

Animal, Vegetable, or Synthetic? Unraveling Mystery Yarns

Spring 2023

# little looms

WEAVE  
**20**  
PROJECTS WITH  
**TEMPTING**  
*texture*

**Darn it!**  
VISIBLE  
MENDING  
**101**

You Otter  
Weave  
THESE MITTENS

Evening  
Reflections  
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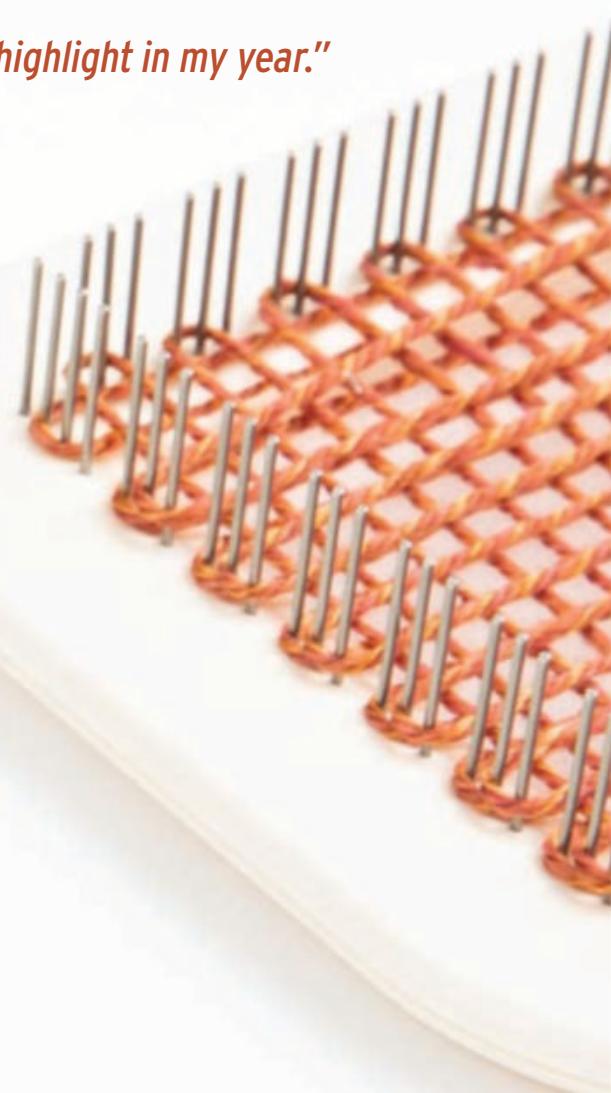
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*By Emily Hartford*

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*By Sienna Bosch*

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Sock yarn blanks, pieces of machine-knitted fabric meant to be dyed and raveled, are a longtime favorite of knitters and crocheters. Weavers can find much to love in these blanks—provided they know how to use them correctly. Fortunately, Greta has all the details as she demonstrates how she approaches both undyed and commercially dyed sock yarn blanks.

*By Greta Holmstrom*

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Spring 2023  
Issue 5

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## THE OTHER DAY, WHILE DRIVING MY SON

**TO SCHOOL**, we passed a cotton gin surrounded by a few fields of cotton. Perhaps for the first time, H noticed the plants and asked me what those white things were. I explained to him about cotton, about ginning, and how large bales of cotton would be spun into yarn and turned into clothing.

Immediately, he wanted to know if we had clothes made from cotton and was surprised to learn that almost everything we were both wearing was 100% or nearly 100% cotton. (I feel I should note that during the conversation, I had the old 1990s cotton jingle stuck in my head: "The touch! The feel! Of cotton: The fabric of our lives.")

While I've taught H quite a bit about weaving, I apparently neglected to teach him about different fibers and spent the rest of our ride talking about fiber content. We discussed what else can be used to make yarn or cloth, why we might choose those fibers for certain types of cloth, and ways that H would create a robot that could make a weaving sewing machine that would weave and sew at the same time. (The latter part of the conversation was primarily dictated to me by H as I sagely nodded and refrained from asking detailed questions.)

Now, whenever we pass the fields, H points out the cotton, and we talk fiber for at least a little while before he gets distracted by a magnificent new invention idea or an interesting-looking bird. Of course, as a weaver, I can talk fiber for hours. I get excited anytime a friend online asks for sheet recommendations because I get to write an essay on how fiber type, staple length, sett, and weave structure all need to be considered when choosing bed linens.

My love of fibers and fiber education inspired this issue. While the theme is technically texture, texture and fiber are intertwined as tightly as a fulled-wool vest. Fiber and the way it's handled during processing, weaving, and finishing determines the texture of the finished product.

In this issue, you'll find scarves woven from fuzzy mohair, smooth Tencel, and recycled silk from the sari industry; towels made extra thirsty due to bumpy bouclés; crisp cotton and linen napkins; and a cozy alpaca jacket. You'll also find fabrics with texture produced by pick-up and differential shrinkage and even fabrics in which the "texture" is an optical illusion created by clever patterning.

As for articles, you'll learn how to identify mystery fibers through a variety of simple tests, discover the basics of using a darning loom and visible mending, get an introduction to sock yarn blanks and how they apply to weaving, and find some ideas for mounting and displaying textiles.

Whether you love fibers as much as I do, or just want to weave something beautiful, I hope you'll find something delightful in this issue.

Happy weaving!



Photo by Shelly Salley

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# FANCY FINDINGS

Protect your scissors, soothe your hands, and play with small tapestry looms or a dye kit for novices.

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Photos by Matt Graves unless otherwise noted



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Photo courtesy of Ashford

## Dye Kit

Color your world (or at least your yarn) with the Introduction to Dyeing Kit from Ashford. The kit features dyes that work on protein fibers, using white vinegar as a mordant. Each kit comprises 10-gram packages of four dye colors and two skeins of fingering-weight 75% wool/25% nylon yarn. The instructions cover using the dyes in the microwave, on the stove, in a slow cooker, or with steam and include a colorwheel and color mixing "recipes." [ashford.co.nz](http://ashford.co.nz)

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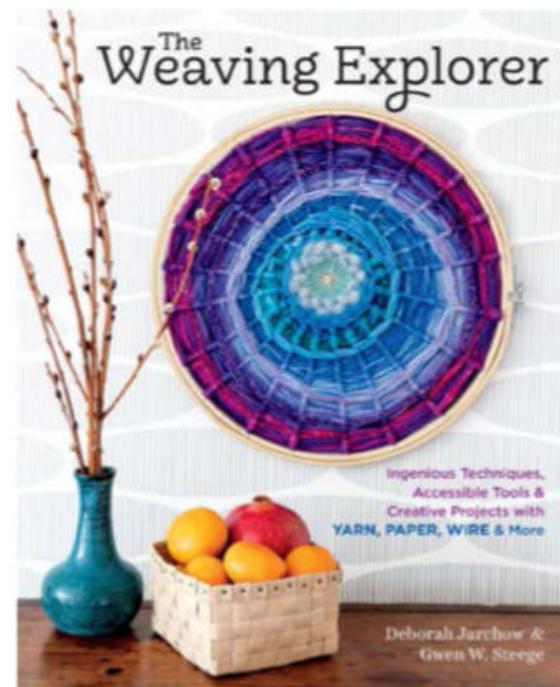
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Deborah Jarchow and Gwen W. Steege

North Adams, MA: Storey, 2019. Hardcover, \$29.95, 320 pages. ISBN 978-1635860283.



**“Can you weave in the round?”** “What is a lucet, and what can you do with it?” “How does twining work?” These are just a few questions that enthusiastic fiber crafters within the small looms community frequently ask. While Google may provide answers, I enjoyed finding insight to these and many other weaving topics in one comprehensive, well-written book, *The Weaving Explorer* by Deborah Jarchow and Gwen W. Steege.

True to its title, the book covers several weaving styles and a broad spectrum of weaving materials. It is a well-curated collection of ideas, step-by-step guides, references, and tips, with plenty of inspiration and encouragement to take your weaving adventures even further.

The content is suitable for beginning weavers and inspiring for the more advanced. For example, the first project is a God’s eye, a craft reminiscent of childhood summer camps, where we crossed two popsicle sticks and wound colorful yarn scraps around them to make a window decoration. Anybody can do that, but the authors expand on the concept by adding more sticks to move the project into the realm of 3D effects, and then using precious yarns to turn each piece into a tiny work of art.

I appreciated the subtle “Weaving 101” teaching character of the book. Throughout the text, bite-size weaving knowledge is elegantly embedded, making the book a great learning tool for those new to the subject, but those same bits of information can be easily skipped by readers already familiar with the terms.

The authors cover a variety of weaving techniques, not all of which use a loom. Some are quick and easy, while others require preparation that will keep you busy for a while. Each weaving method is well explained and

accompanied by at least one sample project. The photography throughout is brilliant—crisp, colorful, and detailed.

Many of the featured methods use the traditional over/under way of weaving, but new to me was bow-loom weaving, which is demonstrated with a belt project that includes a back scratcher in the supplies list. Weaving on branches surprised me in another way: My previous branch-weaving attempts left me unhappy when the warps were uneven and didn’t stay in place. Deborah and Gwen share a simple trick to solve this problem that makes me want to give weave-bombing our backyard another try!

For those who are ready for a challenge, following the triaxial weaving photo guide with precise step-by-step instructions to tackle a brain twister will add a third direction to warp-and-weft thinking.

With other weaving styles, the authors go beyond over/under with slow stitching, cord weaving, and knotless netting. They call it “stretching the definition,” with the explanation that the materials are still interlacing. The authors also stretch the definition of what makes good weaving material, and show how to use yarns, paper, ribbon, wire, rags, and ropes in appealing ways.



Triaxial weaving with ribbons is just one of the many topics explored in *The Weaving Explorer*.

Photo by Gabi van Tassell

Each project includes a “Design Notebook” in which the authors talk about the choices they made and that reads like a chat with a good friend. Every weaving technique is accompanied by at least one “Spotlight Artist” feature, introducing related works by selected fiber artists and weaving toolmakers. Artists include familiar names such as John Mullarkey, Deb Essen, and Rebecca Mezoff, but there are also makers you may not have heard of. New to me were names like Tammy Kanat, Rachel Hine, and Helen Hiebert.

The book concludes with an extensive appendix, a medley of hands-on tips (including how to make a simple frame loom), and descriptions of some useful weaving tools, as well as skill-building exercises, such as “Six Knots for Weavers.” The glossary and a metric conversion chart are great reference tools that new weavers will love to have handy.

If I could bring only one book to the proverbial deserted island, I would consider bringing this book. The projects are diverse, and many of them can be started quickly with little overhead. At the same time, the projects go far beyond strictly precooked patterns and inspire the

reader to “try this and more.” This book is a must-have reference of weaving ideas that should be part of every weaver’s library.

**WHO THIS BOOK IS FOR:** Fiber enthusiasts of all levels who are interested in traditional and nontraditional weaving methods.

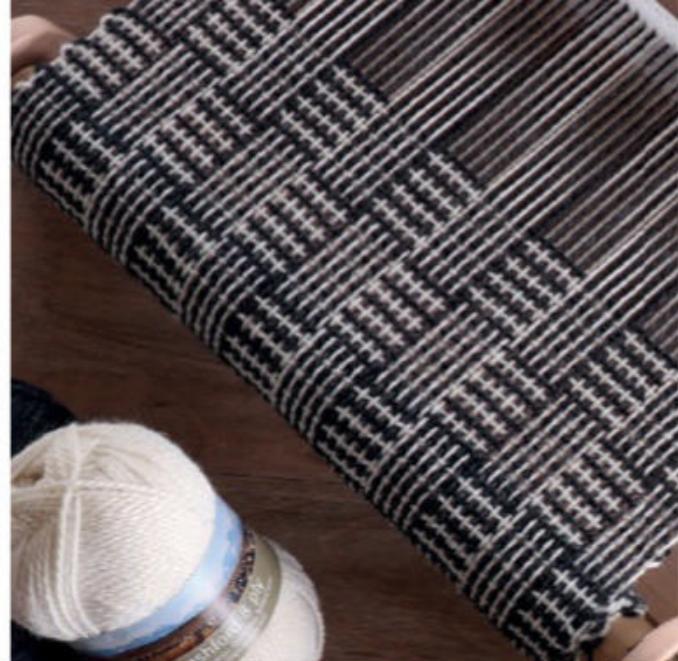
**WHAT YOU CAN EXPECT TO LEARN:** The basics of dozens of techniques designed to be woven on small looms (if any) and with minimal supplies.

**PROJECT COUNT:** 38

**THE FINAL WORD:** If you’re looking to pick up some new approaches to add to your weaving and fiber-arts repertoire, this book has you covered and then some.

—Gabi van Tassell

**GABI VAN TASSELL** is a fiber addict in multiple disciplines (small loom weaving, knitting, crocheting, sewing, embroidery). She has degrees in Animal Science and International Business Management and homeschooled her three now (almost) grown children.



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# IDENTIFYING THE FIBER CONTENT OF MYSTERY YARNS

By Deanna Deeds

**Almost every weaver eventually ends up in this scenario:** you have a particular skein, tube, or cone of yarn, and you'd like to use it in a project . . . but you don't know what the fiber content is. Maybe it was a freebie you picked up—or it was a gift—or you bought it so long ago you can't remember, and the label has long ago fallen off and been lost forever. How do you know how the yarn will perform, how much it will shrink, how durable it will be, or how it will combine with other yarns?

Keep in mind that the thickness, tightness of the spin, and age of the yarn can also affect these tests.

What you have on your hands is a mystery yarn. I volunteer every week at our city's senior center, helping people weave. The weaving room has been blessed with donations over the many years: looms, equipment . . . and yes, tons of yarn, most of which is unlabeled. We do a lot of mystery yarn identification.

To solve the mystery, you have to be a detective of sorts. Let's explore a few tests that you can put in your detective's tool kit that use four of the five senses: sight, touch, smell, and even hearing. Using more than one of these tests in combination can boost your confidence in your fiber hypothesis. At the very least, you will probably be able to narrow it down to cellulose versus protein or natural versus synthetic.

### SIGHT

How does the yarn look? If it's shiny, it could be silk, rayon, synthetic, or mercerized (pearl) cotton. If it's a dyed yarn, how intense is the color? Wool accepts dyes readily, while linen won't take dye as easily as cotton. The cotton mercerization process makes pearl cotton more dye-ready, too, so colors can be more intense than they are on unmercerized cotton. A yarn containing linen is hairy: it will have unruly stiff hairs sticking out of it that can be smoothed down by dampening the yarn. A yarn of wool fiber may also be hairy or fuzzy, but the fuzz will probably show some crimp, which are tiny bends or kinks in the fiber. Try felting the yarn by rubbing it vigorously in hot water and plenty of detergent to determine whether it's

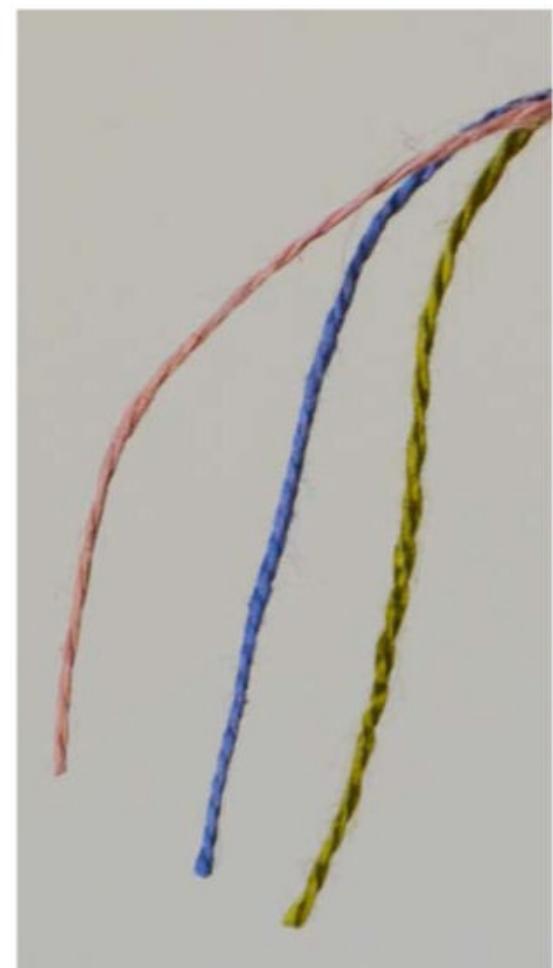
wool. (Just remember, some wool yarns are treated so they resist felting.) Alpaca can have long but soft hairs with little to no crimp, mohair has a big halo, and cashmere and other luxury fibers may have more of a light fuzz.

How do the fibers making up the yarn appear? Sometimes the spin or construction of the yarn can be misleading. Two yarns, one tightly spun and one loosely spun, can look and feel quite different, even if they are from the same basic fiber.

Deconstruct your yarn: untwist the plies of the yarn, then unspin one of the plies enough to pull out some of the staple fibers and examine them for the qualities we've been discussing. Most yarns we weave with are staple yarns, i.e., they are spun from short pieces of fiber ranging from less than an inch to several inches long. If you can't pull out individual fibers, you may have a filament yarn, which can be made from reeled silk or a manufactured fiber such as rayon. If the plies are different from one another, you probably have a yarn made from more than one fiber, so evaluate each ply separately.

### TOUCH (AND A LITTLE SOUND)

How does the yarn feel? Is it soft and smooth or harsh and scratchy? A coarse wool or linen will feel harsher than a fine merino or a lyocell (which is often sold under the name Tencel). The stiffness of a yarn can provide a big clue about its content. Hold your yarn horizontally, with about a 2-inch length sticking out, and notice the angle at which it hangs. A likely candidate for a very limp and drapey yarn is some form



**Stiffness test on three yarns of similar size, left to right: linen, cotton, bamboo rayon**

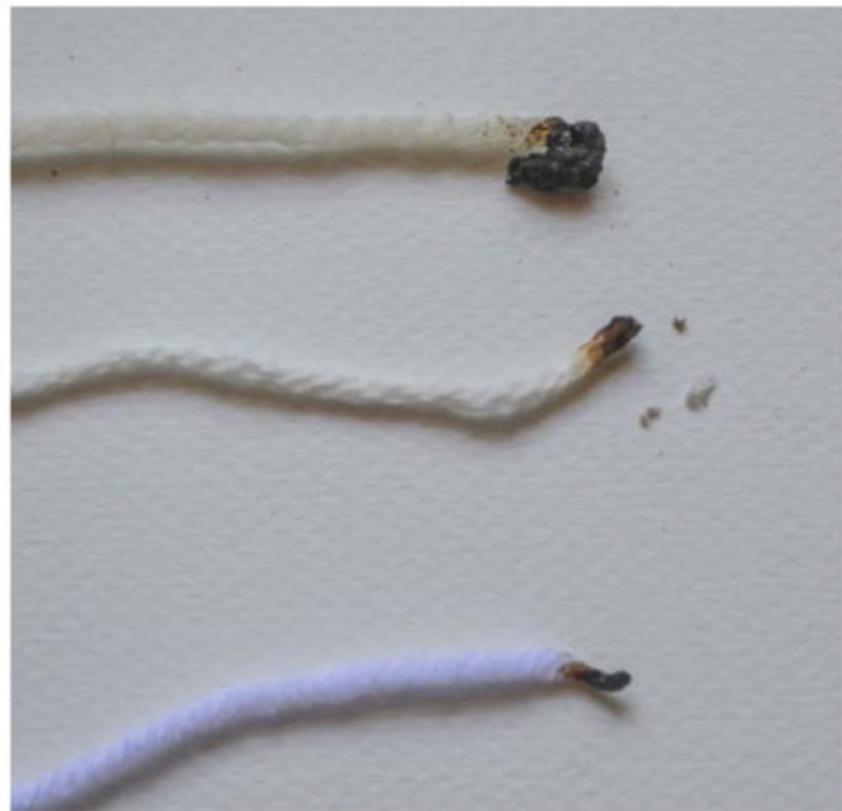
of rayon or synthetic, or possibly silk. A cotton will have more body, and a bast fiber such as linen or hemp will be the stiffest. How easily does the yarn break? Silk, linen, and nylon are very strong. Cotton's strength varies, and pearl cotton is very strong whereas unmercerized cotton breaks easily. Wool's strength depends on the type. Keep in mind that the thickness, tightness of the spin, and age of the yarn can also affect these tests. Squeezing a skein is another feel test; if it's silk, you might be able to feel a "squeakiness"—there might even be sound if you put it to your ear as you squeeze.

### SMELL

How does the yarn smell? Believe it or not, your sense of smell can give you a good indication of fiber content. Put the yarn up to your nose! Cellulose fibers smell like



**Deconstruction test, wool at top and cotton at the bottom. Notice the crimp in individual fibers of wool.**



**Results of a burn test, from top to bottom: wool—curls up as it burns, self-extinguishes, no ash; cotton—must be extinguished, ash remains; acrylic—melts as it burns, must be extinguished, no ash**

Photos by Deanna Deeds unless otherwise noted

plants; think straw or dried grass. Animal fibers, especially wool and silk, can have very distinct odors that will be stronger or weaker depending on how much the fiber has been processed. The odor of raw wool comes from the presence of lanolin, a grease produced by the sheep that retains the sheep's odor. Become familiar with this by smelling some unspun wool fiber from a friend who spins. It's a warm and earthy scent that will begin to say "sheep!" to you. Silk has a unique aroma that's hard to describe, but I've heard it compared to a fishy smell that's stronger when wet.

### BURN TEST

A burn test requires multiple senses, and much can be learned from the way yarn burns. Do this test carefully in a safe place, such as over your sink. Put a lit match to a short length of yarn, being careful not to burn yourself. Watch the behavior of the flame: Does it go out by itself? What color is the

flame? Notice the smell of the burning. We've all experienced having accidentally singed or overheated a hair or two; if you smell burnt hair, the yarn is a protein (animal) fiber. If it smells more like wood or paper burning, it's a cellulose (plant) fiber—which can include rayon or lyocell, fibers made from cellulose but processed to behave more like silk. Observe what remains after the burn test: Is there any ash? If the end of the yarn just melted into a hard bead without producing any ash, you have a synthetic yarn. Refer to tables of burn test results available online and in fiber books (see Resources).

If these tests are inconclusive, you may have a blend on your hands! It might be a combination of short cotton and long linen for drape and strength, soft merino with some nylon for strength, or wool blended with silk for shine. Fiber blends are designed to offer the best of both worlds.

Your most useful tool will develop over time, and that is knowledge based on your experience with known fibers. Gather various yarns from your stash whose fiber content you know, in as wide a variety as possible. Become familiar with how the different fibers compare with one another using the methods described above. Then, when you come across a mystery yarn, you can compare it to your knowledge of familiar yarns and solve the puzzle. \*

### RESOURCES

Black, Mary E. *The Key to Weaving*.

New York: Macmillan, 1980,  
632–633.

"The Burn Test." *Threads Magazine*.

[https://www.threadsmagazine.com/app/uploads/2013/06/T168\\_Burn\\_Test\\_Chart.pdf](https://www.threadsmagazine.com/app/uploads/2013/06/T168_Burn_Test_Chart.pdf).

**DEANNA DEEDS** abides in the rear of her house while the looms inhabit the front amid creative chaos.

# May we build one for you?



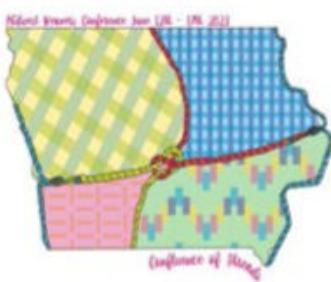
## Voyageur

9½", 15¾" and 24"  
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Several small tapestries mounted in various ways, including two in frames

Photos by Tommye McClure Scanlin

# TAPESTRY TALK: FINISHING AND PRESENTING YOUR WORK

By Tommye McClure Scanlin

**When you create small textile works**, you might wonder how best to finish and present them—especially if you've created something for viewing rather than a functional scarf or placemat. Both intentions are worthwhile, but the finishing and presentation methods selected for each use require different considerations.

In my case, the handwoven tapestries I make are sometimes large and easily hold their own as wall hangings using a hanging bar. However, some are small and therefore need different presentation methods to show them to their best advantage.

### PLANNING YOUR ENDING

When I begin a tapestry, I always think of the ending . . . in other words, I plan for the finishing method as I start. For instance, do I want to use a simple method of turning back the warp ends with something like a half-Damascus edge? If I do, I will need to consider the color of the warp because it will be seen as a little visual “blip” at top and bottom. As an example, when I use natural-color cotton seine twine, often my choice of design will include some light color of weft near the top and bottom so the small part of the warp that shows with this finishing method won’t be visually distracting. On the other hand, I might choose a colorful warp yarn when the finishing method will be obvious and incorporate compatible weft colors at the beginning and end.

In addition to half-Damascus, I often use two other end finishes that allow the warp’s color to become part of the design. The first is a simple overhand knot, but rather than leaving the warp ends as fringe, I tuck them to the back and stitch them down in small groups. The knot then becomes a decorative edging (Photos 1, 2, and 3). The other is a rug-finishing technique shown in one of Peter Collingwood’s books (see Resources). He doesn’t give it a specific name and just calls it “Preparing the End of the Rug for Large Braids.” Like the overhand knot with warp ends taken to the back, when I use this method, I push the braids to the back and stitch them down. The effect is similar to a picot edge. I’ve found that this technique works well with linen warp because it holds its shape (Photo 4).



Small (3 by 4 1/4 inches) landscape tapestry using overhand knots as warp finishing.



Small (4 by 4 inches) tapestry heart with overhand knot warp finishing; the warp is red-violet linen.



End finishing from Peter Collingwood that he calls “Preparing the End of the Rug for Large Braids.” The warp is three colors of linen.



Back of a small tapestry as weft ends near the edges are being stitched down



The small tapestry now has all the longer ends trimmed and some stitched down, and the warp is turned back and secured with stitches.

For some tapestries, I prefer a hem or turn-back for the top and bottom instead of allowing the warp to show. My tapestries almost always have weft bundles of three to six ends, but when weaving the hem allowance, I make it slightly thinner by using a bit less weft in the bundle. The depth of the hem depends: for large pieces, it might be 1 to 2 inches at bottom and top. For smaller pieces, sometimes  $\frac{3}{4}$  to 1 inch is sufficient.

With a hem, I sometimes put a row, or even a double row, of soumak between it and the body of the tapestry. Doing so gives a clear line for folding the hem under. I secure the hem with sewing thread, making small stitches to catch wefts at the back and taking care not to pull the stitches too tightly and dimple the face of the tapestry.

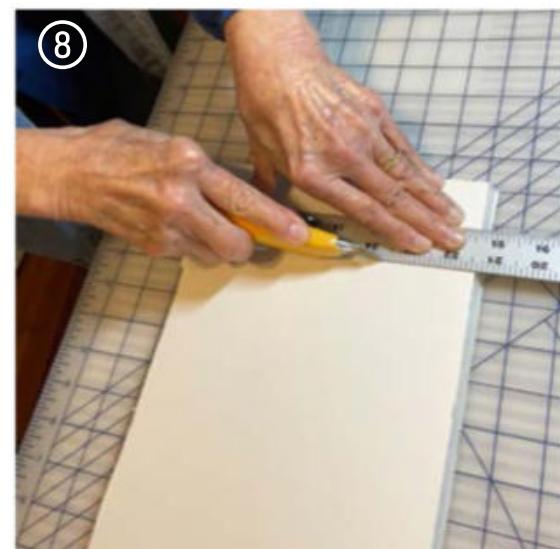
For weft finishing, you may prefer to overlap weft ends as you weave so that front and back are smooth. Some weavers like to needle weave in weft ends along the warp ends and hide them that way. You could also leave the ends of weft and clip them neatly at the back. Each of those methods is appropriate, and the method selected is up to you. I trim my wefts and lightly stitch any that are near the edges to keep them from flipping out at the sides (Photos 5 and 6).

### FINAL PRESENTATION

Once you've dealt with your end finishes and attended to weft tails, you're ready for presentation steps. Stitching the small textile to a mounting surface such as a fabric-covered board is an effective way to display it, and within that realm are several options to consider. The mounting surface can be foam core board, stretched artist canvas, artist stretcher strips with a firm surface such as mat board under the fabric, or solid art board made from medium density fiberboard (MDF).



**Double mounting boards.** The top board is covered with a colored fabric and the bottom board with linen. Sticky-back Velcro strips hold the two boards together.



**Cutting 1/2-inch foam core board with an X-Acto knife, metal ruler, and cutting mat**



**Stretching the inner layer of fabric to cover the mounting board**



**Clipping the corners of the inner fabric**



**Cutting the excess fabric straight across the board**



**The outer layer of fabric is placed onto the board and stapled in place.**

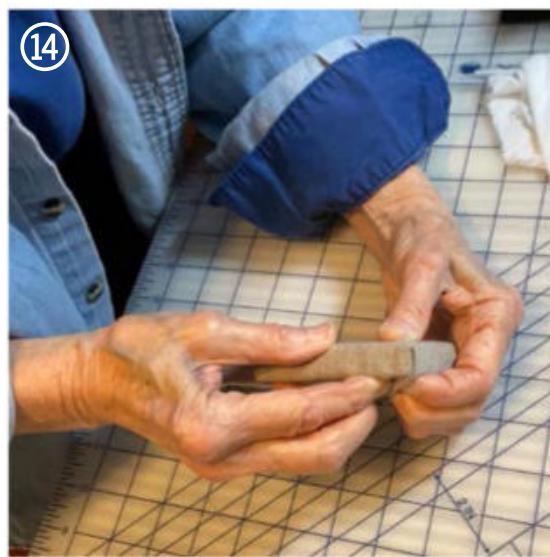


**Trim a small rectangle from the corners before folding the edge back to reduce the bulk of the fabric and achieve a crisper finish.**

The method described here uses foam core board, but you can easily adapt the process for the other options I mentioned. An advantage of using foam core board is that you'll easily be able to cut it to the size needed with an X-Acto or utility knife. I've found it very useful for pieces up to 18 to 24 inches—foam core board larger than that tends to bend a bit over time, so I select wood frames for bigger tapestries.

## MATERIALS NEEDED

- Foam core board (1/4"–1/2")
- Backing board (illustration or mat board is good for this)
- Mounting fabric (prewashed)
- Underlayer fabric (cotton flannel is perfect for this, also prewashed)
- Stapler and/or staple gun
- Staples
- Ruler with metal edge
- Pencil
- X-Acto or utility knife with fresh blade
- Scissors and (optional) rotary cutter
- Cutting mat
- PVA glue
- Foam brush
- Wax paper
- A few heavy books (to serve as weights when putting the tapestry on a backing board)
- Hanging hardware (sawtooth or pushpin hangers)



**Smooth and flatten the corner fold, then staple at the back.**

## PREPARE THE MOUNTING BOARD

- 1 Determine the size of the mounting board. This can be close to the size of the textile or have a wider margin around all sides.
- 2 Select the mounting fabric. A neutral color such as white or natural cotton canvas or linen is effective for almost all designs. Occasionally, you'll find that a color will be preferable for the fabric. Remember that anything chosen for the mounting fabric will become part of the overall design (Photo 7).
- 3 You'll want an underlayer of fabric to slightly pad the mounting board edges and help the needle easily move along the edge of the textile as you stitch. Cotton flannel works well for the underlayer. I've also found that very thin quilt batting can be used effectively.
- 4 Wash both fabrics ahead of time. You might want to press the outer fabric but that's not necessary for the inner layer.
- 5 Select the foam core board thickness. I use either 1/4- or 1/2-inch depending on what effect I want. When I want 1/2-inch depth for the mounting board and only have 1/4-inch board on hand, I stack two pieces together and cover both of them as one.
- 6 Cut the mounting board using a metal-edge ruler and an X-Acto or

utility knife with a sharp blade. A cutting mat is perfect for this, but in a pinch, you can use a couple of layers of pressed cardboard such as the backs of spiral-bound notebooks (Photo 8).

- 7 Measure the two fabrics to be wide enough to stretch easily around the mounting board. Usually, a margin of 1 1/2 to 2 inches around the edges is sufficient.
- 8 You'll attach the fabric onto the foam core board with staples. If you're using 1/2-inch board, a staple gun with 1/4-inch staples is handy. For the thinner board, you'll want to use a desk stapler and open it flat to staple.
- 9 Stretch the inner layer fabric onto the board, starting with one long side. Staple from the center out to each end. Do the opposite side next, pulling and smoothing from the center to each end as you staple. Do the third edge, then the fourth, pulling against the opposite side (Photo 9).
- 10 Trim the corners of the inner fabric by pinching the corners together to bring the cloth into a triangle and clip straight up at the edge of the board. Then trim the excess fabric flat and straight across at each corner (Photos 10 and 11).
- 11 Place the board on the outer fabric and following the same steps, staple from center to alternate ends on the long side first. Next, stretch across and staple the opposite long side. Do one short side, then stretch across to do the opposite side. Put the staples in at a diagonal to avoid ripping the fabric when pulling across (Photo 12).
- 12 At the corners, clip out excess fabric in a small rectangle making sure you don't clip too close to the edge. Your goal is to tuck and fold back the mounting fabric, but you don't want a gap of mounting board showing (Photo 13).
- 13 Fiddle with that corner fold until you have it smooth and flat when pulled to the back. Staple it down and you're almost done (Photo 14)!



