



# Piglet's Portfolio *of Priceless* Potholder Patterns

Instructional Weaving Charts  
for Potholder Loop Looms

*Created By Piglet Evans &  
Matthew Simon Cavalletto*

■ 370 Pages ■ 15 Dec 2022 Edition ■

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# Table of Contents (1)

## Welcome

Contents	2
Introduction	7
Reading Charts	8
License For Free Use	10

## Tabby Plain Weave, Various Colors

<i>Threaded solid on each side (AAA x BBB)</i>	
Basic Tabby	27, 18 11

### *Threaded in groups (AAABBB):*

Nine Block	27, 18 13
Plaid (Stripes of 6)	27 15
Plaid (Stripes of 5)	27, 18 16
Plaid (Stripes of 4)	27, 18 18
Plaid (Stripes of 3)	27, 18 20
Pinwheels (of 2)	27, 18 22

### *Threaded solid & alternating (AAAA x ABAB):*

Dot Grid	27, 18 24
Split Dot Grid	27, 18 26
Scattered Dots	27, 18 28

### *Threaded solid & alternating (AAAA x AABB):*

Seersucker	27 30
Split Seersucker	27 31

### *Threaded alternating on each side (ABAB):*

Stripes	27, 18 32
Half-and-Half Stripes	18 34
Broken Stripes	27, 18 35
Log Cabin (Blocks of 9)	27, 18 37
Log Cabin (Blocks of 7)	27, 18 39
Log Cabin (Blocks of 5)	27, 18 41
Bars	27, 18 43
Barbells	27, 18 45
Double Barbells	27 47

### *Threaded alternating & uneven (ABAB x AABAAB):*

Narrow Ladders	27 48
----------------	-------

Contrasting Narrow Ladders	27 49
Ladders	27 50
Contrasting Ladders	27 51
Double Ladders	27 52
Assorted Ladders	27 53
Wide Ladders	27 54
Broken Ladders	27 55
Combs	27 56
Broken Combs	27 57

### *Threaded in cycles (AAABAB):*

Morse Code	27, 19 58
------------	-----------

### *Narrow Stripes (AABBAAAA):*

Stripe Border	27 60
Puzzle Pieces	27 61

### *Multiple colors:*

Gingham	27, 18 62
Tri-Color Herringbone	27, 18 64
Tri-Color Pinwheels (of 2)	18 66
Double-Stripe Border	27, 18 67

## Shadow Weave

### *Corners*

Corners	27, 18 69
Ziggity-Do-Dah	27, 18 71
Twisted Corners	27, 18 73
Parallel Corners	27, 18 75
Four Corners	27, 18 77
Diverging Corners	27, 19, 18 79
Intersecting Corners	27, 18 82
Tiny Intersecting Corners	27, 18 84

### *Branches*

Branch	27, 18 86
Parallel Branches (Arms of 6)	27, 18 88
Parallel Branches (Arms of 4)	27, 18 90
Parallel Branches (Arms of 2)	27, 18 92
Parallel Branches (Alternate)	27 94



# Table of Contents (2)

Paired Branches (of 4)	27	95
Paired Branches (of 2)	27	96
Fourfold Branches (of 4)	27	97
Fourfold Branches (of 2)	27	98
Double Branch	27	99
Paralllel Double Branches	27	100
Paralllel Spiny Branches	27	101
Forked Branch	27	102
Forking Branch	27	103
Branch and Root	27	104

## Boxes

Noughts and Crosses	27, 18, 17	105
Square Tiles	27	108
Small Square Tiles	27	109
Tiny Square Tiles	27	110
Radiating Boxes	27, 19, 18	111
Temple of Kukulcán	27	114
Nesting Boxes	27	115
Square Spiral	27, 18	116
Square Spiral Bands	27	118
Square Double Spiral	27, 18	119

## Stripes

Two Corners	27	121
Floating Diamond	27, 18	122
Open Square	27	124
Right Hook	27	125

## Worms

Worms	27	126
Wiggle Worms	27	127
Snakes	27	128
Inchworms	27	129

## Mazes

Bridges and Tunnels	27	130
Greek Key	27	131
Twisty Little Passages	27	132
Criss-Cross	27, 19	133

Offset Pistons	27	135
Haring To Go	27	136
Chartres Labyrinth	27	137
Chartres Labyrinth Revisited	27	138
The Long Road Home	27	139

## Tiles

Twinkle Twinkle	27	140
Blocks and Crosses	27, 19	141
Roses and Thorns	27	143
Breeze Block	27	144

## Crosses

Sea of Naughts and Crosses	27	145
Crazy Crosses	27	146
Super Crosses	27	147
Pulsating Saltire (Arms of 2)	27	148
Pulsating Saltire (Arms of 4)	27	149
Pulsating Saltire (Arms of 6)	27	150
Pulsating Millrind	27	151

## Eights

Crazy Eights	27, 19	152
Super Eights	27	154

## Chevrans

Fish Scales	27, 18	155
Three-Color Fish Scales	27, 18	157
It's Raining Hearts	27, 18, 9	159
Super Hearts	27	162
Pulsating Heart	27, 18	163

## Bands

Parallel Bands	27	165
Nested Bands	27	166
Fifties Banded Flair	27, 18	167
Pierced Lattice	27, 19	169
Tri-Color Pierced Lattice	27, 19	171

# Table of Contents (3)

## Interlocking Teeth

Linear Zippers	27	173
Offset Zippers	27	174
Angled Zippers	27	175
Angled Half-Zippers	27	176
Waves	27	177

## Interlocking Shapes

Mesa Verde	27	178
Crystal Forest	27	179
Sun Point	27	180

## Figures

Sheila's Shamrock	27	181
-------------------	----	-----

## Lettering

Pot Hol Der	27	182
-------------	----	-----

## Two-Two Twill

Basic Two-Two Twill	27, 18	183
---------------------	--------	-----

## Threaded solid & alternating (AAAA & ABAB):

Twill Dash Grid	27	185
Twill Split Dash Grid	27	186
Twill Dash and Zed Lanes	27	187

## Threaded in groups (AAABBB):

Two-Two Twill Steps	27, 18	188
Two-Two Twill Zeds	27	190
Twill Nine Block	27, 18	191
Houndstooth Twill	27, 18	193
Sharktooth Twill	27	195
Tri-Color Houndstooth Twill	27	196
Tri-Color Twill Splotches	27	197
Broken Twill Splotches	27	198

## Threaded solid on each side, with offsets

Two-Two Twill Chevrons	27, 18	199
Jumbo Zig Zag Twill	27	201
Hallstatt 74	27	202

Zig Zag Twill	27, 18	203
Back and Forth Twill	27, 18	205
Two-Two Twill Saltire	27	207
Two-Two Twill Diamond	27, 18	208
Twill Pavé	27	210

## Threaded solid on each side, with breaks

Broken Twill	27	211
Herringbone Twill	27	212
Short Herringbone Twill	27	213
Leaning Tower Twill	27, 18	214

## Threaded solid on each side, with complex patterns

Twill Chevronels	27	216
Twill Mesh	27	217

## Threaded alternating on each side, with reversals

Cross Breeze	27, 18	218
Rick Rack	27, 18	220
Garden Path	27	222
Twill Step Diamond	27, 19	223
Chladni Wave Plate	27, 19	225
Diamond Spiral	27, 18	227

## Two-One Twill

Two-One Twill	27, 18	229
---------------	--------	-----

## Threaded alternating on each side (AB, AABB)

Two-One Twill Steps	27, 18	231
Dogbone Two-One Twill	27	233

## Alternating sections

Rippenköper	27	234
Five-Row Rippenköper	27	235
Broken Rippenköper	27	236
Angled Rippenköper	27	237
Rippenköper Chevrons	27	238
Rippenköper Broken Saltire	27	239
Two-One Twill Nine Block	27, 18	240

# Table of Contents (4)

## *Threaded in groups of three on each side (ABA)*

Two-One Pinstripes	27, 18	242
Pinstripe Log Cabin	27	244
Pinstripe Noughts and Crosses	27, 18	245

## *Threaded in groups of three on each side (ABC)*

Tri-Color Two-One Stripes	27, 18	247
Tri-Color Log Cabin	27	249
Tri-Color Log Cabin (of 13)	27	250
Tri-Color Two-One Corners	27, 18	251
Tri-Color Two-One Zig-Zag	27	253
Tri-Color Noughts and Crosses	27	254
Tri-Color Square Spiral	27, 18	255

## Three-One Twill

Three-One Twill	27	257
Three-One Herringbone	27	258
Three-One Twill Steps	27	259

## *Alternating ribbons*

Egyptian Rippenköper	27	260
----------------------	----	-----

## Three-Two Twill

Three-Two Twill	27	261
-----------------	----	-----

## Three-Three Twill

### *Three-Three Twill*

Three-Three Twill	27, 18	262
Three-Three Waves	27	264

### *Double-Layer*

Three-Three Shift Twill	27, 18	265
Magical Three-Three Twill	27, 18	267
Magical Newsprint	27, 18	269

### *Weft-Faced*

Three-Three Offset Twill	27, 18	271
Three-Three Offset Bands	27	273

## Mixed Twills

### *Multistep Twills*

Traveling Twill	27, 18	274
Three-Two-One-Two Twill	27	276
Three-Three-One-One Twill	27	277
Twill-Tabby Angled Bands	27	278
Tri-Color Chevrons	27, 18	279

### *Twill-like Patterns*

Beaded Twill	27, 18	281
Separated Twill Crosses	27, 19	283
Diamond Tiles	27	285
Open Diamond Tiles	27	286

## Tabby-Based Figurative Patterns

Pinwheels (of 4)	27, 18	287
Pinwheels (of 6)	18	289
Tri-Color Long Pinwheels	27	290
Off-Kilter	27, 18	291
Multi-Color Off-Kilter	27, 18	293
Diamond Buffalo	27, 19	295
Triangle Blocks	27, 18	297

## Twill-Based Figurative Patterns

Two-Two Twill Starfield	27	299
Three-Three Twill Starfield	27	300
Two-One Twill Stacks	27	301
Wall of Troyish	27	302
Bricks In The Wall	27	303

## Satin

Three-One Satin	27, 18	304
Four-One Satin	27	306
Five-One Satin	27	307

## Split Loops

Split-Loop Tabby	27, 18	308
Split-Loop Twill	27, 18	310
Split-Loop Twill Cables	27	312
Split-Loop Wide Chevrons	27	313

# Table of Contents (5)

Split-Loop Narrow Chevrons	27	314
Split-Loop Wide Zig-Zags	27	315
Split-Loop Narrow Zig-Zags	27	316
Split-Loop Chains	27, 18	317

## Basketweave

Two-Two Basketweave	27, 18	319
Three-Three Basketweave	27, 18	321
Basketweave Steps	27	323
Basketweave Stripes	27	324
Basketweave Broken Steps	27	325
Basketweave Uneven Steps	27	326
Half Basketweave	27	327
Half Basketweave Stripes	27, 18	328
Two-One Basketweave	27	330

## Padded Basketweave

Padded Basketweave	27, 18	331
Padded Basketweave Steps	27, 18	333

## Overshot

Corduroy	27, 19	335
Tri-Color Corduroy	27, 19	337
Summer/Winter	27	339
Summer/Winter Nine Block	27	340
Halvdräll Nine Block	27	341

## Textured Boxes

Tiny Boxes	27, 19	342
Double Boxes	27	344
Moving Boxes	27, 18	345
Tri-Color Moving Boxes	18	347
Giant Boxes	27	348
Indented Bendlets	27	349
Tumbling Boxes	27, 18	350
Wonder Waffle	27, 19	352
Cobblestone	27, 19	354

## Waffle Weave

Half-Waffle	27, 19	356
-------------	--------	-----

Micro Waffle	27, 19	358
Mini Waffle	27, 19	360
Liège Waffle	27, 19	362
Breakfast Waffle	27, 19	364
Belgian Waffle	27, 19	366
Jumbo Waffle	27, 19	368

## Gauze

Gauze	18	370
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# Introduction

## Welcome!

This collection is the work of Piglet Evans and Matthew Simon Cavalletto.

As children, we both made simple traditional woven-loop potholders, and as adults we were delighted to rediscover that this seemingly-simple art had so much more to offer than we had known at the time.

## A Work In Progress

This is not a completed static book, such as you might find on a bookstore shelf, but rather a snapshot of an ongoing exploration. We add new patterns and publish updated copies of this collection on a regular basis.

For the latest version of these charts, point your web browser to <http://potholders.piglet.org/>.

On that site, the charts are available in two forms: a combined PDF of the entire book, and as individual charts in PNG image format which you can save and print.

The site also includes a set of blank templates which can be used when charting your own patterns.

## The Charts

The charts in this collection explore a range of techniques in tabby, twill and modified weaves.

The patterns are generally organized from simpler to more complex, with additional techniques being introduced and explored along the way.

The "tabby" section is all plain "over-1/under-1" weave, with patterns produced only by choosing different loop colors. The "twill" section begins with "over-2/under-2" weave and then explores related variations. The "shadow weave" section has more complex designs with alternating thread colors.

## Loom Sizes

At the top of each page, you see a circled number indicating the size of the loom it's for; most of the charts are for 27-peg or 18-peg looms.

## Front and Back Previews

At the top of each chart are small versions showing the front and back of the finished design, as if it was hung from the top-left corner of the chart — but there's no need to follow that choice; instead, when you've finished weaving each item, examine the front and back from each angle and decide which you prefer.

# Reading These Charts

## How to Read These Charts

The circles number the row/column pegs and indicate the loop colorway on that peg.

The numbered circles across the top and bottom show the colors to use for the vertical loops when warping the loom to start, while the numbered circles along the sides show which colors to use for the horizontal loops when you weave in the weft.

Our charts are numbered from the top left corner, but you don't have to weave them in that order. Some people weave from the bottom up, or from right to left, or from the center out; as long as you match the loop colors and over/under pattern, any of these weaving orders will produce equivalent results.

A thin double line is superimposed on the weaving area to highlight the center point of the pattern. On some charts, the center peg on each side is also marked with a star.

Each square in the row/column grid shows the color that you will see on this face of the fabric and also whether the row loop "-" or column loop "|" lies on top, i.e., whether your row passes over [-] or under [|] the column at this spot.

One simple way to use the pattern is to put all your column loops on your loom as indicated by the peg colors across the top, then follow the chart row by row to weave in your row loops.

When weaving in the loops, the direction of the line corresponds to the direction of the loop that is visible in that spot.

In traditional potholder weaving terms:

- The — symbol means **over**: bring the horizontal weft loop in front of the vertical warp one.
- The | symbol means **under**: pass the horizontal weft loop behind the vertical warp one.

# More About These Charts

## Basic Weaving Patterns: Tabby and Twill

Some patterns are worked in "tabby" plain weave, passing over one loop and under the next. Others use "twill" weaves, bringing each loop over two loops and then under two, and so on. Advanced patterns require a mix, passing over or under one or two loops in a complex order.

Tabby weave is the simple over/under that springs to mind when most of us think of weaving potholders. Each loop passes over and then under each loop that it crosses, strictly alternating. The resulting fabric is flat and relatively stiff.

Twill weave produces a fabric that is thicker, more flexible, and smaller. The two types of twill weaves that work best on the potholder loom are over 2 / under 1 (written 2/1) and over 2 / under 2 (2/2). On each row, you weave as named (either over 2 / under 1, or over 2 / under 2), shifting the sequence one column over on each subsequent row.

2/1 Twill across 9 columns:

row 1: oouoouoou

row 2: uoouoouoo

row 3: ouoouoouo

[repeat]

## Color Choices

The charts in this collection almost all designed for two colorways. All the patterns are shown in black and white, to heighten contrast between the two colorways and make the pattern easier to read, and to make it easy to print these pages inexpensively or at home. (A few charts at the very end of the collection use three colors by including a medium gray tone.)

Use your design sense for which colors to combine in any given pattern. You might opt for two colors with high contrast, two related colors, a spectrum, such as a rainbow or a gradient, against a black or white or other solid color background, etc.

Team colors, pride flags, your own personal taste, the color scheme of a friend's kitchen — all of these are good ways of selecting colors that work well together.

## Combining Colors with Weaving Patterns

These different weaving patterns described above interact with the colors that are chosen for the rows and columns, so alternating between two colors in your warp and weft will have very different effects for a tabby or twill weave.

The first few patterns illustrate the chart conventions as we showcase the effects of alternating color combinations.

# License For Free Use

## These Charts Are Free

All of the material in this collection is available to everyone for free under an "open culture" license. This means that you can use these charts to weave as many potholders as you'd like to use, gift or sell, at no cost and without limitation.

It also means that you can print out these charts, make copies of them, give them to your friends, share them online, use them as class materials, combine elements of these designs with techniques from other sources, modify them to create your own versions, and so forth.

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- If you share these charts, we ask you to provide attribution, either by mentioning our names or including a link to our website; this is taken care of automatically if you print or share complete pages without trimming off the footer text with the potholders.piglet.org link.
- If you bundle these charts into a new collection, by publishing them in a book, web site, or other medium, we ask that you make that collection available to others under the same "sharing-friendly" license terms as we've used here.

## Open Culture and the Fiber Arts

While we understand the factors that drive some people to try to guard or monopolize their creations via claims of copyright, trademark, and various types of moral right, we have chosen a different approach, as outlined above, and we encourage others to consider doing this as well.

As a matter of United States law, basic techniques for "the design of a useful article" such as a potholder are not protected by copyright, and many weaving patterns (including some in this collection) are so old and widespread that they are part of the public domain. On the other hand, the specific words and photos used to illustrate a pattern in a book or website are automatically covered by copyright, and some decorative designs can be as well.

The boundary between these categories can be difficult to discern, and endless hours have been spent arguing about whether various items should be considered copies of others, or which kinds of sharing each item should allow.

Thankfully, creators may simplify such questions by releasing their original works under an open culture license.

As a matter of principle, it seems to us that the whole universe of fiber arts is built on millenia of people learning techniques from each other, and then combining and reusing and adapting them.

Turning string into fabric is one of the most fundamental developments of human history — our shared patrimony as a species, stretching back a thousand generations to the Paleolithic era — and after all of that time, to suddenly declare that a certain pattern of strands, or a certain pairing of colors, is uniquely your creation seems profoundly misguided; at heart, these crafts belong to us all.



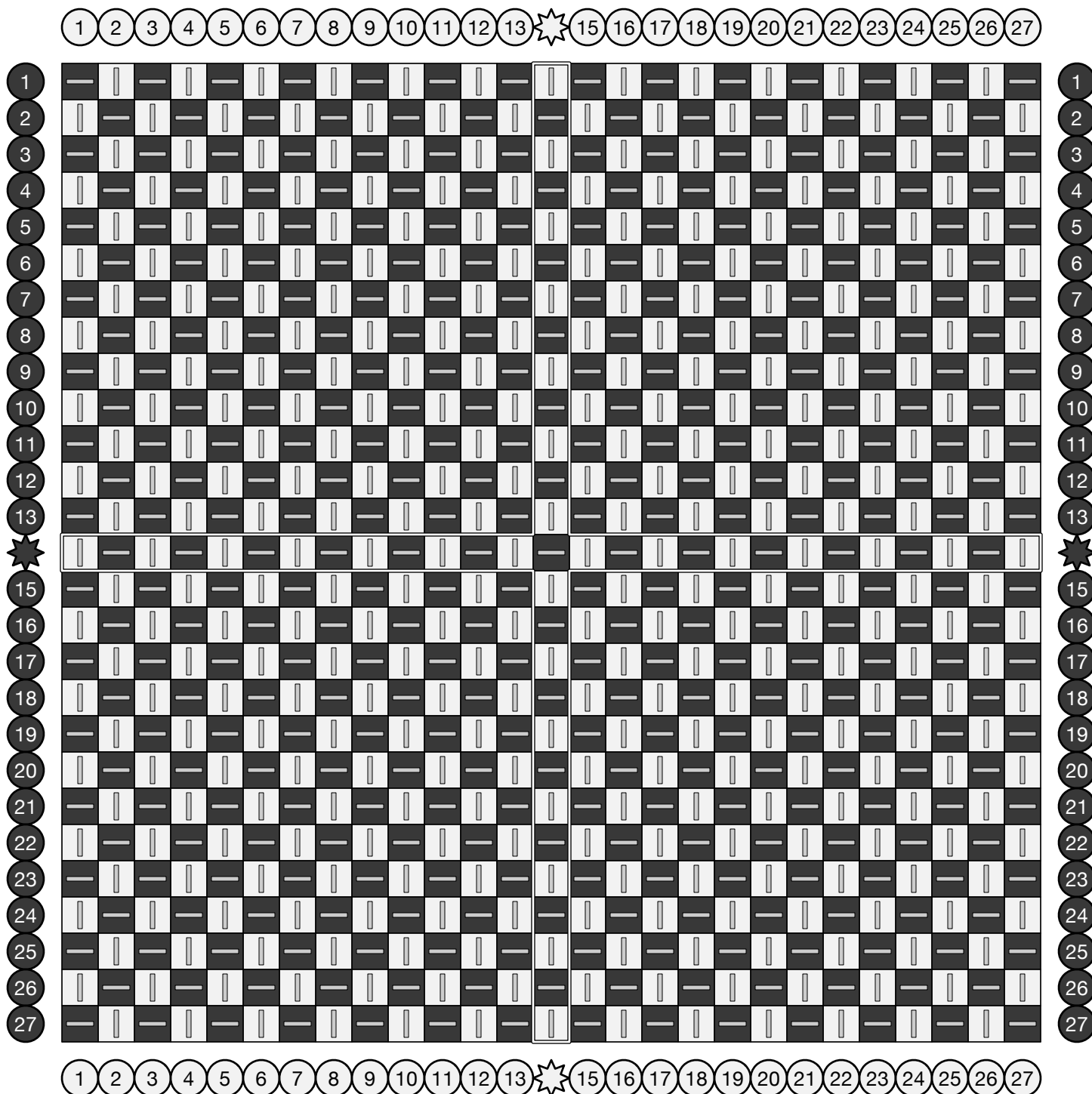
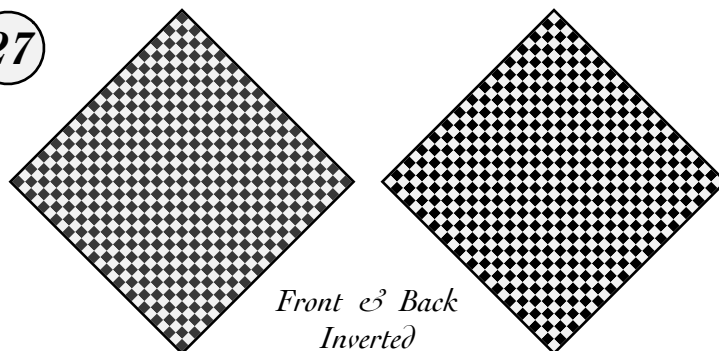
# Basic Tabby

27

The simplest of all possible weaves, "tabby" refers to the basic over-one/under-one style.

If all of your vertical "warp" loops are one color and all of your horizontal "weft" loops are another, the result is a dense checkerboard of alternating colors.

The other side is the same but with colors reversed.

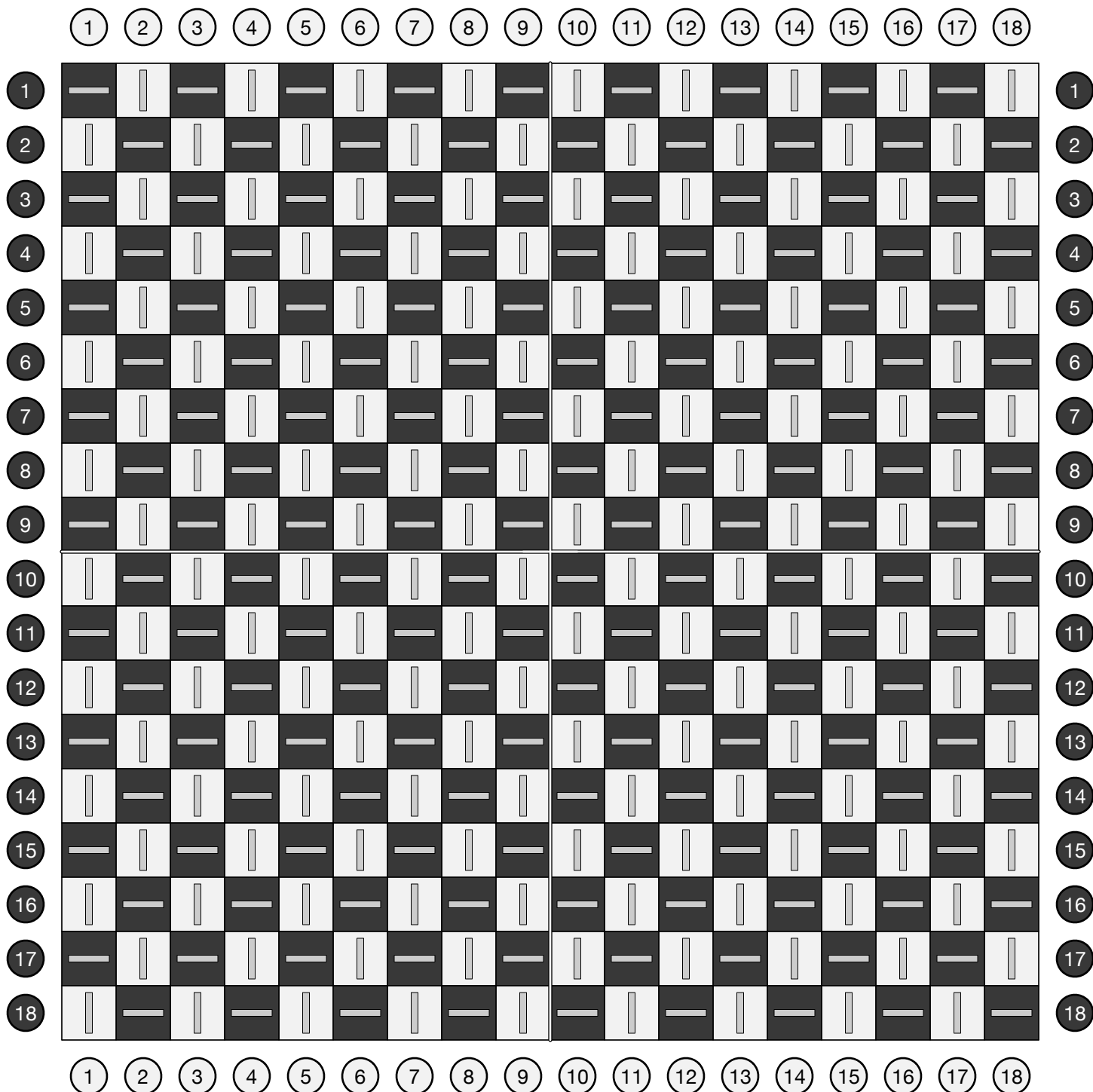
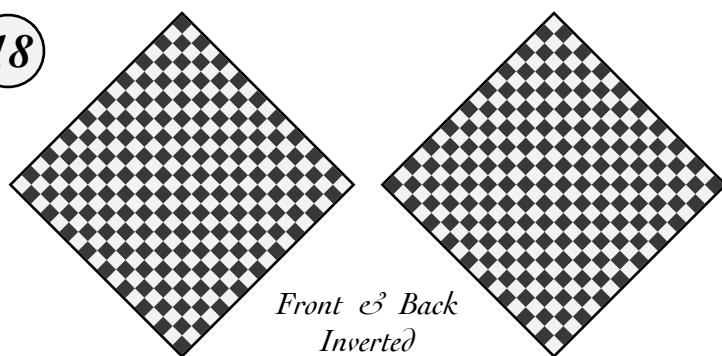


# Basic Tabby

18

The simplest of all possible weaves, "tabby" refers to the basic over-one/under-one style.

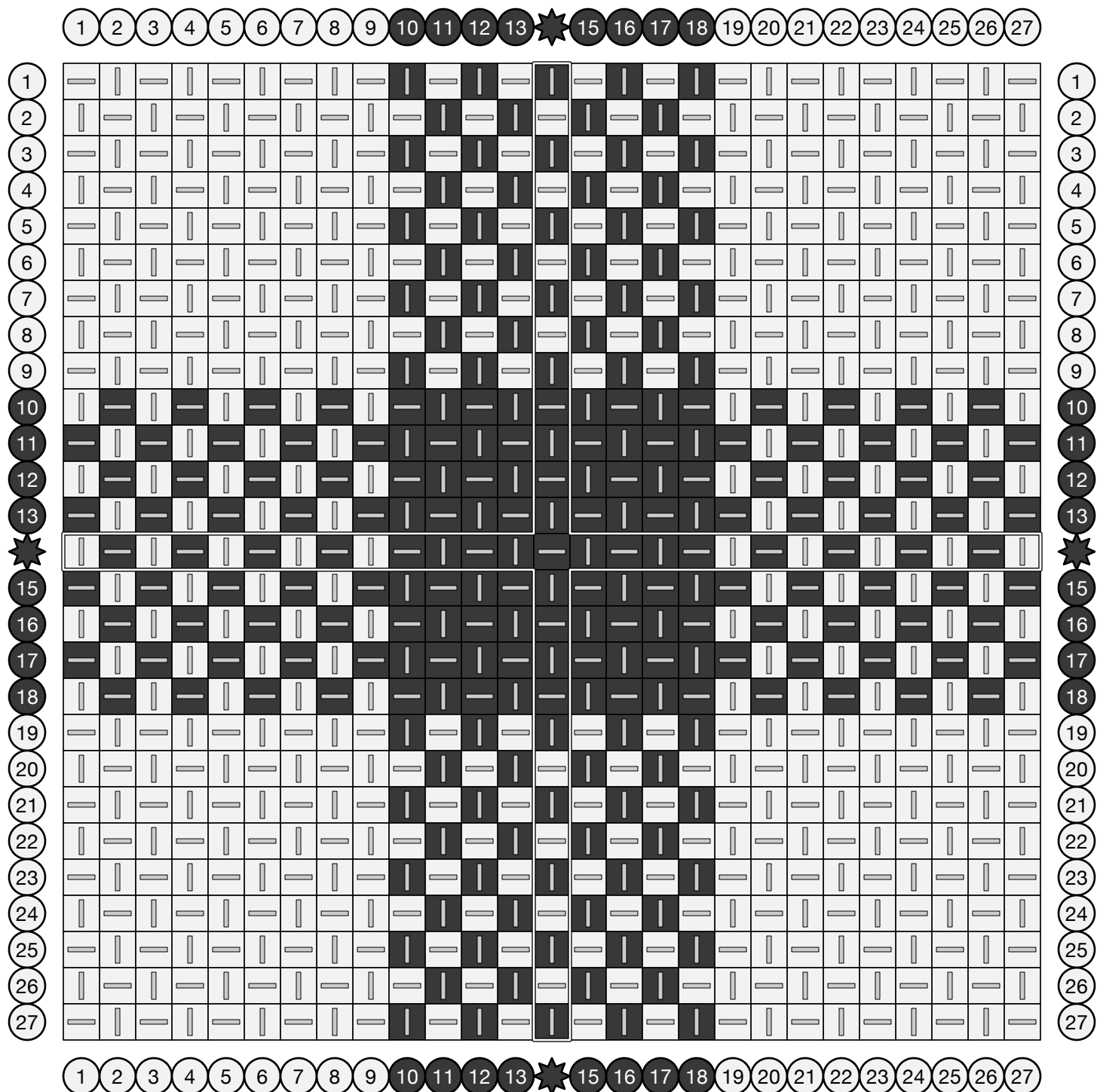
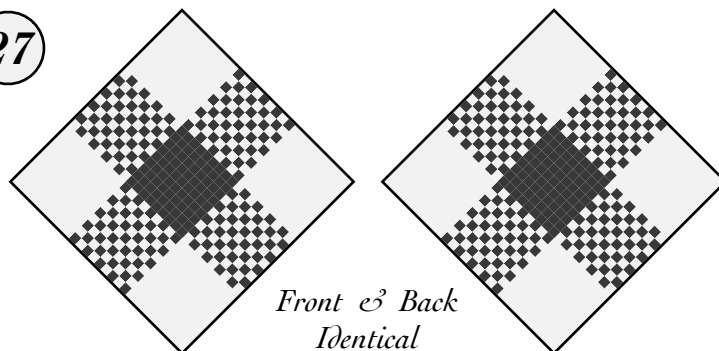
If all of your vertical "warp" loops are one color and all of your horizontal "weft" loops are another, the result is a dense checkerboard of alternating colors. The other side is the same but with colors reversed.



# Nine Block

Tabby weave with threading in three groups each way.

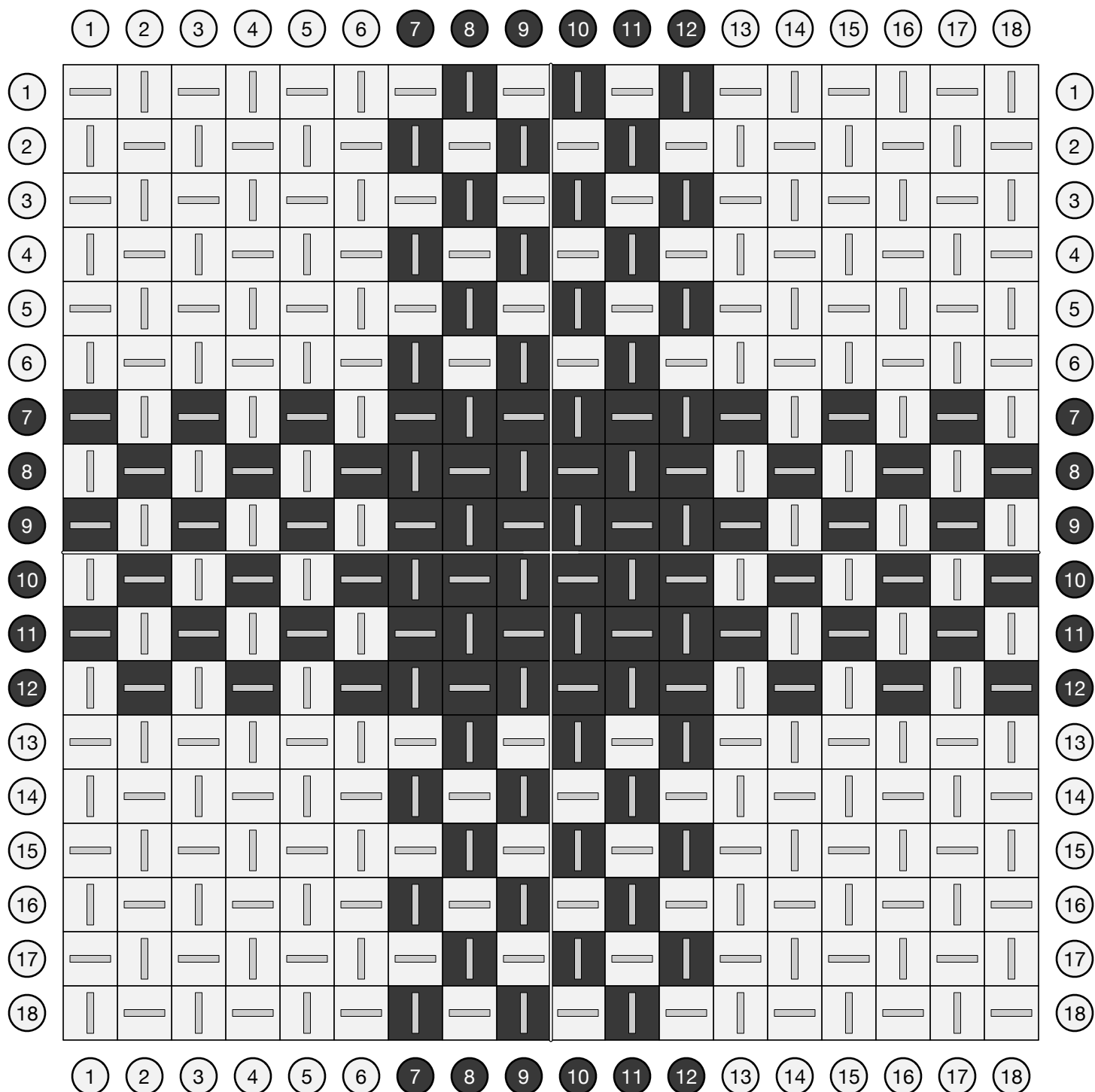
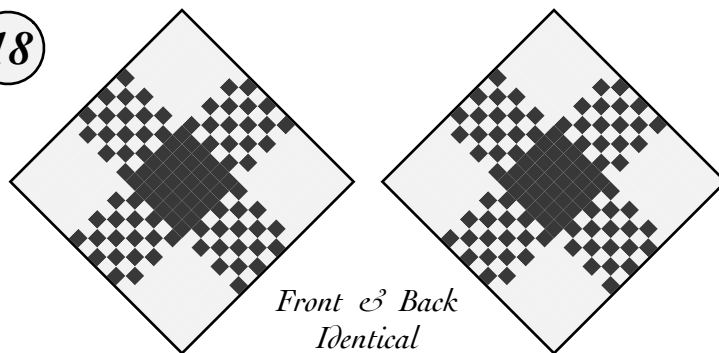
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# Nine Block

Tabby weave with threading in three groups each way.

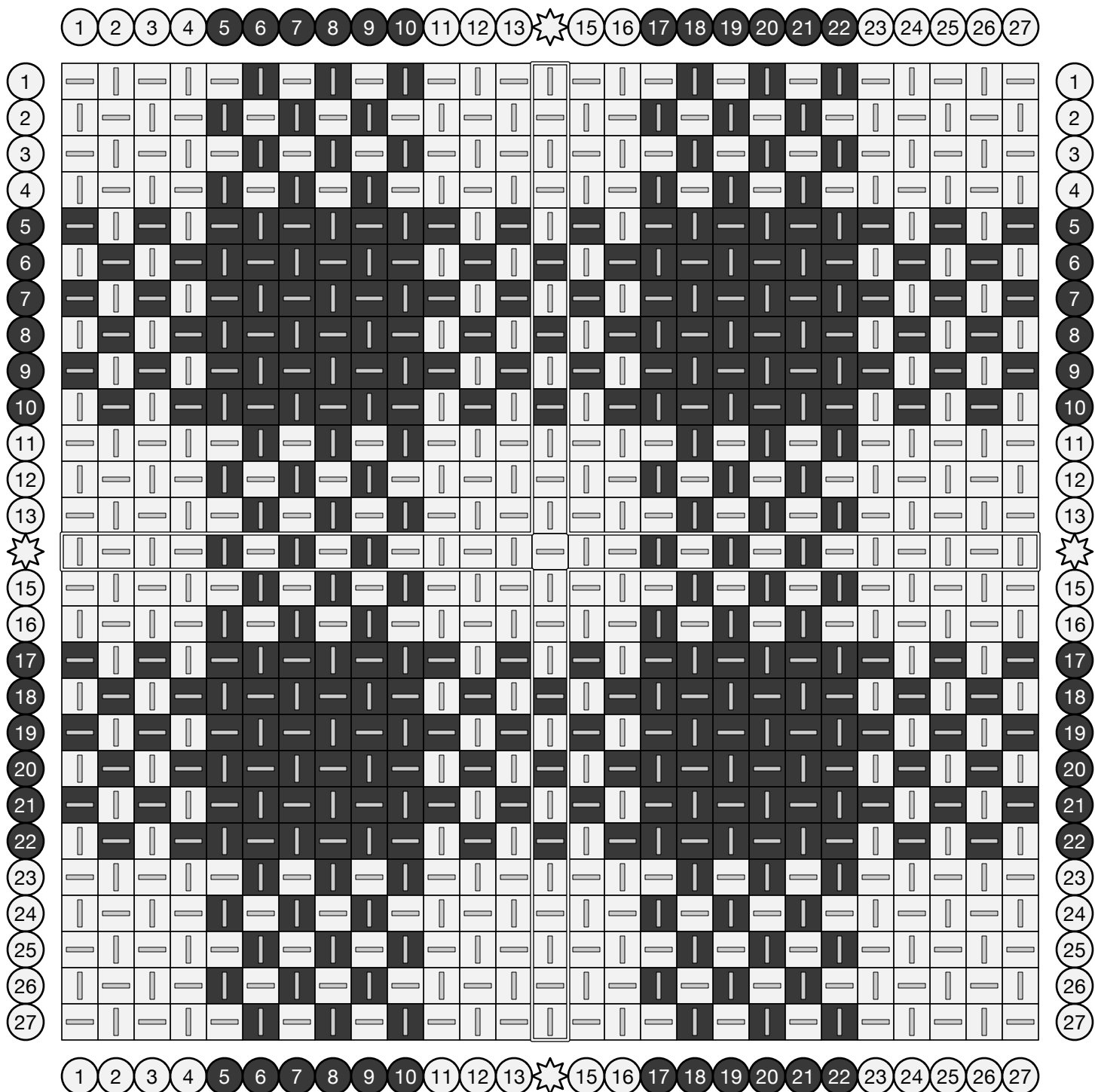
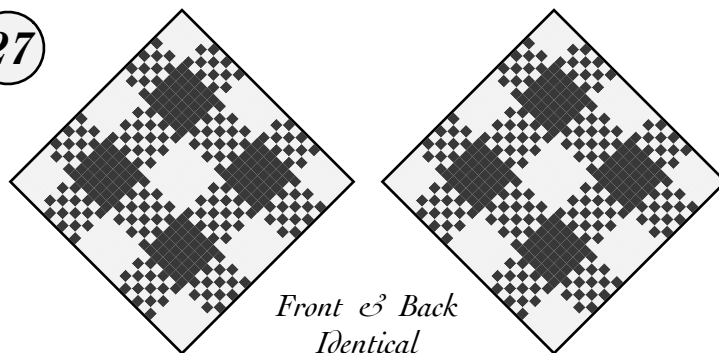
18



# Plaid (Stripes of 6)

Tabby weave with alternating bands of loop colors.

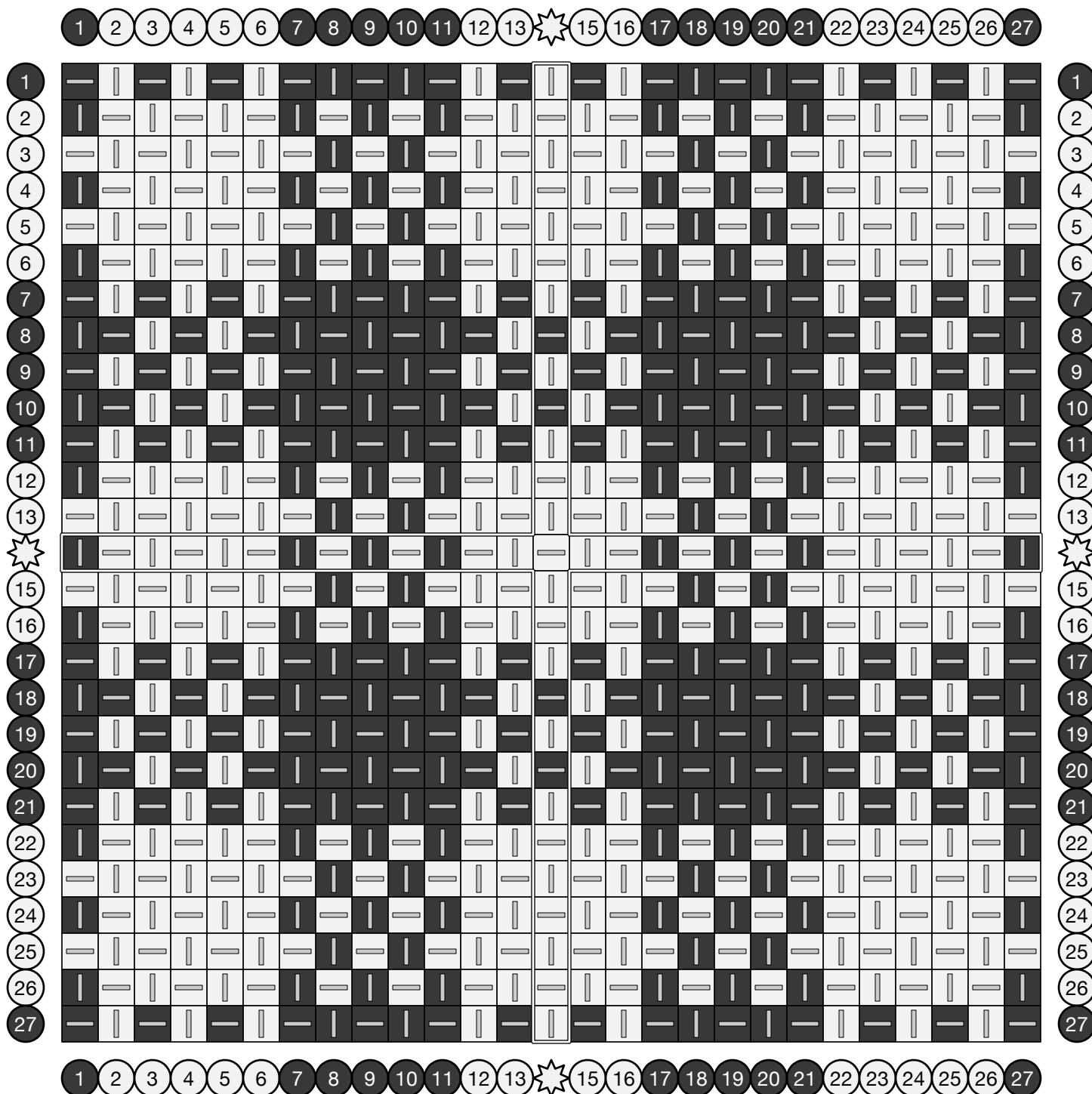
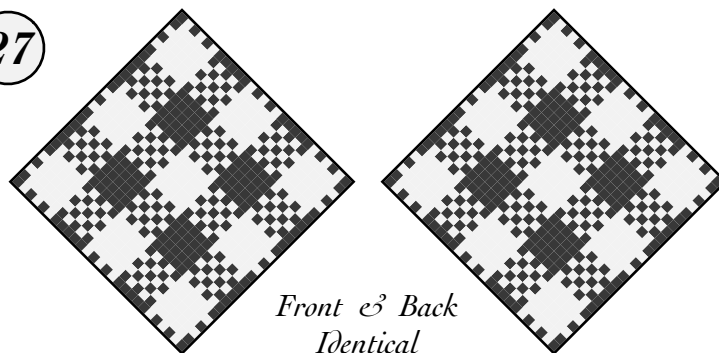
27



# Plaid (Stripes of 5)

Tabby weave with alternating bands of loop colors.

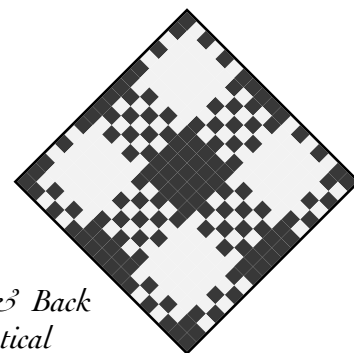
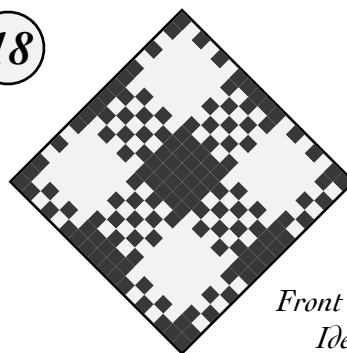
27



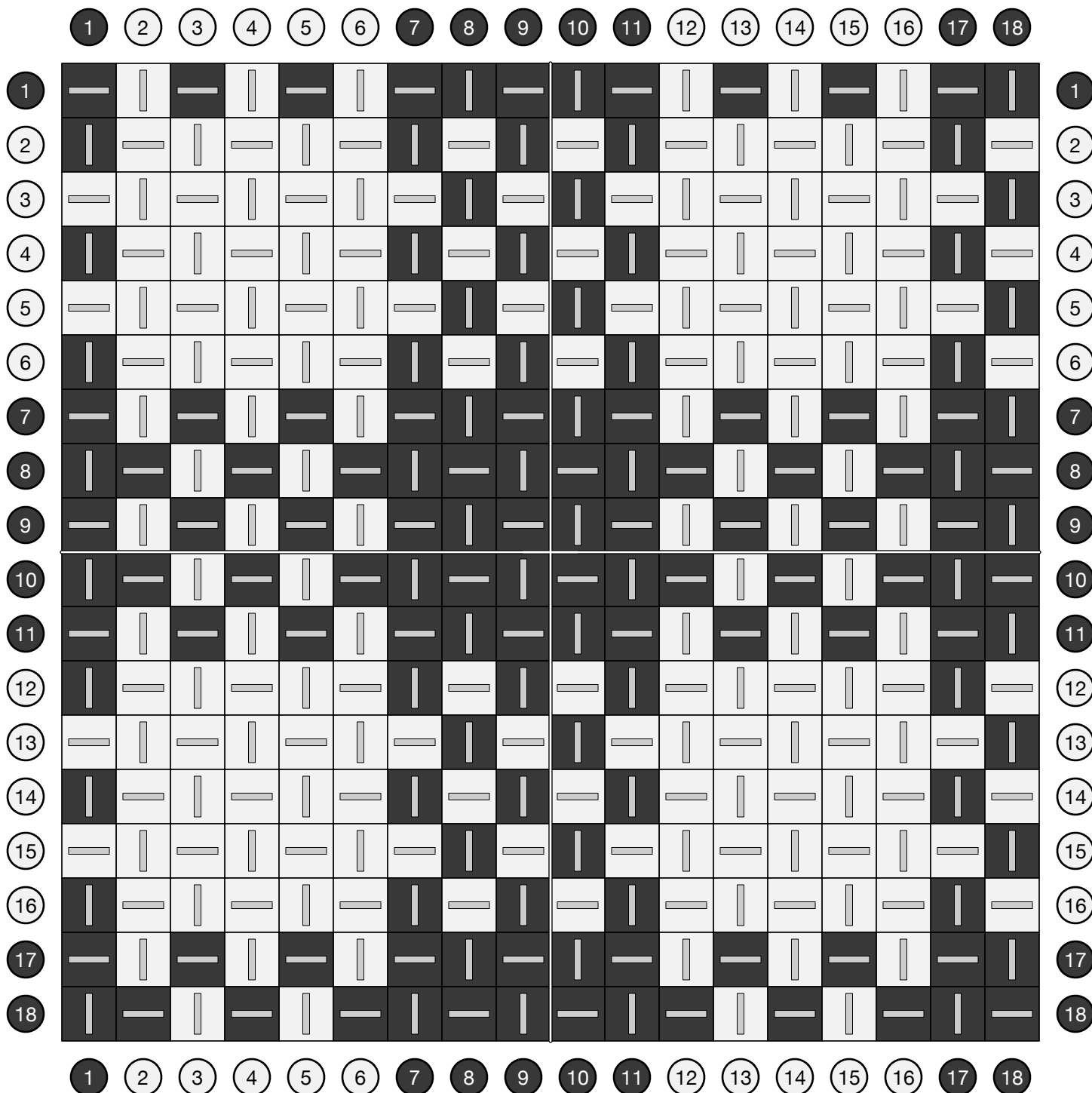
# Plaid (Stripes of 5)

Tabby weave with alternating bands of loop colors.

