painted Tree of Life cotton textiles (*palampores*) brought back to England from India and Asia by the ships of the East India Company. This influence is the reason for the appearance of some animals and plants that are not native to England and Europe, such as peacocks, parrots, and pomegranates.

Characteristic Stitches and Colors

Jacobean crewelwork is a highly textured surface embroidery style that normally used about six to ten basic stitches with the addition of some compound, squared filling stitches for each motif. The more common stitches are stem, straight, blanket/buttonhole, French knot, coral, chain/detached chain, satin/long-and-short, and split.

The original yarns that were used exhibited a distinctive limited color palette of rich blues, greens, yellows, and browns with some reds and pinks. Traditionally, this crewel embroidery decorated the expansive areas of the off-white woven fabrics used for the historic English bed hangings, bed linens, and other soft furnishings. Even clothing, such as jackets and dresses, did not escape this elaborate stitching style.

During the eighteenth century, the Jacobean crewel embroidery style migrated to Colonial America, where it flourished and was later revived in the distinctive blue-and-white embroideries from Deerfield, Massachusetts, in the 1890s.

Materials

- Linen twill fabric, Cream, 9" × 15" (22.9 × 38.1 cm), 2 pieces
- Cotton fabric, Indigo, 1½" × 8" (3.8 × 20.3 cm), 2 pieces
- Appletons crewel yarn, 100% wool, 27.3 yd/skein (25 m/skein), colors #322, #325, and #327, 1 skein each
- Sewing thread, Cream and Indigo, 1 spool each
- Rattail cording, Cream, 22" (55.9 cm) long, 2 pieces
- Embroidery/Crewel needles, sizes 3 and 5
- Needle threader for yarn; must fit needle's eye
- Fabric pencil for transferring design
- Embroidery hoop or 8" × 8" (20.3 × 20.3 cm) frame
- Scissors, embroidery and fabric
- Magnifier
- Usual fabric construction items: straight pins, medium-sized safety pin, ruler, fabric glue, white cotton terry towel, sewing machine

Design size: 4¼" × 5½" (10.8 × 14.0 cm)
Finished bag size: 7¾" × 13" (19.7 × 33.0 cm)



Crewel wool, a needle with a large eye and a pointy tip, and small sharp scissors are necessary supplies.

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Stitch Key

SS	Stem Stitch	#327 Dark
St	Straight Stitch	#325 Medium
B	Blanket Stitch	#322 Light
H	Herringbone Stitch	
C	Coral Stitch	
F1	French knot, 1 wrap around the needle	
F2	French knot, 2 wraps around the needle	

Flower Bud

Stem: outline #327 SS; interior #325 SS

1	#327 (dark): outline and fill SS; interior B and St
2A	#325 (medium): outline and fill SS; interior B and St
3A	#322 (light): outline and fill SS; interior B and St
C1	#327 (dark): C

Large Flower

1	#327 (dark): outline and fill SS; interior B and St
2A	#325 (medium): outline and fill SS; interior B and St
2B	#325 (medium): outline SS; fill closed H; interior B and St
3A	#322 (light): outline and fill SS; interior B and St
3B	#322 (light): outline SS; fill closed H; interior B and St
C1	#327 (dark): C

Special Notes

Use 1 strand of yarn throughout and 18" (45.7 cm) lengths to prevent damaging the yarn during stitching.

Use the stab-stitch method except for the coral stitch and let the needle/thread dangle often to unwind if the threads twist while stitching.

Instructions

Preparation

Hand overcast or machine zigzag the raw edges of the linen fabrics. Center the design in between each side edge, and 2½" (6.3 cm) from the bottom short side of one piece of linen. Using a light source, lightly trace the design with the fabric pencil. Center the design in a hoop or frame. Stitch the design, following the design legend for color and stitch placement. Work from the bottom upward. Be careful to cover all of the pencil marks. Readjust the fabric tension as needed throughout the stitching process.

Embroidery

Reference the photo often.

Lower Leaf

Outline and fill with #327 in SS with B and St in the interior; the midrib is one row with #322 in SS.

Main Stem

Outline the lower edge with 2 rows of #327 in SS up to the stem of the bud then continue with a single row of #327 in SS for the top of the stem and upper edge, with one interior row of #325 in SS; each dot in the lower stem is 2 St in #327.

Upper Leaf

Outline all leaf segments and the stem with #327 in SS. Fill the stem with #327 in SS.

Fill the outer edges of the two outside leaf segments with #325 in H with an interior row of #322 in F2 dots and another row of #322 F1 dots.

For the middle leaf segment, the midrib is one row of #327 in SS; surround the midrib with #327 in B and St.

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Flower Bud

Outline the stem with #327 in SS; fill the interior with #325 in SS.

1—Outline the base petal with #327 in SS with B and St in the interior.

2A—Outline and fill the middle petals with #325 in SS with B and St in the interior.

3A—Outline and fill the tip petal with #322 in SS with B and St in the interior.

C1—Use #327 and C for the twigs that extend above and below the stem.