**Left:** Thread guidelines assist in the placement of the tapestry. Here they are on a linen-covered lower mounting board to assist in aligning the upper mounting board. Guidelines can be done on a single mounting board as well. **Right:** Stitching tapestry in place onto mounting board using a curved needle

## ATTACH THE TEXTILE TO THE MOUNTING BOARD

Use a curved needle and sewing thread to attach the textile to the mounting board. Select a thread color close to the tone or value of the textile. If you have strongly contrasting colors or values along edges, you can change the stitching thread at those places.

**1** Pin the textile onto the mounting board so that the margins are even on all sides. If you've used foam core board, this is easy to do with T-pins pushed straight down into the board near each corner. If you've used artist canvas or art board for mounting, you'll have to pin at an angle.

**2** It's helpful to align your textile within guidelines made by stretching thread to outline the placement. With foam core, place T-pins at top, bottom, and sides at the measured margins. Run a thread around the pins and down the face of the board to give guidelines that you can place the piece within. Once you pin down

the textile, before beginning to stitch, remove the guideline string (Photo 15).

**3** Once the tapestry is in place, anchor the sewing thread under the piece near the edge using either a slipknot loop or a knot. Begin along one edge and work the curved needle along, taking it into the mounting fabric and the inner layer, and out to catch one warp end in. Reinsert the needle in the mounting fabric next to that point and stitch it up again, one warp thread in. The stitch will be about  $\frac{1}{4}$  inch or less in length and will hold the textile in place very well. Work all the way around the edges, stitching as you go. If you must add more length of thread or change color, work the needle into the piece several stitches back and bury it there. Add the new thread or color as you did at the beginning (Photo 16).

**4** When the piece is stitched on all four sides, bury the thread by taking several stitches through the textile and the mounting fabric inside the edges. Clip the thread off flush at the surface.

These basic steps can be modified and adapted in ways to suit your taste and needs.

## FINISH IT UP!

**1** Cut a piece of illustration or mat board slightly smaller than your mounting board to attach to the back. This backing board will cover and hide both the fabric edges and the staples. Use white glue (such as PVA) that's slightly thinned with water and a foam brush for this step as you adhere the backing board.

**2** Have three pieces of wax paper larger than the mounting board handy and place two side by side on a flat surface. Have a few heavy books on hand to use as weights.

**3** Put the mounting board with the textile on it face down onto one sheet of wax paper.

**4** Put the backing board upside down on the other sheet of wax paper and spread the glue across it with a foam brush, making sure you cover the surface well, including all the edges (Photos 17 and 18).

**5** Immediately place the backing board over the back of the mounting board and cover with a third piece of wax paper. (This acts as a barrier to keep glue from getting onto the books being used as weights.)

**6** Place several heavy books on top to press the backing board firmly while the glue sets. Leave it overnight.

**7** Once the glue is set, add the hanging hardware by pushing the legs of the pushpin or sawtooth hanger into the back of the covering board (Photo 19). Alternatively, you might want to display the piece in a tabletop easel.

These basic steps can be modified and adapted in ways to suit your taste and needs. For instance, you might want to do a double mount, with thinner foam core covered with a contrasting color as the top layer added to a slightly larger foam core board underneath it (Photo 20). Sticky-back Velcro strips can be used between the two boards to attach them together. As another option you can place the mounted piece into a frame; when doing this, I prefer not to put the tapestry behind glass.

Let your presentation method echo the creativity of your design, and enjoy the small textile as a work of art that stands on its own! \*

## RESOURCES

American Tapestry Alliance.

[americantapestryalliance.org/Members/Feature/FeatureMounting/FeatureMountingi.html](http://americantapestryalliance.org/Members/Feature/FeatureMounting/FeatureMountingi.html)  
Collingwood, Peter. *Rug Weaving Techniques: Beyond the Basics*. Loveland, CO: Interweave, 1990, 149. Available at the On-Line Digital Archive of Documents on Weaving and Related Topics. [www2.cs.arizona.edu/patterns/weaving/books.html](http://www2.cs.arizona.edu/patterns/weaving/books.html).

Lane, Mary. "Mounting and Hanging Tapestries: A Variety of Solutions." *Tapestry Topics Online* 33, 2 (Summer 2007).

Martin Maffei, Susan. "Mounting Small Tapestries." [susanmartinmaffei.com/writings-2](http://susanmartinmaffei.com/writings-2). Scanlin, Tommye McClure. "Mounting/Finishing Methods for Small Tapestries." *Tapestry Share*. November 18, 2011. [tapestryshare.blogspot.com/2011/11/mountingfinishing-method-for-small.html](http://tapestryshare.blogspot.com/2011/11/mountingfinishing-method-for-small.html).

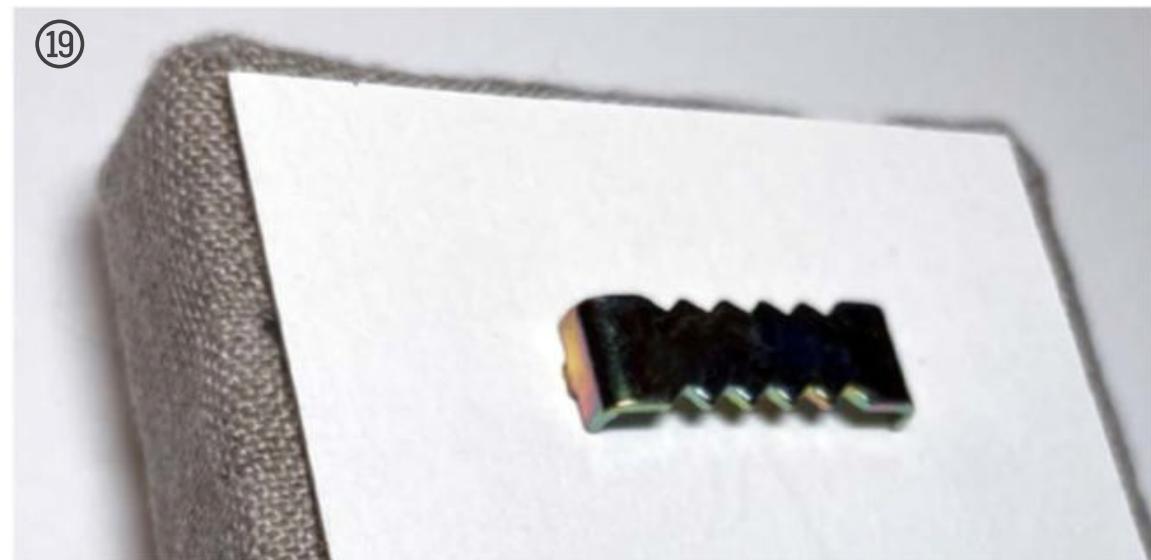
**TOMMYE MCCLURE SCANLIN** is Professor Emerita at the University of North Georgia, Dahlonega, where she began the weaving program in the early 1970s. She is the author of *The Nature of Things: Essays of a Tapestry Weaver* and *Tapestry Design Basics and Beyond: Planning and Weaving with Confidence*.



Preparing to place the backing board to cover the fabric edges and staples of the mounting board



Spreading the PVA adhesive across the backing board with a foam brush



A sawtooth hanger is pushed into the backing board and anchors in the foam core mounting board. Measure for placement to center the hanger near the top and use an awl, the tip of a tapestry needle, or a T-pin to indent the board where the legs will go to make it easier to insert the hanger.



Selecting a double mount for this small 3 1/4-by-4-inch tapestry. With the double mounting presentation, the finished piece will be 6 1/2 by 6 3/4 inches.

# TERRIFIC TOOLS

Get more from your weaving with tools designed to make your life easier and broaden your weaving options.

## Adhesive Measuring Tape

Find the middle every time with this adhesive measuring tape by Oregon Rule. Available in 36- and 48-inch lengths, each tape counts up on either side of the centered zero mark. Place the center, remove the backing, and trim the ends to the proper length to fit your rigid heddle. [loftyfiber.com](http://loftyfiber.com)



Photos by Matt Graves



## Heddle Hook

Threading your heddle is a breeze with this newly designed hook from Kromski. Made from stainless steel, it is lightweight and has two hook sizes to accommodate both the slots and holes on your loom. The 6-inch-long hook is bound to become a staple in your weaving toolbox. [kromskina.com](http://kromskina.com)

## Weaving Tablets

More holes mean more versatility! These weaving tablets from Linda Hendrickson have the standard four corner holes and a smaller additional set of holes along each side to give you more pattern options. The cards are made from sturdy cardstock and measure 3½ inches square. [lindahendrickson.com](http://lindahendrickson.com)



## Bandweaving Shuttle

With a comfortable shape and sharp edge, this bandweaving shuttle from Cardinal Woodwork will make your inkle projects sing. It is handcrafted from curly maple and measures 5 inches long and 1¾ inches wide. With a smooth finish, it is suitable for use with all types of thread. [cardinalwoodwork.com](http://cardinalwoodwork.com)

# pin loom, inkle, rigid heddle, finishing, and tablet weaving



Tablet Weaving Made Easy

Danish Medallions

Double Your Fun: Doubleweave on a Rigid-Heddle Loom

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Expressive Weaving on a Rigid-Heddle Loom

Double-Faced Tablet Weaving

Slots and Holes

Wet-Finishing for Weavers

Designing with Hemstitching

The advertisement features a blue header with the text 'Weaving, Spinning, Dyeing, & Felting' and 'etc' in a large, white, serif font. Below this, 'EUGENE TEXTILE CENTER' is written in a large, white, sans-serif font. To the right, a yellow speech bubble contains the text 'Orders over \$150 ship FREE!'. The main image shows a 'Potholder Deluxe' kit with a colorful woven sample, a wooden Cricket loom with a blue and white woven sample, and a pile of colorful plastic weaving beads. The text 'Potholder loom' is written in a cursive font next to the kit, and 'Cricket loom' is written in a cursive font above the loom. The bottom right features the text 'Inspire a new generation of weavers' in a large, bold, serif font. The bottom of the page has a blue footer with the address '2750 Roosevelt Blvd, Eugene Oregon • 541-688-1565' and the website 'EugeneTextileCenter.com'.



Photos by Emily Hartford

Simple, decorative embroidery, such as the lazy-daisy stitches and French knots shown here, work well to cover up small holes or stains.

## MENDING THE VISIBLE (AND INVISIBLE)

By Emily Hartford

*For as long as I can remember*, creating has been essential to my identity. As a child, I was constantly making something new out of whatever was in front of me. As a teen and young adult, I rediscovered my love of fiber arts, but it has been my time as a mother that has spurred the most creative and healing experiences in my life.

I've always existed alongside depression, and with motherhood, it hit hard. We were living overseas in Australia, and I was struggling mightily. A kind woman named Joyce invited me over to check out her beautiful, expansive fabric collection. She was the person to whom others left their fabric when they passed away or needed to downsize their stashes. There were containers of fabric filled to overflowing. Joyce handed me a bag and encouraged me to take whatever I would like. While I searched through the treasure trove, she told me a story of sharing fabric with another young mother who was hesitant to create for fear of messing up the gift she'd been given. Joyce encouraged her—and me—to just try! If I didn't like the way something turned out, I could put it in a brown bag in the rubbish, and no one would know. "You can always come and get

more fabric," she reminded me. Joyce gave me permission to fail, and it was in that acceptance of failing that I began to find my voice as a fiber artist. I began to see the beauty in what others might call flaws, flops, or beyond repair.

There are endless opportunities to find inspiration amidst the chaos and beauty of daily life, and with them, endless opportunities to mend and fix the clothing and toys of my family. For many years, I tried to make mending that was invisible. Later, through social media, I saw visible mending.

As an embroidery artist, I took the skills and techniques I used in my craft and blended it with the need for repair. I stitched small flowers over tears all over the place. I learned how to do porthole mends

on holey sleeves of favorite cardigans. Amidst all this visible beauty added to loved garments, a darning loom popped into my Instagram feed. I was enamored!

I began to learn everything I could about darning looms and how to use them. The first darning looms on official records were called Speedweve and were made in the 1940s and 1950s. They were marketed as "Lancashire's smallest loom" and were advertised as a way to make darning faster and neater. As they grew in popularity, darning looms were made under various names in many countries.

With a resurgence of the popularity of mending, darning looms are once again becoming beloved tools. The original Speedweve looms are now treasured antiques, and new versions



For this pink hat, Emily removed the original machine embroidery and created a base using her darning loom. She then used a variety of decorative embroidery stitches to create a whimsical bouquet over the darning.



## MENDING THE VISIBLE (AND INVISIBLE)

are available in plastic, metal, and wood, making darning via loom more accessible than ever. Social media provides avenues for quick tutorials, videos of weaving in action, and beautiful examples of the art that can be made with a tiny loom.

After I put a darning loom on every wish list for every holiday, my husband surprised me with one last winter. I started in right away by adding woven patches to a pair of jeans that had ripped that same week. I added a patch to a hat I was embroidering. Soon there was a pocket that needed a patch, and then socks. In the months that I've had the loom, I've found many ways to put it to good use. It makes mending much quicker and is

endlessly fascinating as a way to explore color combinations, shapes of patches, and patterns. I love sharing my mends on social media and have found that others are eager to explore what this little loom can do.

### USING A DARNING LOOM

A darning loom comes with three distinct pieces: a wooden disk or plate to hold the shape of the spot to be mended, a loom piece, and rubber bands or another tool to hold the other two pieces together and in place. Once you have your pieces ready, select a garment or piece of fabric that you'd like to mend.

**1.** Identify the hole (or as is often my case, the stain) that you'd like to

darn over. Center the wooden disk under that spot and secure the fabric with a rubber band in the disk's groove.

**2.** Slide the metal portion of the loom into the same groove, making sure it is firmly in place. Secure with the same rubber band as in Step 1, going around the wooden disk and over the lip above the loom hooks.

**3.** Choose your warp yarn or yarns and thread them on a needle. Start your warp just below the hole or stain you're covering, then bring the yarn up over the darn area, looping over the first hook, and secure with a small stitch next to the place you started the warp. Continue the process until you have the desired width for your patch.

**4.** Thread a needle with your weft yarn. Note that because you will need to stitch the weft into the base fabric at the end of each pick, you'll need to make sure the needle can penetrate the fabric without making a hole that is too large. Begin weaving with your weft in the bottom right or left corner of the patch. Shift hooks to one side to create a shed for your weft needle to go through. Pass the needle through the shed and attach the weft at the other side with a small stitch. Shift hooks to the other side to create a different shed and pass your needle back through, attaching again with a small stitch. Repeat this process until you reach the top of your patch.

**5.** When you've reached the top, take off the rubber band around the two parts of the loom and remove the top portion. Gently unhook the loom from the patch. You'll be left with loops across the top. Stitch the loops into place.

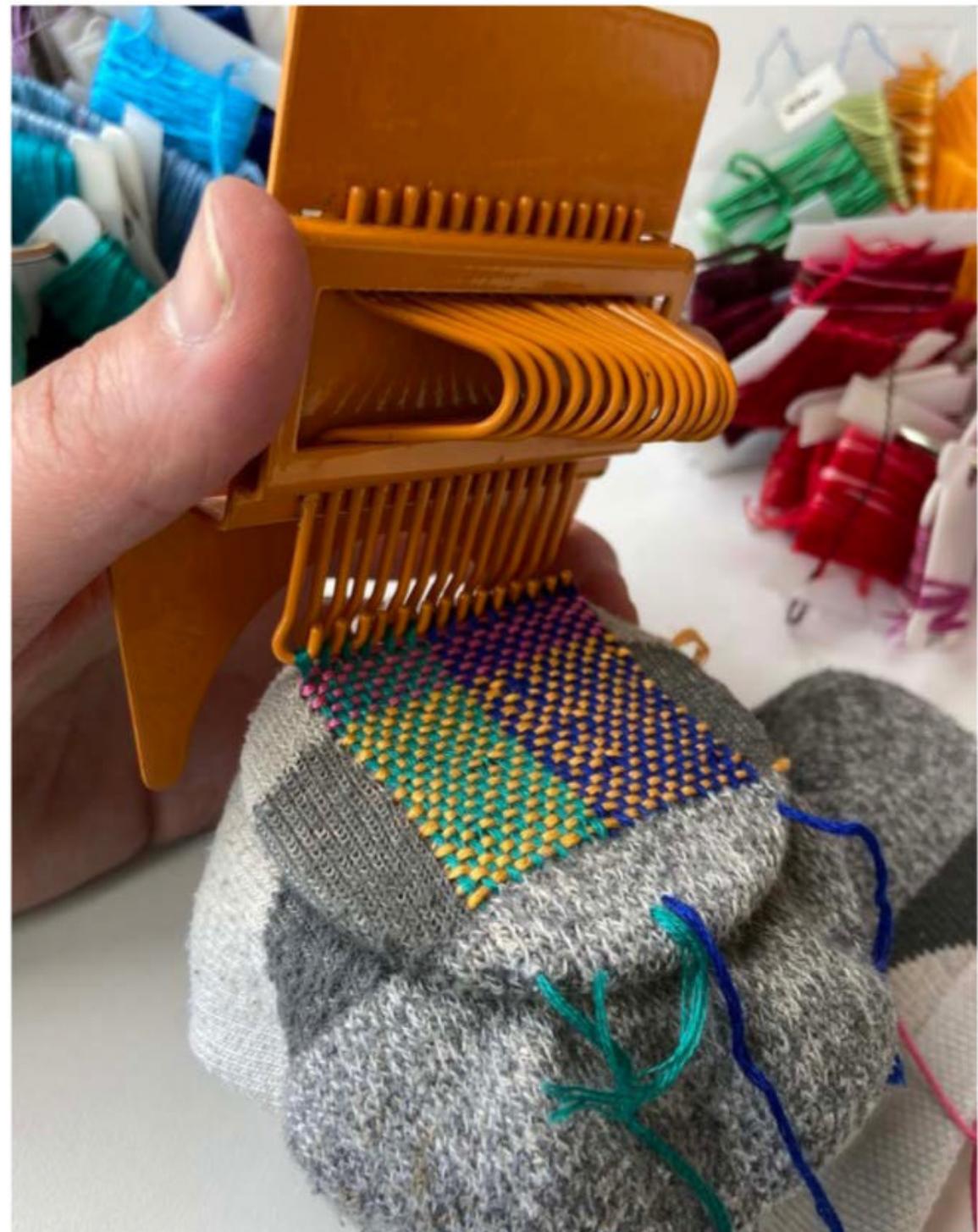


Emily finds using a fine metal comb, like this one originally made for combing lice, a useful tool when darning.

6. Turn over the patched fabric and carefully pull loose threads through to the back. Depending on your preference, you can knot threads that are close together or use a needle to weave threads through border stitches to secure. Trim ends, and voilà—you've made a woven patch!

### TIPS FOR USING A DARNING LOOM

1. Use different colors for warp and weft when you are first learning (and beyond if you love it), as it helps to see the two threads clearly.
2. Lead with the eye end of your needle instead of the point when weaving. Turning it around helps to avoid splitting fibers as you weave. If you do split fibers, consider it your unique touch to the darn!
3. You can use your needle to weave through just a few warp threads at a time. Sometimes, depending on the thread or yarn you're using, it is hard to get all the way from one edge of the patch to the other in one go.
4. Feel free to move the darning-loom setup around. I often find it easier to get in the last few rows of weaving with the loom turned in different directions in my hands. Fiddle with different ways of holding it and see what feels best to you.
5. A weaving comb can be used to push down your weft and make a tighter weave. (Or, if you're a parent like I am, perhaps you have a lice comb sitting around—it does the trick, too!) A hair comb will also suffice.
6. It can be helpful to draw the shape of your desired patch around the hole before beginning.
7. You can create patches of different shapes using your darning loom once you've mastered the rectangle



Emily's darning loom in action

(or maybe before if you're adventurous). I recommend drawing the shape, following the bottom half of the outline during warp setup, and using separate threads for the warp so you can tug on the bottom threads to adjust the shape at the top. Instagram, YouTube, or TikTok are great places to see this method in action.

8. You don't even have to have a hole or tear to cover. Add patches any and every place you want one!

Visible mending has been healing for me: taking what once would've been

discarded and giving it new life, resisting the urge to give up on what's broken, and instead reclaiming the beauty in the "flaws." Now I look for opportunities for mending all around me, weaving intention and joy into each of the patches I create and declaring to the world that broken simply means an opportunity to be made anew. \*

**EMILY HARTFORD** is an avid embroidery artist and visible mender with a passion for finding beauty in the midst of chaos. Find her work at [emjoyembroidery.com](http://emjoyembroidery.com).



Photos by Sienna Bosch

Sienna wove this textured fabric following the pattern on page 30 and using two 12-dent heddles and a warp sett of 24 ends per inch on her rigid-heddle loom. Notice how the front of the fabric (on the left) is different from the back.

# WEAVING WITH TWO HEDDLES

By Sienna Bosch

***It feels like new doors open every time I sit down to weave.*** The possibilities for exploration seem endless. Weaving with two heddles, for example, opened yet another exciting door for me—and I hope it does the same for you. Weaving with two heddles allows you to weave with finer yarns, because the sett can be doubled in the warp. It also allows you to weave textured fabrics. If you add pick-up sticks or a heddle rod, even more options are available to you, including twills and even doubleweave.

Let's start by learning a little bit about weaving with two heddles and how to go about planning a project. Then I'll jump into warping your loom and explain how to weave using this setup.

## EQUIPMENT

- Rigid-heddle loom with capability of weaving with two heddles (you might need an expansion kit)
- Two heddles of the same sett
- Threading hook
- Warping board, mill, or pegs

Choosing yarn for two heddles requires slightly different considerations than for one. With two heddles, your ends per inch (epi) can be as much as double the sett of your heddle. Keep that in mind as you pick yarn for your projects: take the number of ends per inch for your heddle, and double it. Now you have your sett for weaving with two heddles. If you're confused about finding a yarn's appropriate sett, sellers of weaving yarn will often provide recommended setts, and you can also use the Master Yarn Chart (see Resources). For example, with the yarn I am using here, the recommended sett is

20 to 24 epi, perfect for my two 12-dent heddles that allow me to sett my sample at 24 epi.

For a weaving width of 9 inches, I will need 216 warp ends total (9" x 24 epi = 216 ends).

Sample yarns:

- **Warp:** 8/2 cotton, Dark Navy
- **Weft:** 6/2 cotton, Natural

## WARPING

**1** Wind a warp with a warping board, mill, or pegs, using the method discussed above to determine your warp sett and end count.

**2** Measure one heddle to find the center of your weaving. Mark the starting slot (on the left) with a piece of yarn.

**3** Line up the heddles and mark the exact same slot on the second heddle. If the slots are not perfectly aligned, you will get crossed ends, which you want to avoid. To be certain, count the number of slots from the left on the first heddle, and then count and mark the second heddle.

**4** Place one of your heddles in the front-most neutral position on the loom.

**5** Moving left to right and beginning in a slot, thread the heddle with 3 ends in each slot and 1 end in each hole (Photo 1).

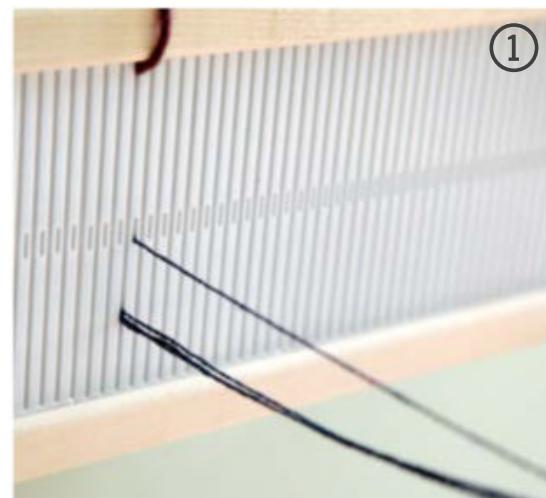
**6** Beam the warp.

**7** Move the threaded heddle to the neutral slot closest to the back of the loom; this is now the back heddle.

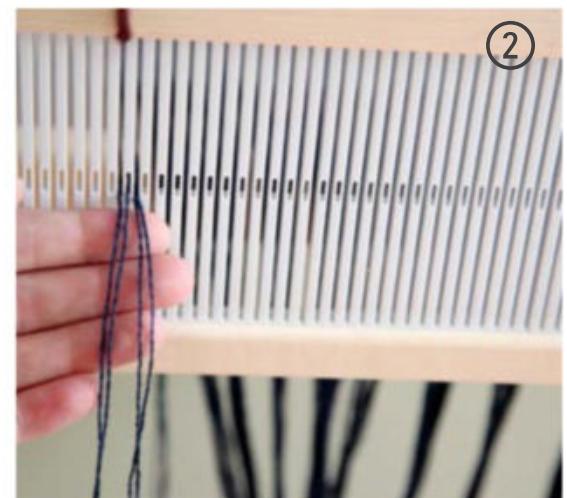
**8** Place the second heddle in the neutral slot closest to the front of the loom; this is now the front heddle.

**9** Start threading the front heddle using the first 4 ends (3 slot ends and 1 hole end) on the left in the back heddle. Place 1 slot end from the back heddle in the starting slot of the front heddle.

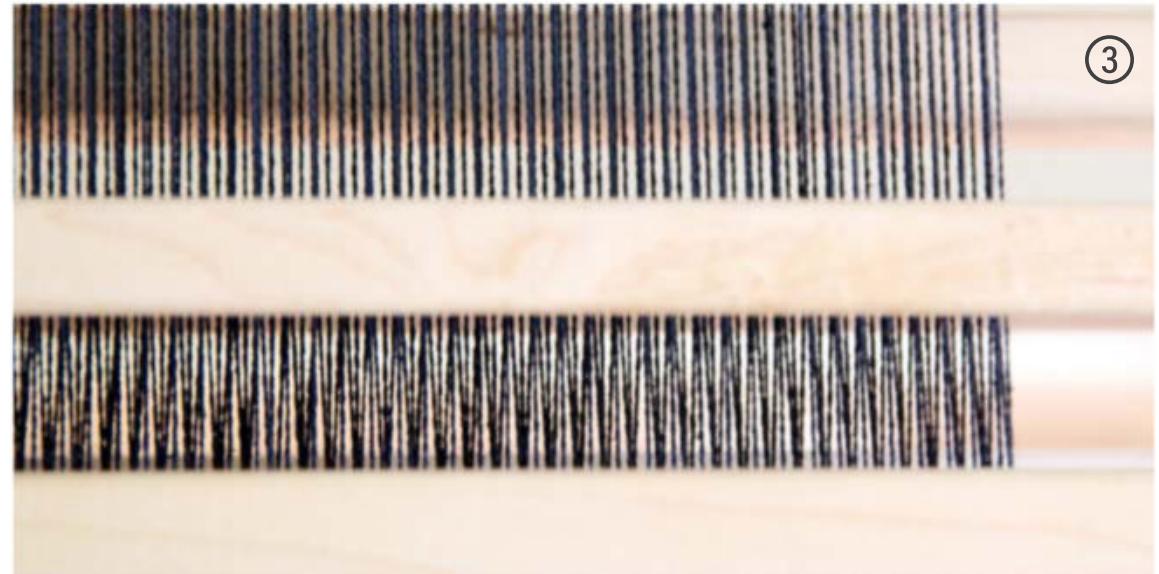
**10** Place another end from the same slot in the back heddle in the adjacent hole to the right on the front heddle.



**Heddle threaded with 4 ends: 3 ends in a slot and 1 end in a hole. This will become the back heddle.**



**After threading the first group of 4 ends from the back heddle, you will have a slot end, a hole end, and then 2 slot ends in the front heddle.**



**Looking down into a loom threaded for two heddles, you can see warp ends traveling to their respective slots and holes between the two heddles.**

**11** Take the final 2 ends from the group of 4 in the back heddle and place them in the next slot of the front heddle. If you have done these steps correctly, the front heddle will have (from left to right) a slot with 1 end, a hole with 1 end, and then a slot with 2 ends (Photo 2).

**12** Take the next 4 ends (3 slot ends and 1 hole end) from the back heddle and place 1 slot end in the front heddle slot with 2 existing ends.

**13** Take the next slot end on the back heddle and place it in the adjacent hole to the right on the front heddle.

**14** Take the final 2 ends from the group of 4 in the back heddle and place them in the next slot of the front heddle.

**15** Repeat Steps 12–14 across the warp. If you've done this correctly, on

the front heddle, each slot (excluding selvedges) will have 3 ends and each hole will have 1 end (Photo 3).

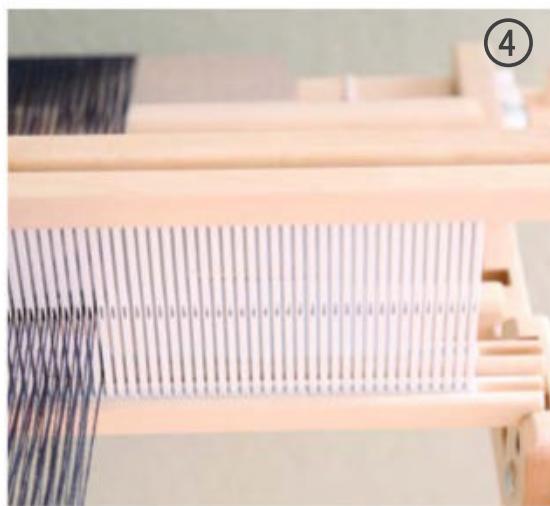
## WEAVING

There are several terms you'll need to know when you start reading patterns for weaving with two heddles. Please note that in some patterns, the front heddle will be referred to as heddle 1 and the back heddle as heddle 2.

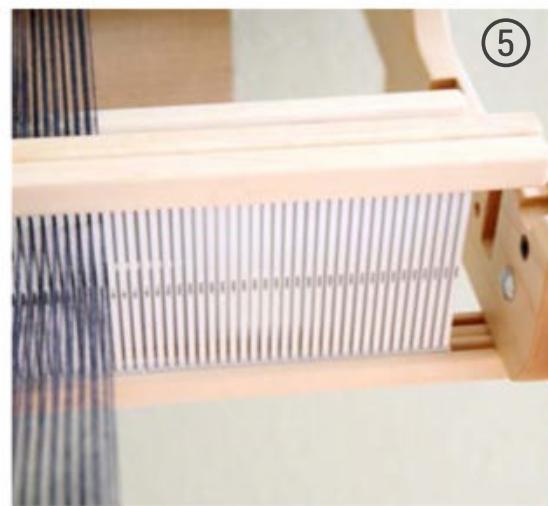
**BOTH HEDDLES UP** Place both the heddles in the up position. This lifts every other warp end, which happen to be all of the ends threaded in holes in either heddle (Photo 4).

**BOTH HEDDLES DOWN** Place both the heddles in the down position. The warp ends that are only in slots will

## WEAVING WITH TWO HEDDLES

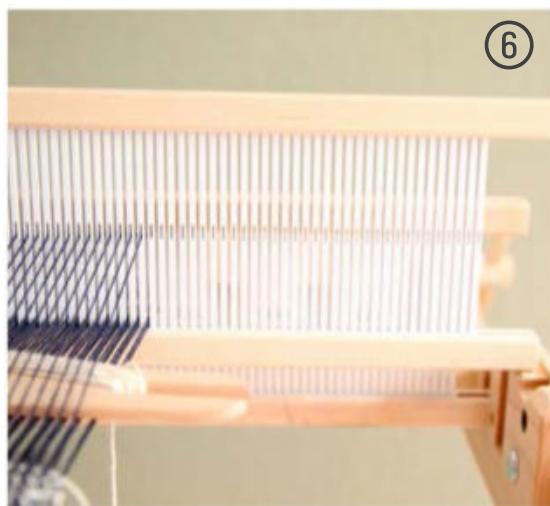


④

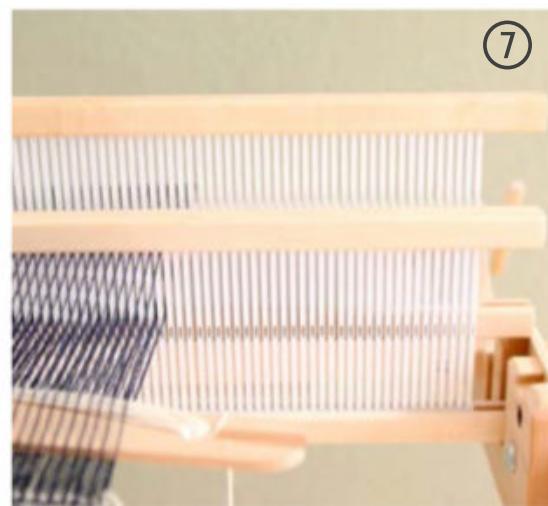


⑤

*Left, Both heddles up. Right, Both heddles down*

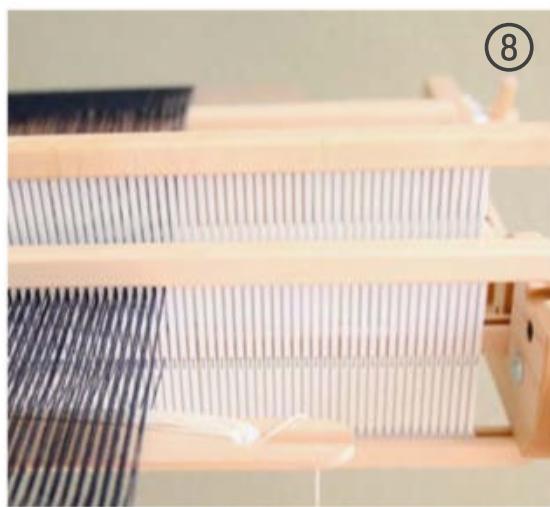


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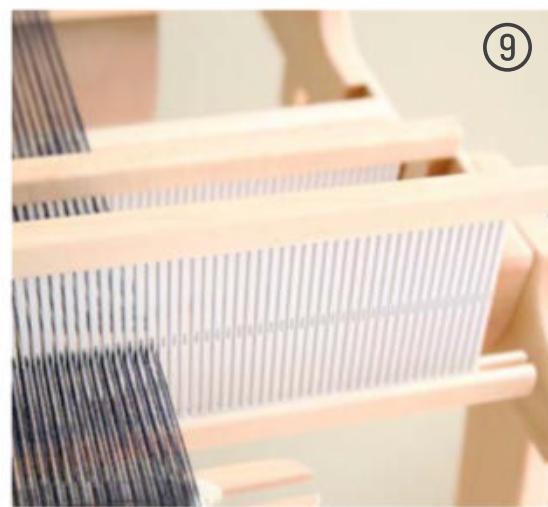


⑦

*Left, Front heddle up. Right, Back heddle up*



⑧



⑨

*Left, Front heddle down. Right, Back heddle down*

be above the warp ends in holes. This is the opposite of both heddles up (Photo 5).