18



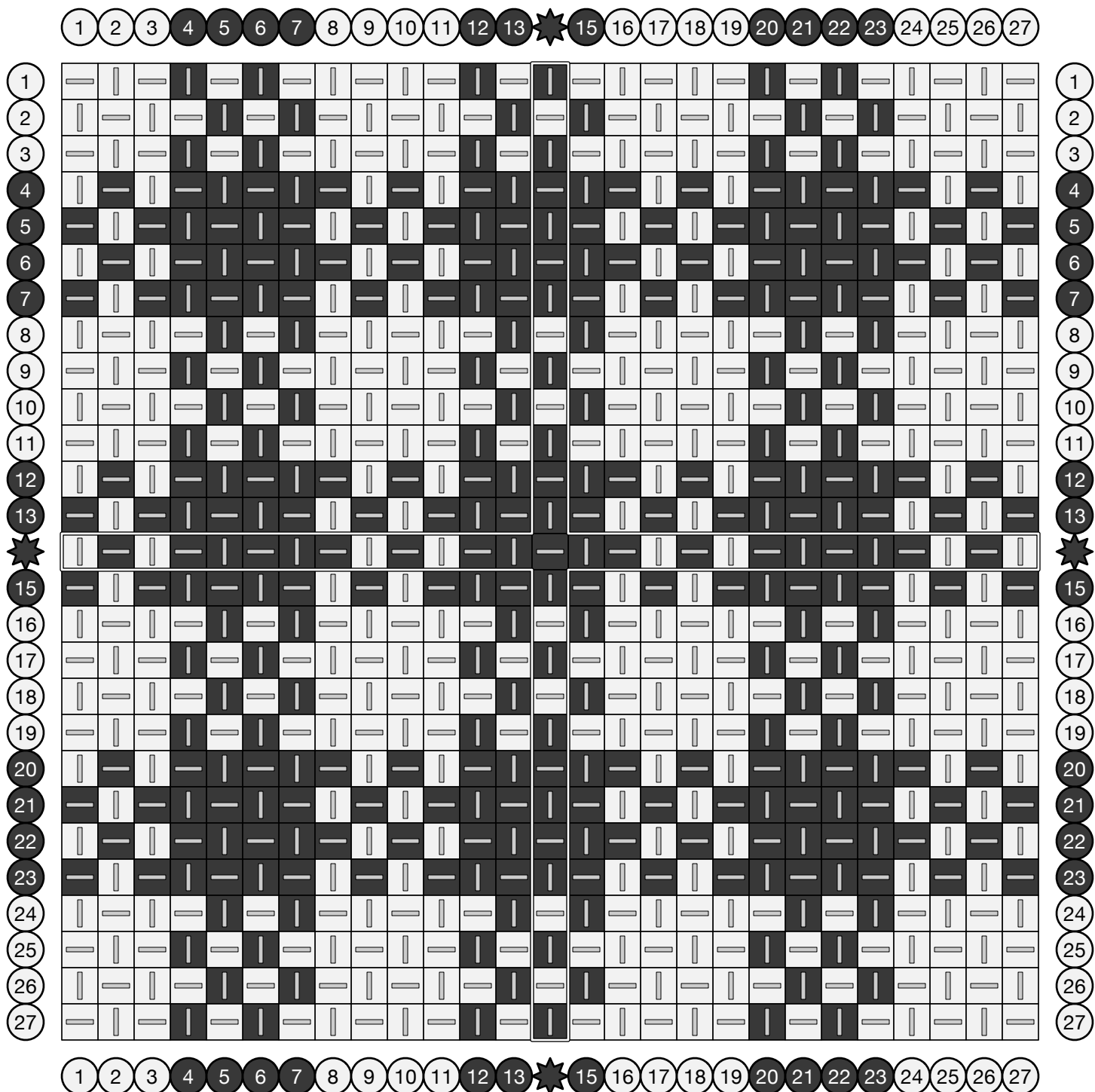
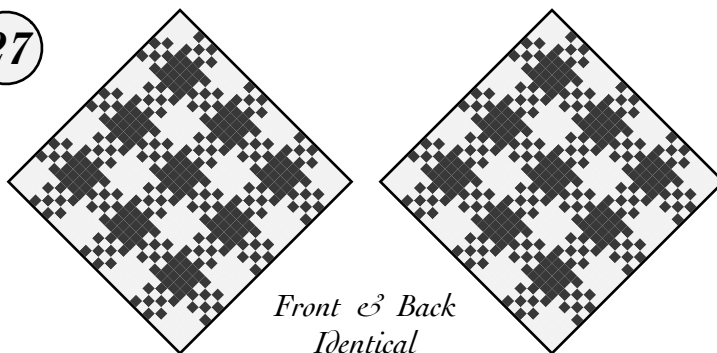
Front & Back  
Identical



# Plaid (Stripes of 4)

Tabby weave with alternating bands of loop colors.

27

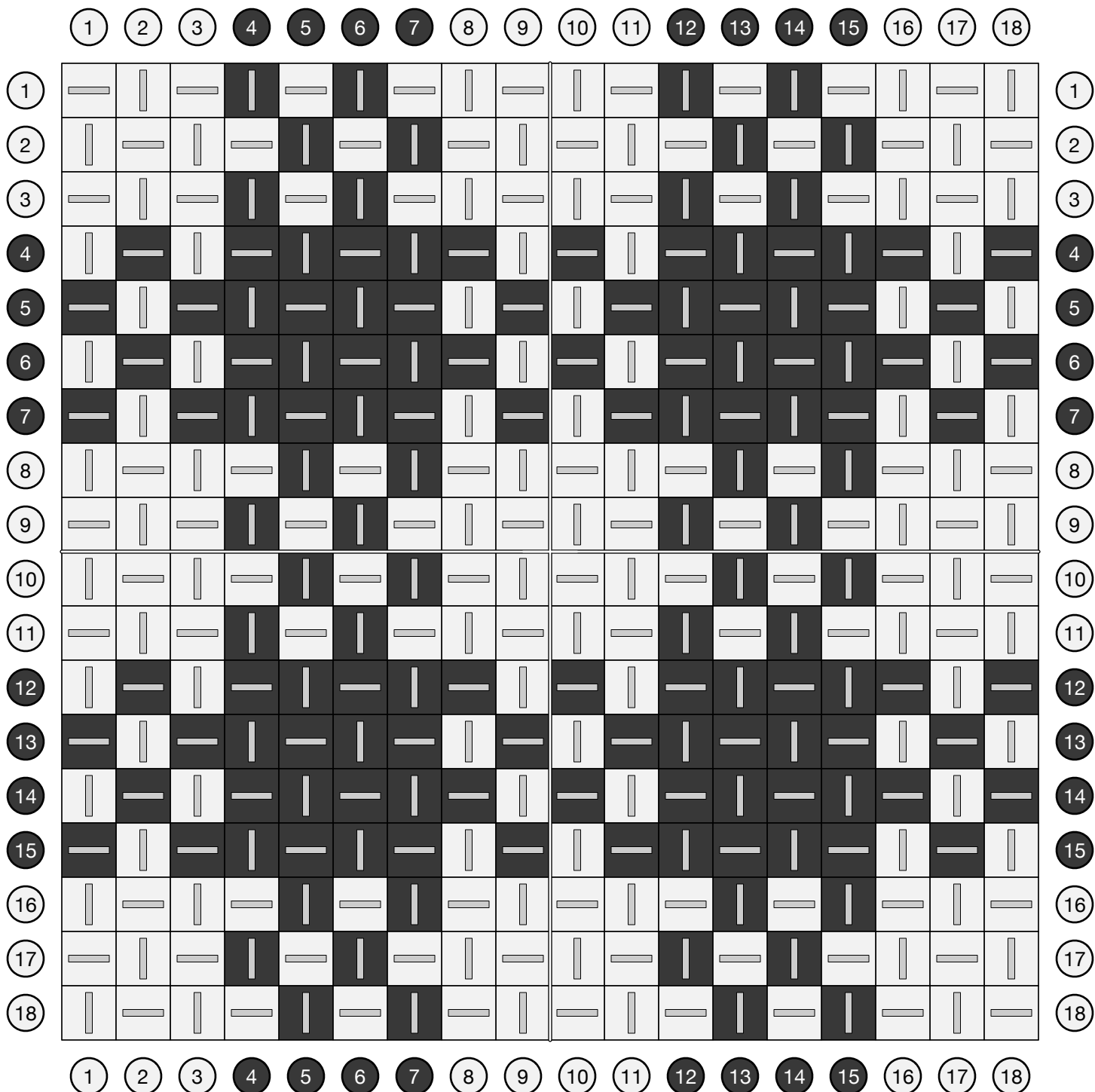
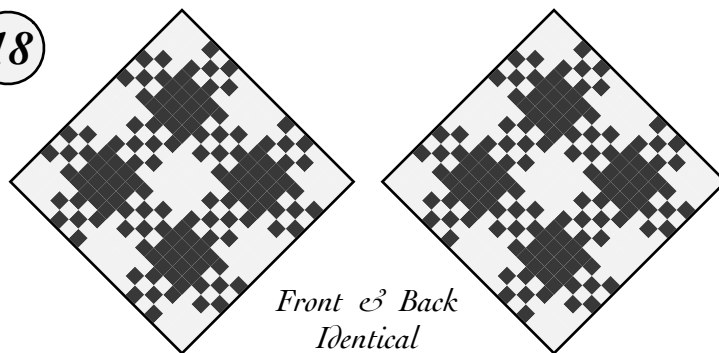




# Plaid (Stripes of 4)

Tabby weave with alternating bands of loop colors.

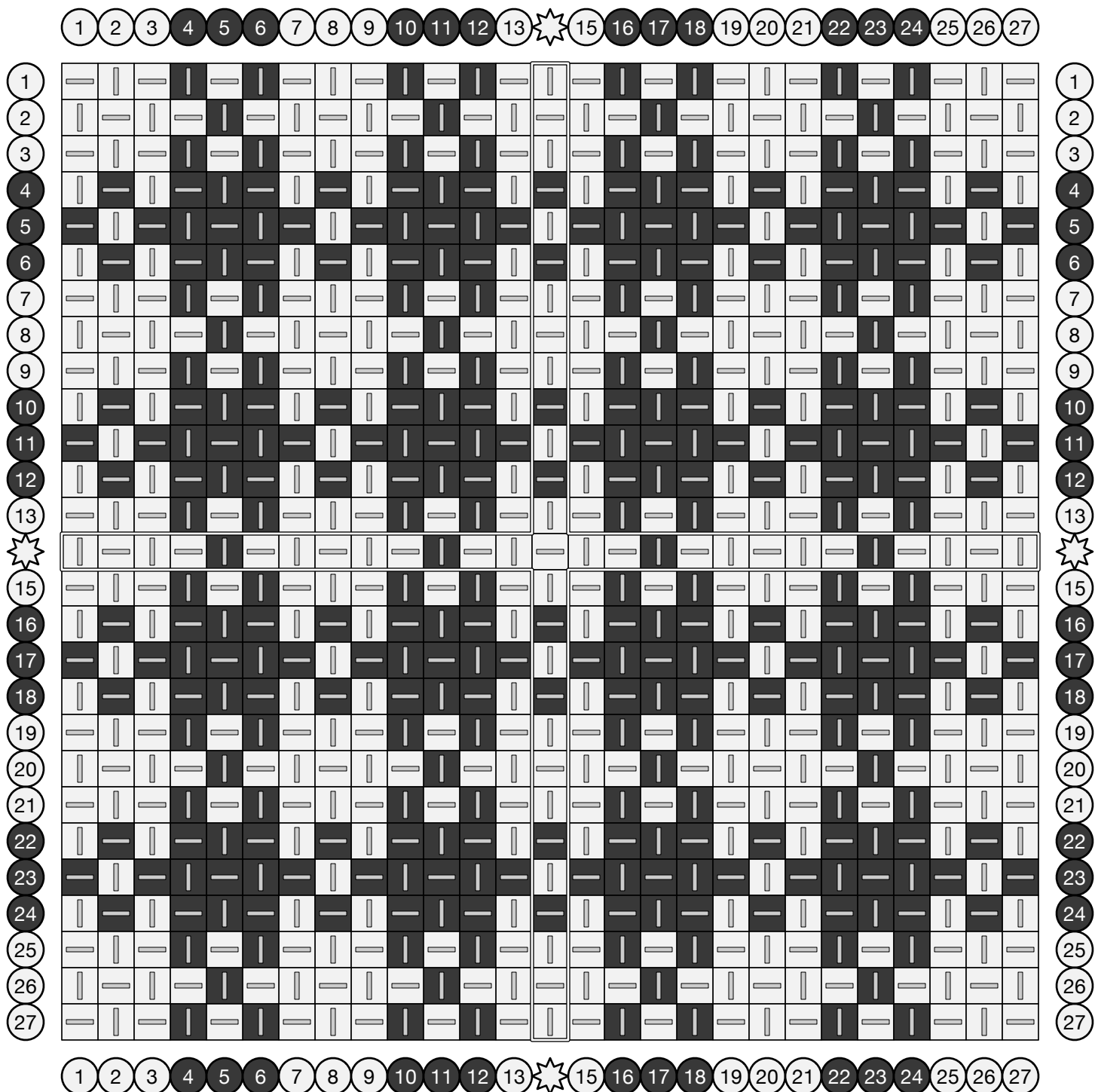
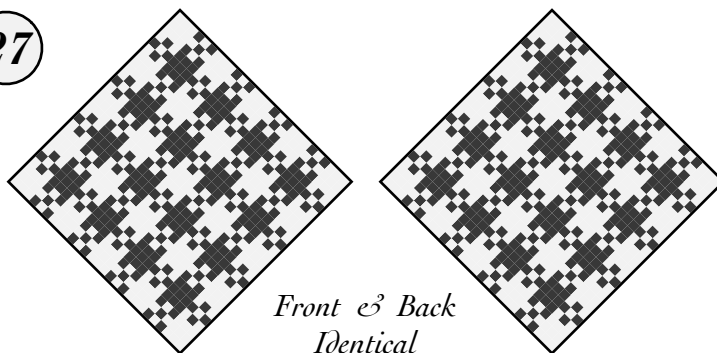
18



# Plaid (Stripes of 3)

Tabby weave with alternating bands of loop colors.

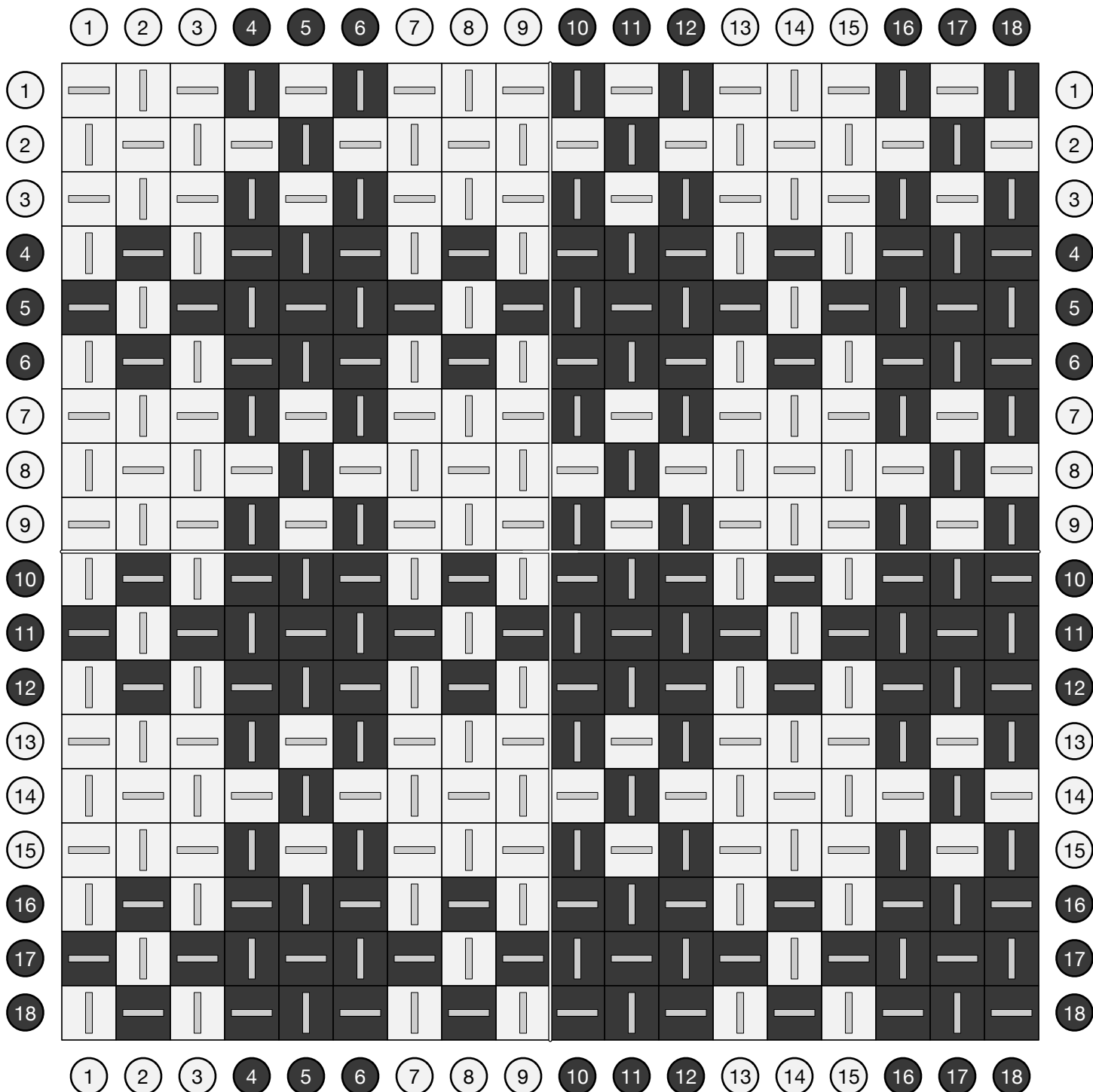
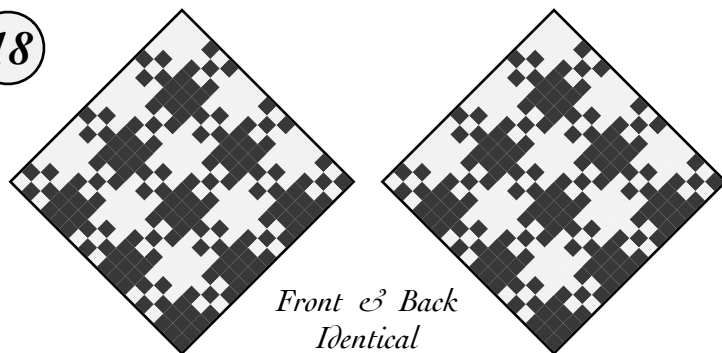
27



# Plaid (Stripes of 3)

Tabby weave with alternating bands of loop colors.

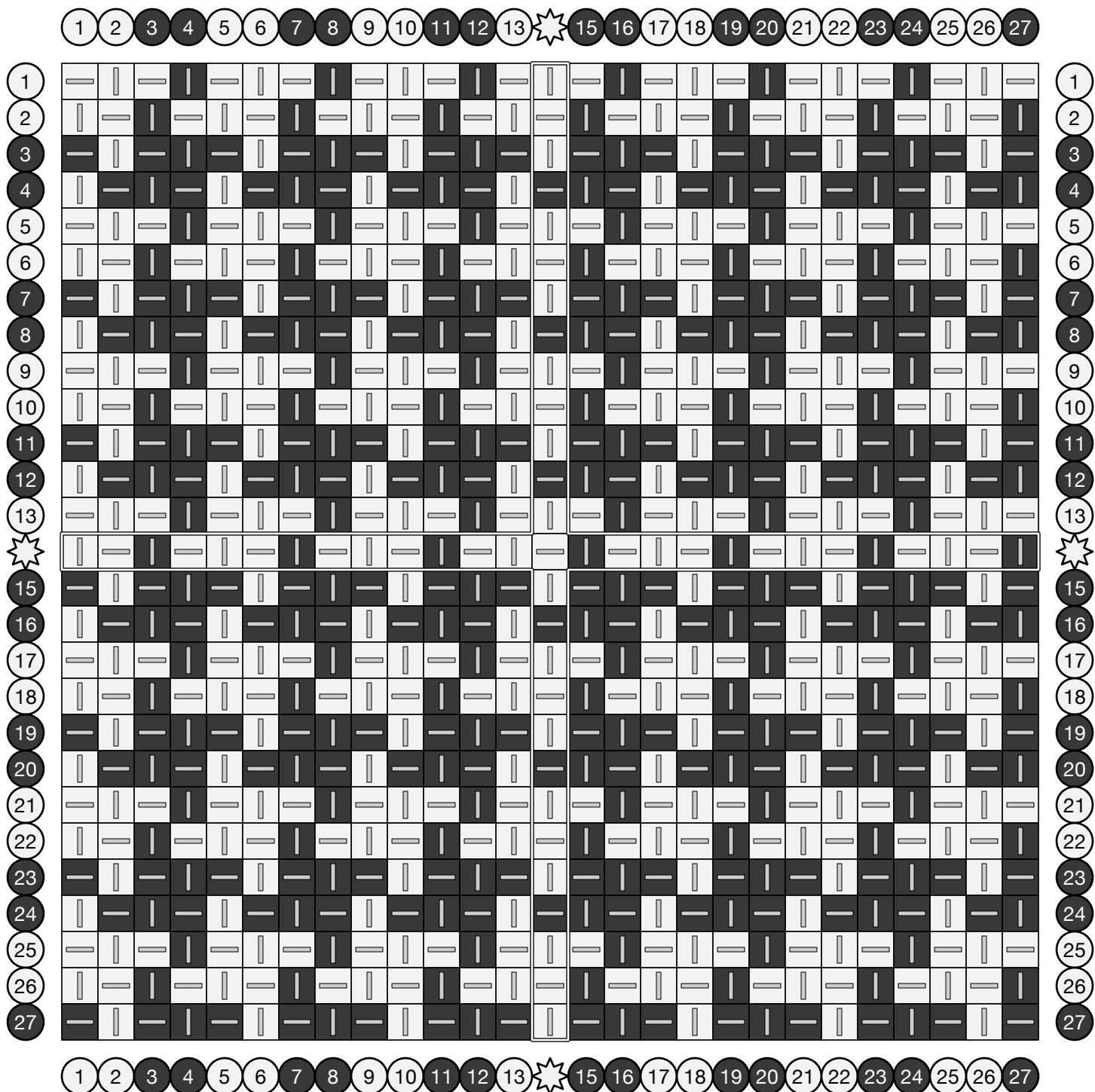
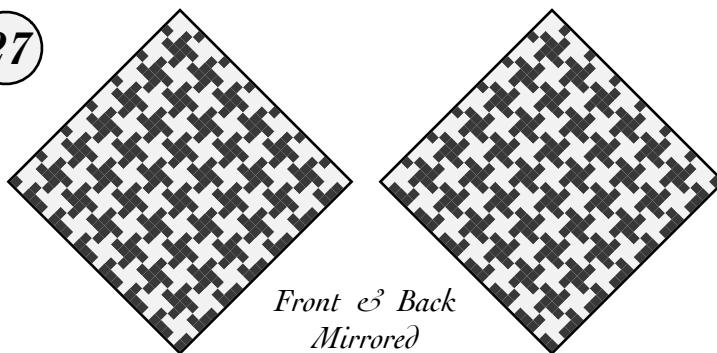
18



# Pinwheels (of 2)

Tabby weave with alternating pairs of loop colors.

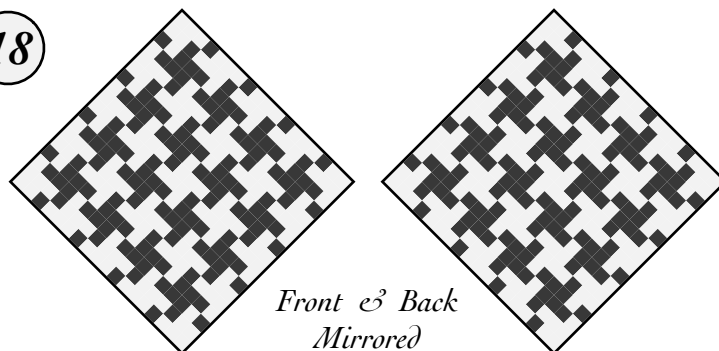
27



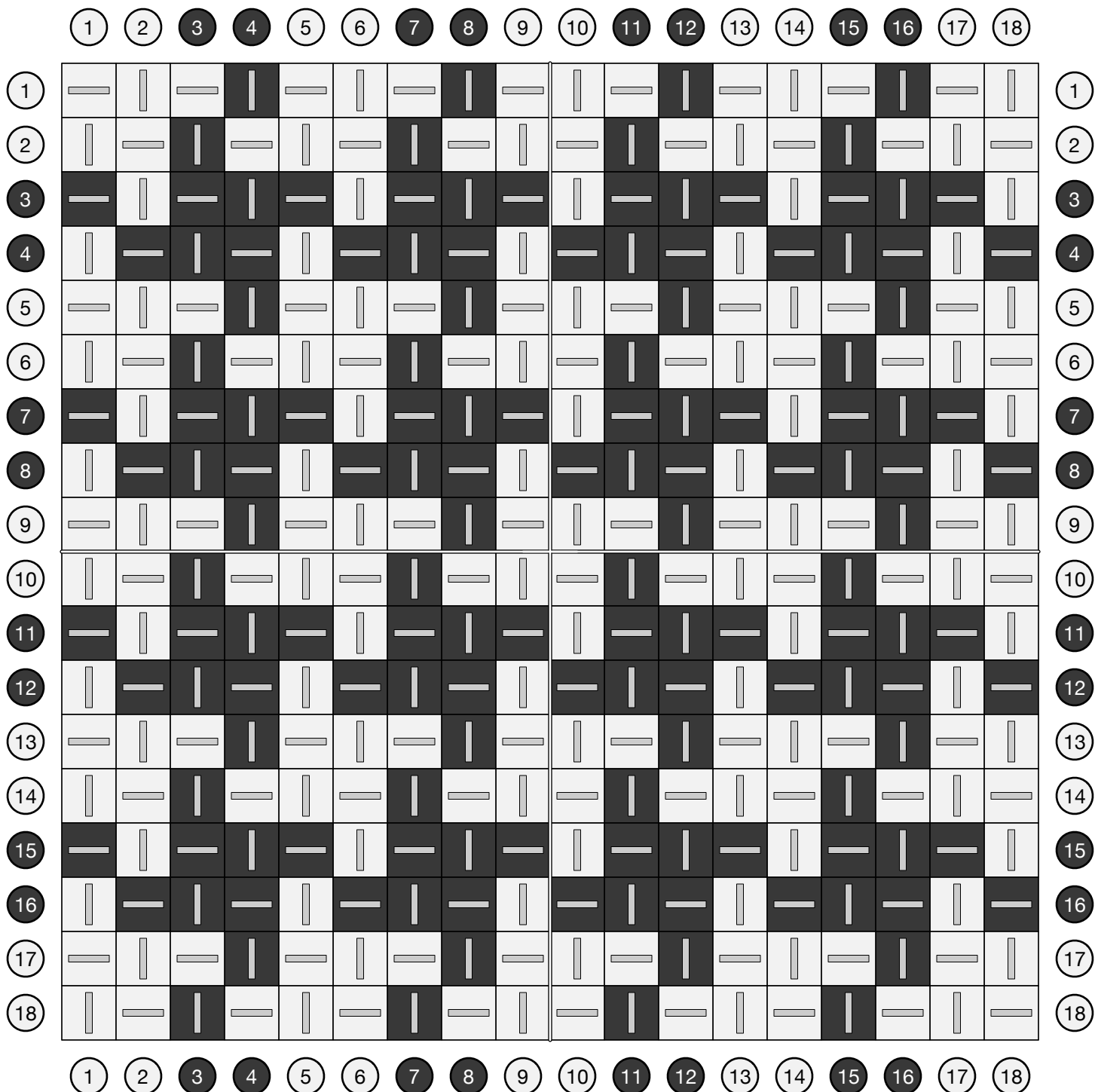
# Pinwheels (of 2)

Tabby weave with alternating pairs of loop colors.

18



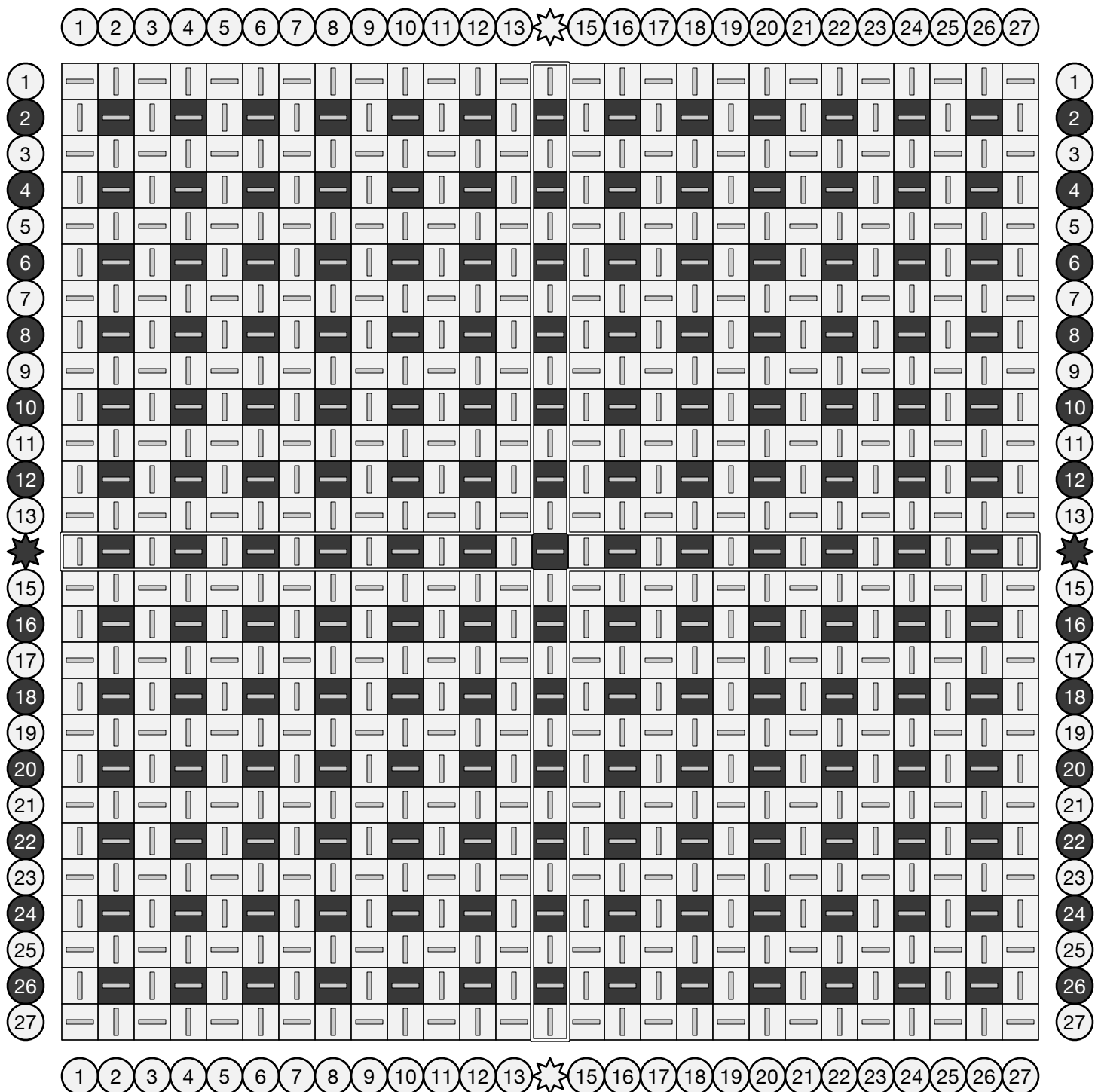
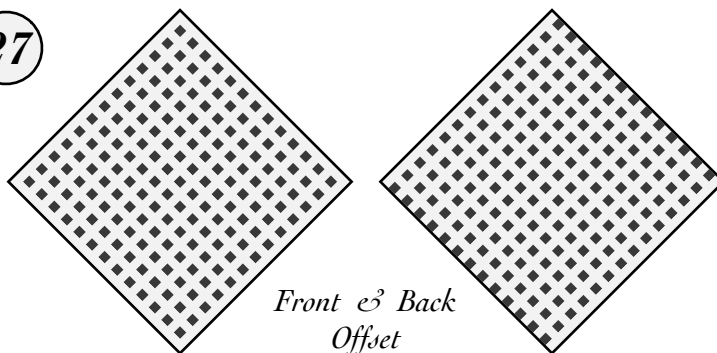
Front & Back  
Mirrored



# Dot Grid

A plain tabby weave with alternating weft loops can produce a grid of isolated dots.

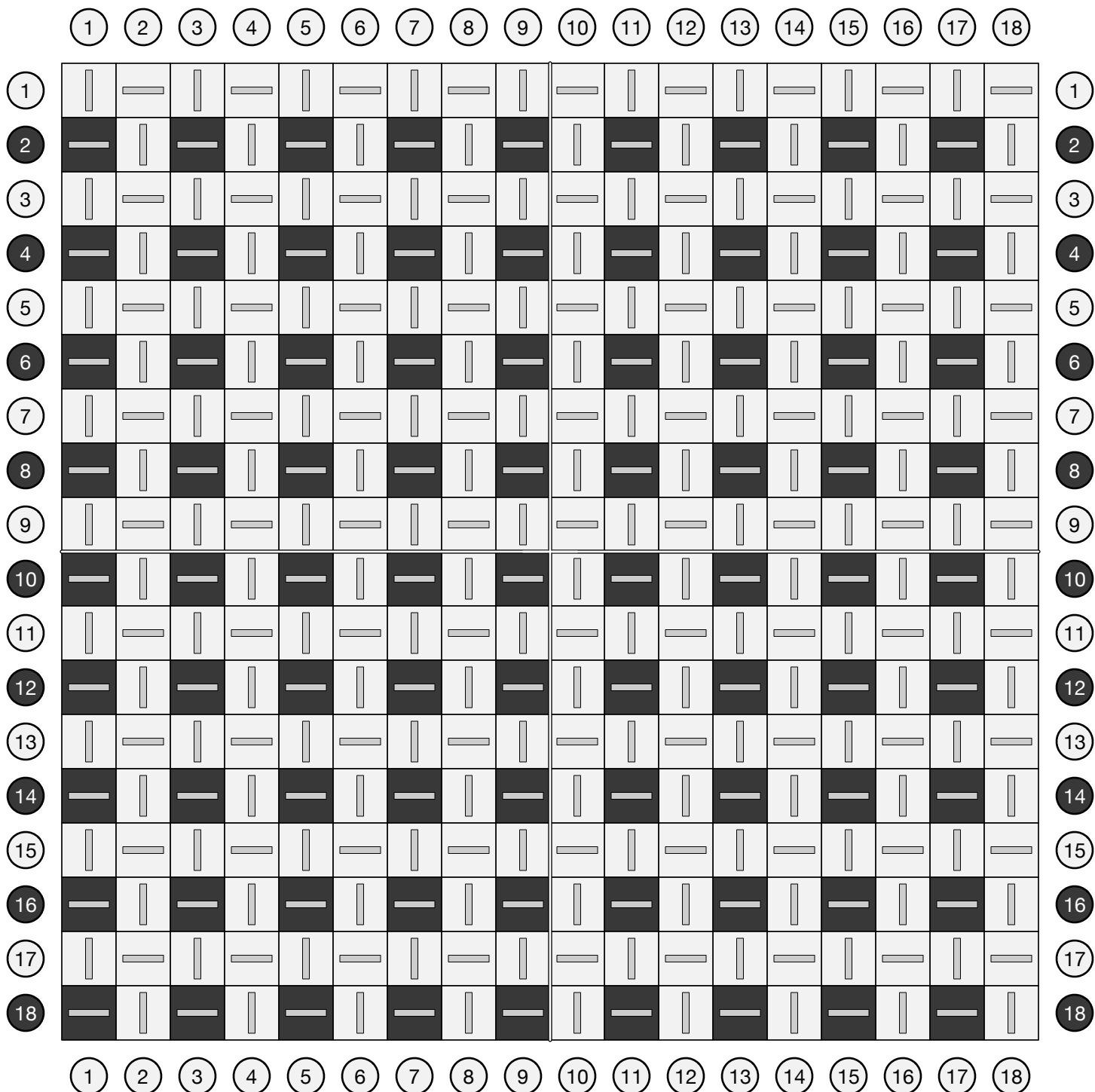
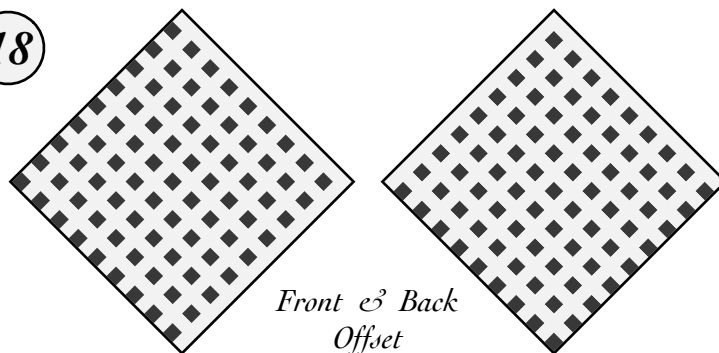
27



# Dot Grid

A plain tabby weave with alternating weft loops can produce a grid of isolated dots.

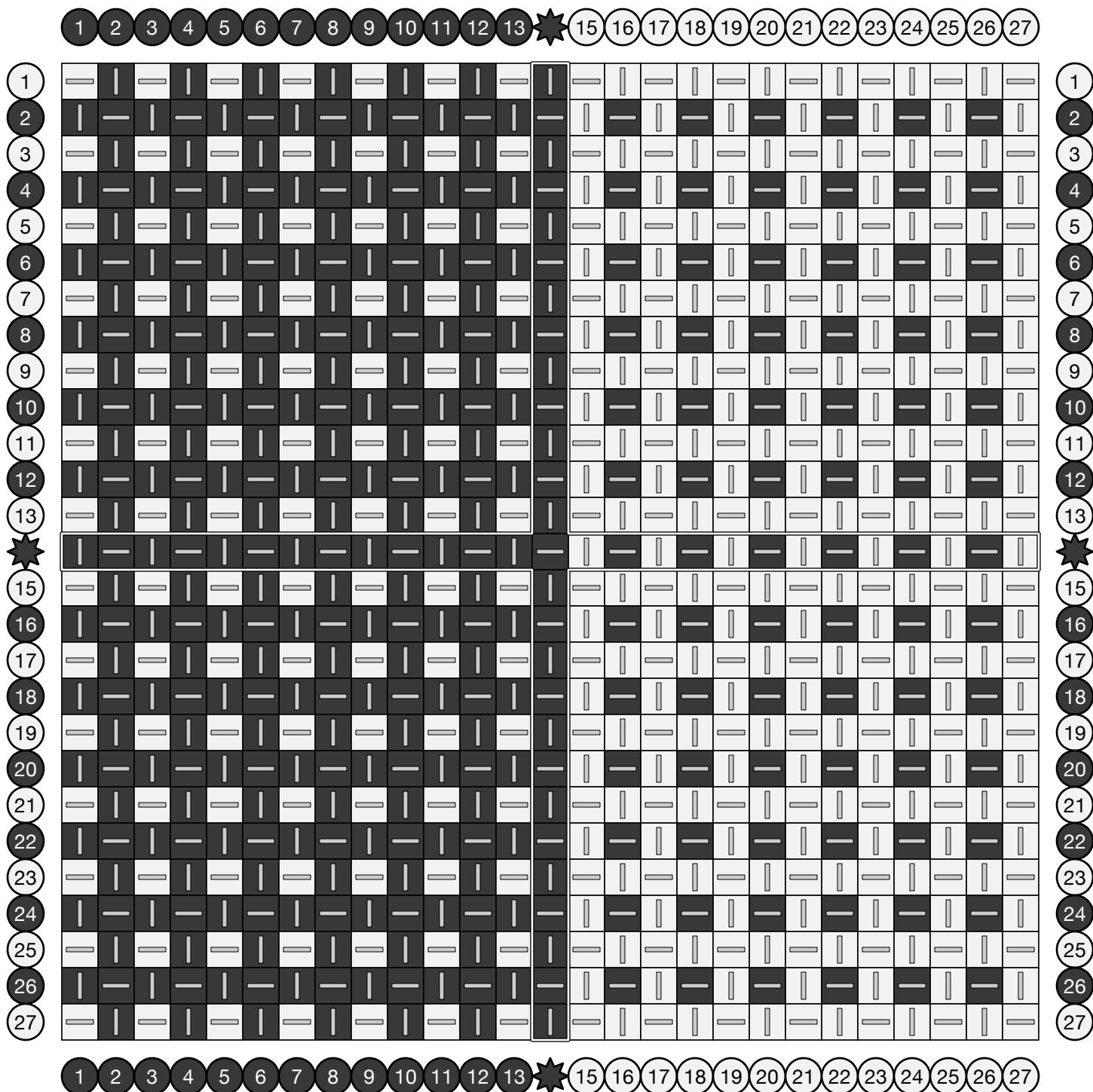
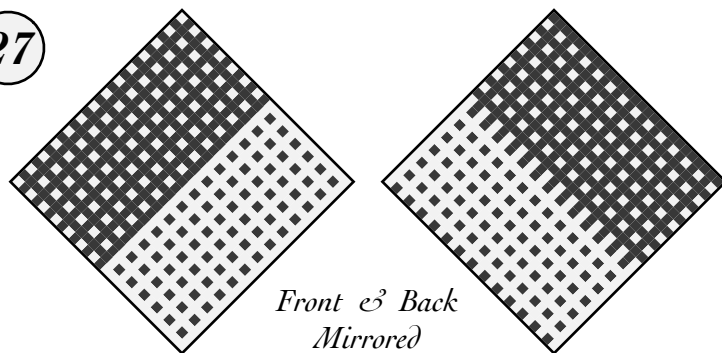
18



# Split Dot Grid

A plain tabby weave with alternating weft loops can produce a grid of isolated dots.

27

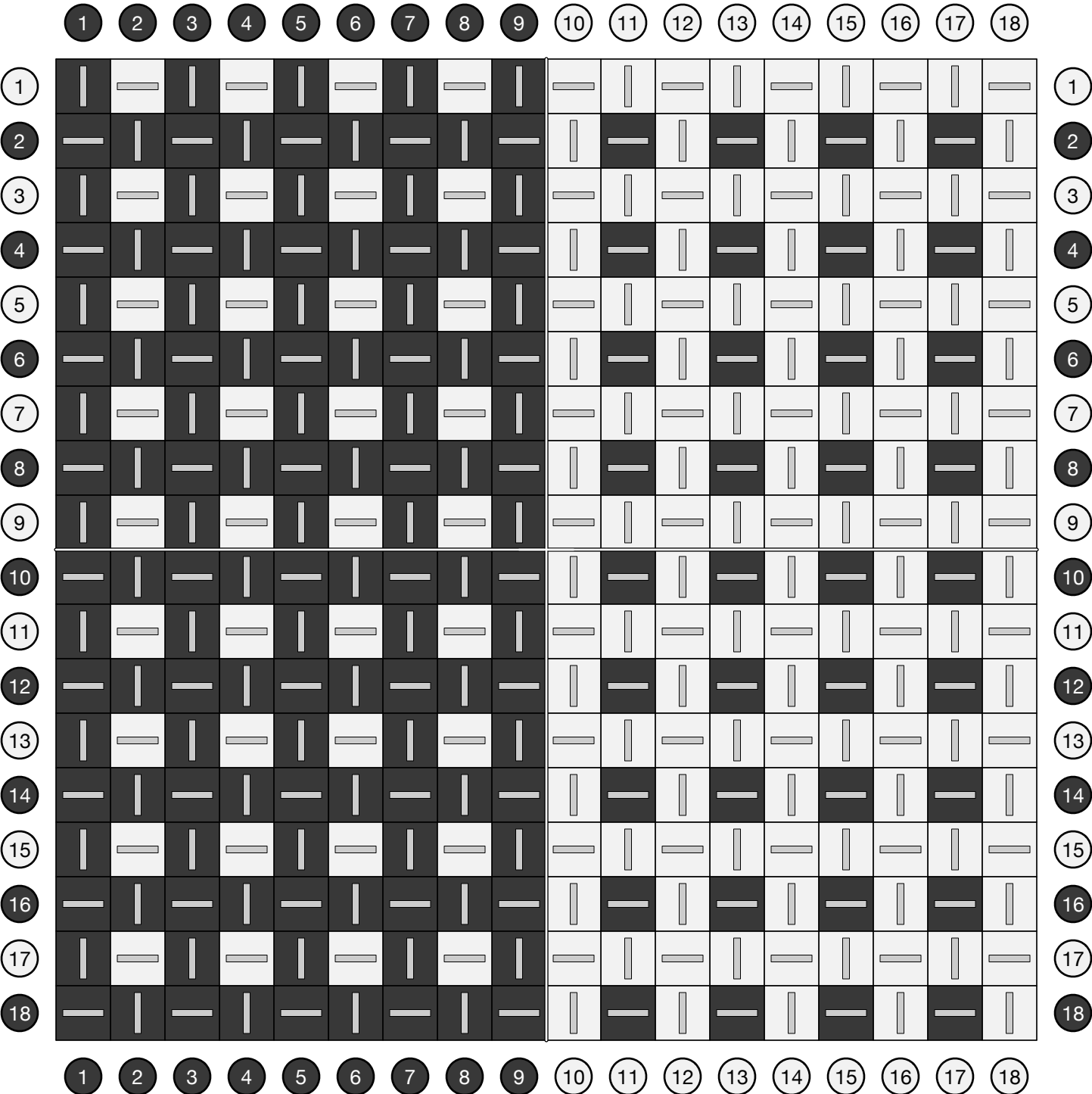
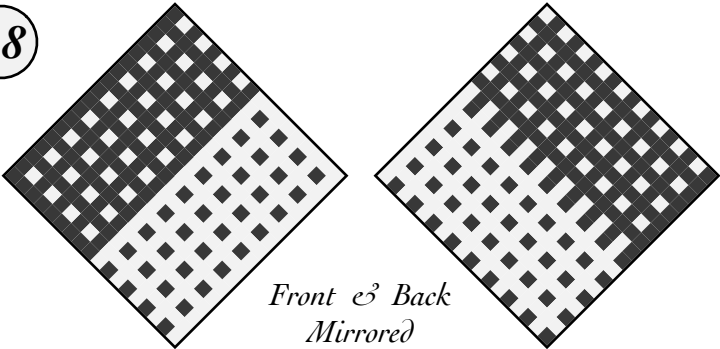




# Split Dot Grid

A plain tabby weave with alternating weft loops can produce a grid of isolated dots.