Large Flower

1—Outline and fill the petal with #327 in SS with B and St in the interior.

2A—Outline and fill the petal with #325 in SS with B and St in the interior.

2B—Outline the petal with #325 in SS and fill with #325 in closed H with B and St in the interior.

3A—Outline and fill the petal with #322 in SS with B and St in the interior.

3B—Outline the petal with #322 in SS and fill with #322 in closed H with B and St in the interior.

C1—Use #327 and C for the twigs that extend below the base petal.

Drawstring Bag Assembly

Editor's Note: The channels are indigo fabric strips that will be used to hold the cording. The channels are stitched to the front of each of the bag pieces.



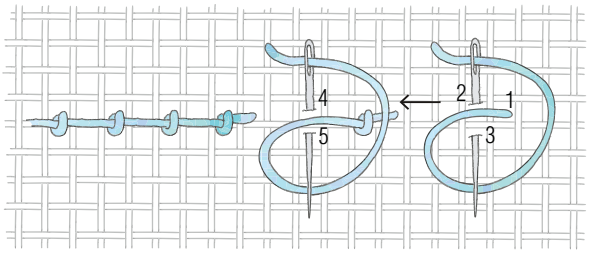
A variety of stitches gives Jacobean crewel embroidery its distinctive look.

The bag pieces are then sewn together, and the top of the bag is hemmed.

Note: Use ½" (1.3 cm) seam allowance.

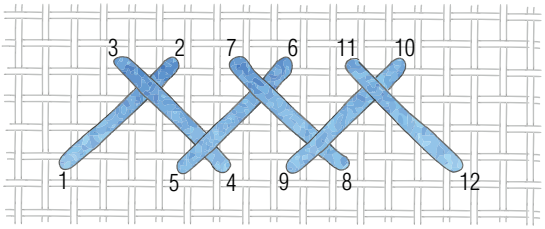
Press the design and backing fabrics face down on a terry-cloth towel. Trim off all overcast/zigzag edges, making sure the design is still centered side to side and about 2" (5.1 cm) above bottom end. With right sides together, trim the backing fabric to the same size as the embroidered design fabric. Using the cream sewing thread, machine zigzag all raw edges of both linen pieces again.

Coral Stitch

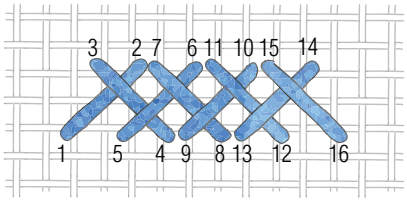


Bring the needle up at #1, travel a predetermined distance, down at #2 and immediately up at #3, leaving the needle in the fabric. Laying the working thread over the small "fabric bridge" and under the tip of the needle, pull the needle out of the fabric and gently pull the thread straight up until the knot is formed.

Herringbone Stitch



Open Herringbone: Bring the needle up at #1 and all odd numbers and down at #2 and all even numbers. Note that the ends of the legs do not touch, creating an open or lacy appearance and allowing the background fabric to show.



Closed Herringbone: Note that the ends of the legs touch, sharing the same fabric hole and creating a dense appearance with little or no background fabric showing.

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Note the characteristic gentle curves in this floral element. This large floral design was inspired by a sketch of an old strip of Jacobean crewelwork belonging to the late Lady Maria Ponsonby from England, which was illustrated in *Jacobean Embroidery* by Ada Wentworth Fitzwilliam and A. F. Morris Hands, published by B. T. Batsford Ltd., London, in 1928. The stitch colors and placements have been altered.

Press each long edge of the indigo channel pieces to the middle of the wrong side. Press both short sides ¼" (6.3 mm) to the wrong side. Machine sew across the short ends, using the indigo thread. Pin one channel piece to each linen fabric piece with the top folded edge of the channel pieces 2½" (6.4 cm) down from the top edge of the linen pieces and centered side to side. With the indigo thread, machine sew close to each long folded edge. Remove the pins.

With the linen pieces right sides together, pin and sew along the sides and bottom edges, leaving the top edge open. Trim the corners. Fold the top edge to the inside ⅜" (1 cm) and press, then fold again ⅜" (1 cm) and press. Pin in place and topstitch along the folded edge with the cream thread. Remove the pins and turn right sides out. Press on a terry-cloth towel.

Attach a safety pin to one end of a length of rattail cording and thread the cording through the channel on each side of the bag, exiting on the same side where the cording was originally inserted. Tie an overhand knot at the ends to secure. Repeat for the second length of cording but insert at the opposite side of the bag. Optional: apply a small dab of glue to the raw ends of cording to prevent fraying. ❖

DEANNA HALL WEST has been active in the needlework-publishing business for more than 40 years as an editor, designer, author, researcher, teacher, and stitcher. She is recognized for her knowledge and writings about antique needlework accessories, samplers, and individual embroidery stitches. For various stitches, see the *PieceWork* website at pieceworkmagazine.com and search for "stitch in time."

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