



the WOVEN HOME

Easy Frame Loom Projects
to Spruce Up Your Living Space

RAINIE OWEN
Creator of The Unusual Pear



the WOVEN HOME

Easy Frame Loom Projects
to Spruce Up Your Living Space

RAINIE OWEN
Creator of The Unusual Pear



the WOVEN HOME

**Easy Frame Loom Projects to Spruce Up Your Living
Space**

RAINIE OWEN

Creator of The Unusual Pear



[Begin Reading](#)

[Table of Contents](#)

[About the Author](#)

[Copyright Page](#)

**Thank you for buying this
Page Street Publishing Co. ebook.**

To receive special offers, bonus content,
and info on new releases and other great reads,
sign up for our newsletters.

Sign Up

Or visit us online at
us.macmillan.com/newslettersignup

The author and publisher have provided this e-book to you for your personal use only. You may not make this e-book publicly available in any way. **Copyright infringement is against the law. If you believe the copy of this e-book you are reading infringes on the author's copyright, please notify the publisher at:** <http://us.macmillanusa.com/piracy>.

dedication

To all the folks across the world who live to create.





INTRODUCTION

Have you been itching to try your hand at weaving but are unsure where to start? Have you been dabbling in it and looking to refine your techniques? Or are you an established weaver, stuck in the realm of making wall hangings and ready to challenge yourself? This book is for you!

I'm so excited to spill my secrets and share with you the wonderful world of weaving. You're going to learn all my tips and tricks for mastering your weavings from start to finish with these projects, which range in all different shapes, sizes and skill levels. From warping your loom correctly and learning how to avoid that dreaded hourglass shape in a weaving, to challenging yourself with more complex patterns, this book will suit all levels of weavers.

These projects are going to help you fill your home with your very own contemporary handwoven delights, and I'm sure all your friends and family will be asking you to spruce up their homes, too. The meditative nature of hand weaving can be quite addictive, so I'm sure you'll have no trouble obliging.

When I began my own weaving journey back in 2014, it was a bit of an enigma, as there were next to no books or tutorials on contemporary frame loom weaving. I was lucky to find a class I could attend after weeks of seeing these beautiful weavings pop up on Instagram by Maryanne Moodie, Warped Threads and Natalie Miller. The class was very basic; we were given a pre-warped loom, tapestry needle and a little instruction booklet with a few diagrams of tabby weave and rya knots. After only five minutes, I knew that I was truly addicted to the meditative nature of picking over and under the warp threads with colorful yarns.

From there, I began experimenting, visually picking apart the weavings that I had seen, trying to re-create these techniques by moving my needle and yarn in different ways, and that is really what I love about weaving. I love being able to learn through play, and it's so easy to unpick if something isn't working.

I created an Instagram account called The Unusual Pear to share photos of my weavings with the growing community of fiber artists and enthusiasts online, and I have made so many wonderful connections with people from all over the world, which makes me so happy to be a part of the community. The encouragement I have received over the years on social media has really pushed me to help others find their passion with this craft by supplying my weaving looms and tools, video tutorials and in-person workshops. Now I can add BOOK to the list!



Weaving is a craft that takes practice and patience, but once you have the fundamental techniques honed, there are no limits to what you can create. A little bit of failure is inevitable when beginning a new venture, but through my creative experiences, I have found that with failure comes growth. I try not to get myself down if a project doesn't turn out exactly how I was expecting it to. Draw on your experiences and think of ways you can make each weaving better than the last.

Through writing this book, I feel like I have grown in my own artistry

and feel more connected to weaving than I ever did before. I have a new sense of purpose, and I am so happy to be able to continue to help weavers grow. I hope that as you read this book, you find yourself diving in head first, letting the meditative process of weaving start a new creative chapter in your life. In my experience, weaving can quite literally change your life.

Rainie xx

THE WEAVER'S TOOLBOX



So, what do you need to get started? In a nutshell, to create any weaving, you need a loom to hold the weaving together while you're making it. You warp your loom with strong thread or yarn, which forms the vertical bones of the weaving. Then you use your weft yarns, in different colors and textures, and weave them into the warp threads horizontally, to create your patterns. To weave the weft yarns into the warp threads you also need a few helpful weaving tools like needles or shuttles. Are you ready to learn more? Keep on reading!

WEAVING LOOMS

To create each project in this book, you will need a weaving loom or, more specifically, a frame loom. A frame loom is used to hold the warp threads under tension, allowing you to pick over and under these threads with a needle or shuttle to create the weaving. Once the weaving is complete, it is removed from the loom, allowing you to use the loom again. Frame looms come in different sizes and styles. It may be a simple frame with no notches at all or it may have notches, pegs or nails that help determine the spacing of the warp threads.

The size of the frame loom generally determines the maximum size of the woven piece, with the option to add on tassels for extra length. Small frame looms are a great starting point for a beginner weaver, but if you get hooked on this craft quickly, you'll soon want a bigger loom to widen the possibilities of what you can create.

The projects in this book are made with two different sized looms: 12 × 16 inches (30 × 40 cm) and 20 × 24 inches (50 × 60 cm). The small size is generally referred to as a "lap loom," and as the name suggests, this loom can rest in your lap and will likely be your go-to loom for most of the projects in this book and beyond. The small size has the same dimensions as The Unusual Pear Lil Sista Loom. The large size has the same dimensions as The Unusual Pear Big Mama Loom and is a little more suited to using on a tabletop.

Back in 2015, I began designing a range of easy-to-use weaving looms and tools that have helped thousands of weavers explore this beautiful craft. As my own weaving experience has grown, I have continued to redesign and redevelop my range of weaving supplies. These weaving looms and tools can be found at www.theunusualpear.com. If you'd prefer to make your own weaving loom, I've got you covered with an easy DIY frame loom project that you can make at home.

HOMEMADE LOOMS

Homemade looms may not be perfect and may not last forever, but when you're starting out, they are definitely a great inexpensive option. These looms are made from canvas frames that can be purchased at most local craft stores. You can purchase the canvas frame already assembled, with canvas fabric stapled on, which you will need to remove to make your weaving loom. Alternatively, you can purchase canvas stretcher bars separately without the canvas, which you can then assemble yourself, although ironically, this can be the more expensive option.

The loom sizes you will need are 12 × 16 inches (30 × 40 cm) and 20 × 24 inches (50 × 60 cm). These sizes are fairly standard with canvas frames; although you can use the size as a guide, if it's a little larger, it won't make a huge difference. The two homemade looms both follow the instructions below. Start with the small size, then move on to the larger size using the same instructions.



TOOLS

Ruler with $\frac{1}{4}$ -inch (6.35-mm) markings

12 × 16-inch (30 × 40-cm) or 20 × 24-inch (50 × 60-cm) timber
frame

Pencil

Hammer

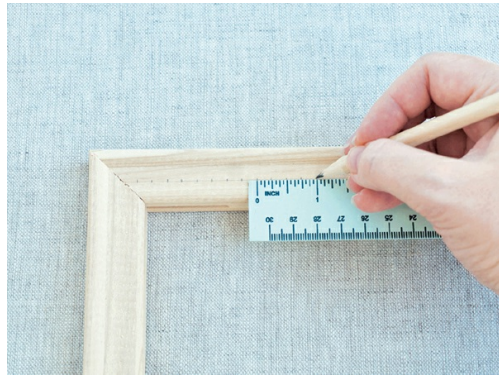
Approximately 300 $\frac{3}{4}$ -inch (1.9-cm) finishing nails

Optional: Power drill with fine drill bit



1. On the top short side of the frame, use your ruler to lightly draw a line straight across the midsection of the timber. This will act as a

guide for our markings to keep the nails in a straight line.



2. Along the lightly drawn line, leave a 1-inch (2.5-cm) space from the left-hand side of the frame, then use your pencil and ruler to mark a line every $\frac{1}{4}$ inch (6.35 mm) right across the frame.



3. Draw another line across the bottom short side of the frame and again leave a 1-inch (2.5-cm) space from the left-hand side of the frame, then mark your $\frac{1}{4}$ -inch (6.35-mm) lines across the frame. To ensure you will achieve straight warp threads, make sure that the first marks on either end of the frame line up exactly.



4. Hammer in the nails about $\frac{1}{4}$ inch (6.35 mm) deep, on each of your marked lines. We don't want to hurt those weaving fingers, so keep your hammer taps nice and light and remember to be careful.

TIP: When hammering the nails, if you notice the timber begins to split, you may need to pre-drill fine holes with an electric drill before continuing just to be sure the timber doesn't split apart completely.

WEAVING TOOLS



TAPESTRY NEEDLES

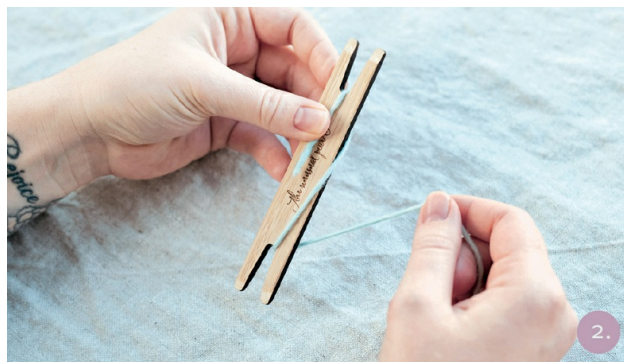
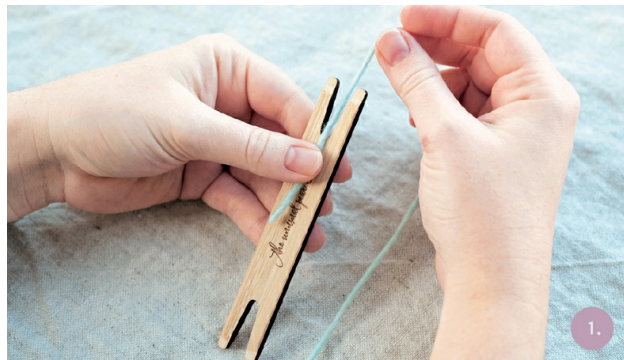
A tapestry needle is a small, thin metal or plastic needle, also known as a darning needle. It is used to secure the yarn tails into the weaving. These little guys can often get lost in the wash just as easily as a bobby pin, so I'd suggest grabbing a few if you can.

WEAVING NEEDLES

A weaving needle is a long, rigid needle, usually made from wood, with a pointed tip and large threading eye. It is used to carry the yarn, picking over and under the warp threads to create the rows of weaving. If you don't own a weaving needle, you can use a tapestry needle; it might just take a little longer.

To thread yarn onto a weaving needle, take the end of the yarn and create a small loop, pinching it with your fingers, then thread it through the eye of the needle. It's best not to tie a knot to fix the yarn to the needle, as it will snag the warp threads as you pass it through. Instead, create a 12-inch (30-cm)-long tail that you can hold on to as

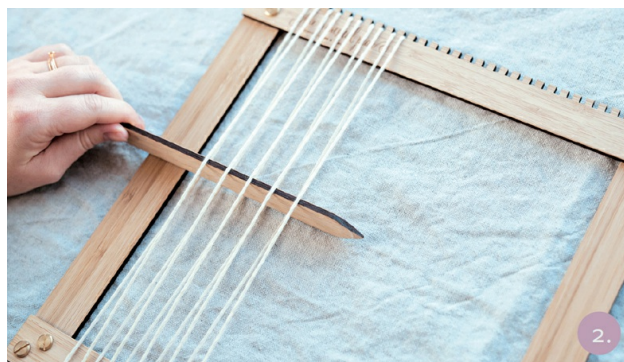
you pull the yarn through the warp threads.

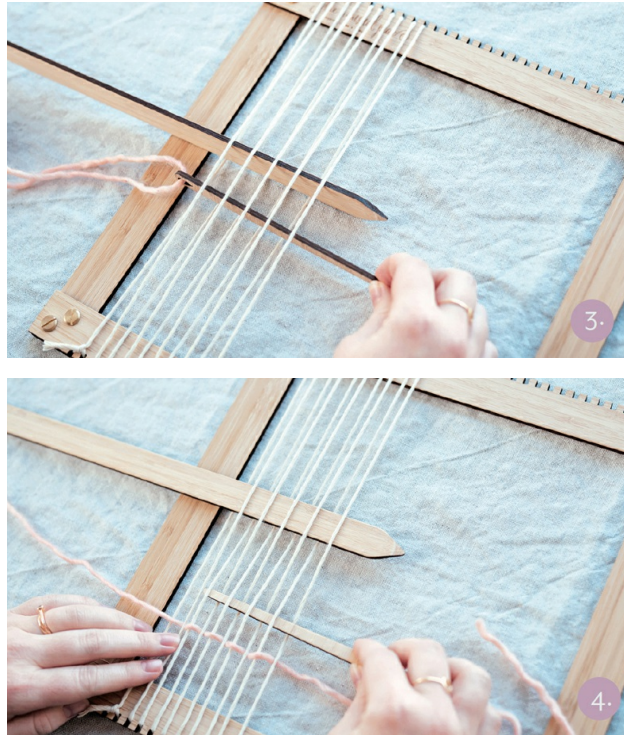


SHUTTLES

A shuttle is another weaving tool used to carry the yarn, picking over and under the warp threads to create the rows of weaving. Unlike a needle, though, it has the ability to hold long lengths of yarn, wound onto the midsection of the shuttle. The great advantage of using a shuttle is that you won't spend as much time rethreading your needle and pulling long lengths of yarn through the warps.

To wind a shuttle, use your thumb to hold the end of the yarn to the top of the shuttle (fig 1), then hook the yarn around the top right prong (fig 2) and pull the yarn down and around the bottom right prong (fig 3) and back up to the top right prong (fig 4), creating a figure 8 pattern. Continue to create the figure 8 pattern on each side of the shuttle, evenly distributing the yarn on both sides (fig 4). This allows you to hold more yarn without creating too much bulk, which makes it easier to pass through the warps.





SHED STICKS AND HEDDLE BARS

The purpose of using a shed stick or a heddle is to create an opening in the warp threads, called a “shed,” allowing you to weave at a faster, more consistent pace.

A shed stick is a flat stick that opens the shed in only one direction, which allows you to pass your needle or shuttle straight through the warp threads, for every second row. A heddle bar is usually made by the loom manufacturer, as it has perfectly aligned grooves that the warp threads slot into, to open up two different sheds, allowing you to pass the needle or shuttle straight through for each alternating row.

To use a shed stick, use the end to pick over and under the warp threads, so the shed stick is under every second warp thread (fig 1). Rotate the shed stick to open up the shed of the warps (fig 2) and pass the needle or shuttle through the open shed to create your first row (fig 3). Rotate the shed stick again to close the shed and use the

needle or shuttle to pick over and under the alternating threads to create the second row (fig 4). You can then rotate the shed stick again to open the shed and pass the needle or shuttle through to create the third row. You'll notice that you will open the shed every row your needle moves from the left to the right.





WARP CARD

When you are learning to weave, it can be helpful to use a warp card, to help keep your very first rows of weft in place. A warp card is a piece of rigid card, cut to the size of your warp width, with an inch or two on either side. The height of the warp card depends on the project, but I wouldn't go shorter than 3 inches (7.5 cm). A warp card is simply placed over and under each warp thread (fig 1) and pushed to the very bottom of the loom (fig 2).

WEAVING COMB

A weaving comb is used to beat each row of weft into place, to compact and strengthen the weaving. If you don't have a weaving comb, you can use a hair comb or even your fingers will do the trick. A comb can also be helpful when brushing out tassels.

SCISSORS

Any pair of scissors will do the job. If you are looking to purchase a pair, I'd suggest getting your hands on a pair of embroidery thread snips as they are great for quick cuts.

WARP



The “warp” is the name for the lengthwise (vertical) threads strung across the width of your loom. The warp threads are the foundation of your weaving, and there are a number of ways you can ensure your warp is as strong as it can be. The main considerations for achieving a perfect warp are choosing the right material, ensuring a firm, even tension and choosing an appropriate warp density for your project.

I have taught hundreds of people how to warp their loom in my weaving workshops, and I know that most people find it to be a little daunting at first. I’m going to help you with a few simple tips and tricks. Warping takes practice and patience. You may find it helpful to

warp your loom a few times before starting your first weaving. Warp the loom, remove the warp and warp again until you feel like you've got the perfect tension. I guarantee, once you have the hang of it, you'll be warping your loom with confidence and ease.



CHOOSING A WARP

My go-to warp is a strong cotton thread, yarn or string. My favorites are a 0.5-mm and a 1.5-mm cotton, which are used for almost all of the projects in this book and available at www.theunusualpear.com. Cotton is a natural, strong material and readily available from most craft stores. Most weavers prefer a cotton warp, although great alternatives are jute, hemp, linen or twine.

When choosing a suitable warp thread for your project, there are

more things to consider than the color and thickness of the thread. The most important factor in choosing a warp thread for tapestry weaving is to ensure that it is strong and non-stretchy, as you don't want that thread to go breaking on you, nor do you want it to stretch out and sag during the warping process.

To test the stretchiness of a thread, hold a length of the thread, with your hands approximately 8 inches (20 cm) apart (fig 1) and pull gently on each end (fig 2). If you find that the thread has some springiness in it, it is generally not suitable for warp. To test the strength of the thread, pull hard on each end. If the thread breaks or weakens with the force, then it, too, is not suitable to use for warp.



WEFT YARNS

The “weft” is the name for the horizontal threads on the loom, which are the alternating rows of yarn, picked over and under the warp threads to create the woven fabric.

When gathering fiber for your projects, you may find yourself overwhelmed with an amazing variety to choose from, and I’m sure you’ll be happy to hear that for modern frame loom weaving, there aren’t really any rules when choosing yarn. This is the fun part and your chance to make your woven pieces uniquely yours. I encourage you to select a variety of different colors, thicknesses and textures to experiment with, as many as you can.

Collecting yarn doesn’t have to be an expensive venture. When I was first experimenting with weaving, I went to my local craft store and packed my shopping basket full of yarns that made me happy. They were mostly a mix of inexpensive, super colorful acrylic and wool yarns. These days, I am incredibly drawn to hand-dyed and handspun natural yarns and of course, lots and lots of squishy wool roving.



If you're working on a budget, you may like to pick up what's on sale at your local craft store or even go thrift shopping! Thrift stores often have a great selection of yarns, and what's more, they will most likely be rare and totally unique.

You can create interesting textures by combining multiple yarns together, to make a brand-new yarn. Try using various thicknesses, colors and fibers to create these yarns. This is also a great method for making a chunkier yarn out of a fine yarn; double, triple or quadruple the threads of one yarn on your needle to make a more textured yarn.

Another way you can create your own yarn is to cut strips of fabric to weave with. This could be an old pair of jeans, a silk scarf you no longer wear, a piece of velvet fabric or some cool vintage floral sheets. Cut the strips of fabric into ½- to 1-inch (1.25- to 2.5-cm)

widths depending on the texture you'd like.

Creating your own yarns is also a great way to boost the offering of your yarn stash, without the expense! Buying less and recycling more is also a win for our beautiful planet!

FIBER CONTENT



The fiber content of a yarn refers to the material that the yarn was made from. The two main categories that textile yarns are made from are natural fibers and man-made fibers. It can be important to think about what sort of material you'd like to use for each project, as different materials will produce different finishes. Are you making something that will need to be washed? Are you making something

that will need to be soft next to the skin? The material you choose will be an important factor in deciding which yarns to pick. For art, of course, it doesn't really matter what you choose as it won't likely be washed and it doesn't have to be soft to the touch.

For the [Cotton Face Scrubbie](#), for instance, I have suggested cotton as the primary material, as it is soft and easy to care for. If you were to choose to make the Face Scrubbie from hemp or jute, it would likely end up being too harsh for the skin. So, think about what your project is and how you'd like it to feel and be cared for.

Natural fibers are harvested from plants (cellulose fibers) or animals (protein fibers); the most common natural yarns you will find are wool and cotton. The main yarns I have chosen for the projects in this book include a variety of wools ([A](#)), cottons ([B](#)), linens ([C](#)), recycled silks ([D](#)) and hemp ([E](#)), among a few others, which are all-natural fibers and my preferred choice.

Man-made fibers, on the other hand, are not harvested; they are made from chemicals. These are called synthetic fibers (such as acrylic and nylon) and although they can be slightly cheaper than natural fibers, the social and economical impact of their production is much higher than natural alternatives.

YARN WEIGHTS



The “weight” of a yarn refers to its thickness. In the supply list for each of the weaving projects, I suggest using various yarns, all named by weight and color. For example, I might suggest using “3 yards (2.7 m) medium-weight yarn in blue.” Medium-weight refers to the weight of the yarn.

Yarn manufacturers around the world have different names for similar yarns, which can be a little confusing. For this reason, I have created a weight guide for you below based on the measurements from the Craft Yarn Council with the six weight categories I use in the supply lists and their other common names for reference. This guide will help you determine the yarn weight when gathering yarns for these projects. Roving isn’t typically classed as a yarn, since it is beyond the jumbo weight.

To determine the weight of an unlabelled yarn, you can do a wrap test. All you need for the wrap test is a ruler and the yarn. Wrap the yarn around the ruler for 1 inch (2.5 cm), making sure there are no gaps between the strands of yarn. The number of wraps in that 1 inch (2.5 cm) determines the Wraps Per Inch (WPI). For instance, if you have wrapped the yarn around the ruler and there are seven wraps in 1 inch (2.5 cm), if you check the weight guide, you'll find that you have found yourself a chunky yarn, my friend!

FINE (15-18 WPI)	LIGHT (12-15 WPI)	MEDIUM (9-12 WPI)	CHUNKY (6-9 WPI)	SUPER CHUNKY (5-6 WPI)	JUMBO (0-4 WPI)
3 ply / 4 ply	8 ply	10 ply / 12 ply	12 ply / 16 ply		
Fingering/ Lace	DK	Aran	Bulky	Super Bulky	Roving/ Top Felted Yarn
Sock/Sport	Light Worsted	Worsted	Rug	Pencil Roving	Super Jumbo
Super fine					

Determining the weight of yarns for your projects can also be very helpful in figuring out how long it may take you to finish the weaving. Ten rows of weaving using a fine-weight yarn may only give you ¼ inch (6.35 mm) in length, whereas ten rows of weaving using a jumbo yarn may give you 8 inches (20 cm) in length. Therefore, weaving an inch (2.5 cm) with a fine-weight yarn will take considerably longer than weaving an inch (2.5 cm) with a super chunky yarn.

If you'd like to use a fine yarn when a medium-weight yarn is required for the project, you can easily alter the weight by combining multiple threads together to make the fine yarn chunkier!

GETTING STARTED



WARPING THE LOOM

Weaving looms come in different shapes, sizes and styles, but the warping process is generally the same. The steps I have provided to help you warp your loom can be applied to most varieties of looms, including notched, nail or peg frame looms.

With each project in this book, you will be instructed to tie the warp thread on and off at the same side or opposite sides of the loom, so check in with each project before tying off. The width of the warp area will also be dependent on each project.

You don't need to cut the warp thread until you have finished warping the loom. Just place your ball of warp on the floor and let it unwind as you warp up the loom.

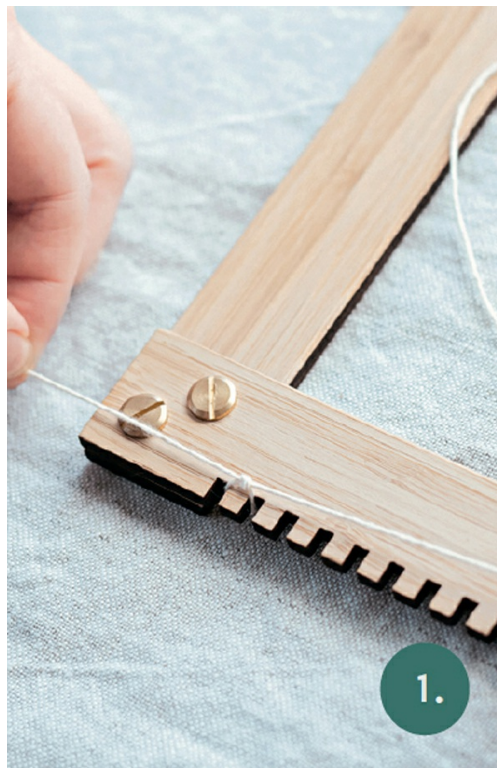
Warp tension is key to achieving an optimal base for your weaving for a number of reasons, most importantly for keeping your weaving's selvage straight. The selvage (US English) or selvedge (British English) is the technical term for the left and right edges of the weaving where the weft loops around the first and last warp threads, preventing the weaving from unravelling. Have you ever seen or made a weaving where the sides bow inwards like an hourglass shape? Keeping a firm and even tension while you warp your loom will help avoid this common problem. The ideal tension to aim for is firm and springy, but not rigid or loose, just like a trampoline! Once you have finished warping the loom, it is important to adjust the tension as described [here](#).

TIP: If you are using a homemade loom, apply a strip of masking tape over the nails after you have warped the loom. This will not only prevent the warp threads from accidentally slipping off the nails, it will also avoid the yarn catching on the nails when you begin weaving.

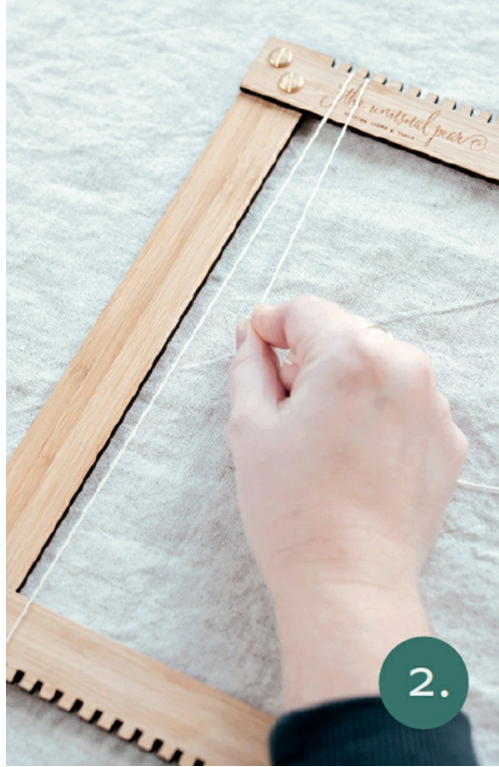
HIGH-DENSITY WARPING

A high-density warp is suitable for projects that require finer details like shapes or angles and for weaving with finer yarns. It can help achieve a weaving that is denser and suitable for projects intended to be used for functionality, like bags or cushions.

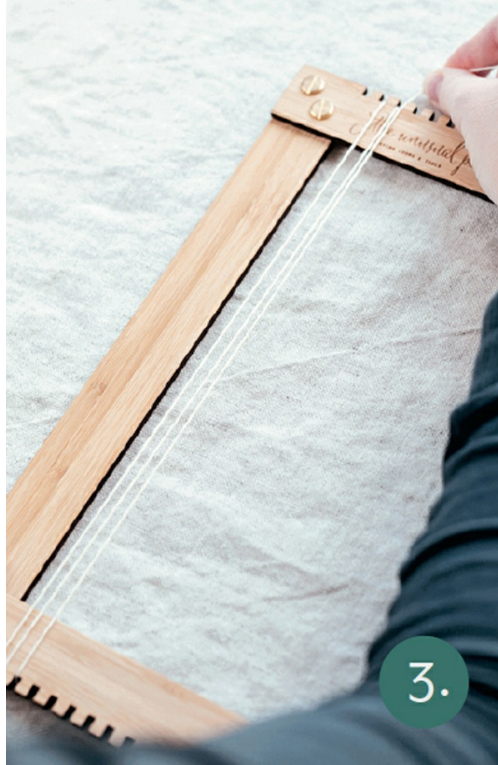
TIP: A high-density warp for a notched loom has one warp thread wrapped around every single notch of the loom. This looks like two threads running through each notch slot. For a nail loom, the warp thread wraps around every nail.