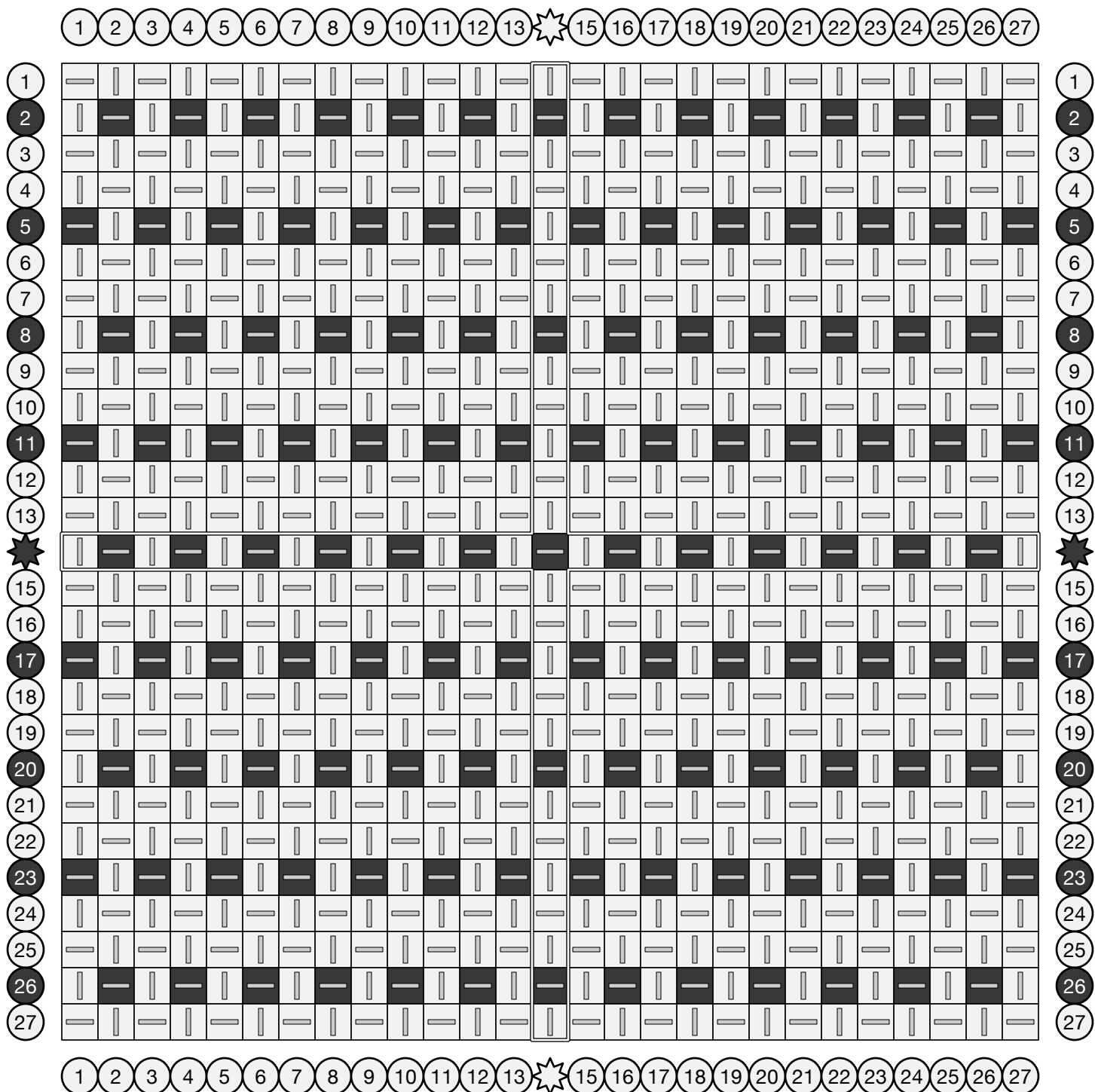
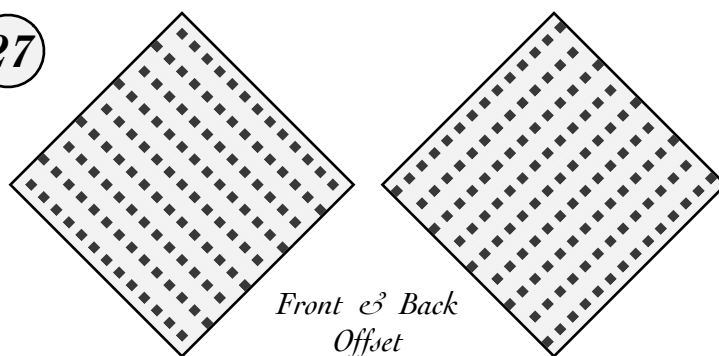
18



# Scattered Dots

A plain tabby weave with alternating weft loops can produce a grid of isolated dots.

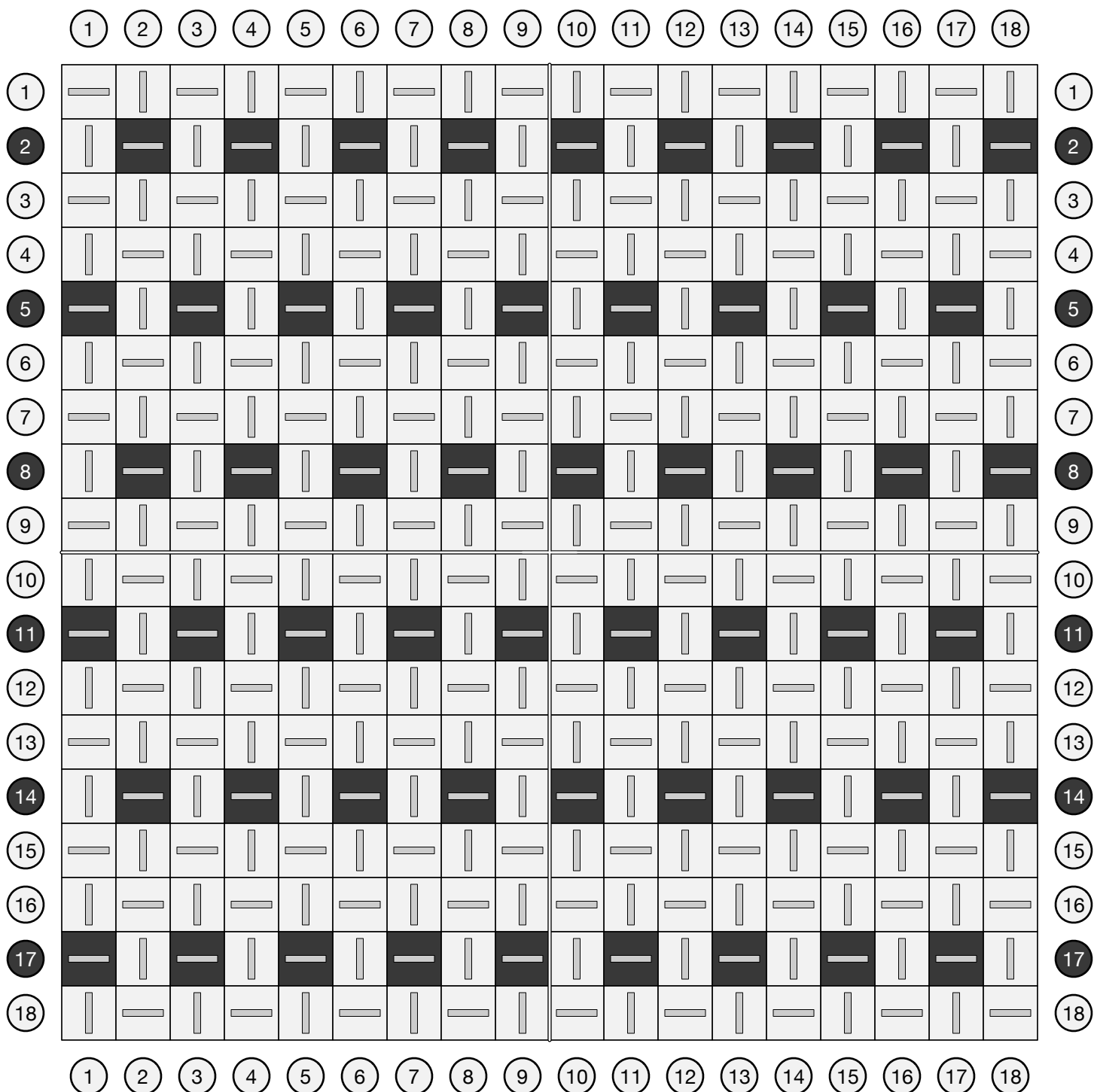
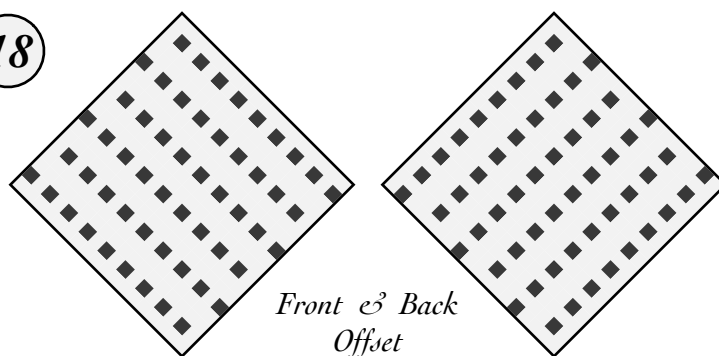
27



# Scattered Dots

A plain tabby weave with alternating weft loops can produce a grid of isolated dots.

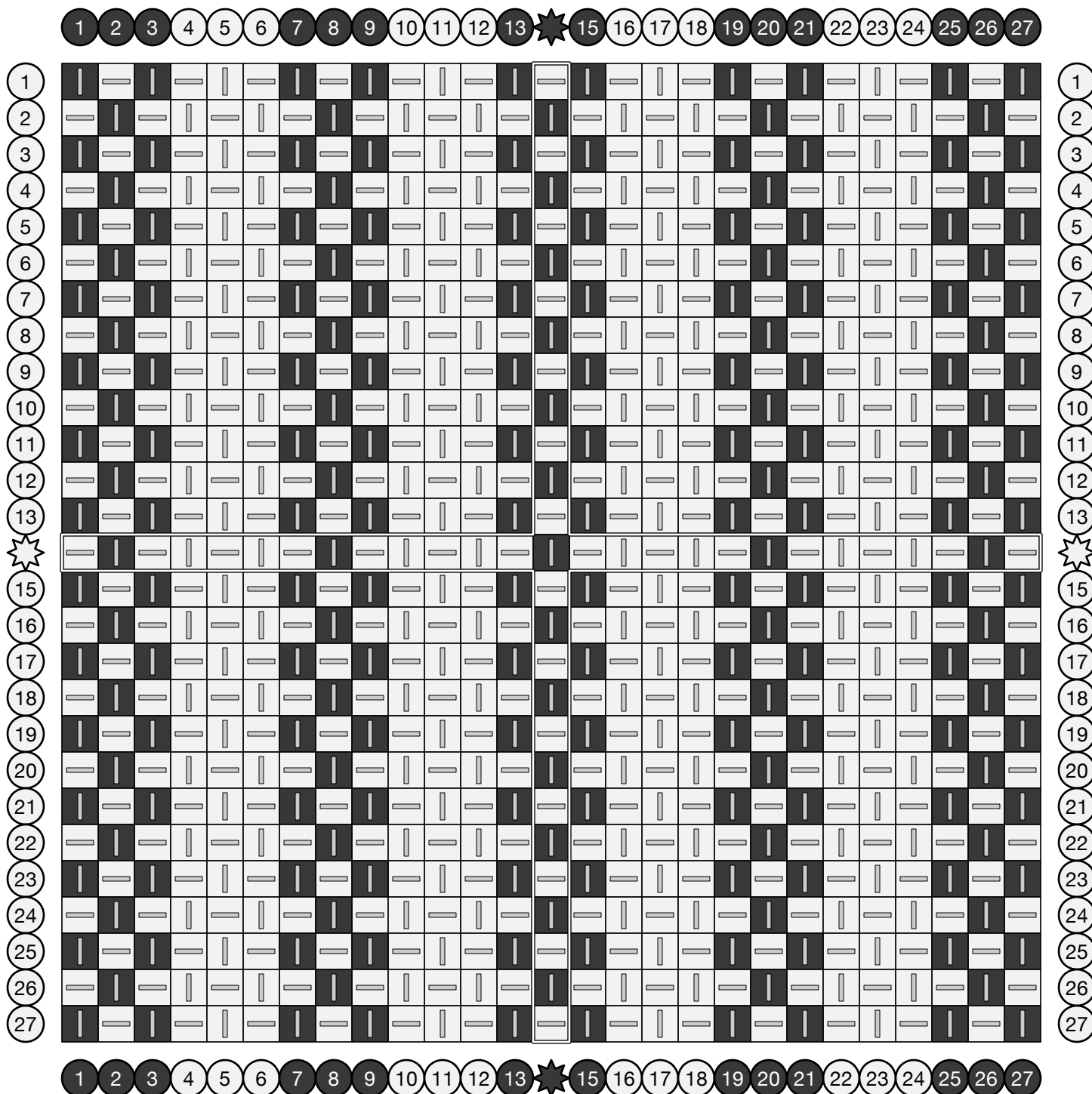
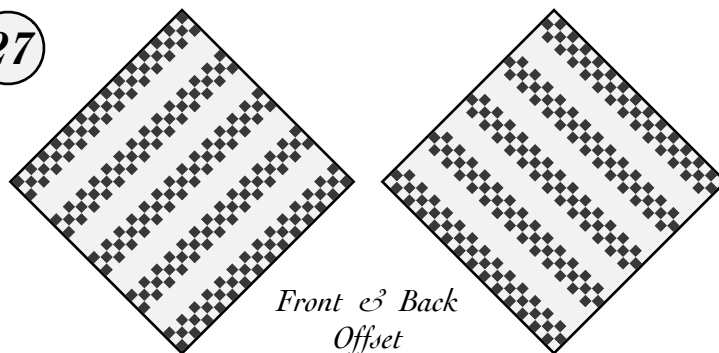
18



# Seersucker

Seersucker fabric traditionally features puckers produced by alternating stripes of tighter and looser warp.

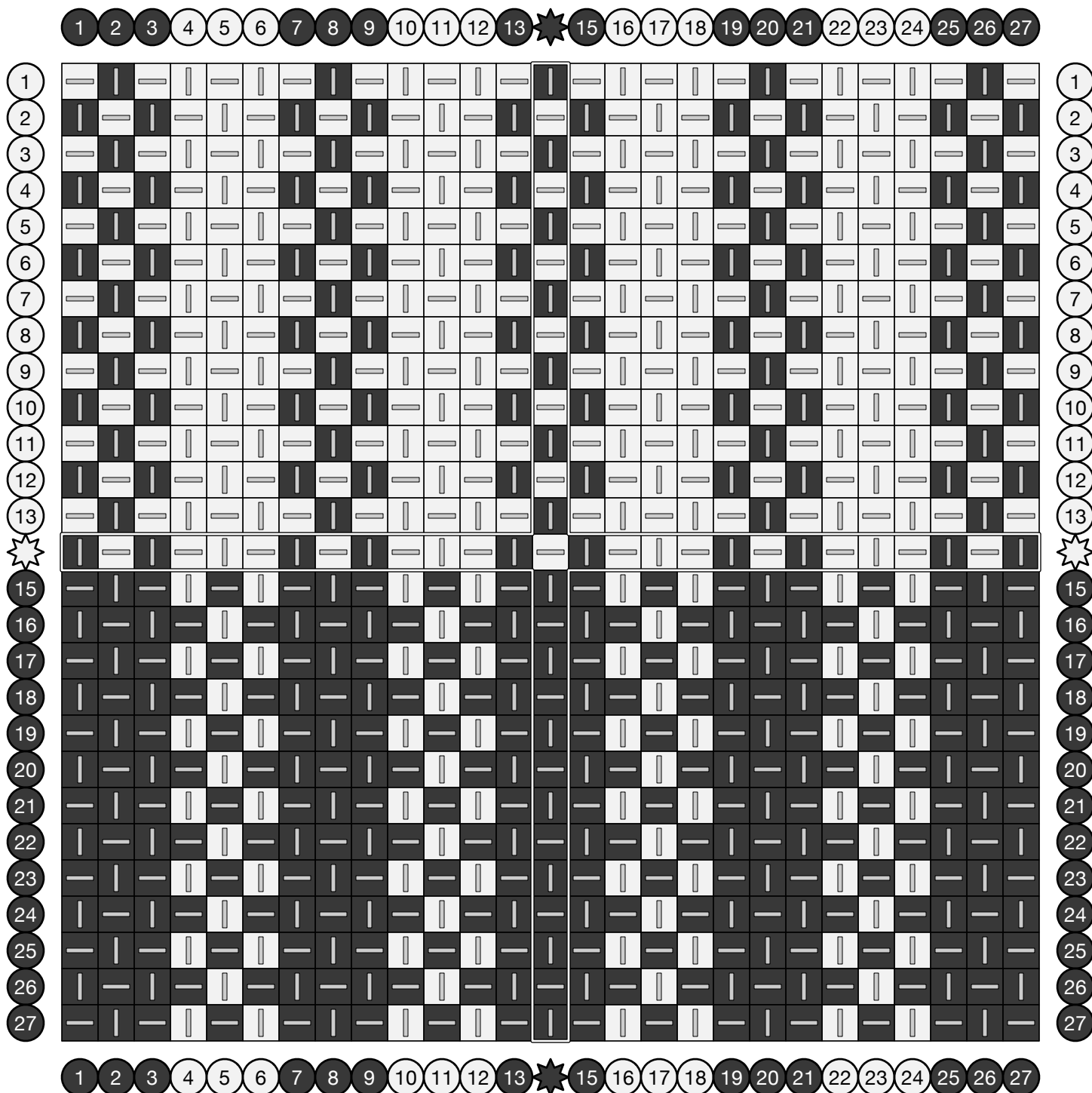
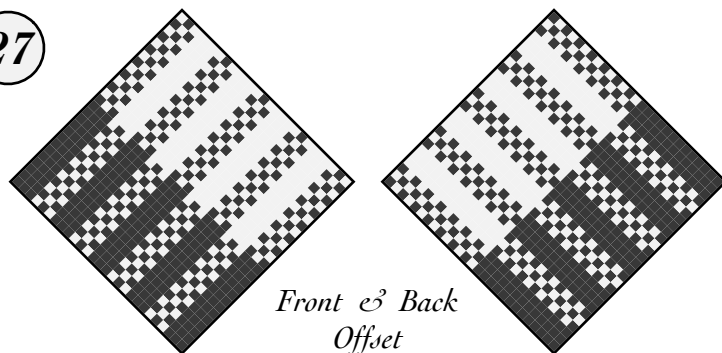
27



# Split Seersucker

Seersucker fabric traditionally features puckers produced by alternating stripes of tighter and looser warp.

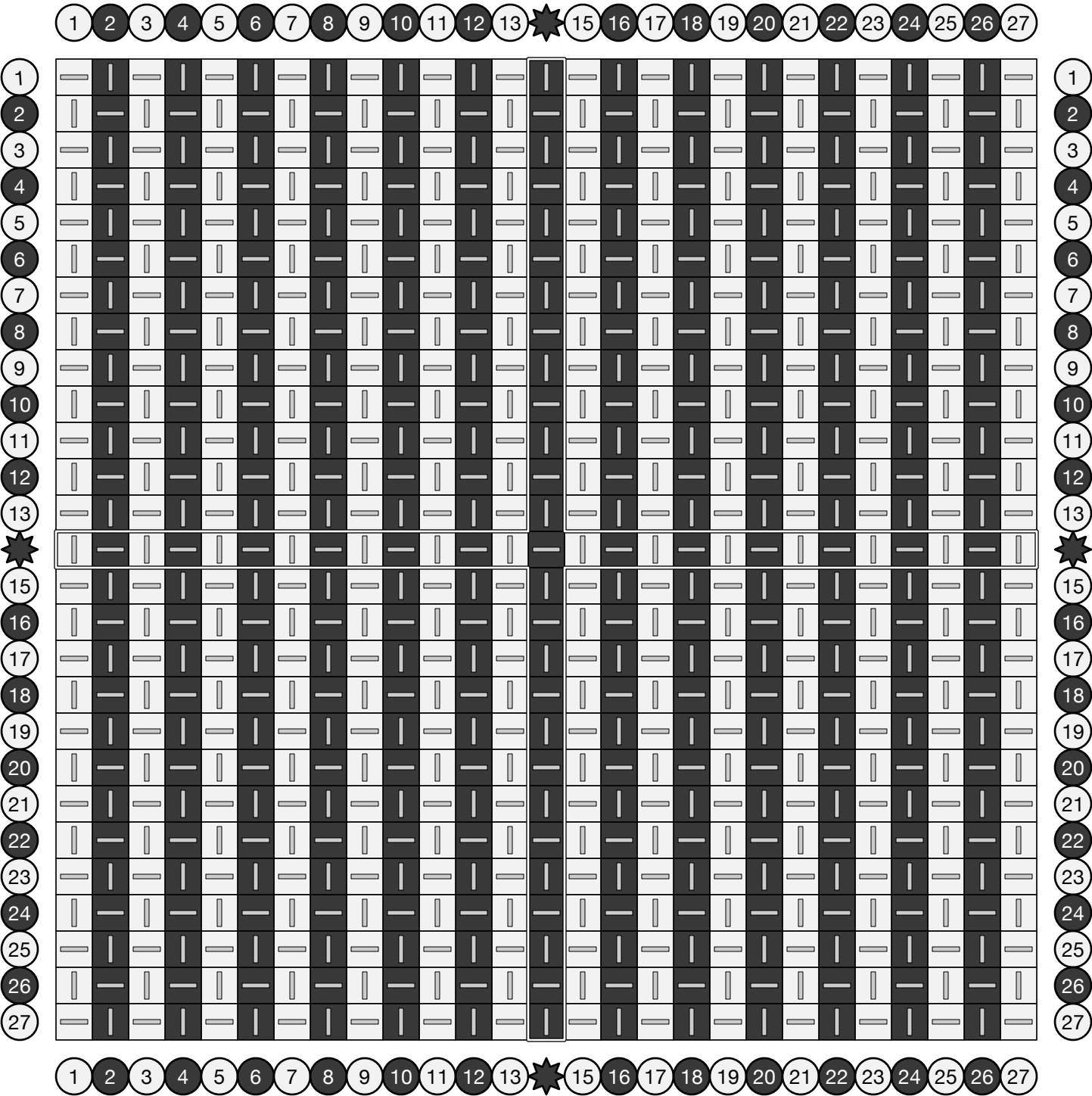
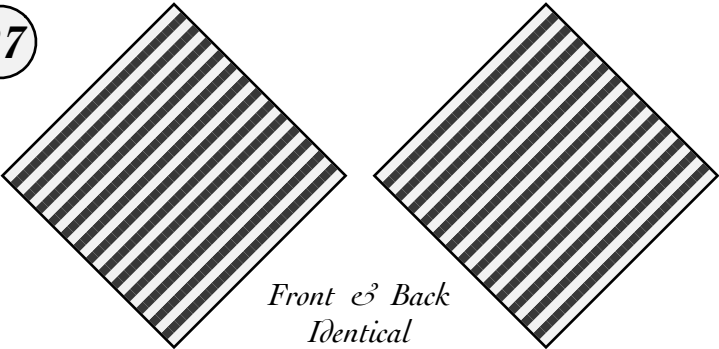
27



# Stripes

Tabby weave with alternating colors.  
The other side shows the same design.

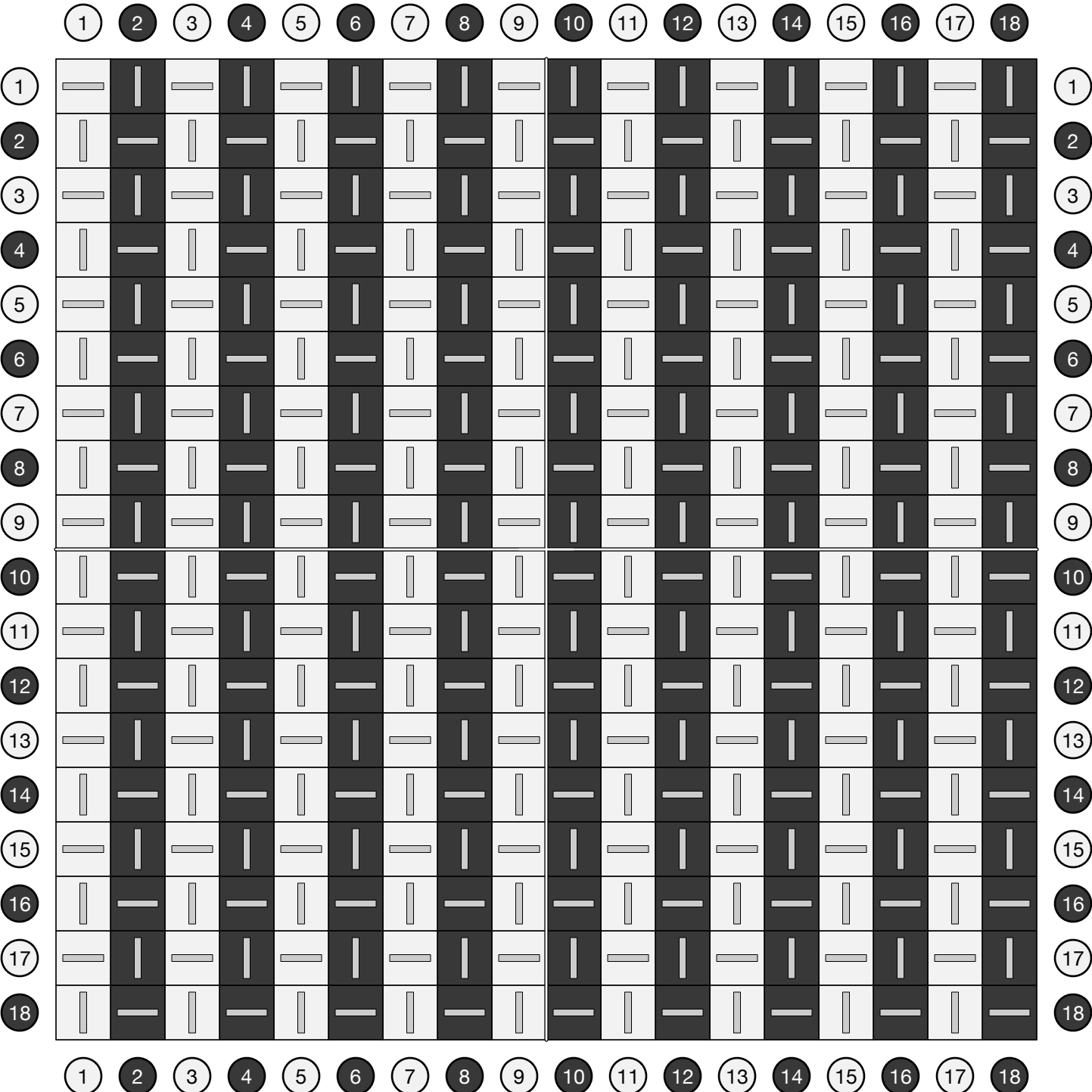
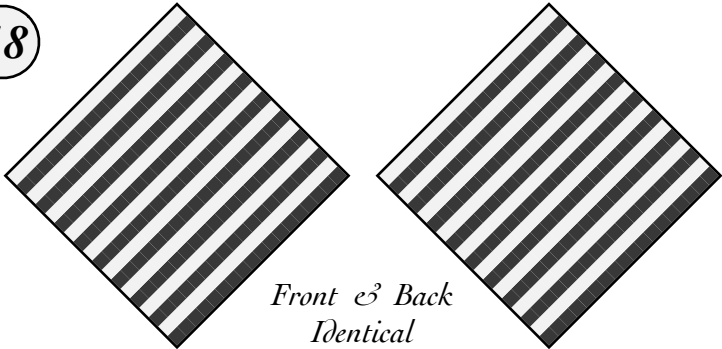
27



# Stripes

Tabby weave with alternating colors.  
The other side shows the same design.

18

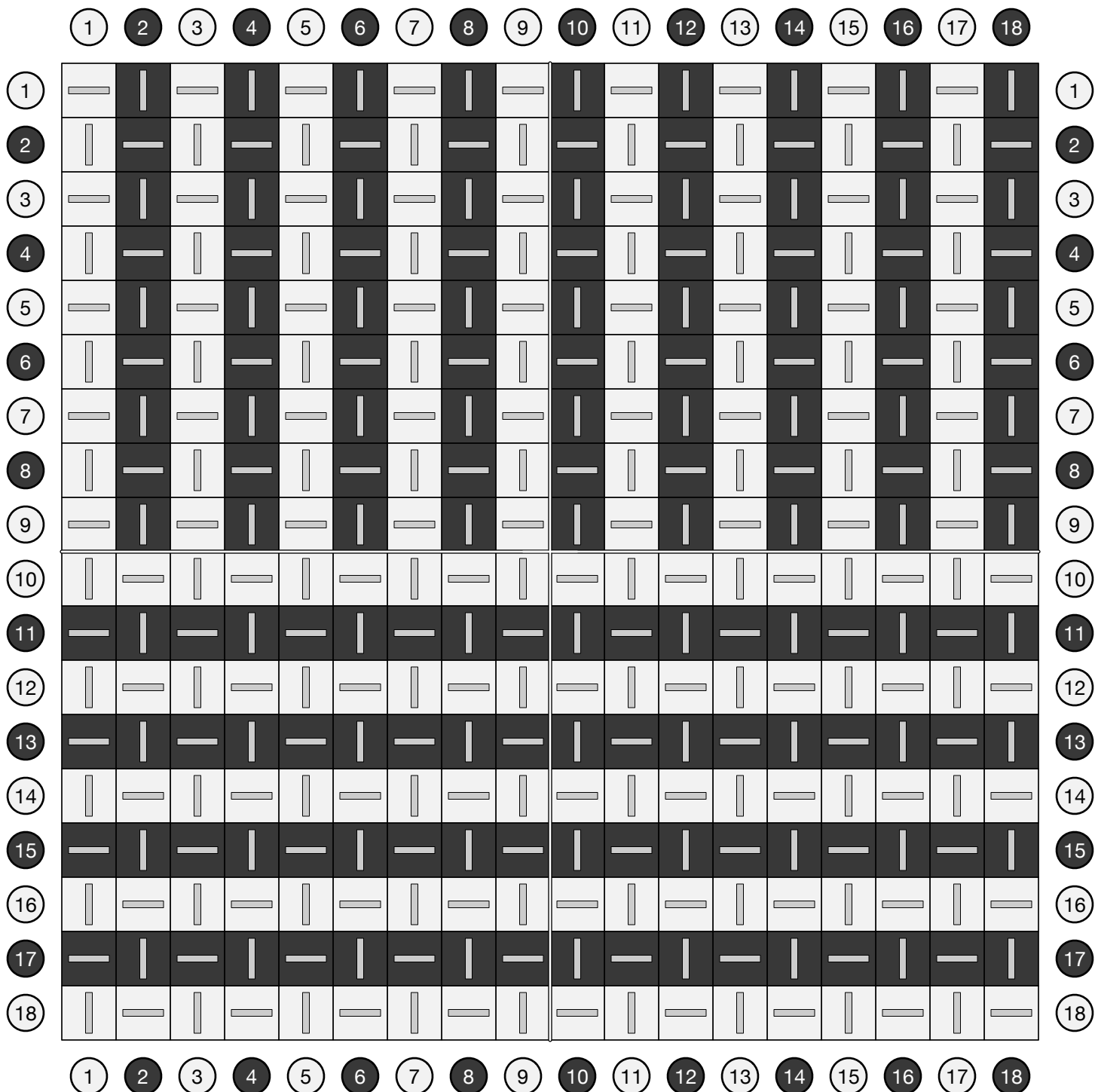
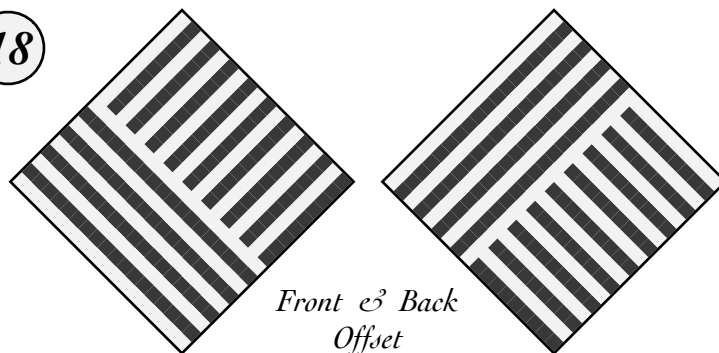


# Half-and-Half Stripes

Tabby weave with alternating colors.

Occasional doubled color rows cause the lines to shift direction.

18



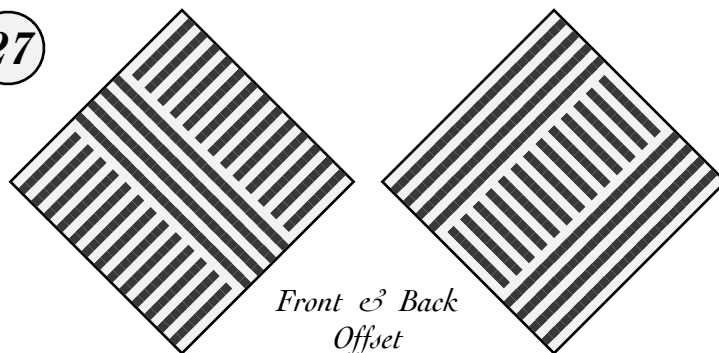


# Broken Stripes

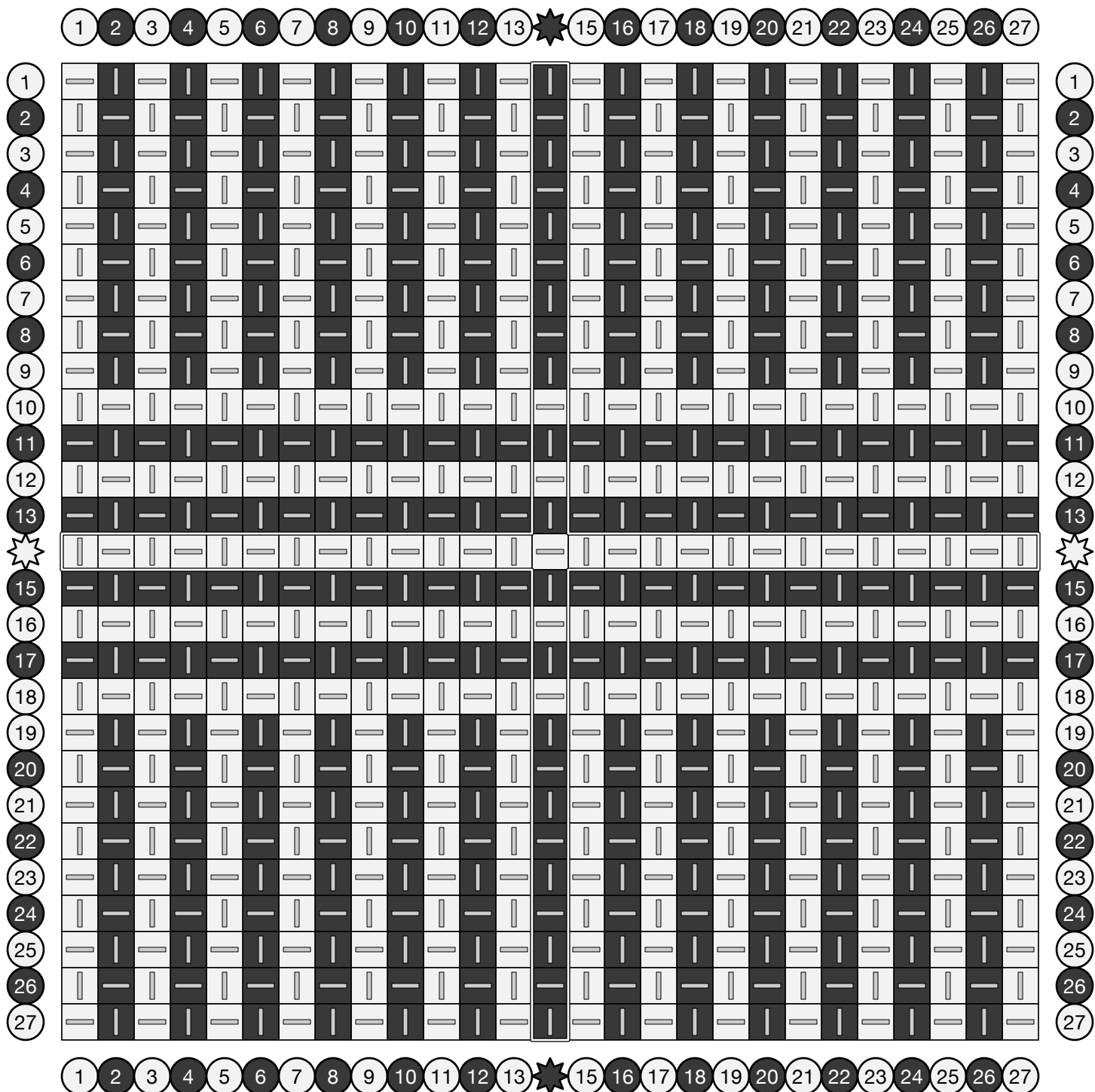
Tabby weave with alternating colors.

Occasional doubled color rows cause the lines to shift direction.

27



Front & Back  
Offset

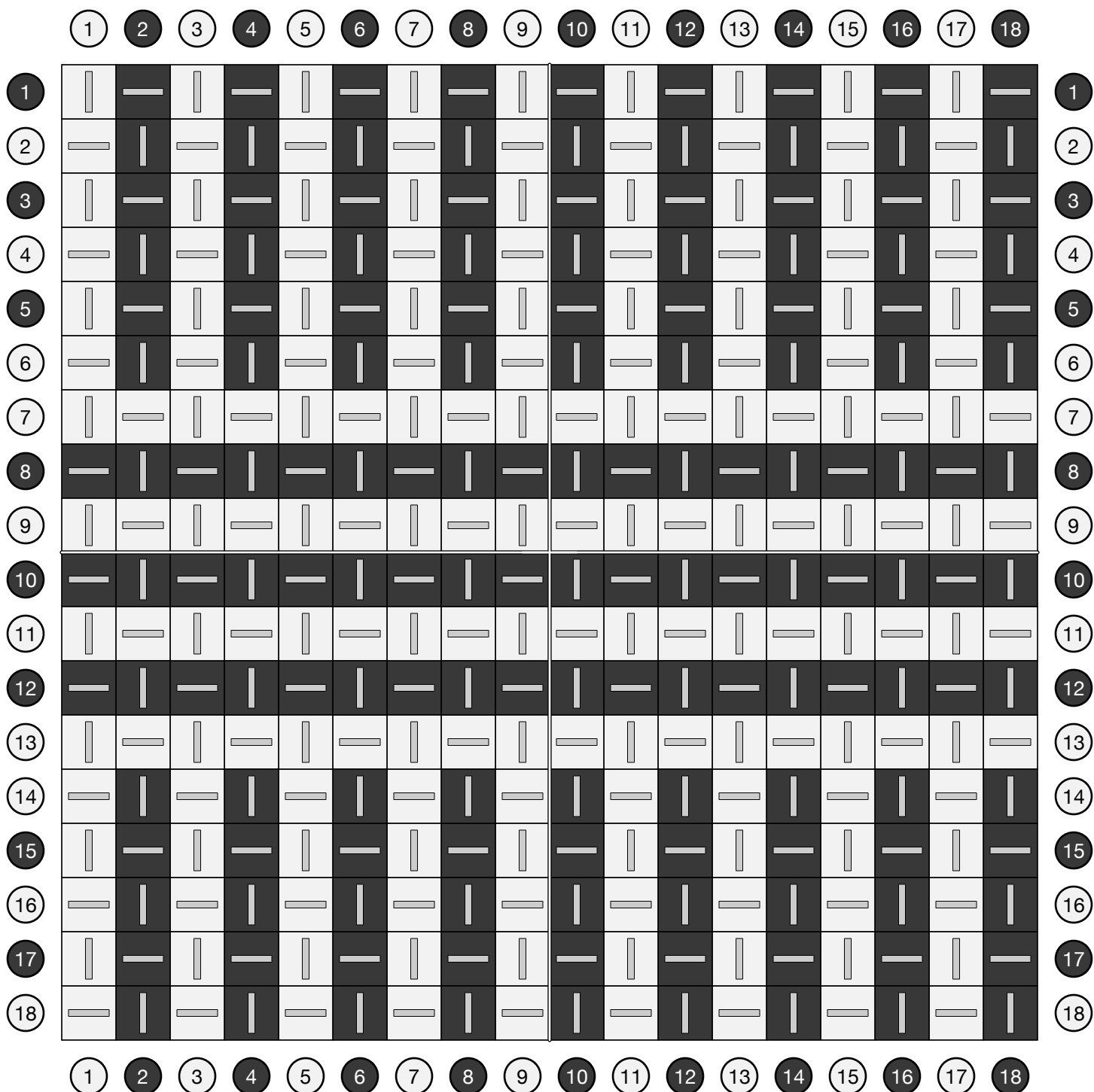
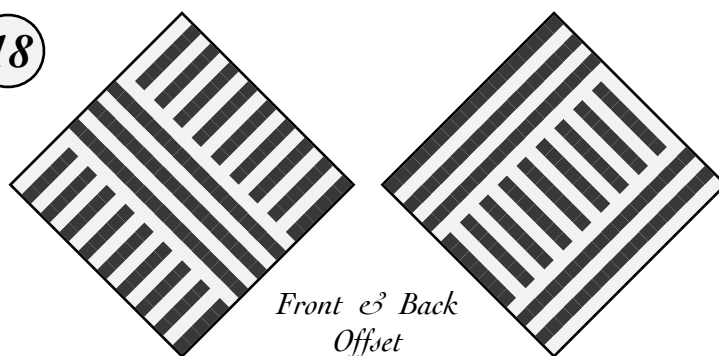


# Broken Stripes

Tabby weave with alternating colors.

Occasional doubled color rows cause the lines to shift direction.

18

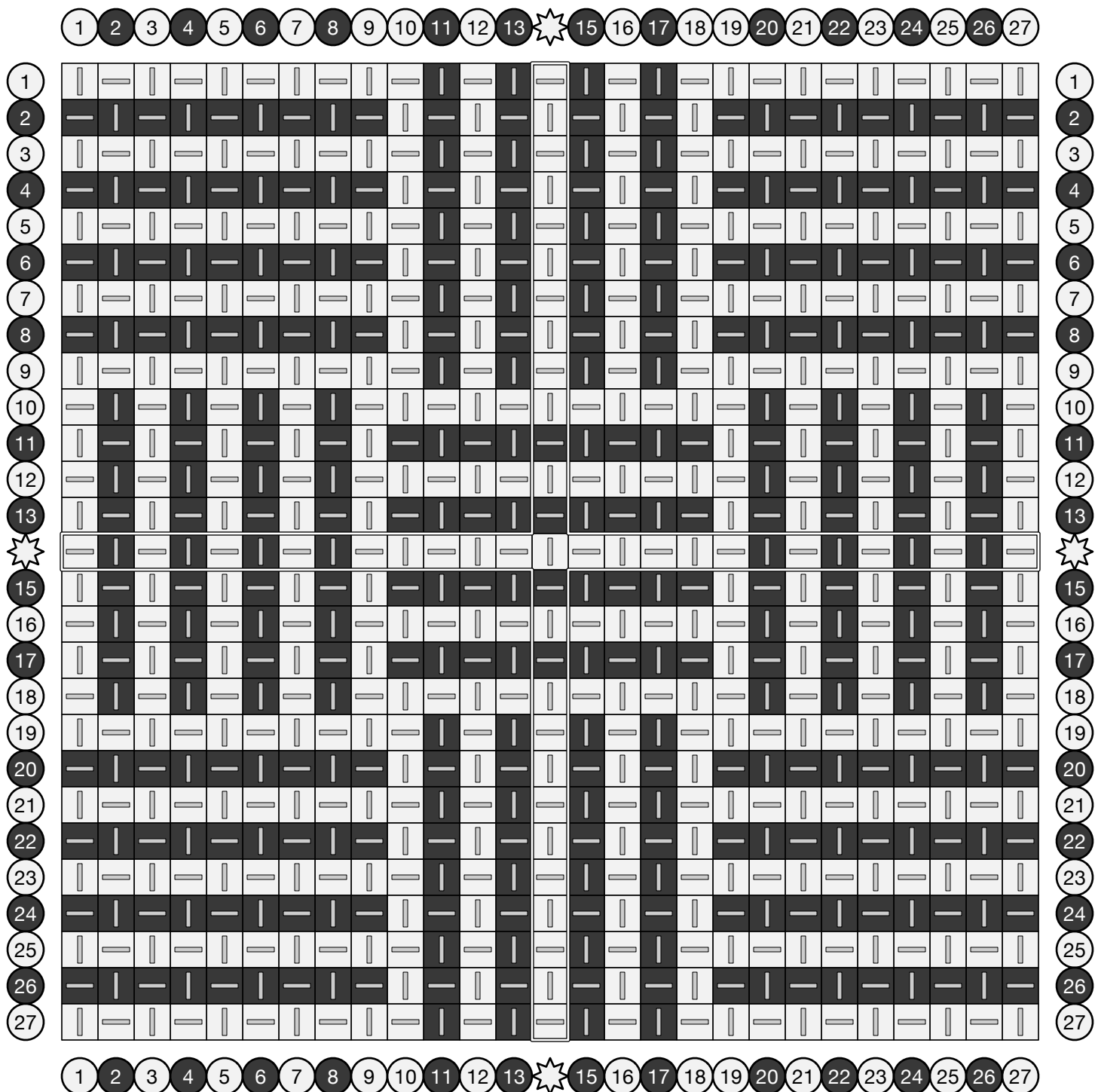
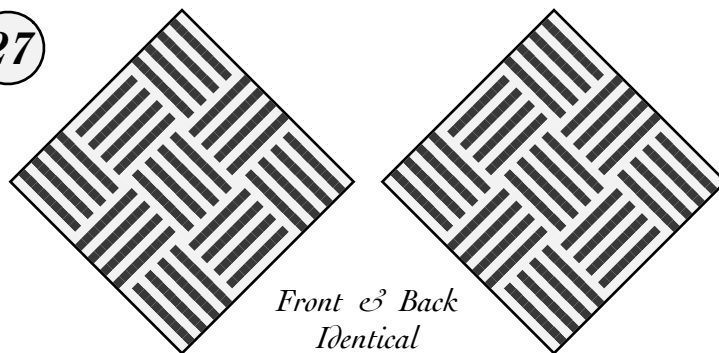


# Log Cabin (Blocks of 9)

27

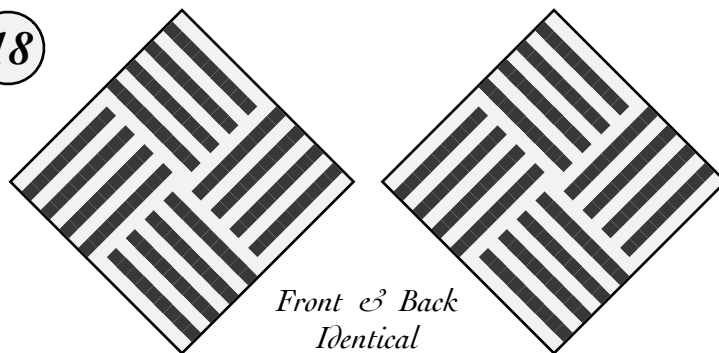
Tabby weave with alternating color threading.

Although it looks like simple alternation, pay attention to the occasional spots where one color is repeated — it is these repeats that cause the stripe direction to change.



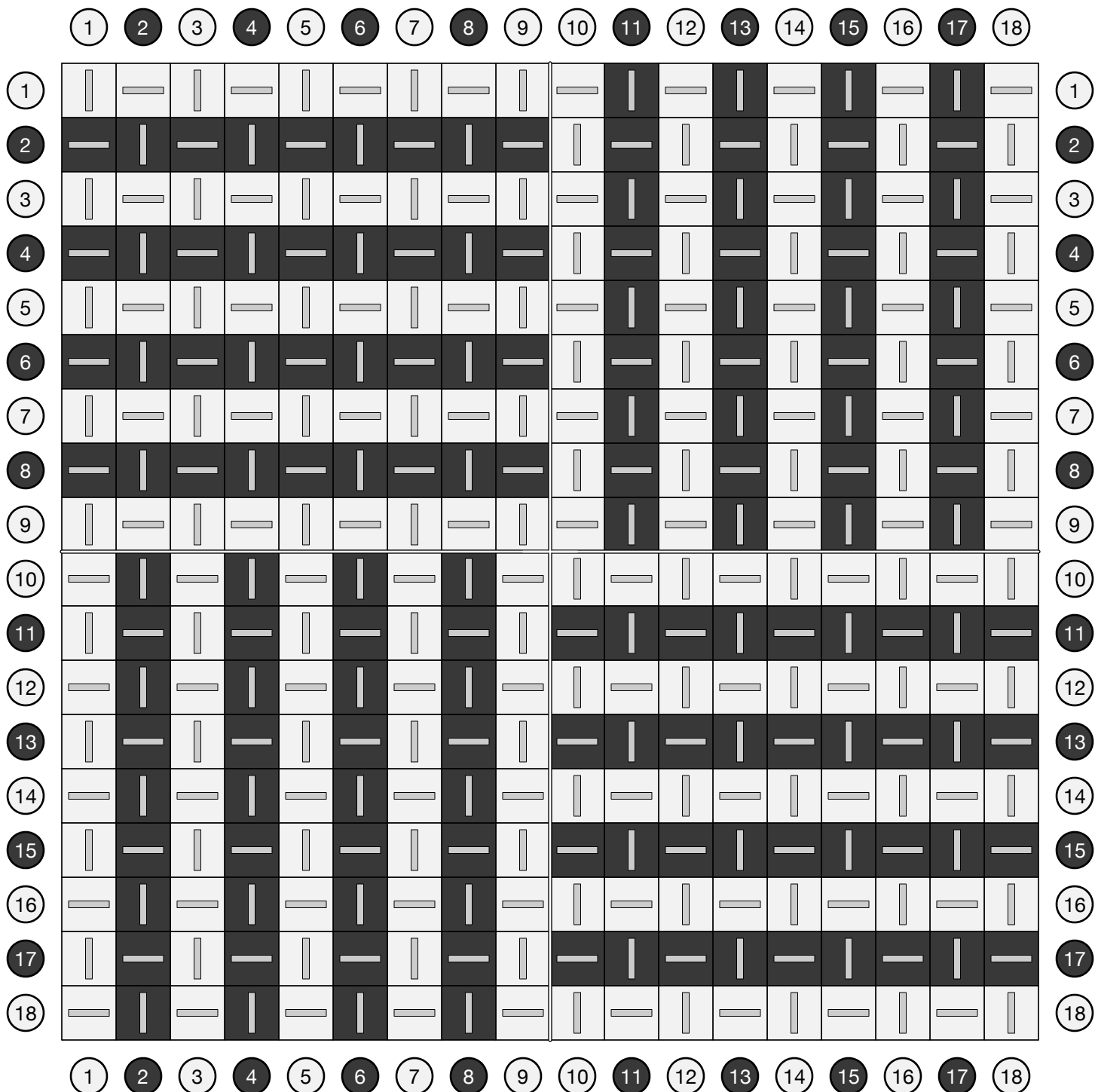
# Log Cabin (Blocks of 9)

18



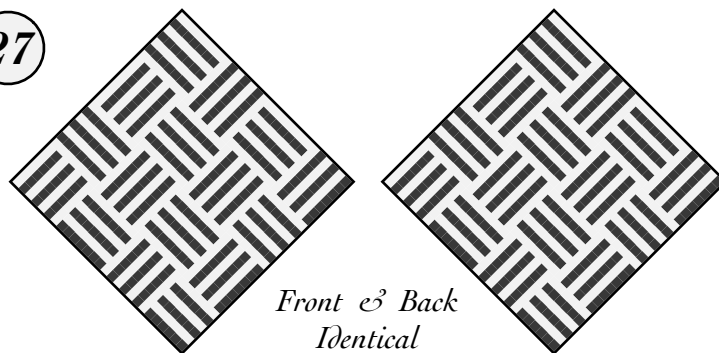
Tabby weave with alternating color threading.