**FRONT HEDDLE UP** Leave the back heddle in neutral position and place the front heddle in the up position. All of the ends threaded in the holes in the front heddle will be lifted. This means 1 out of 4 warp ends is lifted (Photo 6).

**BACK HEDDLE UP** Leave the front heddle in the neutral position and place the back heddle in the up position. All of the ends in holes in the back heddle will be lifted. This means 1 out of 4 ends is lifted (Photo 7).

**FRONT HEDDLE DOWN** Leave the back heddle in neutral and place the front heddle in the down position. All

of the ends in the holes in the front heddle will be lowered so that 3 out of 4 ends will be above them (Photo 8).

**BACK HEDDLE DOWN** Making this shed depends on the design of your loom. If you have separate blocks for each heddle, leave the front heddle in neutral and put the back heddle in the down position. If your heddles share the block, bring both heddles forward in front of the heddle block. Place the back heddle down, and then lift the front heddle slightly. The hole ends in the back heddle are down, and 2 ends in the front slots are up along with the ends in the front holes, so 3 out of 4 ends are above the other ends (Photo 9). If you have two narrow sheds, use the bottom shed.

### HERE'S A PATTERN TO TRY:

1 Both heddles up.  
2 Both heddles down.  
3 Front heddle up (weave 4 picks in the same shed, catching the selvedge threads).

4 Both heddles up.  
5 Both heddles down.  
6 Back heddle up (weave 4 picks in the same shed, catching the selvedge threads).

Repeat Steps 1–6 for the pattern.

### TIPS FOR WEAVING WITH TWO HEDDLES

- When weaving texture with two heddles, you will often need to catch the selvedge thread. When 2 picks in a row go over (or under) the selvedge thread where the weft turns, you'll need to catch it before weaving across. This happens in the pattern above.
- You can only beat with the front heddle. When you beat, put the back heddle in the neutral position. This helps you maintain a consistent beat, especially if your warp is under tight tension.
- If you have multiple neutral slots on your loom, place the heddles as far away from each other as possible

when you are threading. This allows you to see the warp ends more easily. When you are weaving, keep the heddles in the two neutral slots closest to the front of the loom for ease of maneuvering. This helps you maintain a consistent beat, especially if your warp is under tight tension.

- To weave plain weave, place both heddles up, weave a pick, and then put both heddles down and weave a pick.

One of the most exciting parts about weaving with two heddles is that I can work with fine yarns, sett them appropriately, and weave stable fabrics. This process enables me to expand my options on a rigid-heddle loom. With two heddles, I can weave 16, 20, or 24 epi easily and add texture and patterning.

As you begin your two-heddle journey, don't forget to explore, make samples, and play. I'm certain you'll find it opens a whole new world of possibilities. Happy weaving! \*

#### RESOURCES

Master Yarn Chart. [handwovenmagazine.com/master-yarn-chart](http://handwovenmagazine.com/master-yarn-chart).

Patrick, Jane. *The Weaver's Idea Book*. Loveland, CO: Interweave, 2010, 177–99.

Two Heddle Weaving: Double-weave Tool Holder. [textileschool.schachtspindle.com/courses/weaving-with-two-heddles-doubleweave-tool-holder](http://textileschool.schachtspindle.com/courses/weaving-with-two-heddles-doubleweave-tool-holder).

**SIENNA BOSCH** is a lover of all things weaving. She has a BFA in fibers and art education. She works at Schacht Spindle Company as the Content Developer and Education Specialist for the School of Textile Arts.

**BEE INSPIRED AND WIN!**



Ditta Vest photographed by Gale Zucker (Instagram @galezucker) and modeled by Josephine Ankrah (Instagram @sweeetjsphn)

**DITTA VEST**  
woven on Original TURTLE Loom  
pattern at [www.bluebonnetcrafters.com](http://www.bluebonnetcrafters.com)

# UNBIASED NEUTRALS

Neutrals can hold their own just based on quiet beauty, but they benefit from touchable texture, whether that texture comes from weave structure, yarn, or even locks of wool.

## AERIAL SCARF

By Yvonne Ellsworth

A pin-loom swatch was all it took for Yvonne to fall in love with the airy qualities of the aptly named Berroco Aerial yarn. Wearing this light and breezy scarf is like wrapping yourself in a cloud, but you'll find it is a sturdy accessory, one your friends will want to borrow. Pattern page 37.



**VARAFELDUR WALL HANGING***By Rebecca Cengiz-Robbs*

Making a full-size Icelandic *varafeldur*, a Viking-age cloak, is a daunting task, so why not start with an adaptation for the rigid-heddle loom and weave a smaller wall hanging? Whether you choose to buy prewashed and separated locks of Icelandic fleece, or wash and process the wool yourself, this project will take you back in time as you weave curly wool locks using the Icelandic knot technique. Pattern page 37.

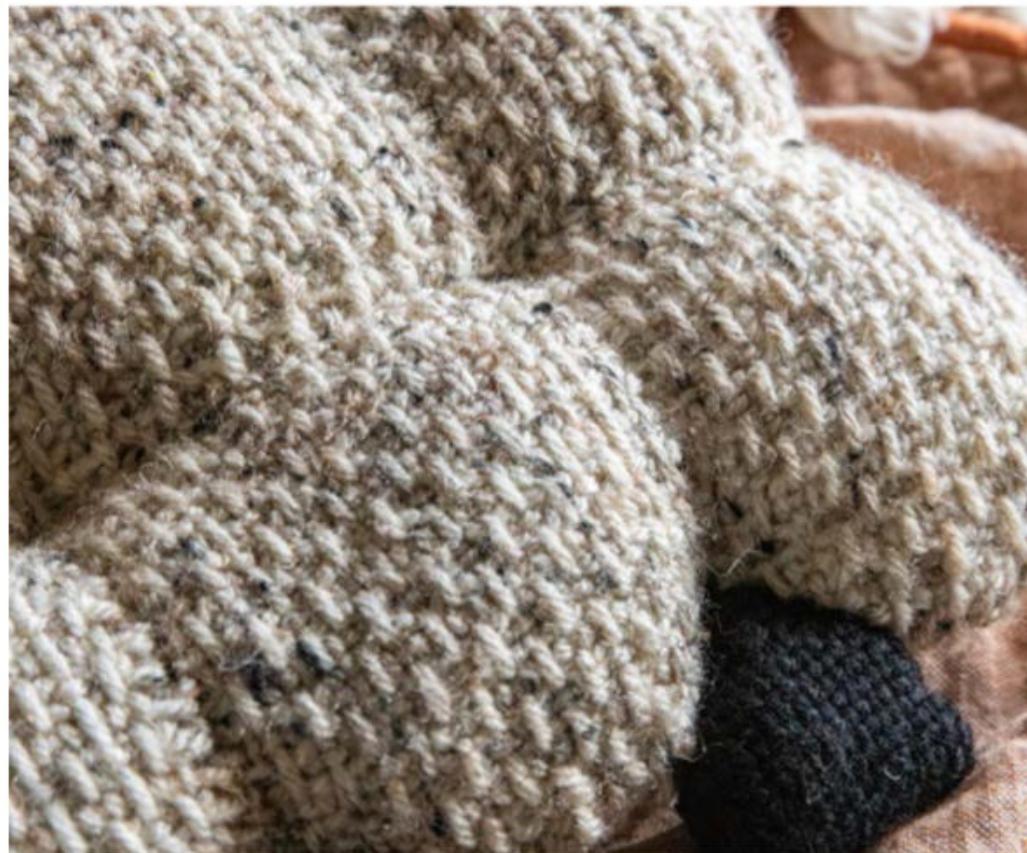




### COUNTING SHEEP PILLOW

*By Deborah Bagley*

Celebrate lambing season with this sheepy pillow created with two sizes of pin looms, a textured weave, and simple construction. Deborah based her design on Valais Blacknose sheep with their white fleeces and black heads and legs. Pattern page 39.



**OTTER MITTENS AND FINGERLESS GLOVES***By Margaret Stump*

Weave a pair of pin-loom fingerless gloves or a raft of otter mittens for everyone you know. The gloves feature a fun textured pattern and finger channels to keep them in place.

The mittens are also fingerless but include a sweet otter-face cap. When you want your fingers exposed, the otter's button nose holds the mitten cap out of the way. Pattern page 41.

## SPRING SHOWERS TEA TOWELS

By Tammy Bast

Can't get enough of straight lines and boxes? You just might be a weaver. Tammy added bright color pops to shades of gray in a windowpane grid for these rigid-heddle-woven tea towels that will satisfy your desire for symmetry.

Pattern page 44.





 **RIGID HEDDLE**  
**AERIAL SCARF**  
**Yvonne Ellsworth**

### MATERIALS

**STRUCTURE** Plain weave.

**EQUIPMENT** Rigid-heddle loom, 12" weaving width; variable-dent heddle with 8- and 12-dent sections; 1 shuttle.

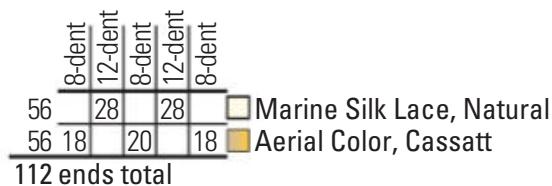
**YARNS** **Warp:** Aerial Color (65% superkid mohair/35% silk; 284 yd/25 g; Berroco), #34104 Cassatt, 142 yd. Marine Silk Lace (51% silk/29% merino wool/20% SeaCell; 3,970 yd/lb; Henry's Attic), Natural, 142 yd. **Weft:** Aerial Color, #34104 Cassatt, 214 yd.

**WARP LENGTH** 112 ends 91" long (allows 2" for take-up, 15" for loom waste; loom waste includes fringe).  
**SETTS Warp:** 8 and 12 epi. **Weft:** 8 ppi.  
**DIMENSIONS Width in the heddle:** 11 $\frac{1}{2}$ ".  
**Woven length:** (measured under tension on the loom) 74". **Finished size:** (after wet-finishing) 11" x 70" plus 5" fringe.

### PROJECT STEPS

- 1 Assemble the variable-dent heddle starting with an 8-dent section followed by a 12-dent section, then 8, 12, 8 as shown in Figure 1. Set up your loom for direct warping a length of 91" or wind a warp of 112 ends 91" long following the warp color order and denting in Figure 1. Warp the loom using your preferred method, centering for a weaving width of 11 $\frac{1}{2}$ ".
- 2 Wind a shuttle with weft. Allowing 6" for fringe, spread the warp with scrap yarn.
- 3 Leaving a tail 4 times the width of the warp for hemstitching, weave 2 picks. Hemstitch in bundles of 2 ends using the long tail. Continue weaving plain weave for 74". Hemstitch as you did at the beginning.
- 4 Remove the scarf from the loom, leaving 6" of unwoven warp at each end for fringe. Trim fringe to 6". Prepare a twisted fringe using 5 or 6 warp ends in each fringe.

**Figure 1. Warp color order and denting**



- 5 Wet-finish by steaming with a steamer or by holding a steam iron slightly above the scarf and steaming gently. Trim ends of fringe. \*



 **RIGID HEDDLE**  
**VARAFELDUR WALL HANGING**  
**Rebecca Cengiz-Robbs**

### MATERIALS

**STRUCTURE** Pile weave.

**EQUIPMENT** Rigid-heddle loom, 16" weaving width; 7.5-dent heddle; 1 shuttle. **Note:** Have an 8-dent heddle? See the heddle conversion chart in the Reader's Guide.

**YARNS** **Warp:** Suffolk - Worsted (100% wool; 200 yd/3.5 oz; Mountain Meadow Wool), Natural Cream, 118 yd. **Weft:** Suffolk - Worsted, Natural Cream, 70 yd. Icelandic wool fleece locks, washed and separated from the undercoat (Full Circle Wool), 10 oz, or unprocessed Icelandic wool fleece (Taste of the Wind Farm), 2 lb.

**OTHER SUPPLIES** Tapestry needle; 60" piece of twine; 26"-30" stick or branch for hanging. For processing raw wool: bucket, antigrease laundry detergent, potato masher, zippered



## ICELANDIC LESSON

*Pel*, pronounced “thel” and sometimes written as *thel* or *pel*, is the Icelandic word for the sheep’s undercoat while *tog* refers to the outercoat.

mesh laundry bag; wool carder or a self-cleaning pet slicker brush.

**WARP LENGTH** 118 ends 36" (1 yd) long (allows 2" for take-up, 18" for loom waste).

**SETTS Warp:** 7.5 epi. **Weft:** 8 ppi.

**DIMENSIONS Width in the heddle:** 15½".

**Woven length:** (measured under tension on the loom) 16". **Finished size:** woven cloth 13½" x 10½".



## PROJECT STEPS

**1** Prepare fleece: If you have raw (unwashed) fleece, see *Washing Fleece*. Once it is clean and dry, divide the fleece into locks.

**2** Separate the outercoat from the undercoat: Hold a lock by the tip (the thin end) and use the slicker brush or carder to comb off the undercoat from the cut end of the lock. The undercoat is made up of finer, shorter fibers and is easily combed away. If the undercoat has felted and is hard to separate, use scissors to trim the cut end of the lock, then

brush it to capture the remaining undercoat fibers.

**3** Set up your loom for direct warping a length of 36" or wind a warp of 118 ends 36" (1 yd) long. Centering for a weaving width of 15½", warp the loom using your preferred method.

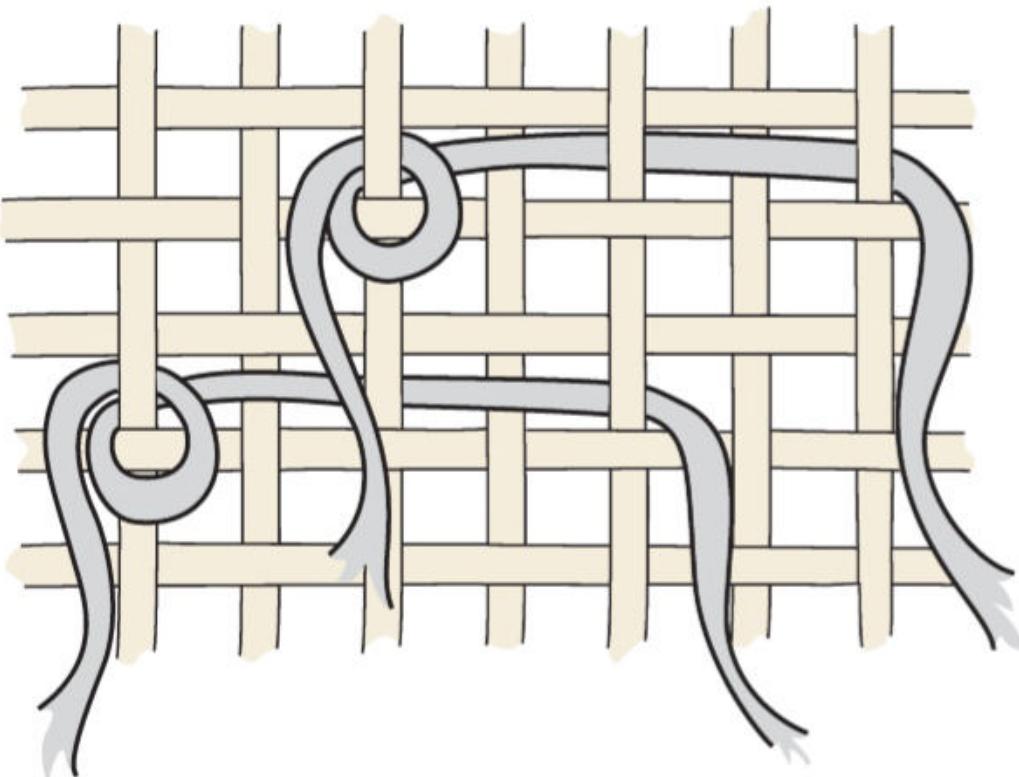
**4** Wind the shuttle with Suffolk weft. Spread the warp with scrap yarn.

**5** Leaving a tail 4 times the width of the warp for hemstitching, weave 1".

Hemstitch in bundles of 4 ends using the long tail.

**6** With the shed open, work Icelandic knots, wrapping locks of Icelandic fleece across the warp. Overlap the bottom ends of two locks of fleece (the ends where the undercoat was removed) to make one piece. Wrap the combined locks of fleece around 1 warp end bringing the end of the lock outside the shed, then pass the other end of the lock under the 2 raised warp ends to the right, bringing the

Figure 1. Icelandic Knot



## WHAT IS A VARAFELDUR?

During the Viking Age, the varafeldur kept the people of Iceland and Norway warm and cozy during the cold winters. Also known as *gråfell* (literally gray fleece) in Norwegian, these garments were worn around the shoulders similar to a cloak. The wool locks served two purposes. First, they were an extra layer of warmth. Second, the oils in the locks would help make the varafeldur a bit more water resistant, which was perfect for seafaring communities.

lock outside the shed (see Figure 1). Work several knots across the warp, leaving a gap of 2 or 3 warp ends between each knot.

**7** Pass the shuttle with wool through the same shed and beat. Change sheds and weave another pick of the Suffolk wool.

**8** Repeat Steps 6 and 7, staggering the locks of fleece as shown in Figure 1 until you have woven 12".

**9** Weave 3" of plain weave using the Suffolk weft.

**10** Hemstitch as you did at the beginning.

**11** Remove the fabric from the loom. Remove the header yarn and trim the extra warp yarn close to the hemstitching on both ends.

**12** Fold the bottom hem toward the back of the fabric. Using a tapestry needle and the wool yarn, whipstitch the hemstitched end to the back of the project. Repeat for the top hem, leaving the selvedge ends open to form a tube.

**13** Pass the stick or branch through the tube.

**14** Using the twine, tie a double knot on the stick or branch 1" to the left of the varafeldur. Wrap the twine 5 times, covering the knot. Wrap the other end of the twine 5 times 1" to the right of the varafeldur and secure with a double knot. Trim both ends of the twine.

**15** Your varafeldur is ready to hang! To clean, gently wipe with a damp cloth. \*

## WASHING FLEECE

Raw, unprocessed Icelandic wool fleece must be washed and separated before starting the varafeldur. (Skip this step if you purchased washed and separated fleece.) Two pounds of raw unprocessed wool will yield about 10 ounces of usable locks.

1. Clean the wool by picking out vegetable matter and animal waste.
2. The outercoat will have distinct locks that are often curly. Separate these locks into individual pieces.
3. Place a small amount of locks in a mesh laundry bag. Fill a bucket with hot water and a teaspoon of antigrease detergent.
4. Place the mesh bag in the hot water

and gently press it toward the bottom of the bucket using a potato masher or similar tool. Press the bag into the hot water several times but do not stir or agitate the bag.

5. Leave the wool to soak in the water for 20 minutes. Take the bag out of the bucket, empty the bucket, and refill it with clean hot water.
6. Place the bag in the clean hot water and rinse the wool by using the potato masher and gently pressing the bag into the hot water several times.
7. Remove the bag from the bucket and press it with the potato masher to extract excess water. Take the wool out of the bag and place it on a mesh clothes-drying rack or a towel and let dry completely. Repeat this process for all the wool.

Lion Brand), #400D Oatmeal, 170 yd. Vanna's Choice (100% acrylic; 170 yd/3.5 oz; Lion Brand), #153 Black, 40 yd.

**OTHER SUPPLIES** Polyester fiberfill (stuffing); straight pins.

**DIMENSIONS** *Finished size:* 10" x 11" x 3".

## PROJECT STEPS

**1** Weave 26 pieces as listed in Figure 1, using manufacturer's directions to plain weave Black pieces and using Loomette Weave #1 to weave Oatmeal pieces.

**2** With right sides together, whipstitch or use double overcast (see Reader's Guide) to stitch together 18 Oatmeal squares to form a 3 x 6 rectangle as shown in Figure 2. Align the squares so that the floats are all in the same vertical direction.

**3** Fold the 3 x 6 rectangle in half, right sides together, to make a 3 x 3 square. Using a tapestry needle and Oatmeal, whipstitch or double overcast three sides of the pillow leaving an opening of one square's length for turning. Weave in ends.

**4** Turn the pillow right side out, stuff, and whipstitch the opening closed.

**5** Create the woolen fleece look of the pillow: With a long strand of Oatmeal and tapestry needle, sew a running stitch from the bottom of the pillow along a seam line to the top, and then back down the pillow along the coordinating seam line on the back. Pull slightly on both ends of the Oatmeal strand in one hand and the pillow in the other so the strand makes a depression on the pillow. Tie the Oatmeal strands in a knot. Repeat again on the other vertical seam and the two horizontal seams. Weave in ends.

**6** Make divots at each intersection of four squares: Using a tapestry needle, pull a strand of Oatmeal from the back of the pillow at an intersecting seam leaving a tail. Skip over one thread in the intersection and bring the needle back through the pillow to the back. Tightly tie together the ends, pulling the front and the back panels of the pillow together. Repeat three more times at the other intersections. Weave in ends.



PIN LOOM

## COUNTING SHEEP PILLOW

**Deborah Bagley**

## RESOURCE

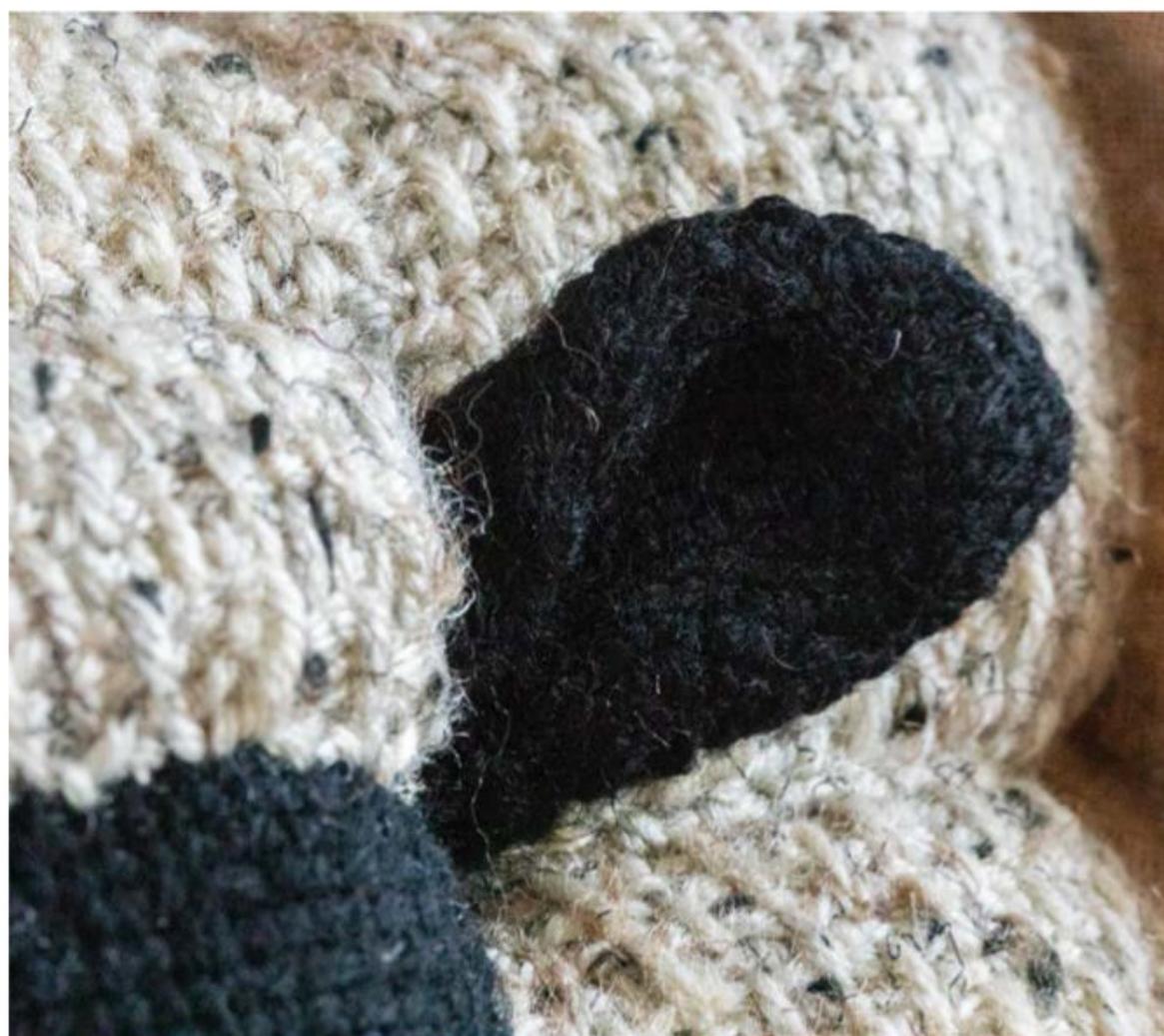
*Original Loomette Weaves.* Los Angeles, CA: Loomette Studios, 1949. Out of print but available online [eloomanation.com/pdf/LoometteWeaves.pdf](http://eloomanation.com/pdf/LoometteWeaves.pdf).

## MATERIALS

**STRUCTURE** Plain weave and textured weave.

**EQUIPMENT** 4" square pin loom; 2" x 4" rectangle pin loom; 5" weaving needle; packing comb or fork; tapestry needle.

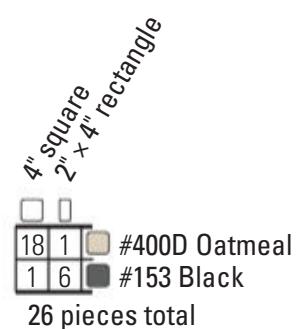
**YARNS** Vanna's Choice Heather (92% acrylic/8% rayon; 145 yd/3 oz;



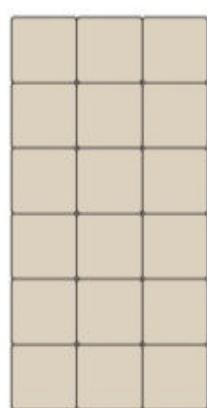
### Loomette Weave #1

**Note:** Repeats are listed for square [rectangle].  
 Row 1: Plain weave (U1, O1) across, finishing with U1.  
 Row 2: (U3, O1) 7 [3] times, U3.  
 Row 3: U1, O1, (U3, O1) 7 [3] times, U1.  
 Rows 4–15: Repeat Rows 2 and 3 six more times.  
 Row 16: Plain weave.

**Figure 1. Pin-loom pieces**



**Figure 2. Assembly**



**7** For each foot, fold a Black 2" x 4" rectangle in half right sides together to create a 2" square. Sew the two sides together leaving the top open. Turn right side out. Stuff lightly. Tuck the top half of the two sides inward to make a point and sew closed. (See Figure 3.)

**8** Place one foot on each side of the middle square along the seam at the bottom and sew into place.

**9** Make the face: Place a Black square on the center square of the pillow front. Move the bottom of the square up about 1" from the center.

Pin in place. Fold the two sides under diagonally leaving about 1½" on the bottom edge so the sides taper up 3" along the side, and pin in place. The top of the Black square is not tapered (see Figure 4). Using Black, sew the face to the pillow along the two sides and bottom. Stuff lightly and sew closed.

**10** For each ear, with right sides together, sew two Black 2" x 4" rectangles together along the two 4" sides and one 2" side. Turn right side out. On the 2" end that is sewn closed, push the two corners inward so they make a point and taper about 2" along each long edge. Whipstitch closed. (See Figure 5.) Fold the opposite end of the ear in half to make a 1" edge and sew closed (see Figure 5).

**11** Place an ear on either side of the top of the head and sew into place (see photo for reference).

**12** Place the Oatmeal 2" x 4" rectangle along the top of the black face with the top of the rectangle placed at the top of the face. Whipstitch the top edge.

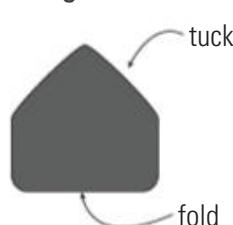
**13** Gather the 2" sides to 1¼" and sew them to the face where the ears are attached.

**14** Sew the other long edge of the rectangle to the pillow about 1¼" from the top edge of the face with small whipstitches. Stuff lightly before sewing completely closed.

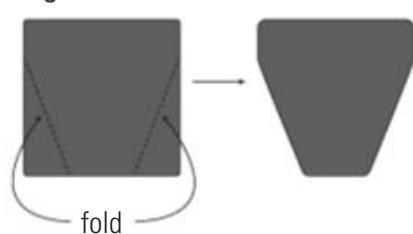
**15** Weave in loose ends.

**16** Wet-finish by handwashing in warm water with mild detergent. Tumble dry. \*

**Figure 3. Foot fold**



**Figure 4. Face fold**



**Figure 5. Ear fold**





 PIN LOOM

## OTTER MITTENS AND FINGERLESS GLOVES

Margaret Stump

### RESOURCES

Stump, Margaret. *Pin Loom Weaving*. Mechanicsburg, PA: Stackpole Books, 2014.

—. *Pin Loom Weaving to Go*. Mechanicsburg, PA: Stackpole Books, 2017.

### MATERIALS

**STRUCTURE** Plain weave and textured weave.

**EQUIPMENT** 4" square pin loom; 4" x 6" rectangle pin loom; 1" square pin loom (optional); tapestry needle; G-6/4.0 mm crochet hook; small (1.75–2.0 mm) steel crochet hook; packing comb or fork.

**YARNS** Classic Wool Worsted (100% wool; 194 yd/100 g; Patons), Winter White, 68 yd (fingerless mitts) and/or 130 yd (otter mittens); Pink Quartz and Black, 1 yd each.

**OTHER SUPPLIES** Straight pins; washable-ink pen; two 1" black matte buttons for noses; four 1/2" shiny rounded buttons for eyes; two 5/8" Velcro dots; Fray Check; sharp sewing needle and thread.

**DIMENSIONS** **Finished size:** fingerless mitts, 8" circumference x 5"; otter mittens, 6" circumference x 8".

For crochet abbreviations, visit [littlelooms.com/crochet-and-knitting-abbreviations](http://littlelooms.com/crochet-and-knitting-abbreviations).

### PROJECT STEPS

#### Fingerless Gloves

**1** Following the manufacturer's directions, weave six 4" x 6" rectangles in Winter White using the Honeycomb Pattern.

**2** Use a small crochet hook or tapestry needle to weave in ends.

**3** For each mitt, with wrong sides facing, double overcast (see Reader's Guide) to join two rectangles to form an 8" x 6" rectangle as shown in Figure 1. **Note:** For all joins and crochet, use Winter White.

**4** Join the third rectangle leaving a 3" opening in the middle, joining 1 1/2" on each end (see Figure 1).

**5** Place your thumb through the thumb hole, wrap the rectangle around your hand overlapping the edges to determine the correct size for your mitt, and secure with a pin. Whipstitch (see Reader's Guide) the edges of the rectangles as shown in Figure 2.

**6** Single crochet around the top edge of the mitt. Do not crochet the bottom of the mitt, but instead baste the edges of the overlapped rectangles together.

**7** With the mitt on your hand, use a pin or a piece of yarn to mark sections between the fingers. Single crochet a chain between each finger to make the mitt fit the fingers and keep it from sliding off: Starting from one side of the mitt, work 1 sc in the top edge, ch 4, 1 sc in the other side of the top edge. Do this three times on each mitt so there is a crochet chain between each finger.

**8** Single crochet around the thumb hole on each mitt.

**9** Use a small crochet hook or tapestry needle to weave in ends.

**10** Wet-finish by handwashing in warm water with mild detergent. Lay flat to dry.

#### Otter Mittens

**11** Following the manufacturer's directions, plain weave ten 4" x 6" rectangles and two 4" squares.

**12** Use a small crochet hook or tapestry needle to weave in ends.

**13** For each mitt, with wrong sides facing, double overcast to join two of

the 4" x 6" rectangles to form an 8" x 6" rectangle as shown in Figure 1.

**14** Join the third rectangle leaving a 3" opening in the middle, joining 1 1/2" on each end (see Figure 1).

**15** Fold a 4" square on the diagonal with right sides together. For a closed thumb, follow Option A in Figure 3, using backstitch to create the thumb. If you want your mitten to have an open thumb, follow Option B in Figure 3, using backstitch to create the base of the thumb and folding the top down so that the tip of the thumb is not covered. For both Options A and B, fold the ends of the square back and stitch them in place so they will be out of the way, then turn the thumb right side out. Repeat with the second 4" square.