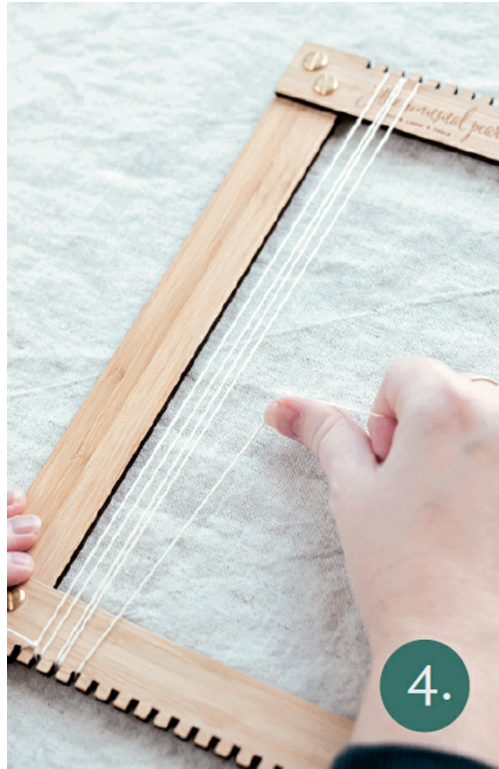
1. On the bottom left side of the loom, tie your warp thread onto one of the notches (or nails) on the left-hand side with a [square knot](#).



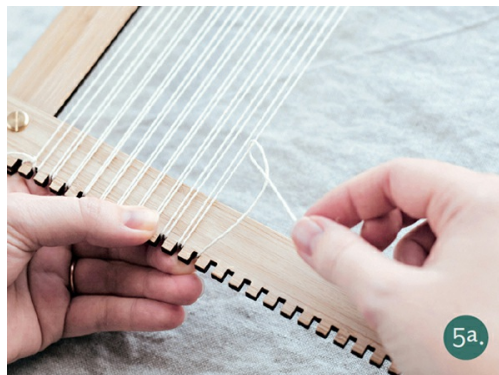
2. With a firm tension, bring the thread up to the top of the loom and wrap the thread around the corresponding notch (or single nail) to the right and bring it back down to the bottom of the loom.



3. At the bottom of the loom, wrap the thread around the same notch you tied onto (or wrap the thread around the next single nail) to the right and back up to the same slot (or single nail) at the top of the loom.



4. Using a firm tension, continue to warp the loom, wrapping the thread around every single notch until you have your desired warp width.





5. Cut the warp off the warp ball, leaving a 4-inch (10-cm) tail to tie off with. To tie off, loop the end around the last warp thread on the loom, with the tail coming through the loop (a) and pull to close the knot (b). Repeat this knot again to secure it. This is another version of a double half hitch knot. You can trim the tails shorter if you wish.

LOW-DENSITY WARPING

Low-density warping is suitable for projects with minimal detail, perfect for straight lines and great for weaving with chunkier yarns and roving. It helps create weavings that are more delicate and suitable for projects that won't be handled often, like artworks.

TIP: A low-density warp for a notched loom has a single warp thread wrapped around every second notch of the loom. This looks like one thread running through each notch slot. For a peg or nail loom, the warp thread runs over two nails at a time.

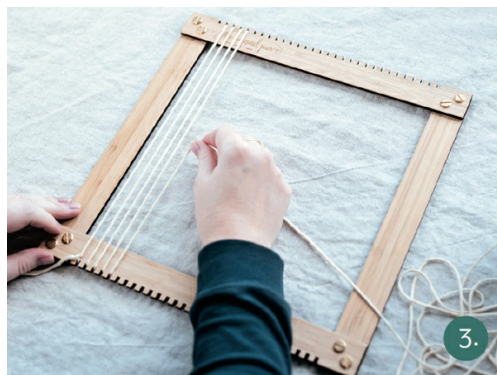


1. On the bottom left side of the loom, tie your warp thread onto one

of the notches (or nails) with a [square knot](#). Then with a firm tension, bring the thread up to the top of the loom and wrap the thread around the corresponding notch (or two nails) to the right.



2. Bring the thread back down to the bottom of the loom and wrap the thread around the next notch to the right (not into the same notch that you tied onto) and back up to the top of the loom.



3. Using a firm tension, continue to warp the loom until you have your desired warp width.



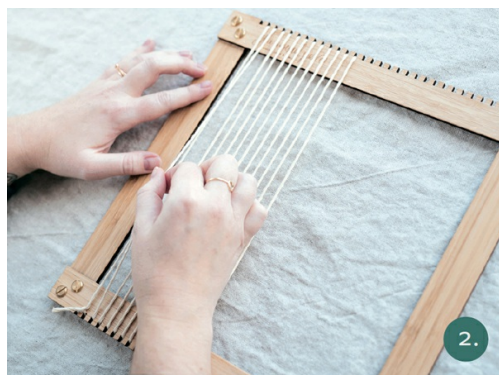
4. To tie off, repeat step 5 from the [High-Density Warping](#) instructions.

ADJUSTING THE WARP TENSION

Once you have warped the loom, you may need to adjust the warp tension. This technique can be used with both warping options.



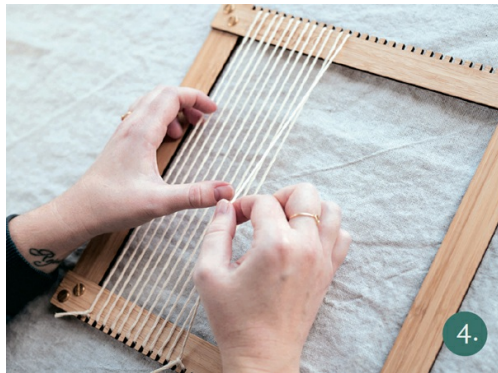
1. From the left side to the right, slide your thumb over each of the warp threads, like you're strumming a guitar. You may notice that some threads are looser than others, especially the threads on the outer edges.



2. In the midsection of the loom, for a notched loom, lift the second warp thread toward you (miss the first thread) on the left side with a slow, firm pull. For a homemade loom, you'll need to pull the threads to the right to ensure the threads don't slide off the nails.



3. While holding this thread with your left hand, lift the next thread on the right with your right hand and give it a slow firm pull, then release the left thread. This motion pulls the slack from the left thread into the right thread.



4. Continue these steps all the way across your loom and re-tie the warp at the bottom of the loom.

Check the tension again to ensure it is nice and even and repeat the above steps if your warp tension still feels too loose.

TABBY WEAVE

Tabby weave, also known as plain weave, is a simple weaving technique that follows a pattern of over one warp thread, under one warp thread, over one warp thread, under one warp thread. The next row will alternate the pattern to create the weave.



1. Cut a length of yarn and prepare the weaving needle or shuttle. Begin from the left, weaving your pattern of over one, under one, over one, under one, until the row is finished.



2. Pull the slack through to the right (this is your working end) and leave a 4-inch (10-cm) yarn tail on the left side where you started.



3. Working now from right to left, begin the next row of tabby weave; in the previous row, if you picked under the last warp thread, you need to alternate the row by picking over it for this row. Continue picking over and under each warp thread until you finish the row.



4. Pull the slack through to the left side, letting the yarn hug the warp thread on the right side. You don't want to pull too tight so the warp string pulls to the left, nor do you want the yarn sitting too loose next to the warp string.

TIP A: If you find that the second row is pulling out the yarn from the first row, make sure that the second row is alternating the first by switching the overs and unders.

TIP B: If you find that the 2 rows aren't alternating properly, it might be because you may have picked over or under 2 warp threads next to each other at some point in the first or second row, and you will need to unweave back to that point to fix it.

TENSION RAINBOWS

When weaving any technique that uses tabby weave, it is incredibly important to give your yarn room to breathe throughout the weaving. As you may know, most yarn is stretchy, and by pulling that yarn straight through the warps, the yarn is naturally going to want to bounce back a little after it has been pulled; thus, it will then pull in your warp threads with it—not ideal! That’s when a weaving can take on an hourglass shape. Once the weaving starts to look like an hourglass, with the sides bowing inwards, it really can’t be fixed unless you unweave all of your hard work. Again, not ideal!

So, how do we avoid that from happening? The easiest way to ensure your yarn has enough breathing room is to create rainbows, or arches, with each row before compacting the row with your fingers or weaving comb. It may feel funny or annoying at first but after a bit of practice, it will become second nature.



1. Create a 30-degree angle with the working yarn at the high point and the tail end at the low point.



2. Pull the working yarn down toward the completed rows to create an arch.



3. Using your weaving comb or fingers, compact the row down to meet the other rows.

TIP A: If working on a larger scale, use your weaving needle or finger to create smaller rainbows. The number of smaller rainbows will depend on how wide your warp area is. For a small warp width, there may only be two small rainbows but for a really wide warp, you may need many more. Let's say one rainbow every 3 inches (7.5 cm) as a

guideline.

TIP B: If you find that your weaving is still taking on an hourglass shape despite creating the tension rainbows, you may be pulling the yarn too much at the sides with each new row. Check that with each row the weft is sitting snug next to the warp string and not pulling it inwards. It may help to pinch the weft and warp together as you pull the slack through to ensure the weft isn't pulling the warp string.

RYA KNOTS

Rya knots can be used to create fringe or tassels. They're most commonly used at the bottom of the weaving, although they can be used anywhere throughout the weaving. Keep in mind that the length of yarn you select will be folded in half to create the knot. The number of strands in the knot will depend on the weight of your yarn. If you choose a super chunky yarn, you may only need 4 to 6 strands per rya knot. If using a finer yarn, you may need 16 to 20 strands. When making rya knots, begin by calculating the number of strands of yarn you'll need. For example, when I have 16 warp threads across my loom, and each rya knot uses 2 warp threads, I calculate $16 \div 2 = 8$, and I know I will need to make 8 rya knots total. If I am using a medium-weight yarn with 4 strands of yarn per rya knot, I calculate $4 \times 8 = 32$. Then I know I need to cut 32 lengths of yarn to complete my row of rya knots. Once you cut your yarn, follow these steps to make your knot:



1. Wrap your yarn around a guide (such as a piece of cardboard or small book), then cut all the threads in the middle. You can cut all of your 32 strands of yarn in one go or you can do a few at a time.



2. One rya knot needs 2 warp threads to hold the knot. Lay the cut lengths of yarn on top of the 2 warp threads you will use to create the knot.



3. Wrap the left set of yarn ends around the left-most warp thread.



4. Wrap the right set of yarn ends around the right-most warp thread.



5. Pull tight to complete the knot.



6. Continue these rya knots across the width of the loom, then comb and trim your tassels as needed.



7. You must always finish rya knots with at least 4 rows of tabby weave below the knots to secure the rya. Use the same color yarn for the tabby weave as you have used for the rya knots, as you want it to blend in and not stand out. You can flip the tassels up, over the weaving so you have access to weave underneath.



8. Flip the tassels back down and trim to the desired length!

nifty
LITTLE WEAVINGS



Here you'll find six simple, beautiful weaving projects for you to create, all designed with practicality in mind, making those little moments in life just that much sweeter.

This chapter is perfect for beginners as it's all about getting comfortable with some of the most-used weaving techniques and exploring alternative ways of finishing your projects.

We're going to kick off with one of my favorite projects in the whole book, the classic [Color Block Bookmark](#). This small but mighty project is your first opportunity to really get your weaving technique in tip-top shape, with a heavy focus [tabby weave](#) and [tension rainbows](#). There are plenty of helpful hints and tips for you to learn along the way, with each project designed to get your creative ideas flowing. These projects shouldn't take you too long to complete, so enjoy the process and weave in some happy thoughts along the way. Hot tip: Keep these little handmade delights in mind during the gift-giving season.

Grab your tools and yarn 'cause it's time to get weaving!

COLOR BLOCK BOOKMARK



Track your progress through your new favorite project book with this funky handwoven bookmark.

This simple project is a great starting point in your weaving journey, as you'll be using the most common weaving technique, known as tabby weave. Choose yarns in bold, contrasting colors for this project; your little bookmark is going to pack a punch!

TECHNIQUES

[Tabby Weave](#)
[Overhand Knot](#)

TOOLS

16 × 12-inch (40 × 30-cm) weaving loom
3 × 5-inch (7.5 × 13-cm) warp card
Shed stick
Weaving needle or shuttle
Comb
Tapestry needle
Scissors

WARP

1.5-mm cotton yarn

WEFT

13 feet (4 m) light-weight yarn in blue
13 feet (4 m) light-weight yarn in pink
13 feet (4 m) light-weight yarn in pale blue

NOTE

See [Resources](#) for specific yarn/colors used

WARPING

Warp your loom using the [high-density warping method](#) with 1.5-mm cotton yarn and tie on/off at the bottom of the loom. The warp area should measure 1½ inches (4 cm) in width.

FINISHED SIZE

1.6 × 9.5 inches (4 × 24.5 cm)

COLOR BLOCK ONE



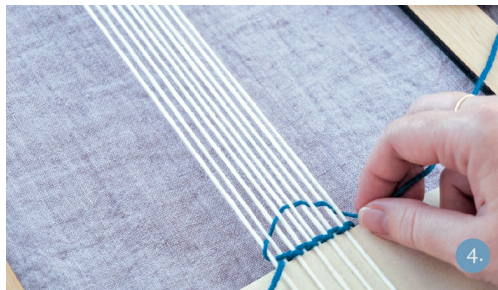
1. Add the **warp card** at the bottom of the loom and a shed stick placed at the top of the loom. Prepare your needle or shuttle with your first length of light-weight yarn in blue.



2. Working in from the left to the right, begin your **tabby weave**, by picking over and under each of the warp threads in a sequence of over, under, over, under, over, under, repeated. Pull the slack through to the right side, leaving a 4-inch (10-cm) tail on the left side of the loom.



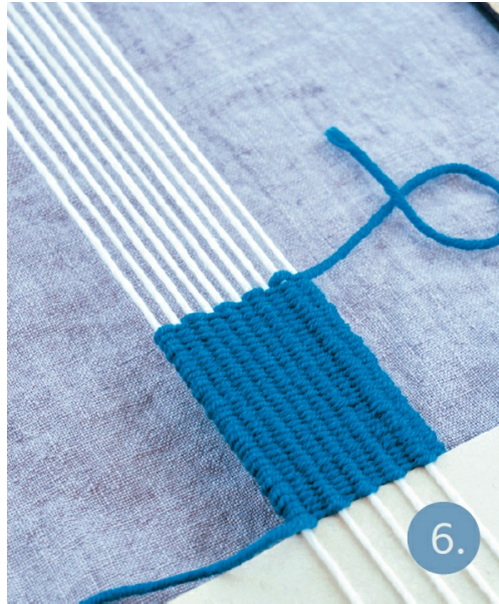
3. The next row needs to alternate the previous row to create the weaving. Start your row from the right, weaving over, under, over, under, over, under, repeated.



4. Create rainbows in the weft before compacting each row ([here](#)) and avoid pulling the yarn too tight at the sides, as you want the yarn to gently hug the warp strings.



5. Rotate your shed stick to open the shed and guide the yarn through with every second row.



6. Continue this pattern until you have a color block 2½ inches (6 cm) long, leaving a 4-inch (10-cm) yarn tail on the right side of the weaving.

COLOR BLOCK TWO



7. Prepare your needle or shuttle with your second length of light-weight yarn in pink. From left to right, begin the pattern to alternate the last row, under, over, under, over, repeated.

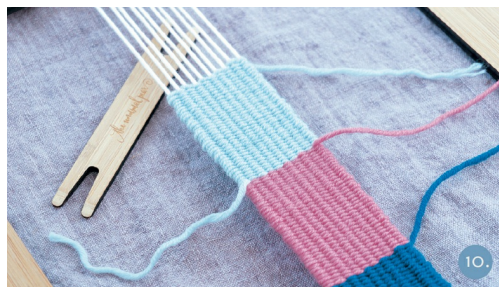


8. Continue this pattern until you have a color block 2½ inches (6 cm) long, and finish your last row leaving a 4-inch (10-cm) yarn tail on the right side of the weaving.

COLOR BLOCK THREE



9. Prepare your needle or shuttle with your third length of light-weight yarn in pale blue. From left to right, begin the pattern to alternate the last row, over, under, over, under, repeated.



10. Continue this pattern until your final color block is 2½ inches (6 cm) long and finish your last row leaving a 4-inch (10-cm) yarn tail on the right side of the weaving.

FINISHING



11. To secure a loose yarn tail, thread the yarn onto your tapestry needle, then slide the needle up between the rows of weaving, following the warp thread. Aim for about an inch (2.5 cm) of weft to secure each yarn tail.



12. Hold the rows of weft as you pull the needle up and through.



13. Use your scissors to trim the yarn tail neatly against the weaving, then gently rub the area to neaten.



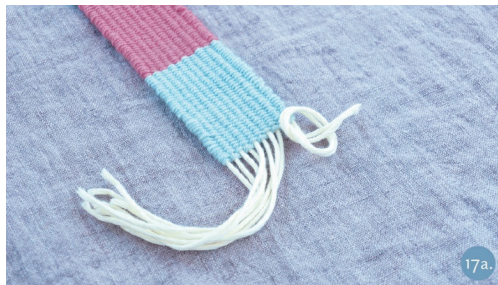
14. Repeat with each yarn tail, ensuring you secure the yarn tail into the same color weft for the most seamless look.



15. Cut the weaving from the loom by cutting the warp threads as close to the notches or nails as you can manage. The more warp threads you have to work with, the easier it is to tie the knots!



16. To secure the warp threads, we will tie them together two at a time with an [overhand knot](#). Grab 2 warp threads and create a loop, with the tail crossing over the top.





17. Thread the tail through the loop (a) and tighten close to the weaving to secure it (b).



18. Repeat with every set of warp threads until they have all been secured on both sides.



19. Trim the warp threads so they are approximately 1 inch (2.5 cm) long, and use your weaving comb or brush to brush out the threads. This acts as a fringe for your bookmark.

COTTON FACE SCRUBBIE

I love, love this project as it explores an interesting finishing method to create clean, tassel-free edges.

When choosing yarn for this project, be sure to choose a cotton yarn as it will ensure your scrubbie lasts. Make a few sets by using the same yarn in different colors. Pair it with a beautiful, fragrant handmade soap bar and you'll have the perfect Mother's Day present.

TECHNIQUES

Larks Head Knot

Overhand Knot

Square Knot

Double Half Hitch Knot

Tabby Weave

Slip Stitch (instructions follow)

TOOLS

Thin dowel 11 inches (25 cm) long; a thin knitting needle or skewer is perfect

16 × 12-inch (40 × 30-cm) weaving loom

Ruler

Comb

Weaving needle or shuttle

Latch hook or crochet hook

Tapestry needle

Scissors

WARP

3 pieces of scrap warp yarn 2 feet (60 cm) long

3 strands (each 5 yards [4.6 m] long) of light-weight cotton yarn in

light green

WEFT

3 strands (each 10 yards [9.2 m] long) of light-weight cotton yarn in light green

NOTE

See [Resources](#) for specific yarn/colors used

FINISHED SIZE

6 × 6 inches (15 × 15 cm)

TIPS

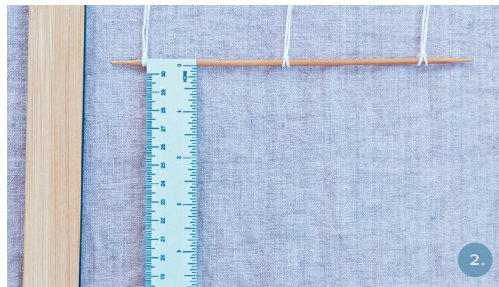
For the finishing method of this project to work, your warping height needs to be a similar length as the project, around 7½ inches (19 cm) long. A cool trick to create a loom within a loom is to adjust the height of your warp by using a thin dowel and strings.



ADJUSTING THE LOOM HEIGHT



1. Attach each 2-foot (60-cm) strand of cotton yarn to the dowel with a [larks head knot](#).



2. Use a ruler to measure 7½ inches (19 cm) from the bottom of the loom and place the dowel at the top.



3. Tie an [overhand knot](#) at the top of each strand of yarn, to loop

over the notches or nails of the loom to secure the dowel in place.

WARPING



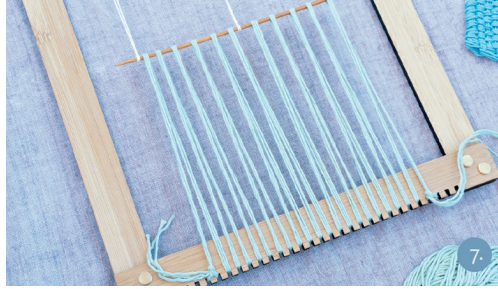
4. Tie the 3 strands of warp yarn onto one of the bottom left notches or nails of the loom using a loose [square knot](#).



5. Loop the yarn from front to back around the dowel.

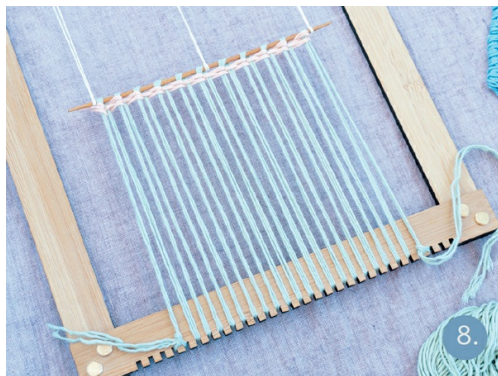


6. Bring the yarn down and around the next notch or nail, just as you usually would when using the [low-density warping](#) method.



7. Continue steps 5 to 6 until you have a warp width around 6 inches (15 cm) in width and tie off at the bottom of the loom in a loose **double half hitch knot**. Cut the warp thread, leaving a 10-inch (25-cm) tail. We will use this tail to create the braided hanger.

TABBY WEAVE



8. Adjust the warp threads on the dowel to match the warp threads at the bottom. You will need to continually check on this with every few rows, to ensure the warp threads stay evenly spaced.

To even out the warp threads at the top of the loom, add 3 rows of tabby weave with your length of scrap yarn and tightly beat against the dowel with your fingers or comb.



9. Prepare your weaving needle or shuttle with the 3 strands of cotton yarn for your weft. A shuttle is most preferred for this project; with a needle, you will need to cut and thread multiple lengths of the yarn. Working from right to left, begin your [tabby weave](#), picking over and under each of the warp threads in a sequence of over, under, over, under, over, repeated. Leave a $\frac{3}{4}$ -inch (2-cm) gap of exposed warp threads at the very bottom.



10. Continue your tabby weave, remembering to create rainbows with each row ([here](#)). When compacting your weaving with your comb or fingers, compact the yarn gently into place to ensure the weaving is light and soft.



11. Once you reach the last few inches of warp at the top, remove the scrap yarn and switch to a needle if you were using a shuttle. Leave a $\frac{3}{4}$ -inch (2-cm) gap of exposed warp threads, with the tail on the right side.

SLIP STITCH

My favourite feature about this project is that the warp threads don't need to be cut and tied. Win! This finishing method requires a small hook, although if you don't have one, you can simply use your fingers.



12. Slide the two end larks head knots off the dowel and gently slide the dowel out of the warp.



13. Slip the hook, from left to right, into the first two warp thread loops.



14. Use your fingers to pass the left loop over the right loop.



15. Slip the hook into the next warp thread loop.



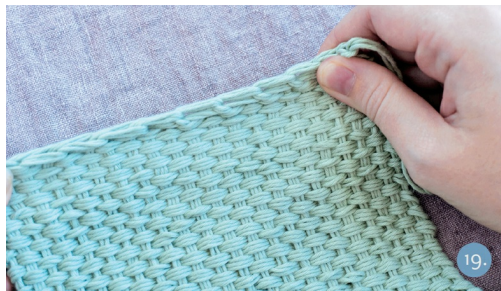
16. Again, pass the left loop over the right loop.



17. Continue these steps until you reach the last loop and weft tail.



18. Hook the weft tail over the hook and pull the end completely through the last loop.



19. Hold either end of the scrubbie and gently pull to even out the tension.



20. Using the tapestry needle, secure the yarn tail into the weaving.

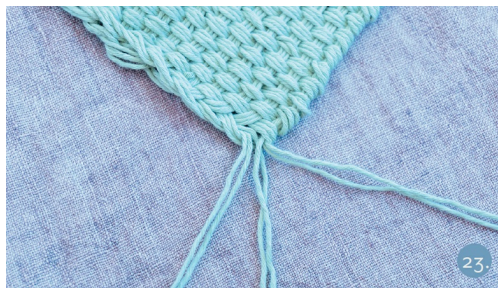


21. Remove the warp loops from the bottom of the loom and untie the warp knots. Repeat steps 13 to 20, this time working from right to left, hooking the right loop over the left (disregard the two end warp and weft tails on the right).

BRAIDED HANGER



22. Thread the weft tail under the first warp loop so the two ends are in the same place.



23. Separate the yarn tails into groups of two.



24. Take the 2 right threads and place them over the 2 middle threads.



25. Take the 2 left threads and place them over the 2 middle threads.



26. Continue these steps to create the braid, approximately 6 inches (15 cm) long.



27. Use an **overhand knot** to secure the entire braid and trim the tail short, about $\frac{1}{2}$ inch (1.2 cm).

TEAPOT AND MUG RUG SEE

Before sitting down to weave, I like to make myself a pot of green tea in my favorite teapot and mug. Drinking tea relaxes my body and makes my weaving experience a little sweeter. I have chosen an interesting pattern for this set, called “hatching.” Hatching is a technique that uses a mix of tabby weave and slits to create an intersection of the two colors. It is commonly used in traditional tapestry weaving for blending similar colors together to create unity in a piece, although for this project, we will use it to create contrast.

TECHNIQUES

[Double Half Hitch Knot](#)

[Tabby Weave](#)

Hatching (instructions follow)

TOOLS

Scissors

2 weaving needles

16 × 12-inch (40 × 30-cm) weaving loom

Tapestry needle

Comb

WARP

1.5-mm cotton yarn

WEFT

10 yards (9.2 m) super chunky yarn in blue

10 yards (9.2 m) super chunky yarn in white

13 yards (12 m) super chunky yarn in pink

13 yards (12 m) super chunky yarn in white

NOTE

See [Resources](#) for specific yarn/colors used

FINISHED SIZES

Mug Rug: 3½ × 5½ inches (9 × 14 cm)

Teapot Rug: 7 × 9 inches (18 × 23 cm)

TIPS

This project is actually two projects in one, with very similar steps. The Teapot Rug will essentially follow the same pattern as the Mug Rug, just on a wider and longer warp. When selecting yarn for this project, ensure that you choose two yarns that are equal in weight. If you were to use a chunky yarn and a super chunky yarn, the weaving would bulk up too much on one side and look uneven. The reason we need two weaving needles for this project is that we have two working ends of yarn throughout the pattern. If you don't have two weaving needles, you can swap the needle out for each yarn change.