Although it looks like simple alternation, pay attention to the occasional spots where one color is repeated — it is these repeats that cause the stripe direction to change.



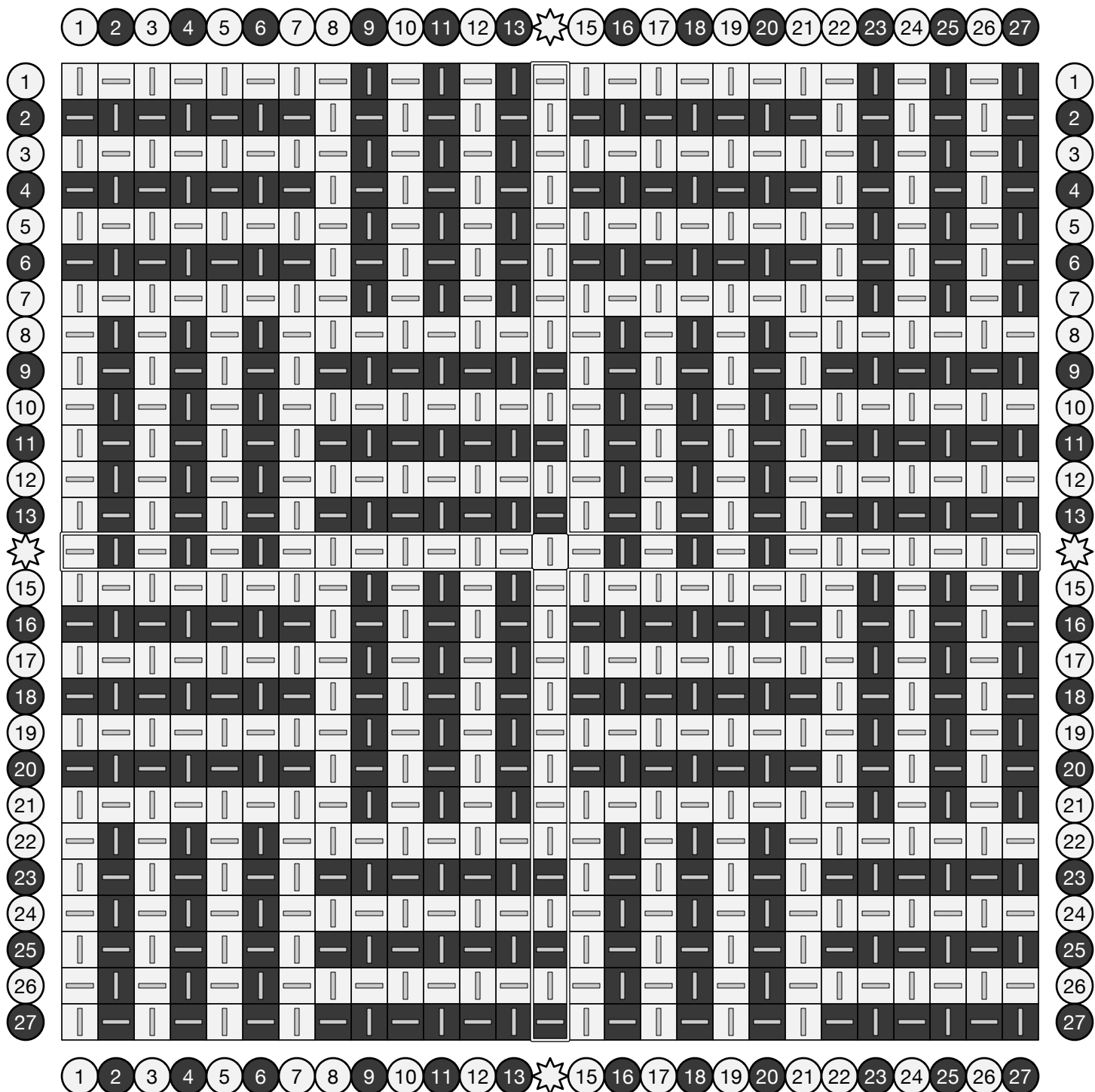
# Log Cabin (Blocks of 7)

27



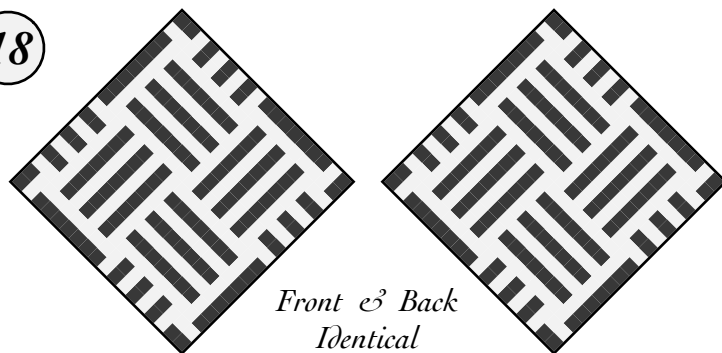
Tabby weave with alternating color threading.

Although it looks like simple alternation, pay attention to the occasional spots where one color is repeated — it is these repeats that cause the stripe direction to change.



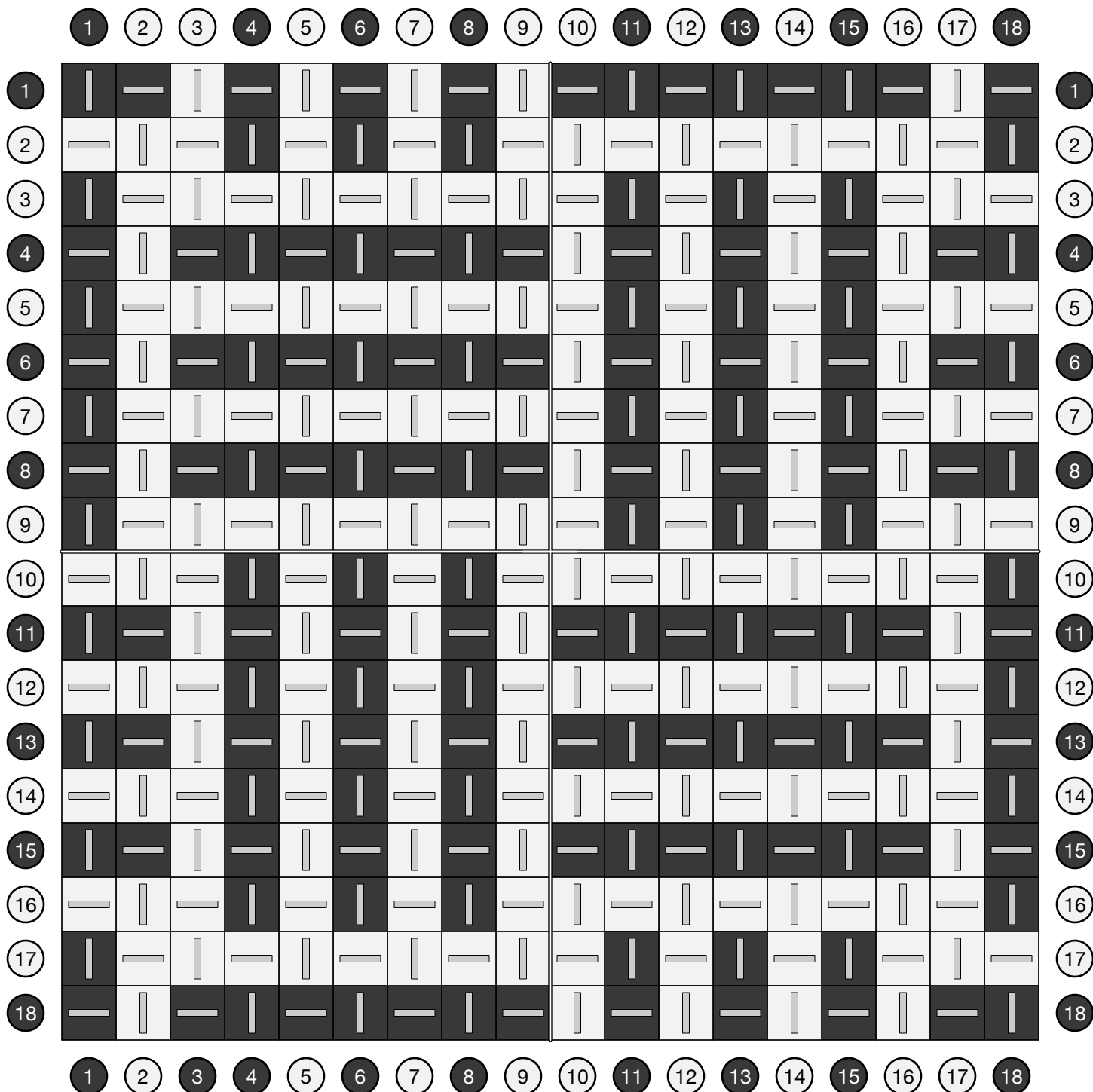
# Log Cabin (Blocks of 7)

18



Tabby weave with alternating color threading.

Although it looks like simple alternation, pay attention to the occasional spots where one color is repeated — it is these repeats that cause the stripe direction to change.

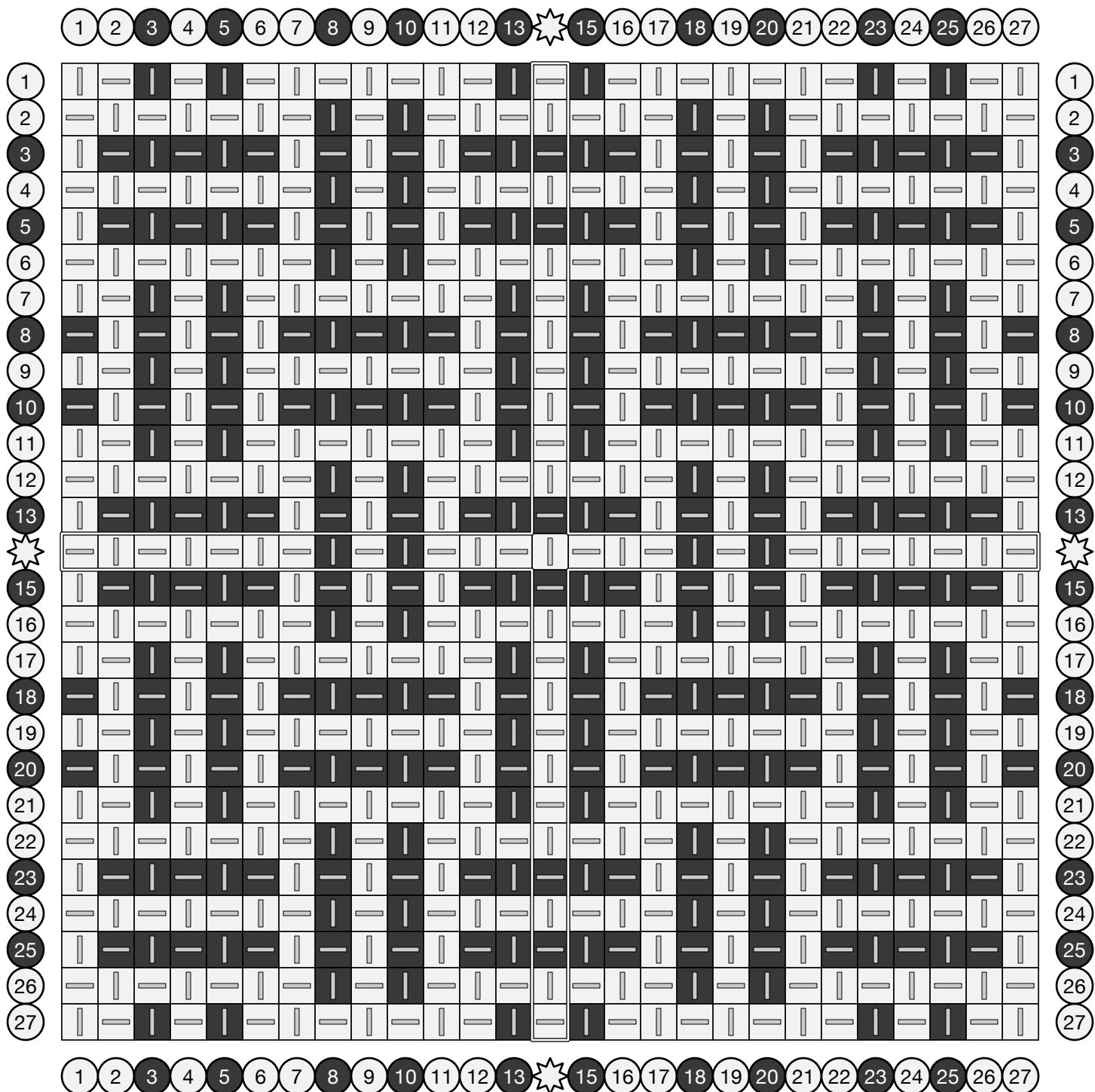
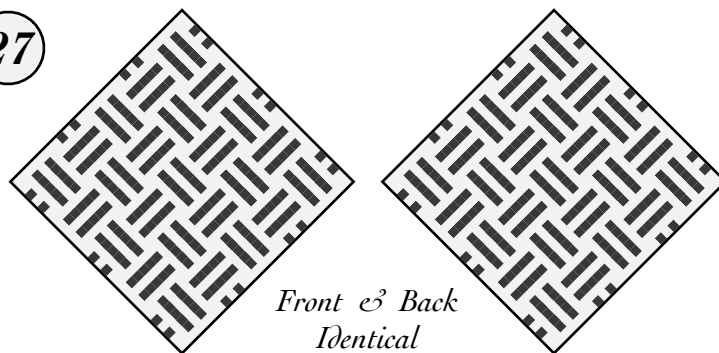


# Log Cabin (Blocks of 5)

27

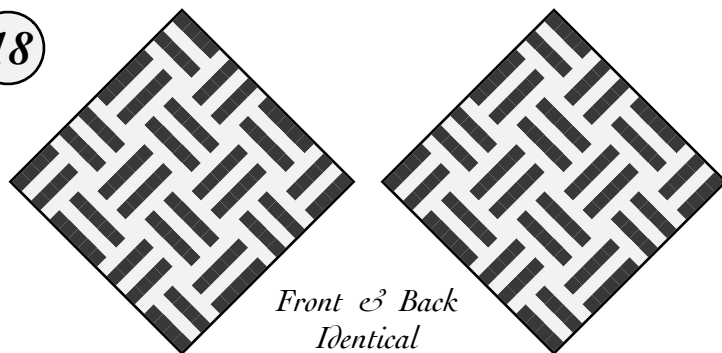
Tabby weave with alternating color threading.

Although it looks like simple alternation, pay attention to the occasional spots where one color is repeated — it is these repeats that cause the stripe direction to change.



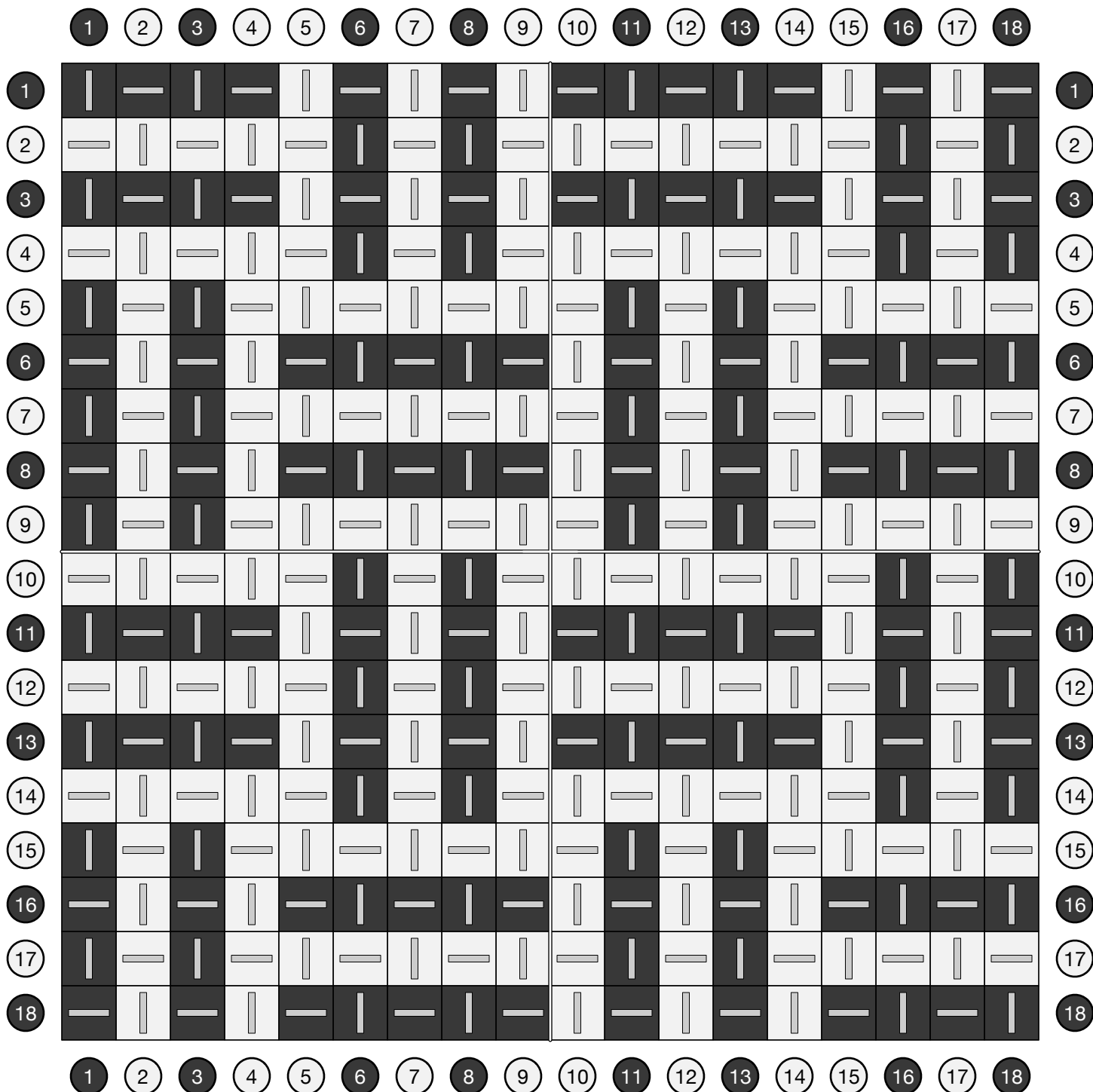
# Log Cabin (Blocks of 5)

18



Tabby weave with alternating color threading.

Although it looks like simple alternation, pay attention to the occasional spots where one color is repeated — it is these repeats that cause the stripe direction to change.

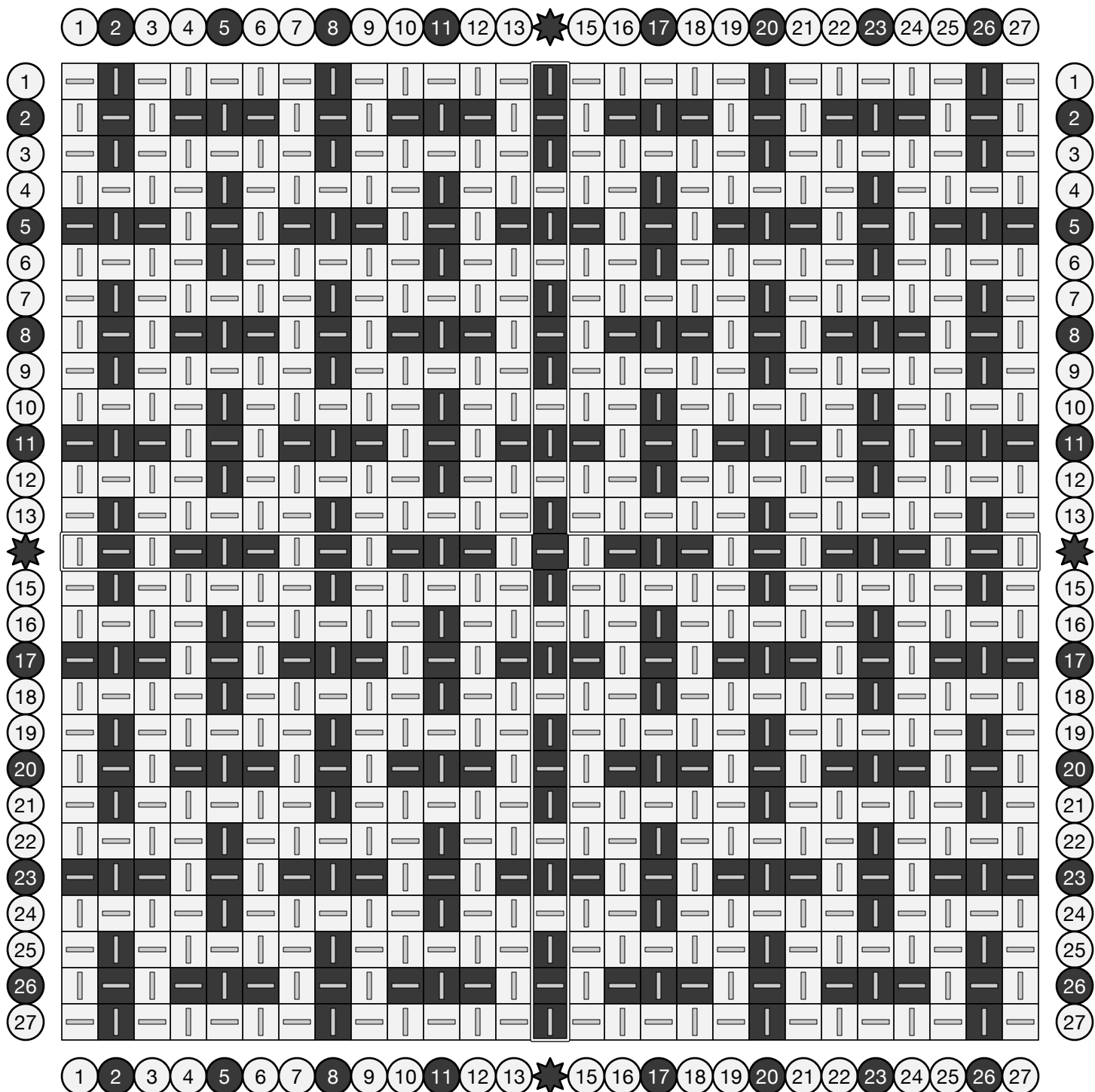
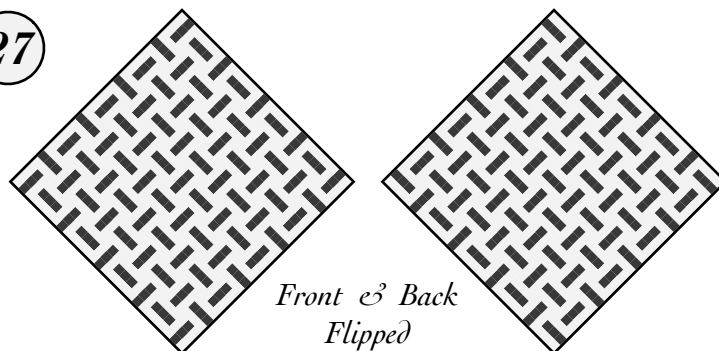




# Bars

Combining a plain tabby weave with alternating loop colors in ABAABAABA order produces a weave with a grid of perpendicular bars.

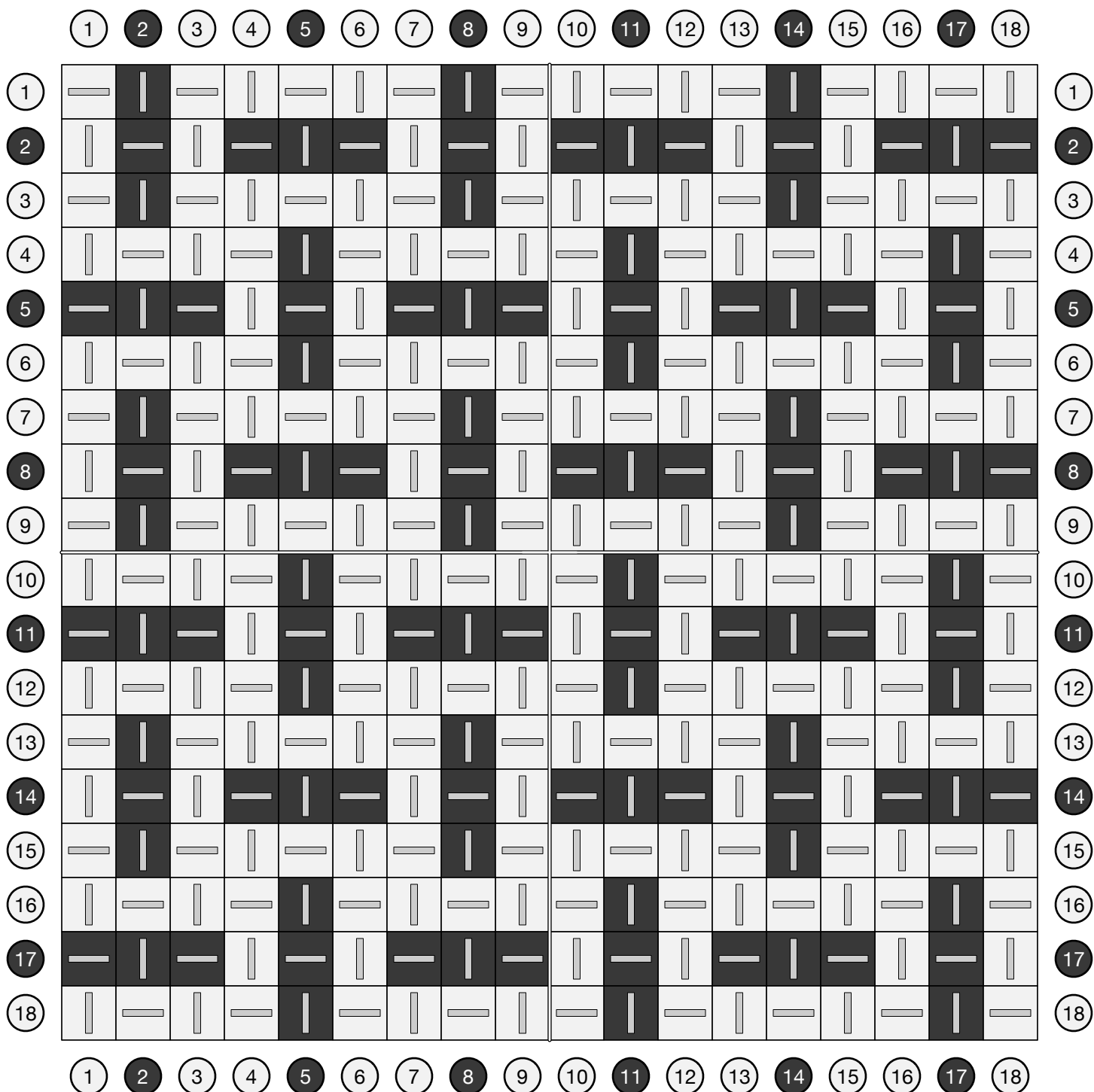
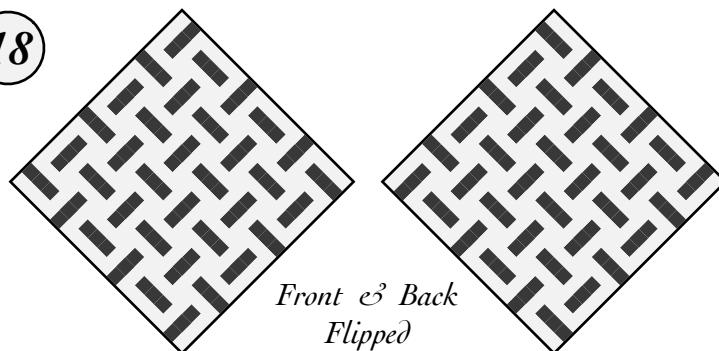
27



# Bars

Combining a plain tabby weave with alternating loop colors in ABAABAABA order produces a weave with a grid of perpendicular bars.

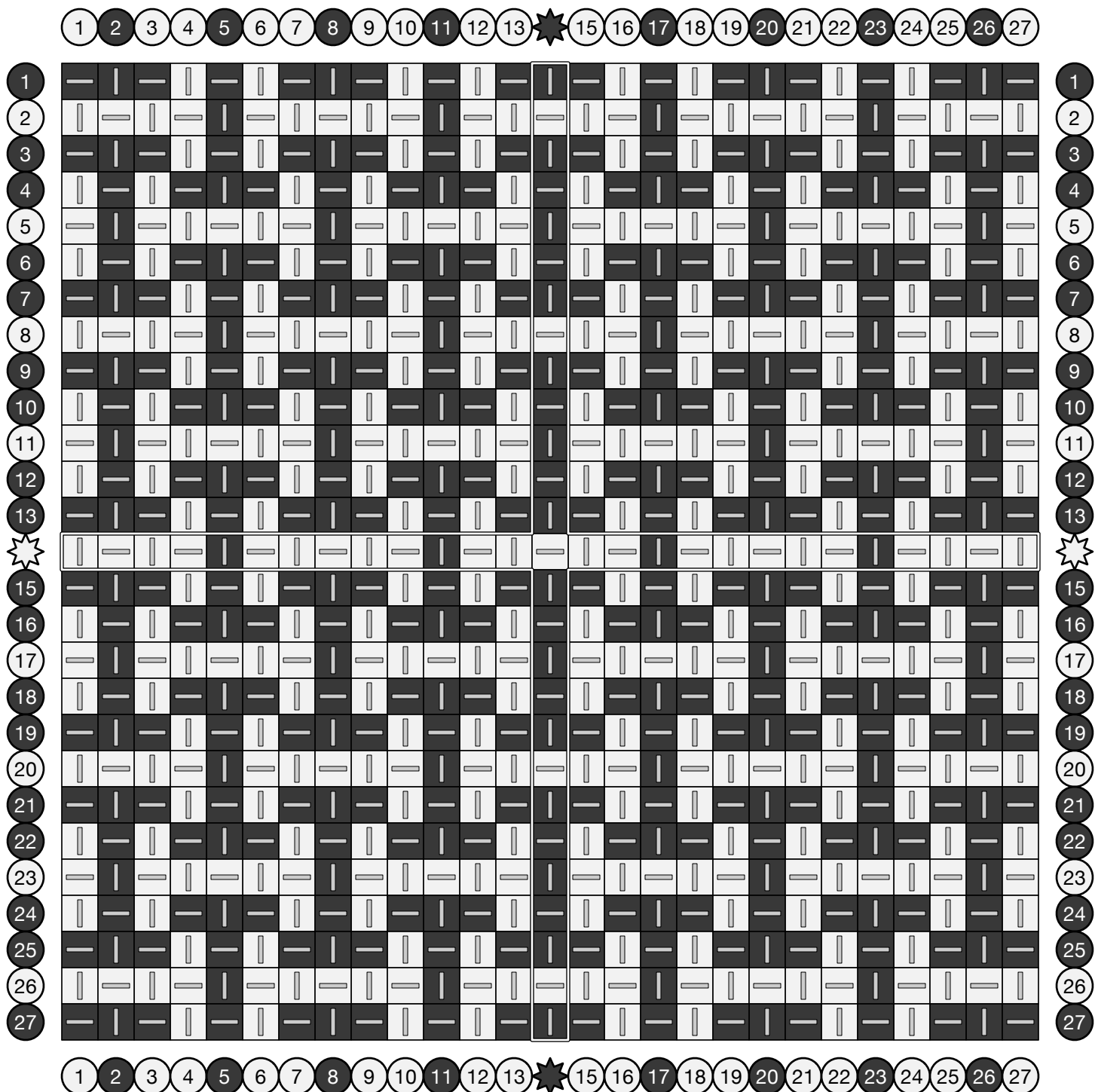
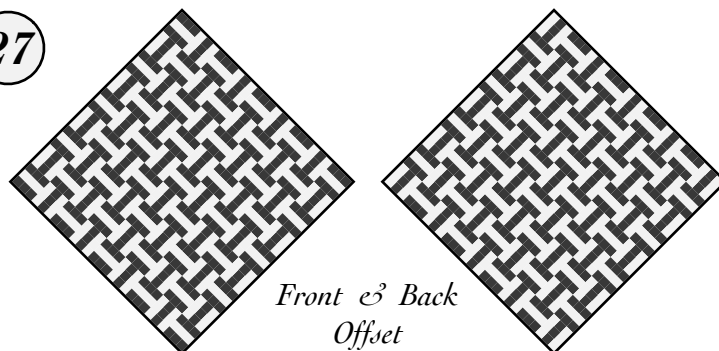
18



# Barbells

Tabby weave with loop threaded ABA in one direction and BAB in the other.

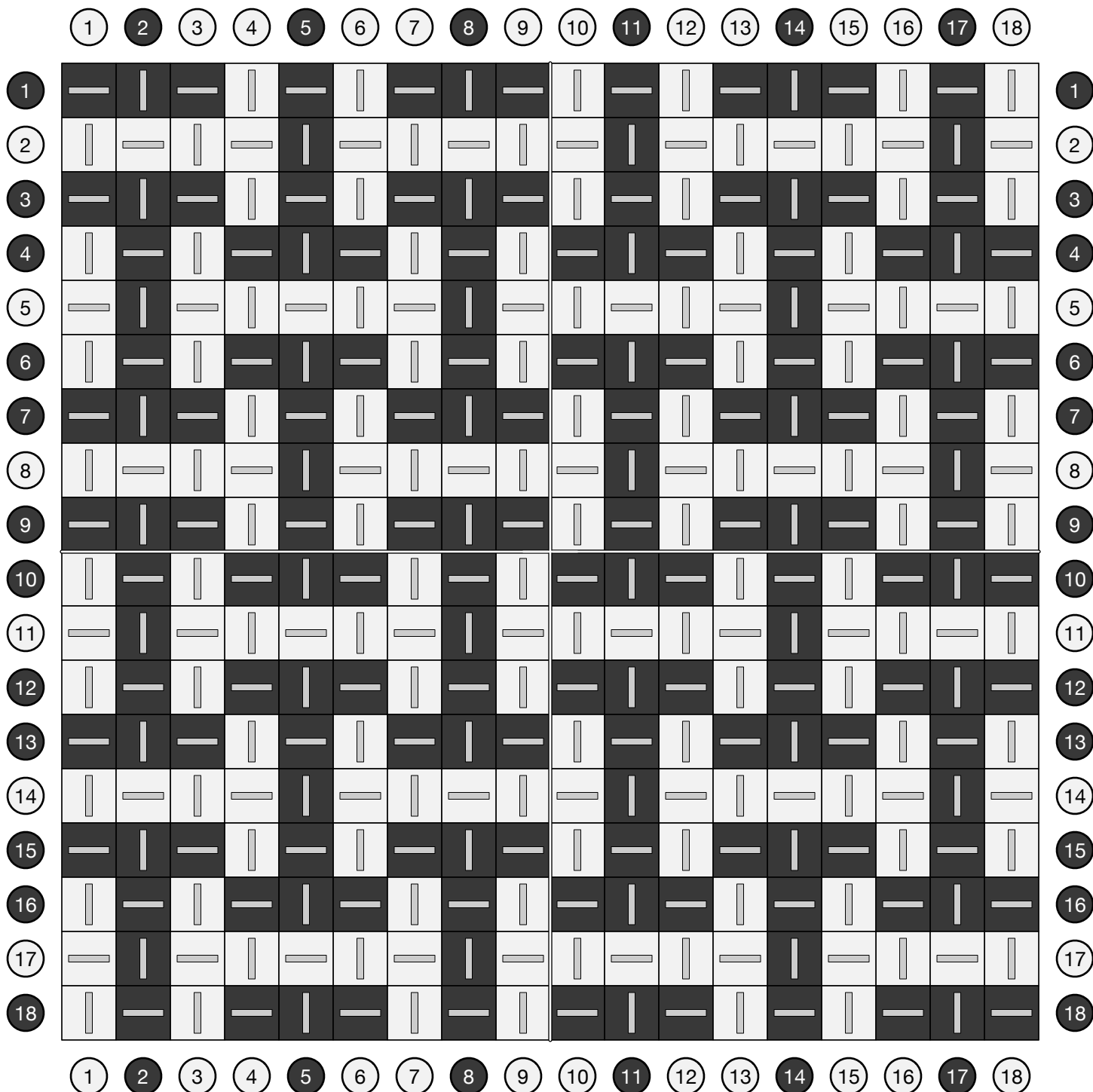
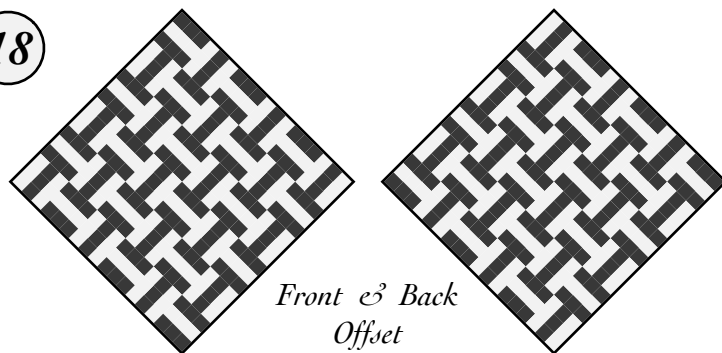
27



# Barbells

Tabby weave with loop threaded ABA in one direction and BAB in the other.

18

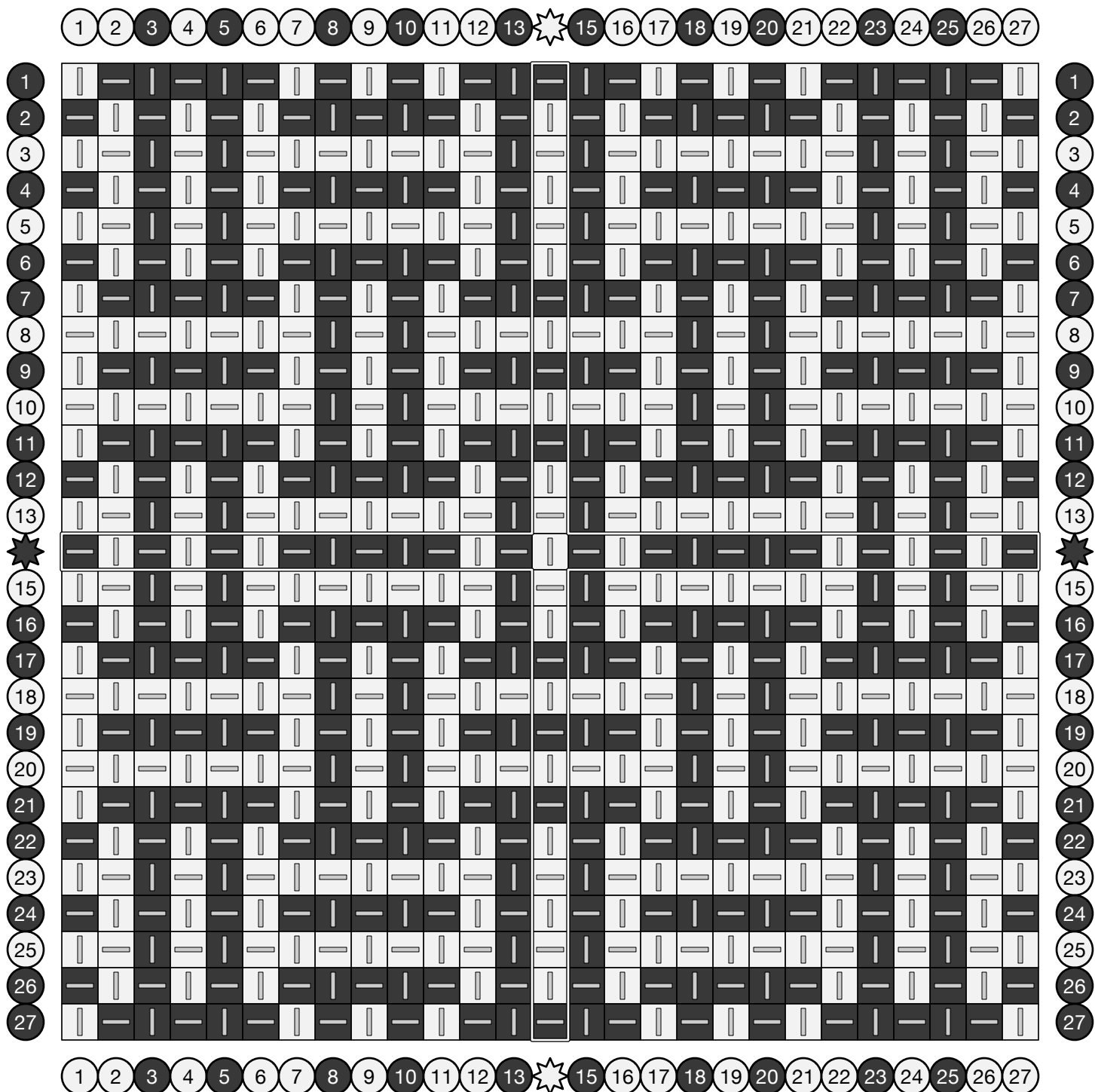
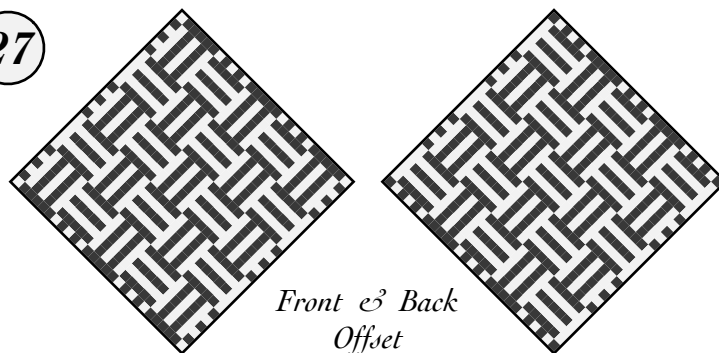


# Double Barbells

27

Tabby weave with alternating color threading.

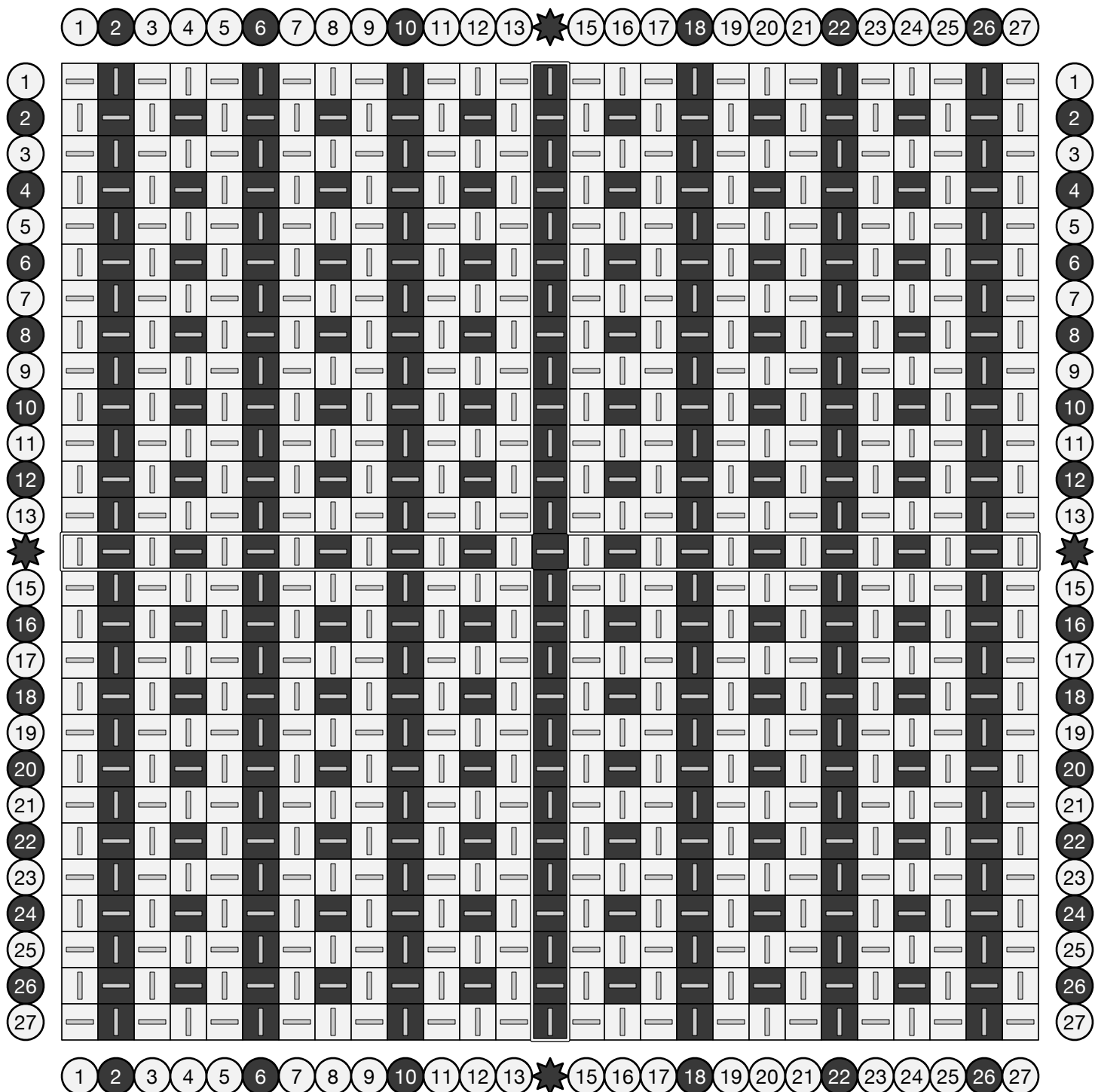
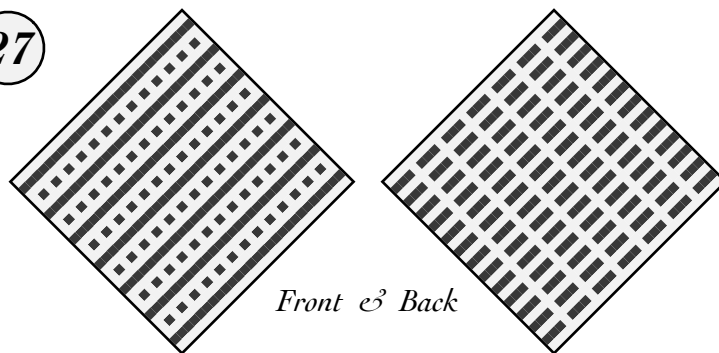
Although it looks like simple alternation, pay attention to the occasional spots where one color is repeated — it is these repeats that cause the stripe direction to change.



# Ladders

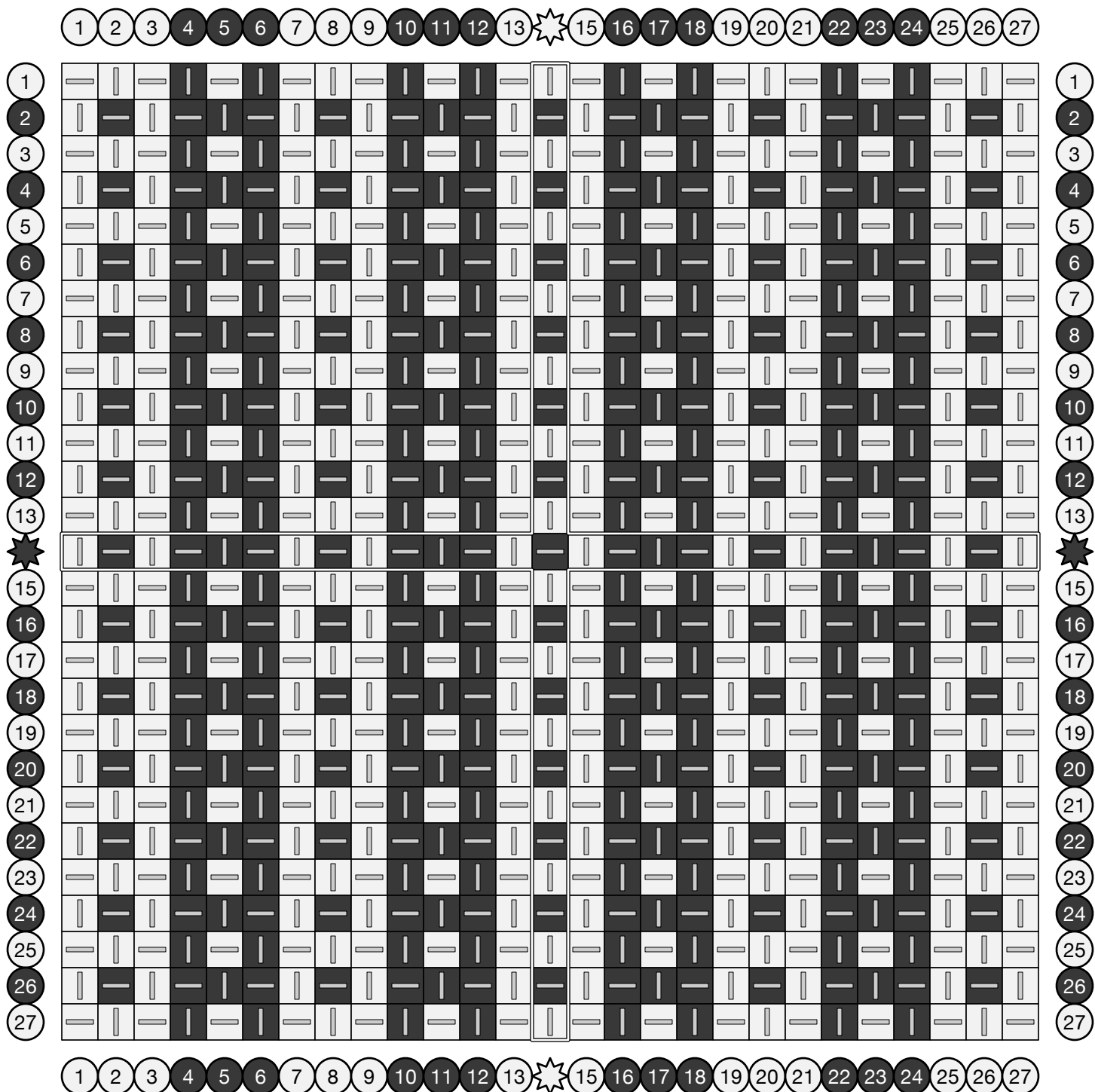
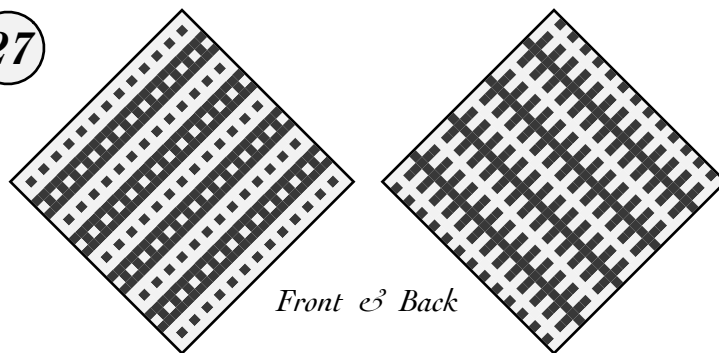
Tabby weave with alternating colors. Periodic changes of the loop colors interrupt the stripes to form ladder rungs.