**16** With right sides together, slide the thumb piece into the thumb opening and whipstitch the edges of the thumb piece to the wrong side of the mitten.

**17** Place your thumb through the thumb hole, wrap the two edges of the mitten around your hand, overlapping the edges to determine the correct size for the palm of your mitten, and secure with a pin. Whipstitch the edges of the mitten as shown in Figure 2.

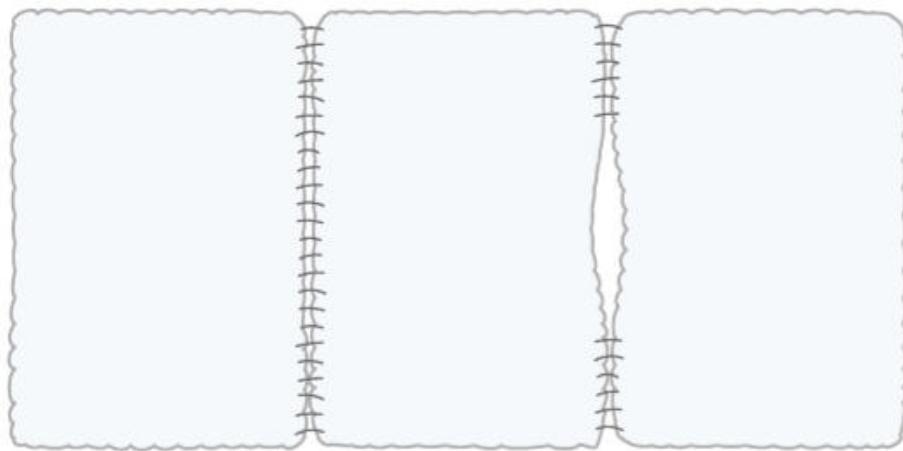
**18** Single crochet around the top and bottom edges of each mitten.

**19** Stack two 4" x 6" rectangles. Overlap the top edge of the mitten about 1/2" over the rectangles as

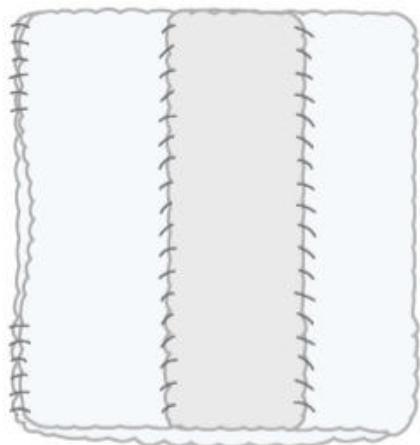


# UNBIASED NEUTRALS

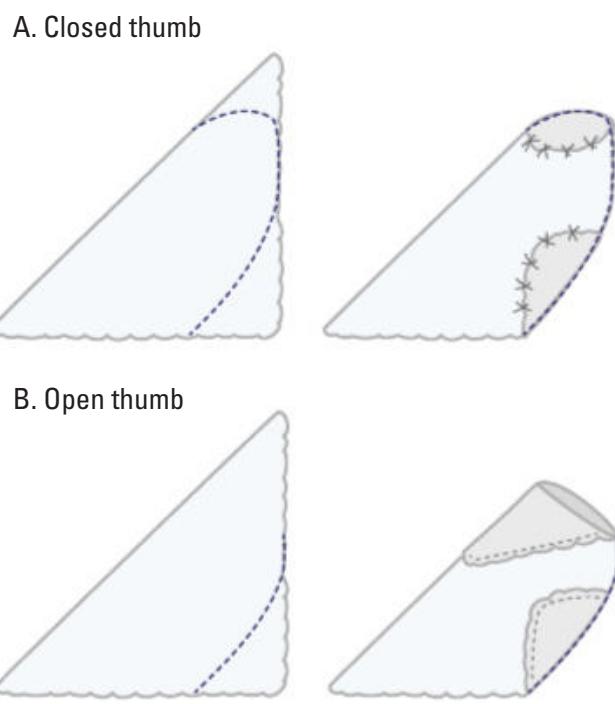
**Figure 1. Layout**



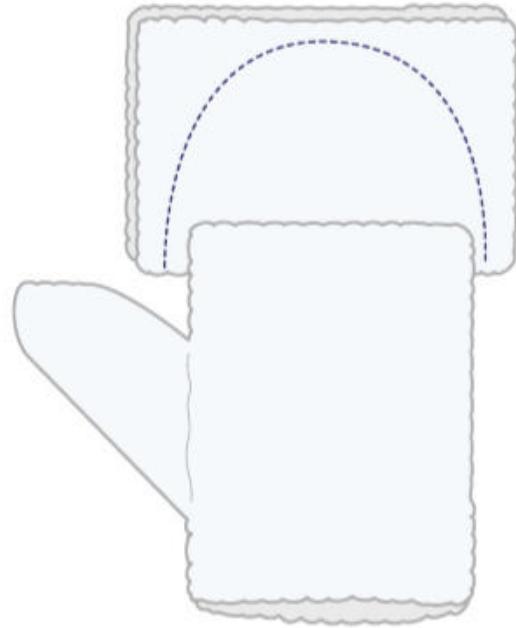
**Figure 2. Assembly**



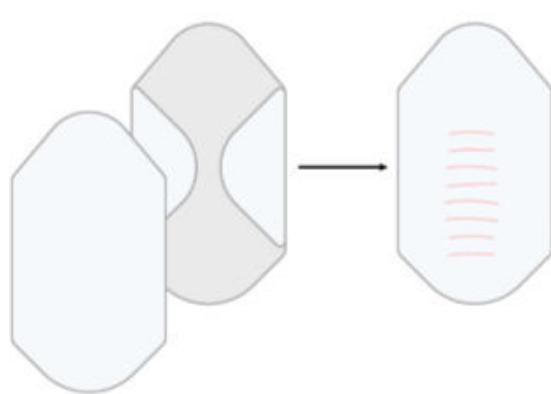
**Figure 3. Thumb construction**



**Figure 4. Mitten cap**



**Figure 5. Woven ear**



## Honeycomb Pattern

Row 1: Plain weave.  
Rows 2 & 3: U1, [05, PW3] 3 times, 05, U1.  
Rows 4 & 5: W5, [05, PW3] 2 times, 05, W5.  
Rows 6–21: Repeat Rows 2–5 four times.  
Rows 22 & 23: Repeat Rows 2 & 3.  
Row 24: Plain weave.

shown in Figure 4. Using a washable-ink pen, draw a semicircle on the 4" x 6" rectangle, leaving about  $\frac{1}{4}$ " space between the semicircle and the mitten so that this cap will fit over the top edge of the mitten.

**20** Backstitch around the semicircle. Repeat with the last two 4" x 6" rectangles for the second mitten.

**21** Trim the corners of the rectangles and apply Fray Check. Turn right side out.

**22** Single crochet around the bottom edge of the mitten cap. This cap is intended to overlap the mitten by about  $\frac{1}{2}$ ". If the mitten cap is not long enough for your fingers, add more rows of single crochet to make a comfortable fit.

**23** Pull the mitten cap over the top of the mitten with about  $\frac{1}{2}$ " overlap and baste in place. Whipstitch 3" across the back of the mitten to secure the cap to the body of the mitten.

**24** Place a Velcro hook dot on the underside of the mitten palm under the cap overlap. Use a sharp needle and thread to secure one side to each mitten.

## Add the otter face

**25** Otter ears can be woven or crocheted.

**a** For woven ears: Weave four 1" squares with Winter White. Turn under two opposite corners on each square to make a small oval shape and stitch in place (see Figure 5). Add a few lines of Pink Quartz satin stitch to the same side where you have turned in the



corners. Turn the oval on its side and whipstitch one side of the oval to the otter head, creating a small, shell-like ear. Repeat for the other three ears.

**b** For crochet ears: Using Winter White, ch 7, turn, 6 sc, ch 3, 6 sc along back of starting ch to make a small oval. Satin stitch in the middle of the ear with Pink Quartz. Make four. Whipstitch two ears to each otter head.

**26** Using Black, attach the 1" matte button to the tip of the mitten to make

a nose. Use Black to make several black dots on the otter cheeks to represent whiskers.

**27** Using Winter White, attach the two shiny  $\frac{1}{2}$ " buttons as eyes. Place the eyes under the ears but slightly closer together than the ears.

**28** Add a crochet chain to each mitten so that the mitten cap can be folded back out of the way to keep fingers free. The button nose is used to hold the mitten cap in place. Put the mitten on your hand and fold the mitten cap back over the top of your

hand. Mark the spot where the nose button touches the back of the mitten.

Using Winter White, make a single crochet chain about  $1\frac{1}{2}$ " long and attach it at both ends at the spot to catch and hold the nose button.

Repeat on the second mitten. (See photo at top left of page 41.)

**29** Use a small crochet hook or tapestry needle to weave in the ends.

**30** Wet-finish by handwashing in warm water with mild detergent. Lay flat to dry. \*



 RIGID HEDDLE

## SPRING SHOWERS TEA TOWELS

Tammy Bast

### MATERIALS

**STRUCTURE** Plain weave.

**EQUIPMENT** Rigid-heddle loom, 24" weaving width; 10-dent heddle; 4 shuttles.

**YARNS** **Warp:** Bouclé (100% cotton; 2,300 yd/lb; Maurice Brassard; The Woolery), #5206 Aqua Marine, 140 yd; #101 Blanchi, 450 yd; #4275 Charcoal and #271 Gris Foncé, 300 yd each.

Foncé, 300 yd each. **Weft:** Bouclé, #5206 Aqua Marine, 123 yd; #101 Blanchi, 157 yd; #4275 Charcoal and #271 Gris Foncé, 105 yd each.

**WARP LENGTH** 238 doubled ends (476 total threads) 90" (2½ yd) long (allows 3" for take-up, 16" for loom waste).

**SETTS** **Warp:** 10 epi. **Weft:** 9–11 ppi.

**DIMENSIONS** **Width in the heddle:** 23⅓".

**Woven length:** (measured under tension on the loom) 71". **Finished size:** (after wet-finishing and hemming) two towels, 20" × 26" each.

### WEAVING TIPS

Tammy recommends paying special attention to winding the warp onto the back beam. The nubbly bits in the Bouclé tend to stick to each other and can prevent the warp from sliding through the slots and holes. If a tangle develops, a firm tug at the front of the loom usually solves the problem.

### PROJECT STEPS

- 1 Set up your loom for direct warping a length of 90" (2½ yd) or wind a warp of 238 doubled ends (476 threads total) 90" long following the warp color order in Figure 1. Centering for a weaving width of 23⅓", warp the loom using your preferred method, threading every slot and hole with a doubled warp end. (See Weaving Tips.)
- 2 Wind shuttles or bobbins with each of the four weft colors. Spread the warp with scrap yarn.
- 3 Weave 3" in Aqua Marine for the hem.

**4** Continue weaving following the weft color order in Figure 2. Weave a few picks of contrasting scrap yarn and weave the second towel as you did the first.

**5** Weave a few picks of scrap yarn to protect the weft. Remove the towels from the loom. Machine stitch each end of the towels and either side of the contrast picks.

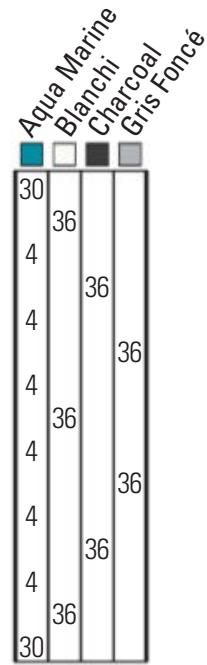
**6** Wet-finish by machine washing in warm water with mild detergent. Tumble dry. Press with a warm iron.

**7** Cut the towels apart and trim ends. Turn the hems under ¾" twice. Pin in place. Stitch hems closed by hand or machine. \*

Figure 1. Warp color order

60	30	30		#271 Gris Foncé
60	30	30		#4275 Charcoal
90	30	30	30	#101 Blanchi
28	2	4	4	#5206 Aqua Marine
238 doubled ends (476 threads total)				

Figure 2. Weft color order



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# EVER SO *lightly*

Ease into spring with these projects that evoke seasonal transitions with lighter hues and subtle textures. A handwoven scarf or handwarmer is the perfect foil to any chill left in the air, and new pillows and napkins will freshen your decor.



## YOU ARE HERE PILLOWS

*By Jessica Lambert*

Center yourself with these soft pillows and their raised design woven on the rigid-heddle loom using the catenpile technique.

Jessica combined a 3/2 cotton warp and cotton chenille weft to create a "peach fuzz" effect in the ground cloth. Pattern page 51.

**MADEIRA SPRING SCARF**

By Anu Bhatia

Use clasped warp and weft to capture the essence of the quietly colorful landscape of balmy Madeira Island. Anu combined solid-colored and variegated Tencel in her warp and weft to create a soft and drapey scarf with two distinctly colored sides.

Pattern page 52.



## COZY CRITTER CUSHIONS

By Carol Dowell

Creating these small pillows makes stash-busting easy and fun as you weave hexagons and then decorate them with stitching. Carol stitched cheerful motifs of hearts, birds, bees, farm animals, and butterflies, and she assembled the pillows using crochet. Pattern page 53.





### FLUFFY HANDWARMER

*By Jennifer Chapman*

Just because the calendar says it's spring doesn't mean the nip in the air has left. Your hands will be warm and happy in this soft and cozy piece while your thoughts turn to the warmer weather ahead. Pattern page 55.

EVER SO LIGHTLY



### LILAC, LAVENDER, AND LINEN

By Malynda Allen

Crisp linen, a soft cotton, and a slubby cotton are all you need to weave these cheerful spring napkins on your rigid-heddle loom. Malynda used random striping to evoke the joy she feels when seeing crocuses and tulips push their way through the melting snow in early spring. Pattern page 56.



 RIGID HEDDLE

## YOU ARE HERE PILLOWS

Jessica Lambert

### RESOURCES

Lambert, Jessica. "Catenpile Technique." *Easy Weaving with Little Looms*, Fall 2022, 24–27.

### MATERIALS

**STRUCTURE** Catenpile.

**EQUIPMENT** Rigid-heddle loom, 16" weaving width; 10-dent heddle; 2 shuttles; 9 mm straight knitting needle, 14" long; 3–4 mm crochet hook.

**YARNS Warp:** 3/2 Beam organic cotton (1,260 yd/lb; Gist Yarn), Blush, 424 yd. **Weft:** Cotton chenille (1,450 yd/lb; Maurice Brassard), #CH5169 Fuschia, 232 yd; #CH4274 Cobalt Blue, 245 yd.

**OTHER SUPPLIES** Two tablespoons baking or washing soda; two 14" square pillow forms; two 9" invisible zippers; sewing thread in coordinating color.

**WARP LENGTH** 159 ends 96" long (allows 7" for take-up, 23" for loom waste).

**SETTS Warp:** 10 epi. **Weft:** 6 ppi.

**DIMENSIONS Width in the heddle:** 15½".

**Woven length:** (measured under tension on the loom) 66". **Finished size:** (after wet-finishing and sewing) two pillows, 12¾" × 12¾" each.

### PROJECT STEPS

**1** Set up your loom for direct warping a length of 96" or wind a warp of 159 ends 96" long. Warp the loom using your preferred method, centering for a weaving width of 15½" and sleying the first and last ends in slots.

**2** Wind a shuttle with each of the weft yarns. Spread the warp with scrap yarn.

**3** For ease in working the catenpile pattern, start weaving in an up shed, passing both shuttles from your nondominant hand to your dominant hand. Weave 8 picks passing both shuttles through each shed.

**4** Weave the catenpile pattern using the weaving sequence and following the layout in Figure 1. Work several rows and then follow the chaining instructions before rolling the cloth forward onto the cloth beam.

### Catenpile weaving sequence

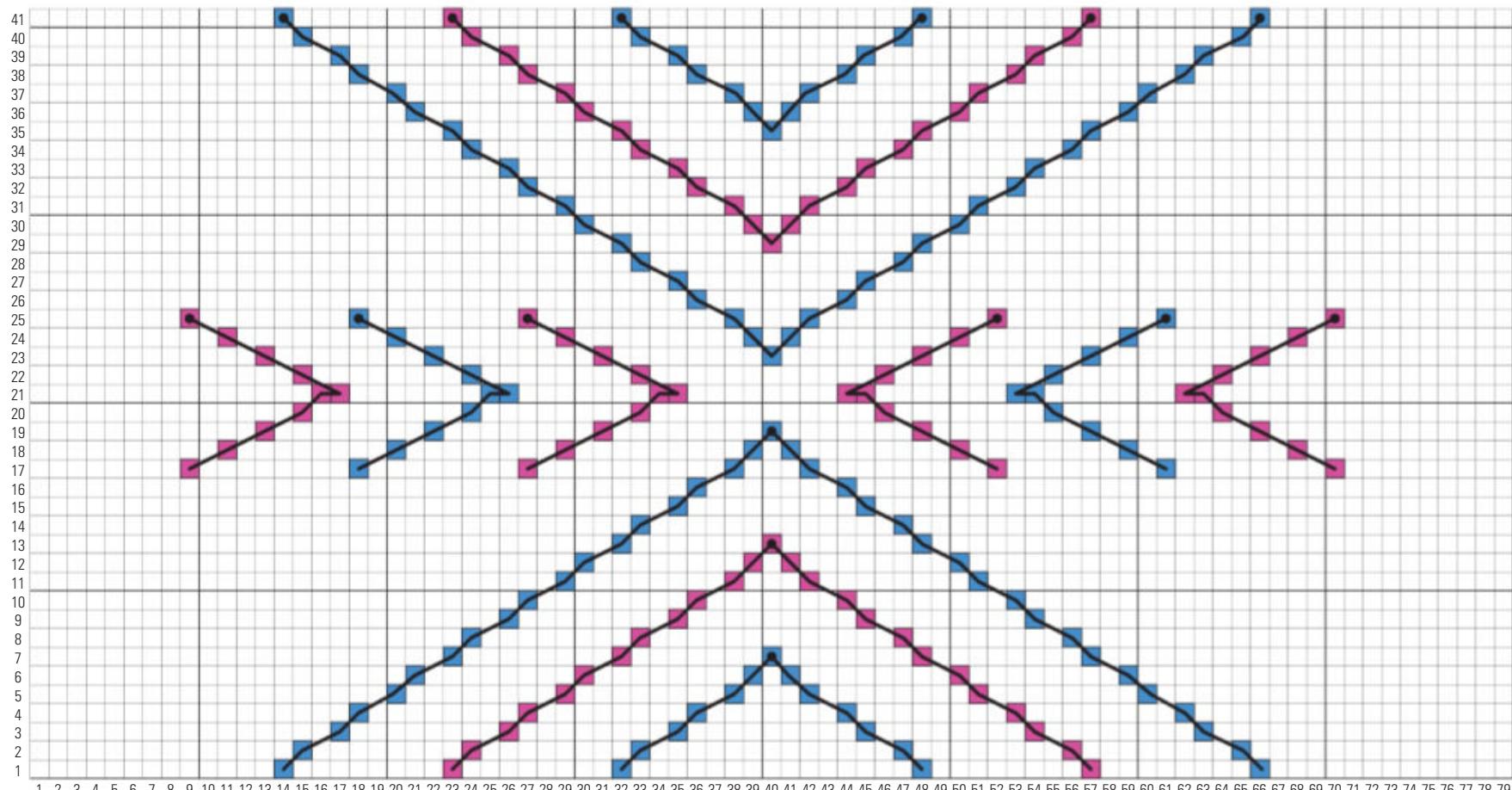
1. Heddle up.
2. Pass both shuttles through the shed.
3. For each shaded square in a row in Figure 1, use a crochet hook to pull up a weft loop in the indicated color and slide it onto the knitting needle.
4. Beat.
5. Heddle down, pass shuttles through the shed (plain weave).
6. Heddle up.
7. Remove knitting needle.

Repeat Steps 2–7.

### Key

- Space between raised warp ends
- Raised weft loop, Fuchsia
- Raised weft loop, Cobalt Blue
- Chained loop
- Joined chains
- Split chains
- Final chain loop

Figure 1. Catenpile chart



# EVER SO LIGHTLY

## Catenpile chaining

Weave several rows, then chain the loops before winding onto the cloth beam. Insert hook into the first loop from back to front and twist around, hook the next loop as indicated by the chart, and, without twisting, pull it through the loop on the hook. Continue until you have chained all the loops in the chain. Leave the last loop open.

**To split a chain:** Work one branch of the chain, reinsert your hook through the loop before the split, and chain the second branch.

**To join chains:** Work both branches to the point of joining, place the final loops from both branches on the hook, and pull the next loop through both.

### To secure the final chain loop:

1. Pass the shuttle through the shed.
2. Finish the chain by pulling the final loop out of the warp and through the second-to-last loop, making a loop large enough for the shuttle to fit through.
3. Pass the shuttle back and up out of the shed through the same space as the enlarged loop and pass the shuttle through the loop.
4. Pull the yarn tight to close off the slipknot.
5. Put the shuttle back into the shed through the same space and continue across the warp.

Repeat for the last loop of each chain to secure the entire pattern.

Where indicated with a black dot, finish each open chain as described in the chaining instructions.

**5** Weave 17 picks of plain weave, repeat the catenpile pattern, then weave 8 picks of plain weave.

**6** Weave 33" of plain weave for the pillow backs passing both shuttles through each shed. Weave several picks of scrap yarn to protect the weft.

**7** Remove the cloth from the loom. Zigzag stitch raw edges. Identify where each panel will be cut and zigzag stitch two rows at each cut line. Cut into four pieces each about 15 $\frac{1}{4}$ " long.

**8** Wet-finish by machine washing in warm water with mild detergent and 2 tablespoons of baking or washing soda. Line-dry. Press with a warm iron.

**9** Sewing the pillows: Place a pattern front and plain-weave back together. Insert an invisible zipper in the bottom seam using a  $\frac{3}{8}$ " seam allowance. With the zipper open and right sides together, sew around the rest of the pillow with a  $\frac{3}{8}$ " seam allowance. Trim corners close to the seam and turn pillow right side out. Insert pillow form. \*



RIGID HEDDLE

## MADEIRA SPRING SCARF

Anu Bhatia

### RESOURCES

Bhatia, Anu. "Peaks & Valleys." *Easy Weaving with Little Looms*, Summer 2021, 37–38.

Lynde, Robin. "Clasped-Warp Weaving." *Easy Weaving with Little Looms*, Special Issue 2020, 107–109. [littlelooms.com/clasped-warp-weaving](http://littlelooms.com/clasped-warp-weaving).

### MATERIALS

**STRUCTURE** Plain weave with clasped warp and weft.

**EQUIPMENT** Rigid-heddle loom, 10" weaving width; 10-dent heddle; 2 shuttles.

**YARNS Warp:** 8/2 Tencel (100% lyocell; 3,360 yd/lb; Valley Yarns; WEBS), Mineral Green, 260 yd. Variegated 8/2 Tencel (100% lyocell; 3,360 yd/lb; Valley Yarns; WEBS), Painted Desert, 250 yd. **Weft:** 8/2 Tencel, Mineral Green, 254 yd. Variegated 8/2 Tencel, Painted Desert, 254 yd.

**Note:** Your yardages might vary depending on how you set up the warp and weft clasps.

**OTHER SUPPLIES:** Size 3 glass beads, 15 light green and 15 peach.

**WARP LENGTH:** 91 doubled ends (182 total) 100" long (allows 7" for take-up, 23" for loom waste; loom waste includes fringe).

**SETTS Warp:** 10 epi. **Weft:** 12–13 ppi.

**DIMENSIONS Width in the heddle:** 9 $\frac{1}{10}$ ".

**Woven length:** (measured under tension on the loom) 70". **Finished size:** (after

wet-finishing) 8" × 66" plus 7" braided and beaded fringe.

### PROJECT STEPS

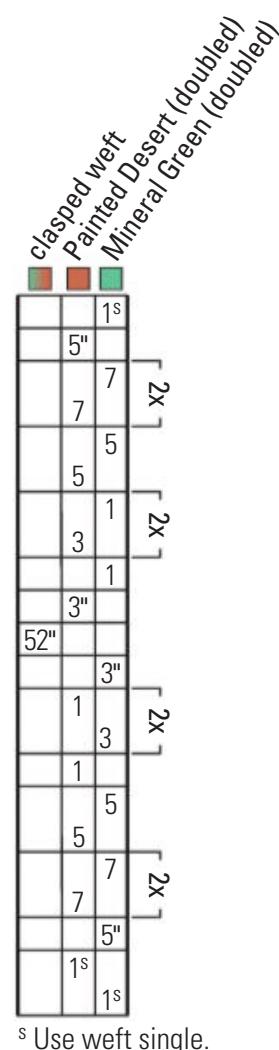
**1** Set up a loom for direct warping a length of 100". Tie Mineral Green to the back beam and place Painted Desert on the peg side in front. Centering for a weaving width of 9 $\frac{1}{10}$ " and starting in a slot, thread the rigid heddle following the warp color order in Figure 1. The warp is doubled, so for the first 10 slots and holes, thread loops of Mineral Green all the way to the peg. For the 11th end, begin the clasped warp: Pull a loop of Mineral Green through the heddle slot to 15" before the peg. Pass the cone or ball of the Painted Desert tied to the peg through the pulled loop of Mineral Green and then wrap the Painted Desert back around the warping peg. This makes one clasped end. Continue clasping Mineral Green with Painted Desert for 70 more ends, forming a diagonal line by shifting the clasp toward the back by  $\frac{1}{2}$ – $\frac{3}{4}$ " for each end. To add design interest, make the clasps in the 20th, 40th, and 60th holes longer, extending the Painted Desert almost into the Mineral Green side. The last clasp of ends (in the 80th hole) should be at least 18" in front of the back beam. Tie choke ties in small bundles as you work to prevent slippage. For the last 10 ends, tie Painted Desert to the back beam and thread loops through slots and holes. Beam the warp carefully by untying chokes one at a time. Tie the warp to the front beam.

**2** Wind a bobbin or stick shuttle for each of the weft colors. Allowing 10" for fringe, spread the warp with scrap yarn.

**3** Weaving the border: Starting with the Mineral Green shuttle on your right, weave a pick and set the shuttle on the left side. This yarn will be used as an anchor to weave a 5" border in doubled picks of Painted Desert. Leaving a tail 4 times the width of the warp, start weaving with Painted Desert from the right, pass the shuttle to the left, around the Mineral Green, and back in the same shed, making a pick with a doubled weft. Leave

**Figure 1. Warp color order**

10	10	Painted Desert (doubled)
71	71	clasped (Mineral Green/Painted Desert)
10	10	Mineral Green (doubled)
91 ends total		

**Figure 2. Weft color order**

<sup>s</sup> Use weft single.

enough slack on the return so that the Painted Desert doesn't pull the Mineral Green into the shed. After the third pick, use the tail of Painted Desert to work Italian hemstitch in 30 bundles of 3 doubled ends (see Reader's Guide). The last bundle will have 4 doubled ends. Continue weaving with Painted Desert for 5", looping around Mineral Green at the left selvedge for each doubled pick.

**4** Weave border stripes: Continue weaving with single colors unclasped and doubled in the shed. Weave 7 picks with Mineral Green from the left, looping around Painted Desert at the right selvedge. Return in the same shed and beat firmly. Continue weaving following the weft color order in Figure 2.

**5** Clasped weft: Beginning with the Painted Desert shuttle on the right and Mineral Green on the left, open

the shed and pass the Painted Desert from right to left, loop it around Mineral Green on the left, and pass the shuttle back through the same shed, pulling Mineral Green about  $\frac{1}{2}$ " into the shed. Pull both yarns at a slight angle to adjust the clasped pick. Close the shed and beat firmly. Continue weaving, clasping the wefts to create a free-form diagonal line with Mineral Green mostly on the left and Painted Desert on the right to start. Keep the clasped wefts primarily within an inch of the clasped warp ends, maintaining a diagonal line. You can occasionally lengthen the clasp into the other color area to add interest. Continue weaving with doubled clasped picks, shifting the weft clasps gradually to the right side until the last of the clasped-warp area has been woven. The woven length at this point will be about 61". By now, the picks will have more Mineral Green weft and less Painted Desert.

**6** Weave border stripes in reverse order from those woven in Step 4 (all picks are doubled and unclasped). See Figure 2.

**7** As in Step 5, weave 5" with the Mineral Green shuttle starting from the left and looping around the Painted Desert on the right before returning in the same shed. Throw a pick of Painted Desert from right to left and a pick of Mineral Green from left to right to end the weaving. Cut and weave in the tail of Painted Desert. Leaving a tail 4 times the width of the warp, cut the Mineral Green and use the tail to work Italian hemstitch as you did at the beginning.

**8** Remove the scarf from the loom, leaving 10" of unwoven warp at each end for fringe. Trim fringe to  $8\frac{1}{2}$ ".

**9** Make braided fringe using 2 groups of 3 hemstitched ends in each fringe. (One fringe bundle will have 7 doubled ends.) Divide the ends into 3 sets of 2 ends. Slide 1 size 3 glass

bead onto the middle 2 ends, and snug it up against the end of the cloth. Use light green beads on the Painted Desert end of the scarf and peach beads on the Mineral Green end. Braid the three sets together and tie a knot 5" from the scarf end. You will have 15 braided fringes on each end of the scarf.

**10** Wet-finish by handwashing in warm water using a few drops of a mild detergent such as Eucalan or Dawn dishwashing liquid. Rinse with warm water and squeeze gently to remove excess water. Wrap in a thick towel to blot out remaining water. Lay flat to dry, then press gently with a warm iron. \*



## PIN LOOM

### COZY CRITTER CUSHIONS

**Carol Dowell**

### RESOURCES

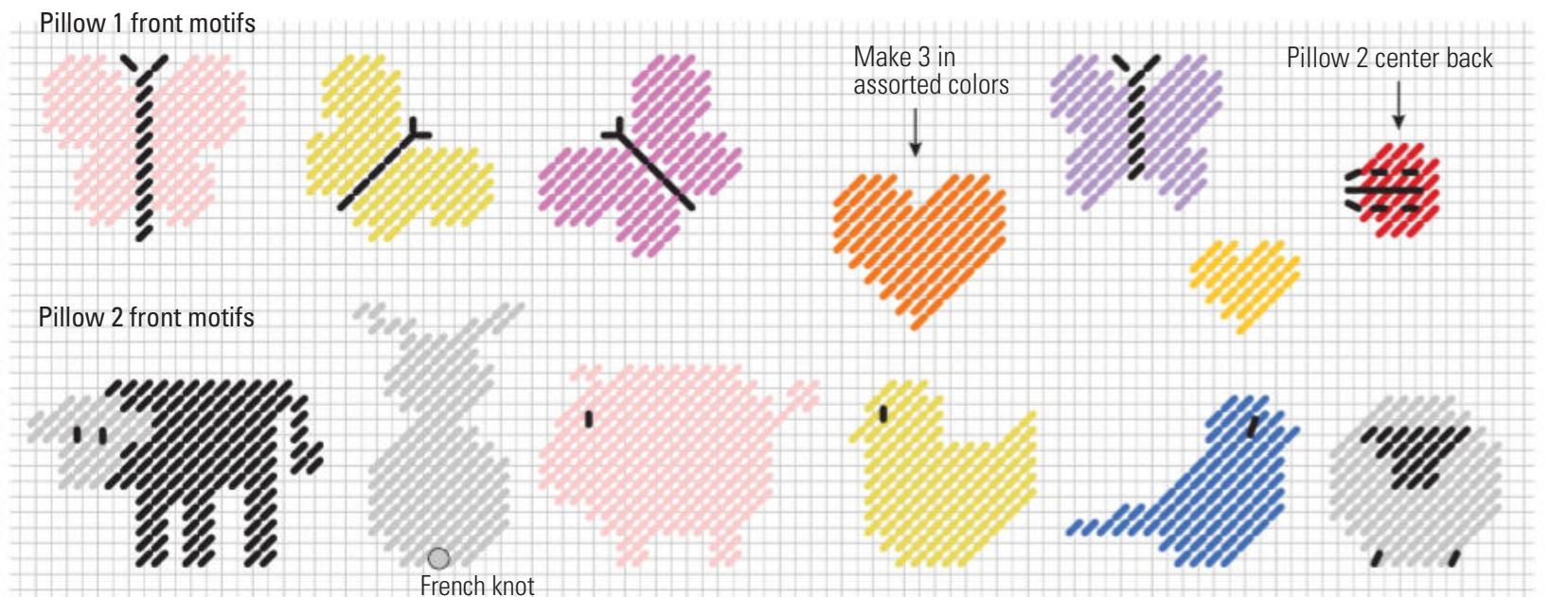
DoodleCraft Design. "Tent Stitch." [doodlecraftdesign.co.uk/pages/tent-stitch](http://doodlecraftdesign.co.uk/pages/tent-stitch).

"Weaving Triangles on the Jewel Loom." *TURTLE Loom* (blog), May 15, 2022. [turtleloom.com/2022/05/15/weaving-triangles-on-the-jewel-loom](http://turtleloom.com/2022/05/15/weaving-triangles-on-the-jewel-loom).

### MATERIALS

**EQUIPMENT** 4" hexagon pin loom (Carol used a TURTLE loom, regular sett); 6" weaving needle; packing fork; tapestry needle; locker hook; F-5/3.75 mm crochet hook.