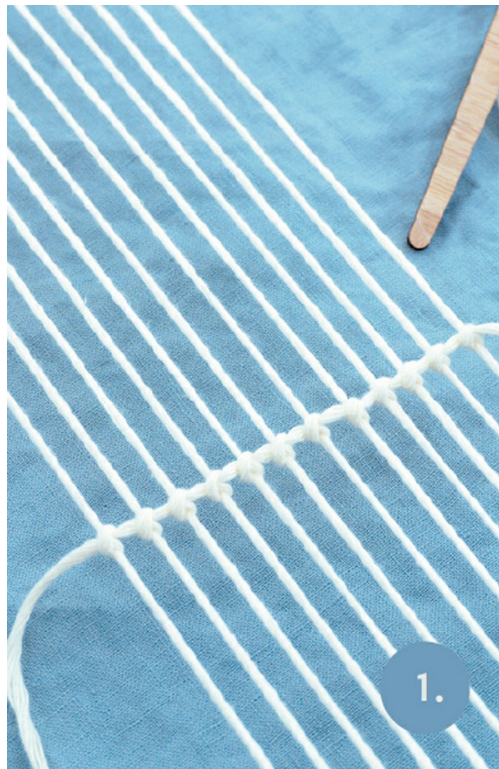
MUG RUG PATTERN



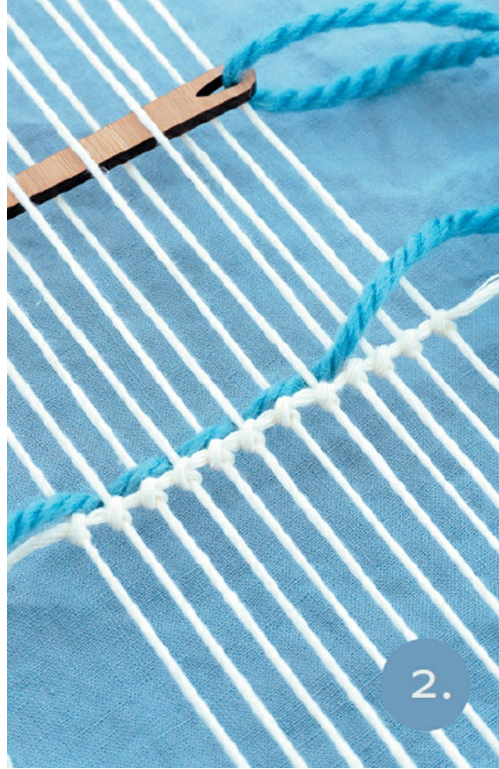
WARPING

Warp your loom using the [low-density warping](#) method with the 1.5-mm cotton yarn, and tie on/off at the bottom of the loom. The warp area should measure 3½ inches (9 cm) in width.

HATCHING



1. Add a row of [double half hitch knots](#) across the warp at the bottom of the loom to secure the weaving.



2. Cut 3 yards (2.7 m) of blue and white yarn. Thread each length of yarn onto separate weaving needles.

Blue yarn—Following the weaving chart [here](#), starting at row 1, warp 1, working in from left to right, weave 1 row of tabby weave, missing the last 3 warp threads completely. Working from right to left, weave 1 row of tabby weave, again, missing the last 3 warp threads completely.



3. White yarn—Following the weaving chart, starting at row 1, warp 12, working in from right to left, complete 2 rows of tabby weave on

the right 3 warp threads only (a). You should have two complete rows of tabby weave across your warp, with a slit where the two yarns meet (b).



4. White yarn—Continue to follow the weaving chart with another 2 rows of tabby weave, missing the first 3 warp threads on the left.



5. Blue yarn—Continue to follow the weaving chart with another 2 rows on the first 3 warp threads only. Then weave another 2 complete rows, missing the last 3 warp threads.



6. Continue to follow the weaving chart, repeating the pattern every 4 rows until the weaving is 4 inches (10 cm) long. Add a row of [double half hitch knots](#) across the warp at the top of the weaving to secure it.

HOW TO FOLLOW THIS WEAVING CHART

The left-hand column represents the rows of the weaving and the bottom row represents the warps of the weaving.

MUG RUG CHART

TOP OF LOOM REPEAT ROWS 1-8												
8												
7												
6												
5												
4												
3												
2												
1												
	1	2	3	4	5	6	7	8	9	10	11	12
BOTTOM OF LOOM												

FINISHING



7. Using your tapestry needle, weave in the yarn tails as described [here](#).

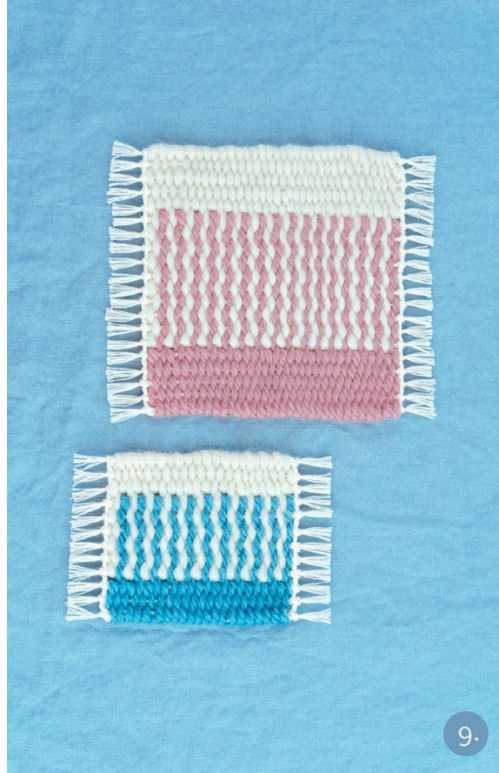


8. Cut the warp threads off the loom, leaving ¾-inch (2-cm)-long warp tails.

TEAPOT RUG CHART

TOP OF LOOM REPEAT ROWS 1-4																				
8																				
7																				
6																				
5																				
4																				
3																				
2																				
1																				
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
BOTTOM OF LOOM																				

TEAPOT RUG PATTERN



WARPIING

Warp your loom using the [low-density warping method](#) using the 1.5-mm cotton yarn and tie on/off at the bottom of the loom. The warp area should measure 6½ inches (16.5 cm) in width.

HATCHING

9. Cut 3½ yards (3.2 m) of pink yarn and white yarn. Thread each length of yarn onto separate weaving needles. You will need to cut and prepare another 3½ yards (3.2 m) to finish the full piece. Follow the Teapot Rug Weaving Chart using the same instructions as the [Mug Rug Pattern](#), although this time, use 5 warp strings on either side to create the color blocks. Weave 6 inches (15 cm) of fabric.

Follow the finishing steps as described in the Mug Rug project to complete your set.

OPEN WEAVE DISHCLOTH

This is the kind of dishcloth you won't need to hide under your kitchen sink. This beautiful, open weave dishcloth is eco-friendly and will last months before needing to be replaced; and when the time comes, you can pop it in your compost, as the natural yarns used are biodegradable. The open weave design will allow the dishcloth to dry quickly and easily with the added hanger. The coarse linen and hemp yarns used in the weaving will keep your delicate kitchenware squeaky clean, though I wouldn't use it to scrub the pots and pans.

TECHNIQUES

Larks Head Knot

Overhand Knot

Square Knot

Double Half Hitch Knot

Tabby Weave

TOOLS

Thin 11-inch (28-cm)-long dowel (a thin knitting needle or skewer is perfect)

Ruler

16 × 12-inch (40 × 30-cm) weaving loom

Weaving needle or shuttle

Comb

Tapestry needle

Scissors

WARP

3 pieces (each 2 feet [60 cm] long) of scrap warp yarn

4½ yards (4.1 m) medium-weight linen yarn in natural

4½ yards (4.1 m) light-weight hemp yarn in natural

WEFT

4½ yards (4.1 m) medium-weight linen yarn in natural

4½ yards (4.1 m) light-weight hemp yarn in natural

NOTE

See [Resources](#) for specific yarn/colors used

FINISHED SIZE

6 × 5½ inches (15 × 14 cm)

TIPS

The warping method for this project is similar to the [Cotton Face Scrubbie](#), as we will use a dowel to adjust the warping area of the loom, and just like the scrubbie, this project has another finishing method for a tassel-free finish. I have specifically chosen linen and hemp yarns as they have a rough texture that will help clean your dishes. To create an open weave fabric for the dishcloth, it's important to remember not to over-compact the rows of weft.



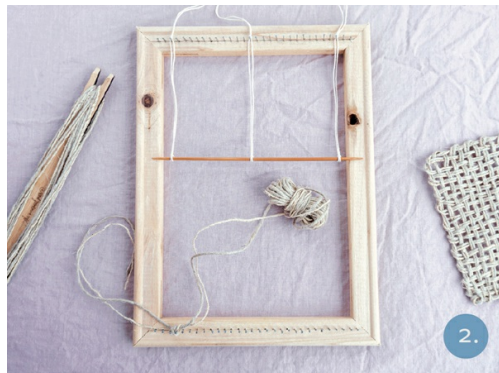
ADJUSTING THE LOOM HEIGHT



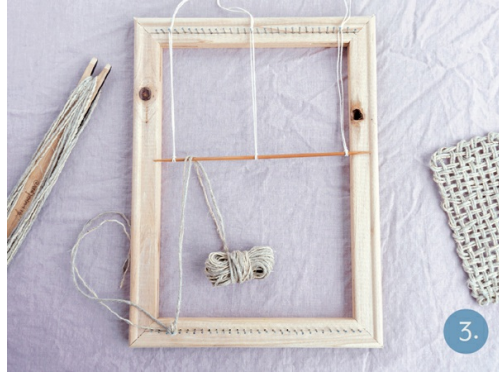
1. Attach each 2-foot (60-cm) strand of cotton yarn to the dowel with a **larks head knot**.

Use a ruler to measure $7\frac{1}{2}$ inches (19 cm) from the bottom of the loom and place the dowel at the top. Tie an **overhand knot** at the top of each strand of yarn, to loop over the notches or nails of the loom to secure the dowel in place.

WARPING



2. Tie the 2 strands of yarn onto one of the bottom left notches or nails of the loom using a loose **square knot**, leaving a 1-foot (30-cm) tail.



3. Loop the yarn from front to back around the dowel.

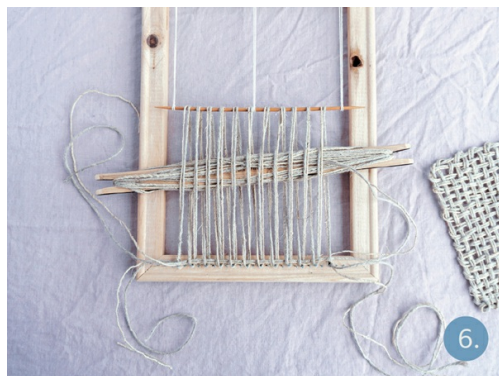


4. Bring the yarn back down to the bottom of the loom and around the next notch or nail, just as you usually would when using the [low-density warping method](#).



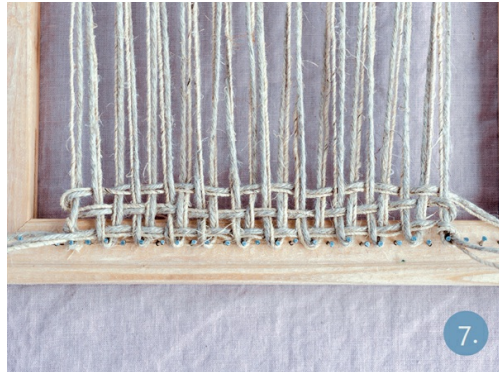
5. Repeat steps 3 to 4 until you have a warp area around 6 inches (15 cm) in width. Tie off with a [half hitch knot](#) at the bottom of the loom. Cut the warp thread, leaving a 1-foot (30-cm) tail.

OPEN TABBY WEAVE

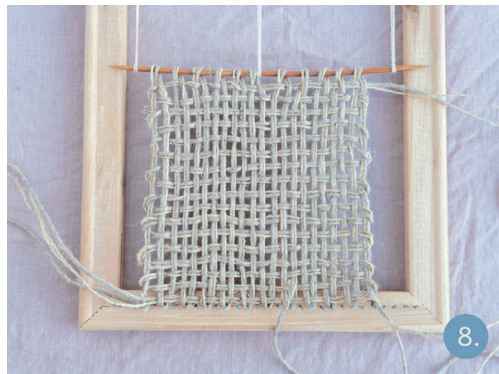


6. Prepare your needle or shuttle with both strands of linen and hemp yarn. Starting at the bottom left of the loom, begin your [tabby weave](#) working over and under each of the warps. Leave a 1-foot (30-cm) tail to the left.

Compact the row right down to the notches or nails of the loom, leaving no gap.



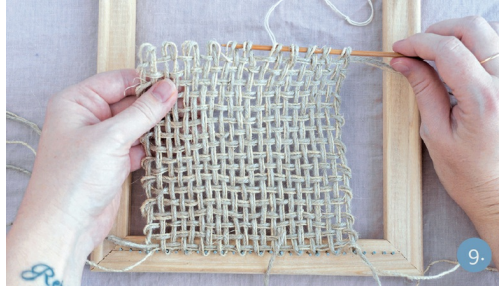
7. Continue the tabby weave, remembering to create your rainbows with each row ([here](#)) and do not over-compact the rows; we want to achieve a nice, open weave.



8. When you get to the last inch at the top of the weaving, switch to using a tapestry needle to finish the last few rows. Finish the last row with a 1-foot (30-cm) tail to the left, or right depending on your weave.

TROUBLESHOOTING: If you run out of yarn before finishing your weaving, you may need to space out your rows a little more toward the top. There is the same length of warp and weft as we are creating a balanced, open weave.

FINISHING



9. Gently slide the dowel out from the top of the weaving and slip the warp threads off the loom at the bottom until the whole weaving has been removed. Untie the knots at the bottom on either end. The warp loops will secure the first and last rows of tabby weave.



10. Use your tapestry needle to weave the yarn tail in and out of the loops to close the gaps and finish the weaving at the top.





11. To secure this tail as best as we can, tie the tail to the last warp thread with a square knot and trim.



12. At the bottom of the weaving, use your tapestry needle to weave in the long warp tail on the right (a), to meet the other two yarn tails on the left (b).



13. Braid the tails together using steps 22 to 26 for the Cotton Face Scrubbie Braided [Hanger](#). Secure the end of the braid with an overhand knot.



14. Slip this knot through an opening at the beginning of the braid to secure it. This will become the handle to hang your dishcloth up to dry.

THE KEY KEEPER

This is a really fun, quick project to make something super useful in your life! Hang this cute keychain up by your door to be the keeper of all your keys or use this beauty every day to hold your house and car keys. The Key Keeper is the perfect size to hang around your wrist when you're in those "grab all the grocery bags at once" kinda situations! Feel free to convert this project so you can make a lanyard to hang around your neck, simply by using a longer loom to create a longer weave.

TECHNIQUES

[Tabby Weave](#)

TOOLS

16 × 12-inch (40 × 30-cm) weaving loom

Weaving needle or shuttle

Tapestry needle

Scissors

1-inch (2.5-cm) swivel hook Comb

WARP

7 feet (2.1 m) 3.5-mm chunky rope

WEFT

3 yards (2.7 m) fine-weight yarn in pale pink × 4

3 yards (2.7 m) fine-weight yarn in grayish-blue × 4

3 yards (2.7 m) fine-weight yarn in pale pink × 4

NOTE

See [Resources](#) for specific yarn/colors used

FINISHED SIZE

8.5 × 1 inch (22 × 2.5 cm)

TIPS

As we are weaving quite a long length of yarn, a shuttle would be the most helpful tool for this project, although if you don't own a shuttle, you can wind the yarn into a ball to pass through the warps.

WARPING

Warp your loom using the [low-density warping method](#) using the 3.5-mm cotton rope and tie on/off at the bottom of the loom, with a 6-inch (15-cm) tail on one side. The warp area should measure only 1 to 1¼ inch (2.5 to 3.17 cm) with 4 warp threads. Because the warp thread is so chunky, I have tied a knot in the warp and secured it between the notches.

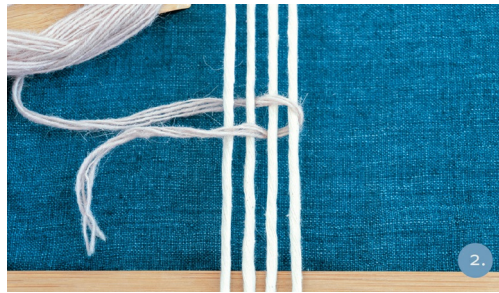
TABBY WEAVE

The weaving technique for this project is amazingly simple. It is really just tabby weave on 2 warp threads. As there are 4 warp threads on the loom, we are grouping them in twos.





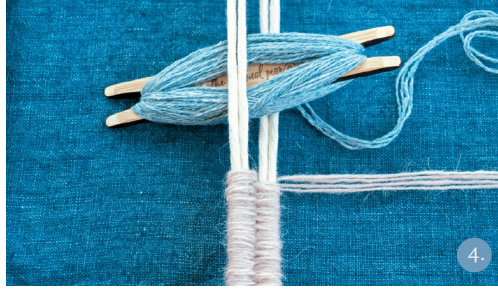
1. Prepare your shuttle with the first length of pale pink yarn. Begin the tabby weave 2½ inches (6.5 cm) from the bottom of the loom. From left to right, pick over 2, then under 2.



2. The next row, right to left, pick over 2, under 2.



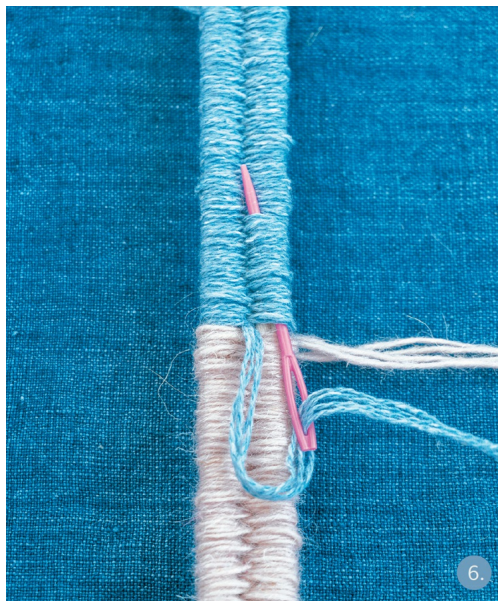
3. Continue the pattern of over 2, under 2 for each row. Pull in firmer than usual to hold the 2 warp threads close together.



4. Once you have a block of pink yarn $3\frac{1}{2}$ inches (9 cm) long, finish the yarn tail on the right and prepare your shuttle with the blue yarn. Begin the tabby weave with the blue yarn coming in from right to left.

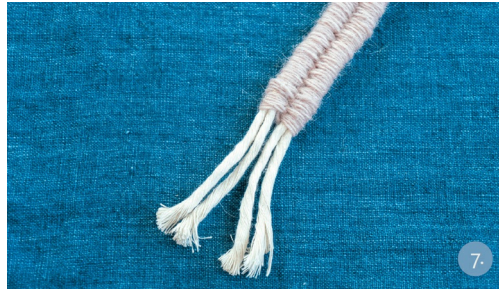


5. Weave another block of blue yarn, $3\frac{1}{2}$ inches (9 cm) long, finish the yarn tail on the left and prepare your shuttle with the final length of pink yarn. Begin the tabby weave with the pink yarn coming in from left to right.



6. Weave 3½ inches (9 cm) of pink yarn to finish off the weaving. Using your tapestry needle, weave in the yarn tails as described [here](#).

FINISHING



7. Untie the warp knots, leaving the 6-inch (15-cm) warp tail uncut. Cut the rest of the warps off the loom, as close to the notches as possible.



8. Thread the swivel hook onto the weaving.



9. Fold the weaving in half so the warp ends meet.



10. Firmly wrap the 6-inch (15-cm) warp thread around all of the warps, from left to right, 3 times to secure them.



11. Using your tapestry needle, weave the warp tail into the middle of the tassel.



12. Cut the end of the tail from the bottom of the knot.



13. Comb out the warp ends to create a lush tassel and trim to about 1½ inches (4 cm) long.



TIP: This project was so satisfying, I couldn't help but make a bunch more for my friends and family, so I warped up my loom like a bit of a production line and used up a lot of the short lengths of yarn I've kept over the years.

HEMP MARKET BAG

This versatile little market bag can double as a useable bag for holding your treasures while you hit the market, or you can hang it up in your kitchen as a fancy fruit bag. I definitely have my eyes set on making a larger version of this to use as a beach bag. Just don't try and put little shells and the like in it, 'cause, ya know, it's a bit holey.

TECHNIQUES

[Overhand Knot](#)

[Tabby Weave](#)

[Whip Stitch](#)

TOOLS

16 × 12-inch (40 × 30-cm) weaving loom

Weaving needle or shuttle

Tapestry needle

Scissors

WARP & WEFT

25 yards (23 m) hemp twine

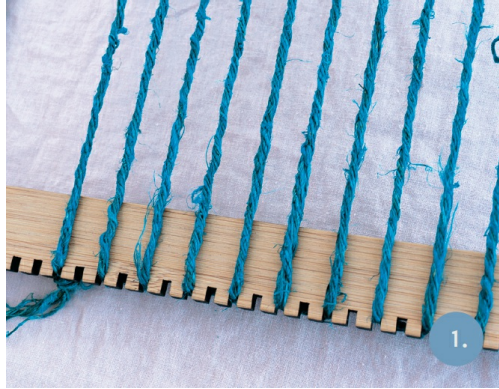
NOTE

See [Resources](#) for specific yarn/colors used

FINISHED SIZE

12 × 6 inches (30 × 15 cm) with 24-inch (60-cm) strap

WARPING



1. Tie an **overhand knot** at the end of the hemp twine yarn and hook it behind one of the left notches on the loom (if using a nail loom, tie it around the nail). Bring the yarn up to the top and around two notches (or over 3 nails) to create an extra low-density warp and continue along until you have a warp area of 6 inches (15 cm) in width.

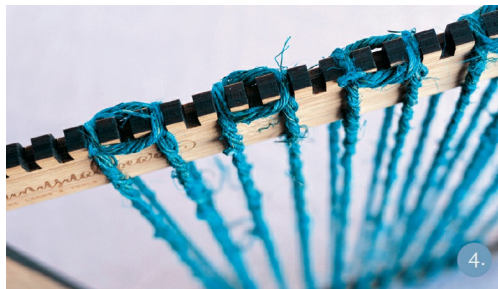


2. Flip the loom around to the back and bring the working yarn up and over the same notches or nails of the loom.



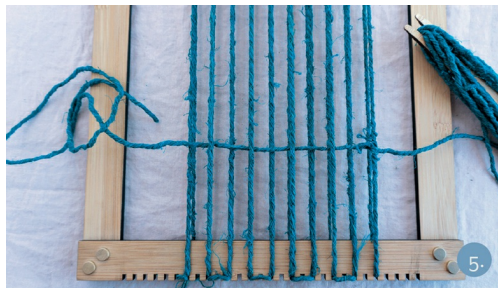


3. Continue this across the loom to mirror the front side of the warp, then tie off.

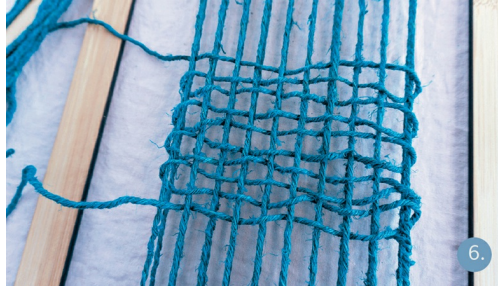


4. The overlap should look like this.

TABBY WEAVE



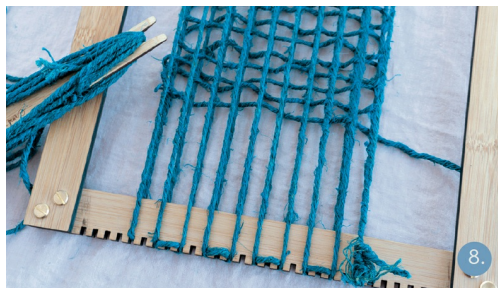
5. Cut 7½ yards (7 m) of hemp twine and prepare the needle or shuttle. Begin the [tabby weave](#) on the front set of warps only, 4 inches (10 cm) from the bottom of the loom. Come in from the left side, leaving a 24-inch (60-cm) tail to the side. We will use this tail to stitch up the sides later on.



6. Continue to weave rows of tabby weave on the front set of warps, creating a nice, open weave.



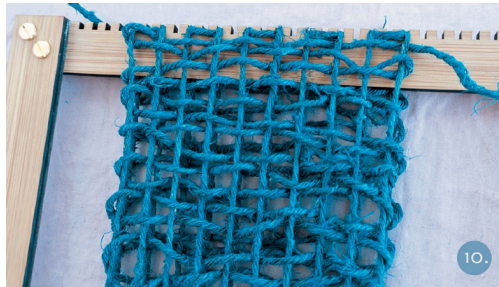
7. Once you reach the top, weave 2 compacted rows at the very top and leave a 24-inch (60-cm) tail to the right-hand side.



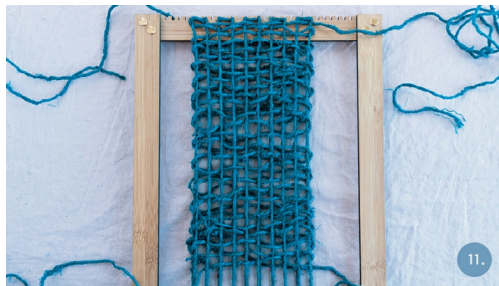
8. Flip the loom over to the back set of warps.



9. Begin the tabby weave from the left (ensuring the tail on the opposite set of warps is on the opposite side) and leave another 24-inch (60-cm) tail to the left.



10. Continue to weave right up to the top, with another 2 compacted rows to finish off, with a 24-inch (60-cm) tail on the right-hand side.



11. You should now have a 24-inch (60-cm) tail on each corner of the weaving.



12. Using your fingers, compact the rows at the bottom towards the top, about 1½ inches (4 cm).

FINISHING





13. Use the tapestry needle and bottom right tail end to create a **whip stitch** around the last 2 warp threads on the right-hand side to secure the weaving together at the sides (a). Continue the whip stitch up to the top of the loom (b) and leave the tail so we can continue the stitch once the weaving is off the loom. Repeat on the opposite side of the weaving, with the bottom left tail end on the left-hand set of warp threads.



14. Once both sides have been stitched, cut the warp threads off the loom at the bottom and tie the warp threads together two at a time in an **overhand knot**.



15. At the top of the loom, gently unhook the warp threads from the notches or nails.



16. Using the tapestry needle again, continue to whip stitch both sides to close up each side at the top of the weaving.



17. Thread the tails down through the middle of the whip stitches to secure them. Trim the tail short.



18. With the two remaining 24-inch (60-cm) tails at the top of the weaving, one at a time, create a double whip stitch and thread the tail through the whip stitch. This will ensure the weaving doesn't crumple when you put items in the bag. Repeat on the opposite side.



19. Tie the ends in an **overhand knot** to secure the strap.

handwoven
WALL ART



The best way to spruce up a room is by hanging up some new wall candy—and even better if you can say that you made it yourself. It's safe to say that woven wall hangings have become one of the most popular forms of art in the last few years, so I've put together some fun pieces for you to explore in this chapter.

Beginners and intermediate weavers alike will find this chapter packed with great tips on different finishing methods for their weavings. These projects feature fun techniques like tabby loops and soumak (no, not the spice, the gorgeous braiding technique) in the [Pastel Pop Wall Hanging](#) and knotted rya in the [Kindred Wall Hanging](#).

I have included some popular contemporary color palettes in these projects, although to rock it in your own living space, you might want to take some inspiration from the colors around your home. Check out your favorite blanket or bedspread, paintings and photographs, pick the colors that speak to you most and it'll be sure to spark a color palette that works for you.