27



# Contrasting Narrow Ladders (27)

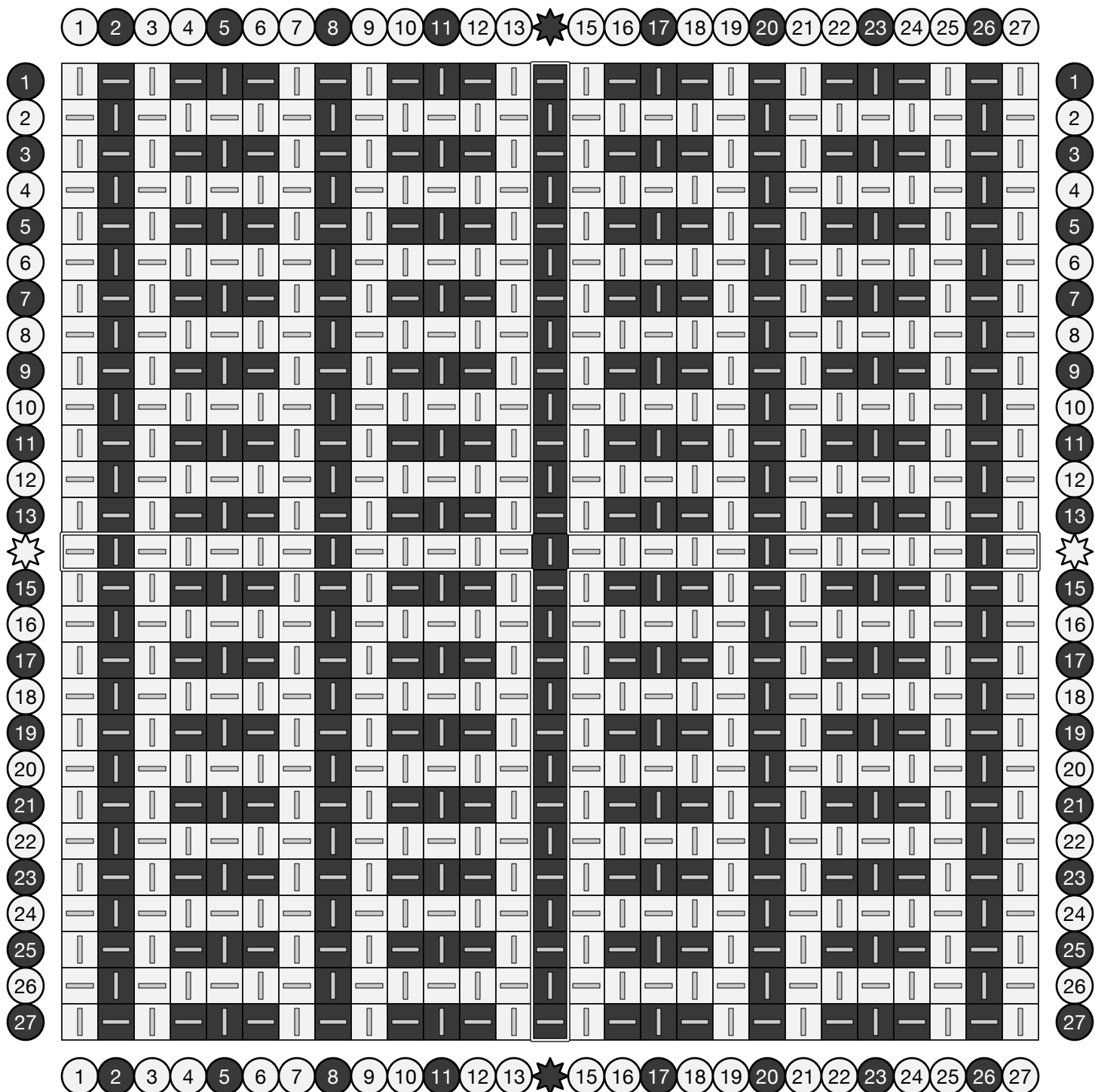
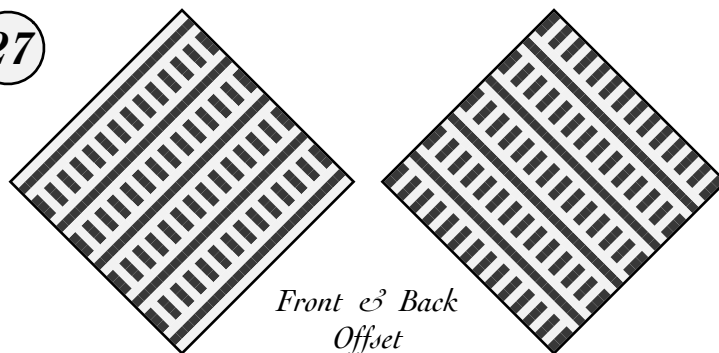
Tabby weave with alternating groups of loop colors.



# Ladders

Tabby weave with alternating colors. Periodic changes of the loop colors interrupt the stripes to form ladder rungs.

27

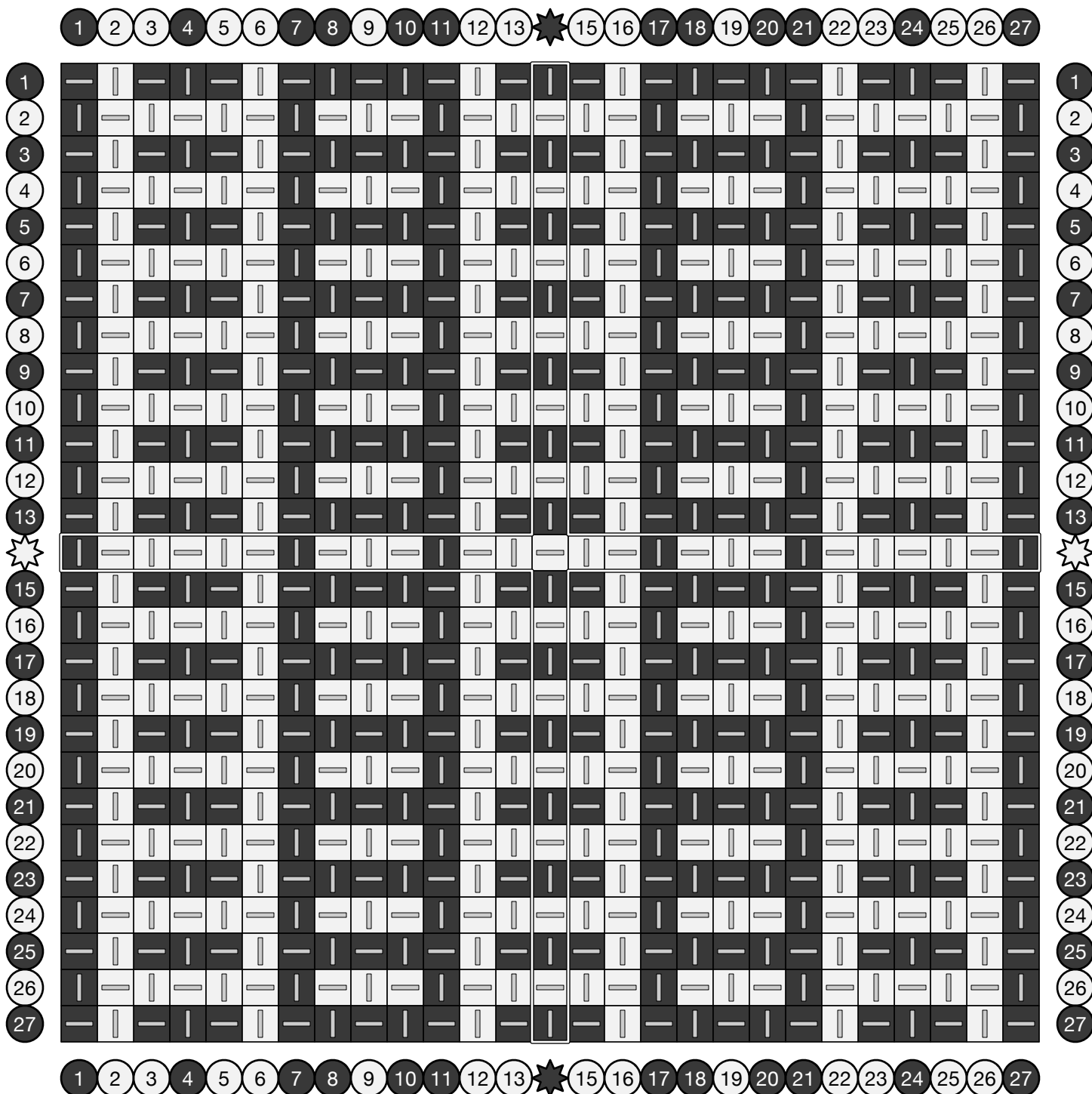
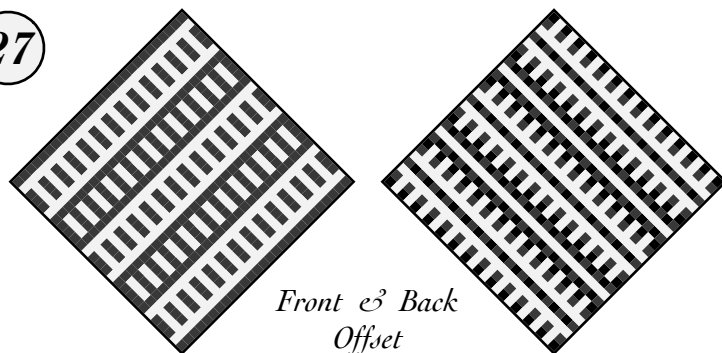




# Contrasting Ladders

Tabby weave with alternating colors. Periodic changes of the loop colors interrupt the stripes to form ladder rungs.

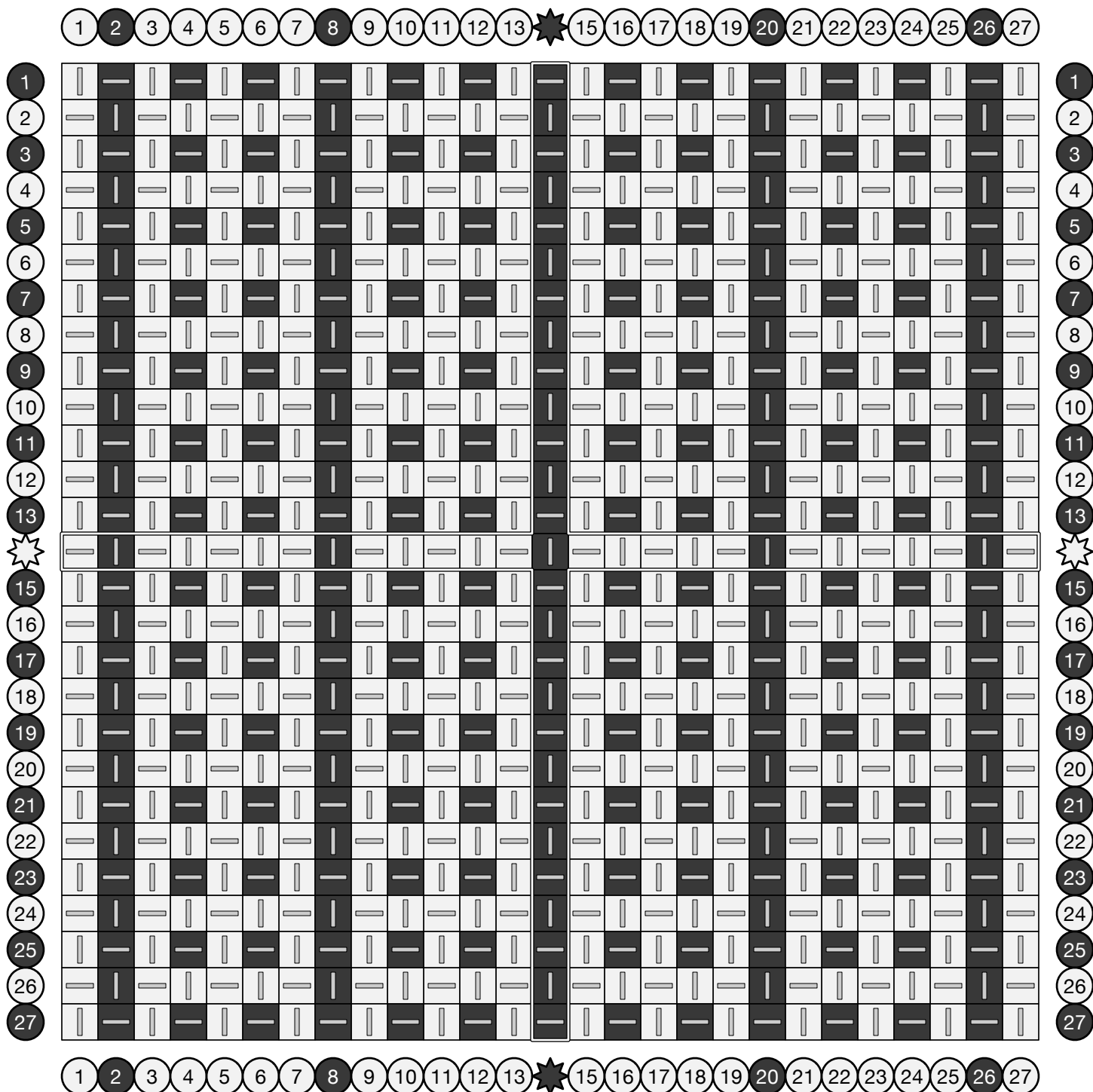
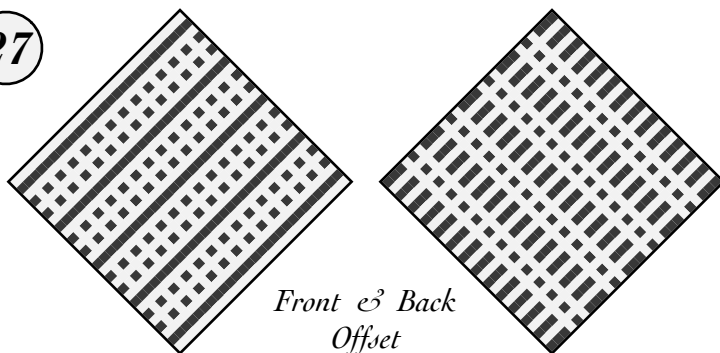
27



# Double Ladders

Tabby weave with alternating colors. Periodic changes of the loop colors interrupt the stripes to form ladder rungs.

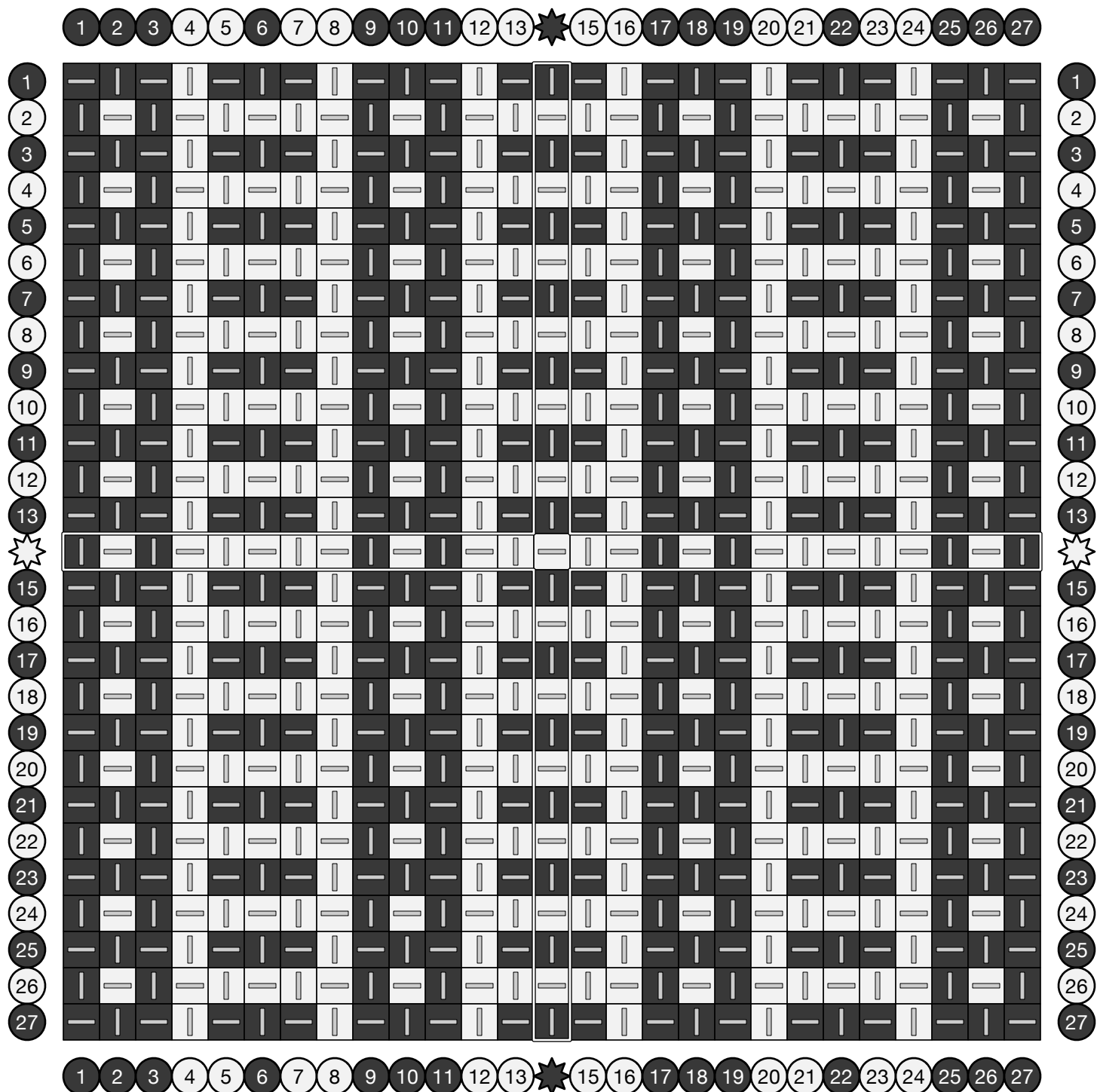
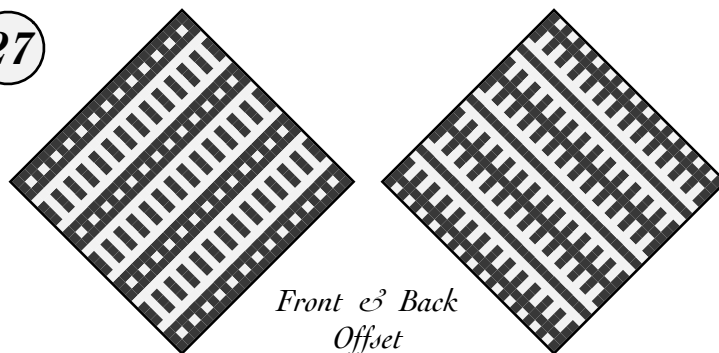
27



# Assorted Ladders

Tabby weave with alternating colors. Periodic changes of the loop colors interrupt the stripes to form ladder rungs.

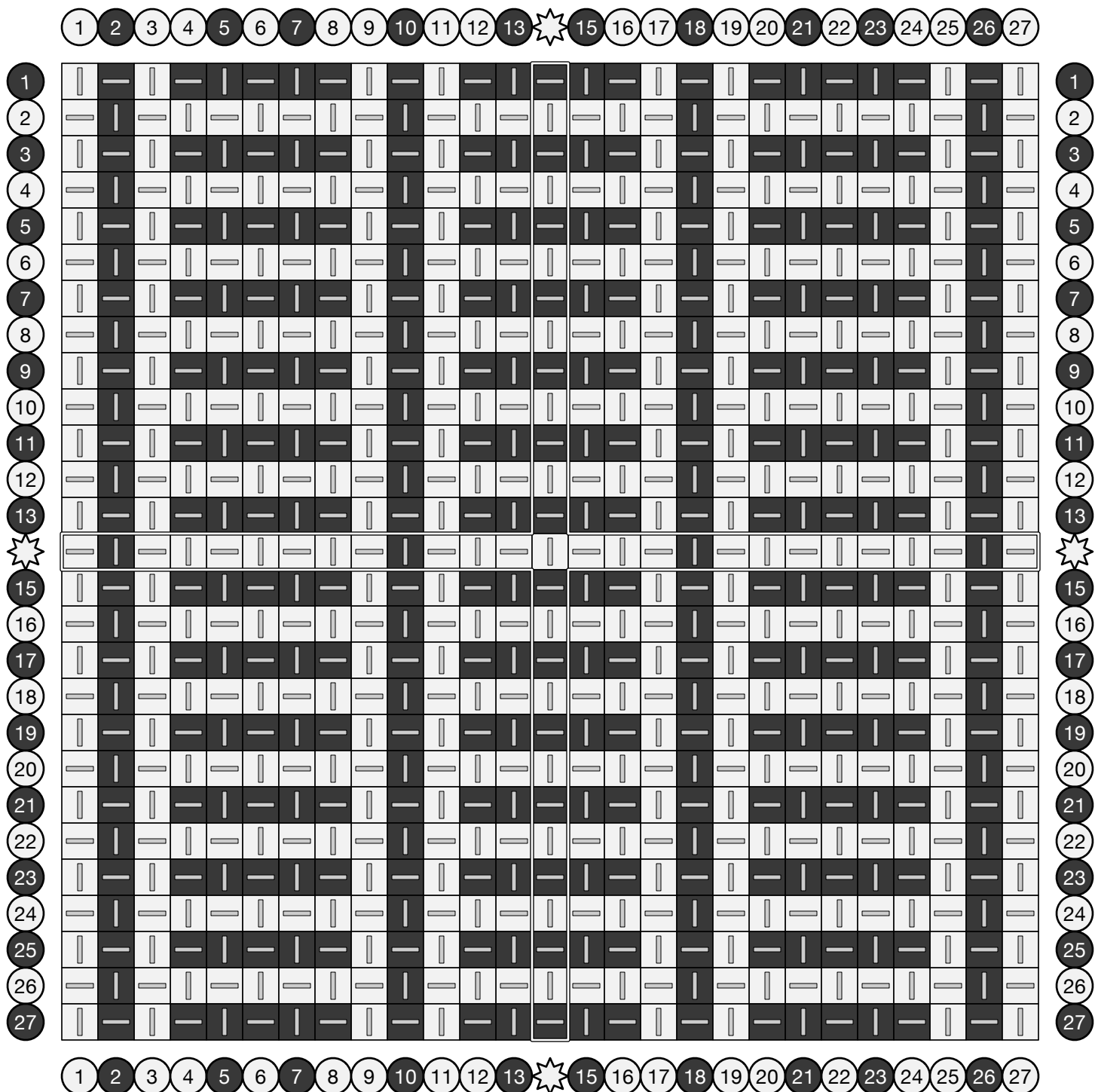
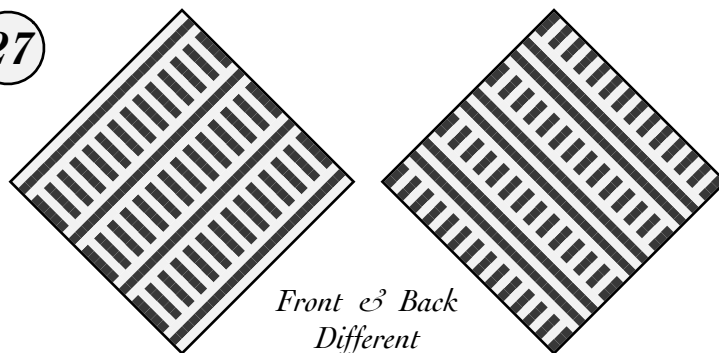
27



# Wide Ladders

Tabby weave with alternating colors. Periodic changes of the loop colors cause the stripe direction to alternate.

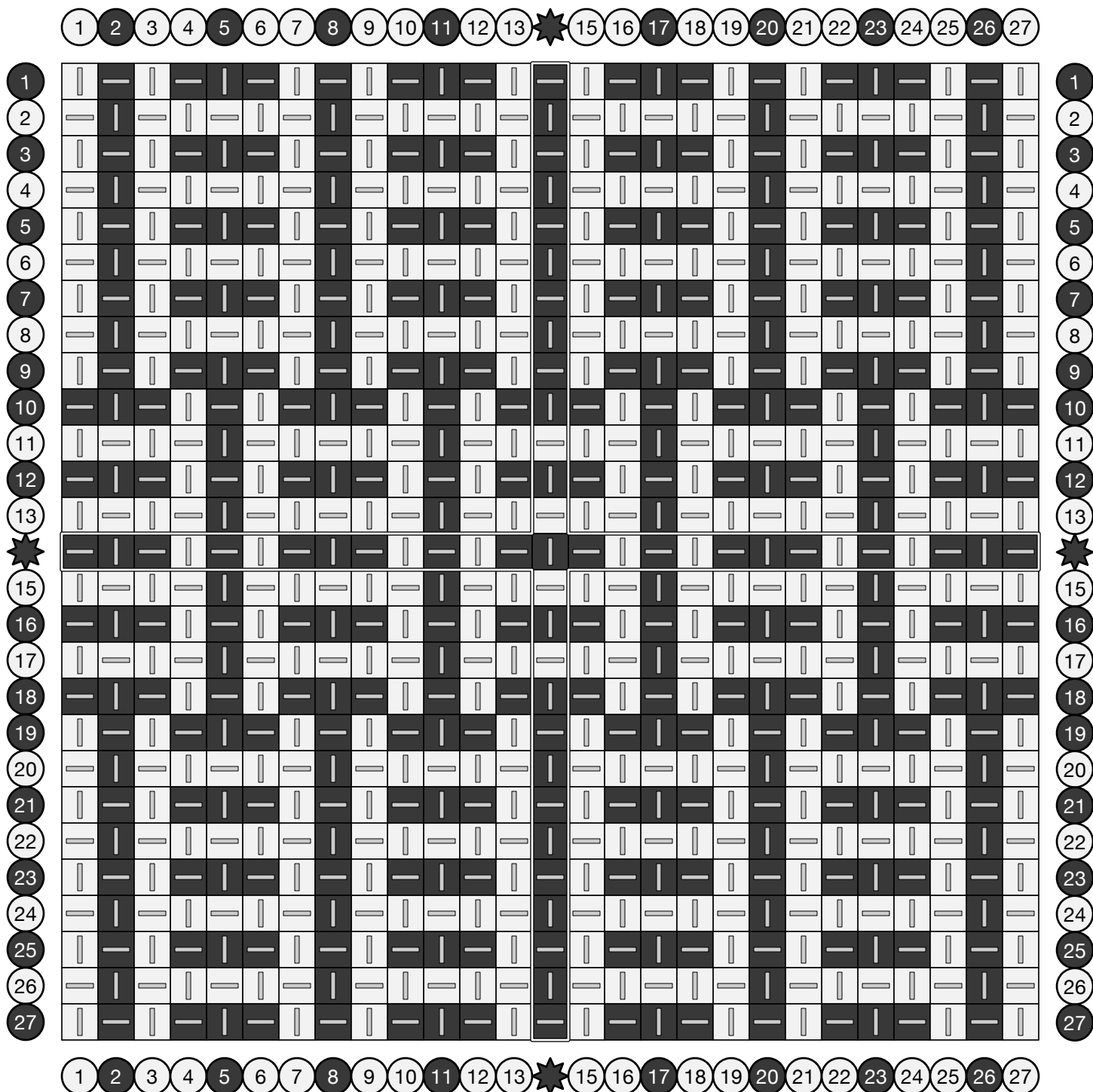
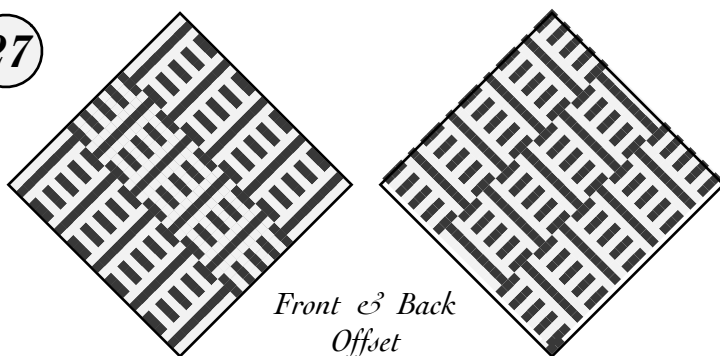
27



# Broken Ladders

Tabby weave with alternating colors. Periodic changes of the loop colors cause the stripe direction to alternate.

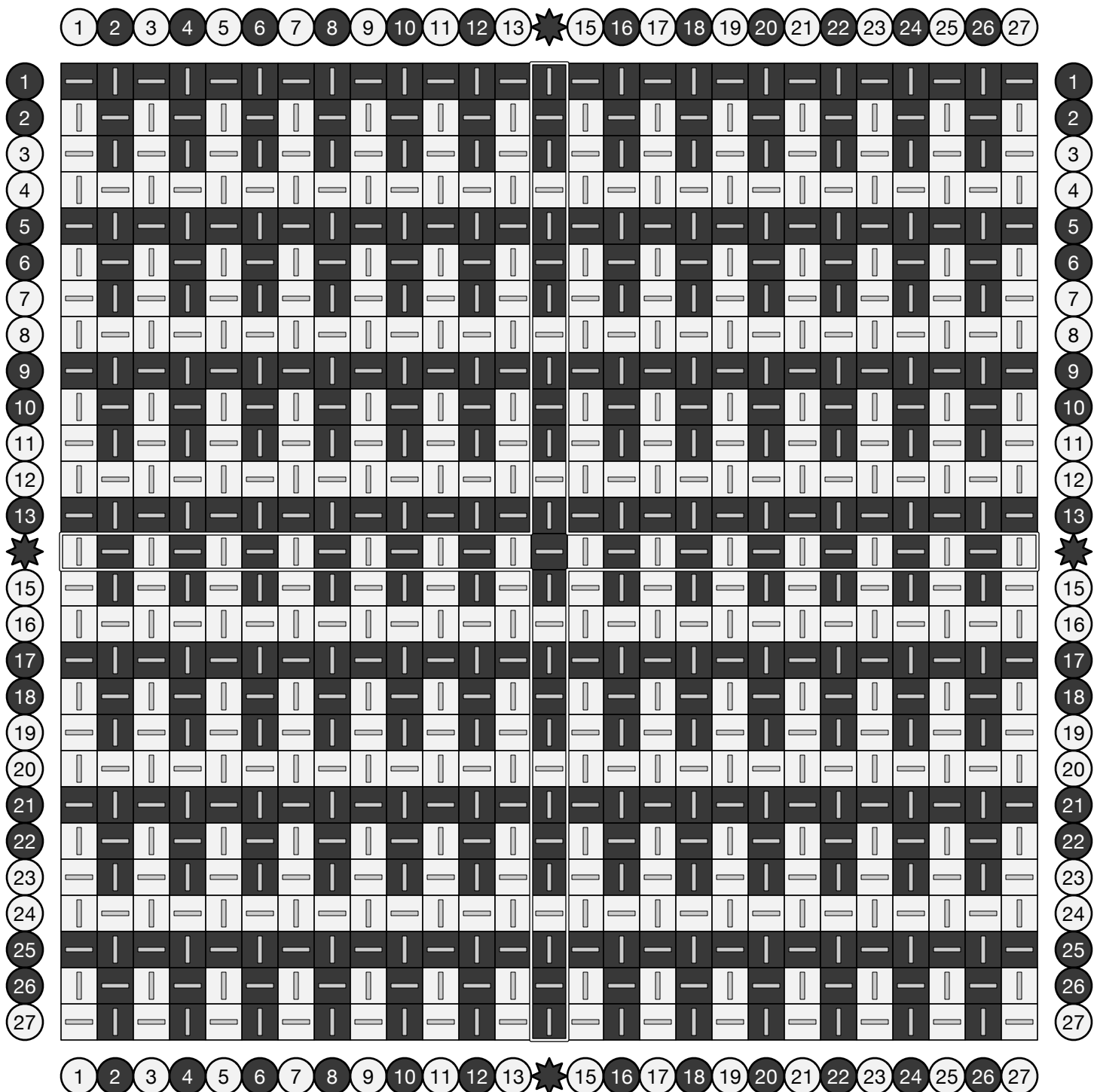
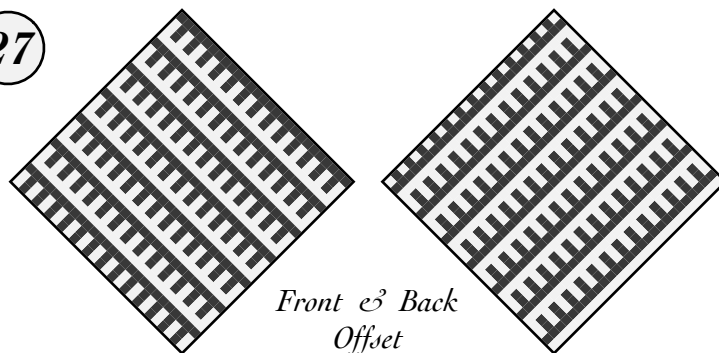
27



# Combs

Tabby weave with alternating colors, ABAB in one direction and AABB in the other, produces a pattern reminiscent of interlaced combs or piano keys.

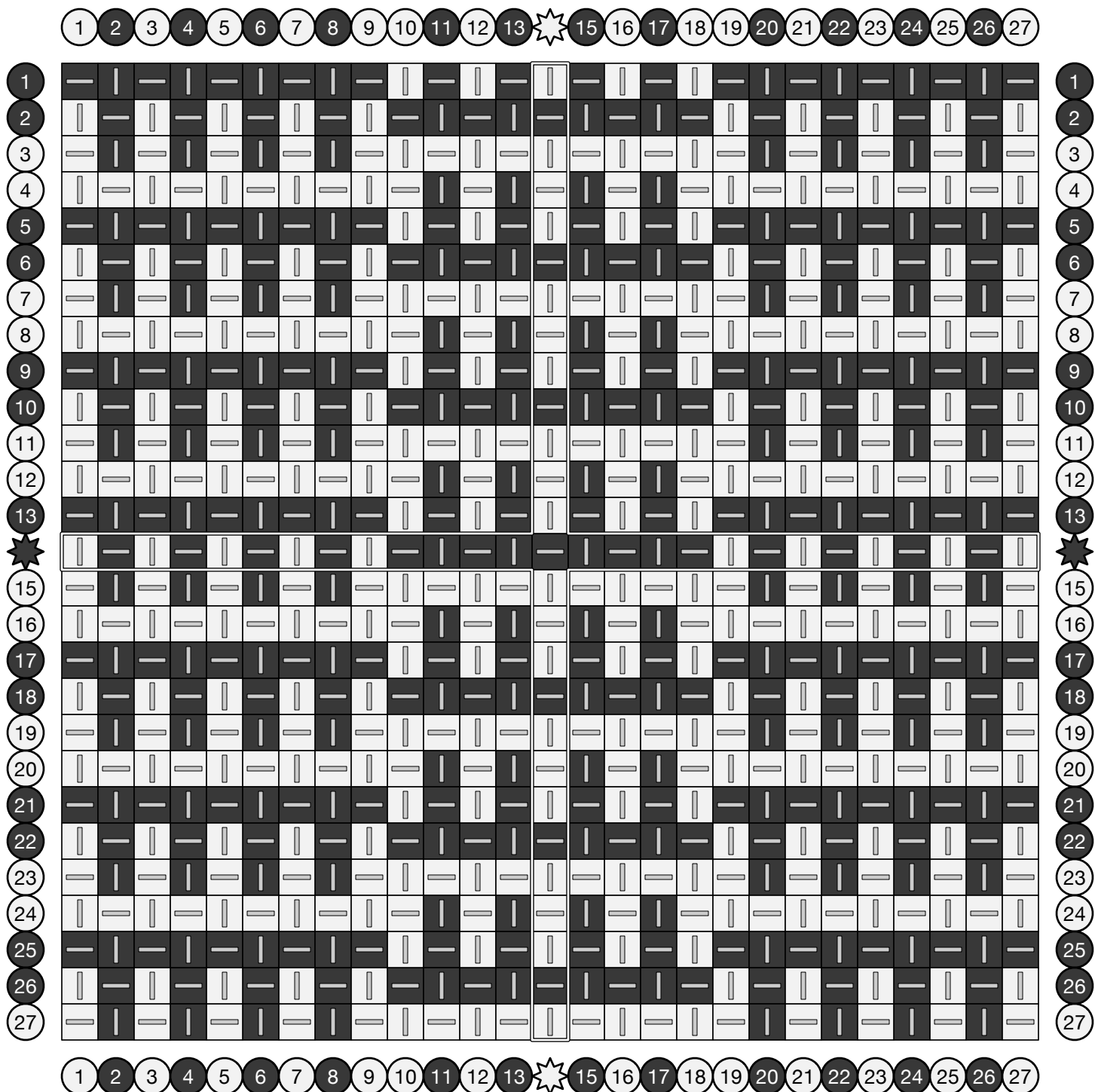
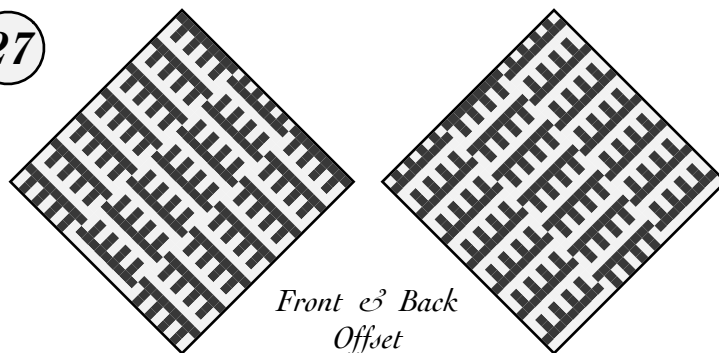
27



# Broken Combs

Tabby weave with alternating colors, AABBAABB in one direction and ABABAABABA in the other, produces a pattern reminiscent of interlaced combs or piano keys.

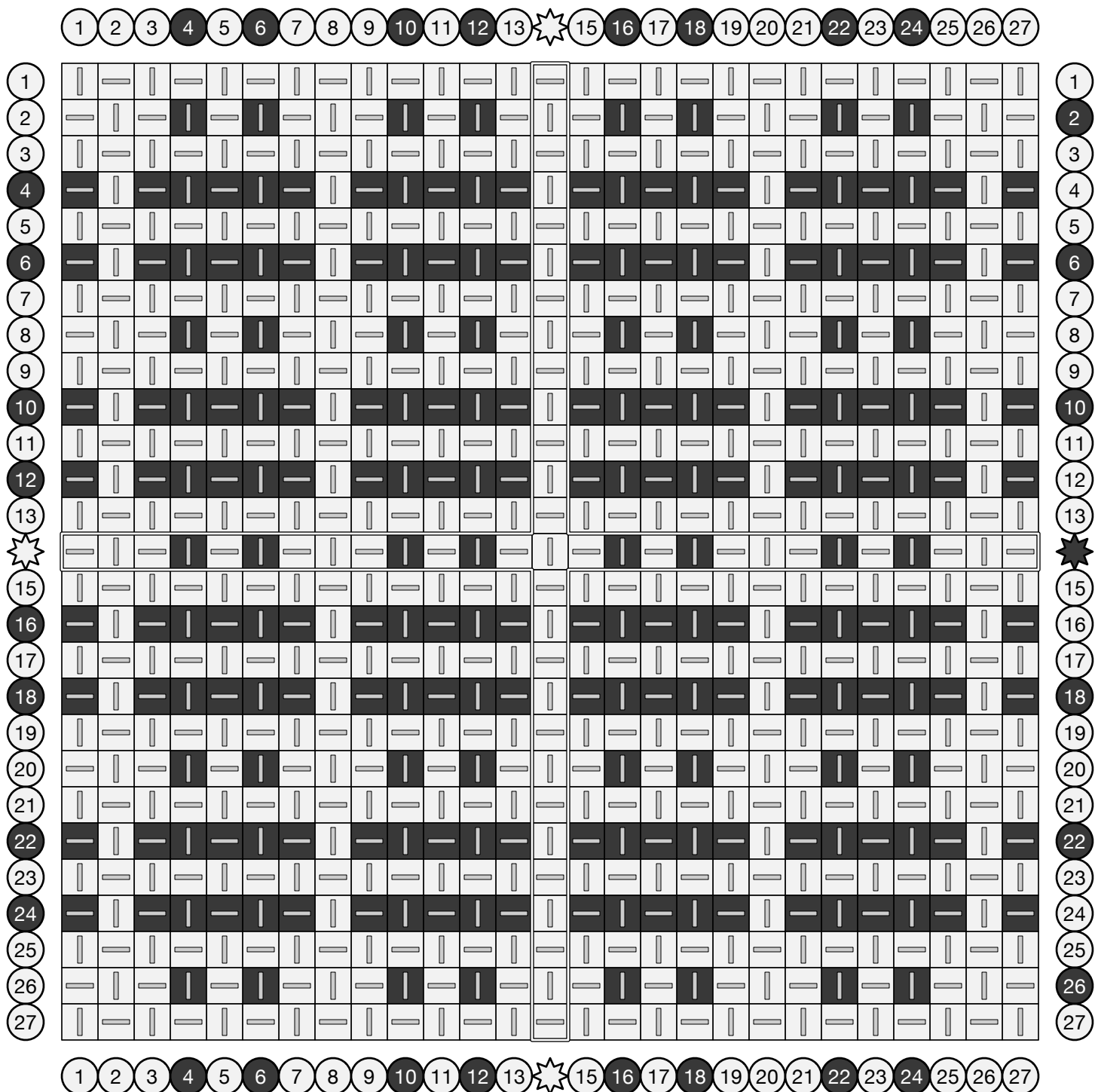
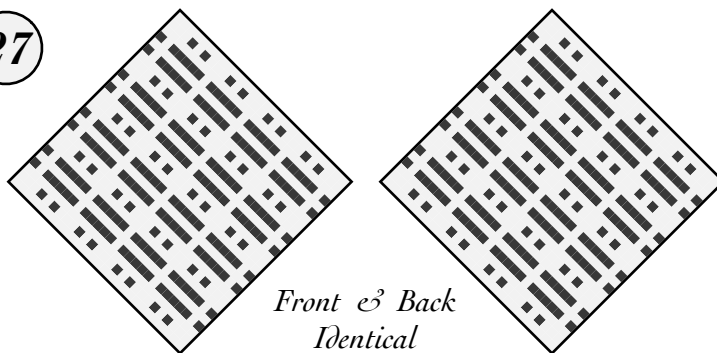
27



# Morse Code

Tabby weave, combined with a cycle of AAABAB threading, produces a repeating pattern of dots and dashes.

27



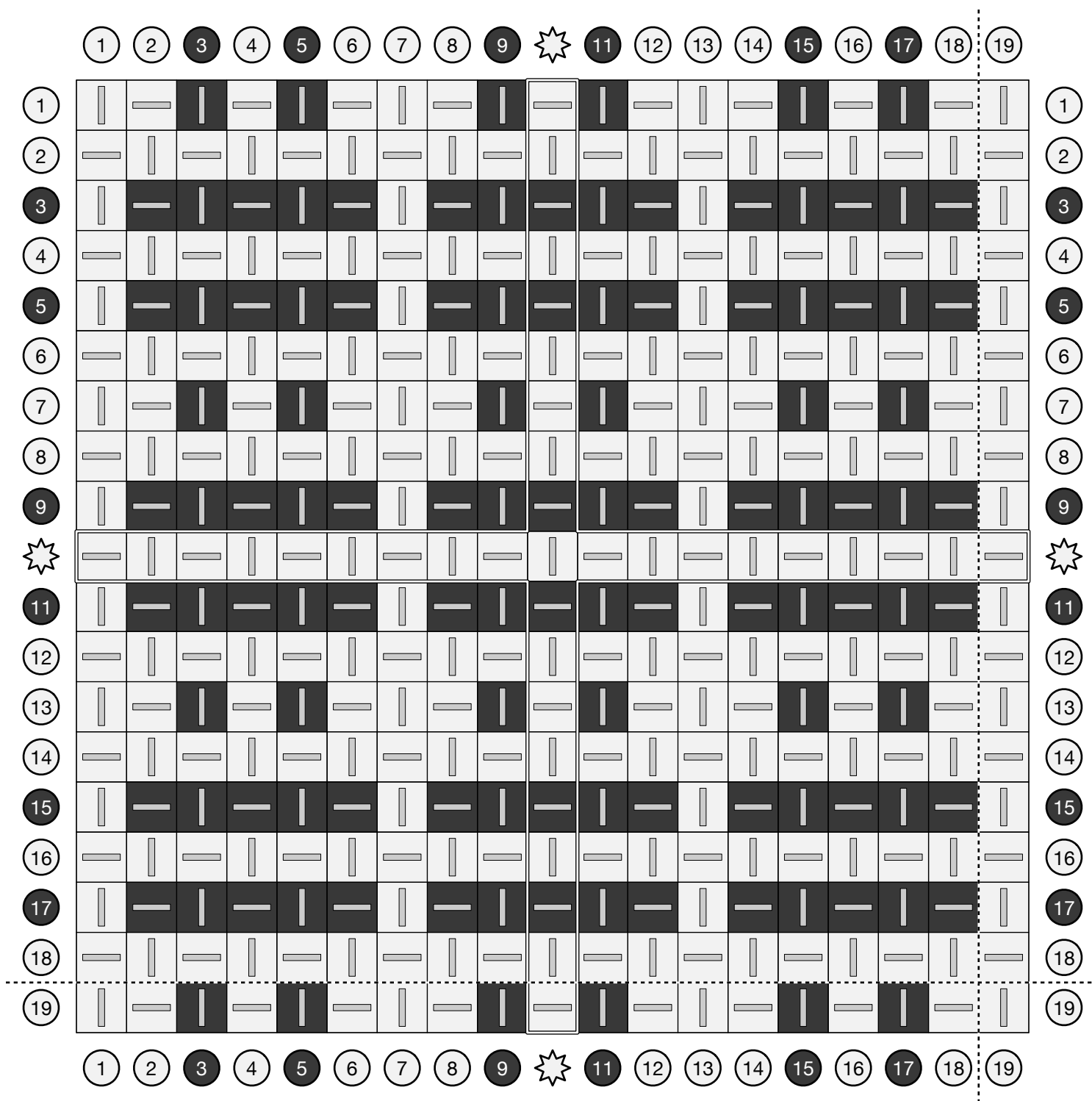
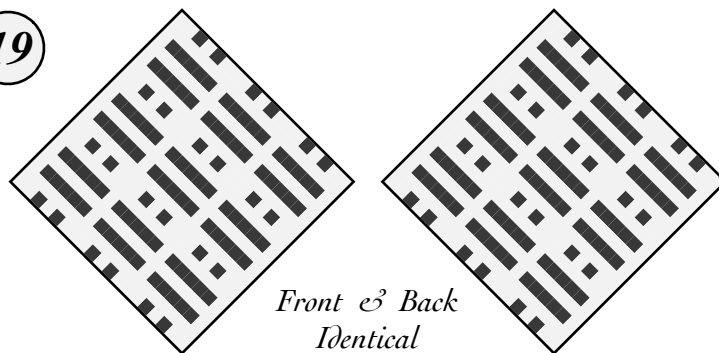


# Morse Code

Tabby weave, combined with a cycle of AAABAB threading, produces a repeating pattern of dots and dashes.

You can skip the 19th loop to fit on an 18-peg loom.