**Figure 2. Needlework designs**



**YARNS** Super Saver (100% acrylic; 364 yd/198 g; Red Heart); #313 Aran, 50 yd; #115 Light Jasmine and Bright Yellow, 42 yd each; #631 Light Sage, 25 yd; #661 Frosty Green and #885 Delft Blue, 24 yd each; and #319 Cherry Red, 12 yd. Various scraps of yarn in other colors for needlework embellishments.

**Note:** Any worsted or DK-weight yarn in colors of your choice will work for this project.

**OTHER SUPPLIES** Polyester fiberfill (stuffing).

**DIMENSIONS** **Finished size:** two pillows, each about 12" diameter.

## PROJECT STEPS

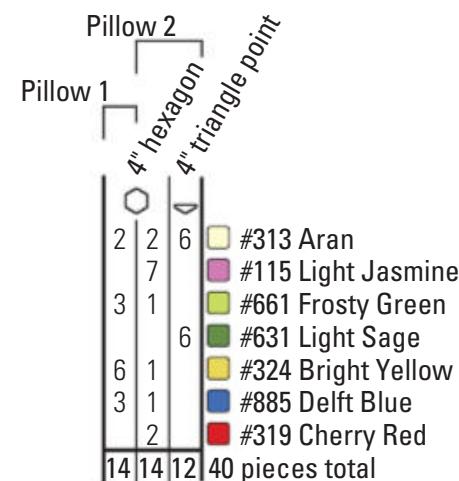
**1** Following the manufacturer's directions, weave 28 hexagons following the chart in Figure 1. For hexagons featuring needlework, leave the woven piece on the loom to maintain tension as you add the embroidery. Use tent stitch (see Resources) to embellish with your choice of design shown in Figure 2. Remove the pieces from the loom.

**2** For pillow 2: Weave 12 triangles according to the chart in Figure 1 using the point of the 4" hexagon pin loom (see Resources).

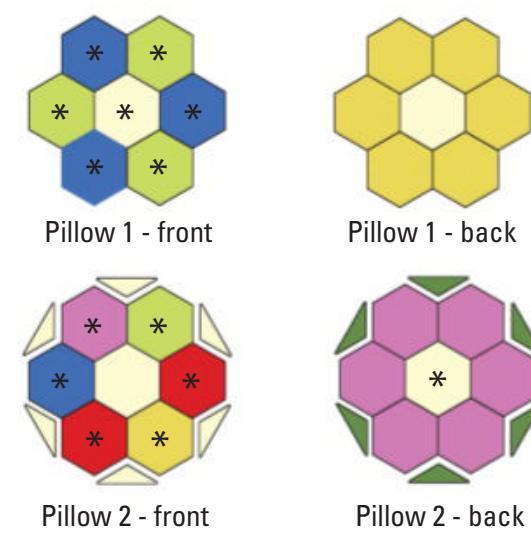
**3** Using the main color of each piece, crochet slip stitches around each hexagon and triangle.

**4** Join the hexagons for both pillows following the layout in Figure 3 with whipstitch through the back loops (see Reader's Guide). After fastening off, push all tails to the back.

**Figure 1. Pin loom pieces**



**Figure 3. Assembly**



\* Needlework from Figure 2

■ Aran  
■ Light Jasmine  
■ Frosty Green  
■ Light Sage  
■ Bright Yellow  
■ Delft Blue  
■ Cherry Red

**5** For pillow 2: Attach triangles between hexagon points using whipstitch through the back loops (see Figure 3).

**6** Single crochet in the back loops around the outside edges of the panels using Light Sage for the back of pillow 2 and using Aran for the other three panels.

**7** With right sides together, whipstitch the front and backs together through the back loops, leaving an opening for stuffing. Turn right side out, stuff with fiberfill, and whipstitch the opening closed for each pillow. \*





 PIN LOOM

## FLUFFY HANDWARMER

Jennifer Chapman

### MATERIALS

**STRUCTURE** Plain weave with punch needle.

**EQUIPMENT** 9" square continuous-weave pin loom with  $\frac{1}{4}$ " pin spacing; 18" square continuous-weave pin loom (or four 9" squares joined together; see note); adjustable punch-needle tool; weaving needle; packing comb; size G-6/4 mm crochet hook.

**YARNS** W.O.W. (100% superfine merino wool; 475 yd/8 oz; Galler Yarns), #07 Cameo and #00 True, 120 yd each. Emmi (75% merino/25% cashmere, 130 yd/50 g; Koigu), #128, 150 yd.

**DIMENSIONS:** 17 $\frac{1}{2}$ " circumference  $\times$  12".

**Note:** This project is adaptable to other loom sizes if the rectangle that wraps around the center of the handwarmer is half the size of the punch-needle square that creates the two fluffy ends and the fluffy interior. For example, a smaller version can be made with eight 4" pin-loom squares with an 8"  $\times$  16" center rectangle and a 16" punch-needle square. If pin spacing is different, adjust yarn weights accordingly.

### PROJECT STEPS

**1** Holding one strand of Cameo and one strand of Koigu together, weave two 9" squares according to manufacturer's directions. Crochet the two

Figure 1. Assembly

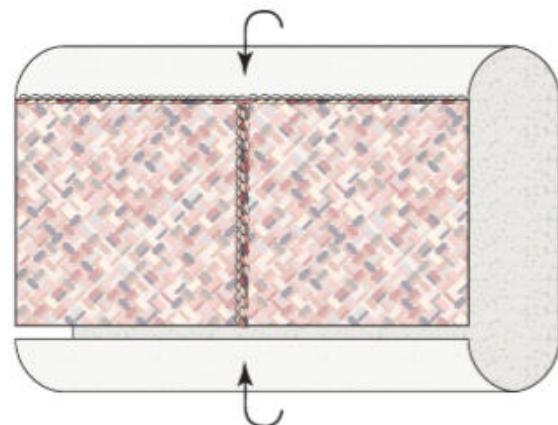


Figure 2. Inner seam

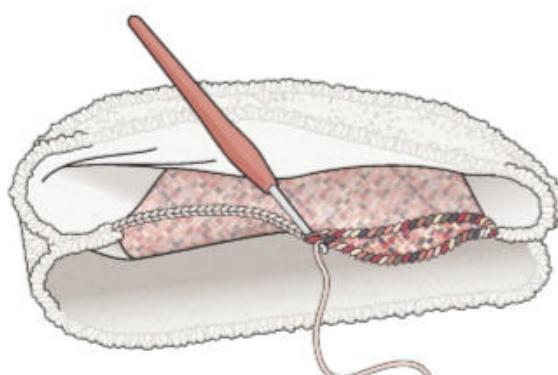
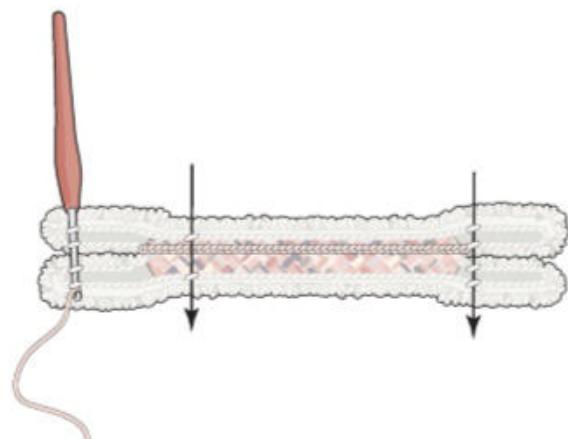


Figure 3. Outer seam



squares together along one edge to form a 9"  $\times$  18" rectangle, using sl st, ch 1 (or preferred seaming method). Wet-finish and block.

**2** Weave one 18" square using True.

**Note:** Punch-needle work is often done on a frame, working from the back of the fabric to the front. The woven square can be left on the loom for the next step; however, Jennifer found it helpful to wash and block the square first to open the fibers.

**3** Set the adjustable punch-needle tool to 1 $\frac{1}{4}$ ". Punch loop of True in each space of the woven cloth. Jennifer found it easiest to hold the cloth and punch up through the fabric. **Note:** A rug hooking tool would also work to pull loops up through the cloth.

**4** Center the rectangle on top of the punch-needle square with right sides together. Fold the edges of the punch-needle square to meet the long edges of the rectangle. Crochet the edges together using sl st, ch1 (or preferred seaming method), forming a tube (see Figure 1).

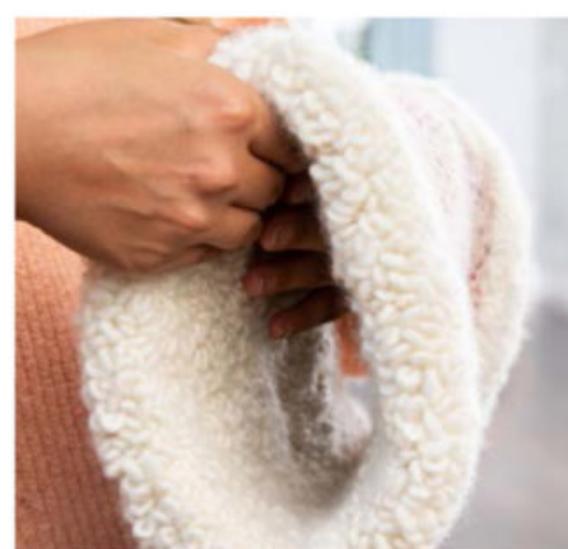
**5** Turn the tube right side out. The edges of the punch-needle square will curl up and around to form a cuff on

each side. Ensure the cuff is equal on both sides.

**6** Fold the tube in half with the rectangle on the inside (see Figure 2). Join the edges of the rectangle together (sl st, ch1).

**7** For the final seam, crochet sl st, ch 1 through the four layers of the punch-needle square that form the cuff. Continue joining two layers in the body of the handwarmer, then crochet through the four layers on the opposite cuff (see Figure 3). Weave in ends.

**8** Turn the handwarmer right side out. \*





 RIGID HEDDLE

## LILAC, LAVENDER, AND LINEN

Malynda Allen

### MATERIALS

**STRUCTURE** Plain weave.

**EQUIPMENT** Rigid-heddle loom, 15" weaving width; 12-dent heddle; one shuttle.

**Note:** Have a 12.5-dent heddle? See the heddle conversion chart in the Reader's Guide.

**YARNS Warp:** 10/2 cotton (4,200 yd/lb; Georgia Yarn Company), Cornflower, 591 yd; Dogwood Pink, 215 yd; Orchid, 345 yd. Mallo (100% cotton; 1,500 yd/lb; Gist Yarn), Lichen, 61 yd; Ink, 43 yd. **Weft:** 18/3 linen (2,961 yd/lb; Gist Yarn), Lavender, Mint, Salmon, Ice, Lupine Blue, and Oat, 98 yd each. **Note:** 10/2 or 8/2 cotton may be substituted for the weft; however, cotton shrinks a bit more than linen, so your napkins will be slightly narrower.

**WARP LENGTH** 177 working ends (327 threads total) 138" long (allows 12" for take-up; 18" for loom waste). Allow 20" of warp length for each additional napkin.

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

**DIMENSIONS** *Width in the heddle:* 14½".

**Woven length:** (measured under tension on the loom) 108" total, or 18" per napkin. **Finished size:** (after hemming and wet-finishing) six napkins, 13½" × 13¾" each.

### PROJECT STEPS

**1** Set up your loom for direct warping a length of 138" or wind a warp of 177 working ends (327 threads total) 138" long following the warp color order in Figure 1. **Note:** The 10/2 cotton is held doubled for 150 working ends (300 threads), and the Mallo is used single for 27 ends. Warp the loom using your preferred method, centering for a weaving width of 14½".

**2** Wind a shuttle with a single strand of one of the weft colors. Spread the warp with scrap yarn.

**3** Weave in plain weave for 18" (1½" hems at each end and 15" for the napkin body). Weave 2 picks of contrasting scrap yarn to separate the napkins.

**4** Continue weaving, one napkin in each weft color, until you have woven six napkins. Weave 1" of scrap yarn to secure the weft.

**5** Remove the napkins from the loom. Remove the scrap yarn from between the napkins. Zigzag stitch the ends of each napkin, following the gaps left by the removed scrap yarn.

### WEAVING TIPS

- When weaving the contrasting picks of scrap yarn between napkins, leave a small weft loop at the selvedge; this will make it easier to remove the picks later. Remove the contrasting picks before zigzag stitching and you will eliminate the problem of the contrasting yarn catching in your stitches.
- If you find the linen hard to control, use a spray bottle of water to mist the weft on the shuttle or pinch the linen weft at the selvedge to crease the weft edge firmly in place.
- For direct warping, fill the slots and holes with the doubled 10/2 cotton. The Mallo is used singly and must be tied off at the warping peg when a single end is required.

**6** Wet-finish by machine washing in warm water with mild detergent. Tumble dry until damp-dry. Press. Cut the napkins apart between the zigzag stitching.

**7** Fold hems up 1" and press. Turn raw edges under to meet the fold. Press again. Sew hems in place by hand or machine. \*



Figure 1. Warp color order

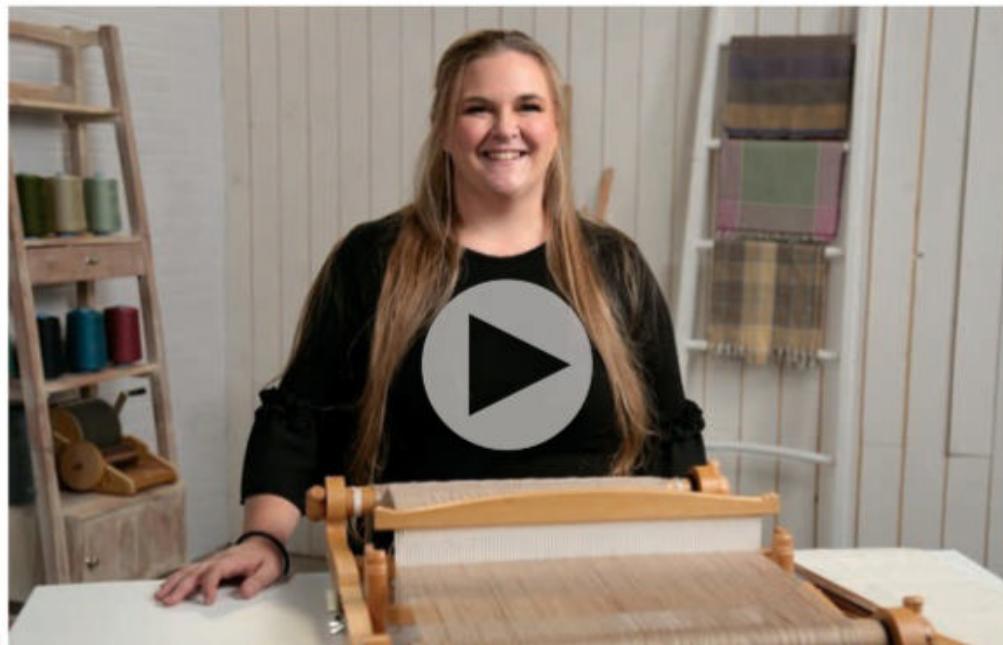
11	1	1	2	1	1	1	1	1	1	2	1	1	8	Mallo, Ink
45	9		1	13	14									10/2, Orchid (doubled)
28			8											10/2, Dogwood Pink (doubled)
16	2	1	1	1	1	1	1	1	1	2	2	10	3	Mallo, Lichen
77	9	8	9	9	12	6	6	8	8	6	1	1	1	10/2, Cornflower (doubled)
177 working ends (327 threads) total														

VIDEO COURSE

# Lace Weaving Made Simple

## with the rigid-heddle loom

Get started weaving lace and explore amazing texture using just your rigid-heddle loom and a pick-up stick.

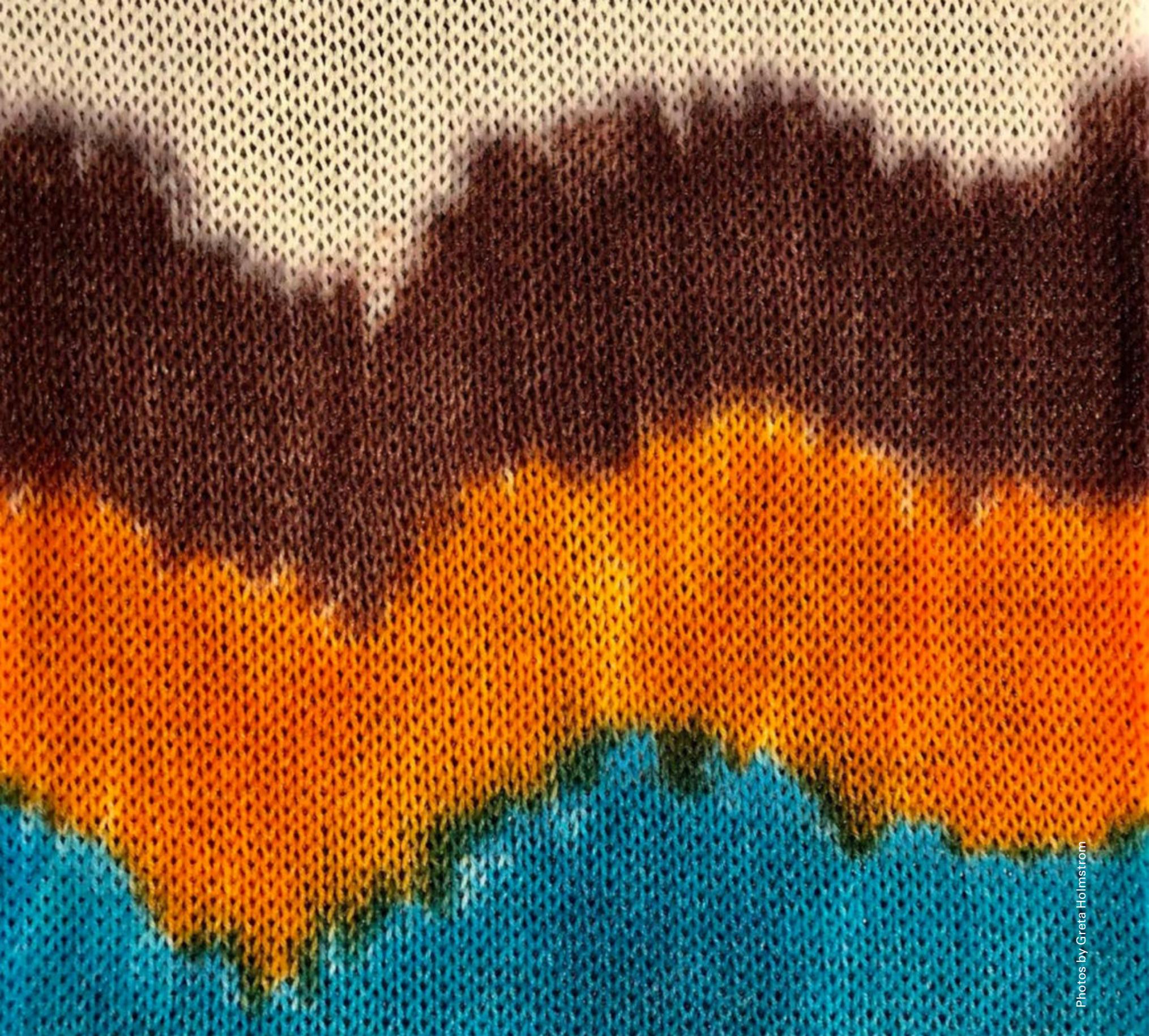


Huck Lace on the Rigid-Heddle Loom with Sara Bixler



**START LEARNING ONLINE TODAY!**  
LT.Media/Huck-Lace

long thread  
MEDIA



Photos by Greta Holmstrom

One of Greta's yarn blanks midway through the dyeing process

# YARN BLANK BASICS

Greta Holmstrom

***While yarn shopping, you might have come across fabrics called “sock yarn blanks.”*** Sometimes referred to as yarn blanks or knitted blanks, these fabrics are simply yarn that’s been machine knitted into a rectangular or tube shape. While the yarn is still knitted, you can dye, paint, or print on it as desired and then ravel it back into yarn to use in a weaving project. Sometimes, companies sell the blanks predyed (or painted or printed), and other times, they are truly blank for the consumer to personalize.



For this yarn blank, Greta used an eco-printing technique. She went from a blank covered in flowers and leaves as shown on the left, to the blank covered in beautiful blues, browns, yellows, and greens shown on the right.

I have become fascinated with these blanks. Raveling a blank into yarn again and seeing the colors that emerge is a lot of fun. They are also a wonderful starting point for experimenting with dyeing and creating colorful, personalized yarns. Once a blank is dyed, the weaver can see the color possibilities and imagine projects that take advantage of the color variations.

While other versions might exist, typically you'll find two forms of blanks: those knitted from a single strand of yarn, and those knitted from a doubled strand of yarn. With a single-strand blank, you will end up with a continuous length for weaving, with the applied color or design transitioning from one end to the other. With a doubled-strand blank, you will have two matching skeins. Having two matching

strands allows you to knit a pair of more or less identical socks, and for weaving it gives you more flexibility in planning a color pattern.

Commercially dyed yarn blanks are available from a variety of sources. A search on Etsy shows several makers that are creating unique prints and dyed gradients. One commercial yarn supplier, SweetGeorgia Yarns, has a regular line of sock blanks in gradients, as well as seasonal selections.

Undyed blanks are also readily available for makers to decorate in any way they please. They can be found in a variety of yarn weights and fiber blends. For example, my daughter and I recently handpainted two wool blanks using acid dyes. Both blanks were single stranded. We painted them with repeating stripes to create skeins of beautifully colored gradients.

Blanks can also be eco-printed using natural materials. I collected leaves and flowers from my home garden and arranged them on a blank to create a beautiful, speckled yarn (see photos above). Prior to applying the plant materials, I used an alum mordant to allow the color to adhere to the yarn. This blank was double-stranded and created two matching skeins of finished yarn.

## PREPARING YARN BLANKS FOR WEAVING

If you are going to use yarn from a blank for a weaving project, you will first need to prepare the blank. This may seem like extra work, but it is such a fun part of the process. Here are the steps I followed for my Feathered Poncho pattern (page 62). Instead of dyeing my own blank, I used a single-strand sock blank from SweetGeorgia Yarns.



**Before Greta ravels her blanks, she lays them out for inspection.**



**Even after winding the raveled yarn into a ball and then onto a swift, the yarn is still full of kinks and not yet ready for weaving.**

First, I lay out the blank to inspect it. At least one end will have a strand of yarn that will likely be knotted. I remove the knot and start raveling the knitted blank. I continue raveling the yarn and create a ball. I use a ball winder, holding the blank in one hand and

winding the ball with the other. The yarn will have kinks in it formed by the memory of the knitted fabric. If I were to begin weaving at this point, there would be tension issues and the resulting project would have bumps and lumps from the kinks.

To relax the kinks, the yarn needs to be washed. Once the yarn is in a ball, I wind it onto an umbrella swift to form a large circle. I tie the yarn in three places with scrap yarn to secure it in this circular form. The kinks will be even more obvious at this point. Then I soak the yarn overnight in warm water with a small amount of mild detergent. After soaking, I rinse the yarn, remove it, gently squeeze out the excess water, and allow it to dry. When the yarn is dry, I put it back on the umbrella swift. At this point, it can be prepared for weaving by winding it back into a ball, or it can go directly onto a warping board, bobbins, or shuttles.

Before you jump into weaving, here is an important consideration when using a transitioning gradient yarn as weft: If the yarn is wound onto multiple bobbins or stick shuttles, the color transition in the finished woven product will not be gradual. There will be breaks in the color transitions because the yarn is wound from beginning to end on each bobbin but then drawn from the end, thereby reversing the color flow. Sometimes,



**Giving the kinky yarn a bath helps to relax the fibers and remove unwanted texture.**



**Once the washed yarn is fully dried it's ready for weaving.**



**A sock yarn blank in the colorway Cherry Blossom from SweetGeorgia Yarns warped on a rigid-heddle loom ready for weaving.**

that is a desirable effect. However, if the breaks detract from your design, they can be prevented by winding the yarn from each bobbin or shuttle a second time onto another bobbin or shuttle. This results in a smooth color transition from beginning to end. Be sure to label each bobbin or shuttle to keep them in order.

Now the yarn is ready for weaving! Use it on any type of loom to create interesting projects of your own devising. \*

**GRETA HOLMSTROM** has been fascinated by little things since childhood. When she discovered little looms, she knew she had found her passion. She is constantly looking for ways to show off beautiful fibers in small weaving projects.

# FRUIT COCKTAIL WITH CHERRIES

---

Show up for spring sporting any one of these five colorful projects and you will be the hit of the season. They range from bumpy and grid-like to smooth and silky, and all the way to whispers of feathers and ribbons.





### GARDEN PARTY PURSE

By Angela K. Schneider

Use a pair of pick-up sticks to create texture on the rigid-heddle loom reminiscent of a garden trellis. An asymmetrical flap adds interest, and a twisted cord finishes off this handy bag. Make it your own with an optional pin-loom flower or a bit of embroidery on the flap. Pattern page 68.



### OPPOSITE PAGE: FEATHERED PONCHO

By Greta Holmstrom

Fly away in this pin-loom-woven wrap that uses elongated hexagons to create its plumage. Overlapping layers create a feathered texture for the rectangular poncho that is fully size-adjustable. Pattern page 67.





### POETRY IN MOTION

*By Eloise DeHaan*

Warp dominance in a fabric can create drape, as in this densely woven bamboo scarf that is a joy to weave and wear. The off-center design features thick and thin red stripes with shiny ecru highlights and long fringe on both ends for added drama. Pattern page 70.



### HONEY AND LEMON LACE

By Nancy Peck

Weaving two lace blocks at the same time on the rigid-heddle loom, one with warp floats and the other with weft floats, creates a wonderful ribbonlike texture in this scarf. The floats are quite pronounced along the length of the scarf and stand out in relief, enhanced by a variegated warp and a contrasting-color solid weft. Pattern page 71.

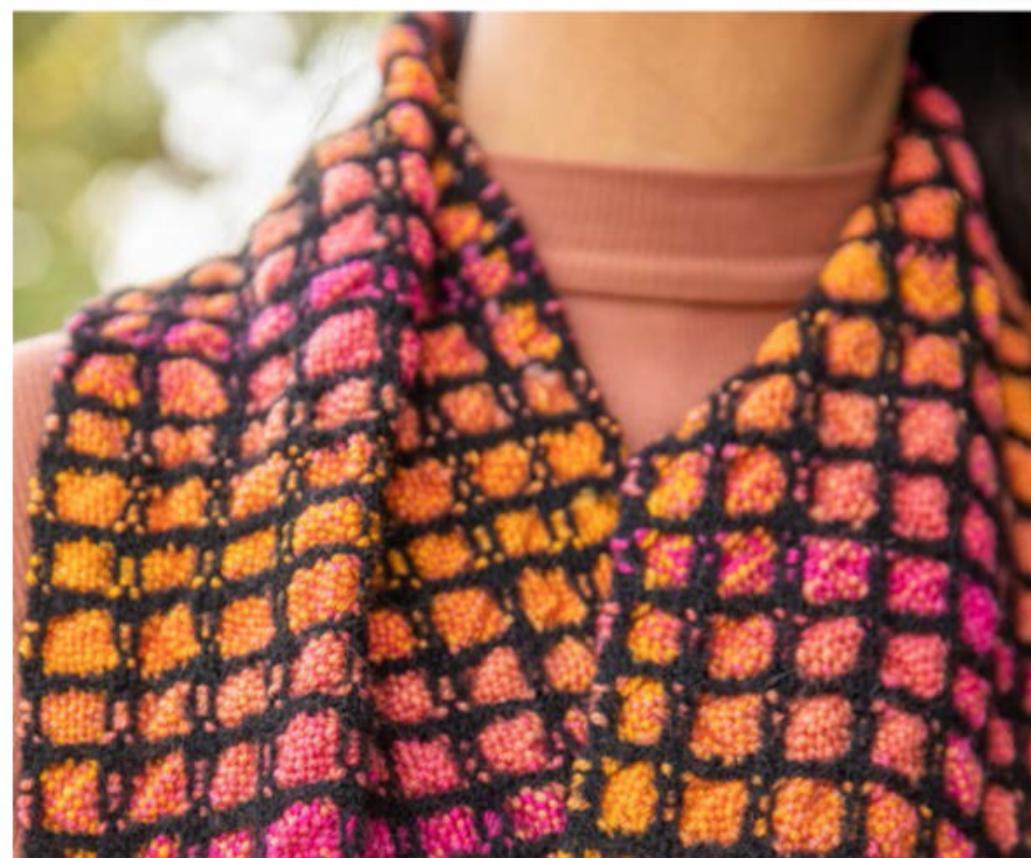




### SUNSET VIEW SCARF

*By Constance Hall*

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. Pattern page 73.





 PIN LOOM

## FEATHERED PONCHO

Greta Holmstrom

### MATERIALS

**STRUCTURE** Plain weave.

**EQUIPMENT** Elongated hexagon pin loom, weaving width about  $2\frac{7}{8}$ " side to side (Greta used the Elongon 2" pin loom, fine sett); size G-6/4 mm crochet hook and  $6\frac{1}{2}$ " weaving needle or 4 mm locker hook; tapestry needle.

**YARNS Warp and Weft:** Sock Yarn Blank (80% superwash merino wool/20% nylon; 425 yd/4 oz; SweetGeorgia Yarns), Wanderlust, 1,530 yd. **Note:** These sock yarn blanks are knitted tubes of yarn that are not wound into skeins or balls. For this project, you'll need 4 sock yarn blanks. See Greta's article on page 58 for more information about using sock yarn blanks.

**DIMENSIONS Finished size:** (after sewing and wet-finishing) about 24"  $\times$  30".

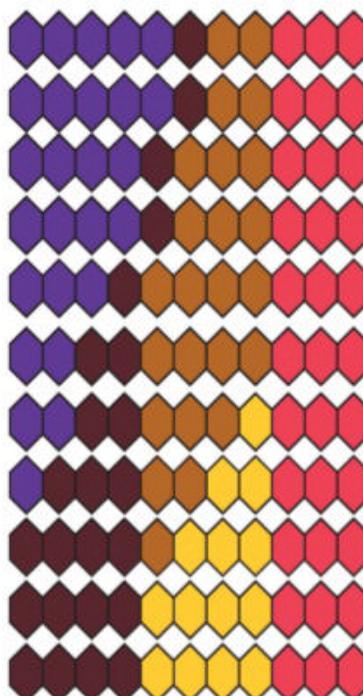
### PROJECT STEPS

**1** Following the loom manufacturer's directions, weave 242 elongated hexagons. Each hand-dyed gradient sock yarn blank is unique and will have different amounts of individual colors. For this pattern, Greta wove hexagons as listed in Figure 1. For the bicolor hexagons, warp the loom and work the continuous-strand weaving with the warp color, and needle weave the center with the weft color. Do not weave in the tails as they will be used for assembly.

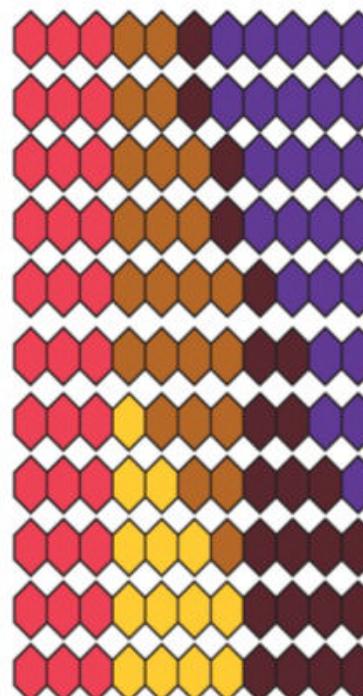
Figure 1. Pin loom pieces

52	mostly purple
28	mostly yellow
66	mostly pink
48	purple warp/yellow weft
48	yellow warp/purple weft
242 pieces total	

Figure 2. Row assembly

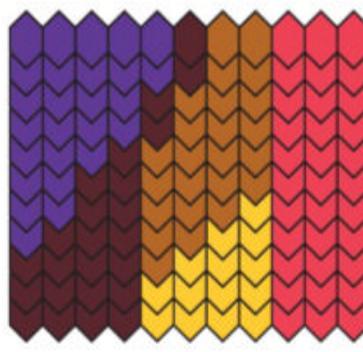


Row assembly front panel

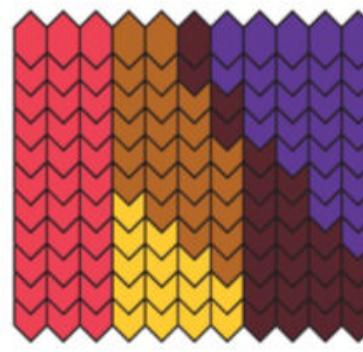


Row assembly back panel

Figure 3. Panel assembly



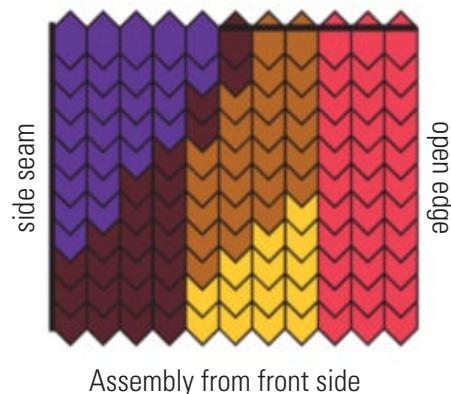
Front panel assembly



Back panel assembly

Figure 4. Poncho assembly

neck opening   shoulder seam



Assembly from front side

### CUSTOMIZATION TIPS

This pattern can be adjusted to your desired size. Greta established the 30" width by measuring from the midpoint of her shoulder to her opposite wrist. Add or subtract columns of hexagons to reach the width you prefer or add rows to the bottom of the poncho to make it longer.