If you've already been dabbling in a bit of weaving and are a little tired of making wall hangings, don't worry, I've got some functional wall art in here for you too. I'm sure you're going to love the [Woven Pocket Organizer](#) and [Hanging Jewelry Organizer](#)! Functional pieces that also look amazing? Yes, please!

KINDRED WALL HANGING



Add a little charm to your living space with this textural wall hanging that you'll just want to rub your hands all over. This project is one of my all-time favorite designs that I am constantly revisiting, changing color palettes and tweaking techniques for a different look each time.

I love the Aztec-inspired stepped angles shifting your focus downwards to the knotted tassels below. I find it so visually pleasing, and I hope you do too! Through this project we explore joining methods called interlocking and slits.

TECHNIQUES

[Tabby Weave](#)

[Double Half Hitch Knot](#)

Interlocking and Slits (instructions follow)

[Rya Knots](#)

[Square Knot](#)

Knotted Rya Knots (instructions follow)

[Overhand Knot](#)

TOOLS

16 × 12-inch (40 × 30-cm) weaving loom

Weaving needle or shuttle

Tapestry needle

Scissors

Comb

8½-inch (22-cm) foraged stick or driftwood—clean and sanded

WARP

0.5-mm cotton yarn

WEFT

10 yards (9.2 m) medium-weight yarn in peach

10 yards (9.2 m) light-weight yarn in duck egg

5 yards (4.6 m) super chunky yarn in peppermint

70 yards (64 m) medium-weight yarn in white

NOTE

See [Resources](#) for specific yarn/colors used

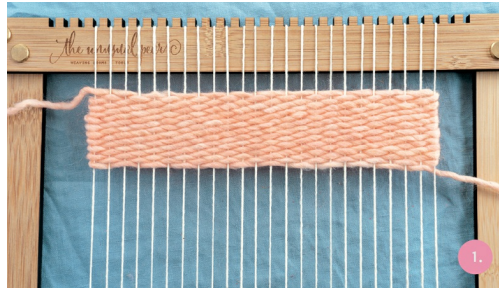
FINISHED SIZE

8 × 19 inches (20 × 48 cm)

WARPING

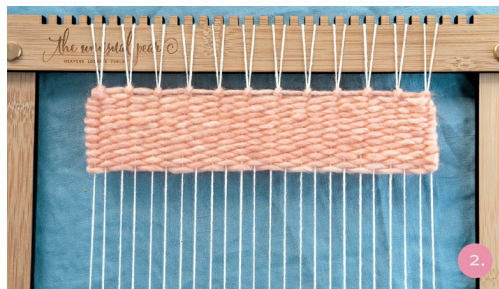
Warp your loom using the [low-density warping method](#) using the 0.5-mm cotton yarn and tie on/off at the bottom of the loom. The warp area should measure 7 inches (18 cm) in width.

TABBY WEAVE BLOCKS

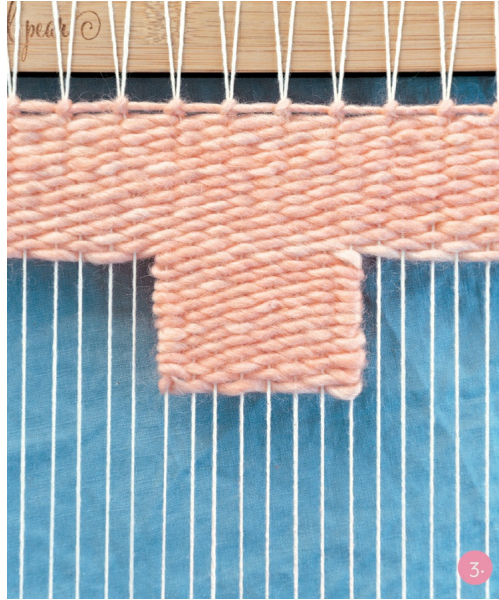


1. Prepare the weaving needle or shuttle with 10 yards (9.2 m) medium peach yarn. When you begin the weaving, we will start at the top of our loom, leaving a 1½-inch (4-cm) gap of exposed warps at the top. This ensures we have enough room to weave a hanging stick through the loops when the piece is removed from the loom.

Starting from left to right, weave a 1½-inch (4-cm)-long block of [tabby weave](#) across the entire width of the warp. Finish the row with the tail to the right.



2. Add a row of double half hitch knots with the peach yarn ([here](#)) across the top of the weaving, grouping 2 warp threads together with each knot.



3. Divide your warp width into 3 sections. I have 24 warp threads, so I will have 3 blocks of 8 warp threads. Add another 1½-inch (4-cm)-long block of tabby weave on the middle set of warp threads, with both yarn tails starting and finishing on the same side.

Use the tapestry needle to secure all of the yarn tails as you finish each tabby weave block ([here](#)).

INTERLOCKING

Interlocking is a great technique to join two side-by-side blocks of weaving. The yarns need to be of a similar weight for this technique to work. If you are using a medium-weight yarn and a light-weight yarn next to each other, double the weight of the light-weight yarn by using 2 strands on the same needle.



4. Prepare the tapestry needle with 2 strands of light-weight duck egg yarn, 2 yards (1.8 m) long. Working from left to right, pick under and over each warp thread, then slip the tip of the tapestry needle through the peach yarn where it loops around the warp thread.

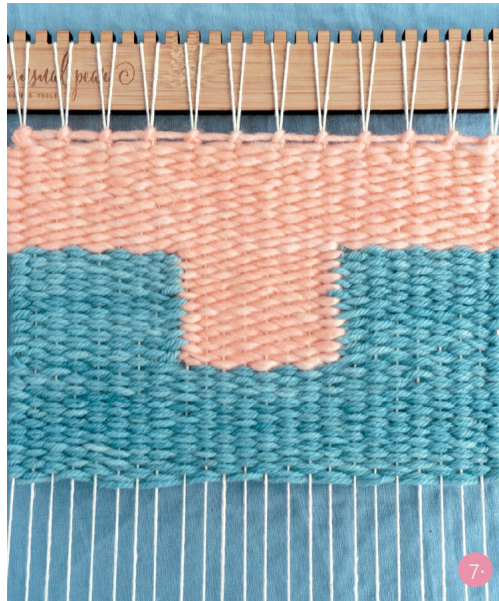


5. Complete the second row as per usual.



6. Complete the block of tabby weave, interlocking each row with the peach yarn. Finish the row with the tail on the left. Repeat steps 4 through 6 on the other side, working from right to left and finishing

the block with the tail on the left-hand side.

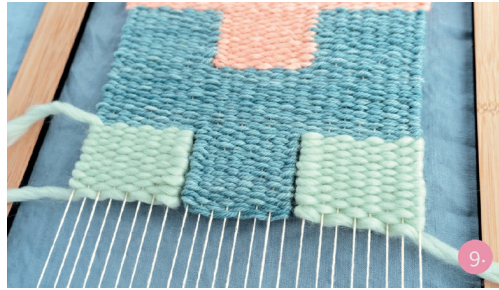


7. Weave another block of tabby weave $1\frac{1}{2}$ inches (4 cm) long across the entire width of the warp.

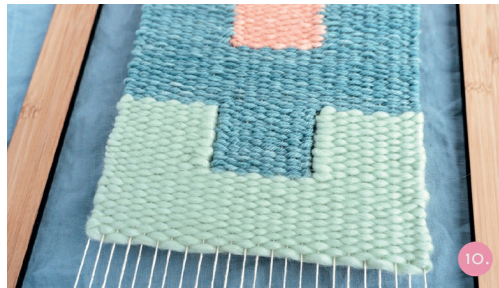


8. Add another $1\frac{1}{2}$ -inch (4-cm)-long block of tabby weave on the middle set of warp threads, with both yarn tails starting and finishing on the same side.

SLITS



9. Prepare the weaving needle or shuttle needle with the super chunky peppermint yarn, 5 yards (4.6 m) long. Weave a 1½-inch (4-cm)-long block of tabby weave on either side of the duck egg yarn, without joining the two yarns together. This is called “slits” where two blocks of weaving sit beside each other without being joined. With this method, keep the loops around the warps nice and loose, as pulling tight will cause an unwanted gaping look.



10. Complete another 1½-inch (4-cm) block of tabby weave below.

RYA KNOTS



11. Cut twelve 5-inch (13-cm) lengths of super chunky peppermint yarn and complete 4 [rya knots](#) with 3 strands of yarn per knot on the

middle set of warp threads.



12. Flip the tassels up over the weaving and complete 4 rows of weaving on the left side in the same yarn, before weaving 1 row across the width of the warp (a), then completing another 4 rows above on the right side (b).

KNOTTED RYA KNOTS



13. Cut 120 lengths of white yarn, 20 inches (50 cm) long. Separate 10 strands of yarn for each rya knot and make a single **overhand knot** in the middle of the yarn. Leave 4 sets unknotted for the midsection of rya knots.



14. Complete the rya knots on the left-hand and right-hand side sets of warp threads with the knotted strands of yarn.



15. On the middle set of warp threads, complete 4 normal **rya knots**.

16. Add 4 rows of tabby weave in the same yarn, underneath the rya knots to secure the rya knots.



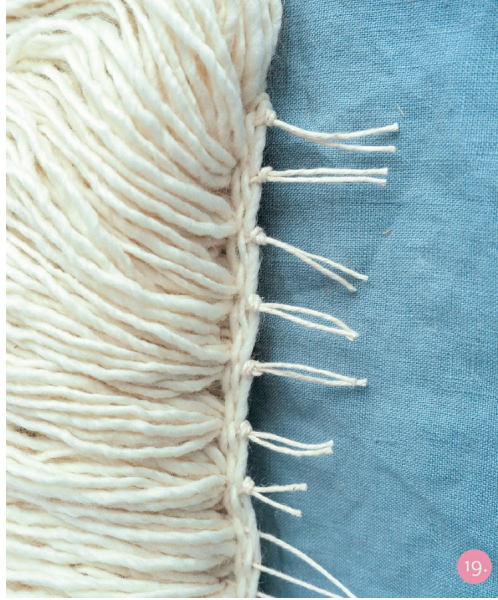
17. Comb the fringe and trim to continue the stepped pattern of the weaving with the sides 1 inch (2.5 cm) shorter than the middle.



18. Trim the peppermint fringe straight across.



FINISHING



19. Cut the warp threads off the loom, as close to the notches of the loom as you can get.

The more warp thread you have to work with, the easier it is to tie the knots!

Tie the warp threads together two at a time with an [overhand knot](#).



20. Lift the top warp threads off the notches or nails and thread the stick through the loops.

RAINBOW BUNTING FLAGS

These cute bunting-style flags are easily adjustable and can be used in doorways, as wall art in a kid's bedroom or hung up as fun decorations at a party. They can be made in a rainbow design like suggested in this project, with each flag being a different color, or you could try a gradient design, with each flag being a lighter version than the one before—just have fun with it!

TECHNIQUES

[Tabby Weave](#)

[Triangles \(instructions follow\)](#)

[Double Half Hitch Knot](#)

[Overhand Knot](#)

TOOLS

16 × 12-inch (40 × 30-cm) weaving loom

Weaving needle

Comb

Scissors

Tapestry needle

2 yards (1.8 m) 2-mm rope

WARP

1.5-mm cotton yarn

WEFT

Each flag requires:

1½ yards (1.4 m) medium-weight yarn in natural

1½ yards (1.4 m) chunky weight yarn in natural

1½ yards (1.4 m) yarn in a rainbow color (you can use a variety of

weights)

NOTE

See [Resources](#) for specific yarn/colors used

FINISHED SIZE

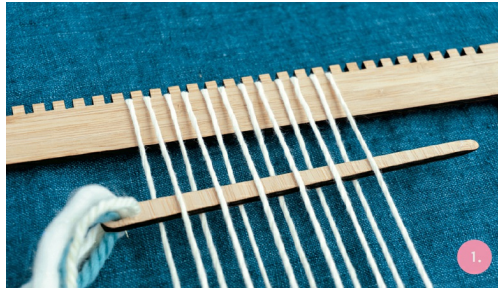
Flags: 7 × 3 inches (18 × 7.5 cm); the length and number of flags you make is your choice. The style I have chosen for this project is 25 inches (64 cm) long, with 6 flags.

WARPING

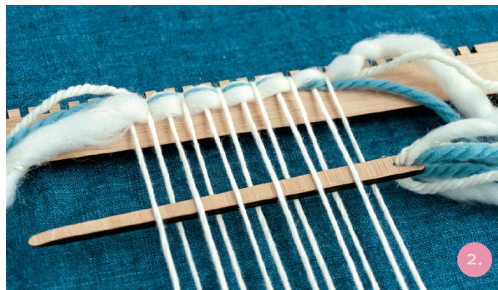
Warp your loom using the [low-density warping method](#), using the 1.5-mm cotton yarn and tie on/off at the bottom of the loom. The warp area should measure 4 inches (10 cm) in width.



TRIANGLES



1. Prepare your needle with the 3 lengths of yarn. Begin the tabby weave starting from the left, working your way to the right. Don't worry if the weft threads overlap each other; the beauty of this technique is that they are placed organically as you weave.



2. Push the row right up to the top of the loom, as close to the notches or nails as possible.



3. Weave the next 4 rows of tabby, pulling in tight at the sides. Compact the rows upwards with your fingers or comb.



4. Decrease a warp thread on either side for the next 4 rows of tabby.



5. Decrease a warp either side for the next 2 rows of tabby. Continue decreasing warps with every row as you get to the point of the flag.

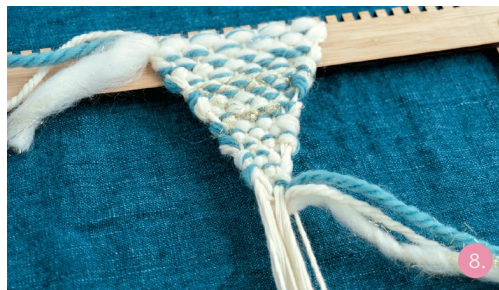


6. Leave a 6-inch (15-cm) tail in the center, off to the right-hand side.

REMOVING THE FLAGS



7. Cut the left and right warp threads off the loom. Using the tapestry needle, thread each warp thread down the selvage (a), to the point of the flag (b).



8. Repeat this step on the next 3 warp threads on both sides of the flag.



9. Once all of the warp threads are grouped together at the point,

take the weft yarn tails and create a loop on the left-hand side, then thread the tails behind the warp threads and through the loop. Pull tight to secure them.



10. Trim and comb the threads at the bottom to create a tassel approximately 2½ inches (6 cm) long. I have kept the yarn tails just slightly longer than the warp tails for interest.



11. Remove the top of the flag off the loom. Using the tapestry needle, thread the top of the flag onto the rope.



12. Secure the yarn tail at the back of the flag, by picking under the exposed warp threads.

Repeat steps 1 to 12 in different colors to create another 5 flags.

PREPARING THE BUNTING



13. Once all of the flags are on the rope, you can slide them along the rope to adjust. I have placed my flags approximately 6 inches (15 cm) apart from each other.



14. I have used an **overhand knot** at either end of the rope to secure the flags. It also acts as a hanging loop.

OMBRE WATERFALL WALL HANGING

Let's give a little nod to the '70s with this shag-a-delic textured wall hanging. There are many ways to make a fringed wall hanging, but I've decided on a classic straight line gradient with this weaving. The subtle color changes are just like a reverse waterfall.

TECHNIQUES

Double Half Hitch Knot

Rya Knots

Tabby Weave

Overhand Knot

Larks Head Knot

TOOLS

16 × 12-inch (40 × 30-cm) weaving loom

Scissors

Weaving needle

Tapestry needle

9½-inch (24-cm), ½-inch (1.2-cm)-thick wood dowel

Comb

WARP

0.5-mm cotton yarn

WEFT

Chunky white yarn

Fine-weight light blue yarn

Medium-weight mid-blue yarn

Fine-weight dark blue yarn
Medium-weight indigo blue yarn
You will need at least 1 ounce (25 g) of each color yarn

NOTE

See [Resources](#) for specific yarn/colors used

FINISHED SIZE

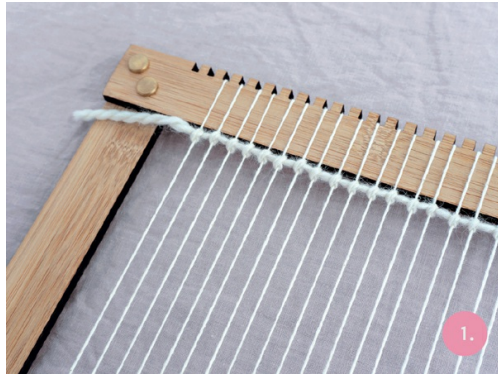
10 × 15 inches (25 × 38 cm)

WARPING

Warp your loom using the [low-density warping method](#), using the 0.5-mm cotton yarn and tie on/off at the bottom of the loom. The warp area should measure 8 inches (20 cm) in width.



DOUBLE HALF HITCH KNOTS



1. Complete 1 row of [double half hitch knots](#) across the width of the warp with a 1-foot (30-cm) piece of medium-weight white yarn, leaving a 1½-inch (4-cm) gap from the top of the loom.

CUTTING YARN FOR RYA KNOTS

To achieve the best-looking tassels, it's important to figure out how many lengths of yarn you need per rya knot. If you are using yarns that are different weights than the ones suggested for this project, check back [here](#) for my calculation guides and experiment to see how many strands of yarn create the perfect tassels for your project. If you are using the same weights I have suggested, follow the steps as I have described.

WHITE RYA KNOTS



2. Cut the chunky white yarn into 8-inch (20-cm) lengths using a 4-inch (10-cm) piece of cardboard as a guide.



3. Complete 1 rya knot with 4 strands of chunky white yarn on the first 2 warp threads.



4. Once you've made your rya knot, fold it over the top of the loom so the tassel is out of the way.





5. Continue the row of rya knots across the warp (a). Once you have completed the full row of rya knots across the warp, add a block of **tabby weave** 1½ inches (4 cm) long (b). We need to add a block of tabby weave under each row of rya knots. If the block of tabby is too short, your weaving will become super bulky and much shorter in length.

LIGHT BLUE RYA KNOTS



6. Cut the fine-weight light blue yarn into 8-inch (20-cm) lengths. Add your second row of rya knots using 16 strands per knot.



7. Add a block of tabby weave 2 inches (5 cm) long.

MID BLUE RYA KNOTS



8. Cut the medium-weight mid-blue yarn into 10-inch (25-cm) lengths. Add your row of rya knots using 12 strands per rya knot.



9. Add a block of tabby weave 2½ inches (6 cm) long.

DARK BLUE RYA KNOTS

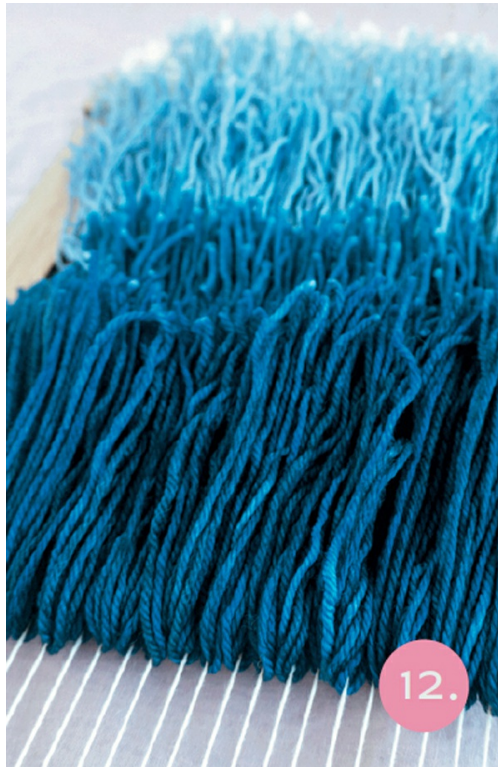


10. Cut the fine-weight dark blue yarn into 10-inch (25-cm) lengths. Add your third row of rya knots using 8 strands per rya knot.



11. Add a block of tabby weave 2½ inches (6 cm) long.

INDIGO BLUE RYA KNOTS



12. Cut the medium-weight indigo blue yarn into 12-inch (30-cm) lengths. Add your row of rya knots using 9 strands per rya knot.



13. Add only 4 rows of tabby weave to finish off the weaving.

Use the tapestry needle to secure the yarn tails at the back of the weaving ([here](#)). At the bottom of the loom, cut the warp threads as close to the notches of the loom as you can.

FINISHING



14. Secure the warps 2 at a time with an [overhand knot](#).

Once all the warps have been knotted, use the tapestry needle to secure the warp threads into the weaving ([here](#)) and trim. Remove the weaving at the top of the loom by sliding the warps off the notches or nails.





15. Attach the weaving to the dowel with [larks head knots](#).



16. Trim and comb the layers of fringe to neaten up the weaving.

HANGING JEWELRY ORGANIZER



This woven wall hanging has a special purpose: to get your delicate jewelry out of your drawers and hanging proudly on display, with a number of places to attach your earrings, necklaces and bracelets. This wall hanging oozes magical mermaid vibes with soft, shimmery colors. The two colored yarns I have chosen are hand-dyed, which gives them great depth and variation, adding an effect of movement through the weaving. You may prefer to choose softer colors if your jewelry collection is more bold and colorful, to really make them stand out. Depending on the finish of your jewelry, you may prefer to use silver or copper tubes.

TECHNIQUES

[Tabby Weave](#)

[Triangles \(instructions follow\)](#)

[Twining](#)

[Rya Knots](#)

[Overhand Knot](#)

[Larks Head Knot](#)

TOOLS

26 (2.5 × 40-mm) brass tubes

16 × 12-inch (40 × 30-cm) weaving loom

Weaving needle or shuttle

Tapestry needle

Scissors

9-mm, 9 ½-inch (24-cm)-long wood dowel

WARP

0.5-mm cotton yarn

WEFT

18 yards (16.4 m) light-weight yarn in deep green

42 yards (38.5 m) fine-weight yarn in light green

32 yards (29.5 m) medium-weight yarn in natural

NOTE

See [Resources](#) for specific yarn/colors used

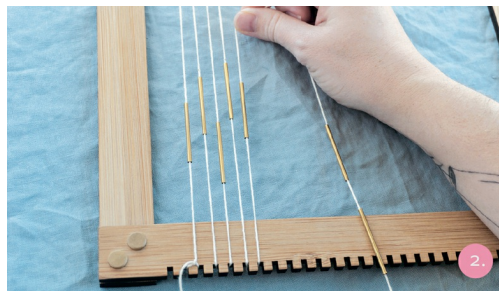
FINISHED SIZE

8 × 16 inches (20 × 40 cm)

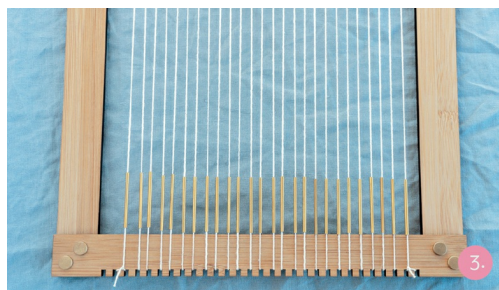
WARPING



1. Thread all 26 tubes onto your 0.5-mm warp thread.

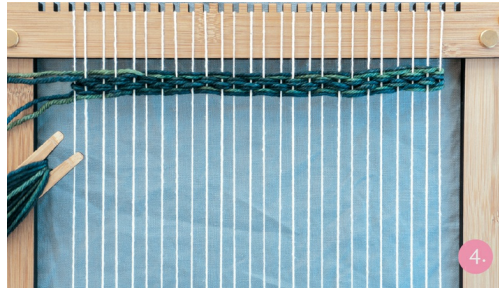


2. Tie on at the bottom of the loom and warp your loom using the [low-density warping method](#), adding in 1 tube to each warp across the loom.



3. Tie off at the bottom of the loom. The warp area should measure 8 inches (20 cm) in width.

TRIANGLE



4. Prepare your weaving needle or shuttle with 2 strands of deep green yarn. Working in from left to right, weave 4 rows of **tabby weave**.



5. Now for every 4 rows, you'll need to decrease a warp thread on either side to create the downward-facing triangle.

So the pattern will be:

4 rows across all warps

4 rows miss 1 warp on either side

4 rows miss 2 warps on either side

4 rows miss 3 warps on either side



6. Continue this pattern, decreasing a warp thread on each side after every 4 rows until you reach the point of the triangle, add an extra row (on the 2 middle warp threads) to accentuate the tip of the triangle and push the tail to the back of the loom. Secure the yarn tails with your tapestry needle ([here](#)).



7. Add in a row of twining with the deep green yarn ([here](#)) to secure the triangle.



8. Slide the brass tubes up to meet the weaving.

HALF DIAMONDS



9. Prepare your weaving needle or shuttle with 3 strands of light green yarn. Add another row of twining with the light green yarn beneath the brass tubes.

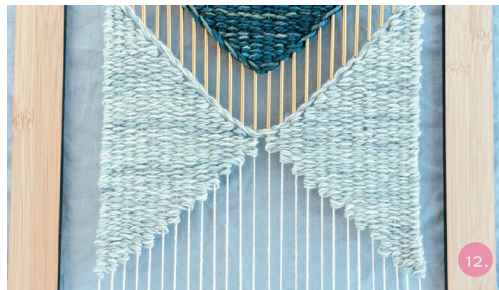


10. Every 4 rows of tabby weave, add in another warp thread on the right to increase the rows. Finish the last 4 rows when you reach the

middle of the warp.



11. Reverse the pattern so you now decrease a warp thread every 4 rows until you reach the bottom point.



12. Repeat on the opposite side.



13. Add another row of twining.

DIAMOND



14. Prepare your weaving needle or shuttle with 2 strands of natural yarn. Starting with the 2 middle warp threads at the highest point, increase a warp thread on each side with every row of tabby weave. I have woven the midsection of the diamond on 16 warp threads.

RYA KNOTS



15. Complete a row of **rya knots** across the warp threads with 5 strands of medium-weight yarn on 2 warp threads.



16. It makes it easier to fold the tassels over the top of the loom so you can see what you're doing underneath.



17. Complete 4 rows of tabby weave underneath the rya knots to secure them. Trim the fringe to accentuate the diagonal lines.

FINISHING



18. Cut the warp threads off the loom, as close to the notches or nails as you can manage.

Use an **overhand knot** on every 2 warp threads to secure the weaving.
Cut the tails short; they will be hidden by the fringe.



19. Add the weaving to a dowel using **larks head knots**.

HANGING YOUR JEWELRY

20. Use the brass tubes to hang your clasp necklaces and bracelets.

21. Hang your earrings in the woven spaces.

PASTEL POP WALL HANGING

This is one of those weavings that people are going to want to touch. That's the magic of using roving. Roving looks and feels like a big ol' cloud and something about it makes people want to put their hands on it, and don't worry, that's a good thing!