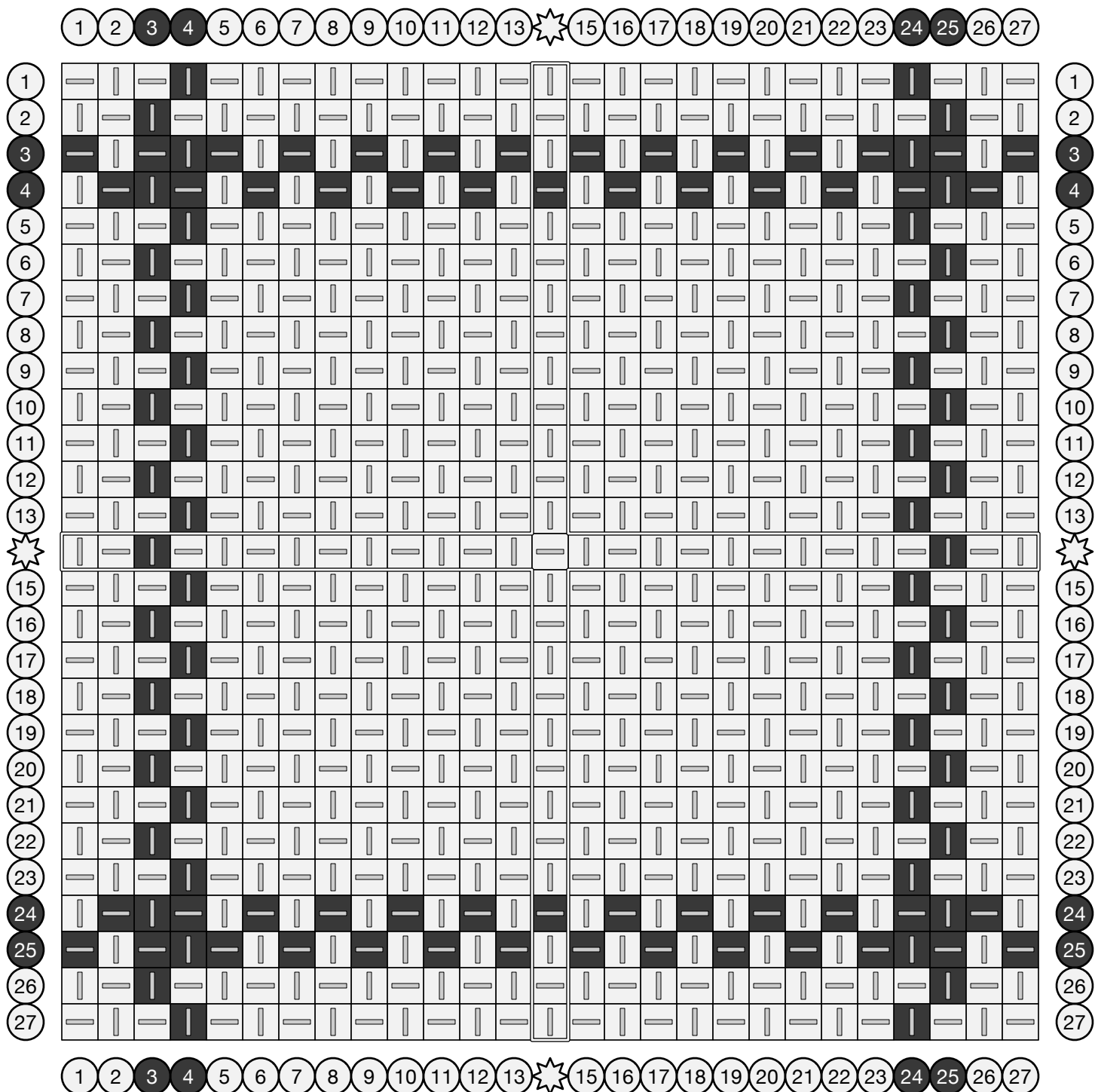
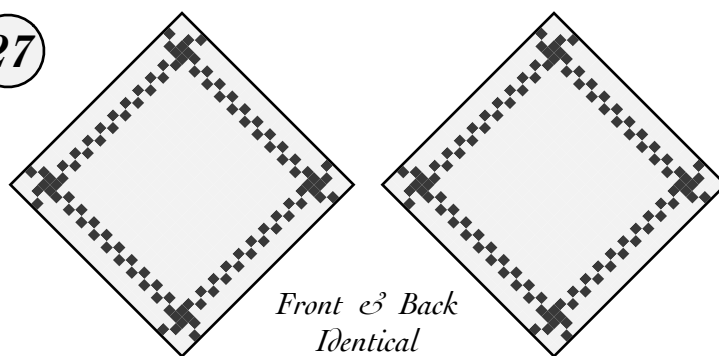
19



# Stripe Border

Plain tabby weave with a contrasting stripe on each side.

27

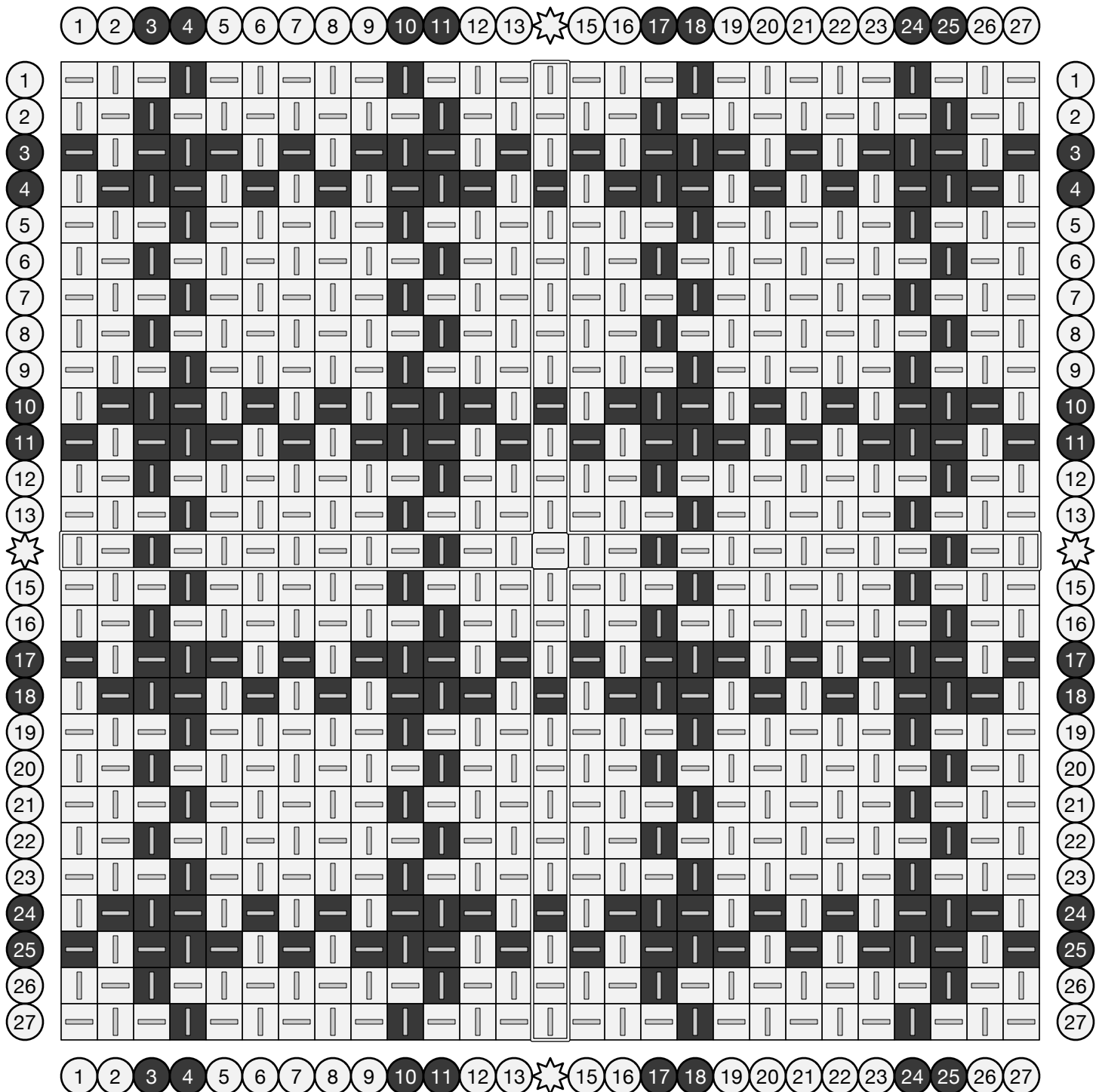
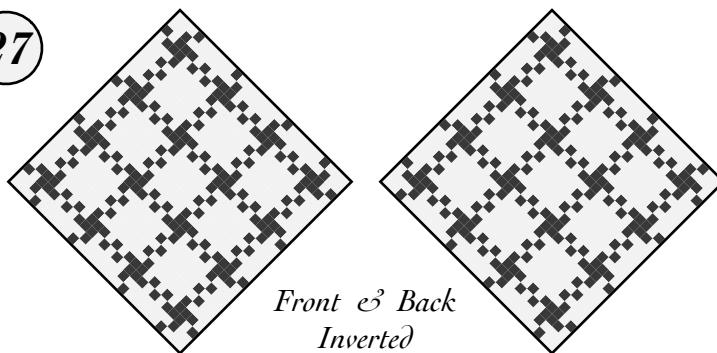


# Puzzle Pieces

Tabby weave with an ABBBBBA threading produces blocks separated by indented lines.

Adapted from *Die färbige Gewebemusterung* by Franz Donat (1907), archived at [handweaving.net](http://handweaving.net) (#63500).

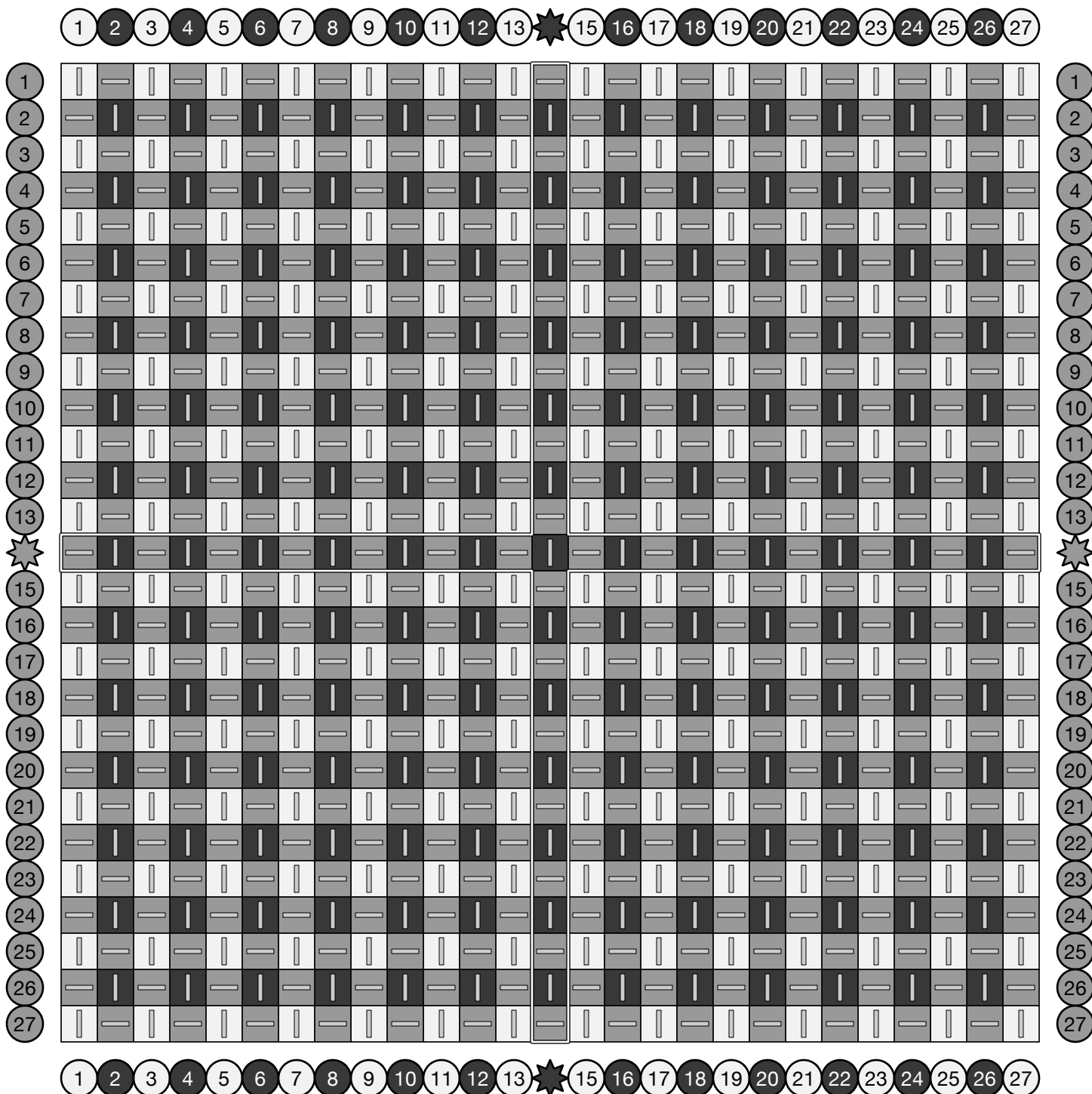
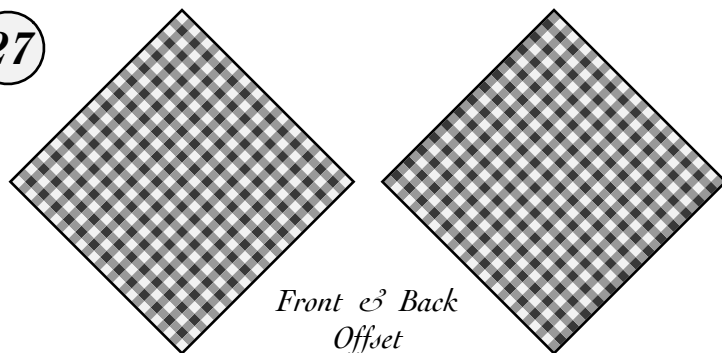
27



# Gingham

To produce a gingham effect, warp the loom with alternating light and dark loops, then use an intermediate color for all of the weft loops.

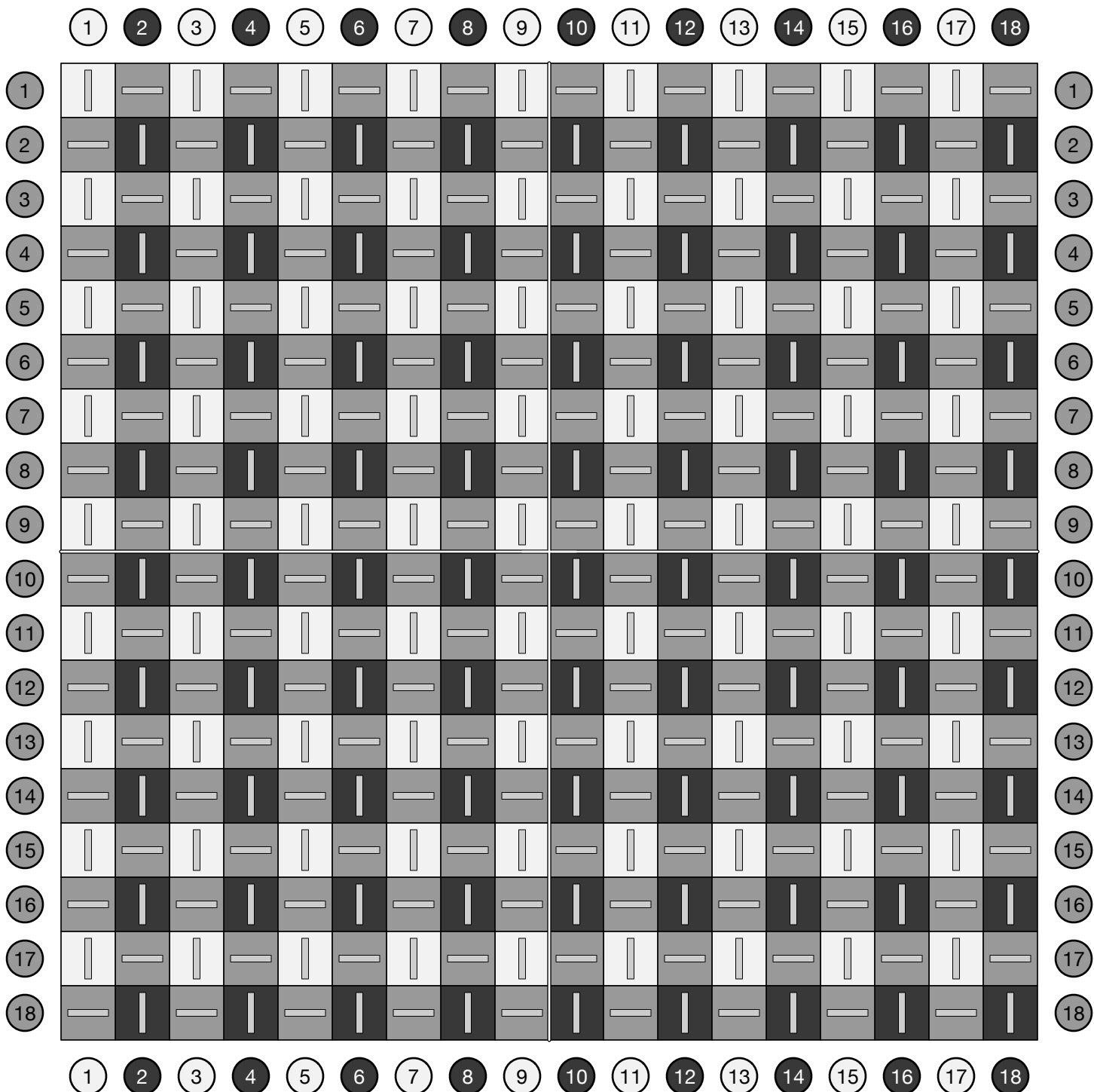
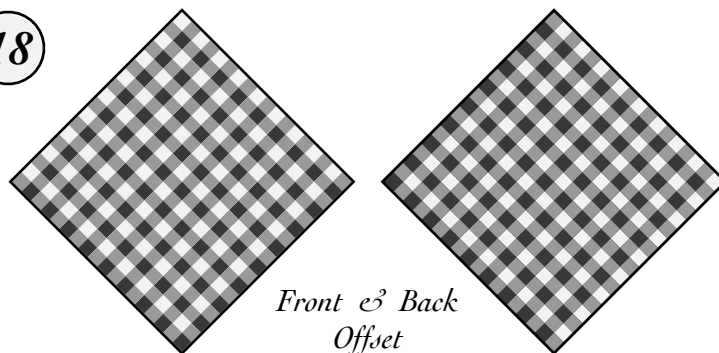
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# Gingham (18)

To produce a gingham effect, warp the loom with alternating light and dark loops, then use an intermediate color for all of the weft loops.

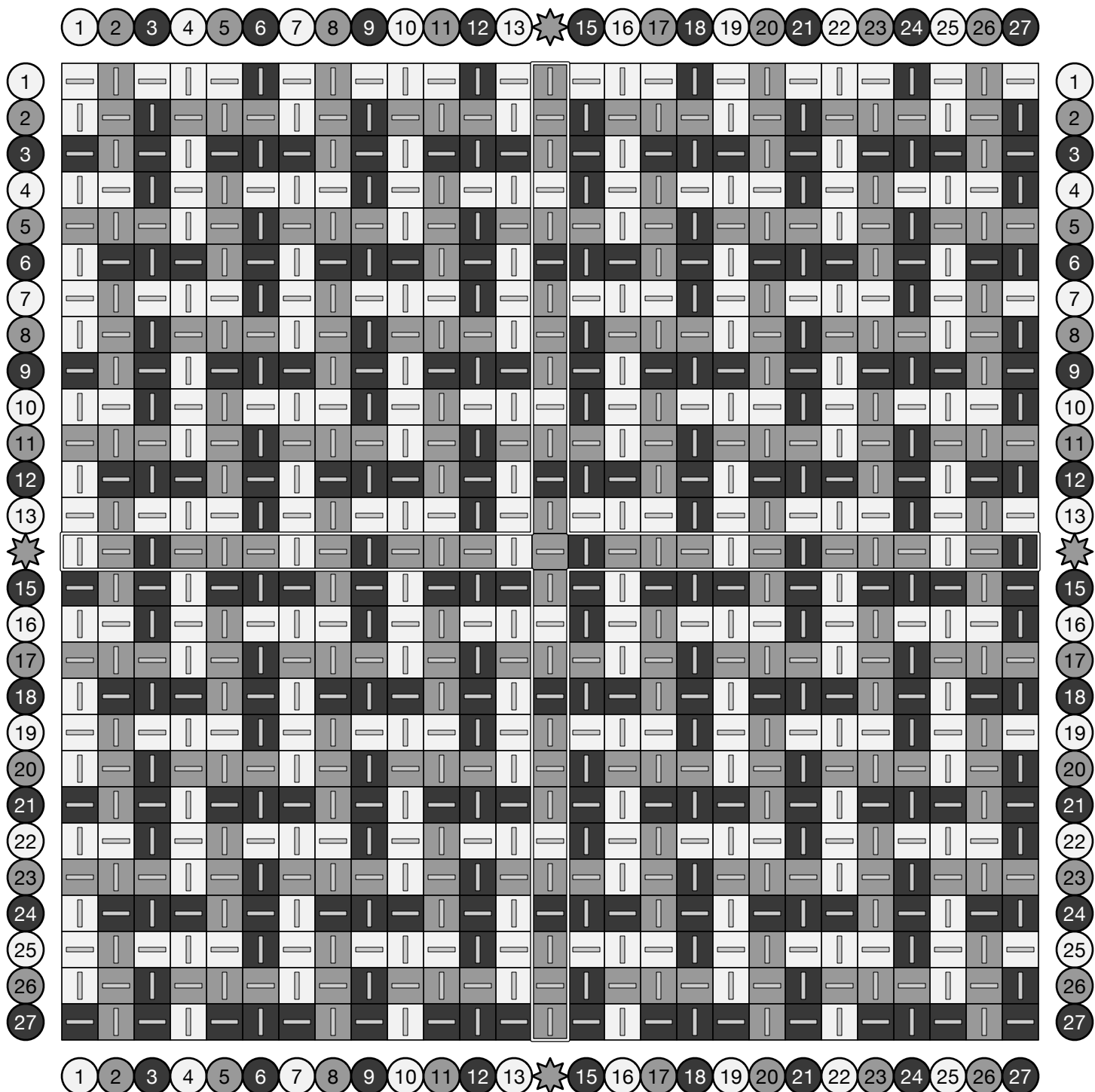
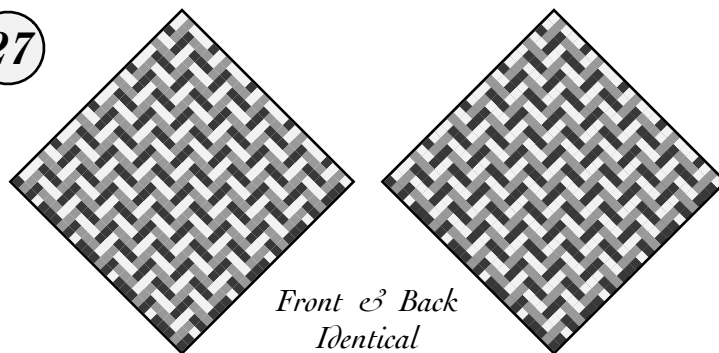
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# Tri-Color Herringbone

A simple tabby weave with alternating three-color threading produces a regular pattern of short bars turned in both directions.

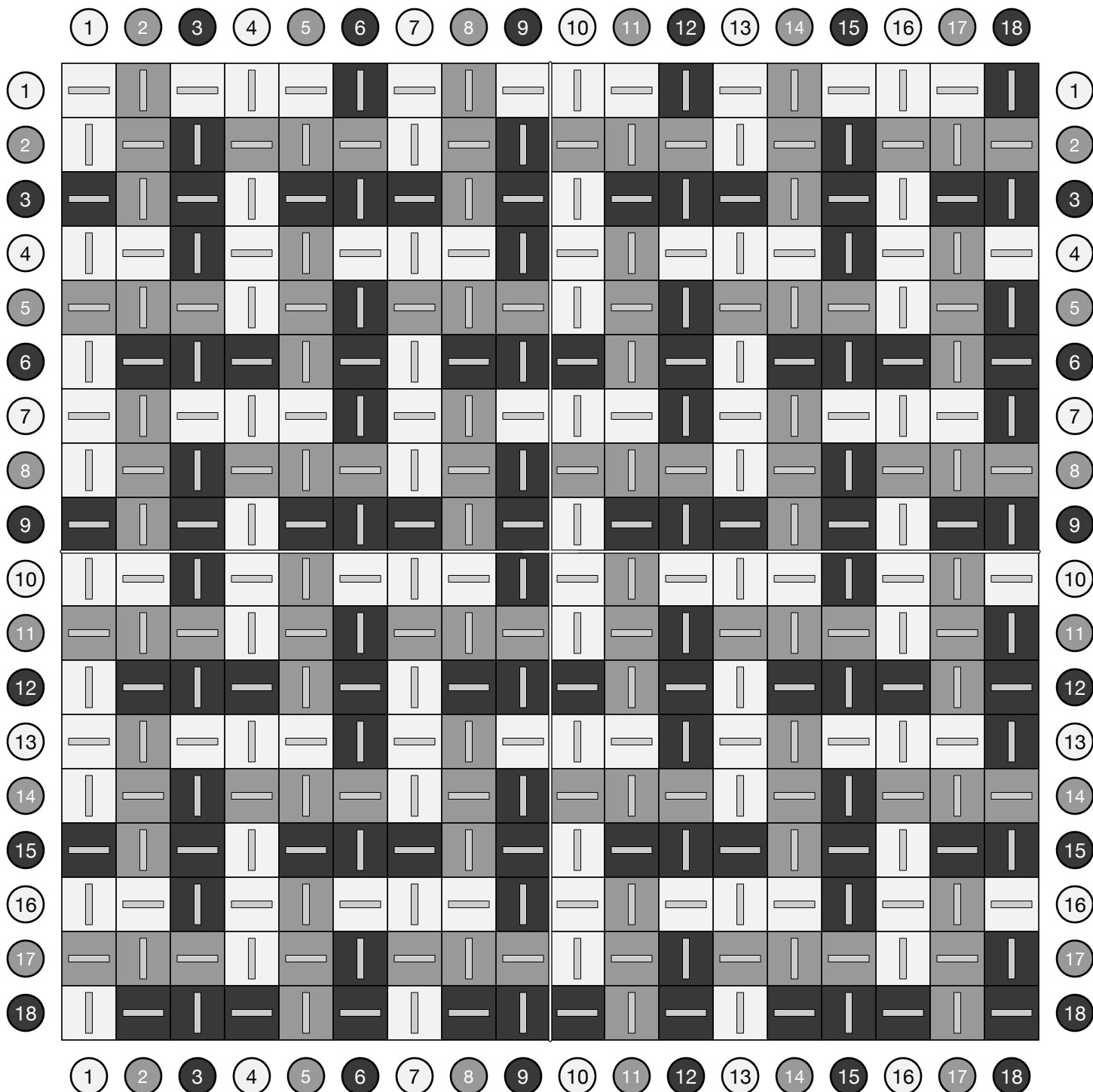
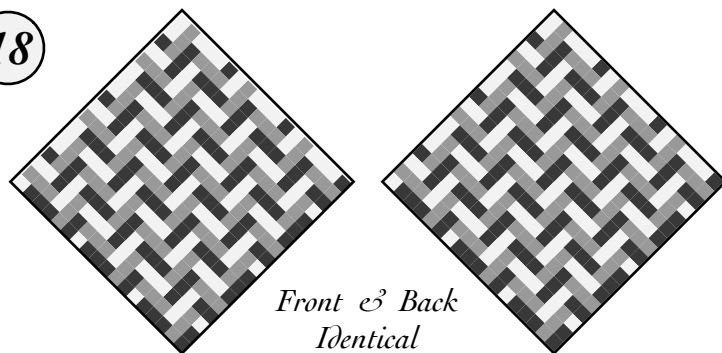
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# Tri-Color Herringbone

18

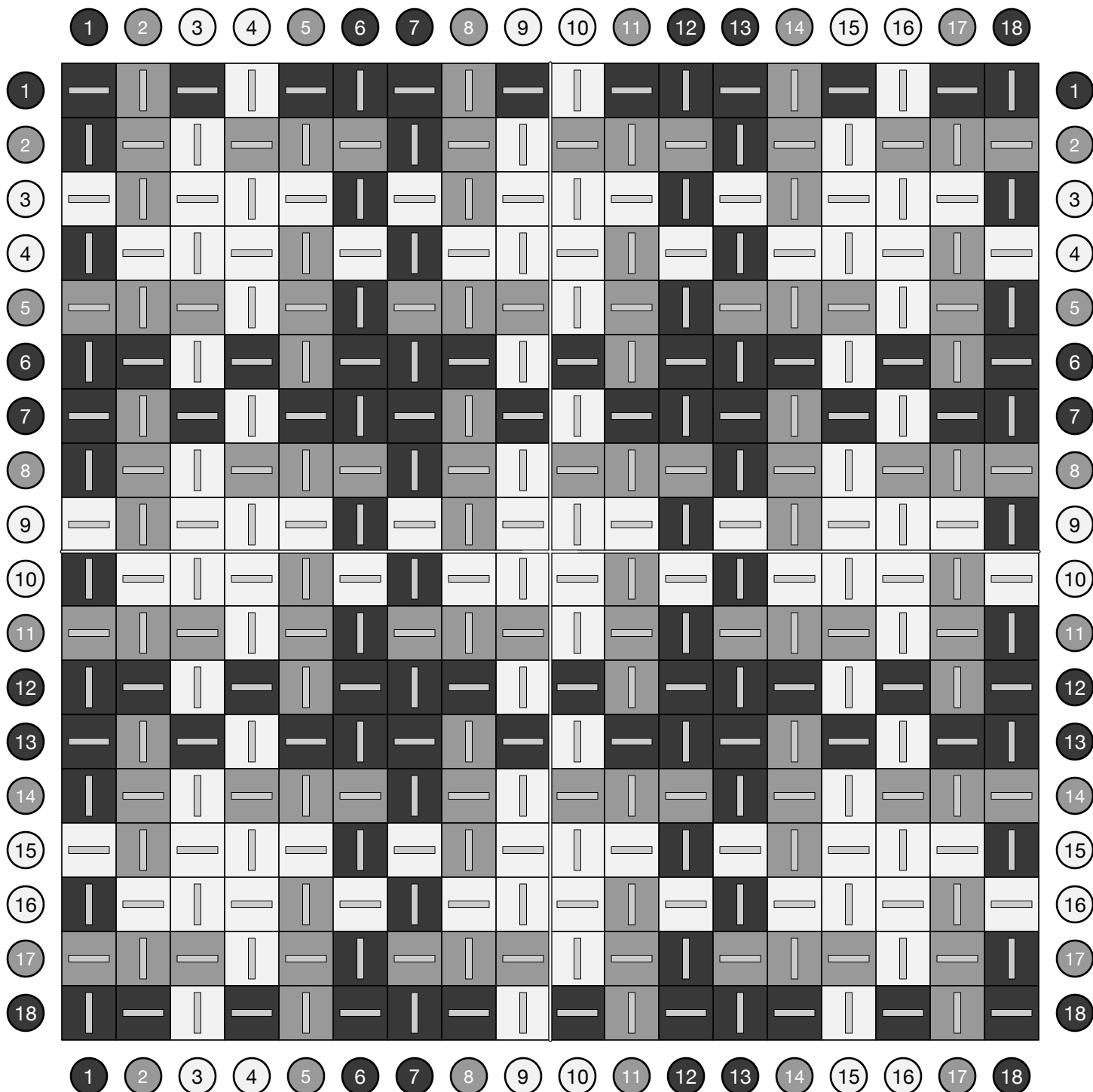
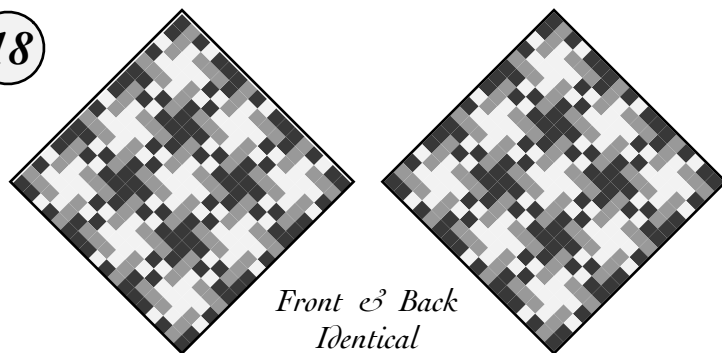
A simple tabby weave with alternating three-color threading (ABCABC) produces a regular pattern of short bars turned in both directions.



# Tri-Color Pinwheels (of 2)

Tabby weave with loops colors ABCCBA.

18

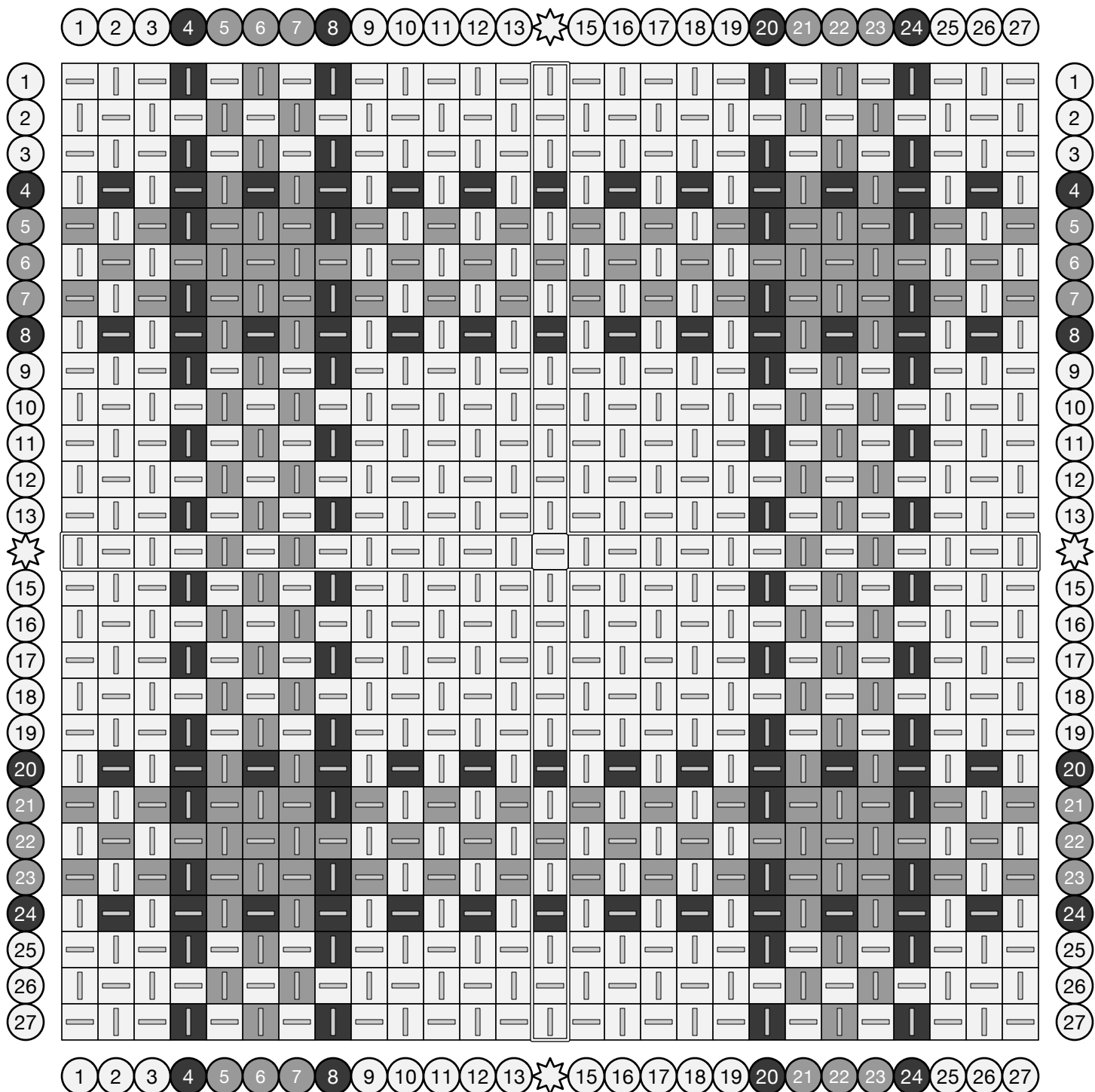
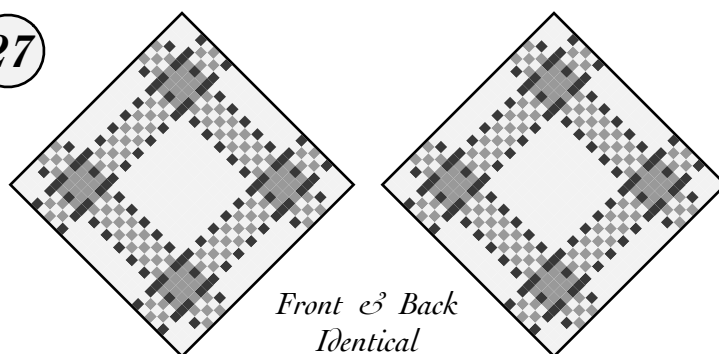




# Double-Stripe Border

Plain tabby weave with a two-color stripe on each side.

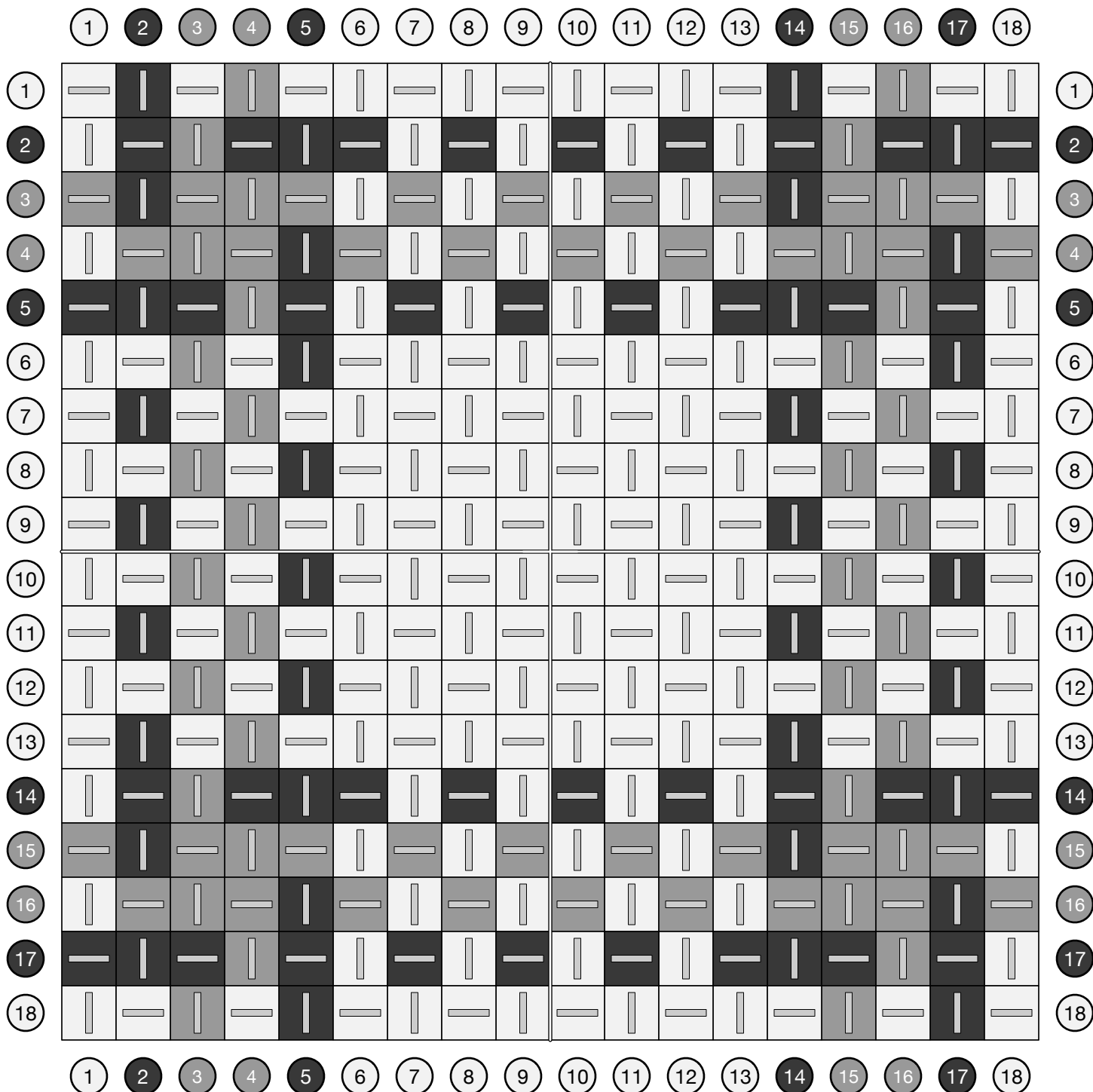
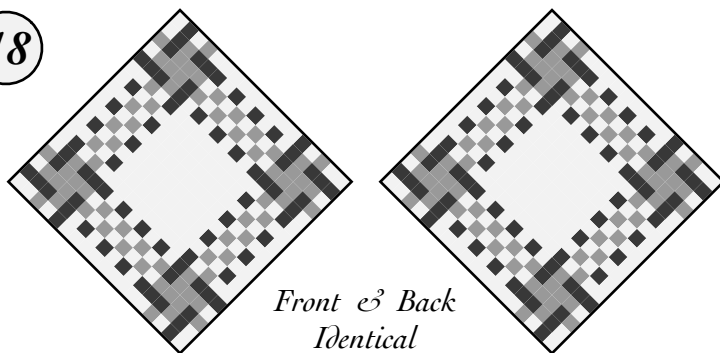
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# Double-Stripe Border

Plain tabby weave with a two-color stripe on each side.

18

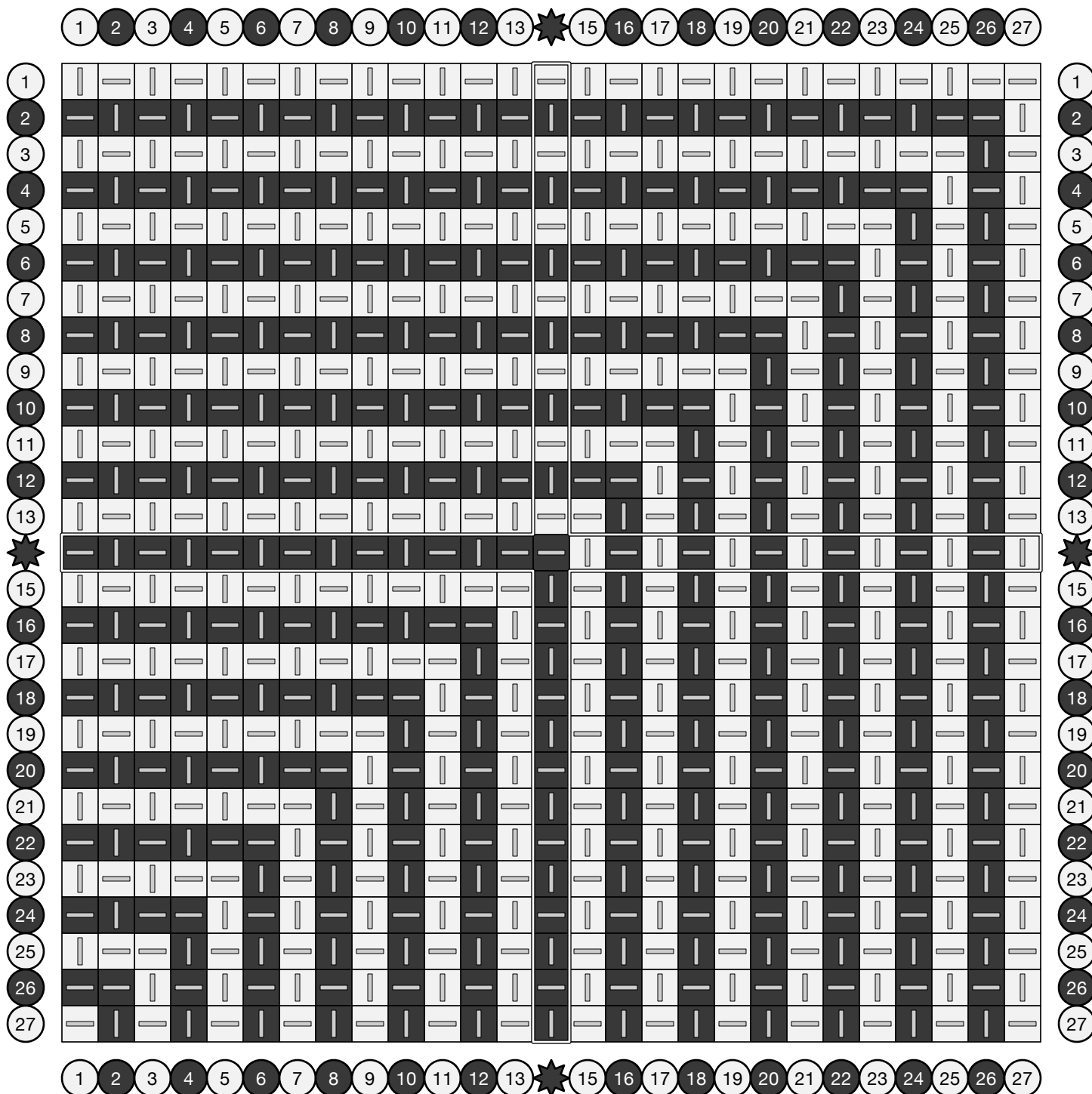
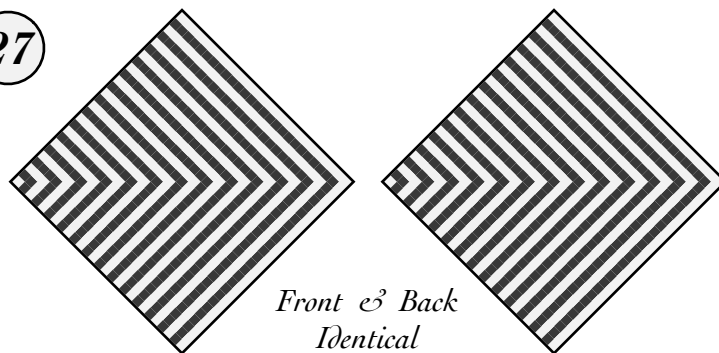


# Corners

A single diagonal twill stripe gives this pattern a dramatic twist.

A simple design first charted in February 2021.

27

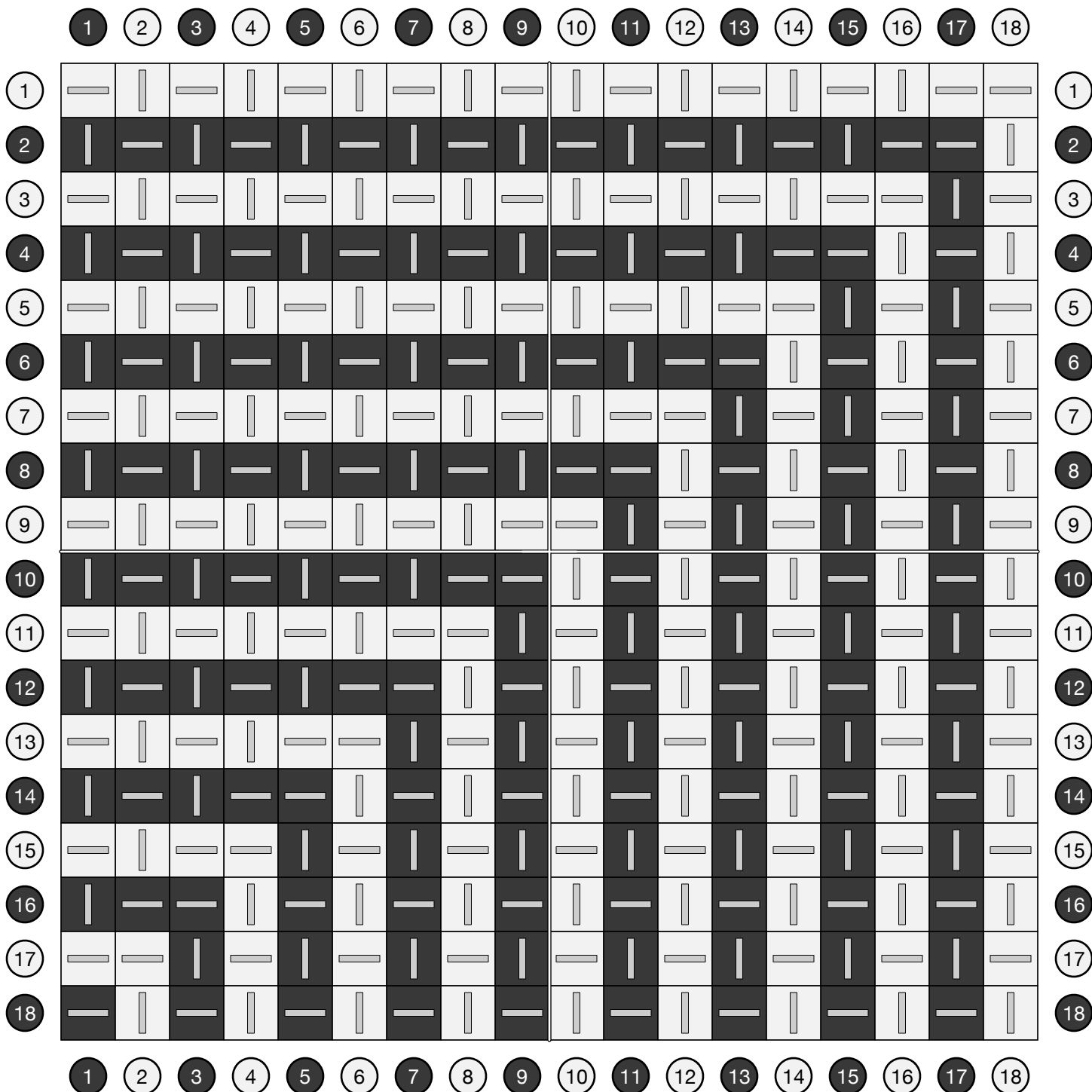
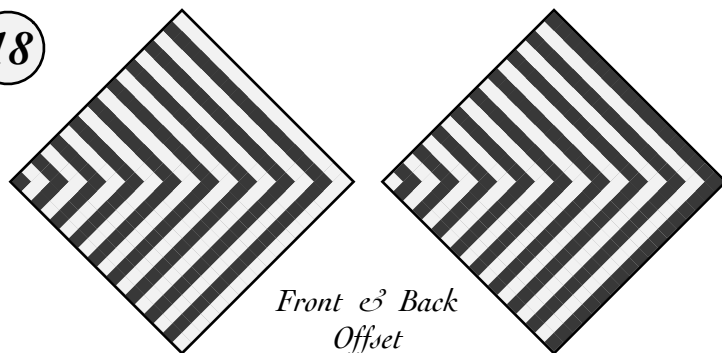


# Corners

A single diagonal twill stripe gives this pattern a dramatic twist.