## FRUIT COCKTAIL WITH CHERRIES

**2** With wrong sides facing, whip-stitch or double overcast (see Reader's Guide) 11 hexagons in a row to form strips in the color pattern shown in Figure 2. Repeat for each row. You will have 11 rows each for the front and back panels.

**3** With right sides up, layer the rows starting at the bottom of each panel. The top pointed edge of each row should be covered by the bottom pointed edge of the next row (see Figure 3). Use the ends from the bottom row to attach it to the row above it, sewing across the weft threads. Leave the pointed edge of the row on top free of stitching to create the feathered appearance. Continue this for each row on both panels.

**4** Whipstitch the two panels together on one side; Greta left the pink side open.

**5** Stitch the tops of the panels together; leave five hexagons open to form the neck opening. Make sure the neck opening is on the opposite side as the side with the open edge. Stitch straight across the remaining hexagons using the yarn ends. (See Figure 4.)

**6** Fold the top pointed ends of the hexagons around the neck opening into the inside of the poncho. Stitch down using the yarn ends to form a smooth neck opening.

**7** Use a tapestry needle to weave in remaining tails.

**8** Wet-finish by handwashing in warm water with mild detergent. Lay flat to dry. \*



RIGID HEDDLE



PIN LOOM (OPTIONAL)

### GARDEN PARTY PURSE

**Angela K. Schneider**

#### MATERIALS

**STRUCTURE** Twill and plain weave.

**EQUIPMENT** Rigid-heddle loom, 8" weaving width; 10-dent heddle; 2 pick-up sticks; heddle rod; strong, smooth yarn for making string heddles, 10 yd; painter's tape; 1 shuttle; 2" x 2" pin loom and weaving needle (optional).

**YARNS** **Warp:** Grace (100% mercerized cotton; 136 yd/50 g; Patons), Natural, 94 yd. **Weft:** Mill House Medium (100% acrylic; 300 yd/6 oz; Meridian Mill House), Honey Mustard Heather, 65 yd.

**Cord:** Grace, Natural and Mill House Medium, Honey Mustard Heather, 12 yd each. **Flower:** (optional) Grace, Natural, 4 yd; Mill House Medium, Honey Mustard Heather, 2 yd.

**OTHER SUPPLIES** Tapestry needle; cord maker (optional).

**WARP LENGTH** 80 ends 42" long (allows 2" for take-up, 12" for loom waste; loom waste includes fringe).

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

**DIMENSIONS** **Width in the heddle:** 8".

**Woven length:** (measured under tension on the loom) 28". **Finished size:** (after wet-finishing and sewing) 7" x 9" with a diagonal flap about 6" long at its longest point plus 1½" fringe and 42" twisted-cord strap.

For pick-up stick basics, see Reader's Guide, page 92.

#### PROJECT STEPS

**1** Set up your loom for direct warping a length of 42" or wind a warp of 80 ends 42" long. Warp the loom using your preferred method, centering for a weaving width of 8".

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

**3** Insert pick-up stick A following the pick-up stick setup.

**4** Make string heddles: Using a rigid heddle as a template, tie 19 loops of strong, smooth yarn. Trim ends.

**5** Set up heddle rod: Pick up the opposite ends from the first pick-up stick, following the setup for pick-up stick B/hebble rod. Place these picked-up ends on string heddles by folding a heddle around each end and placing the string heddle on the heddle rod. Lift the heddle rod to tension the heddles and secure the string heddles on the heddle rod with painter's tape.

**6** Following the order in Figure 1 and starting from the bottom with 1" of plain weave, weave the fabric, alternating between plain weave and pattern weave. For the patterned sections, follow the weaving sequence.

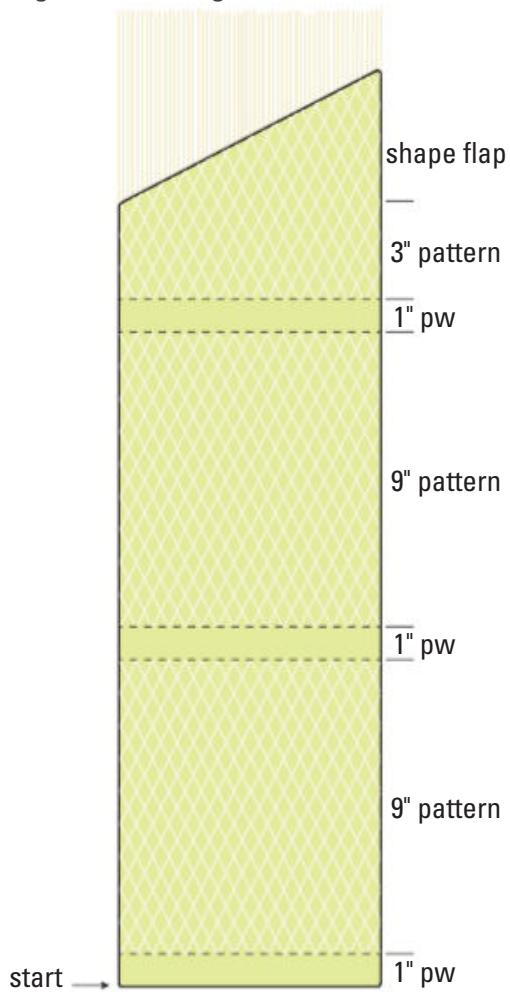
**7** Weaving the flap: Continuing the pattern as established, weave across to the last 4 warp ends and bring the shuttle through the top of the warp. On the next pick, reinsert the shuttle and weave back to the starting selvedge. On each pass across, weave 4 fewer warp ends, creating a diagonal edge. Be sure to wrap around the last active end when returning across an incomplete pick. Continue until the last 2 picks are across the first 4 ends only. Leave a tail 4 times the width of the warp. Hemstitch across the flap over 4 warp ends and 3 weft picks, following the diagonal woven edge.

**8** Remove the fabric from the loom, leaving 2" of unwoven warp at the flap end for fringe. Zigzag stitch across the starting end next to the scrap yarn and trim excess warp.

**9** Wet-finish the fabric by hand-washing in warm water with mild detergent. Lay flat to dry. Trim fringe to 1½" parallel to the diagonal hemstitching.

**WEAVING TIPS**

Angela prefers making the heddle-rod shed with a pick-up stick rather than holding the heddle rod. She lifts the heddle rod before weaving pick 4 and inserts pick-up stick B under the lifted ends behind the rigid heddle but in front of pick-up stick A. She removes pick-up stick B after pick 6 of the repeat.

**Figure 1. Weaving order****Pick-up stick setup**

Pick-up stick A: 1 down, [1 up, 1 down] across, ending 1 down.

Pick-up stick B/hebble rod: 1 down, [1 down, 1 up] across, ending 1 down.

**Notes:** Pick-up sticks A and B pick up opposite slot ends. The last slot end on each edge is not picked up. Push pick-up stick A to the back of the loom when not in use.

**Weaving sequence**

1. Up + pick-up stick A.
2. Down.
3. Up + pick-up stick A.
4. Up + heddle rod/pick-up stick B (see Weaving Tips).
5. Down.
6. Up + heddle rod/pick-up stick B.

**Notes:** Start and end the weaving sequence with a down pick to transition neatly to and from plain weave. Be sure to catch the selvedge ends.

**Assembly**

**10** Fold the starting end of the fabric to the wrong side of the fabric at the point where the plain weave changes to pattern. Fold the zig-zagged end under. Stitch in place by hand or machine.

**11** Fold the bag right sides together, matching the 9" lengths of pattern. Stitch along both side seams. Press the bottom corners to a point and stitch across  $\frac{1}{2}$ " from each point to create a square plain-weave bottom. Turn bag right side out.

**12** Cut four 3 yd lengths of both the warp and weft yarns and fold each in half. Prepare a 4-ply twisted cord using 2 doubled yarns in each ply. Alternate the two colors of plies to make the twisted cord. Wrap a length of yarn tightly around the cord several times at least 2" from the end and tie it off to keep the cord from untwisting.

**13** Lay the twisted cord on the seam of the bag, placing the wrapped portion 1" below the top of the bag. Sew the cord to the seam. Use several wraps of the warp or weft yarn as a decorative finish covering about  $\frac{3}{4}$ " of the cord where it attaches to the bag. Measure 42" or desired length of the strap and sew the other end of the cord to the opposite seam. Trim the cord to 2" from the stitching. Ravel the cord below the stitching to create a tassel.

**Flower (optional)**

**14** Following the loom manufacturer's instructions, weave a 2" square in Honey Mustard Heather. Weave a second 2" square using doubled Natural. Weave in ends. On each square, pull the 2 center threads that cross in the middle of the square to gather the square into petals.

**15** Place the Natural square inside the Honey Mustard Heather square and pull the Natural loops through the center of the Honey Mustard Heather square. Tie the Natural and Honey Mustard Heather loops on the back of the two squares.

**16** Cut an 8" length of Honey Mustard Heather. Wrap the yarn around your finger 6-8 times and pull the end through, as if making an overhand knot with several wraps. Tighten the knot. Thread each end on a tapestry needle and stitch the knot into the center of the flower. Tie the tails on the back of the flower.

**17** Place the flower on the bag flap and pull the tails through the fabric to the wrong side. Tie the tails on the back of the flap to secure. Tying with a bow will allow you to remove the flower and change the embellishment on the bag if desired. \*



# FRUIT COCKTAIL WITH CHERRIES



 RIGID HEDDLE

## POETRY IN MOTION

Eloise DeHaan

## RESOURCES

Angelou, Maya. "Phenomenal Woman." *The Complete Collected Poems of Maya Angelou*. New York: Random House, 1994. **Note:** Eloise used this poem as artistic inspiration.

Patrick, Jane. *The Weaver's Idea Book*. Loveland, CO: Interweave, 2010, 91, 176.

## MATERIALS

**STRUCTURE** Plain weave with warp and weft floats.

**EQUIPMENT** Rigid-heddle loom, 11" weaving width; two 10-dent heddles; 1 pick-up stick; 3 shuttles.

**YARNS** **Warp:** 5/2 Bamboo (100% bamboo rayon; 2,100 yd/lb; Valley Yarns), Daffodil, 636 yd. **Weft:** 5/2 Bamboo, Ecru, 151 yd; Red, 38 yd; Daffodil, 7 yd.

**WARP LENGTH** 212 ends 108" (3 yd) long (allows 7" for take-up, 33" for loom waste; loom waste includes fringe).

**SETTS** **Warp:** 20 epi. **Weft:** 9 ppi.

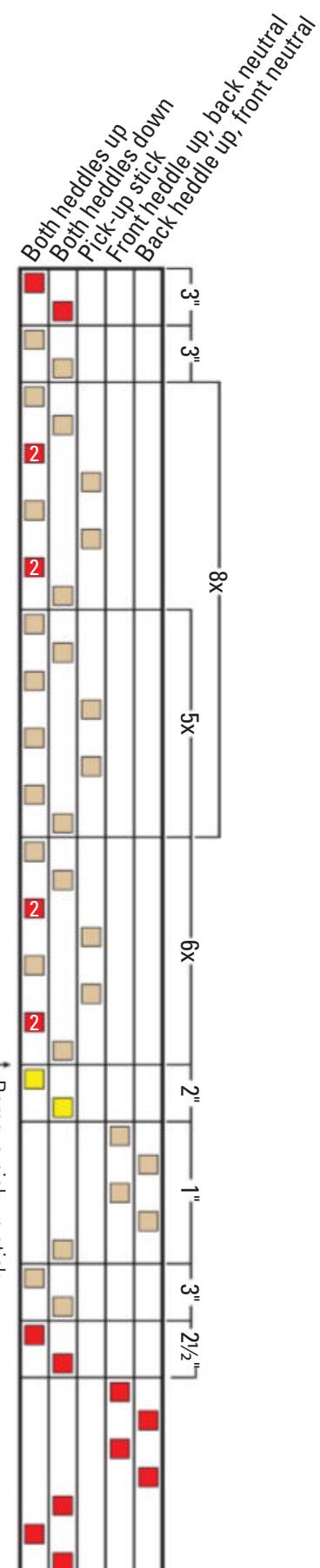
**DIMENSIONS** **Width in the heddle:** 10 $\frac{6}{10}$ ".

**Woven length:** (measured off tension on the loom) 68". **Finished size:** (after wet-finishing) 9 $\frac{1}{2}$ " x 64" plus 11" fringe.

## Pick-up stick setup, Poetry in Motion

With both heddles down, pick up: 2 up, [2 down, 4 up] 17 times, 2 down.

Figure 1. Weaving sequence



- Ecru
- Red, used single
- Daffodil
- 2 Doubled pick: pass two shuttles through the same shed in opposite directions.



For information on warping 2 heddles and for pick-up stick basics, see Reader's Guide, page 92.

## PROJECT STEPS

- 1 Set up your loom for direct warping a length of 108" (3 yd) or wind a warp of 212 ends 108" long in Daffodil. Warp the loom using your preferred method for warping two heddles, centering for a weaving width of 10½".
- 2 Wind a shuttle with Ecru. Wind 2 shuttles each with 19 yd of Red.
- 3 Allowing 14" for fringe, spread the warp with scrap yarn.
- 4 Insert pick-up stick following the pick-up stick setup.
- 5 Weave scarf according to the weaving sequence in Figure 1. Where the weaving sequence calls for 2 picks of Red weft in the same shed, pass one shuttle of Red through the shed, beat, then pass the other shuttle of Red in the opposite direction. Beating between picks keeps the two wefts lying flat in the cloth rather than winding around each other. When ending one weft color and starting another, taper the ends of both yarns by cutting one of the plies, then lay the tapered ends against each other in the next open shed. (These yarns are slippery, so weaving in ends later will not give you a good-looking result.) In the sections where the Red and Ecru wefts alternate, carry the unused color up the selvedge and catch it with the working shuttle as you weave. On pick-up stick picks and one-heddle picks, catch the selvedge end as needed. After weaving the last doubled Red pick, end one of the Red wefts and rewind that shuttle with 7 yd of Daffodil.
- 6 Weave a few picks with scrap yarn to protect the weft, then weave several more loose picks with scrap yarn to keep the fringe organized until you're ready to twist it. (See Weaving Tips page 70.)
- 7 Remove the scarf from the loom. Zigzag stitch over the last pick at each end of the scarf.
- 8 Twist fringes, plying together 2 bundles of 2 ends for each fringe.

Knot fringes at 11" and trim to 12".

- 9 Place the scarf in a mesh laundry bag. Wet-finish by machine washing on gentle cycle in cold water with mild detergent. Untangle and straighten the fringes and lay the scarf flat to dry. Press on wool setting. \*



### RIGID HEDDLE

## HONEY AND LEMON LACE

Nancy Peck

### RESOURCES

Peck, Nancy. "Dunes Scarf." *Handwoven*, March/April 2022, 39–41.

Spady, Robyn. "Swedish Lace." *Heddlecraft*, September/October 2020.

### MATERIALS

**STRUCTURE** Swedish lace.

**EQUIPMENT** Rigid-heddle loom, 10" weaving width; two 10-dent heddles; 2 pick-up sticks; smooth, strong yarn for making string heddles, 12 yd; painter's tape; heddle rod; 1 shuttle.

**YARNS** **Warp:** Longwood Sport Stripe (100% superwash merino wool; 273 yd/3.5 oz; Cascade Yarns), #503 Oranges, 251 yd. **Weft:** Longwood Sport (100% superwash merino wool; 273 yd/3.5 oz; Cascade Yarns), #66 Apricot Orange, 160 yd.

**Note:** The color #503 Oranges in Longwood Sport Stripe has been discontinued as has the solid Longwood Sport line. Cascade 220

Superwash Sport in #822 Pumpkin and The Sheepshire Speckled Superwash Merino in Pumpkin Patch are close substitutions.

**WARP LENGTH** 94 ends 96" long (allows 3" for take-up, 27" for loom waste; loom waste includes fringe).

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

**DIMENSIONS** **Width in the heddle:** 9½".

**Woven length:** (measured under tension on the loom) 66". **Finished size:** 7" × 62" plus 2½" fringe.

For pick-up stick basics, see Reader's Guide, page 92.

## PROJECT STEPS

- 1 Set up your loom for direct warping a length of 96" with a heddle in the back position. Centering for a weaving width of 9½", thread 94 ends, 2 ends per slot. Wind onto back beam.
- 2 Thread holes in back heddle first, working right to left from the front of the loom. To create a plain-weave border leave the warp ends in the first two slots in place (see Figure 1). \*Skip the next slot. From each of the next 2 slots, move 1 end to the hole to the right. Repeat from \* twice for a total of 3 repeats. Skip next 8 slots. Repeat from first \* once more. \*\*Skip next slot. From each of the next 2 slots, move 1 end to the hole to the right. Repeat from \*\* twice more. Skip the last 2 slots as you did in the beginning for the plain-weave border.

- 3 Place the second heddle in front of the already-threaded back heddle, aligning slots and holes. Thread the front heddle following the diagram in Figure 1.

- 4 Insert the pick-up stick following the pick-up stick setup.

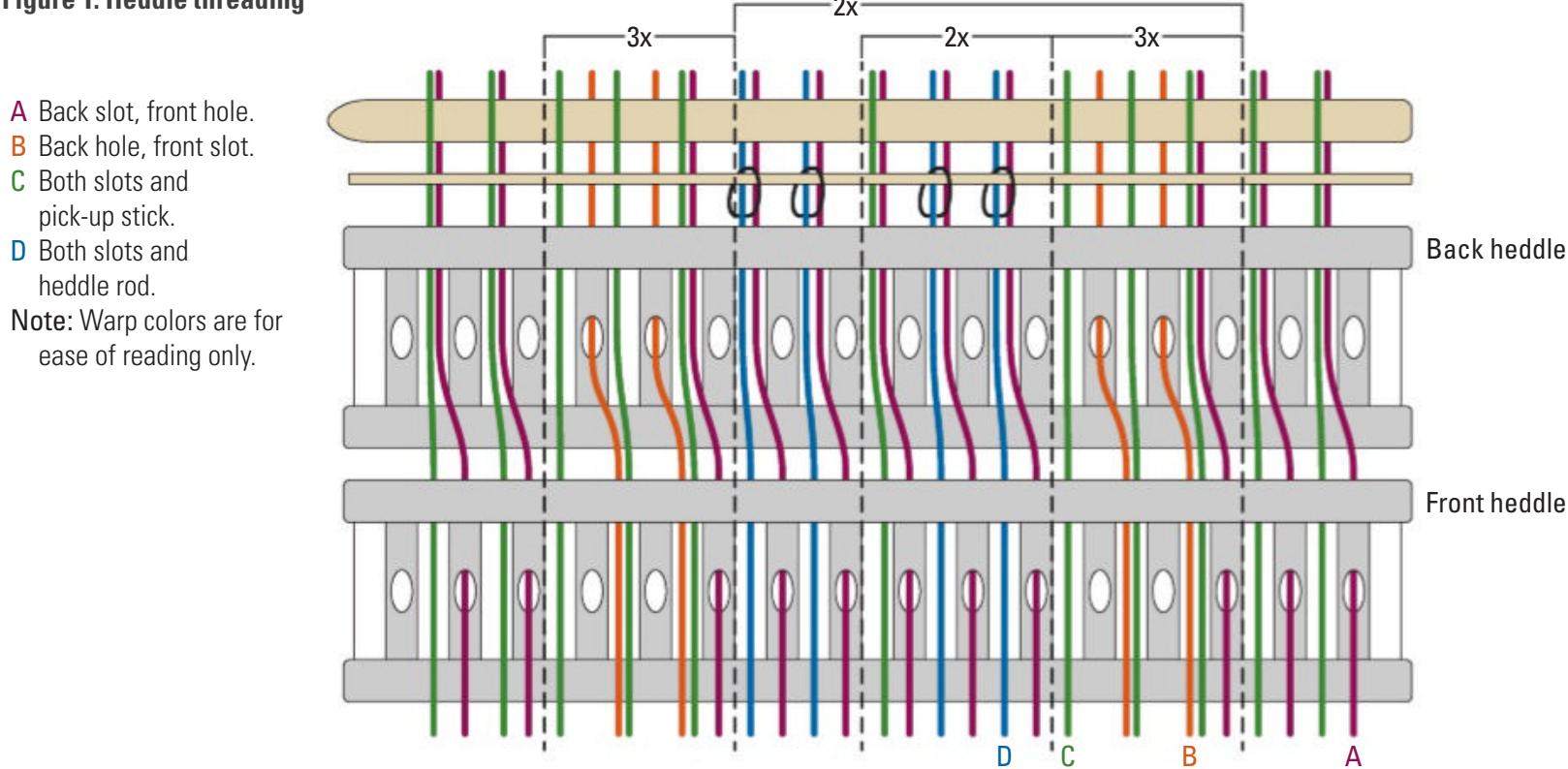
- 5 Make string heddles: Cut twelve 18" lengths of smooth, strong yarn. Using a rigid heddle as a template, tie lengths of cotton securely into a loop. Trim ends to ¾".

### WEAVING TIP

It may be helpful to jiggle the heddles or lift one heddle at a time to clear the shed.

## FRUIT COCKTAIL WITH CHERRIES

**Figure 1. Heddle threading**



## Pick-up stick setup

With both heddles down and working behind the heddle, pick up:  
2 up, [9 up, 2 down, 1 up, 2 down, 1 up, 2 down]  
twice, 11 up.  
Push pick-up stick to back of loom when not in use.

## Heddle-rod setup

With both heddles down and working in front of pick-up stick and behind the heddle, pick up: 2 down, [9 down, 2 up, 1 down, 2 up, 1 down, 2 up] twice, 11 down.

**Note:** This pick-up pattern is opposite that of the pattern already picked up with the pick-up stick.

## Weaving sequence

1. Both heddles down.
2. Front heddle up + heddle rod.
3. Both heddles down.
4. Front heddle up + heddle rod.
5. Both heddles down.
6. Both heddles up.

Repeat picks 1–6 two more times

7. Back heddle up + pick-up stick.
8. Both heddles up.
9. Back heddle up + pick-up stick.
10. Both heddles up.
11. Both heddles down.
12. Both heddles up.

Repeat picks 7–12 once more, then repeat picks 7–10 only.

Repeat these 12 steps for pattern.

- 6** Set up the heddle rod following the heddle-rod setup.
- 7** Wind a shuttle with weft yarn.
- 8** Leaving a weft tail about 5 times the width of the warp for hemstitching and leaving 5" for fringe, spread the warp by weaving 2 plain-weave picks (both heddles down, both heddles up) and then beating softly. Weave 2 more picks for a total of 4 picks of plain weave. After about 1" of weaving, hemstitch in groups of 4 ends, using groups of 3 ends at each side.
- 9** Weave following the weaving sequence for about 66" or until you can no longer get a shed. End with 4 picks of plain weave (both heddles down, both heddles up) and hemstitch as at the beginning.
- 10** Remove the scarf from the loom and trim the fringe to 5" or desired length. Prepare a twisted fringe using hemstitched groups of 4 ends (3 ends on each side).
- 11** Wet-finish in warm water, roll the scarf in a towel to remove excess water, and lay flat or hang to dry. Once dry, lightly steam-press. \*





 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:**  $11\frac{1}{10}$ ".

**Woven length:** 85". **Finished size:** 7" x 53" plus 3½" fringe.

For pick-up stick basics, see Reader's Guide, page 92.

### 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  $11\frac{1}{10}$ ".
- 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.

### 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.



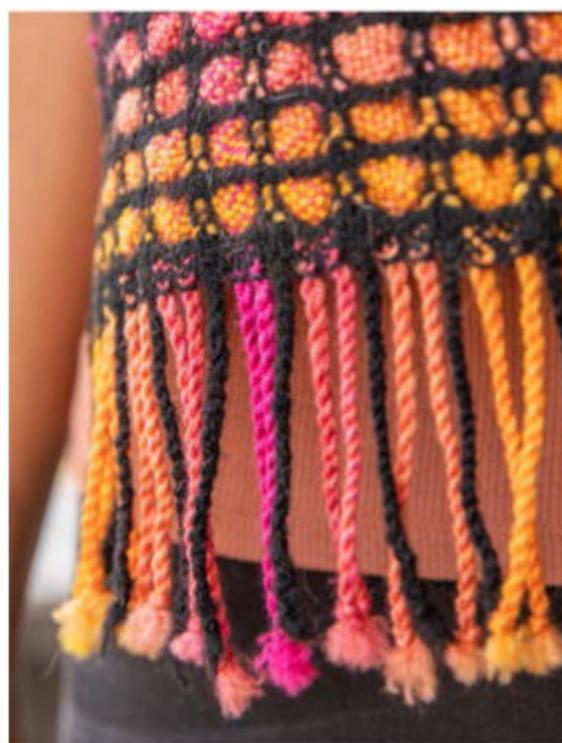
## FRUIT COCKTAIL WITH CHERRIES

**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.

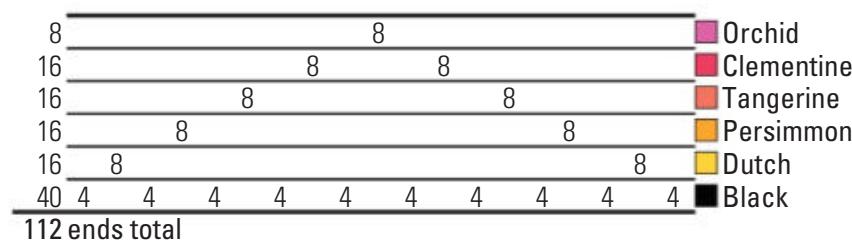
**5** Starting with the first color, continue weaving following both the weaving sequence and the weft color order in Figure 2. Carry the Black weft up the side by holding it with the Black selvedge end and ensuring the colored weft catches both. Make sure to catch the opposite selvedge end with the 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. \*



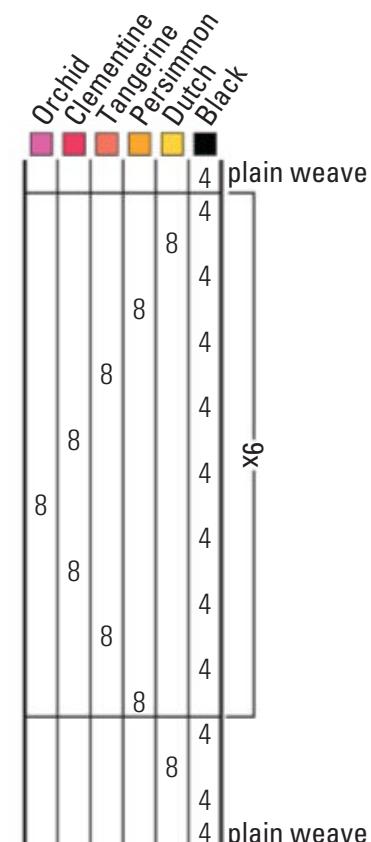
**Figure 1. Warp color order**



## Pick-up stick setup

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

**Figure 2. Weft color order**



## Weaving sequence

## With Black:

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

#### 4. Pick up 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.

12. Down:

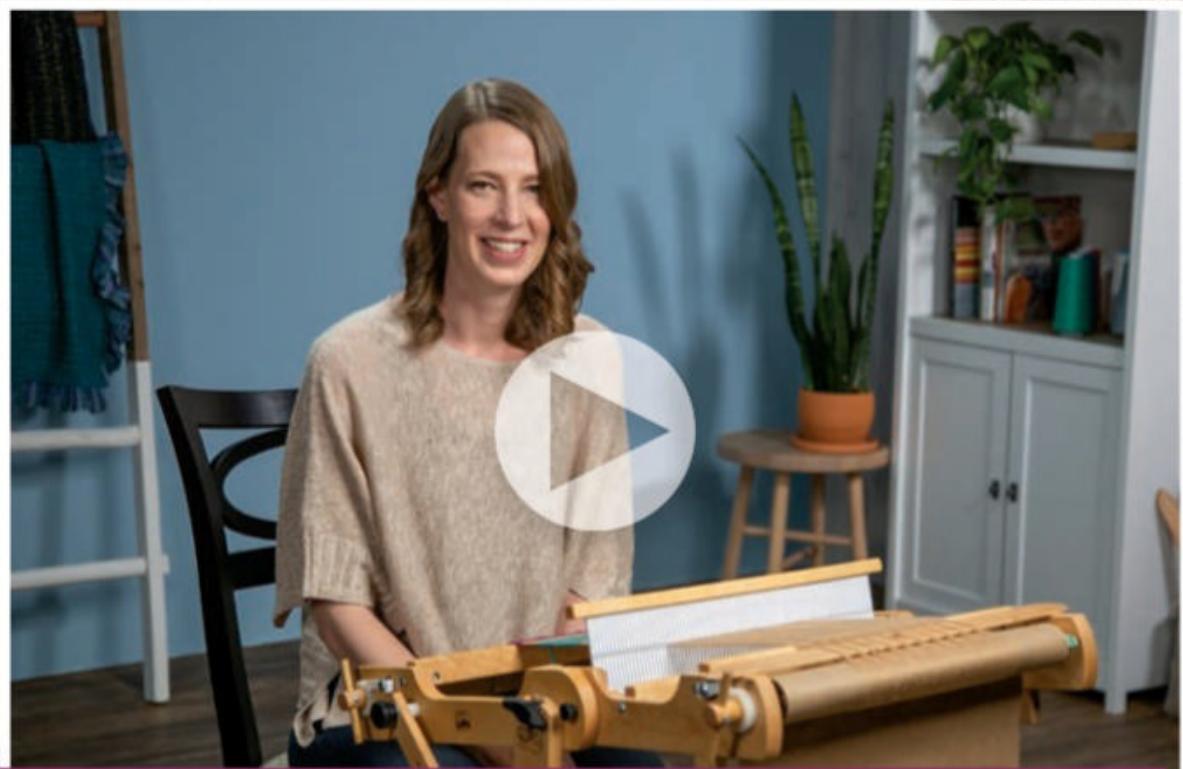
## Fulling

- 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  $\frac{3}{4}$  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.

VIDEO COURSE

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Weft Floats: 5/1

Pick-up stick set

rpt	1	Up
	2	Down

long thread  
MEDIA

3. Up.  
4. Pick-up stic

# blue notes

These inspired blues won't get you down but instead will amaze you with their simple and sassy details drawn from yarn choices, color combinations, and pick-up on the loom.



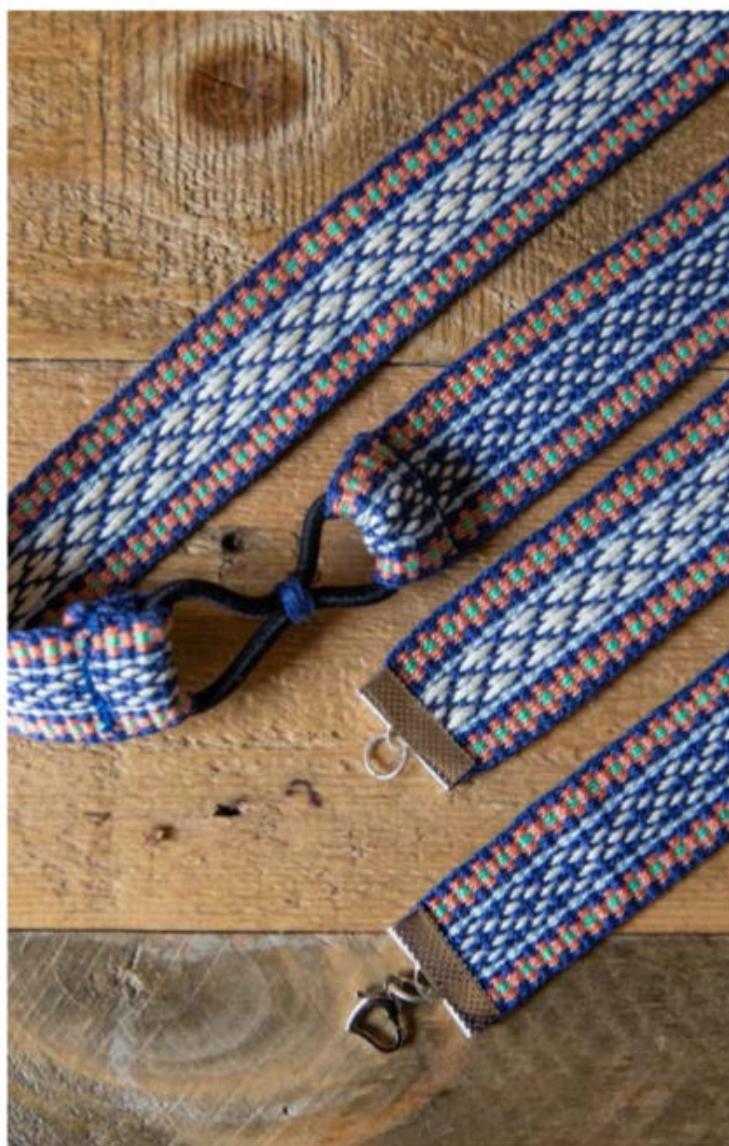
## **PORLAND SPRING**

*By Laia Robichaux*

Portland, Oregon, is known as the City of Roses for good reason, but it's also the city of rhododendrons, cherry blossoms, and dogwoods. This inkle-woven headband and bracelet set is inspired by the colors of a Portland spring, with rosettes down each side, bands of light blue representing the city's rivers, and a center panel of simple Baltic-style pick-up to symbolize dogwood blossoms. Pattern page 81.