TECHNIQUES

Double Half Hitch Knot

Rya Knots

Tabby Weave

Tabby Loops (instructions follow)

Double Soumak (instructions follow)

TOOLS

16 × 12-inch (40 × 30-cm) weaving loom

Scissors

Weaving needle or shuttle

9-mm, 10-inch (25-cm)-long wood dowel

Comb

14 wood beads, approx. ½ inch (1.2 cm) in diameter

Tapestry needle

WARP

0.5-mm cotton yarn

WEFT

3 yards (2.7 m) super chunky yarn in white

70 yards (64 m) light- to medium-weight yarn in white

8 yards (7.3 m) super chunky yarn in pink

1 yard (90 cm) mustard roving

1 yard (90 cm) aqua roving

NOTE

See [Resources](#) for specific yarn/colors used

FINISHED SIZE

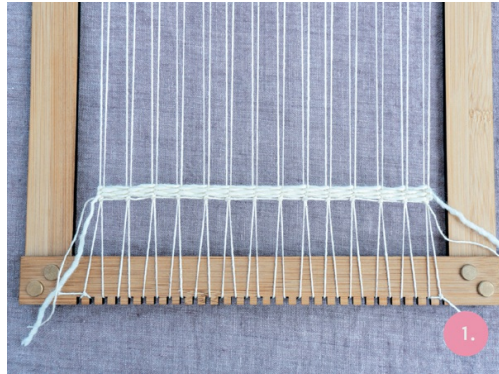
9 × 20 inches (23 × 50 cm)

WARPING

Warp your loom using the [low-density warping method](#), using the 0.5-mm cotton yarn and tie on/off at the bottom of the loom. The warp area should measure 8½ inches (22 cm) in width. There should be 28 warp threads on the loom, which is important for the chunky rya knots to be created as the warps will be grouped in fours.



RYA KNOTS



1. Cut a length of warp three times the width of the warp (25½ inches [64.75 cm] long) and complete a row of **double half hitch knots** across the width of the warp, grouping the warp threads in twos, 2 inches (5 cm) from the bottom of the loom.

Cut 3 yards (2.7 m) of super chunky white yarn, prepare the needle or shuttle and complete 5 rows of tabby weave.



2. Cut 105 (23-inch [58-cm]-long) strands of medium-weight white yarn for the rya knots. Using 15 strands of yarn per knot, complete a row of 7 **rya knots** across the warp. Group the warp threads in twos for these rya knots, so you have 4 warp threads for every one rya knot. This creates a nice chunky knot for this textural wall hanging.

TABBY LOOPS



3. Cut 3 yards (2.7 m) of super chunky pink yarn and weave 1 row of tabby weave from right to left. Complete a second row of tabby weave from left to right, without compacting.



4. Using the wooden dowel, from the left, use your fingers to slip the dowel into the over pick (where the yarn has picked over the warp threads), coming from the bottom to the top.



5. Continue to loop the yarn around the dowel, using your fingers to pull the slack from the right side as you do so.



6. Once you have completed the row, push the dowel and yarn down to the weaving, like you are compacting the row.

Leave the dowel in place and weave a third row of tabby weave above and compact with your fingers or comb. You need this row on top to hold the loops in place when you remove the dowel. Without it, the loops will fall out easily.



7. Very gently, slide the dowel out of the loops and compact again to secure the loops.



8. Repeat another 2 times so you have 3 rows of tabby loops, then secure the [yarn tails](#).

ROVING BUBBLING



9. Use your fingers to pick the mustard roving over and under the warp threads for 1 row of tabby weave. If the roving you have seems too chunky, you can split the roving down the middle to thin it out.



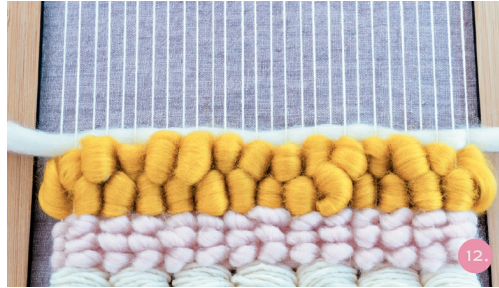
10. From the left side, where the tail of the roving is, use your fingers to pull in some slack from the right side of the roving and continue to pull in a little slack on every over pick of roving (a). This creates a bubbling look with the roving (b).



11. Weave another row of tabby weave and repeat the bubbling steps,

this time bringing the slack in from left to right. Secure the [yarn tails](#).

CHUNKY PICK AND PICK (DETAILED INSTRUCTIONS [here](#))



12. Cut 3 yards (2.7 m) of pink and white chunky yarn and prepare the needles or shuttles. Weave 1 row of tabby weave with the white yarn from right to left.



13. Weave 1 row of tabby weave with the pink yarn again coming from right to left.



14. Cross the white yarn under the pink yarn and weave 1 row of tabby weave. Continue this pattern to weave 3 rows of each color.

ROVING DOUBLE SOUMAK



15. Use your fingers to tuck the aqua roving under the first 2 warp threads on the left.



16. With the middle of the roving caught by the 2 left warp threads

and the 2 cut ends in your right hand, move the two sides of the roving apart, so you have access between them.



17. Using your fingers, tuck the roving ends under the 5th and 6th warp threads. Make sure the tails are between the two sides of the roving and coming in from the right, under the 2 warp threads.



18. Pull the roving all the way through and back over to the right.



19. Repeat this step again, move the two sides of the roving apart, then use your fingers to tuck the tails under 9th and 10th warp threads.



20. Pull the roving all the way through and over to the right again.



21. Continue these steps across the warps, then secure the [roving tails](#).

MIRRORING



22. Repeat the chunky pick and pick above the aqua roving, this time beginning with the pink yarn.



23. Repeat the mustard roving bubbling above the chunky pick and pick.



24. Repeat the tabby loops above the mustard roving to complete the design.



25. Finish off with 1 row of double half hitch knots, grouping the warp threads in twos again.



26. Secure all yarn and roving tails, then cut the weaving from the loom at the bottom, leaving 1 inch (2.5 cm) of warp threads underneath the rya knots.

HANGING THE WEAVING



27. Thread the wood beads onto the warp threads at the top. I had various sized beads so I went with 4 small on each end and 6 large in the middle. You could do the same or use the same sized beads across.



28. The warp loops are quite long, so to create some interest, I wrapped the loops around the dowel 3 times in different variations.

WOVEN POCKET ORGANIZER



With so many weaving tools, you'll of course need somewhere to store them and this handy Woven Pocket Organizer is just the place for your growing collection. It features organic flowing shapes, which can be created by using the free weave technique. This one is very much open to interpretation and no two weavings will ever look alike. These woven panels will have organic flowing lines running vertically as a result of the free weave technique.

TECHNIQUES

[Double Half Hitch Knot](#)

[Tabby Weave](#)

Free Weave (instructions follow)

[Running Stitch](#)

[Overhand Knot](#)

[Ladder Stitch](#)

TOOLS

16 × 12-inch (40 × 30-cm) weaving loom

Scissors

Weaving needle or shuttle

1 yard (90 cm) pre-ironed linen or cotton fabric

16 × 12-inch (40 × 30-cm) 3-mm stiffened felt

Sewing needle and thread

WARP

1.5-mm cotton yarn

WEFT

3 × 5-yards (2.7 × 4.5-m) recycled silk yarn in green, gray and blue

15 yards (14 m) white slub yarn (yarn that varies in thickness)

NOTE

See [Resources](#) for specific yarn/colors used

FINISHED SIZE

Woven panels: 9½ × 7 inches (24 × 18 cm)

Finished organizer: 18 × 14 inches (46 × 35 cm)

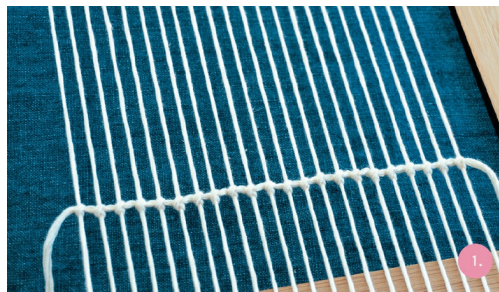
TIPS

Both woven panels are the same size. Once they are off the loom, the panels will be sewn on sideways. There isn't a particular pattern to follow for these weavings. The beauty of free weave is that it is open to your interpretation, but I will help you get started. Once you find a rhythm, it should be easy enough to continue on your own—just don't overthink it.

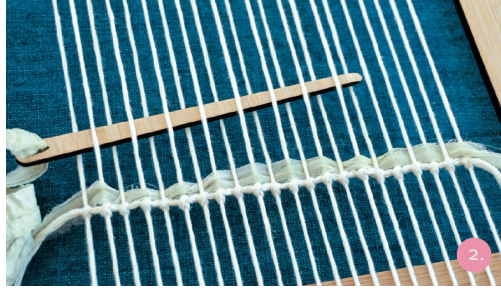
WARPING

Warp your loom using the [low-density warping method](#), using the 1.5-mm cotton yarn and tie on/off at the bottom of the loom. The warp area should measure 7 inches (18 cm) in width.

FREE WEAVE



1. Cut an extra length of warp thread four times the width of the warp (28 inches [71 cm] long) and complete a row of [double half hitch knots](#) across the warps about 2 inches (5 cm) from the bottom of the loom. This will act to secure the weaving once it is removed from the loom.



2. Cut 2 yards (1.8 m) of green silk yarn and prepare the needle or shuttle. Begin the weaving with 2 rows of tabby weave with the green silk yarn.



3. On the right side, begin to weave shorter rows of tabby weave to build up a curved shape. So weave 2 rows across 10 warps.



4. Then weave 2 rows across 13 warps.



5. Then weave 2 rows across 8 warps.



6. To achieve an even curve, weave 1 shorter row, then 1 longer, 1 shorter, 1 longer, ensuring you stop on different warp threads every time. Once you have built up the curve, finish with 1 row across all warp threads.



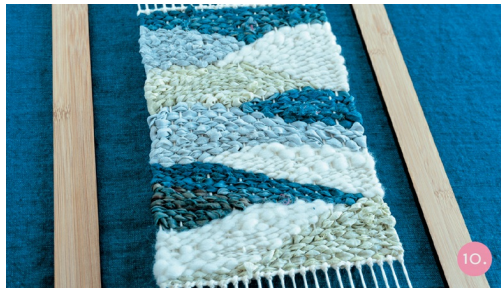
7. Cut 2 yards (1.8 m) of white slub yarn and prepare the needle or shuttle. Begin to build up rows of tabby weave to meet the green silk yarn.



8. Continue to build up the curved shape and add extra rows in the middle to create the arched curve.



9. Continue to build up the curved shapes with the yarns.



10. Once you have woven 9½ inches (24 cm), finish off with another row of [double half hitch knots](#) to secure the weaving.



11. Cut the weaving off the loom, leaving ½ inch (1.2 cm) of warp threads for a fringed edge.



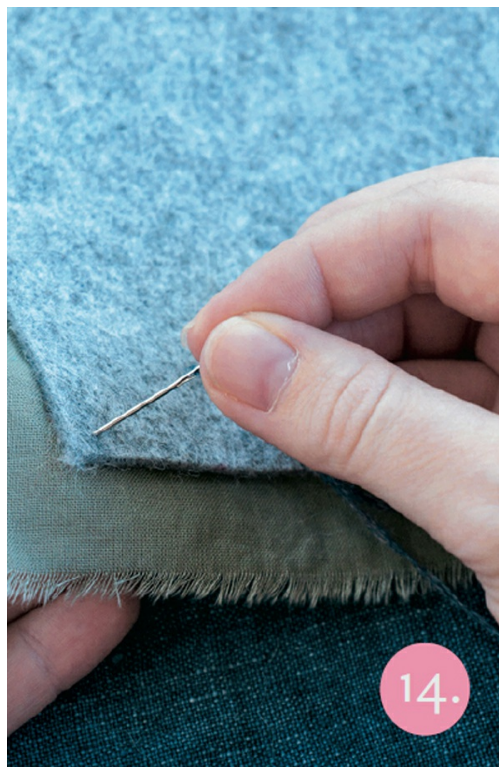
12. Repeat the process a second time so you have two woven panels.

ASSEMBLING



13. Place the linen or cotton fabric on a flat surface and place the stiffened felt on top. Cut the fabric around the felt, leaving a 1-inch (2.5-cm) border, so you now have a piece of fabric 14 × 18 inches (35 × 46 cm). Gently pull at the threads on each side to fray the edges of the fabric. This frayed edge will tie in perfectly with the recycled silk yarns, which are essentially silk fabric offcuts.

We will use a [running stitch](#) to stitch the fabric to the stiffened felt backing, right along the edge of the felt.



14. Thread the sewing needle with the thread and tie a couple of **overhand knots** in the end of the thread. Then pick your needle through the felt and fabric and pull through. The knot at the end will secure the thread.



15. Pick the needle back up and through the fabric and felt (our stitches should be about $\frac{1}{4}$ inch [6 mm] apart).



16. Continue to stitch along each edge of the felt to secure it to the fabric.



17. Once you have sewn all 4 sides, lay the two woven panels down sideways on the cotton side, and ensure the woven panels are sitting with 1½ inches (4 cm) of fabric at the bottom, middle and top of the weavings.



18. Begin with the bottom weaving on the left side. Bring the needle up through the felt backing and pull all the way through (a). Then pick over the warp thread and down through the felt backing (b). Continue to sew the left side completely and then the right. Make sure you sew over the warp threads, between the double half hitch knots and the weft to properly secure the weaving.



19. To sew the bottom, bring the needle up through the felt backing and pull through (a). To keep the thread invisible, don't poke the sewing needle all the way through the weaving, instead, poke the sewing needle through the weft loops, following the warp thread. This will act like a **ladder stitch** (b). Leave the top of the weaving unsewn and repeat these steps with the next weaving to finish off your Woven Pocket Organizer. Lastly, using the needle and thread, sew on two small yarn loops at either end of the felt backing. These can be used to hang the organizer onto two hooks on the wall.

treasures to
ADMIRE & INSPIRE



Now that you've got the hang of some essential weaving techniques to create your own handwoven fabrics, let's experiment with some more advanced techniques and finishing methods. With a few simple hand-stitching elements, you can easily turn your fabric into some really useful items for your home. You'll even learn how to add a button hole in the [Tablet Buttoned Pouch](#), which can be a handy technique for your future projects that require a closure.

Pour a cuppa and get comfortable on the couch, because some of these larger, more intricate patterns are sure to give you a bit of a challenge and will take longer to complete than some of the previous projects. We are going to dive into following weaving patterns like herringbone twill in the [Herringbone Cushion](#) and diamond twill weave in the [Seeing Diamonds Camera Strap](#). Once you get the hang of how these patterns come together, you can try experimenting with creating your own patterns to follow.

These projects may test your patience and sometimes that's not such a bad thing. If you're being tested, you're learning. Stick with it and watch the magic happen.

LAVENDER EYE PILLOW



Are you ready for something a little different and ultra relaxing? Once you've finished the Lavender Eye Pillow, you can add a drop or two of your favorite essential oil and pop it in the fridge for an hour, then sit back, lay the pillow over your eyes and relax—you've earned it.

Through this project you will learn a pattern known as “pick and pick” which creates vertical stripes. I've chosen two of my favorite yarns for this project: a deep indigo blue and a vibrant burnt orange, paired with a natural, soft cotton yarn for resting against your eyes.

TECHNIQUES

Pick and Pick (instructions follow)

[Tabby Weave](#)

[Double Half Hitch Knot](#)

[Running Stitch](#)

TOOLS

16 × 12-inch (40 × 30-cm) weaving loom

3-inch (7.5-cm)-wide warp card

Shed stick

2 weaving needles or shuttles

Scissors

Tapestry needle

Sewing needle and thread

Optional: Sewing machine

FILLING

¼ cup (10 g) dried lavender flowers

½ cup (190 g) dried brown rice

¼ cup (37 g) flaxseed

Mixing bowl

Funnel

WARP

0.5-mm cotton yarn

WEFT

14 yards (12.8 m) light-weight yarn in indigo
14 yards (12.8 m) light-weight yarn in burnt orange
14 yards (12.8 m) light-weight, soft cotton yarn in natural

NOTE

See [Resources](#) for specific yarn/colors used

FINISHED SIZE

4 × 8 inches (10 × 20 cm)

TIP

This project requires two panels of woven fabric, with exactly the same measurements. I have used two lightweight wool yarns in pick and pick for the top piece and a lightweight organic cotton yarn in tabby weave for the bottom piece to rest against your eyes.

WARPIING

Warp your loom using the [high-density warping method](#), using the 0.5-mm cotton yarn and tie on/off at the bottom of the loom. The warp area should measure 3½ inches (9 cm) in width.

PICK AND PICK PANEL

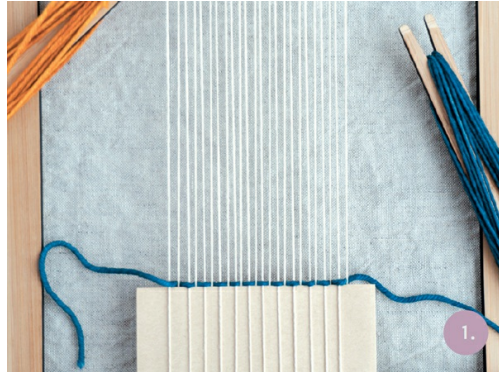
You may find it helpful to use two shuttles or weaving needles for each yarn.

The key to getting the stripes to run vertically is that the blue yarn picks over the same warp threads every row and the orange yarn picks over the same warp threads every row. It is especially helpful to use a [shed stick](#) as the same color yarn will always run through with the shed stick. To alternate the yarns correctly on each selvage (side) of the weaving, remember:

Right selvage, the bottom yarn crosses over the top yarn to alternate

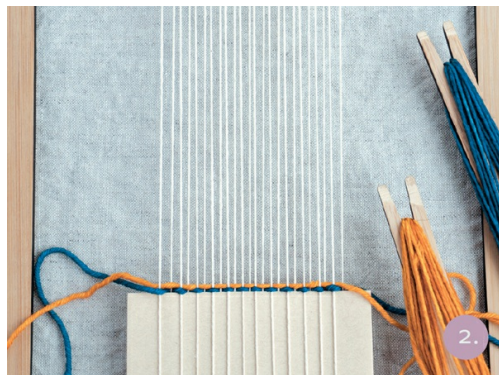
rows.

Left selvage, the bottom yarn crosses under the top yarn to alternate rows.

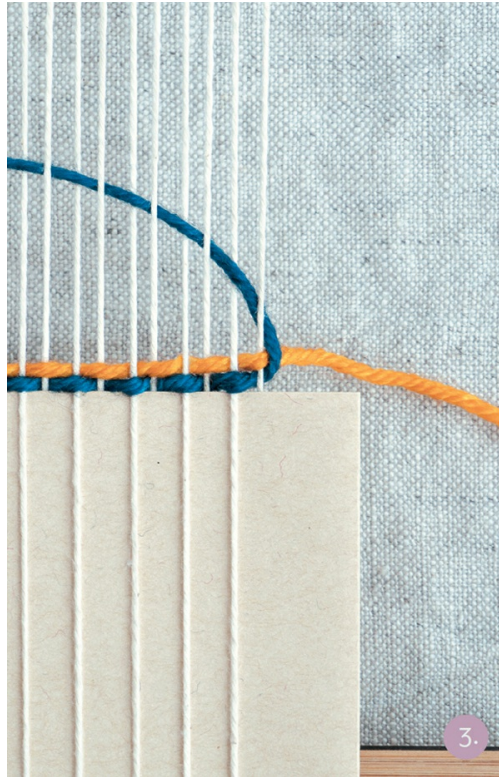


1. Add the warp card at the bottom of the loom to ensure you leave enough warp to finish the weaving. Prepare your shuttles or needles separately with 1 length of yarn $3\frac{1}{2}$ yards (3 m) long on each needle.

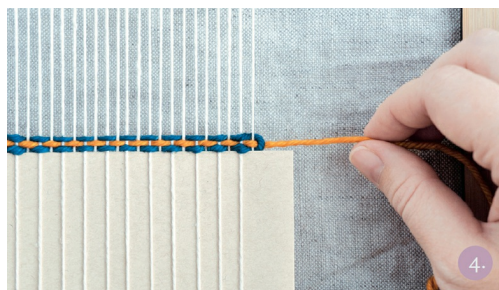
Row 1: From left to right, add 1 row of tabby weave with the indigo yarn, starting over the first warp, under the second and so on.



2. Row 2: From left to right again, add an alternating row of tabby weave with the orange yarn, starting under the first warp, over the second and so on. Both yarn tails should be on the left side, with the working yarns on the right.



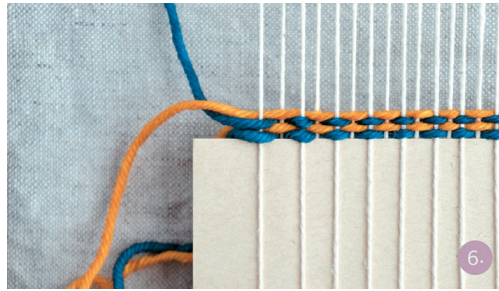
3. Row 3: Take the indigo yarn and cross it over the top of the orange yarn. Weave the 3rd row of tabby weave with the indigo yarn.



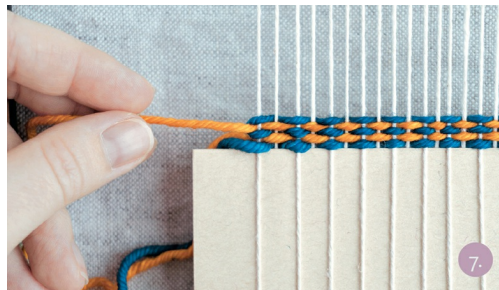
4. You can see that the indigo yarn has crossed over the top of the orange yarn.



5. Row 4: Weave the 4th row of tabby weave with the orange yarn.

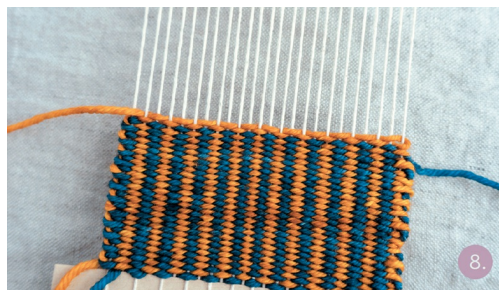


6. Row 5: Take the indigo yarn and cross it underneath the orange yarn. Weave the 5th row of tabby weave with the indigo yarn.



7. You can see the indigo yarn has crossed under the orange yarn.

Continue this pattern and remember to create your rainbows with each row ([here](#)) until you have woven 2 inches (5 cm) in length.



8. Alternate the pattern by weaving 2 rows of orange yarn. Adding this extra row of orange yarn will switch up the pattern to alternate the vertical stripes. If you have been using a shed stick, then the yarn that runs through will now be the opposite color.

You can see now the pattern has alternated.



9. Switch the pattern every 2 inches (5 cm) until you have woven 8 inches (20 cm) total.



10. Remove the warp card from the bottom of the loom. Cut 12 inches (30 cm) of indigo yarn and complete a row of **double half hitch knots**, grouping the warp threads in twos at the top of the weaving. Repeat at the bottom of the weaving. Use your tapestry needle to secure the **yarn tails**.



11. Cut the warp threads off the loom and trim to ½ inch (1.2 cm) away from the weaving.

TABBY PANEL



12. Warp the loom exactly as described for the first panel. Complete the second panel with **tabby weave** in a soft, neutral-colored cotton yarn. Finish the panel exactly as described for the first panel.

ASSEMBLING



13. Take the two panels and place them together. The panels will most likely look identical from the front and back, although if you find one side is neater than the other, place the neatest sides of the panels together.



14. Using the [running stitch](#), stitch together the two short sides, one long side and half of the other long side. If you have a sewing machine, you can use it for this step instead of hand sewing.



15. Using the opening, gently turn the pillow inside out, ensuring the corners neatly pop out.



16. Add the dry ingredients into a bowl and combine the mixture. Use a funnel to pour the mixture into the pouch. This could be the messy part!



17. Using a [running stitch](#), hand-stitch the opening to seal the mixture of dried ingredients inside.

TABLET BUTTONED POUCH

Keep your Kindle or tablet safe from scratches with this cute buttoned pouch. This project features a neat way to add a button and closure by creating a slit in the weaving. I have a bit of a love for handmade buttons and have collected a few ceramic pieces over the years; I thought this project would be a great way to incorporate one!

TECHNIQUES

Pick and Pick (instructions follow)

[Tabby Weave](#)

[Overhand Knot](#)

[Square Knot](#)

[Whip Stitch](#)

TOOLS

20 × 24-inch (50 × 60-cm) weaving loom

Shed stick

4 × 8-inch (10 × 20-cm) warp card

2 shuttles or weaving needles

Scissors

Tapestry needle

Sewing needle

1-inch (2.5-cm) button

WARP

12 yards (11 m) white cotton slub yarn

12 yards (11 m) mauve cotton slub yarn

WEFT

10 yards (9.2 m) mauve cotton slub yarn

10 yards (9.2 m) white cotton slub yarn

NOTE

See [Resources](#) for specific yarn/colors used

FINISHED SIZE

Woven panel: 16 × 5 inches (41 × 13 cm)

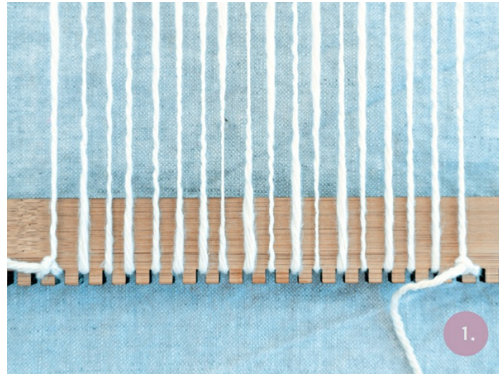
Finished pouch: 6½ × 5 inches (16.5 × 13 cm)

TIP

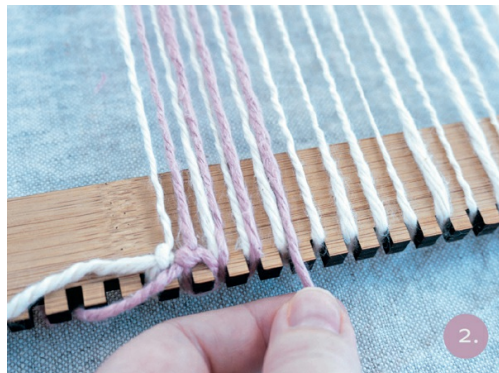
This pouch and measurements work for a Kindle, although you could make this pouch for any kind of iPad or tablet by adjusting the measurements to suit the size of the tablet. Keep in mind that your weaving will shrink 5 to 10 percent, so make it slightly wider and longer than your iPad or tablet.



WARPING



1. Warp your loom using the [low-density warping method](#), using the white cotton slub yarn and tie on/off at the bottom of the loom. The warp area should measure 5½ inches (14 cm) in width.



2. Tie on again with the mauve cotton slub yarn, to the right of the white yarn. Warp your loom a second time using the low-density warping method with the mauve yarn, ensuring each mauve warp thread sits to the right of the white warp thread. Tie off at the bottom of the loom.



3. Place the Kindle over the top of the warp threads to ensure it is wide enough. If your Kindle or tablet is too big, add some extra warp threads.

PATTERN

Just like the [Lavender Eye Pillow](#), you use the same alternation on the selvages when you start a new row:

Right selvage, the bottom yarn crosses over the top yarn to alternate rows

Left selvage, the bottom yarn crosses under the top yarn to alternate rows



4. Add your shed stick at the top of the loom by picking over each white warp thread and under each mauve warp thread. The mauve weft rows will always run through this shed.

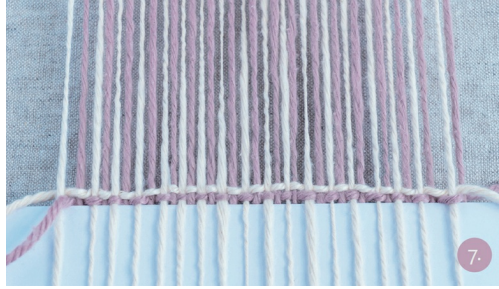


5. Add your warp card at the bottom of the loom by picking under each white warp thread and under each mauve warp thread.



6. Prepare each shuttle with your weft yarns.

Row 1: Using the mauve yarn from left to right, pick over each white warp thread and under each weft thread. If using a shed stick as suggested, you can open the shed and pass the shuttle straight through the warps.