A simple design first charted in February 2021.

18

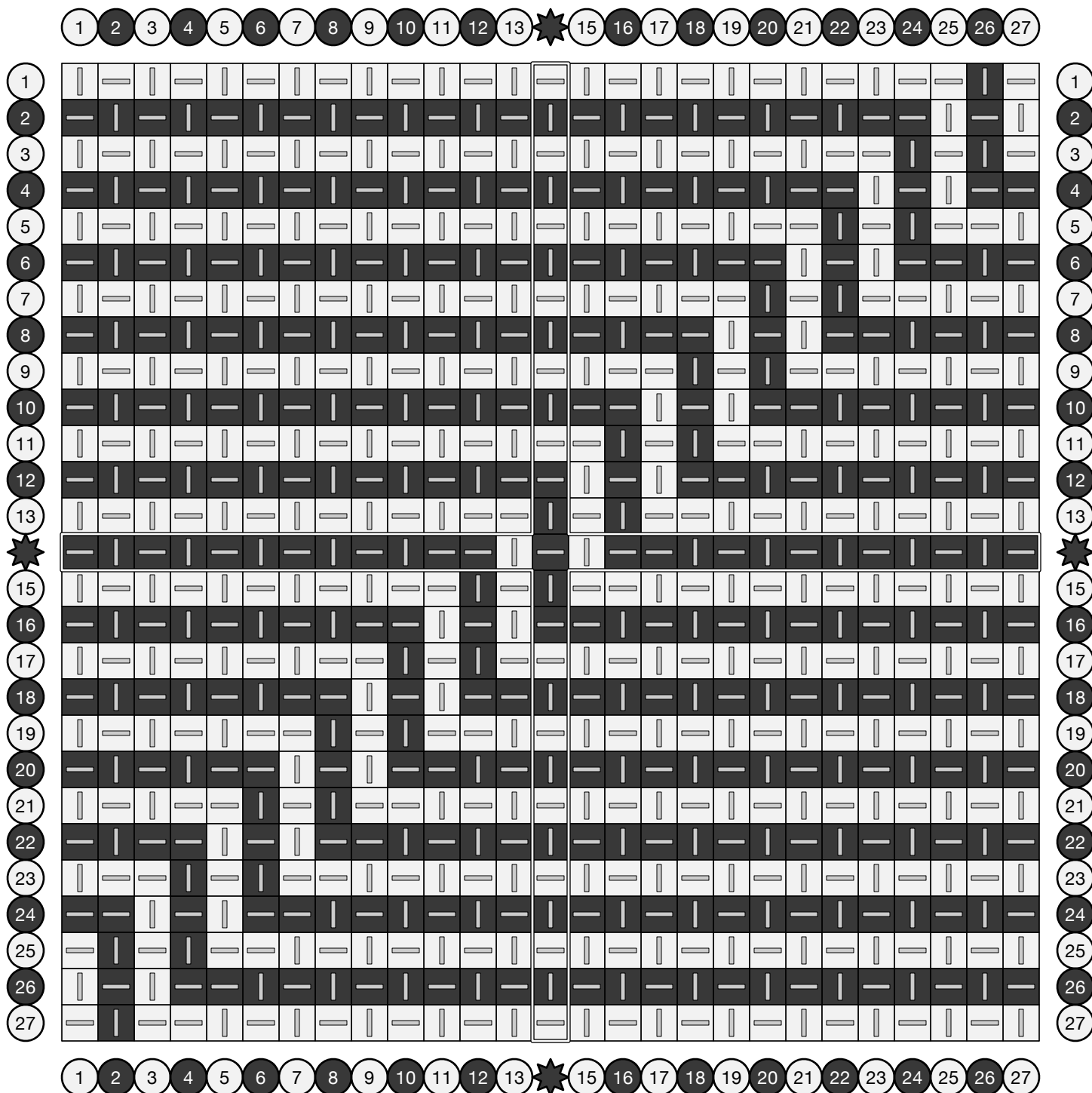
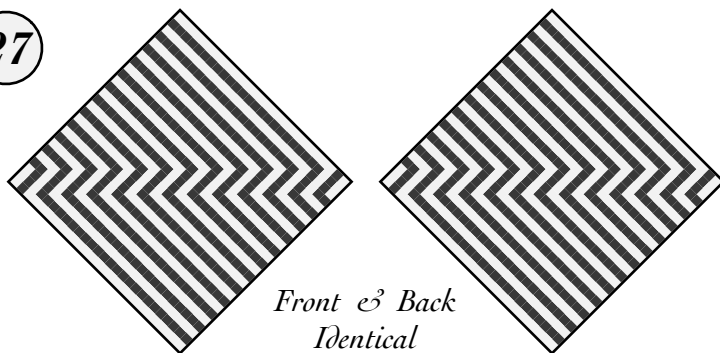


# Ziggity-Do-Dah

The paired over-two column twills in the long diagonal across the center form a natural indentation across the fabric, very suitable for gripping a frying pan handle.

An original design from Dec 2021.

27

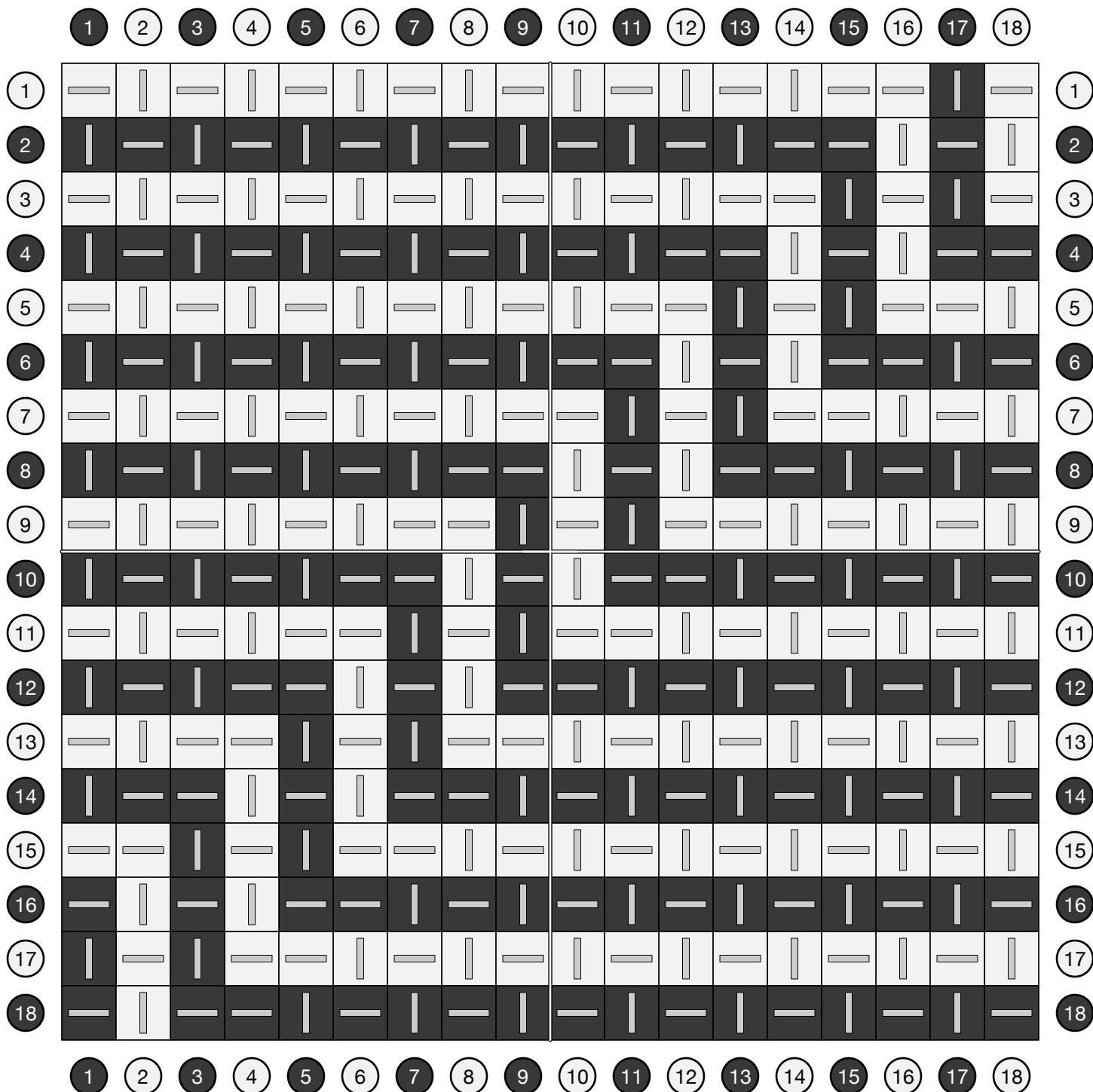
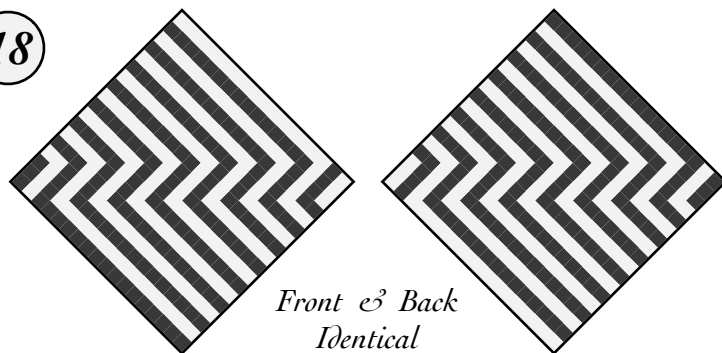


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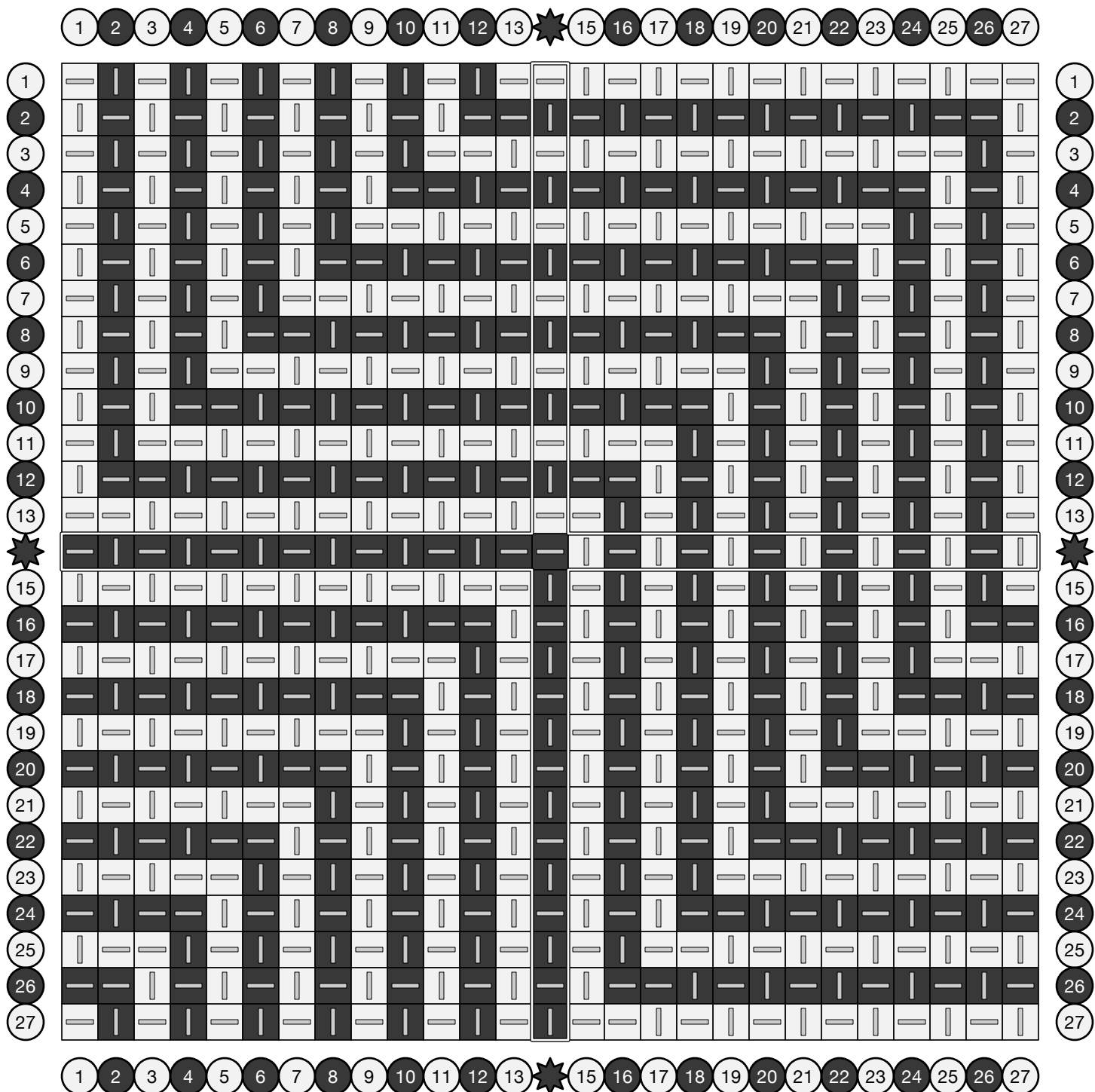
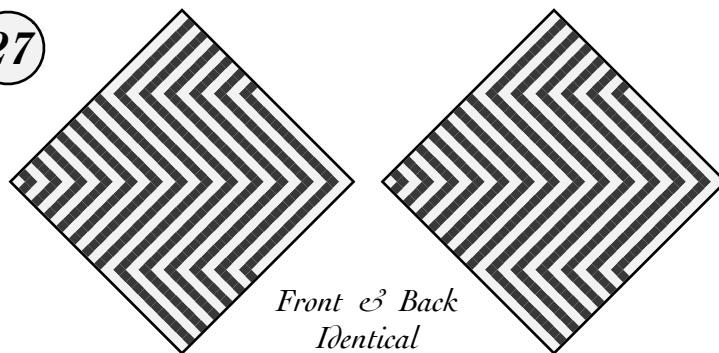


# Twisted Corners

Three diagonal twill stripes produce a series of nested chevrons.

A simple design added to our charts in April 2022.

27

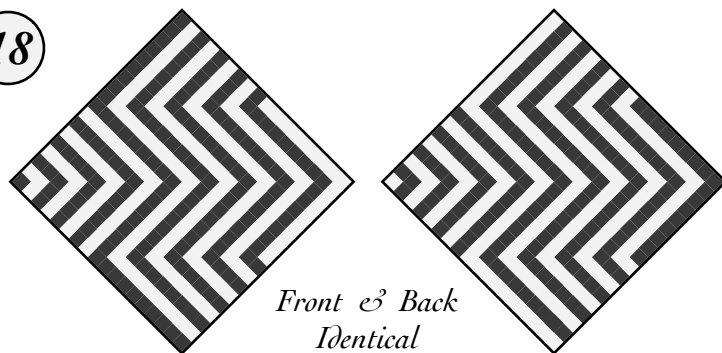


# Twisted Corners

Three diagonal twill stripes produce a series of nested chevrons.

A simple design added to our charts in October 2022.

18



	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	
1		—		—		—		—		—	—		—		—		—		1
2	—		—		—		—		—	—		—		—		—	—		2
3		—		—		—		—	—		—		—		—	—		—	3
4	—		—		—		—	—		—		—		—	—		—		4
5		—		—		—	—		—		—		—	—		—		—	5
6	—		—		—	—		—		—		—	—		—		—		6
7		—		—	—		—		—		—	—		—		—		—	7
8	—		—	—		—		—		—	—		—		—		—		8
9		—	—		—		—		—	—		—		—		—		—	9
10	—	—		—		—		—	—		—		—		—		—	—	10
11	—		—		—		—	—		—		—		—		—	—		11
12		—		—		—	—		—		—		—		—	—		—	12
13	—		—		—	—		—		—		—		—	—		—		13
14		—		—	—		—		—		—		—	—		—		—	14
15	—		—	—		—		—		—		—	—		—		—		15
16		—	—		—		—		—		—		—		—	—		—	16
17	—	—		—		—		—		—	—		—		—		—	—	17
18	—		—		—		—		—	—		—		—		—	—	—	18
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	

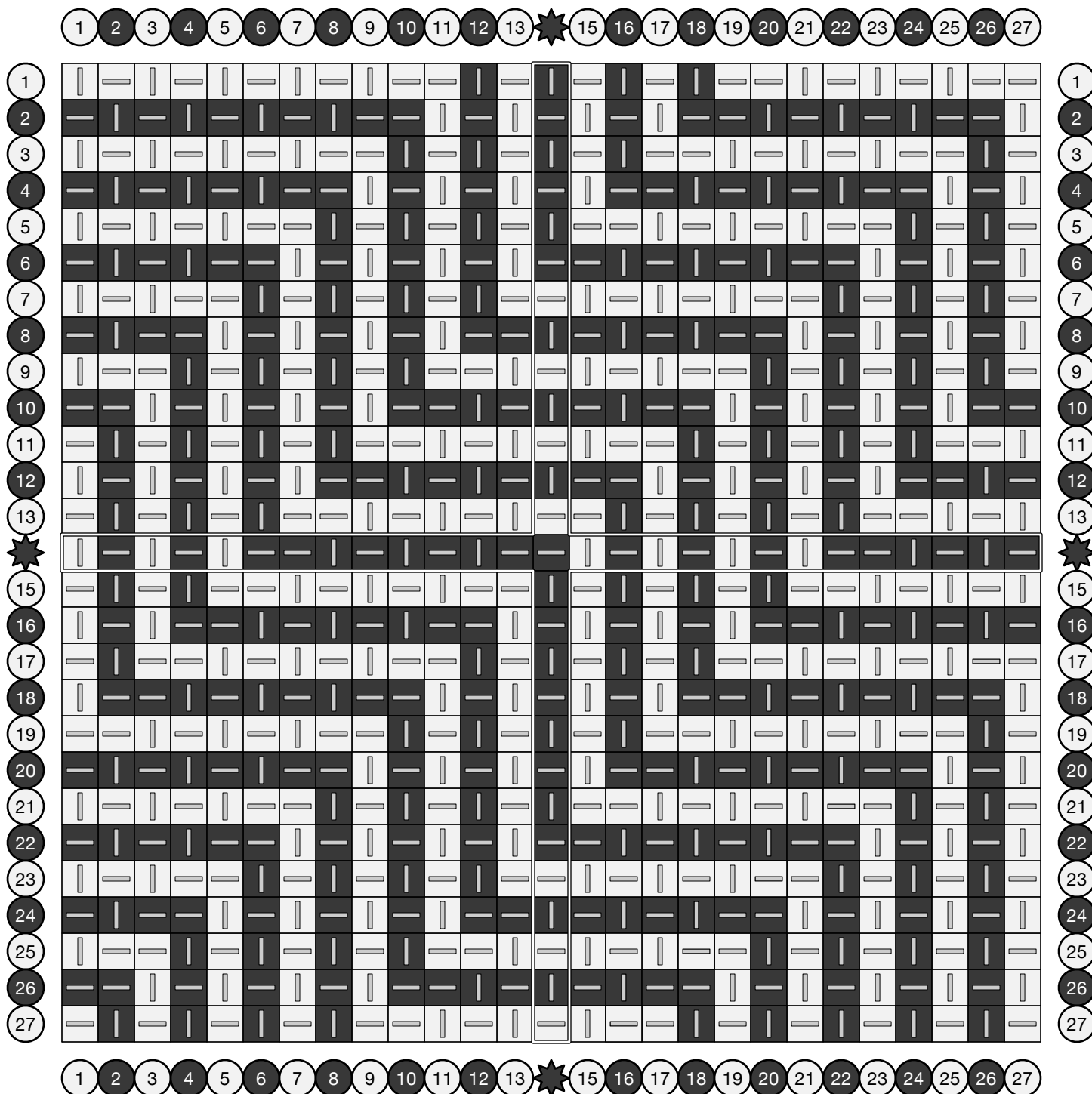
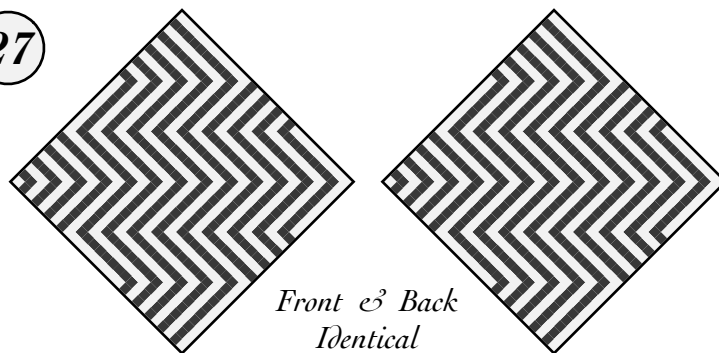


# Parallel Corners

27

Five diagonal twill stripes produce a series of nested chevrons.

A simple design added to our charts in April 2022.

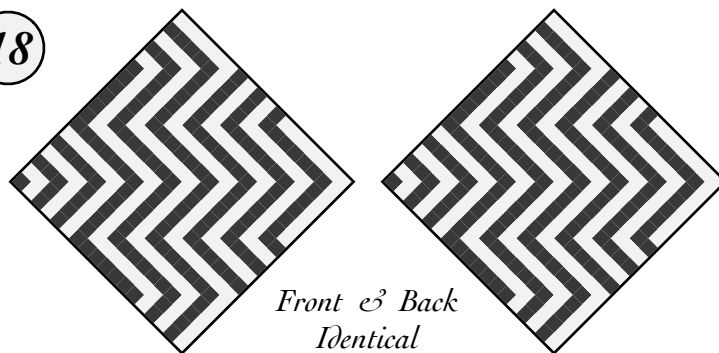


# Parallel Corners

18

Five diagonal twill stripes produce a series of nested chevrons.

A simple design added to our charts in April 2022.



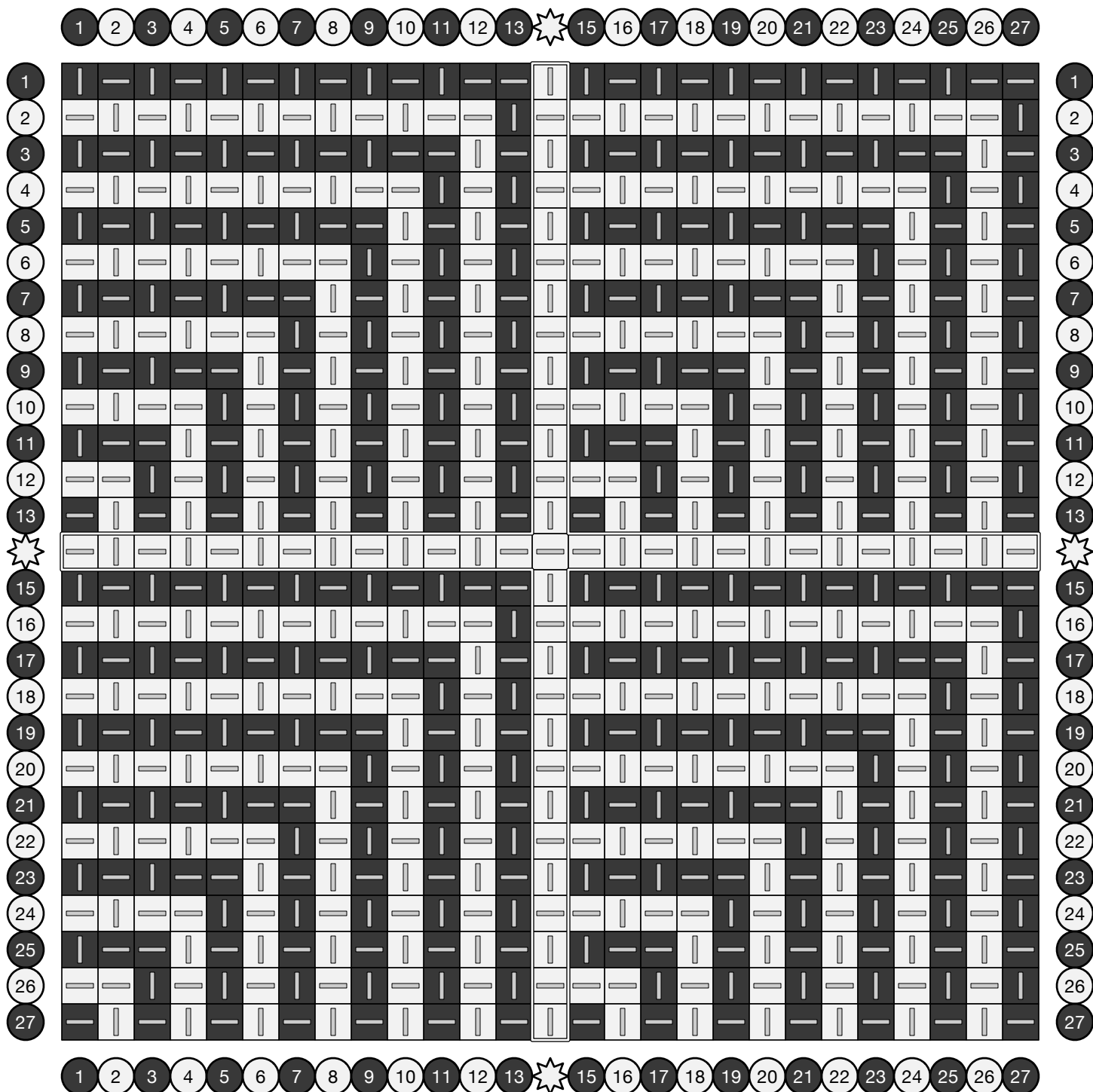
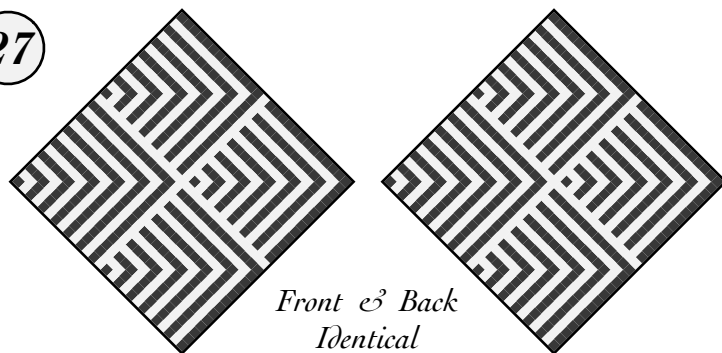
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2		—		—	—		—		—		—	—		—		—	—		2
3	—		—	—		—		—		—	—		—		—	—		—	3
4		—	—		—		—		—	—		—		—	—		—		4
5	—	—		—		—		—	—		—		—	—		—		—	5
6	—		—		—		—	—		—		—	—		—		—		6
7		—		—		—	—		—		—	—		—		—		—	7
8	—		—		—	—		—		—	—		—		—		—	—	8
9		—		—	—		—		—	—		—		—		—	—		9
10	—		—	—		—		—	—		—		—		—	—		—	10
11		—	—		—		—	—		—		—		—	—		—		11
12	—	—		—		—	—		—		—		—	—		—		—	12
13	—		—		—	—		—		—		—	—		—		—	—	13
14		—		—	—		—		—		—	—		—		—	—		14
15	—		—	—		—		—		—	—		—		—	—		—	15
16		—	—		—		—		—	—		—		—	—		—		16
17	—	—		—		—		—	—		—		—	—		—		—	17
18	—		—		—		—	—		—		—	—		—		—		18
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	

# Four Corners

Multiple twill stripes produce a series of nested chevrons.

A simple design added to our charts in April 2022.

27

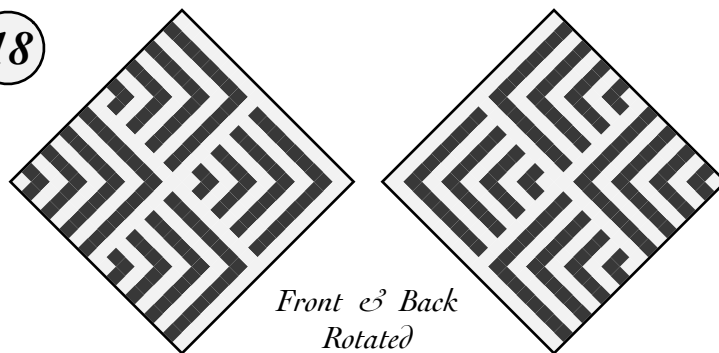


# Four Corners

Multiple twill stripes produce a series of nested chevrons.

A simple design added to our charts in July 2022.

18



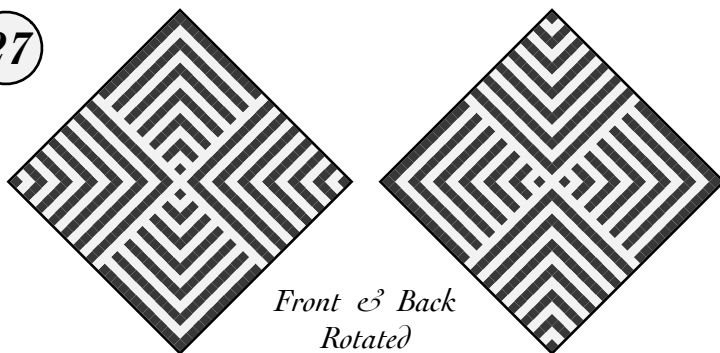
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17	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	17	18
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# Diverging Corners

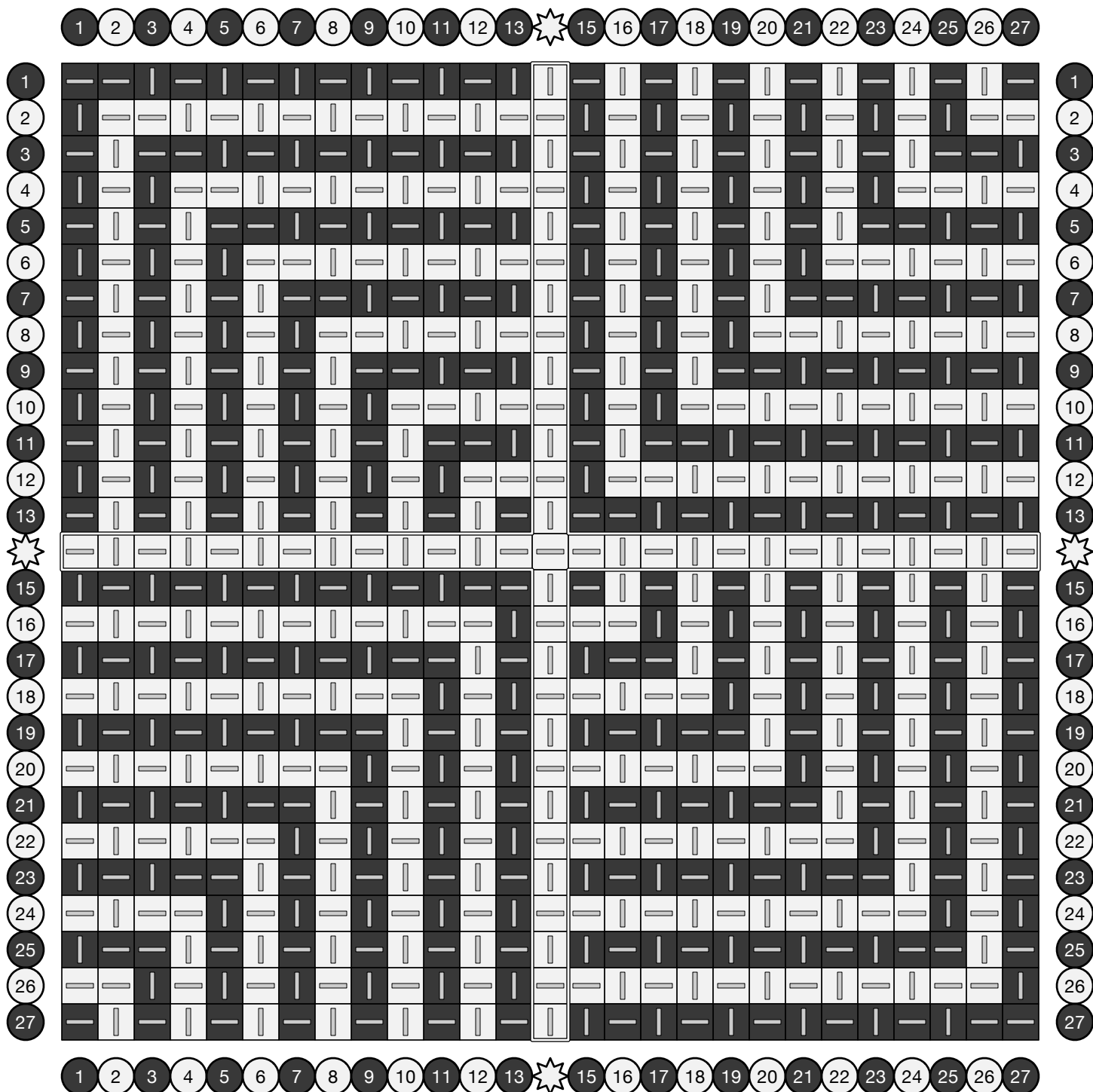
Multiple twill stripes produce a series of nested chevrons.

A simple design added to our charts in April 2022.

27



Front & Back  
Rotated

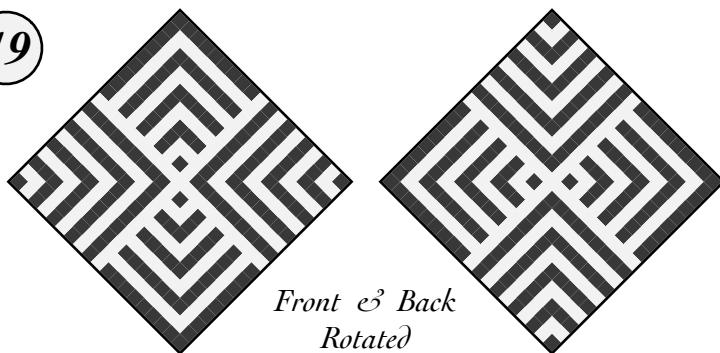


# Diverging Corners

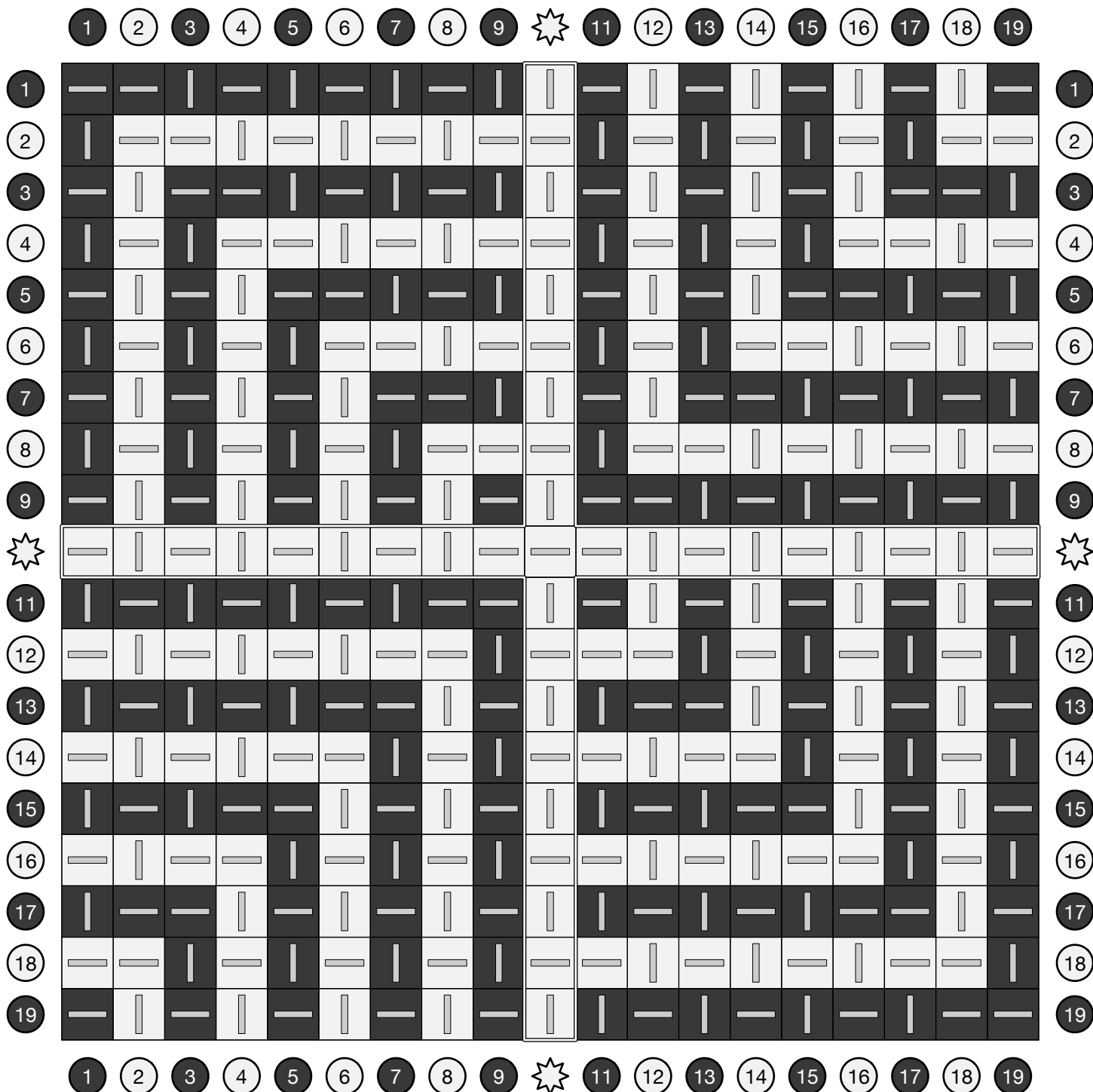
Multiple twill stripes produce a series of nested chevrons.

A simple design added to our charts in July 2022.

19



Front & Back  
Rotated

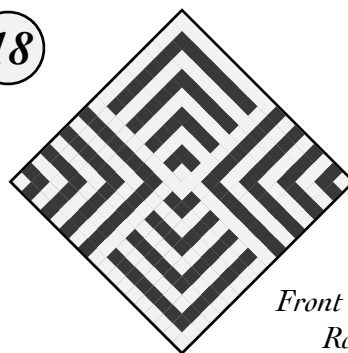


# Diverging Corners

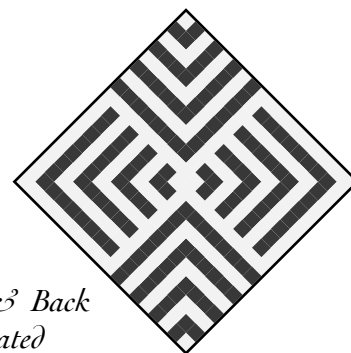
Multiple twill stripes produce a series of nested chevrons.

A simple design added to our charts in April 2022.

18



Front & Back  
Rotated



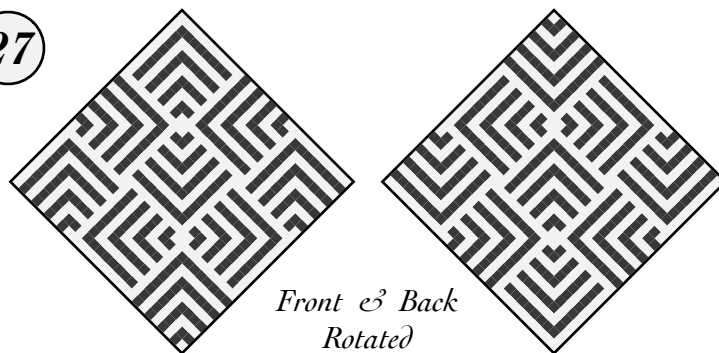
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16	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	16
17	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	17
18	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	18

# Intersecting Corners

27

Multiple twill stripes produce a series of nested chevrons.

Adapted in July 2022 from a fabric image shared by Deborah Jean Cohen.



Front & Back  
Rotated



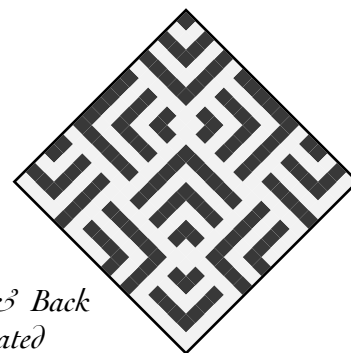
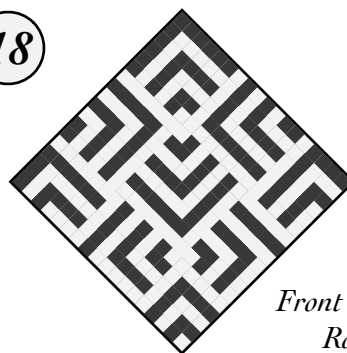


# Intersecting Corners

Multiple twill stripes produce a series of nested chevrons.

Adapted in July 2022 from a fabric image shared by Deborah Jean Cohen.

18



Front & Back  
Rotated

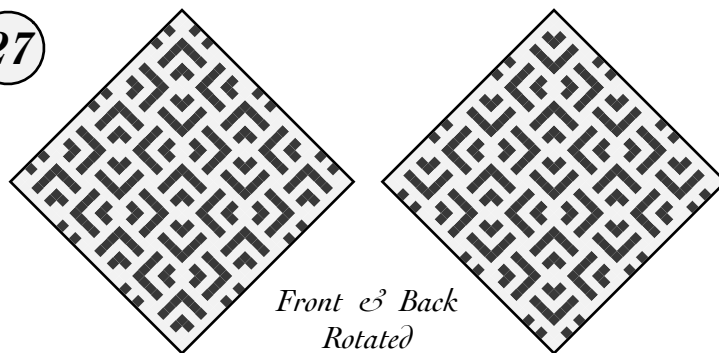
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2			—		—		—		—		—		—		—		—		2
3	—			—		—		—		—		—		—		—		—	3
4		—			—		—		—		—		—		—		—		4
5	—		—			—		—		—		—		—		—		—	5
6		—		—			—		—		—		—		—		—		6
7	—		—		—	—			—		—		—		—		—		7
8		—		—	—		—			—		—		—		—		—	8
9	—		—	—		—		—			—		—		—		—	—	9
10		—	—		—		—		—			—		—		—	—		10
11	—	—		—		—		—		—			—		—	—		—	11
12	—		—		—		—		—		—			—	—		—		12
13		—		—		—		—		—		—		—		—		—	13
14	—		—		—		—		—		—		—		—		—		14
15		—		—		—		—		—		—		—		—		—	15
16			—		—		—		—		—		—		—		—		16
17	—			—		—		—		—	—		—		—		—	—	17
18		—			—		—		—	—		—		—		—		—	18
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	

# Tiny Intersecting Corners

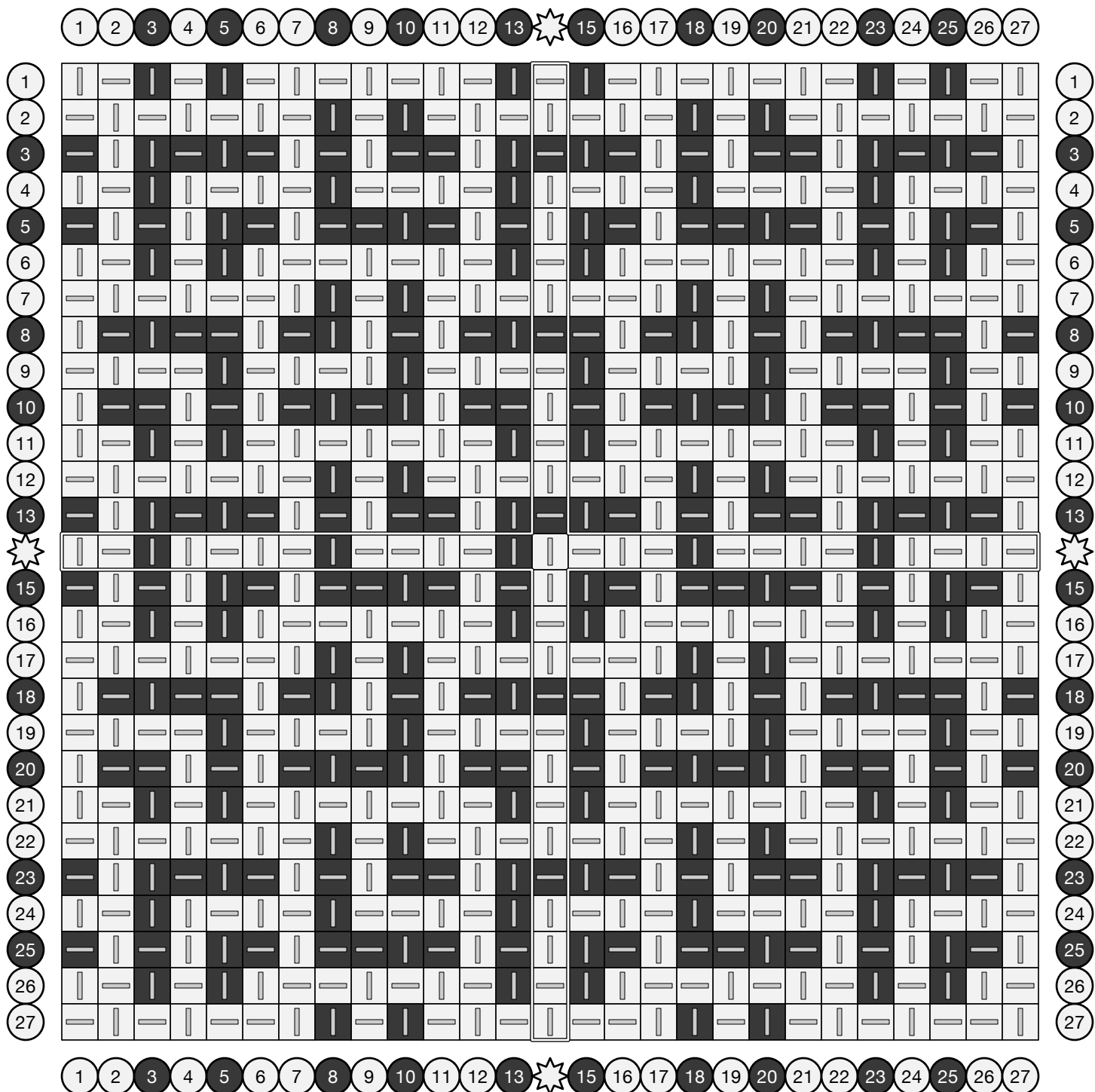
27

Multiple twill stripes produce a series of nested chevrons.

Adapted in July 2022 from a fabric image shared by Deborah Jean Cohen.