**DOUBLE CRISP LINENS***By Christine Jablonski*

Among the many things to love about weaving are easy projects that look complicated and use 8/2 cotton. These rigid-heddle-woven towels made from variegated 8/2 cotton tick both of those boxes. Pattern page 82.





**RING-BEARER BOW TIE**

*By Jennifer B. Williams*

Whether your ring bearer is human or canine, you'll love this bow tie with understated elegance that is sure to impress. Jennifer chose monochromatic pick-up to add unexpected texture and shine. All eyes will be on the stylish wearer who sports this adorable mini bow tie. Pattern page 83.



**HAPPI-STYLE COAT***By Gabi van Tassell*

Piece together a simple garment using pin-loom-woven hexagons and imagine what other clothes you may be able to construct with the same easy assembly method. This loose-fitting coat uses hexagonal geometry to casually move colors across the body, creating interesting details. Its style is flattering, comfortable, and wearable for many sizes.

Pattern page 84.

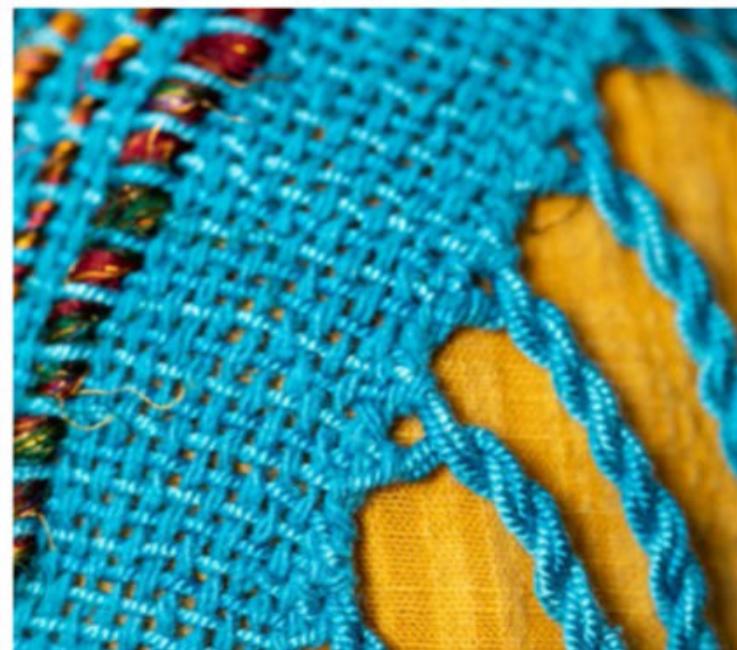




### EVENING REFLECTIONS

*By Peg MacMorris*

As weavers, we have a wide range of yarns to choose from, including yarn made from recycled sari silk. For this rigid-heddle-woven scarf, Peg chose one of the colors from a skein of sari silk and paired it with a silk warp and silk noil weft in that same hue. The resulting cloth has surface interest, shine, and dramatic appeal. Pattern page 86.





 INKLE LOOM  
**PORTLAND SPRING**  
Laia Robichaux

### RESOURCE

Foulkes, Susan. *Weaving Patterned Bands*. Atglen, PA: Schiffer, 2018, 59, pattern chart 5.30.

### MATERIALS

**STRUCTURE** Plain weave and warp-faced Baltic pick-up.

**EQUIPMENT** Inkle loom; belt shuttle; 29 string heddles.

**YARNS** **Warp:** Curio #10 (100% cotton; 721 yd/100 g; Knit Picks), #27977 Blue, 54 yd; #27976 Conch, 27 yd; #27968 Pistachio, 8 yd; #27970 Clarity, 12 yd. Curio #3 (295 yd/100 g; Knit Picks), #27999 Bare Curio, 10 yd.

**Weft:** Curio #10, #27977 Blue, 20 yd.

**Note:** You can use a double strand of Curio #10 in #26254 Bare Curio

(20 yd) in the warp in place of the single strand of Curio #3 to achieve the same effect.

**OTHER SUPPLIES** Two pairs of ribbon crimp ends, 25 mm, silver; 4 jump rings, 7 mm (19 gauge), silver; 2 bracelet clasps, silver; elastic hairband with 2" diameter; Fray Check; sewing thread to match the band; sewing needle or sewing machine with zipper foot; needle-nose or round-nose pliers.

**WARP LENGTH** 57 ends 69" long (allows 3" for take-up, 7" for loom waste).

**SETTS** **Warp:** 65 epi. **Weft:** 12 ppi.

**DIMENSIONS** **Width:**  $\frac{7}{8}$ ". **Woven length:** (measured under tension on the loom) 59". **Finished size:** headband,  $\frac{7}{8}$ " x 21" including elastic; small bracelet,  $\frac{7}{8}$ " x 14"; large bracelet,  $\frac{7}{8}$ " x 18 $\frac{1}{2}$ ".

### PROJECT STEPS

**1** Wind a warp of 57 ends 69" long on your inkle loom following the draft, Figure 1.

**2** Wind a belt shuttle with the weft yarn.

**3** Weave 1" in plain weave, beating each pick firmly with the belt shuttle.

**4** Begin the pick-up pattern on the down shed, with the five heavy pattern threads showing. Weave the band following the 4-pick pattern repeat in Figure 2. **Note:** For this pattern, you will only manipulate threads on the down shed; the up shed will be woven as it presents.

**5** End by weaving the last 1" of the band in plain weave.

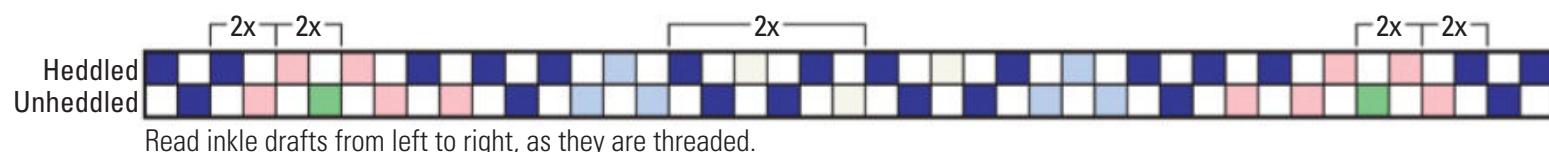
**6** Secure the weft tails in the weaving. Cut the band from the loom.

**7** Wet-finish by soaking the band in warm water for at least 15 minutes. Press water out with a towel (do not wring). Lay flat to dry.

**8** Cut the band into bracelet lengths (14 $\frac{1}{4}$ " for the small bracelet; 18 $\frac{1}{2}$ " for the large bracelet). Apply Fray Check to the ends, making sure to capture the cut warp floats along the back of each band.



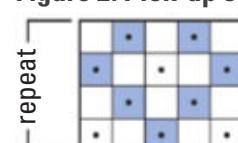
Figure 1. Draft



#### Key

- #27977 Blue
- #27976 Conch
- #27968 Pistachio
- #27970 Clarity
- #27999 Bare Curio #3  
(heavier pattern threads)

Figure 2. Pick-up chart



- Pattern end up
- Pattern end down
- Dot indicates pattern ends normally up in the shed.

**Note:** Chart shows pattern ends only.

**Bracelet Assembly**

**9** For each bracelet band, place ribbon crimp ends on both ends of the band while Fray Check is wet, ensuring the cut warp floats on the back of the band are caught inside the crimp ends.

**10** Use pliers to crimp the ends firmly to the band.

**11** Apply Fray Check to the edges of the band secured in the ribbon crimp ends. Allow Fray Check to dry.

**12** Using pliers, open jump rings. Insert one jump ring on one ribbon crimp end and close the jump ring securely. Attach the clasp to the other ribbon crimp end with the second jump ring and close securely. Repeat for the second bracelet.

**Headband Assembly**

**13** Cut a length of band to  $21\frac{3}{4}$ " and apply Fray Check to the ends and cut warp floats on the back. Let dry completely.

**14** Fold end of the band over  $\frac{1}{4}$ " and again  $\frac{1}{2}$ ". Slide the elastic hairband into the folded end.

**15** Sew the end of the band down firmly through all three layers. Sew over the line of stitching two or three times to secure it.

**16** Repeat on the other end of the band, making sure not to twist the band.

**17** Optional: Using a length of blue thread, tie a double knot in the center of the elastic hairband, leaving long tails. Wrap one tail around the knotted section several times, and secure again with a double knot. Using a sewing needle, pass the thread tails through the wrapped section and trim. \*

**Notes:** This pattern will yield one each of the completed headband, small bracelet, and large bracelet as written. You can easily modify the lengths of the bracelets using your own preferred measurements, but you may get a different number of finished pieces from the whole band. The bracelets are designed to wrap twice around the wrist.



RIGID HEDDLE

**DOUBLE CRISP LINENS**

Christine Jablonski

**MATERIALS****STRUCTURE** Plain weave.**EQUIPMENT** Rigid-heddle loom, 21" weaving width; two 10-dent heddles; 1 shuttle.**YARNS Warp:** 8/2 variegated cotton (3,360 yd/lb; Valley Yarns; WEBS), #9172 Lapis Lazuli, 1,587 yd.**Weft:** 8/2 variegated cotton, #9172 Lapis Lazuli, 850 yd.**OTHER SUPPLIES** Fray Check (optional).**WARP LENGTH** 408 ends 140" long (allows 6" for take-up, 20" for loom waste).**SETTS Warp:** 20 epi. **Weft:** 12 ppi.**DIMENSIONS** *Width in the heddle:* 20 $\frac{4}{10}$ ".**Woven length:** (measured under tension on the loom) 114". **Finished size:** (after wet-finishing and hemming) three towels, 18" x 30" each.

For threading instructions for double warp sett, see Reader's Guide.

**PROJECT STEPS**

**1** Set up your loom for direct warping a length of 140" or wind a warp of 408 ends 140" long of Lapis Lazuli. Centering for a weaving width of 20 $\frac{4}{10}$ , warp the loom for double warp sett.

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

**3** Weave three towels in plain weave (both heddles up, both heddles down) until each towel measures 38". Separate the towels with 2 picks of scrap yarn. Always raise or lower both heddles together.

**4** Weave a few picks with scrap yarn. Remove the towels from the loom. Zigzag stitch or apply Fray Check to the ends of each towel.

**5** Wet-finish by machine washing in cold water on delicate and tumble drying on low.

**6** Cut towels apart at the scrap yarn. Press. Fold ends under twice and pin. Hem by hand or machine. \*





INKLE LOOM

## RING-BEARER BOW TIE

Jennifer B. Williams

### MATERIALS

**STRUCTURE** Warp-faced plain weave with pick-up.

**EQUIPMENT** Inkle loom; belt shuttle.

**YARNS** **Warp:** 10/2 mercerized cotton (400 yd/1.5 oz; Lunatic Fringe), Periwinkle, 150 yd; Natural White, 15 yd; Coral, 5 yd. **Weft:** 10/2 mercerized cotton, Periwinkle, 14 yd.

**OTHER SUPPLIES** Bow tie hook and slide hardware set,  $\frac{1}{2}$ " wide; fusible hem tape such as Stitch Witchery,  $\frac{1}{4}$ " wide (optional); Fray Check; straight pins; sewing machine or sewing needle and thread.

**WARP LENGTH Bow:** 126 ends 36" long (allows 2" for take-up, 14" for loom waste). **Strap and knot:** 38 ends 40" long (allows 2" for take-up, 14" for loom waste).

**SETTS Warp:** about 80 epi. **Weft:** 12 ppi. **DIMENSIONS Bow:** **Width:**  $1\frac{1}{2}$ ". **Woven length:** (measured under tension on the loom) 20". **Knot and strap:** **Width:**  $\frac{1}{2}$ ". **Woven length:** (measured under tension on the loom) 24". **Finished size:** (after sewing) bow,  $1\frac{1}{2}$ "  $\times$  4"; neck strap,  $\frac{1}{2}$ "  $\times$  18".

### PROJECT STEPS

#### Weaving Bow

**1** Wind a warp of 126 ends 36" long on your inkle loom following the draft, Figure 1.

**2** Wind a belt shuttle with Periwinkle. Weave a band measuring at least 20" long following the pick-up draft in Figure 2 and maintaining a width of  $1\frac{1}{2}$ ". **Note:** All the pick-up is done on the same shed and within the center 54 ends. Only 27 warp

ends for this shed are shown on the chart. Use your preferred method for picking up either the heddled or unheddled ends.

**3** Cut the band off the loom and trim the ends. Apply Fray Check to the cut ends.

#### Weaving Knot and Strap

**4** Wind a warp of 38 ends 40" long on your inkle loom following the draft, Figure 1.

**5** Wind a belt shuttle with Periwinkle. Weave at least 24" in plain weave, maintaining a width of  $\frac{1}{2}$ ".

**6** Cut the band off the loom and trim the ends. Apply Fray Check to the cut ends.

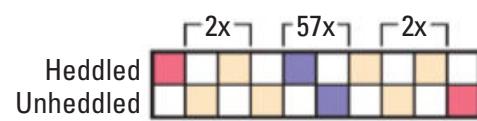
#### Bow Assembly

**7** Cut two 8" lengths from the bow band. Apply Fray Check to the cut ends. Let dry.



Figure 1. Drafts

## 1. Bow



Read inkle drafts from left to right, as they are threaded.

█ Periwinkle  
█ Natural White  
█ Coral

## 2. Knot and strap

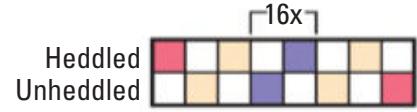
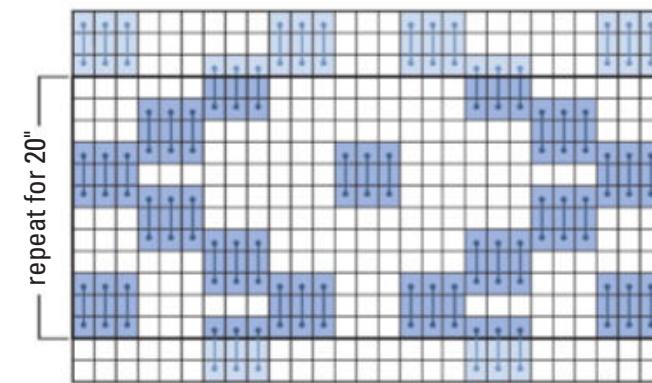


Figure 2. Pick-up chart



Note: Chart shows the center 27 ends on one shed only.  
█ Pick up

**8** Fold the ends to meet in the center of one 8" piece. Sew or secure in place with fusible hem tape. Repeat with the other 8" piece.

**9** Stack the two folded pieces on top of each other with seam sides facing down. Stitch the two pieces together vertically down the middle.

**10** Create pleats in the center of the bow: Fold the sewn pieces in half horizontally, right sides together. Roll the top edge of all four layers down to the fold line on the outside. Repeat on the bottom edge. Sew through the middle and wrap a length of thread around the center to secure the folds in place.

### Knot Assembly

**11** Measure the distance around the center of the bow and add  $\frac{1}{2}$ " to the total. Cut a length of band from the  $\frac{1}{2}$ " band equal to that length. Apply Fray Check to the cut ends.

**12** Fold each cut end over  $\frac{1}{4}$ " and secure. Center and wrap the knot piece around the middle of the bow with the right side facing out, bringing the folded ends together on the back of the bow. Stitch the ends together without overlapping. Do not secure to the bow.

### Strap Assembly

**13** Cut a 19" length from the  $\frac{1}{2}$ " band. Fold one end over  $\frac{1}{4}$ " and secure with fusible tape. Insert the folded end through the bow tie hardware slide. Fold the end down again  $\frac{1}{2}$ " over the middle bar and stitch in place.

**14** Connect the two sides of the bow tie clasp to each other. Insert the free end of the strap through one end of the clasp. Insert the same end of the strap through the slide.

**15** Pull the free end of the strap through the back of the bow tie knot. Insert the strap through the other end of the clasp, fold the end over  $\frac{1}{4}$ " twice, and stitch in place. \*



PIN LOOM

## HAPPI-STYLE COAT

Gabi van Tassell

### RESOURCE

Tkacheva, Yuliya. "Fastening Off Invisibly." [msweaver.com/tutorials/other-crochet/fastening-off-invisibly](http://msweaver.com/tutorials/other-crochet/fastening-off-invisibly).

### MATERIALS

**STRUCTURE** Plain weave.

**EQUIPMENT** Hexagon pin loom, 4" wide, regular sett; hexagon pin loom, 4" wide, fine sett (Gabi used TURTLE looms, regular and fine setts); 6 $\frac{1}{2}$ " 4 mm locker hook (or weaving tool of your choice); packing comb or fork; tapestry needle; G-6/4 mm crochet hook.

**YARNS** Alpaca Worsted (100% alpaca; Winterstrom Ranch), blue, 734 yd; brown, 78 yd. Alpaca Sport (100% alpaca; Winterstrom Ranch), red, 84 yd.

**Note:** Gabi used indie-spun yarns from Winterstrom Ranch. Consider using your own worsted-weight handspun yarns or any worsted-weight commercial yarn such as Berroco Ultra Alpaca on the regular-sett loom, or any sportweight yarn on the fine-sett loom.

**DIMENSIONS** **Finished size:** Extra large; about 46" chest  $\times$  26", 35" sleeve end to sleeve end.

**Note:** To adjust the size, the width can be increased by about 6" by adding two columns to the back panel and one column to each front panel. The length can be increased/decreased

by about 5" by adding/omitting rows of two hexagons to each column. The sleeve lengths can be increased by adding columns of four hexagons at each of the sleeve ends.

For crochet abbreviations, visit the glossary at [littlelooms.com/crochet-and-knitting-abbreviations](http://littlelooms.com/crochet-and-knitting-abbreviations).

### PROJECT STEPS

**1** Following the manufacturer's directions, weave 136 hexagons as listed in Figure 1.

**2** Assemble the jacket in three panels (one back and two fronts) following the layouts in Figures 2 and 3, whipstitch (see Reader's Guide) the hexagons into columns first, then whipstitch the columns together.

### Sew the shoulder seams

**3** With right sides of the front and back jacket panels facing each other, use whipstitch to join the hexagon that folds over from back to front.

**4** Working toward the neck opening, whipstitch the matching hexagon sides.

**5** Working toward each sleeve end, sew a straight line through the tips of the first hexagons, then finish along the edge of the remaining hexagons. For a neat finish, fold the unused hexagon tips away from each other and secure the corners.

### Sew the side seams

**6** Starting under the arm, work toward each sleeve end, using whipstitch to join the front and back sleeve edges together.

**7** Return to the underarm and work toward each bottom hem edge. Whipstitch along the edge of the first hexagon. Sew straight through the next two hexagon sets so that the hexagon tips stay unused on the wrong side. For a neat finish, fold the unused hexagon tips away from each other and secure the corners.

**8** Whipstitch along the edges of the last set of hexagons closest to the hem. This creates a slight flare at the hem edge.

### Crochet edgings

**9** Turn the jacket right side out. Join yarn with a sl st anywhere, ch 1, then sc one round, working 8–9 sc along each hexagon edge. There is no

special treatment for the tips and corners as the crochet edging will slightly smooth the edge. Join with a sl st into the top of the first stitch, cut the yarn, and use the invisible fastening-off method (see Resource).

**10** Join yarn at the top left front of the jacket, sc one round around the entire jacket, sl st into the top of the first st, turn.

**11** Work a second row along the neckline only: [2 sc, sk 1] across to the right front tip, turn.

**12** Work a third row of sc along the neckline, back to the top left corner of the front, sl st in the corner, and fasten off with invisible method. **Note:** Adjust the number of crochet stitches as needed, depending on the yarn choice. The crocheted border should slightly straighten the edge, without pulling in.

**13** Use a tapestry needle to weave in loose ends.

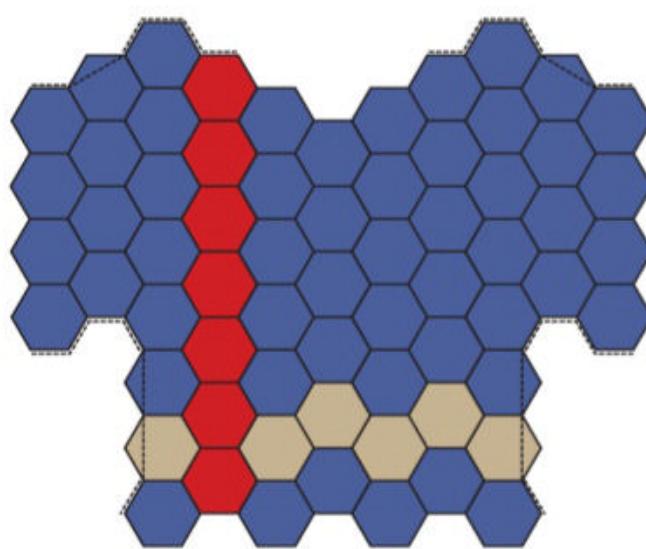
**14** Wet-finish by handwashing in warm water with mild detergent. Lay flat to dry. \*



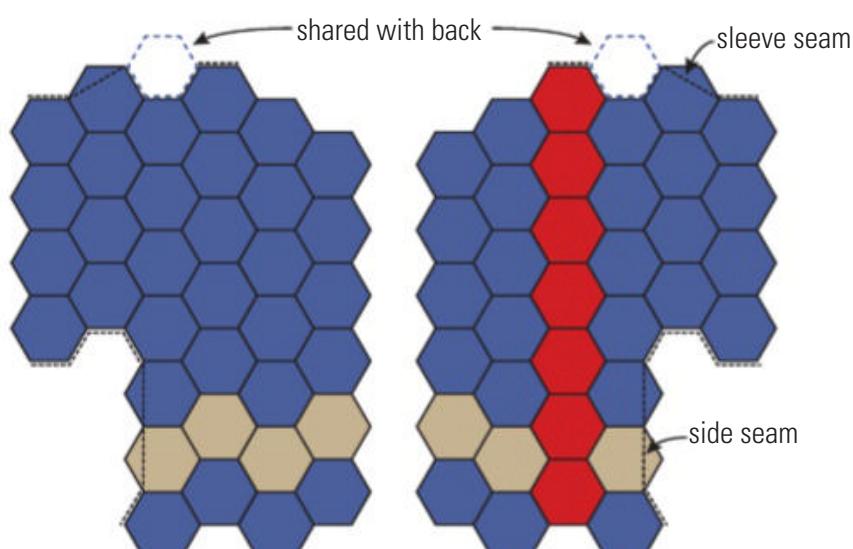
**Figure 1. Pin loom pieces**

109	Blue
13	Brown
14	Red
136 pieces total	

**Figure 2. Back panel assembly**



**Figure 3. Front panel assembly**





## RIGID HEDDLE

## EVENING REFLECTIONS

## Peg MacMorris

## RESOURCE

MacMorris, Peg. "Weaving with Silk That Plays Well with Others." *Easy Weaving with Little Looms*, Summer 2022, 10–12.

## MATERIALS

**STRUCTURE** Plain weave.

**EQUIPMENT** Rigid-heddle loom,  
9" weaving width; 10-dent heddle  
2 shuttles.

**YARNS** **Warp:** Kazoku (100% bombyx silk; 330 yd/100 g; Treenway), #19 Turkish Bath, 224 yd. **Weft:** Alirio—Thicker (100% bombyx silk noil; 490 yd/100 g; Treenway), #19 Turkish Bath, 150 yd. Recycled Silk Yarn (recycled silk from the sari weaving process; 200 yd/100 g; Treenway), variegated, 22 yd.

**Note:** Recycled Silk Yarns have unique coloring in each skein. Make sure for this project that you purchase spun recycled silk and not recycled sari silk ribbons.

**WARP LENGTH** 84 ends 96" long  
(allows 6" for take-up, 18" for loom  
waste; loom waste includes fringe).

**SETTS Warp:** 10 epi. **Weft:** 11 ppi in silk noil areas and about 8 ppi in borders

#### **DIMENSIONS** *Width in the heddle:* 8 $\frac{1}{4}$ "

**Width in the middle.** 8  $\frac{1}{10}$ .

**Woven length:** (measured under tension on the loom) 72". **Finished size:** (after wet-finishing) 7" x 66" plus 4" fringe.

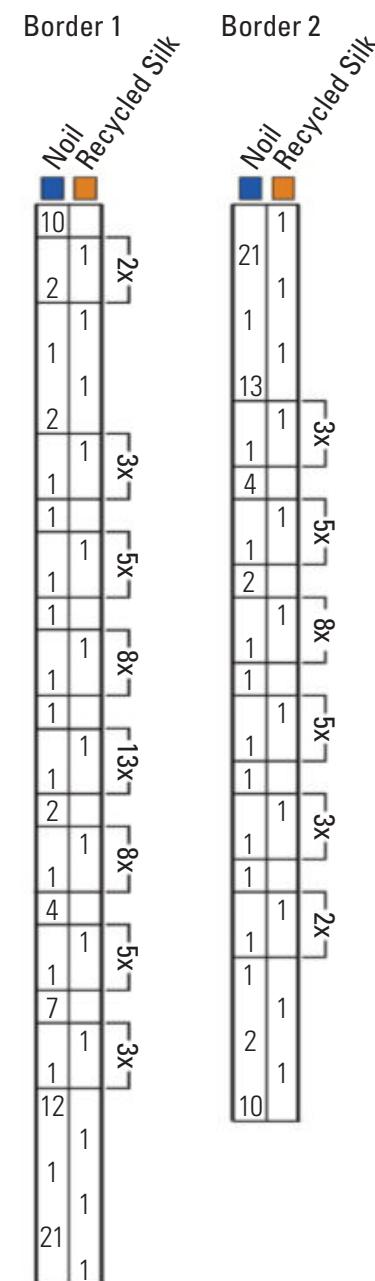
## PROJECT STEPS

- 1 Set up your loom for direct warping a length of 96" or wind a warp of 84 ends 96" long. Centering for a weaving width of 8 $\frac{1}{10}$ ", warp the loom using your preferred method.
- 2 Wind a shuttle with each of the weft yarns. Allowing 6" for fringe, spread the warp with scrap yarn.
- 3 Leaving a tail 4 times the width of the warp for hemstitching, weave 10 picks with silk noil. Hemstitch in bundles of 3 using the long tail. Continue weaving following the weft color order in Figure 1 for the first border. Weave 32" in noil, then weave following the weft color order in Figure 1 for the second border, ending with 10 picks of noil. Hemstitch as you did at the beginning.
- 4 Remove the scarf from the loom, leaving 6"-7" of unwoven warp at each end for fringe. Trim fringe even.
- 5 Prepare a twisted fringe using 2 groups of 3 hemstitched warp ends in each fringe.
- 6 Wet-finish by handwashing in warm water with mild detergent. Hang to dry. Steam-press with a warm iron. Trim ends of fringe. \*

## WEAVING TIP

Carry the recycled silk up the selvedge between sections by wrapping the silk noil weft around it on each pick.

**Figure 1. Weft color order**



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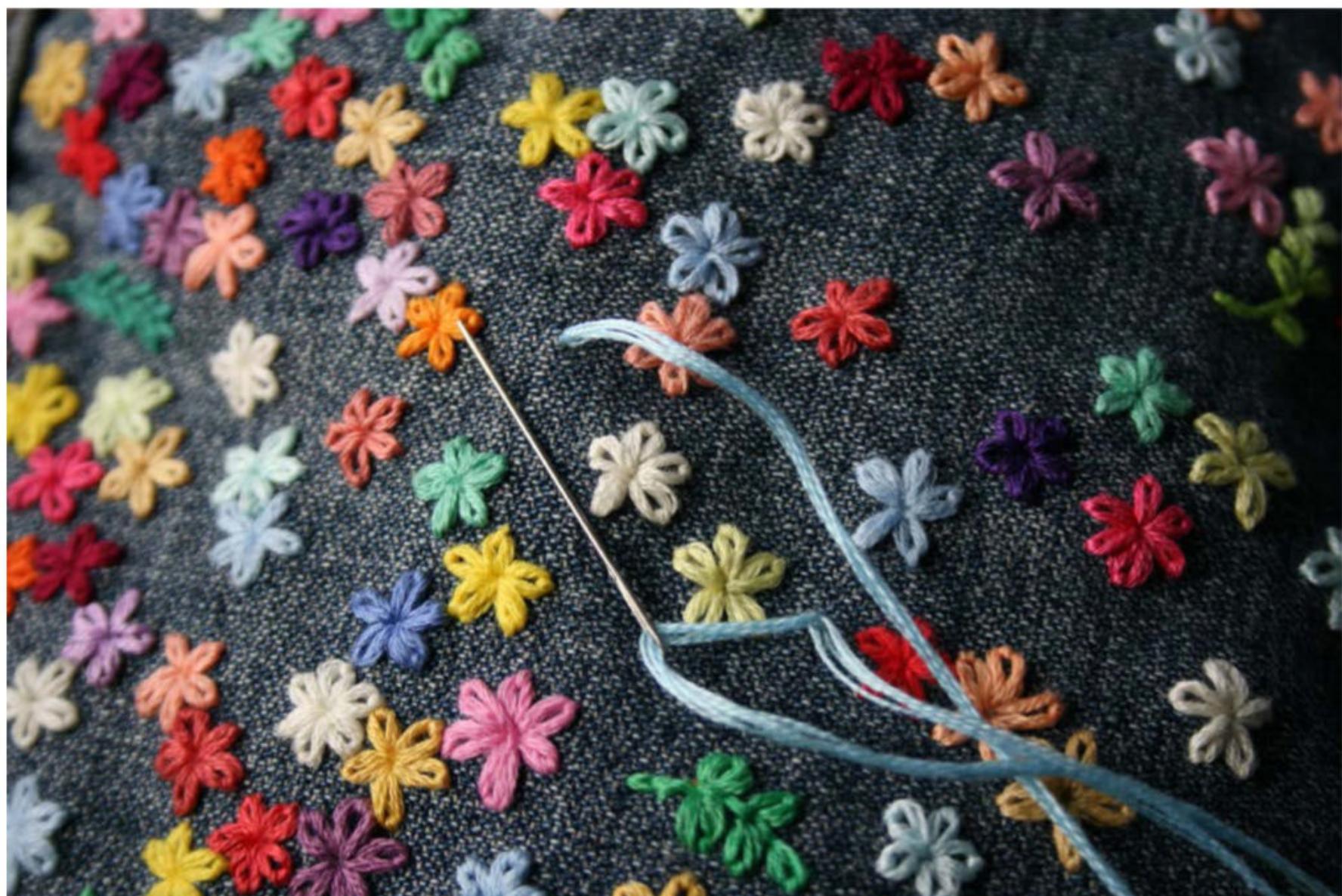


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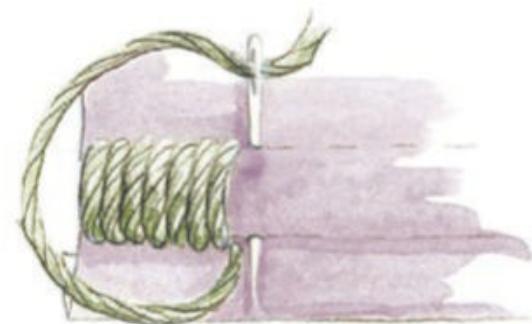
# FUN AND FUNCTIONAL STITCHING

**Embroidery stitches add texture and interest** to weaving and also work well with visible mending. Here are four stitches you may want to try: smooth satin stitch, bumpy French knots, whimsical lazy daisy stitch, and, to go with your daisies (and any other flowers you may dream up), stem stitch. Some pin-loom weavers find it easiest to do their stitching directly on the loom with the finished piece still under tension—no hoop required!

## SATIN STITCH

When you need to fill in a small space with something solid and smooth, try satin stitch. Satin stitch works well for small items such as petals, leaves, and letters. Start by clearly outlining the space you want to fill and

determining what direction you want the stitches to go. As you stitch, keep the stitches parallel and close to each other so that no fabric shows through. Using the stitching thread as a guide for spacing is a helpful strategy.