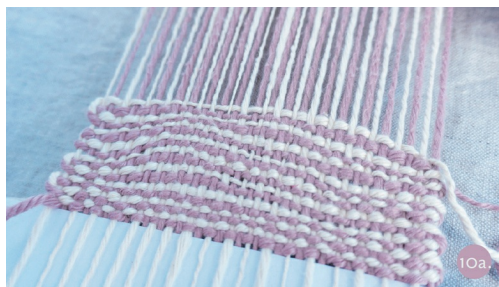
7. Row 2: Using the white yarn again from left to right, pick under each white warp and over each mauve warp.

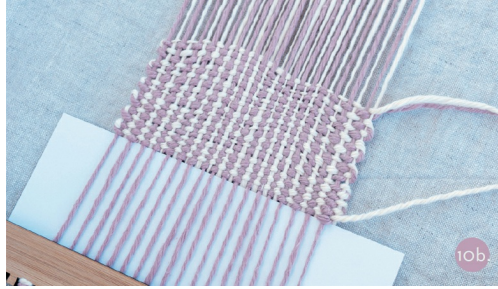


8. Row 3: Using the mauve yarn, cross it over the white yarn, then from right to left, pick over each white warp thread and under each weft thread, or use the shed stick to open the shed and pass the shuttle straight through the warps.



9. Row 4: Using the white yarn from right to left, pick under each white warp and over each mauve warp.





10. As you continue this pattern, you'll notice how the slubbiness of the yarn creates a wave-like pattern through the weaving (a). You might also notice that if you flip the loom over to see the back of the weaving, it has created a vertical stripe pattern (b).



11. You might find that the slubbiness of the yarn is making your weaving build up more in the middle (a) and less on either side. You can even this out by doing 4 rows of tabby weave across the outer 6 warp threads on each side, every few inches (b) if you need to.

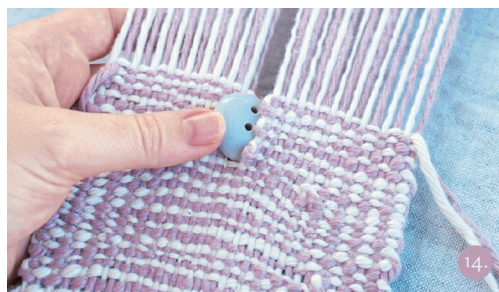
BUTTON HOLE/SLIT



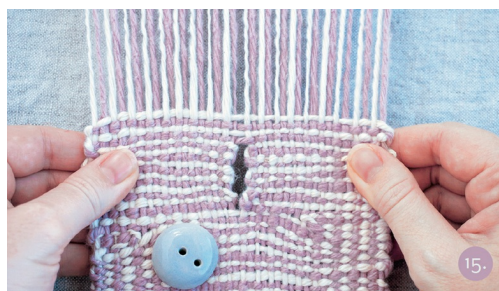
12. Continue weaving until you have woven 14½ inches (37 cm) in length. Now it's time to add the button hole. Find the middle of your warp threads and separate them with your shed stick.



13. Continue the weaving pattern on the right set of warp threads until you have a block of weaving that is the same size as your button. My button is a little over an inch (2.5 cm) wide, so I have made my woven block 1 inch (2.5 cm) long.



14. Repeat the same size woven block on the left set of warps and check that the button fits through the opening.



15. Complete the button hole by adding a few more rows of weaving across all of the warp threads.

Ensure you have a woven panel 16 inches (40.5 cm) long before

finishing off (instructions to follow).

FINISHING

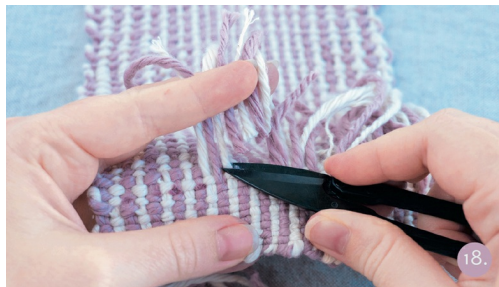


16. Cut the warps off the loom and at the button hole end, tie the warps together 2 at a time with an **overhand knot**.





17. At the opposite end, twist the 2 warp threads (a), then using the tapestry needle, thread the warp up through the same color weft (b, c).



18. Trim the yarn tails off.

STITCHING



19. Lay the weaving on the tabletop and place the Kindle on top of the weaving, folding the bottom end over the top of the Kindle, and

pin in place. Once pinned, remove the Kindle.



20. Using the tapestry needle, tie a **square knot** with $\frac{1}{2}$ yard (45 cm) of mauve yarn through the bottom left corner of the pouch and tie a square knot to secure it.



21. Begin stitching the two weaving edges together with a **whip stitch**.



22. Repeat steps 19 and 20 on the other side of the weaving to close the pouch. Secure all yarn tails through the middle of the whip stitching.

BUTTON



23. Use the sewing needle to attach the button to the inside of the pouch and secure it with a square knot, ensuring it lines up with the button hole.



24. Insert the Kindle, fold the top flap over and close the button to keep your Kindle safe!

POTTED PLANT MAT



If you're anything like me and you have way too many indoor plants, you're gonna love this project and make a pot plant mat for all your favorites. This will not only look fabulous, it will also protect your tabletops from scratches. Don't have any indoor plants? No worries! Use this mat in your entryway where you place your keys or pop it under a vase full of fresh posies on your dining table.

TECHNIQUES

[Tabby Weave](#)

Angles (instructions follow)

[Rya Knots](#)

[Overhand Knot](#)

TOOLS

16 × 12-inch (40 × 30-cm) weaving loom

Shed stick

3-inch (7.5-cm) warp card

Scissors

Weaving needle or shuttle

Tapestry needle

Comb

Optional: Rotary cutter, ruler and cutting mat

WARP

1.5-mm cotton yarn

WEFT

15 yards (14 m) medium-weight yarn in turquoise

16 yards (14.5 m) medium-weight yarn in natural

24 yards (22 m) light-weight yarn in mustard

12 yards (11 m) medium-weight yarn in natural

NOTE

See [Resources](#) for specific yarn/colors used

FINISHED SIZE

7 × 11 inches (18 × 28 cm)

TIPS

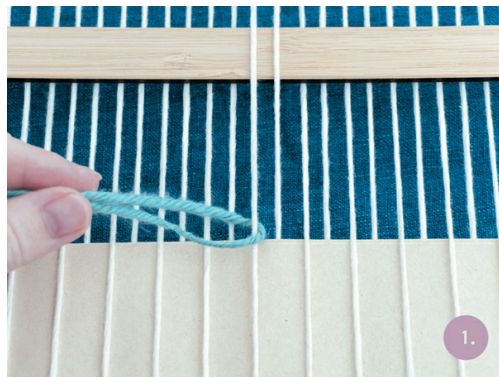
To make this mat heavier weight, I have used 2 strands of medium-weight yarn on my needle (natural and turquoise) and 4 strands of light-weight yarn (mustard). To create long, defined angles on a low-density warp, I have doubled the tabby weave rows on the increases and decreases.

WARPING

Warp your loom using the [high-density warping method](#) using the 1.5-mm cotton yarn and tie on/off at the bottom of the loom. The warp area should measure 7 inches (18 cm) in width.

INNER DIAMOND: INCREASING WARPS

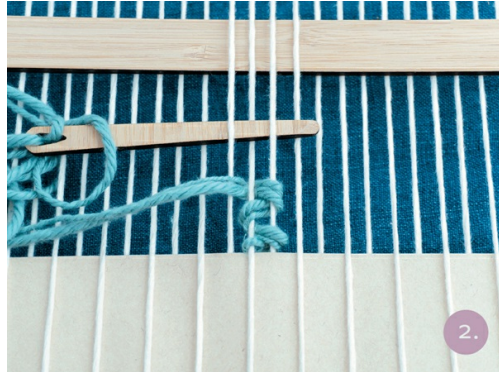
I have used a shed stick to clearly show you the warp threads we are working on. The pattern for increasing the diamond is to weave 4 rows of tabby on the same warp threads, then increase the width by adding a warp thread on each side, after every 4 rows.



1. Add the warp card at the bottom of the loom to ensure you leave enough warp to finish the weaving. Cut a length of turquoise yarn around 7½ yards (6.8 m) long.

Find the 2 middle warp threads and wrap the yarn around the left

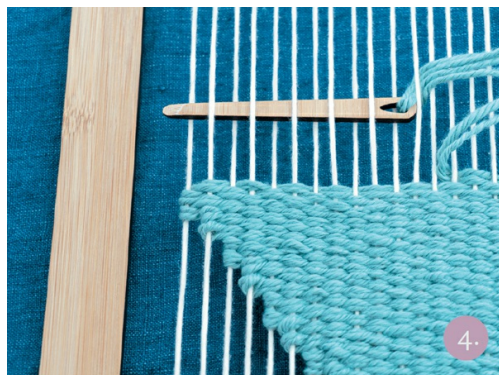
thread. Create a fold in the yarn, with the two yarn ends together and the middle of the yarn catching on the left warp thread. Lay the yarn to the left side.



2. Weave 4 rows of tabby across the middle 2 warp threads only. The 4 rows are: left to right—over, under; right to left—under, over; left to right—over, under; right to left—under, over. I have loosened the tension in the photographs so you can see the steps more clearly.



3. Add in the warp threads on the left and right for the next 4 rows.



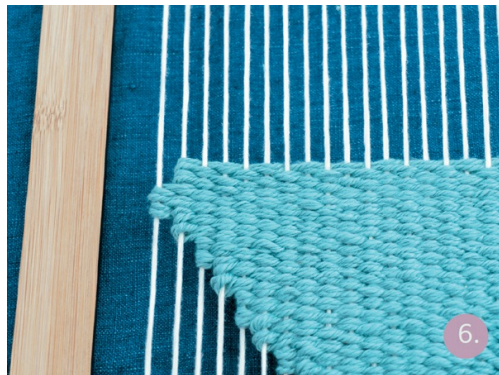
4. Repeat this step, adding 2 extra warp threads after every block of 4 rows of tabby until you have woven 4 rows of tabby on every warp thread on the loom.

INNER DIAMOND: DECREASING WARPS

The pattern for decreasing the diamond is to weave 4 rows of tabby on the same warp threads, then decrease the width by losing a warp thread on each side, after every 4 rows.



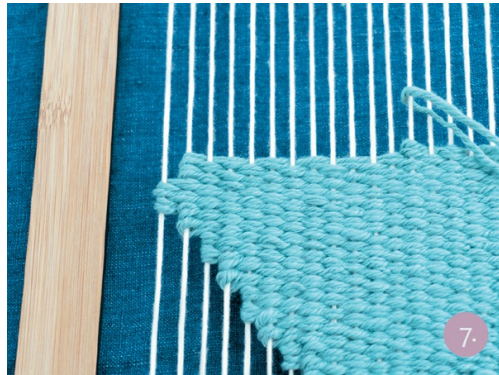
5. When you have 2 yarn wraps around the 2 end warp threads, decrease a warp thread on the left with the next row, by missing it completely. This row is the 1st of the 4 rows of tabby.



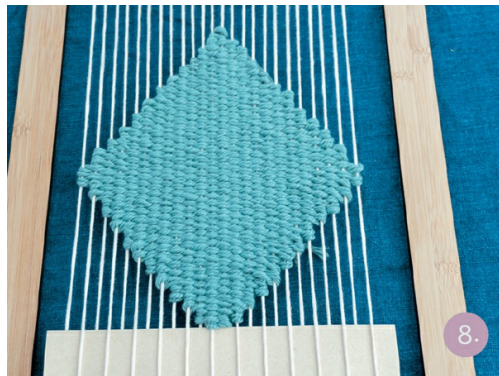
6. Weave the 2nd row of tabby weave and decrease a warp thread on the right by missing it completely as well. Add another 2 rows of tabby on the same warp threads.

Continue the pattern of decreasing a warp thread on each side with

every block of 4 rows of tabby.

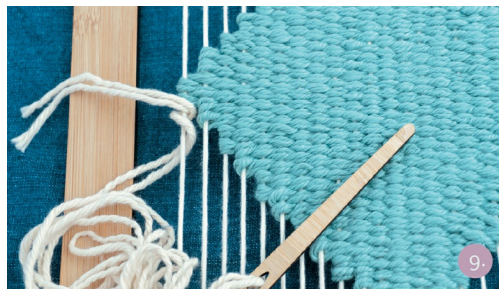


7. When you run out of yarn, tuck the tail to the back of the loom and cut another length of turquoise yarn around 7½ yards (6.8 m) long. Using the same warp thread you finished on, fold the new yarn on that warp thread and continue the row as usual. Secure the [yarn tail](#).



8. When you reach the diamond point and have 4 rows of tabby weave on the 2 middle warp threads, tuck the tail to the back of the loom. Secure the [yarn tail](#).

OUTER DIAMOND



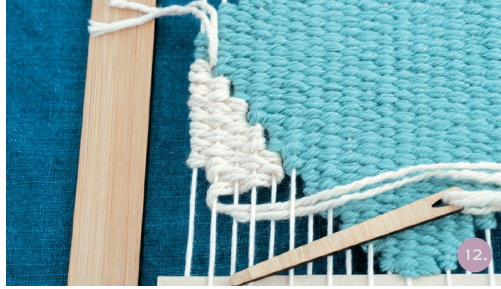
9. Prepare your needle or shuttle with 2 lengths of natural yarn 2 yards (1.8 m) long. Loop the yarn from left to right around the first warp thread 2 times.



10. From left to right, pick over the first and under the second warp thread and pull the yarn through. Then from right to left, over the second and back under the first warp thread and pull the yarn through. Repeat a second time.



11. Continue this pattern, adding 4 rows of tabby on each of the warp threads (including the first warp thread). When you reach the 5th warp thread, continue to add it in, then on the row back from right to left, skip the first warp thread completely.



12. Continue the pattern of 4 rows of tabby weave on 4 warp threads, then adding in a warp thread on the right and losing a warp thread on the left, shifting the block over to create the angle.



13. When you reach the diamond point, leave the tail hanging out to the front. Repeat these steps on all 4 sides of the diamond.



14. To secure the yarn tails at the point of the diamond, use your tapestry needle to pick into the weaving, crossing the yarn tails over and threading them to the back of the loom and secure them ([here](#)).

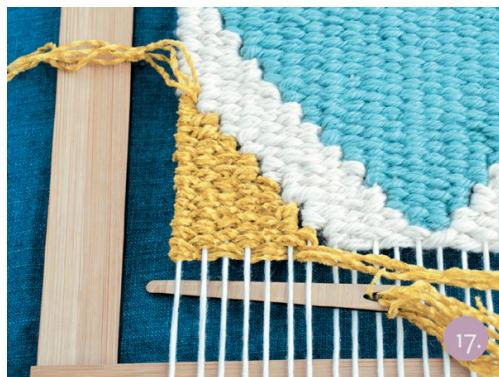
CORNERS



15. Prepare your needle or shuttle with 4 lengths of mustard yarn $1\frac{1}{2}$ yards (1.3 m) long. Loop the yarn from left to right around the first warp thread 2 times.



16. From left to right, pick over the first and under the second warp thread and pull the yarn through. Then from right to left, over the second and back under the first warp thread and pull the yarn through. Repeat a second time.



17. Continue adding rows of tabby weave on all the warp threads until you reach the point of the diamond. Finish the last row from right to left.

Repeat these steps on all 4 corners of the weaving. Using the tapestry needle, secure the [yarn tails](#).

RYA KNOTS



18. Cut 48 (4½ -inch [11.5-cm]) lengths of natural yarn. Use 4 strands of yarn and 2 warp threads per rya knot. Complete the rya knots along the bottom of the weaving as described [here](#). As the rya knots are quite short, you may find it helpful to flip the rya threads over the top of the weaving and place the shed stick on top of them while you are working.



19. Add 3 rows of tabby weave underneath the rya knots to secure the knots. Secure the yarn tails with your tapestry needle.

Rotate the loom and repeat steps 18 and 19.

FINISHING



20. Cut 2 warp threads off the loom, as close to the notches as you can get. Tie the 2 warp threads together, two at a time up close to the weaving, with an [overhand knot](#). Continue to cut and tie the warp threads 2 at a time, then repeat on the opposite side.



21. Brush out the rya knots with your weaving comb.



22. Trim the tassels so they are around 1½ inches (3.8 cm) in length. A really neat trick for cutting the perfect fringe is to use a rotary cutter, ruler and cutting mat.

SEEING DIAMONDS CAMERA STRAP



Capture those special moments in life with style with this handy, handwoven camera strap. This project explores a weaving pattern known as diamond twill weave. I have created the weaving pattern for you in a graph form to easily follow. This weaving pattern is a great precursor for the [Herringbone Cushion](#), which follows a more complex weaving pattern. The clever use of swivel hooks will give you the option to swap the strap out with multiple cameras, or even hook one swivel hook onto the other and you've got yourself a lanyard!

TECHNIQUES

Diamond Twill Weave (instructions follow)

[Tabby Weave](#)

[Square Knot](#)

[Overhand Knot](#)

TOOLS

20 × 24-inch (50 × 60-cm) weaving loom

Weaving needle or shuttle

Comb

Tapestry needle

Scissors

2 × 1-inch (5 × 2.5-cm) swivel hooks

WARP

1.5-mm cotton yarn

WEFT

2 strands (each 5 yards [4.5 m] long) super chunky teal yarn

NOTE

See [Resources](#) for specific yarn/colors used

FINISHED SIZE

31 × 1½ inches (80 × 4 cm)

WARPING

Warp your loom using the [high-density warping method](#) using the 1.5-mm cotton yarn and tie on/off at *opposite* ends of the loom. With this particular project, you need to have exactly 9 warp strings across the loom in order for the pattern to alternate correctly. The warp area should measure around 1½ inches (4 cm) in width.

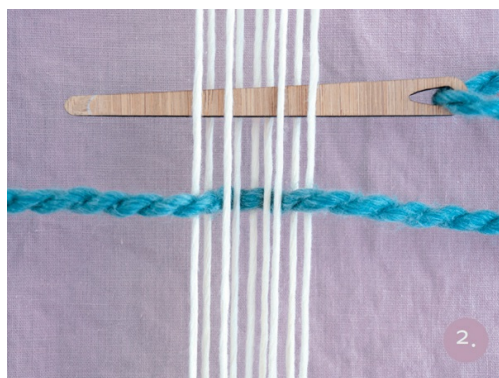
Leave a 2-inch (5-cm) gap and repeat the warping process again, so you now have two separate sets of warps.

DIAMOND TWILL

Prepare your needle or shuttle with 5 yards (4.5 m) teal yarn.



1. Following the chart, begin the twill weave at the bottom left of the loom (row 1, pick 1), 4½ inches (11.5 cm) from the bottom, working your way to the right-hand side. Leave a 1-foot (30-cm) tail to the left.



2. Once you finish the first row, you will then start row 2 on the

right-hand side, working right to left.



3. Continue the pattern, finishing on row 10. Compact the rows lightly with your comb or fingers.

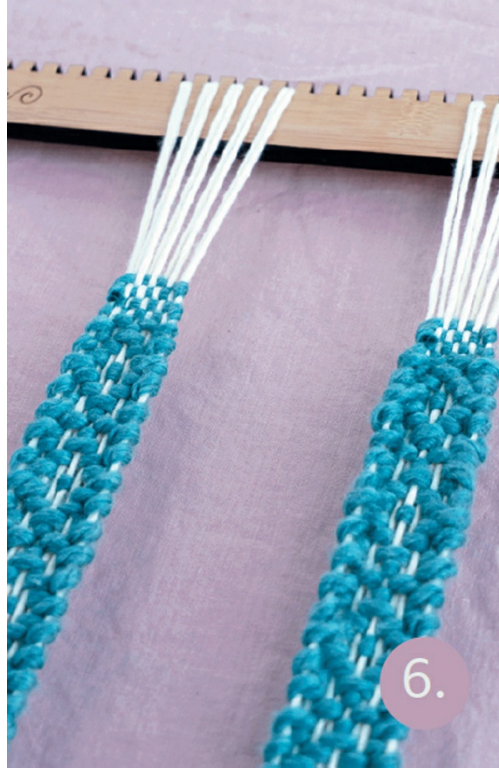


4. For row 11, revert back to rows 1 through to 10, repeating the pattern every 10 rows. Finish the pattern when you have woven 16 inches (40 cm), about 4½ inches (11.5 cm) from the top of the loom.



5. Using the 1-foot (30-cm) tails, weave 4 tight rows of [tabby weave](#) at both ends of the weaving, to secure it. Make sure you pull tightly at the sides with each row, which I know sounds crazy as I've been banging on about doing the opposite, but this time throw it out the window!

Using your tapestry needle, secure and trim the yarn tails as described [here](#).



6. Repeat steps 1 to 5 on the second set of warps for your second woven panel.

Remove both woven panels off the loom, cutting the warp threads as close to the notches or nails as possible.

HOW TO FOLLOW THIS WEAVING CHART

The left-hand column represents the rows of the weaving and the bottom row represents the picks of the weaving. Each square represents a warp thread and a pick. The colored square represents an over pick (O) and the white square represents an under pick (U). Start at Row 1, Pick 1, working from left to right, then follow the arrows with your needle and yarn for each new row.

TIPS

The pattern is repeated every 10 rows in the chart.

If you find that the pattern is not alternating on the ends as the pattern is describing, check that you have exactly 9 warp threads and adjust if needed.

To easily keep track of where you are, use a piece of paper to cover each row of the printed pattern in the book once you have woven that row.

DIAMOND TWILL WEAVING CHART

DIAMOND TWILL WEAVING CHART

TOP OF LOOM										
ROWS	11	REPEAT ROWS 1-10								
	10	U	U	O	O	U	O	O	U	U
	9	O	O	U	U	O	U	U	O	O
	8	U	O	U	O	O	O	U	O	U
	7	O	U	O	O	U	O	O	U	O
	6	U	O	O	U	U	U	O	O	U
	5	O	O	U	U	O	U	U	O	O
	4	U	O	O	U	U	U	O	O	U
	3	O	U	O	O	U	O	O	U	O
	2	U	O	U	O	O	O	U	O	U
	1	O	O	U	U	O	U	U	O	O
START HERE	↗	1	2	3	4	5	6	7	8	9
BOTTOM OF LOOM										
PICKS										

CONNECTING THE PANELS

NOTE: Looking at the front and back of both panels, you will notice the pattern is slightly different on either side; one side has more visible warp threads and the other has less. Choose which pattern you like the most, then lay both woven panels over the top of each other, ensuring the pattern you like most faces outward on both sides (with the pattern you like less on the inside).

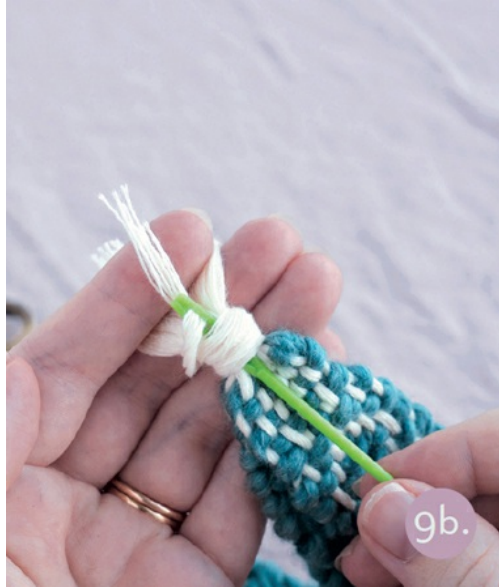


7. Separate the warp threads and find the middle warp thread on both woven panels. Tie these 2 threads together in a **square knot**.



8. Using a 12-inch (30-cm) piece of warp yarn, tie a square knot around all of the warp threads, close to the weaving.



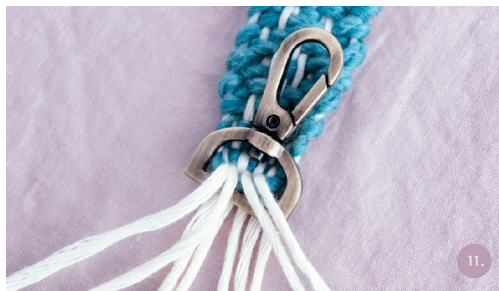


9. Wrap that yarn around all threads 5 to 6 times (a) and secure the end into the middle and trim (b).



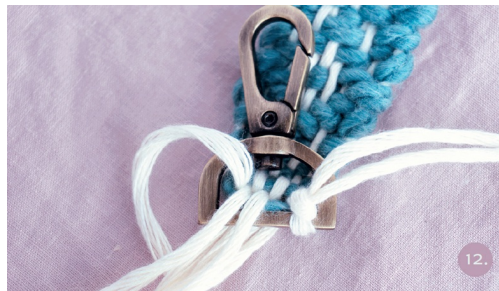
10. Trim and comb the threads to create a 1½-inch (4-cm)-long tassel.

ATTACHING THE HOOKS



11. One panel at a time, separate the warps along the last row of

tabby weave and thread the hook onto one set, so you have 4 warp threads on top and 5 warp threads underneath the swivel hook.



12. With 1 warp thread over and 1 warp thread under the swivel hook, use an overhand knot to secure it.



13. Continue to knot all the warp threads onto the swivel hook. The last knot has 3 warp threads as there was an odd number of warps on the loom.

Repeat steps 11 to 13 on the second woven panel to finish the camera strap, attach the strap to your camera and start shooting!

HERRINGBONE CUSHION



The herringbone pattern of this cushion looks particularly striking with a contrasting warp and weft, and the super chunky yarn used will weave up quicker than you imagine. Don't be intimidated by the size or complexity of this cushion; the pattern is fairly easy to follow once you get into a rhythm. This project will likely take you a good 6 to 10 hours to complete, but boy it'll be worth it. Worried about your lack of sewing skills? Don't. I consider myself a completely amateur sewer and these cushions have turned out beautiful and well finished, much to my own surprise!

TECHNIQUES

[Double Half Hitch Knot](#)

Herringbone Twill Weave (instructions follow)

[Running Stitch](#)

[Ladder Stitch](#)

TOOLS

20 × 24-inch (50 × 60-cm) weaving loom

Weaving needle or shuttle

1 yard (90 cm) pre-ironed linen or cotton fabric

Pencil

Ruler or tape measure

Scissors

Sewing needle and thread and/or sewing machine

High-quality 15 × 22-inch (38 × 56-cm) cushion insert

WARP

32 yards (29.5 m) super chunky yarn in gray

WEFT

2 strands (each 2½ yards [2.3 m] long) medium-weight gray yarn

30 yards (27.5 m) super chunky white yarn

NOTE

See [Resources](#) for specific yarn/colors used

FINISHED SIZE

16 × 21½ inches (40 × 55 cm)

WARPING

Warp your loom using the [low-density warping method](#) using the super chunky yarn in gray and tie on/off at the bottom of the loom. It is essential to have an even number of warp threads for the weaving pattern to alternate correctly. The warp area should measure 15 inches (38 cm) in width.

SECURING



1. At the bottom of the warp, use one length of the medium yarn to complete 1 row of [double half hitch knots](#), as close to the notches as you can manage. Repeat at the top of the warp with the second length of medium-weight yarn. This will help lock in and secure the weaving when it comes time to remove the fabric from the loom.

HERRINGBONE TWILL

Note: Start and finish the yarn tails at the sides of the weaving, and secure them by running the tails up and down the very last warp threads. Weave with 6 yards (5.5 m) of yarn at a time for minimal yarn tails.



2. Following the chart [here](#), begin the twill weave at the bottom left of the loom (row 1, pick 1), working your way to the right-hand side. Remember, the chart is condensed through the midsection so keep repeating your over 2, under 2 pattern until you reach the end of the row. Then check the chart as to whether you will follow column A or B to finish. Once you figure out whether you finish on A or B, it will always be the same, so if you are finishing on the A columns, grab a piece of paper and tape it over the two B columns so you don't get confused.



3. Once you finish the first row, you will then start row 2 on the right-hand side. Continue with the chart, finishing on row 8.



4. Row 9 is where we alter the twill weave to create the herringbone pattern as rows 8 and 9 are both over/under 2 warp threads for the first and last picks, which changes up the pattern.

After row 16, repeat rows 1 to 16. Continue this pattern to the top of the loom where you have completed a row of double half hitch knots. Slip the warp threads off the notches or nails of the loom to remove the fabric.

HOW TO FOLLOW THIS WEAVING PATTERN

The left-hand column represents the rows of the weaving and the bottom row represents the picks of the weaving. Each square represents a warp thread and a pick. The colored square represents an over pick (O) and the white square represents an under pick (U). Start at Row 1, Pick 1, working from left to right, then follow the arrows with your needle and yarn for each new row.

NOTE

The chart is condensed through the midsection.

If you find that the pattern is not alternating on the ends as the chart is describing, it may be because you have a different number of warp threads. For instance, I have 48 warps on the loom so I will follow the pattern to finish my right selvage on the A columns but if you have

To easily keep track of where you are, use a piece of paper to cover each row of the printed chart in the book once you have woven that row.

HERRINGBONE TWILL WEAVING CHART

HERRINGBONE TWILL WEAVING CHART

		TOP OF LOOM																	
		REPEAT ROWS 1-16																	
ROWS	17																		
	16	U	O	O	U	U	O	O	U	U	O	O	U	U	O	O	U	U	O
	15	U	U	O	O	U	U	O	O	U	U	O	O	U	U	O	O	U	U
	14	O	U	U	O	O	U	U	O	O	U	U	O	O	U	U	O	O	U
	13	O	O	U	U	O	O	U	U	O	O	U	U	O	O	U	U	O	O
	12	U	O	O	U	U	O	O	U	U	O	O	U	U	O	O	U	U	O
	11	U	U	O	O	U	U	O	O	U	U	O	O	U	U	O	O	U	U
	10	O	U	U	O	O	U	U	O	O	U	U	O	O	U	U	O	O	U
	9	O	O	U	U	O	O	U	U	O	O	U	U	O	O	U	U	O	O
	8	U	U	O	O	U	U	O	O	U	U	O	O	U	U	O	O	U	U
	7	U	O	O	U	U	O	O	U	U	O	O	U	U	O	O	U	U	O
	6	O	O	U	U	O	O	U	U	O	O	U	U	O	O	U	U	O	O
	5	O	U	U	O	O	U	U	O	O	U	U	O	O	U	U	O	O	U
	4	U	U	O	O	U	U	O	O	U	U	O	O	U	U	O	O	U	U
	3	U	O	O	U	U	O	O	U	U	O	O	U	U	O	O	U	U	O
	2	O	O	U	U	O	O	U	U	O	O	U	U	O	O	U	U	O	O
1	O	U	U	O	O	U	U	O	O	U	U	O	O	U	U	O	O	U	
START HERE	↗	1	2	3	4	CONDENSED PATTERN											A	B	
		BOTTOM OF LOOM																	
		PICKS																	

SEWING THE COVER

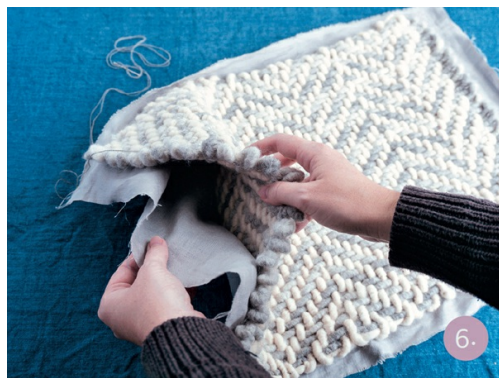


5. Lay the pre-ironed linen fabric on a clean, flat surface, then lay the woven fabric over the top, ensuring that the good side (the side that

will be the face of your cushion) is facing down and there are no creases in the fabric.

Using the pencil and ruler, mark around the woven fabric, leaving a 1½-inch (4-cm) seam allowance or border. Cut along the marking 24½ × 17½ inches (62 × 44 cm) and pin the two fabric pieces together along 3 sides, leaving one short side unpinned.

Sew the 3 sides together using a running stitch (a) with a needle and thread or sewing machine. For the two long sides, sew right along the edge of the woven fabric, and for the short sides, sew between the first row of double half hitch knots and twill weave to hide the tabby weave inside the cushion. To avoid puckered seams, make sure your stitches aren't wider than ¼ inch (0.6 mm) (b).



6. For the remaining side, using the running stitch, sew 2 inches (4 cm) on either side, leaving the midsection unsewn.



7. Gently turn the fabric inside out by inserting your hands and

grabbing the corners on the inside and pulling them out through the opening.



8. Make sure the corners are fully popped out.



9. Fold the pillow insert on the short side and gently stuff it inside through the opening. Make sure the pillow is sitting straight inside with the corners matching up with the cover.





10. To stitch this side closed, use a needle and thread to sew an invisible ladder stitch (a). This is done by folding the cut end of the linen fabric to the inside, then stitching on the inside of the fold and inside the yarn of the woven fabric together. Don't push your needle all the way through the woven fabric or the linen fabric as that will show a visible stitch on the outside. Pull gently to close the stitching as you sew (b).

CARE

This cushion should be treated as a decoration only. Constant use will result in undesirable pilling. Spot-clean it only with a damp cloth and leave it to air-dry if needed.

THE POPPY CUSHION



I have aptly named this gorgeous cushion after my gorgeous girl Poppy. When I showed her the cushion, she immediately grabbed it and took it up to her bedroom to proudly display it on her bed. The sweet colors of the yarn and subtle textures in the design all add up to a beautiful tasseled cushion, perfect for any spot in your home.

TECHNIQUES

[Tabby Weave](#)

[Double Half Hitch Knot](#)

Warp and Weft Floats (instructions follow)

Double Tabby Weave (instructions follow)

Free-Form Tassels (instructions follow)

[Running Stitch](#)

[Ladder Stitch](#)

TOOLS

20 × 24-inch (50 × 60-cm) weaving loom

Weaving needle or shuttle

Tapestry needle

Scissors

1 yard (90 cm) pre-ironed linen or cotton fabric

Straight pins

Sewing needle and thread or sewing machine

High-quality 16 × 16-inch (41 × 41-cm) cushion insert

WARP

1.5-mm cotton yarn

WEFT

2 strands (each 5.5 yards [5 m] long) medium-weight white yarn

55 yards (50 m) fine-weight green yarn

50 yards (46 m) light-weight pink yarn

55 yards (50 m) medium-weight white slub yarn

55 yards (50 m) light-weight blue yarn

10 yards (9 m) fine-weight gold thread

NOTE

See [Resources](#) for specific yarn/colors used

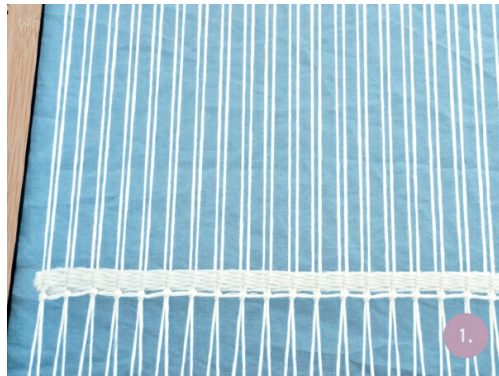
FINISHED SIZE

16 × 16 inches (41 × 41 cm)

WARPING

Warp your loom using the [low-density warping method](#), using the 1.5-mm cotton yarn and tie on/off at the bottom of the loom. The warp area should measure 17 inches (43 cm) in width.

SECURING



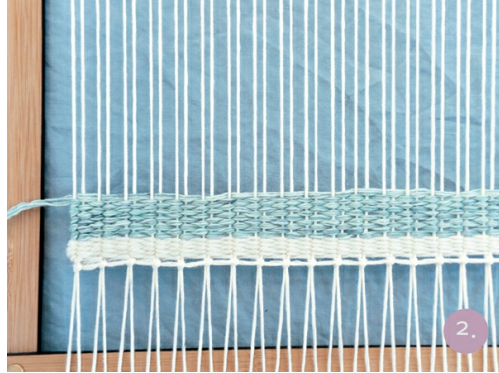
1. Prepare the needle or shuttle with 5½ yards (5 m) white yarn and weave ½ inch (1.2 cm) of tabby weave across the width of the warp about 2 inches (5 cm) from the bottom of the loom. This is purely for structure when it comes time to stitch your cushion together.

Cut an extra length of warp thread three times the width of the warp (1½ yards [1.37 m] long) and complete a row of [double half hitch knots](#) across the warps at the bottom of the weaving, grouping the warp threads together in twos. This will act to secure the weaving once it is removed from the loom.

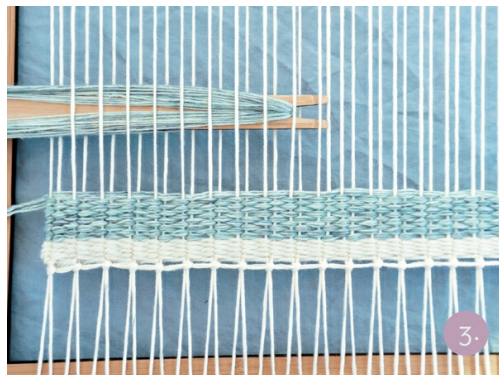
To create a denser weft, we are going to weave with 4 strands of yarn. So every time you prepare your needle or shuttle (shuttles are preferred for this project) you will have 4 strands of the same yarn on

the needle.

FULL-LENGTH WARP FLOATS



2. Cut four 13-yard (12-m) strands of fine-weight green yarn and prepare the needle or shuttle. Starting from right to left, weave 11 rows of plain tabby weave.

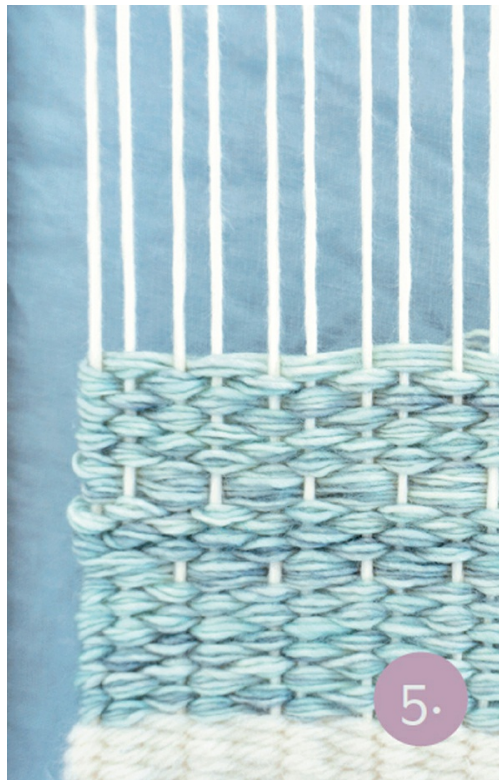


3. For the next row, begin by going over the first 2 warp threads and continue the tabby pattern for the rest of the row, then under the last 2 warp threads.

This creates 2 rows of tabby which go under and over the same warp threads, with the weft still being secured on either side with the over 2 and under 2. This is known as a warp float.

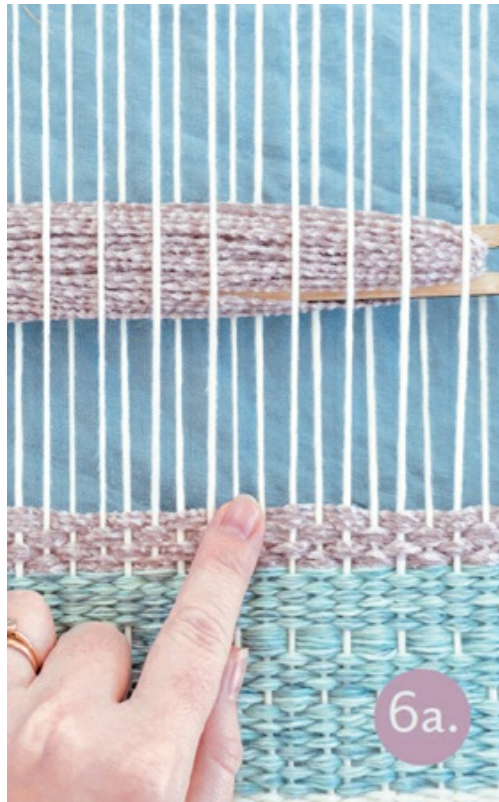


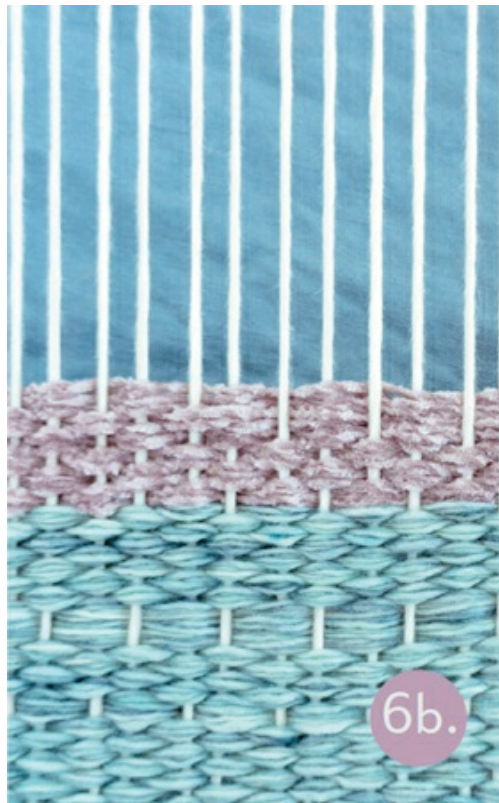
4. Complete another 5 rows of plain tabby weave, then on the next row, repeat step 3, only this time add in a 3rd row to the warp float.



5. Weave another 8 rows of plain tabby weave and tuck the tail to the back of the weaving.

SPORADIC WARP FLOATS





6. Cut four 5½-yard (5-m) strands of light-weight pink yarn and prepare the needle or shuttle.

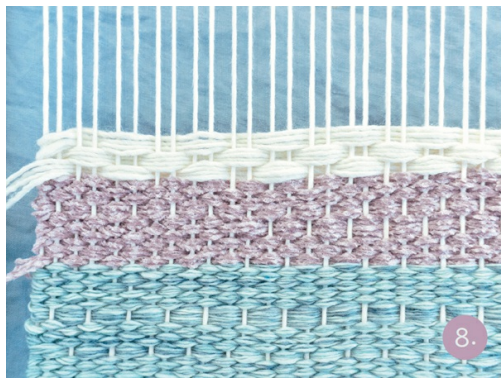
Weave 4 rows of plain tabby weave, then on the 6th row, about 10 warps in, pick over 2 warp threads and continue the plain tabby weave for another 12 warp threads, then pick over 2 warp threads again, then finish the row with plain tabby weave (a). This creates a small section of the weft floats (b).

Complete another 7 rows of sporadic warp floats. As you continue to weave each row, repeat these steps sporadically so the warp floats pop up in different spots. Just remember, when you pick over 2 warp threads, you have to pick over another 2 warp threads before finishing the row.

DOUBLE TABBY WEAVE

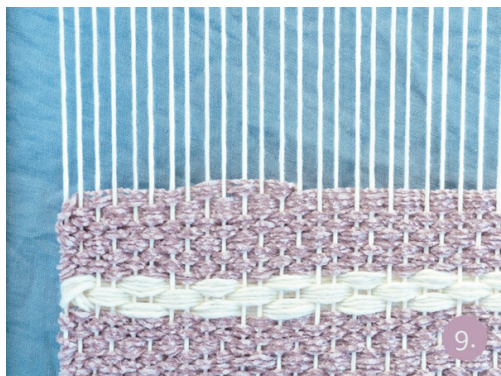


7. Cut four 2-yard (2-m) strands of white slub yarn and prepare the needle or shuttle. Coming in from the left, pick over 2 warp threads, under 2 warp threads, over 2 warp threads, under 2 warp threads. This is called double tabby weave. It is an even combination of warp and weft floats.



8. Weave 3 rows of the double tabby.

SPORADIC WARP FLOATS

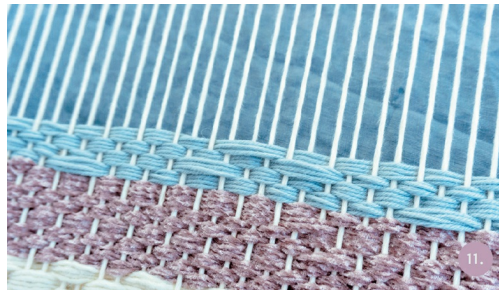


9. Cut four 5½-yard (5-m) strands of light-weight pink yarn and prepare the needle or shuttle. Weave another 8 rows of sporadic warp floats.

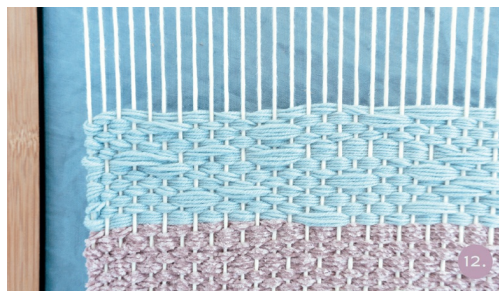
SPORADIC WEFT FLOATS



10. Cut 4 × 6-yard (4 × 5.5-m) strands of light-weight blue yarn and prepare the needle or shuttle. From the left, begin the row of tabby weave; after about 12 warps in, pick over 3 warps, continue plain tabby weave for another 15 warps, then pick over another 3 warps, then continue plain tabby to finish the row.

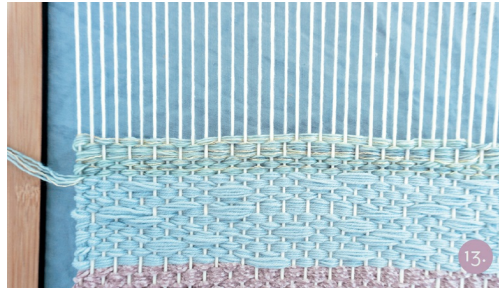


11. Continue to weave each row, repeating these steps sporadically so the weft floats appear randomly throughout the weaving.



12. Complete 14 rows of the sporadic weft floats in total.

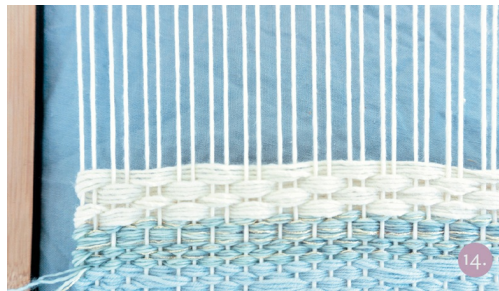
FULL-LENGTH WARP FLOATS



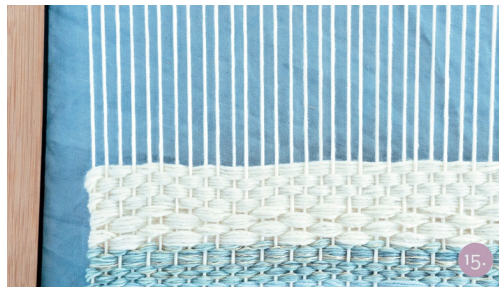
13. Cut four 3½-yard (3.2-m) strands of fine-weight green yarn and 3½ yards (3.2 m) of gold thread and prepare the needle or shuttle with the 5 strands of yarn.

Weave 3 rows of plain tabby weave, then add 3 rows of warp floats, then finish off with 1 row of plain tabby.

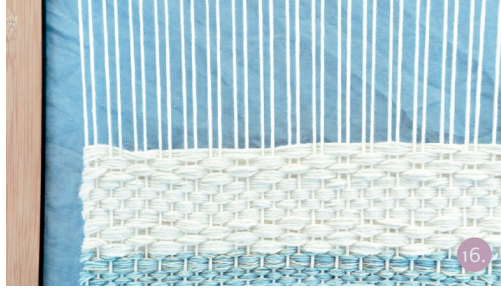
DOUBLE TABBY AND TABBY WEAVE



14. Cut four 5½-yard (5-m) strands of white slub yarn and prepare the needle or shuttle. Weave 4 rows of double tabby weave.

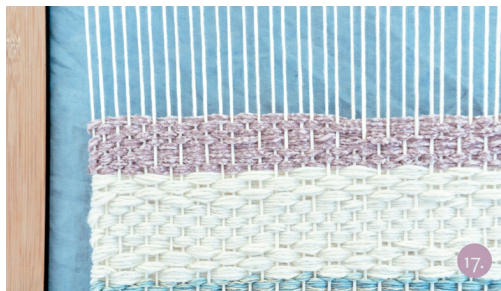


15. Weave 4 rows of plain tabby weave.



16. Weave 4 rows of double tabby weave.

SPORADIC WARP FLOATS



17. Cut four 5½-yard (5-m) strands of light-weight pink yarn and prepare the needle or shuttle. Weave 8 rows of sporadic warp floats.

EMBELLISHING

I felt like the white tabby needed some embellishing, so I created a weaving within a weaving with this embellishing technique.



18. Cut four 1-yard (90-cm) strands of gold thread and prepare the tapestry needle. Pick the tapestry needle up through 2 plain tabby weave picks, using the warp thread as a guide. Then pull through,

leaving a 3-inch (7.5-cm) tail to tuck behind the weaving.



19. Pick down through the next tabby weave pick on the right and pull through.

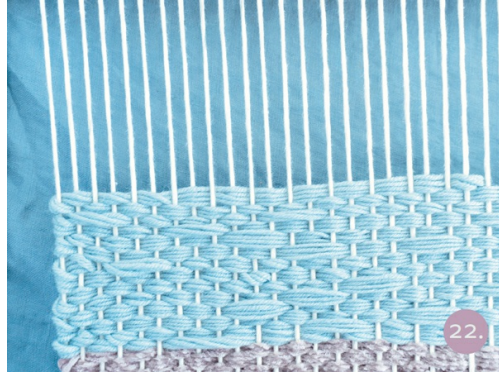


20. Pick back up through the next 2 picks on the right and pull through.



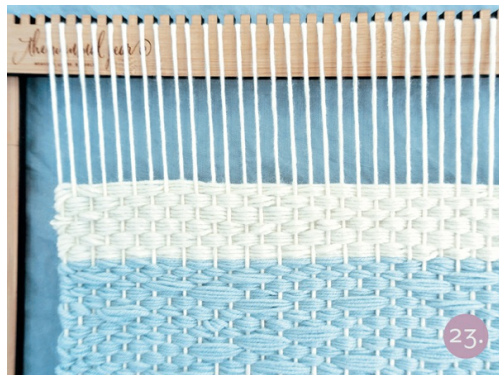
21. Continue to weave through the picks, following the warp threads, all the way across the weaving.

SPORADIC WEFT FLOATS



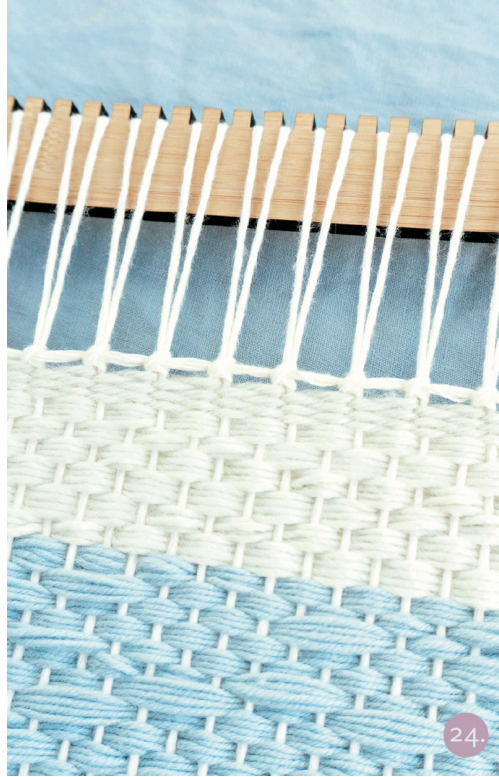
22. Cut four 6-yard (5.5-m) strands of light-weight blue yarn and prepare the needle or shuttle. Weave 14 rows of sporadic weft floats.

TABBY WEAVE



23. Cut four 3-yard (2.7-m) strands of white slub yarn and prepare the needle or shuttle. Weave 6 rows of tabby weave to finish off the weaving. Ensure the weaving is 16 inches (41 cm) tall before finishing off.

FINISHING



24. Prepare the needle or shuttle with 5½ yards (5 m) of white yarn and weave ½ inch (1.2 cm) of tabby weave across the width of the warp.

Cut an extra length of warp thread three times the width of the warp (1½ yards [1 m] long) and complete a row of **double half hitch knots** across the warps at the bottom of the weaving, grouping the warp threads together in twos.

Cut the weaving from the loom, leaving 1-inch (2.5-cm) warp tails at either end.

FREE-FORM TASSELS



25. Using the combination of your weft yarns, cut these yarns into lengths about 9 inches (23 cm) long. You want the tassel to be nice and fluffy, so use a generous amount of yarn for each tassel.



26. Cut another length of yarn 15 inches (38 cm) long and tie it around the middle of the bundle of yarn.



27. Fold the bundle in half and hold on to the longer lengths.



28. Wrap one length around the fold a couple of times to secure the

tassel.



29. Use the tapestry needle to tuck the tail into the center of the tassel.



30. Trim the ends to create a tassel 3½ inches (9 cm) in length. You'll need to make 4 tassels for each corner of the pillow, so repeat steps 25 to 30 to create another 3 tassels.

ASSEMBLING



31. Lay the linen or cotton fabric on a flat surface and lay the weaving on top, face down. Cut around the edge of the fabric, leaving a 1-inch (2.5-cm) seam allowance around each edge.

Pin the weaving to the fabric, ensuring that the weaving is face down

and you can see the back. Pin all the way around each edge, leaving a gap at the bottom, 9 inches (23 cm) wide.



32. Use the sewing needle and thread or sewing machine to sew a **running stitch** around the edges. Remove the straight pins as you go. Cut each corner at an angle so the fabric doesn't bunch up when it is turned inside out.



33. Once you have sewn around each edge, leaving the 9 inch (23 cm) gap at the bottom unsewn, you can gently put your hands through the opening and turn the cushion cover inside out.



34. Use your fingers to push out each corner of the cushion cover.



35. Thread the hanging part of the tassel onto the sewing needle and push through the corner of the cushion cover.



36. Pull the tassel all the way through so it sits snug against the corner.



37. From the inside of the cushion cover, knot the end of the tassel around the corner of the weaving a few times to secure it. Repeat steps 35 to 37 to add a tassel to each corner of the cushion.



38. Once all the tassels have been added, it's time to insert the cushion. Roll up the end of the cushion and gently push it inside the cover.

Once the cushion insert is inside, gently put your hand inside the cover and push out the corners of the insert to match up with the cover. This is your last chance to make sure the cushion is sitting nicely inside.



39. Now it's time to sew it shut. Use the straight pins to pin the opening closed, making sure the seam is folded inside.

Use the sewing needle and thread to sew the opening closed using a [ladder stitch](#), just like in the Herringbone Cushion ([here](#), [image 10b](#)).