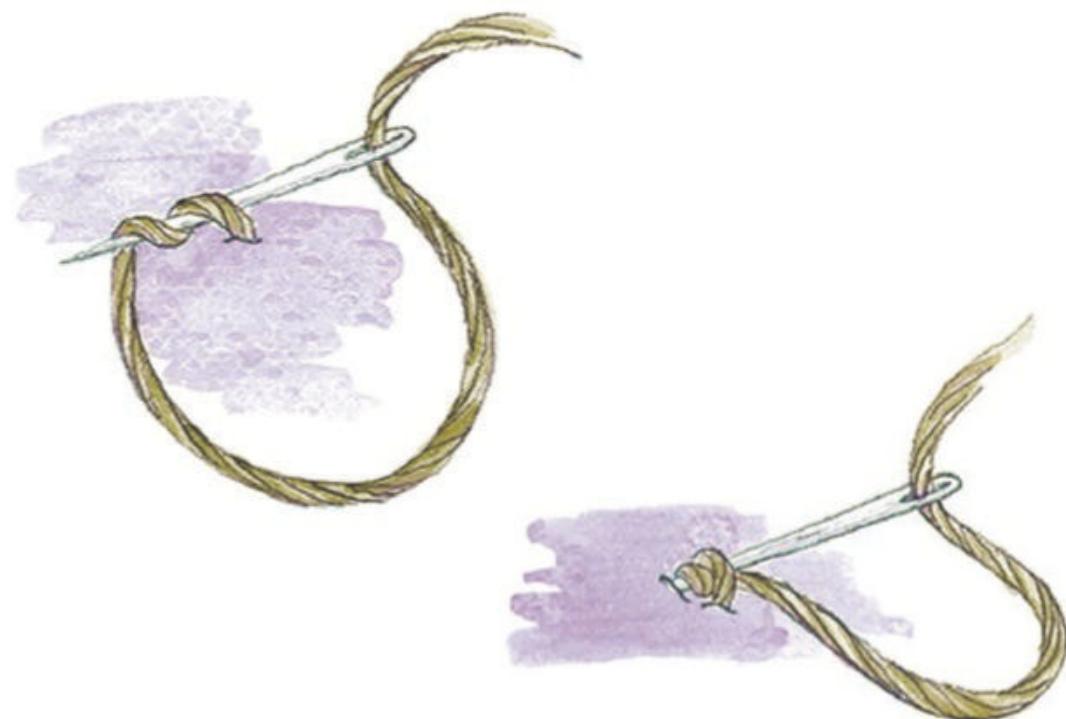
- 1 Starting either from the right or the left of your outlined design, insert the needle from the bottom and bring it up along the outline.
- 2 Take the needle across the space to the opposite outline, insert the needle, and pull it under the cloth.
- 3 Bring the needle up through the cloth next to the first stitch.
- 4 Continue to work, repeating Steps 2 and 3, until the space is filled. Note that as you are working on the top, the underside is also being filled in.

## FRENCH KNOT

A single French knot may be used to depict an eye or even the center of a small flower. Groupings of French knots can fill a space, form a line, or create an area of texture. They can also be distributed across a large area or clustered for shading. Thin threads create small French knots and thick threads create larger French knots—wrapping multiple times won't make a larger French knot, just a blob of thread.

**1** Bring the needle and thread up through the fabric at the spot where you want the knot.

**2** Place the tip of the needle close to the fabric where it exited. Hold the thread taut and wind it once or twice around the tip of the needle. Do not wind it more than twice.

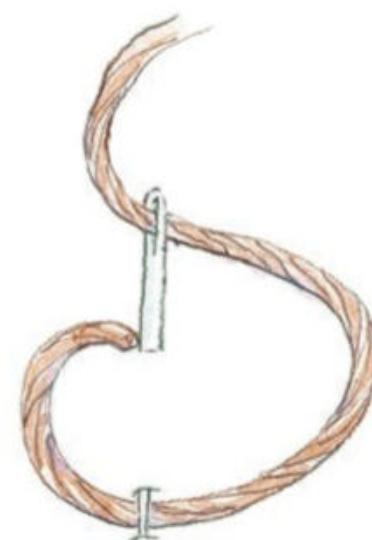


**3** Still holding the thread taut, insert the needle back through the fabric very close to the exit spot.

**4** Gently pull the thread to bring the knot down close to the fabric's surface.

## LAZY DAISY STITCH

The lazy daisy stitch, also called a detached chain stitch, has most likely been given its current name due to the frequency with which it is used for stitching daisy motifs like those in the header. It can also be used as a fill-in stitch or scattered across a fabric. Lazy daisy stitch starts just like a chain stitch but doesn't connect to another stitch as a chain stitch does; it's more like a missing link!



**1** Bring the needle to the top of the fabric at one end of where you want the stitch to be.

**2** Insert the needle in the same place that it exited, leaving a loop of thread on the surface.

**3** Bring the needle back up to the top of the fabric where you want the stitch to end. Keep the needle inside the loop of thread.

**4** Make a tiny stitch from the inside of the loop to the outside of the loop, thereby capturing the thread and holding the loop in place.

## STEM STITCH

If you are adding leaves and flowers to a design and need stems, or want to clearly outline an object or area, try stem stitch, also known as crewel stitch. Stem stitch works well for straight and curved lines, and it benefits from using a consistent stitch length, especially for tight curves where small, even stitches keep the line smooth. After establishing your first stitch, subsequent stitches begin at the halfway point of the previous stitch.



**1** Bring the needle up at your line's starting point.

**2** Insert it back into the fabric at your desired stitch length.

**3** Bring the needle back up halfway between the starting and insert points of the last stitch.

**4** Repeat Steps 2 and 3 for the desired length of line.

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[spinningroom.net](http://spinningroom.net)

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Kitty Hawk, NC 27949  
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[knittingaddiction.com](http://knittingaddiction.com)

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[silverthreadsyarn.com](http://silverthreadsyarn.com)

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Wadesboro, NC 28170  
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[Studio256.online](http://Studio256.online)

**The Tail Spinner**  
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[www.thetailspinner.com](http://www.thetailspinner.com)



**Yadkin Valley Fiber Center**  
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Springboro, OH 45066  
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[woolybullyonmain.com](http://woolybullyonmain.com)

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[www.littlehawkyarns.com](http://www.littlehawkyarns.com)

**Web-sters**  
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(541) 482-9801  
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**Labadie Looms**  
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Bird in Hand, PA 17505  
(717) 291-8911

**The Speckled Sheep**  
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Bird in Hand, PA 17505  
(717) 435-8359  
[thespeckledsheep.com](http://thespeckledsheep.com)

**Twist Knitting & Spinning**  
5743 Route 202  
Lahaska, PA 18931  
(215) 794-3020  
[twistknittingandspinning.com](http://twistknittingandspinning.com)

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1901 S 9th Street - Space 203  
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215-278-2504  
<http://www.weaverhouseco.com/>

## **SOUTH CAROLINA**

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415 E 1st Ave  
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(864) 810-4747  
[loftypfiber.com](http://loftypfiber.com)

**Rows & Roses Yarn & Fiber**  
113 E. North 1st St  
Seneca, SC 29678  
(864) 888-7554  
[shop.rowsandroses.com](http://shop.rowsandroses.com)

## **SOUTH DAKOTA**

**Ewe Knit It**  
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[eweknitit.com](http://eweknitit.com)

**Fall River Fibers**  
631 North River St  
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(605) 890-2750  
[FallRiverFibers.com](http://FallRiverFibers.com)

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**Sunshine Weaving and Fiber Arts**  
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Lebanon, TN 37087  
615-440-2558  
[sunshineweaving.com](http://sunshineweaving.com)

**Walther Handmade**  
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Harriman, TN 37748  
(865) 432-1044  
[www.waltherhandmade.com](http://www.waltherhandmade.com)

**Yarn Patch**  
68 N Main Street,  
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[www.yarnpatch.com](http://www.yarnpatch.com)

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**Bluebonnet Crafters**  
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San Marcos, TX 78666  
[bluebonnetcrafters.com](http://bluebonnetcrafters.com)  
[turtleloom.com](http://turtleloom.com)

**Hill Country Weavers**  
4102 Manchaca Rd  
Austin, TX 78704  
(512) 707-7396  
[hillcountryweavers.com](http://hillcountryweavers.com)

**Homestead Fiber Crafts**  
720 Dry Creek Road  
Waco, TX 76705  
254-300-2436  
[homesteadfibercrafts.com](http://homesteadfibercrafts.com)

**Yarnivore**  
2357 NW Military Hwy  
San Antonio, TX 78231  
(210) 979-8255  
[yarnivoresa.net](http://yarnivoresa.net)

**Yarnorama**  
130 Gonzalez St  
Paige, TX 78659  
(512) 253-0100  
[yarnorama.com](http://yarnorama.com)

**UTAH**  
**Needlepoint Joint**  
241 25th St  
Ogden, UT 84401  
(801) 394-4355  
[needlepointjoint.com](http://needlepointjoint.com)

**VIRGINIA**  
**A Likely Yarn**  
21 Pecan St SE  
Abingdon, VA 24210  
(276) 628-2143  
[alikelyyarn.com](http://alikelyyarn.com)

**WASHINGTON**  
**Cabled Fiber & Yarn studio**  
125 W 1st St  
Port Angeles, WA 98362  
(360) 504 2233  
[cabledfiber.com](http://cabledfiber.com)

**Northwest Yarns**  
1401 Commercial St.  
Bellingham, WA 98225  
(360) 738-0167  
[nwyarns.com](http://nwyarns.com)

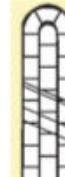
**Sheeps Clothing**  
3311 W Clearwater Ave Ste B120  
Kennewick, WA 99336  
(509) 734-2484  
[aknottyhabit.com](http://aknottyhabit.com)

**WEST VIRGINIA**  
**Kanawha City Yarn Co**  
5132A MacCorkle Ave SE  
Charleston, WV 25304  
(304) 926-8589  
[kcyarncompany.com](http://kcyarncompany.com)

**WISCONSIN**  
**Fiber Garden**  
N5095 Old Hwy. 54  
Black River Falls, WI 54615  
(715) 284-4590  
[fibergarden.com](http://fibergarden.com)

**Icon Fiber Arts**  
590 Redbird Cir  
De Pere, WI 54115  
(920) 200-8398  
[iconfiberarts.com](http://iconfiberarts.com)

## **WYOMING**



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(877) 673-0383  
[thefiberhouse.com](http://thefiberhouse.com)

## **AUSTRALIA**

**The Lucky Ewe**  
104 High Street  
Oatlands, Tasmania 7120  
(411) 189-4293  
[www.theluckyewe.com/](http://www.theluckyewe.com/)

**CANADA**  
**Gaspereau Valley Fibres**  
830 Gaspereau River Rd  
Wolfville, NS B4N 3L2  
(902) 542-2656  
[gaspereauvalleyfibres.ca](http://gaspereauvalleyfibres.ca)

**Jo's Yarn Garden**  
4812 50 Ave  
Stony Plain, AB, T7Z1Y4  
(780) 963-1559  
[josyarngarden.com](http://josyarngarden.com)

**UNITED KINGDOM**  
**Coorie Creative**  
Marches Mall, Thistle Centre  
Stirling, Scotland, UK, FK8 2EA  
+441786 450416  
[www.coorie-creative.co.uk/](http://www.coorie-creative.co.uk/)

**George Weil & Sons**  
Old Portsmouth Rd  
Peasmash, Guildford GU3 1LZ  
01483 565 800  
[www.georgeweil.com](http://www.georgeweil.com)

**The Handweavers Studio & Gallery**  
140 Seven Sisters Road  
London, N7 7NS  
020 7272 1891  
[handweavers.co.uk](http://handweavers.co.uk)

**Weft Blown Ltd**  
17 Ailsa View  
West Kilbride North Ayrshire  
Scotland, UK, KA23 9GA  
*by appointment only*  
+44 (0) 7930 657900  
[info@weftblown.com](mailto:info@weftblown.com)

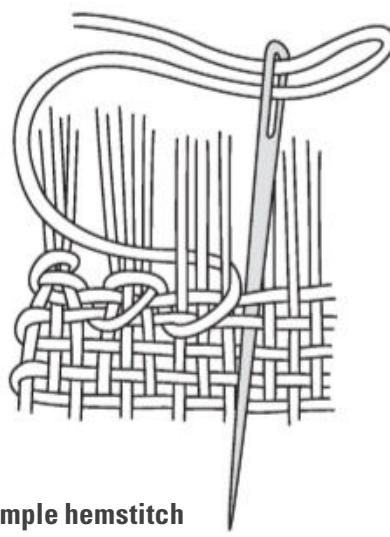
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## FINISHES &amp; SEAMS

**Simple Hemstitch**

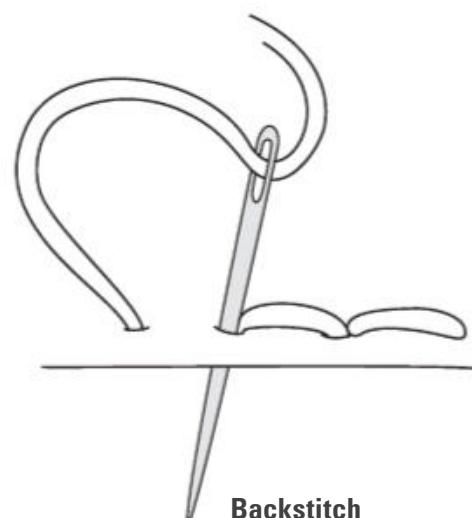
Hemstitching is an on-loom technique that holds the weft in place with the added bonus of being attractive. After weaving a scrap-yarn header, begin your project leaving a tail of weft four times the warp width hanging off the side. If you are right-handed, leave the tail on the right, and leave it on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



Simple hemstitch

**Backstitch**

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



Backstitch

**Twisted Fringe**

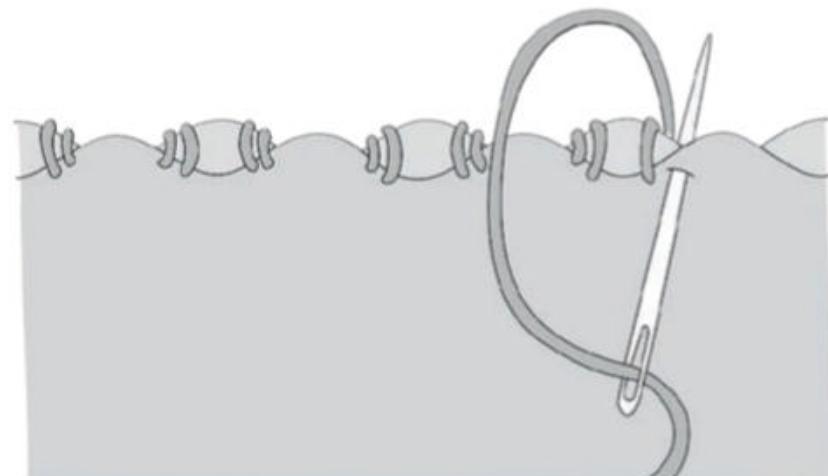
Twisting fringe keeps it from fraying and can make a piece look more "finished." To create twisted fringe, divide the number of threads for each fringe into two groups. Twist each group clockwise, either by hand or with a fringe twister, until it kinks. Bring both groups together, secure the ends with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



Fringe groups before and after twisting.

**Whipstitch and Double-Overcast Joins**

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



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

## SUPPLIERS

**Berroco**, berroco.com (Ellsworth 32, 37).

**Cascade Yarns**, cascadeyarns.com (Hall 66, 73; Peck 65, 71).

**Full Circle Wool**, fullcirclewool.com (Cengiz-Robbs 33, 37).

**Galler Yarns**, galleryyarns.com, (845) 783-3381 (Chapman 49, 55).

**Georgia Yarn Company**, gayarn.com, (706) 453-7603 (Allen 50, 56).

**Gist**, gistyarn.com, (617) 390-6835 (Allen 50, 56; Lambert 46, 51).

**Knit Picks**, knitpicks.com, (800) 574-1323 (Robichaux 76, 81).

**Koigu**, koigu.com, (519) 794-3066 (Chapman 49, 55).

**Lion Brand Yarn**, lionbrand.com (Bagley 34, 39).

**Lunatic Fringe Yarns**, lunaticfringeyarns.com, (800) 483-8749 (Williams 78, 83).

**Maurice Brassard et Fils**, mbrassard.com, (819) 362-2408 (Bast 36, 44; Lambert 46, 51).

**Meridian Mill House**, meridianmillhouse.etsy.com, (833) 661-0090 (Schneider 63, 68).

**Michaels**, michaels.com (Dowell 48, 53).

**Mountain Meadow Wool**, mountainmeadowwool.com, (307) 684-5775 (Cengiz-Robbs 33, 37).

**The Sheepyshire**, thesheepyshire.com (Peck 65, 71).

**SweetGeorgia Yarns**,

sweetgeorgiayarns.com (Ellsworth 32, 37; Hall 66, 73; Holmstrom 62, 67).

**Taste of the Wind Farm**, facebook.com /tasteofthewind307 (Cengiz-Robbs 33, 37).

**Treenway Silks**, treenwaysilks.com (MacMorris 80, 86).

**WEBS**, yarn.com, (800) 367-9327 (Bhatia 47, 52; DeHaan 64, 70; Jablonski 77, 82).

**Winterstrom Ranch**, winterstromranch.com, (209) 628-5426 (van Tassell 79, 84).

**Yarnspirations**, yarnspirations.com, (888) 368-8401 (Schneider 63, 68; Stump 35, 41).

## Heddle Conversion Chart

Author	Project	working ends	Original		Adjusted	
			heddle	width	heddle	width
Malynda Allen	Lilac, Lavender, and Linen	177	12-dent	14½"	12.5-dent	13⅞"
Rebecca Cengiz-Robbs	Varafeldur Wall Hanging	118	7.5-dent	15½"	8-dent	14⅝"

*Little Looms* rigid-heddle projects use a variety of heddle sizes. What do you do when the pattern specifies an 8-dent heddle and your loom has a 7.5-dent heddle, or it calls for a 12.5-dent heddle but you have a 12? No problem! You can use a heddle with a similar number of dents per inch. The small difference in sett may change the hand of the finished fabric but not enough to affect the utility of the piece. The change in sett will also affect the width of the warp in the heddle. This handy chart shows the adjusted width with an alternate heddle size for two of the rigid-heddle projects in this issue.

## Pick-Up Stick Basics

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

### Setting up a pick-up stick

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

### Pick-up stick

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

### Up + pick-up stick

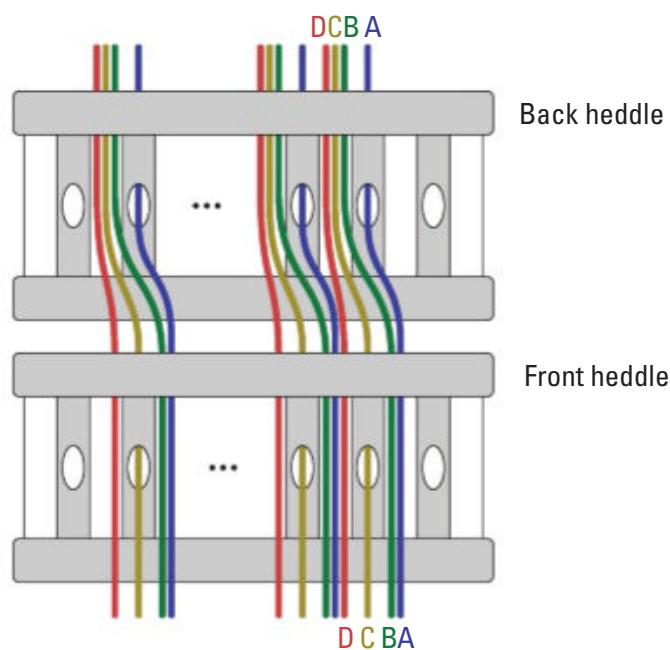
Put the heddle in the up position. Bring the pick-up stick close to the heddle, keeping the stick flat in the warp. This shed creates warp floats on the front and weft floats on the back.

### Using multiple pick-up sticks

Insert a second pick-up stick behind the heddle and in front of the first pick-up stick. Use the second pick-up stick to weave one or more picks. In some cases, you can leave both sticks in and that will be indicated in the pattern, but usually you will need to remove the second pick-up stick to resume weaving with the first.

### Warping Two Heddles for Double Warp Sett

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

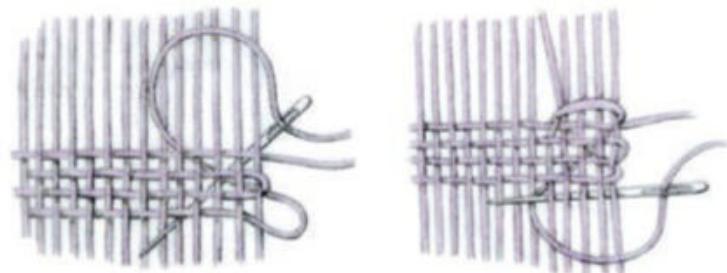


**A** One end from back slot to front slot to the right.  
**B** One end from back slot to front slot to the right.  
**C** One end from back slot to front hole to the right.  
**D** One end from back slot to slot directly in front.  
**Note:** Heddles are shown from the front of the loom. Warp colors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

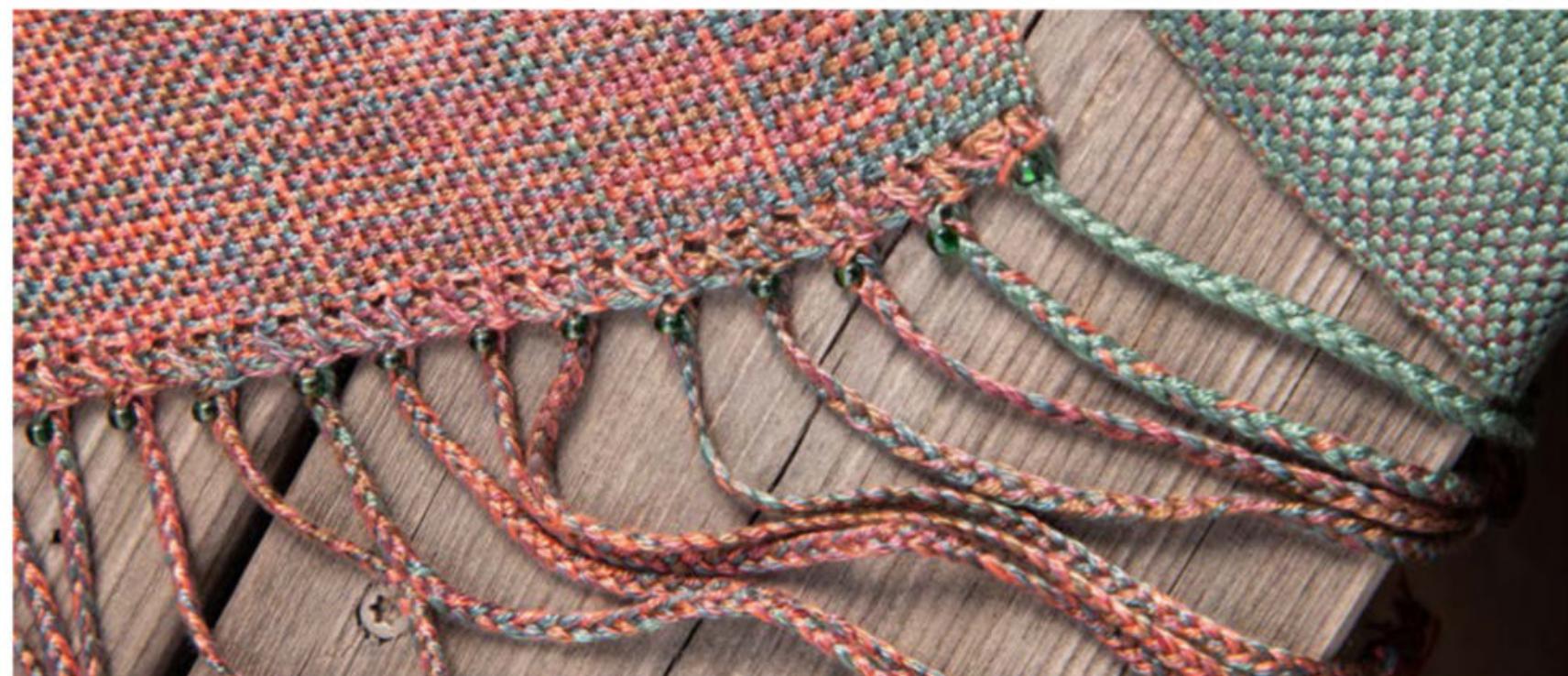
**Note:** Patterns and instruction books might refer to heddle 1 and heddle 2, but it varies which one is in front. If your pattern uses numbered heddles, check which one is which.

### Double (Italian) hemstitching

Weave several picks of plain weave (or the basic structure of the piece), ending with the shuttle on the right side if you are right-handed, the left side if you are left-handed. Measure a length of weft four times the warp width, cut, and thread this tail into a blunt tapestry needle. Take the needle under a selected group of warp threads above the fell and bring the needle back to encircle the ends. Next, pass the needle under the same ends but come up two or more weft rows down from the fell. Then bring the needle back around the same group of ends below the fell. Repeat, encircling the next group of ends.



### Madeira Spring Scarf, page 47



# hello WEAVERS!



**MALYNDA ALLEN** lives in the country with her husband and nine children. She revels in watching her fruit trees and flowers blossom in the spring.



**DEBORAH BAGLEY** of [yarnovations.com](http://yarnovations.com) has been a crochet and weaving designer and instructor since 2011. A former school teacher, she enjoys teaching her sons and mountain biking with her family.



**TAMMY BAST** (The Rogue Weaver) works at Gaspereau Valley Fibres in Nova Scotia, designs patterns for rigid-heddle weavers, and teaches at festivals and yarn stores across Canada.



**ANU BHATIA** designs, weaves, and teaches weaving from her small home-based studio Kargha. She considers weaving her meditation and likes sharing her passion for weaving with her students.



**REBECCA CENGIZ-ROBBS** is an IT professional living in Salt Lake City, Utah, who has a weakness for rigid-heddle weaving and embroidery.



**JENNIFER CHAPMAN** holds an MFA in photography but currently spends her time and creative energy designing pin-loom patterns and raising her children.



**ELOISE DEHAAN**, who lives near Philadelphia with her husband, is a board-certified editor in the life sciences, but the mathematics of weaving gives her conniptions.



**CAROL DOWELL'S** mother and grandmother taught her to knit and crochet before she was old enough to attend school. Now she has a fun studio where grandchildren, great-grandchildren, and friends play with yarn.



**YVONNE ELLSWORTH** is a weaver, dyer, knitter, and mother of two. She dyes yarn for LavenderSheep and is active in the Seattle Weavers' Guild.



**CONSTANCE HALL** considers teaching, learning, and creating good reasons to get up in the morning. After being a glassblower for 30 years, she returned to her first crush, fiber in all its forms.



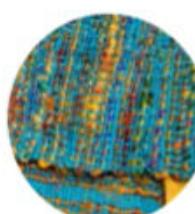
**GRETA HOLMSTROM** is a professional land-use planner who is happiest in her free time weaving on little looms. She resides with her family in the Pacific Northwest and can be found online at [ardorweaving.com](http://ardorweaving.com).



**CHRISTINE JABLONSKI** is the director of Channel Development and Customer Experience at Gist Yarn. She is on Etsy and Instagram as SoulSpaceArt and writes a monthly Substack column, SoulSpace Notes.



**JESSICA LAMBERT** is the inventor of catenpile weaving. She also enjoys spinning, dyeing, knitting, and rock climbing.



**PEG MACMORRIS** is a retired molecular biologist who now does all her experiments with fiber. She takes pleasure in weaving on her new 32-shaft Compu-Dobby but likes the rigid-heddle loom for teaching.



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



**LAIA ROBICHAUX** took up weaving during the first summer of the pandemic and fell unexpectedly but madly in love with bandweaving. When not weaving, she is probably knitting or spinning, or catering to the demands of her two adorable cats.



**ANGELA K. SCHNEIDER** gets a kick out of weaving and experimenting with patterns on little looms just as much as she does on the big ones.



**MARGARET STUMP** is a weaver with a special affection for pin looms. She has written three books about pin-loom weaving and has a website, [pinloomweaving.com](http://pinloomweaving.com).

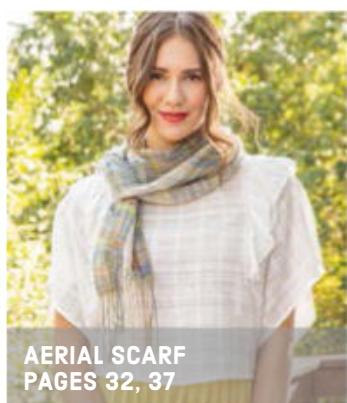


**GABI VAN TASSELL**, known online as TexasGabi ([texasgabi.com](http://texasgabi.com)), is a fiber enthusiast who loves to tinker around with anything fiber, particularly on hexagon pin looms ([turtleloom.com](http://turtleloom.com)).



**JENNIFER B. WILLIAMS** is an avid bandweaver and is passionate about spreading appreciation for the craft and all of its wonderful possibilities. When inspired, she shares ideas on her blog, [inkledpink.com](http://inkledpink.com), and on Instagram @inkledpink.

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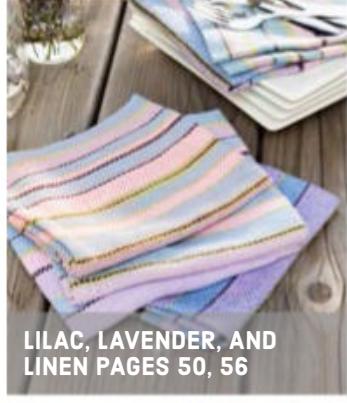
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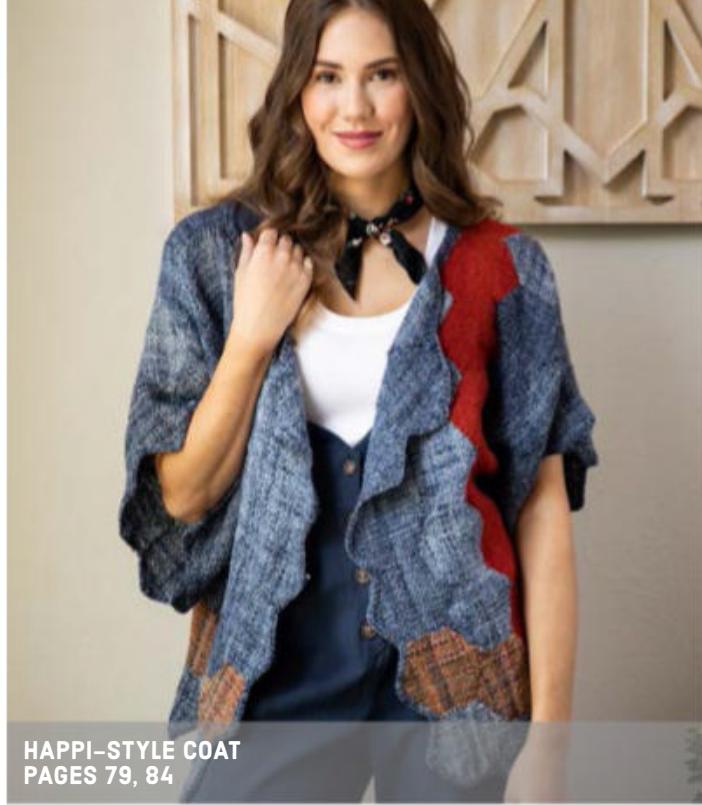
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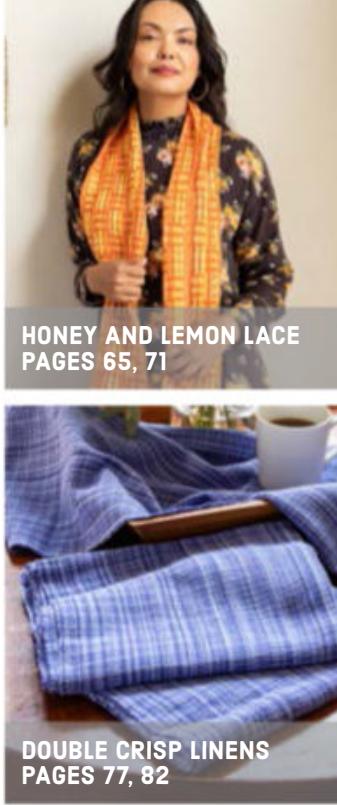
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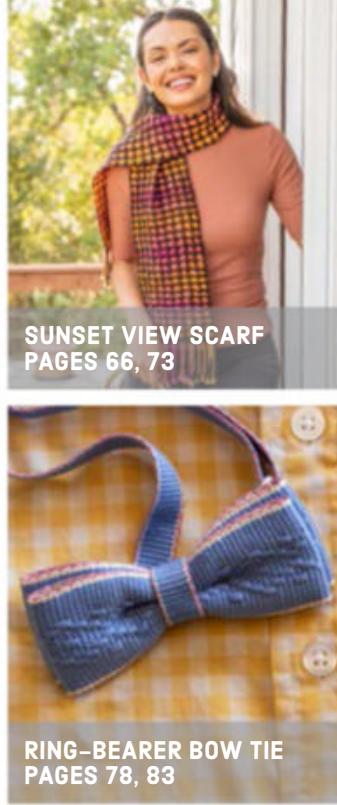
POETRY IN MOTION  
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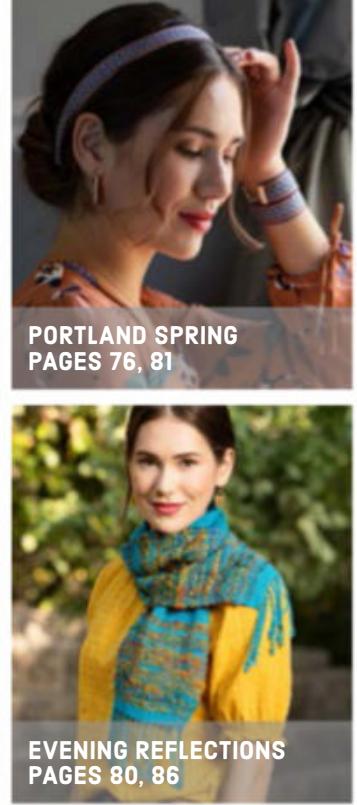
HAPPI-STYLE COAT  
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