CARE

This cushion should be treated as a decoration only. Constant use will result in undesirable pilling. Spot-clean it only with a damp cloth and leave it to air-dry if needed.

FINISHING METHODS & TECHNIQUES



ADDING AND SECURING YARN TAILS

JOINING A NEW LENGTH OF YARN: THE SAME COLOR

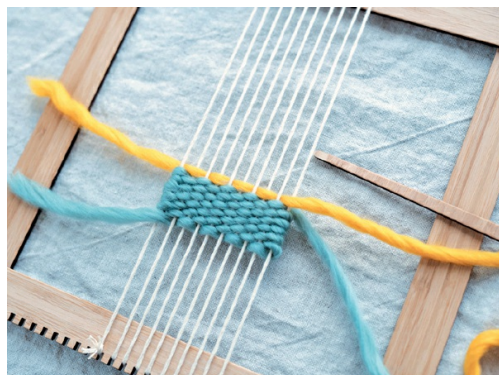
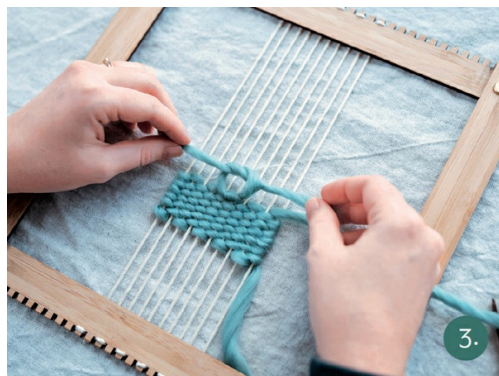
When you run out of working yarn and you would like to continue weaving with the same yarn, you can make a join through the midsection of the warp.



1. Finish the row in the middle, with the tail end of the yarn pushed to the back of the loom.



2. From the back of the loom, bring in the new yarn exactly where the previous yarn finished, continuing on with the tabby weave.



3. At the back of the loom, use a [square knot](#) to join the two yarns.

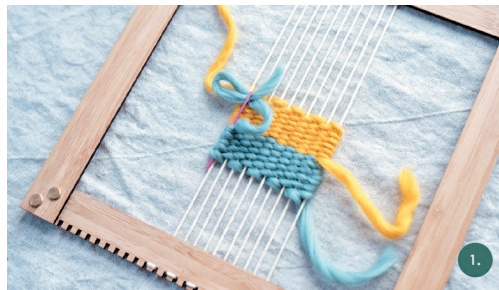
This technique works well for joining the same yarn but it can look a little uneven if you use this technique to join two different yarns, especially if they are contrasting colors or different weights.

JOINING A NEW LENGTH OF YARN: A DIFFERENT COLOR

When adding in a different yarn, it can be easier to add this new yarn in from the side and just the same for finishing the previous yarn, to finish it on the opposite side. It's helpful to add and finish yarns on opposite sides, so when securing the yarn tails, one side of the weaving doesn't become bulkier than the other, which is especially important when using chunkier yarns.

SECURING YARN TAILS

Yarn tails that end at the sides or the middle of the weaving can be woven back into the weaving with a thin tapestry needle. This is always done from the back side of the loom to ensure it looks as seamless as possible. Always secure the yarn tail into the same color weaving to avoid the yarn tails becoming visible from the front.

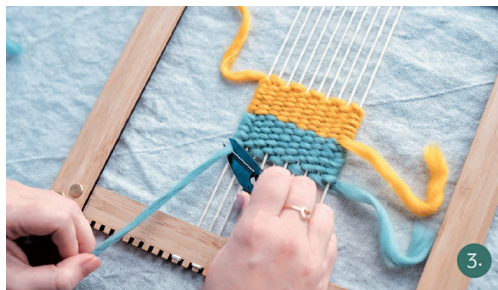


1. Using the tapestry needle, thread the yarn tail through the eye of the needle. Use the point of the needle to pick through the rows of weaving, using the warp thread to vertically guide the needle along for 4 to 6 rows, $\frac{1}{2}$ to 1 inch (1.2 to 2.5 cm), then poke the needle out

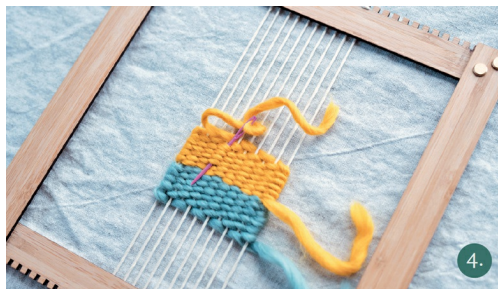
through the weaving.



2. Pull the needle and yarn tail all the way through.



3. Cut the rest of the yarn tail off, as close to the weaving as possible, as it is now secure! Be careful not to trim a warp thread.



4. You can use the same steps for yarn tails that finish in the middle of the weaving.

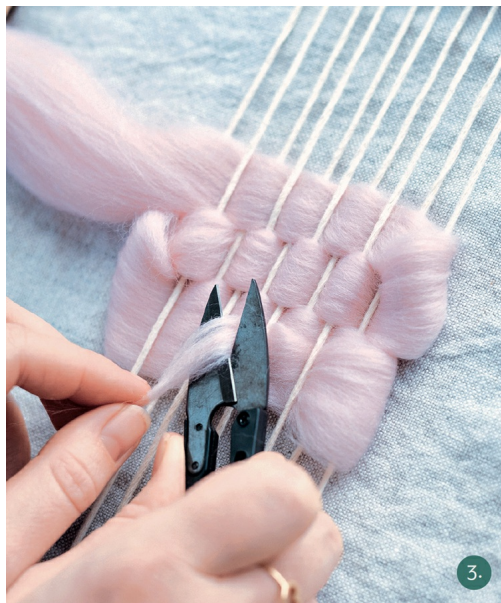
SECURING ROVING TAILS



1. From the back side of the loom, use your fingers to pull the roving tail until it becomes quite wispy.



2. Using your fingers, tuck the roving tail behind some of the exposed warp threads.



3. Trim the tail short.

TWINING

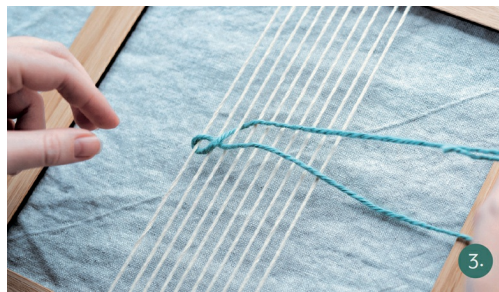
Sometimes you may need a row of twining to help soften and define your shapes. You'll need a length of yarn approximately four times the width of your warp.



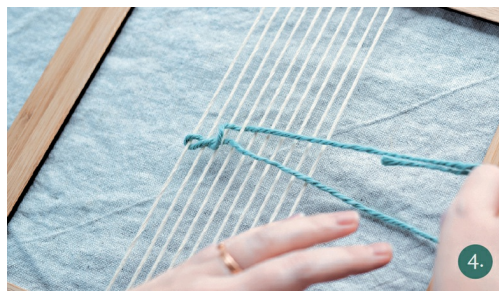
1. Starting from the left side, use the first warp thread to catch the yarn in the middle of the length of yarn and lay the two ends over the warps.



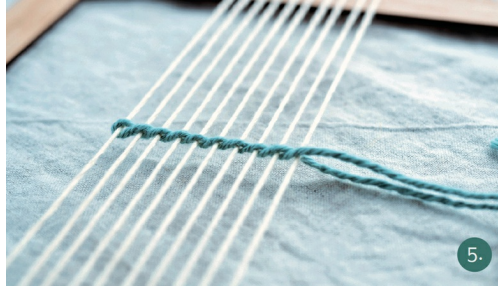
2. Pick the top yarn under the second warp thread.



3. Pick the bottom yarn, over the top of the top yarn and under the third warp thread.



4. Pick the bottom yarn over the top of the top yarn and under the fourth warp thread.



5. Continue to pick the bottom yarn over the top of the top yarn and under the next warp thread until all the warp threads have been twined.

KNOTS

DOUBLE HALF HITCH KNOT

Double half hitches are really helpful for securing a weaving to the warp threads ensuring the weaving doesn't slide off the warp threads once it has been removed from the loom. Unlike overhand knots, these knots must be done before the weaving is removed from the loom.



1. Cut a length of yarn four times the width of the warp.



2. With the tail on the left, bring the working end around the first warp thread.



3. Bring the working end up and around to the right, creating a curve on the left.



4. Using a tapestry needle, pick the working end under the first warp thread and over the curve.



5. Pull the working end through, which creates this figure 8 pattern.



6. Pull tight to secure the knot.



7. Continue these knots across the warps.

DOUBLE HALF HITCH KNOTS ON GROUPED WARP THREADS



8. Repeat the steps above, grouping 2 warp threads together for each knot.

OVERHAND KNOT

Overhand knots are another commonly used knot in weaving.



1. Using 2 warp threads, create a loop by crossing the end threads over themselves.



2. Thread the tails through the loop.

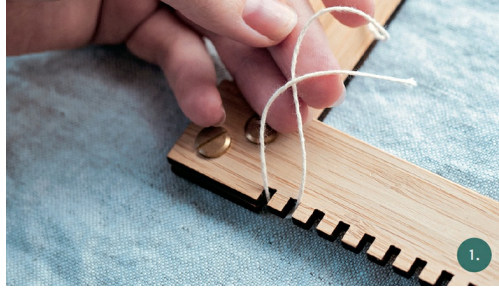


3. Pull to close the knot.

TIP: If using this knot to secure a weaving, make sure to close the knot right up close to the weaving.

SQUARE KNOT

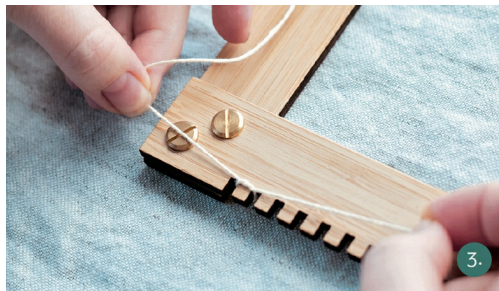
A square knot is used for tying the warp thread onto the loom.



1. Take the working end and tail end of the yarn around the notch of the loom and cross them over each other, creating a loop.



2. Thread the tail end through the loop.



3. Pull tight to close the knot. This is a single square knot.



4. To make a double square knot for a strong hold, repeat the previous 3 steps to create another square knot.

TIP: You can use this same knot to tie yarns onto warp threads or to tie two yarns together.

LARKS HEAD KNOT



1. Fold the yarn in half to create a loop with both ends at the bottom and place the dowel over the top of the loop.

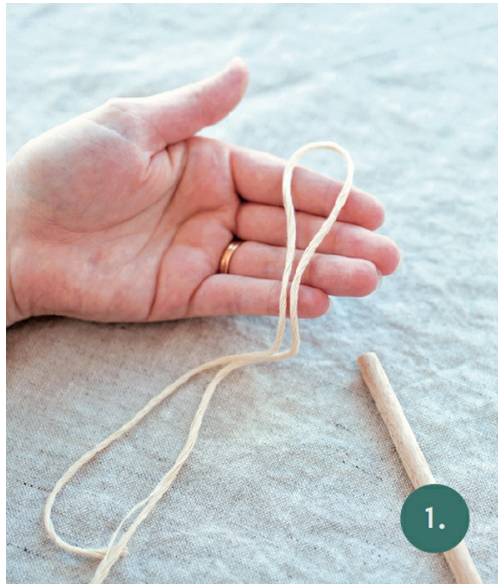


2. Bring the two ends over the top of the dowel and inside the loop at the top.



3. Pull upwards to close the knot.

LARKS HEAD KNOT WITH CLOSED WARP LOOPS



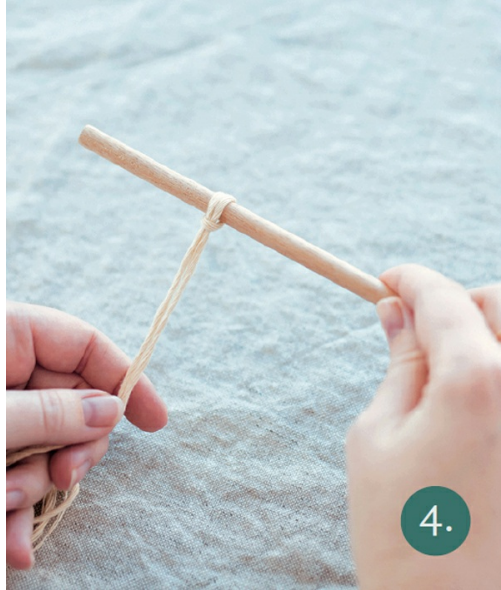
1. Hold the loop in your hand.



2. Fold the loop down, over the top of itself, creating two loops on either side.

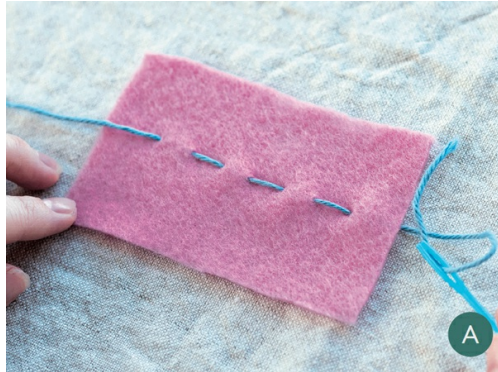


3. Thread the dowel through the right loop, picking over the rightmost thread, under the two middle threads, then under the leftmost thread again.



4. Pull downwards to close the knot.

STITCHES



RUNNING STITCH (A)

Running stitch, also known as straight stitch, is a really easy hand-sewing technique. It consists of small stitches which are equal in length and do not overlap, that run in and out of the fabric in a straight line.



WHIP STITCH (B)

Whip stitch is a more decorative stitch, used to join two pieces of fabric together, along the edge of both pieces of fabric. The stitch loops around the edges of the fabric, creating a seam.



BACK STITCH (C)

Back stitch consists of small stitches which are equal in length. Back stitch is 1 stitch forward and 1 stitch backwards, creating a stitch that looks as if it has no joins.



LADDER STITCH (D)

Ladder stitch is used to sew an invisible seam, joining two pieces of fabric that have been turned inside out. To complete the [Herringbone Cushion](#), fold both seams inside the cushion, tie a double overhand knot in the thread and thread the needle. From the inside of the seams, create a series of stitches that look like a ladder. Once you have finished stitching the edge, pull the thread tight to close the seam.

RESOURCES



WEAVING LOOMS & TOOLS

The weaving looms and tools I have used to create these projects are all designed and made by me and available to purchase from www.theunusualpear.com.

HOMEMADE LOOMS

Jasart Studio Canvas Frames

Paslode Bullet Head Nails

COLOR BLOCK BOOKMARK

WARP

The Unusual Pear 1.5-mm Cotton Warp

WEFT

Debbie Bliss Rialto DK in Duck Egg, Rose and Ocean

COTTON FACE SCRUBBIE

WARP & WEFT

Fibra Natura Cottonwood in Gena

TEAPOT AND MUG RUG SET

WARP

The Unusual Pear 1.5-mm Cotton Warp

WEFT

Debbie Bliss Roma in Sky and Rose
The Unusual Pear Natural Merino Yarn

OPEN WEAVE DISHCLOTH

WARP & WEFT

Chompa Handmade 7-ply Rustic Linen
String Harvest Hemp Shon Twine

THE KEY KEEPER

WARP

Chompa Handmade 3XL Supreme Combed Cotton in Natural

WEFT

Vintage Rug Yarn in Blush
Holst Garn Coast in Royal
Brass Swivel Hook (1 inch [2.5 cm])—Studio Mio

HEMP MARKET BAG

WARP & WEFT

Color Hemp Ball—Handmade in Nepal

KINDRED WALL HANGING

WARP

The Unusual Pear 0.5-mm Cotton Warp

WEFT

Drover and Classer Superfine Merino Yarn in Sybil's Dress

West Lake Knits Naturally Dyed Yarn in Madder

The Unusual Pear Super Chunky Merino Yarn in Peppermint

The Unusual Pear Natural Merino Slub Yarn

RAINBOW BUNTING FLAGS

WARP

The Unusual Pear 1.5-mm Cotton Warp

WEFT

The Unusual Pear Hand Spun Yarn in White and Gold
Sparkle

The Unusual Pear Medium Merino in Natural

Various colored yarn from my yarn stash

OMBRE WATERFALL WALL HANGING

WARP

The Unusual Pear 0.5-mm Cotton Warp

WEFT

The Unusual Pear Natural Baby Alpaca

Holst Garn Coast in Marlin

Madeline Tosh Euro Sock in Favorite Pair

Malabrigo Rios in Bobby Blue
The Yarn Collective Bloomsbury DK in Indigo

HANGING JEWELRY ORGANIZER

WARP

The Unusual Pear 0.5-mm Cotton Warp

WEFT

Madeline Tosh DK Twist in Translation

Malabrigo Rios in Aguas

The Unusual Pear Natural Baby Alpaca

Brass Tubes (2.5 mm × 40 mm)—Yakutum on Etsy

PASTEL POP WALL HANGING

WARP

The Unusual Pear 0.5-mm Cotton Warp

WEFT

The Unusual Pear Chunky Perendale Yarn

The Unusual Pear Roving in Mustard and Aqua

The Unusual Pear Merino Slub Yarn

Wool and the Gang Crazy Sexy Wool in Cameo Rose

Chompa Handmade Wooden Macrame Beads

WOVEN POCKET ORGANIZER

WARP

The Unusual Pear 1.5-mm Cotton Warp

WEFT

HoneySilks & CO Hand Dyed Silks

The Unusual Pear Hand Spun Yarn

Felt—Spotlight

Cotton Fabric—H&M Pillowcase

LAVENDER EYE PILLOW

WARP

The Unusual Pear 0.5-mm Cotton Warp

WEFT

Malabrigo Rios in Sunset and Bobby Blue

KPC Gossyp DK in Chinchilla

TABLET BUTTONED POUCH

WARP AND WEFT

Knit Picks Billow in Ice Lily and Natural

Ceramic Button—Earthwares (local ceramicist)

POTTED PLANT MAT

WARP

The Unusual Pear 1.5-mm Cotton Warp

WEFT

Knit Picks Billow in Natural and Sagebrush
Chompa Handmade Velour 2 in Mustard

SEEING DIAMONDS CAMERA STRAP

WARP

The Unusual Pear 1.5-mm Cotton Warp

WEFT

Spud and Chloe Outer in Bayou
Brass Swivel Hook (1 inch [2.5 cm])—Studio Mio

HERRINGBONE CUSHION

WARP

The Unusual Pear Core Spun Alpaca Rug Yarn in Gray

WEFT

The Unusual Pear Core Spun Alpaca Rug Yarn in White
Great Southern Yarn in Jean Bellette
Linen Fabric—The Fabric Store—linen in silver
Cushion Insert—Spotlight

THE POPPY CUSHION

Linen fabric—The Fabric Store—linen/cottonshirting in dusty pink
Gold thread—DMC stranded cotton 19
Cushion insert—Spotlight

WARP

The Unusual Pear 1.5-mm Cotton Warp

WEFT

The Unusual Pear Slub Yarn

Debbie Bliss Rialto DK in Duck Egg

Madeline Tosh DK Twist in Translation

Chompa Handmade Velour 2 in Dusty Pink3

ACKNOWLEDGMENTS



To my family and friends, who offered support and encouragement throughout this process. Thank you from the bottom of my heart.

To Rachel March, Ash Styles and Laura Shakespeare (and Petunia the goldfish), thank you for inviting me into your home to take some beautiful shots of the projects, and thank you to my girl Emily Morris who lent me some of her treasured possessions for the photoshoots.

Thank you to my mama Helen Cummings and my mama-in-law Marion Lugg for minding the kids all those times so I could write.

Lee Illfield, you legend. Thank you for giving me a crash course in photography so my step-by-step photos were on point, and for taking some truly inspiring photographs for this book. Thanks for all the belly laughs to help me feel relaxed and not look like a total dork.

Núria Mestres Martinez of Chompa Handmade, I am so thankful that we met and have become great friends though our mutual love of our crafts and businesses. Thank you for being a constant sounding board for my ideas and for always offering up your gorgeous supplies for my projects.

My editor, Rebecca Fofonoff, thank you for handing me this amazing opportunity and for believing in me and what I could achieve. I have honestly been pinching myself through this whole process as it has really felt like just a dream sometimes.

All the beautiful people I have become friends with on Instagram as a part of this crazy virtual fiber art community. Thank you for the inspiration, the advice, the support both mentally and financially. Thank you to every person who has ever handed over their hard-earned money to support The Unusual Pear. My family and I are forever grateful to you.

My amazing husband, Beynon, your encouragement throughout this whole adventure has been unwavering. Without you, none of this

would have ever been possible.

To my gorgeous children, Poppy and Louis, who unwittingly shared their Mama with the computer and camera for a solid eight months. Your patience with me has allowed me to achieve something I never would have thought was possible.

INDEX

The index that appeared in the print version of this title does not match the pages in your eBook. Please use the search function on your eReading device to search for terms of interest. For your reference, the terms that appear in the print index are listed below.

A

Acrylic

B

Back stitch

Bag, Hemp Market

Bookmark

Braided hanger

Button holes

Buttons

C

Camera strap

Chunky pick and pick

Color Block Bookmark

Corners

Cotton

Cotton Face Scrubbie

Craft Yarn Council

Cushions

Herringbone Cushion

Poppy Cushion

D

Diamond twill weave

Dishcloth

Double half hitch knots

Double tabby weave

E

Embellishing technique

F

Fiber content

Frame looms

Free Weave technique

Fringe

H

Hanging Jewelry Organizer

Hatching

Heddle bars

Hemp

Hemp Market Bag

Herringbone Cushion

Herringbone twill weave

High-density warping

Homemade looms

Hourglass shape

I

Interlocking

K

Key Keeper

Kindred Wall Hanging

Knots

- double half hitch

- larks head

- overhand

- rya

- square

L

Ladder stitch

Lap loom

Larks head knot

Lavender Eye Pillow

Linens

Looms

- adjusting height of
frame

- homemade

- sizes

- warping

Low-density warping

M

Man-made fibers

Mat, Potted Plant

Mirroring

Mug Rug

N

Natural fibers

Needles

tapestry

threading

weaving

Nylon

O

Ombre Waterfall Wall Hanging

Open tabby weave

Open Weave Dishcloth

Overhand knot

P

Pastel Pop Wall Hanging

Pick and pick technique

Pillows. *See* Cushions

Plain weave

See also Tabby weave

Poppy Cushion

Potted Plant Mat

R

Rainbow Bunting Flags

Resources

Roving

Roving double soumak

Running stitch

Rya knots

S

Scissors

Seeing Diamonds Camera Strap

Selvage

Selvedge

Shed

Shed sticks

Shuttles

Silks

Slip stitch

Slits

Square knot

Stitches

- back stitch

- ladder stitch

- running stitch

- whip stitch

Synthetic fibers

T

Tabby loops

Tabby weave

Tablet Buttoned Pouch

Tapestry needles

Tassels

Teapot and Mug Rug Set

Tension rainbows

Tools

Twining

U

Unusual Pear, The

W

Wall hangings

Hanging Jewelry Organizer

Kindred Wall Hanging

Ombre Waterfall Wall Hanging

Pastel Pop Wall Hanging

Rainbow Bunting Flags

Woven Pocket Organizer

Warp cards

Warp floats

Warping the loom

Warp loops Warps

choosing

high-density

low-density

Warp tension

Warp threads

Weaving

looms

tools for

warp

yarns for

Weaving comb

Weaving needles

Weaving projects

Color Block Bookmark

Cotton Face Scrubbie

Hanging Jewelry Organizer

Hemp Market Bag

Herringbone Cushion

Key Keeper

Kindred Wall Hanging

Lavender Eye Pillow

Ombre Waterfall Wall Hanging
Open Weave Dishcloth
Pastel Pop Wall Hanging
Poppy Cushion
Potted Plant Mat
Rainbow Bunting Flags
Seeing Diamonds Camera Strap
Tablet Buttoned Pouch
Teapot and Mug Rug Set
Woven Pocket Organizer
Weaving techniques back stitch
chunky pick and pick
diamond twill weave
double half hitch knots
double tabby weave
embellishing
Free Weave
hatching
herringbone twill weave
interlocking
ladder stitch
larks head knot
mirroring
open tabby weave
overhand knot
pick and pick
roving double soumak
running stitch
rya knots
slip stitch
slits
square knot
tabby loops

- tabby weave
- tension rainbows
- twining
- warp floats
- whip stitch
- yarn tails, adding and securing
- Weft floats
- Weft yarns
- Weights, yarn
- Whip stitch
- Wool
- Woven Pocket Organizer
- Wraps Per Inch (WPI)
- Wrap test

Y

- Yarns
 - choosing
 - creating own
 - fiber content of
 - joining new length of
 - weft
 - weights
 - wrap test for
- Yarn tails, adding and securing

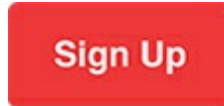
ABOUT THE AUTHOR



Rainie Owen is the creator of The Unusual Pear. She uses her experience with fiber arts and creative innovation to design weaving looms and tools, hand dyes and handspun yarn for creative folk all around the world. She believes that taking the time to slow down and create can bring joy to our busy lives and has crafted a community both online and through her sold-out weaving workshops across Australia that share her love of artisan yarns, texture, color and creativity. Visit www.theunusualpear.com to find Rainie and her carefully curated selection of fiber art supplies.

**Thank you for buying this
Page Street Publishing Co. ebook.**

To receive special offers, bonus content,
and info on new releases and other great reads,
sign up for our newsletters.



Or visit us online at
us.macmillan.com/newslettersignup

contents

Title Page
Copyright Notice
Dedication
Introduction

THE WEAVER'S TOOLBOX

Weaving Looms
Homemade Looms
Weaving Tools
Warp
Weft Yarns

GETTING STARTED

Warping the Loom
Tabby Weave
Tension Rainbows
Rya Knots

NIFTY LITTLE WEAVINGS

Color Block Bookmark
Cotton Face Scrubbie
Teapot and Mug Rug Set
Open Weave Dishcloth
The Key Keeper

Hemp Market Bag

HANDWOVEN WALL ART

Kindred Wall Hanging

Rainbow Bunting Flags

Ombre Waterfall Wall Hanging

Hanging Jewelry Organizer

Pastel Pop Wall Hanging

Woven Pocket Organizer

TREASURES TO ADMIRE & INSPIRE

Lavender Eye Pillow

Tablet Buttoned Pouch

Potted Plant Mat

Seeing Diamonds Camera Strap

Herringbone Cushion

The Poppy Cushion

FINISHING METHODS & TECHNIQUES

Adding and Securing Yarn Tails

Twining

Knots

Stitches

Resources

Acknowledgments

Index

About the Author

Copyright



Copyright © 2019 Rainie Owen

First published in 2019 by
Page Street Publishing Co.
27 Congress Street, Suite 105
Salem, MA 01970

www.pagestreetpublishing.com

All rights reserved. No part of this book may be reproduced or used, in any form or by any means, electronic or mechanical, without prior permission in writing from the publisher.

eISBN 978-1-62414-990-0

Our eBooks may be purchased in bulk for promotional, educational, or business use. Please contact the Macmillan Corporate and Premium Sales Department at 1-800-221-7945, extension. 5442, or by e-mail at MacmillanSpecialMarkets@macmillan.com.

Library of Congress Control Number: 2019940366

Cover design by Rosie Stewart for Page Street Publishing Co.
Photography by Lee Illfield and Rainie Owen