Front & Back  
Rotated

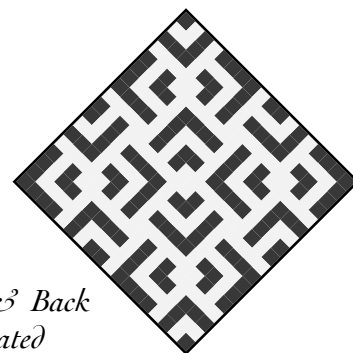
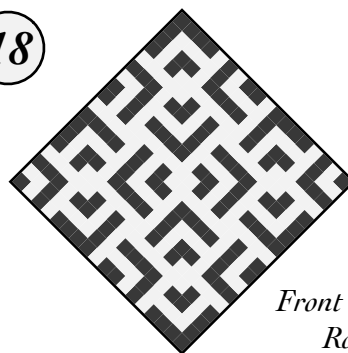


# Tiny Intersecting Corners

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Front & Back  
Rotated

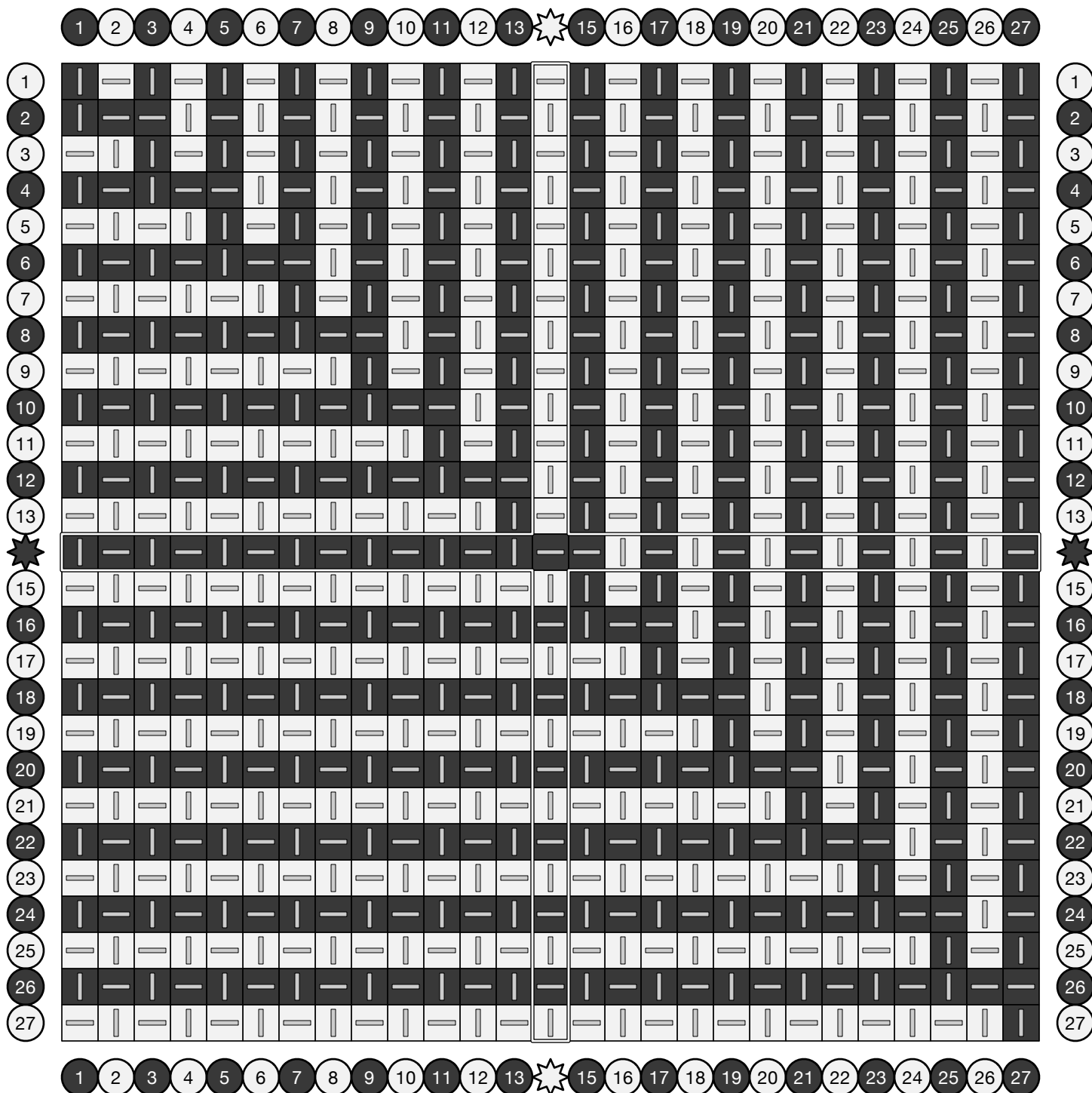
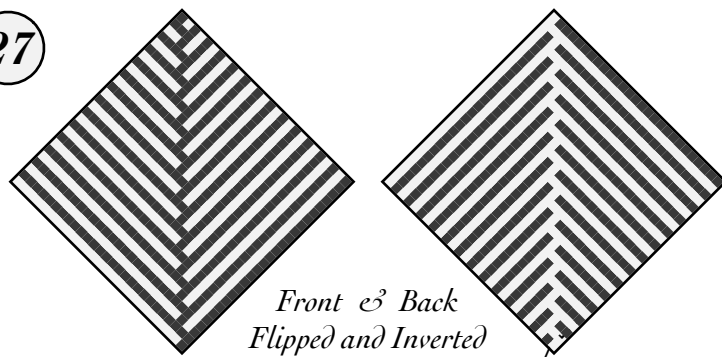
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	
1		—		—		—		—				—		—		—		—	1
2			—		—		—	—		—			—		—		—	—	2
3	—			—		—	—		—		—			—		—	—		3
4		—			—	—		—		—		—			—	—		—	4
5	—		—	—			—		—		—		—	—			—		5
6		—	—		—		—	—		—		—	—		—			—	6
7	—	—		—		—			—		—	—		—		—			7
8	—		—		—		—			—	—		—		—		—		8
9		—		—		—		—		—		—		—		—		—	9
10	—		—		—		—		—		—		—		—		—		10
11		—		—		—		—	—			—		—		—		—	11
12			—		—		—	—		—			—		—		—	—	12
13	—			—		—	—		—		—			—		—	—		13
14		—			—	—		—		—		—			—	—		—	14
15	—		—	—			—		—		—		—	—			—		15
16		—	—		—		—	—		—		—	—		—			—	16
17	—	—		—		—			—		—	—		—		—			17
18	—		—		—		—			—	—		—		—		—		18
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	

# Branch

A diagonal stripe of alternating floats generates a series of diverging lines. The puffy floats form a rib that stands out from the flatter sections of the fabric.

A simple design first charted in May 2022.

27

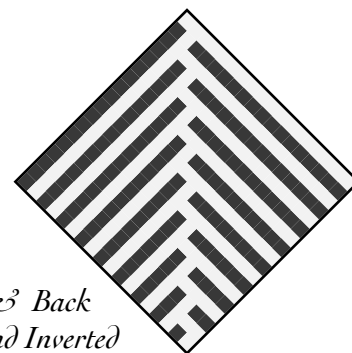
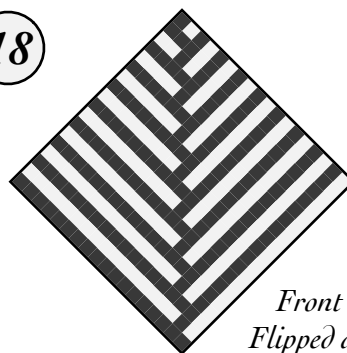


# Branch

A diagonal stripe of alternating floats generates a series of diverging lines. The puffy floats form a rib that stands out from the flatter sections of the fabric.

A simple design first charted in May 2022.

18



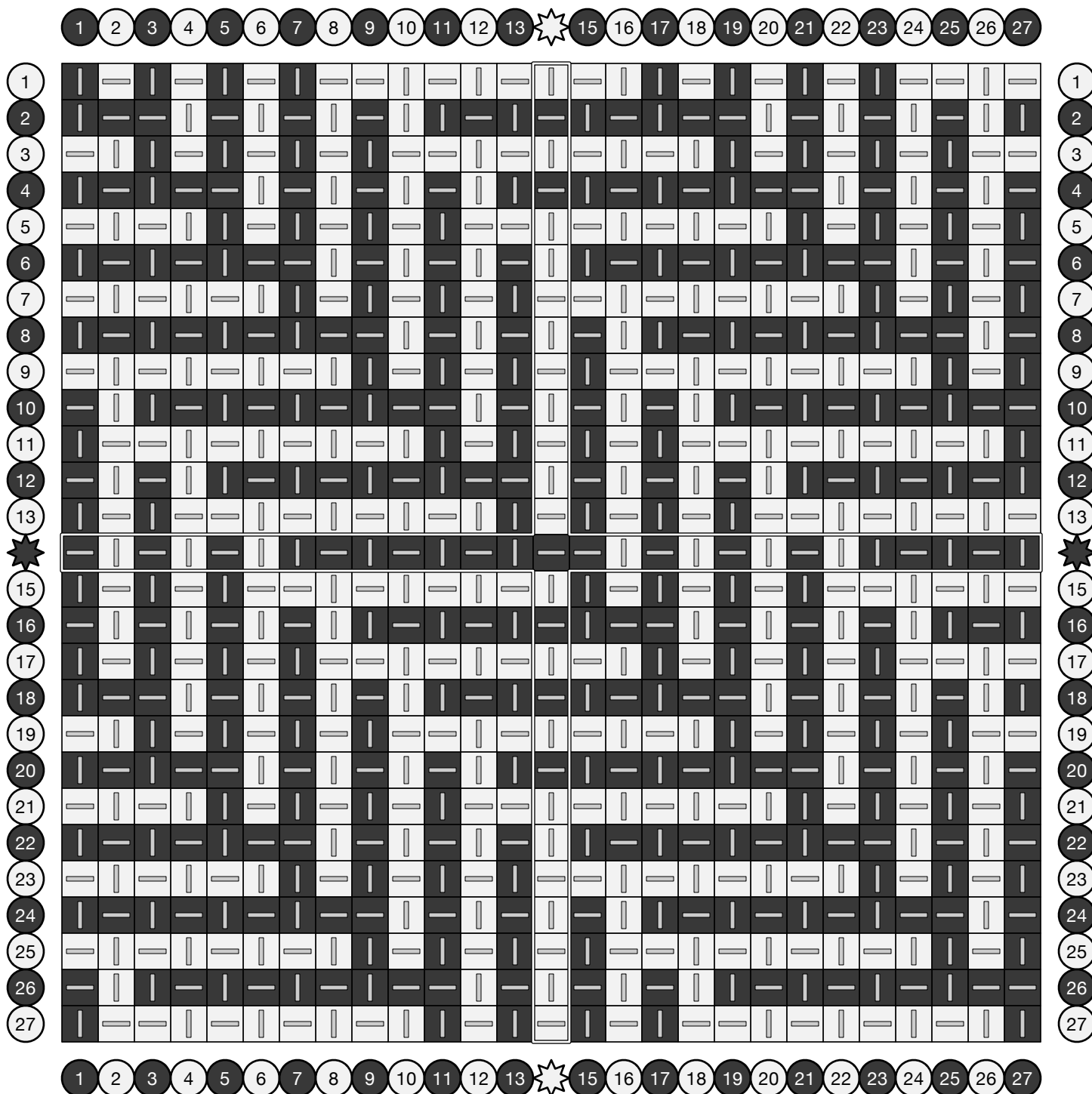
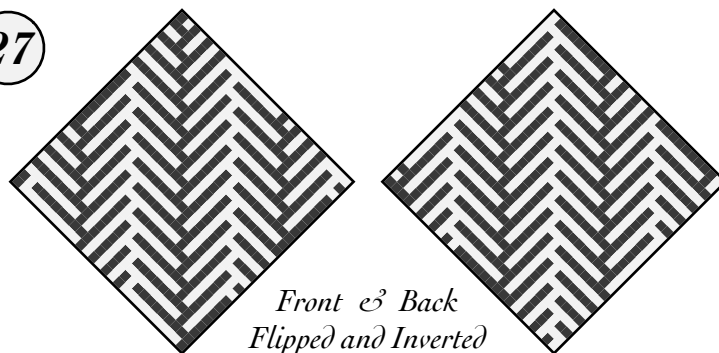
Front & Back  
Flipped and Inverted

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	
1		—		—		—		—		—		—		—		—		—	1
2		—	—		—		—		—		—		—		—		—		2
3	—			—		—		—		—		—		—		—		—	3
4		—		—	—		—		—		—		—		—		—		4
5	—		—			—		—		—		—		—		—		—	5
6		—		—		—	—		—		—		—		—		—		6
7	—		—		—			—		—		—		—		—		—	7
8		—		—		—		—	—		—		—		—		—		8
9	—		—		—		—			—		—		—		—		—	9
10		—		—		—		—		—	—		—		—		—		10
11	—		—		—		—		—			—		—		—		—	11
12		—		—		—		—		—		—	—		—		—		12
13	—		—		—		—		—			—		—		—		—	13
14		—		—		—		—		—		—		—	—		—		14
15	—		—		—		—		—			—		—		—		—	15
16		—		—		—		—		—		—		—		—	—		16
17	—		—		—		—		—			—		—		—		—	17
18		—		—		—		—		—		—		—		—		—	18
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	

# Parallel Branches (Arms of 6) 27

A diagonal stripe of alternating floats generates a series of diverging lines. The puffy floats form a rib that stands out from the flatter sections of the fabric.

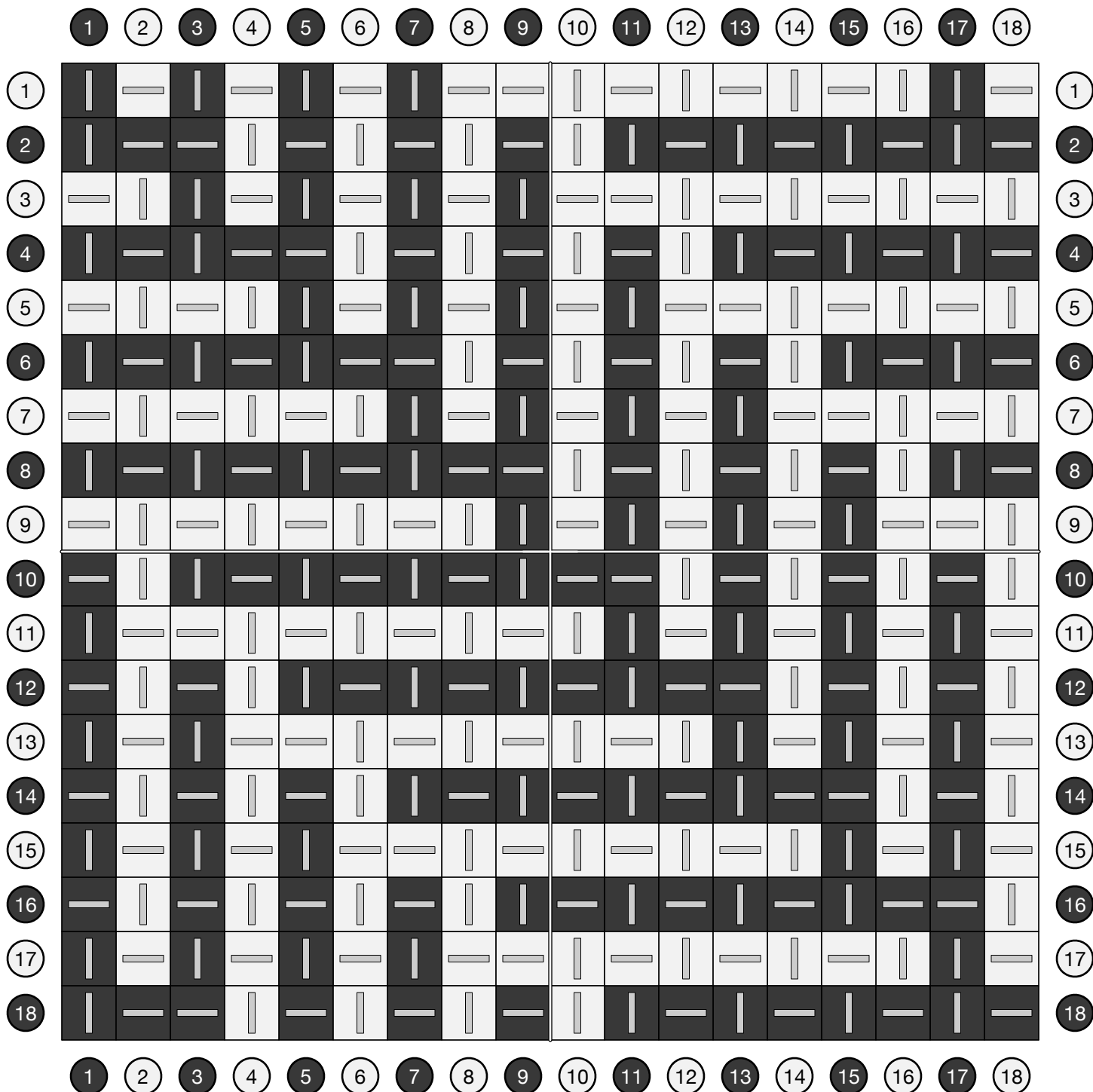
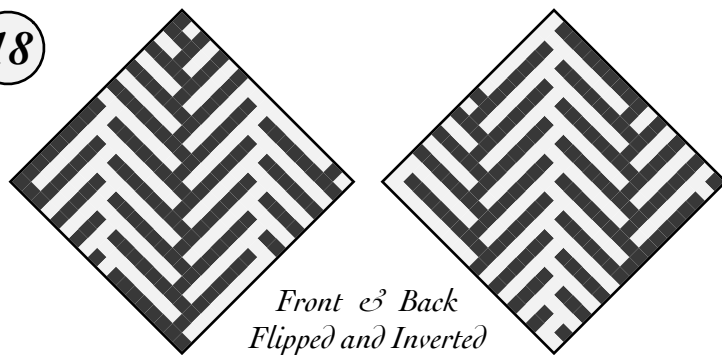
A simple design first charted in May 2022.



# Parallel Branches (Arms of 6) 18

A diagonal stripe of alternating floats generates a series of diverging lines. The puffy floats form a rib that stands out from the flatter sections of the fabric.

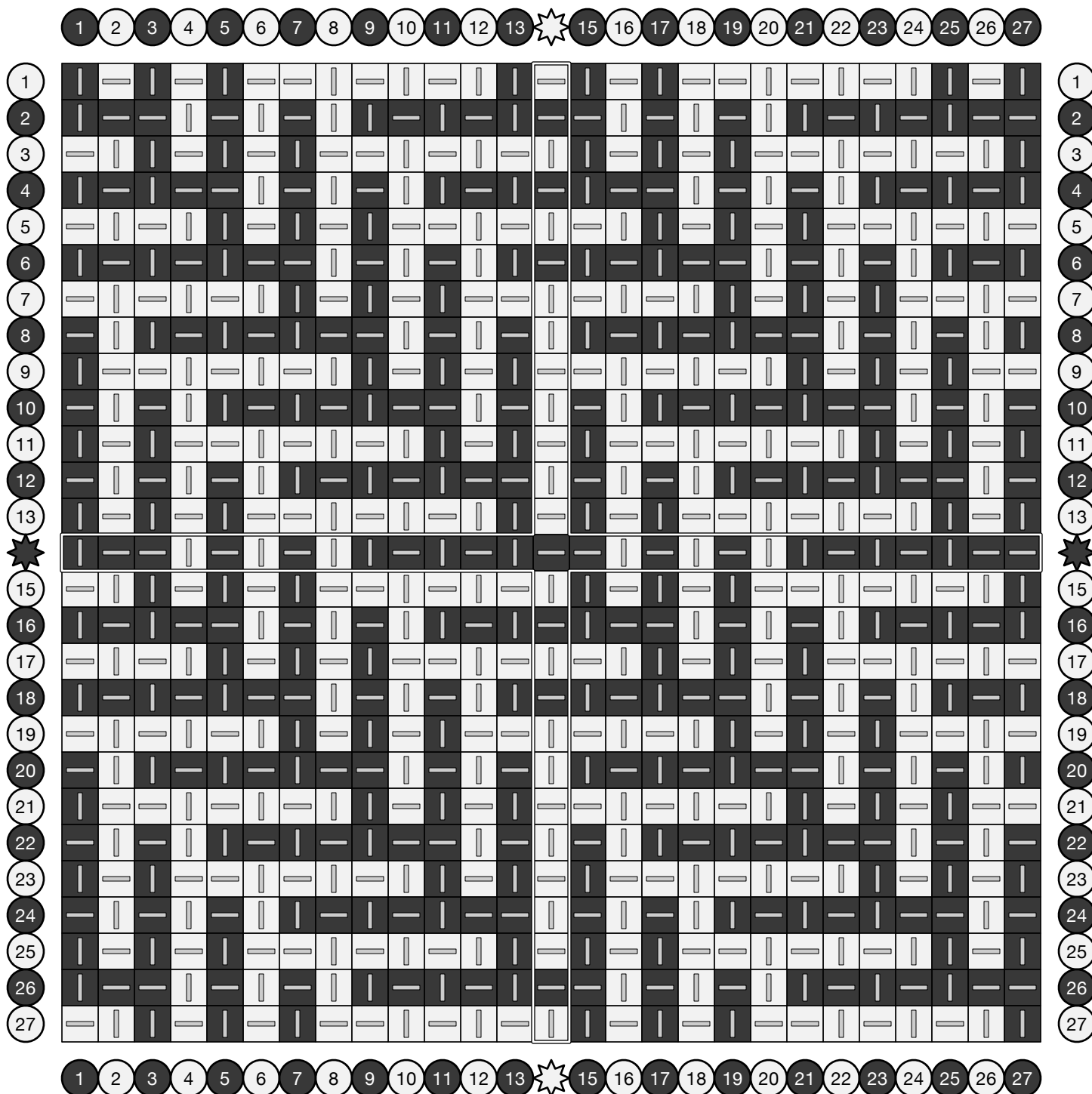
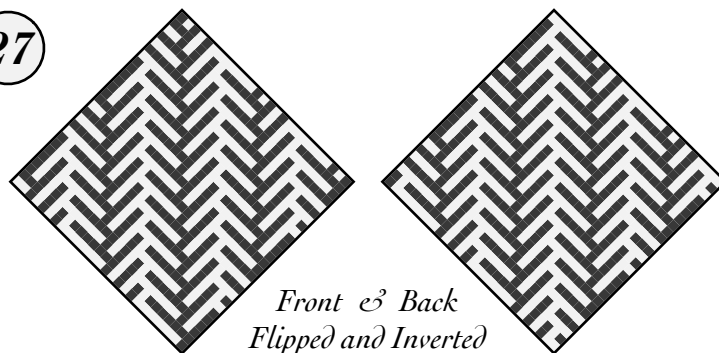
A simple design first charted in May 2022.



# Parallel Branches (Arms of 4) 27

A diagonal stripe of alternating floats generates a series of diverging lines. The puffy floats form a rib that stands out from the flatter sections of the fabric.

A simple design first charted in May 2022.

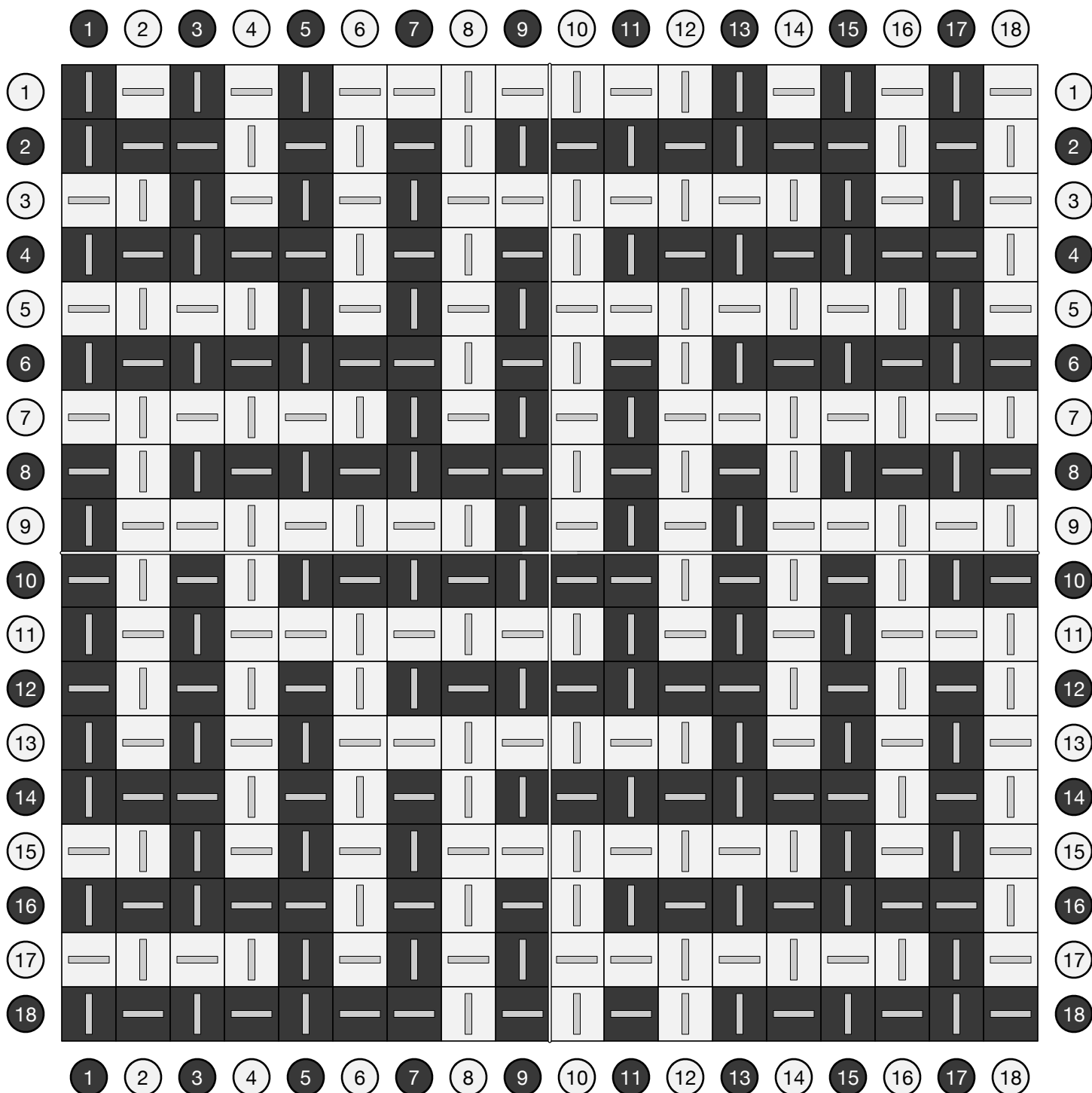
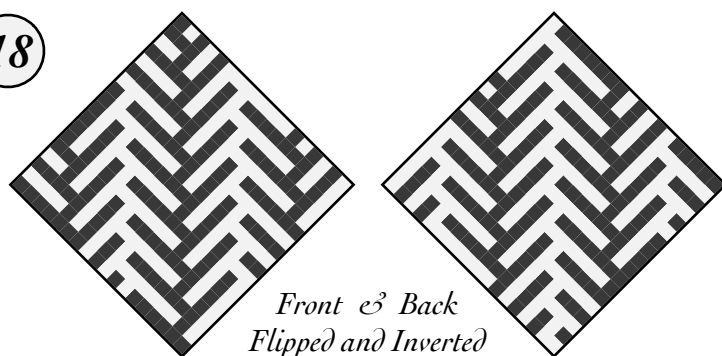




# Parallel Branches (Arms of 4) 18

A diagonal stripe of alternating floats generates a series of diverging lines. The puffy floats form a rib that stands out from the flatter sections of the fabric.

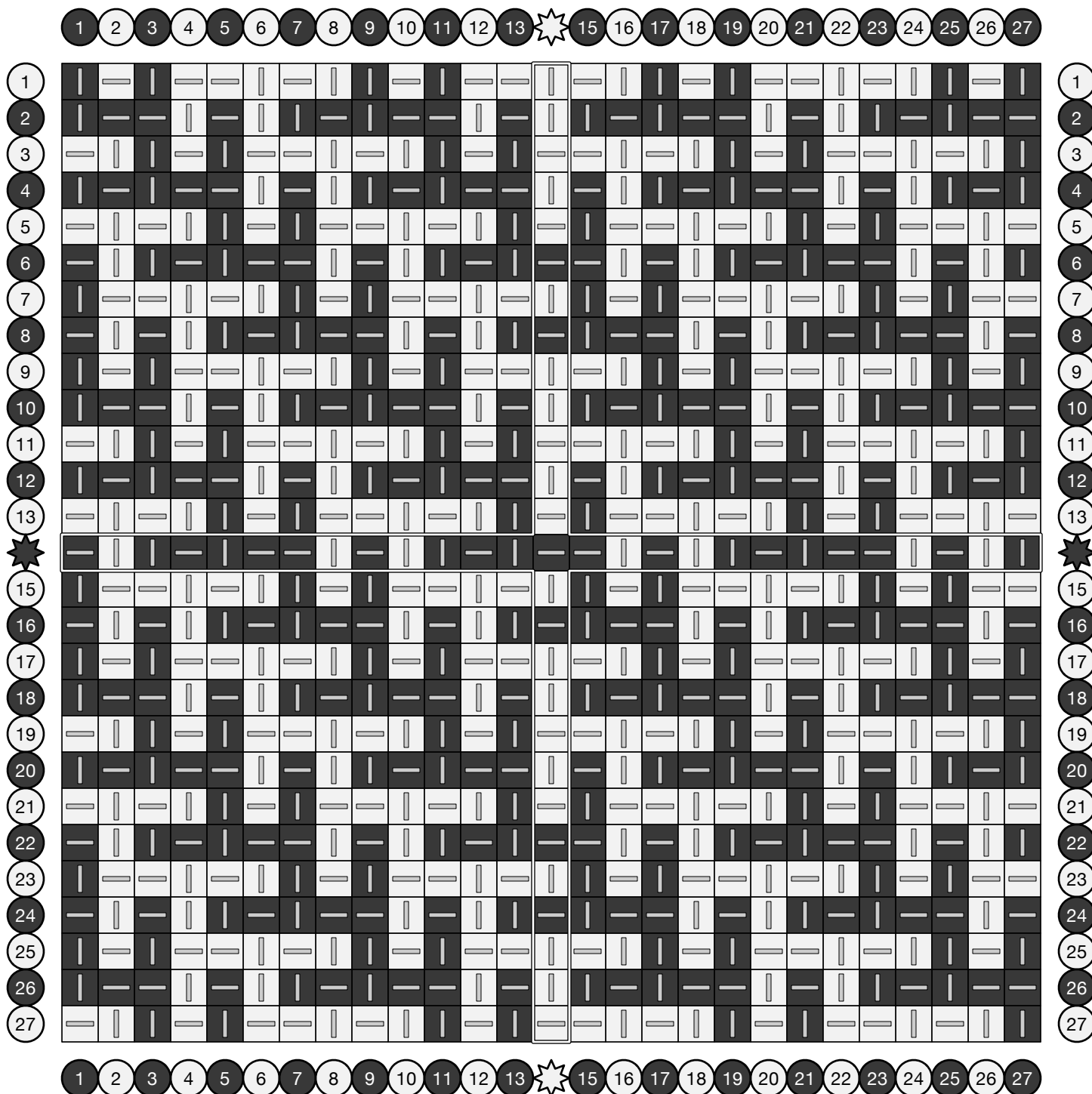
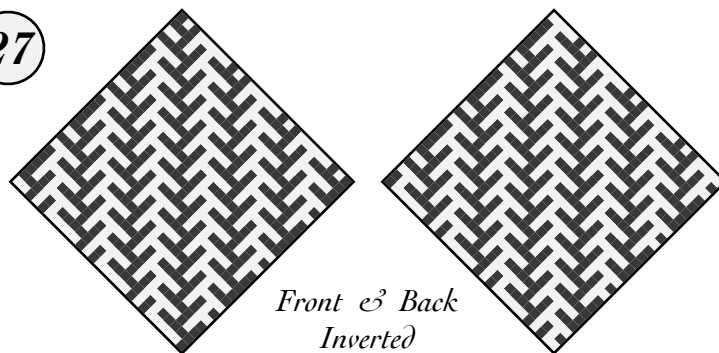
A simple design first charted in May 2022.



# Parallel Branches (Arms of 2) (27)

A diagonal stripe of alternating floats generates a series of diverging lines.

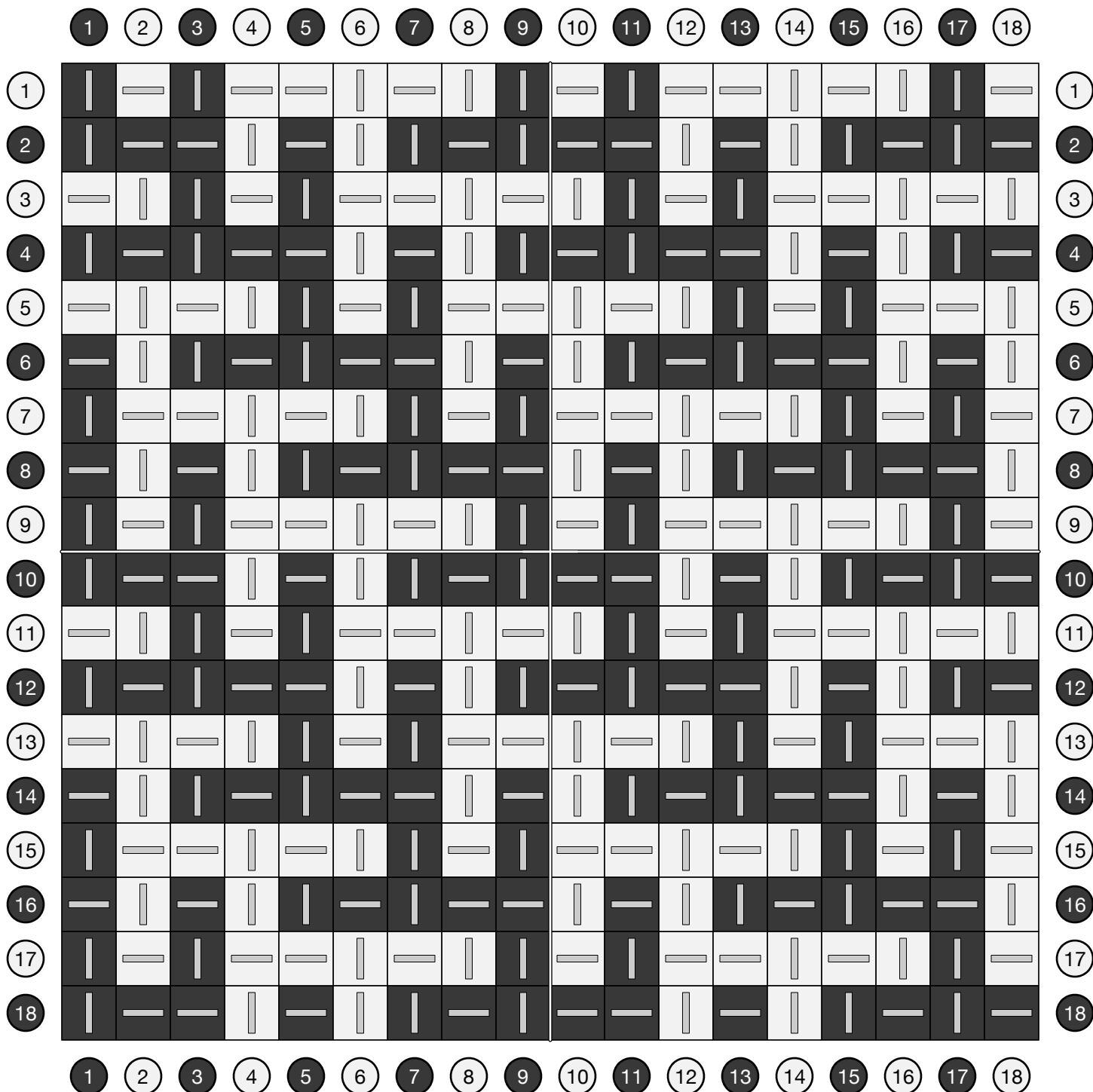
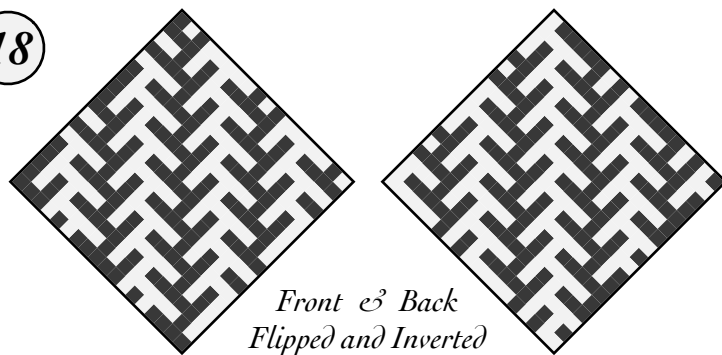
A simple design first charted in June 2022.



# Parallel Branches (Arms of 2) 18

A diagonal stripe of alternating floats generates a series of diverging lines. The puffy floats form a rib that stands out from the flatter sections of the fabric.

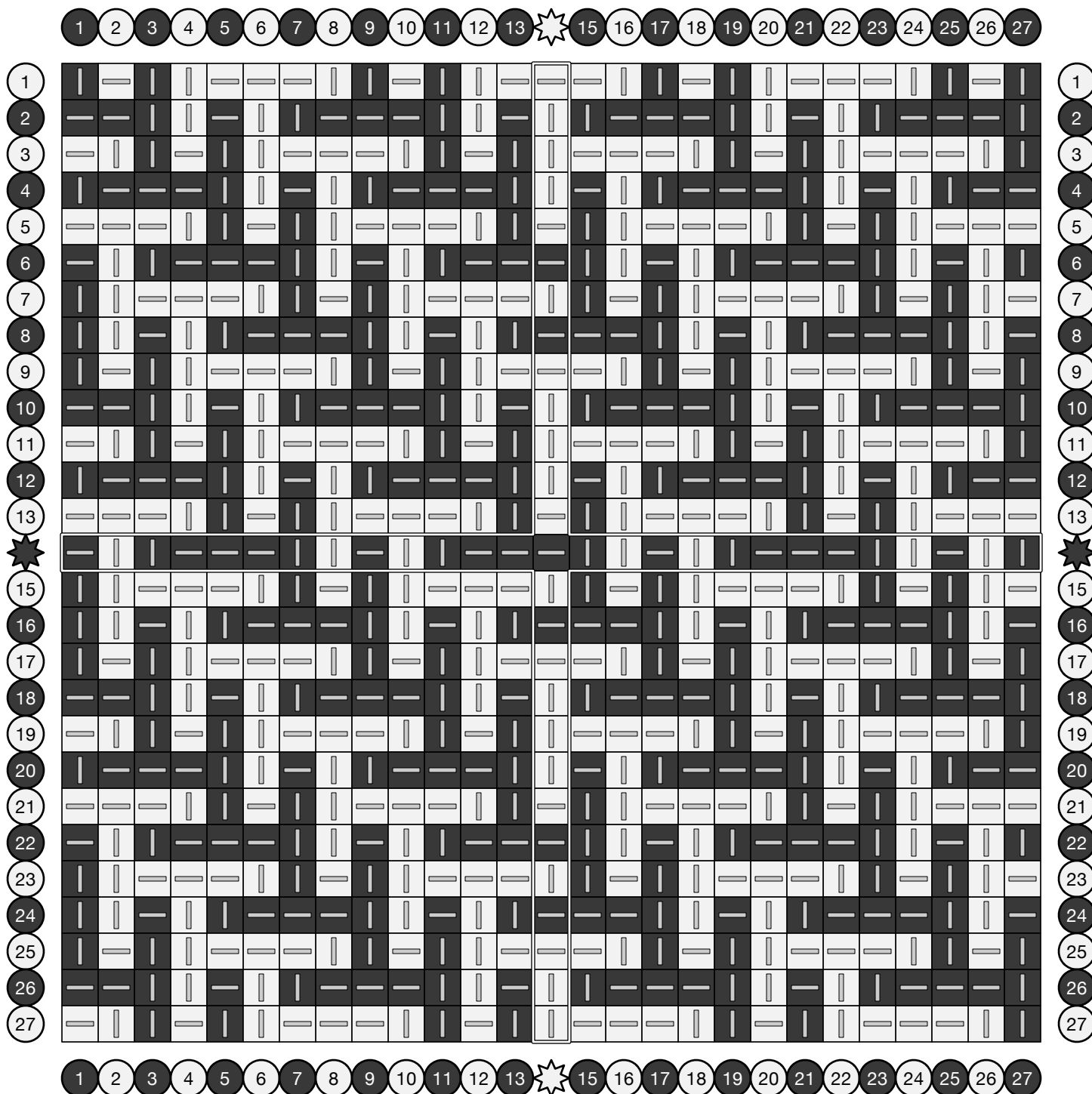
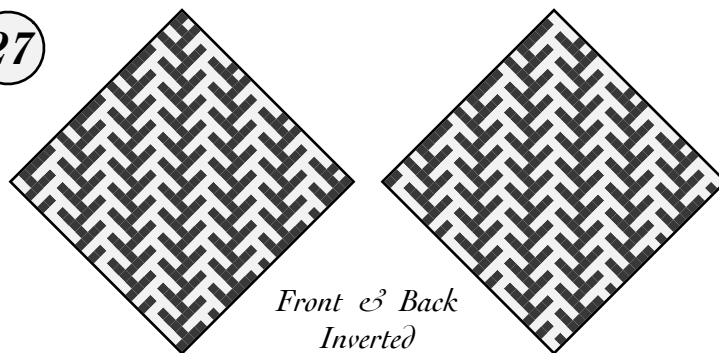
A simple design first charted in May 2022.



# Parallel Branches (Alternate) (27)

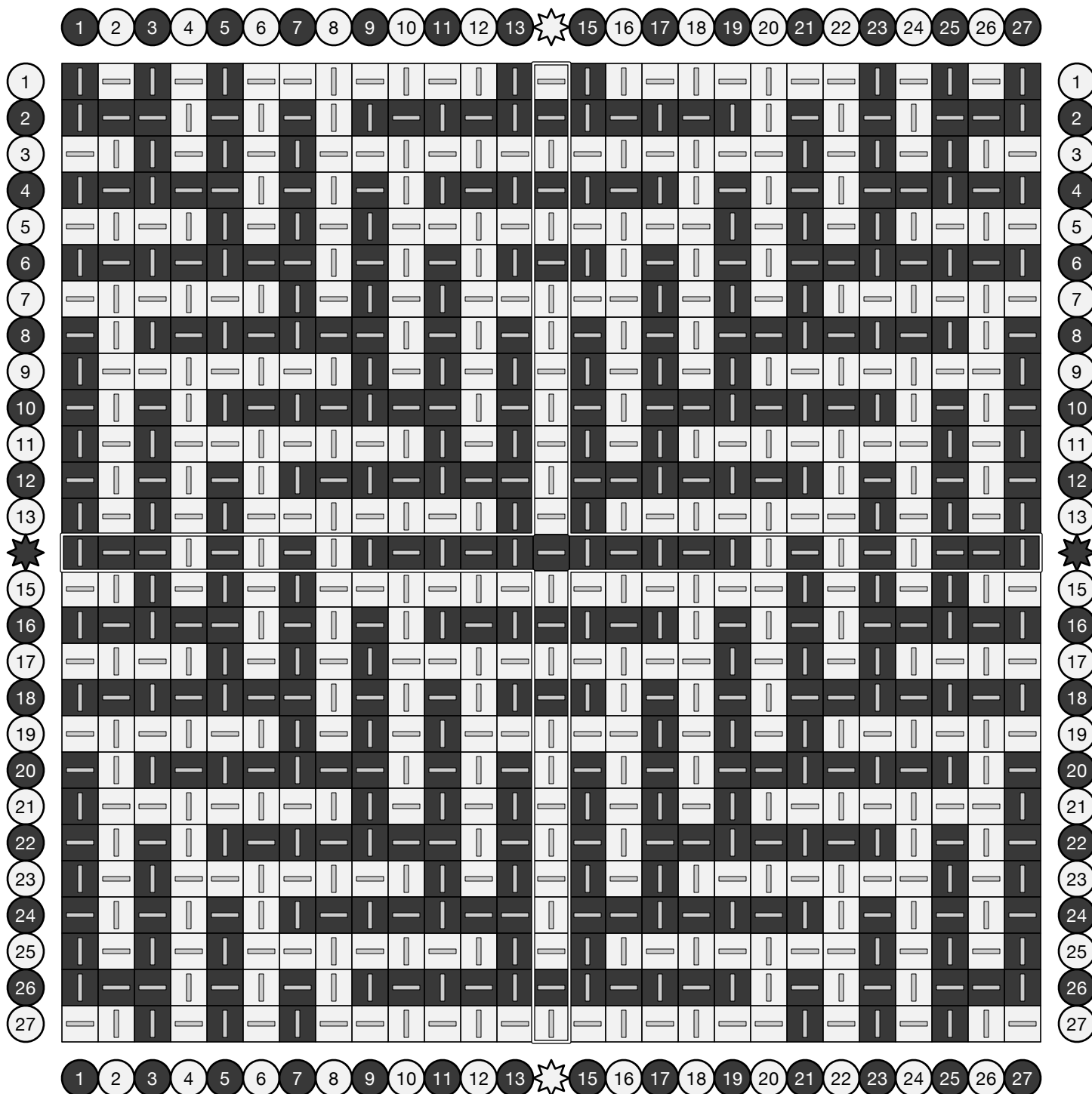
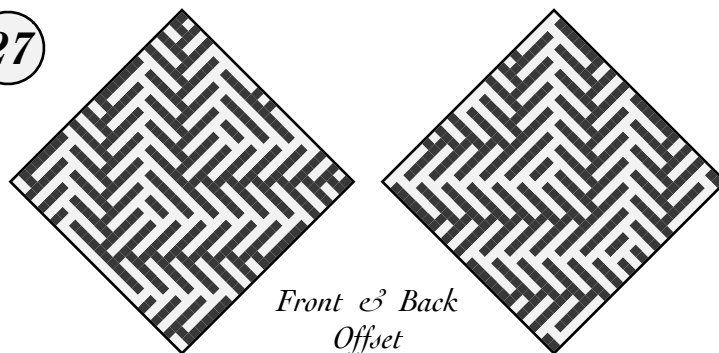
A diagonal stripe of alternating floats generates a series of diverging lines.

Adapted from *Album of Weaving Patterns* by V. A. and A. G. Dolivo-Dobrovolsky (1912), archived at [handweaving.net](http://handweaving.net) (#74328).



# Paired Branches (Arms of 4) 27

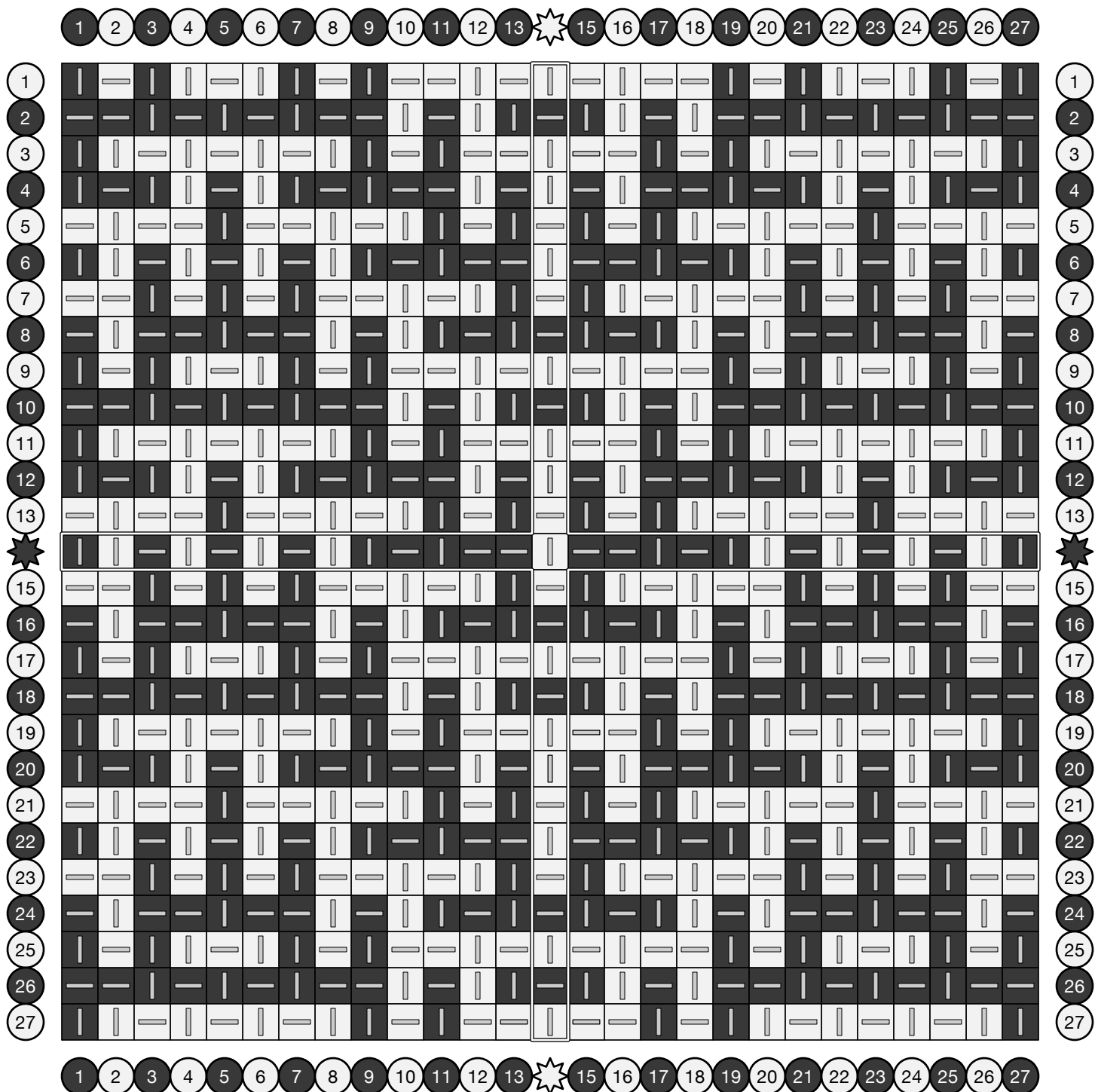
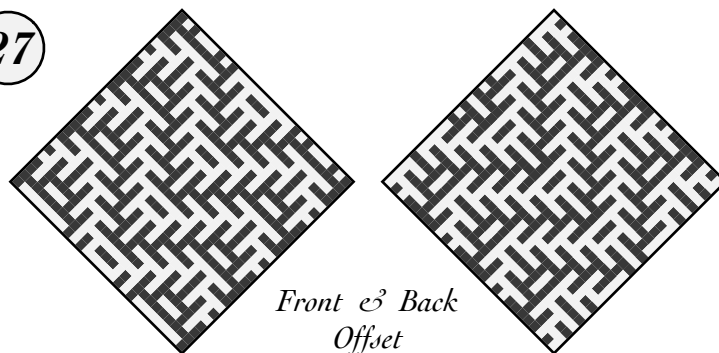
Branch motifs are reflected bilaterally around the center.



# Paired Branches (of 2)

Branch motifs are reflected bilaterally around the center.

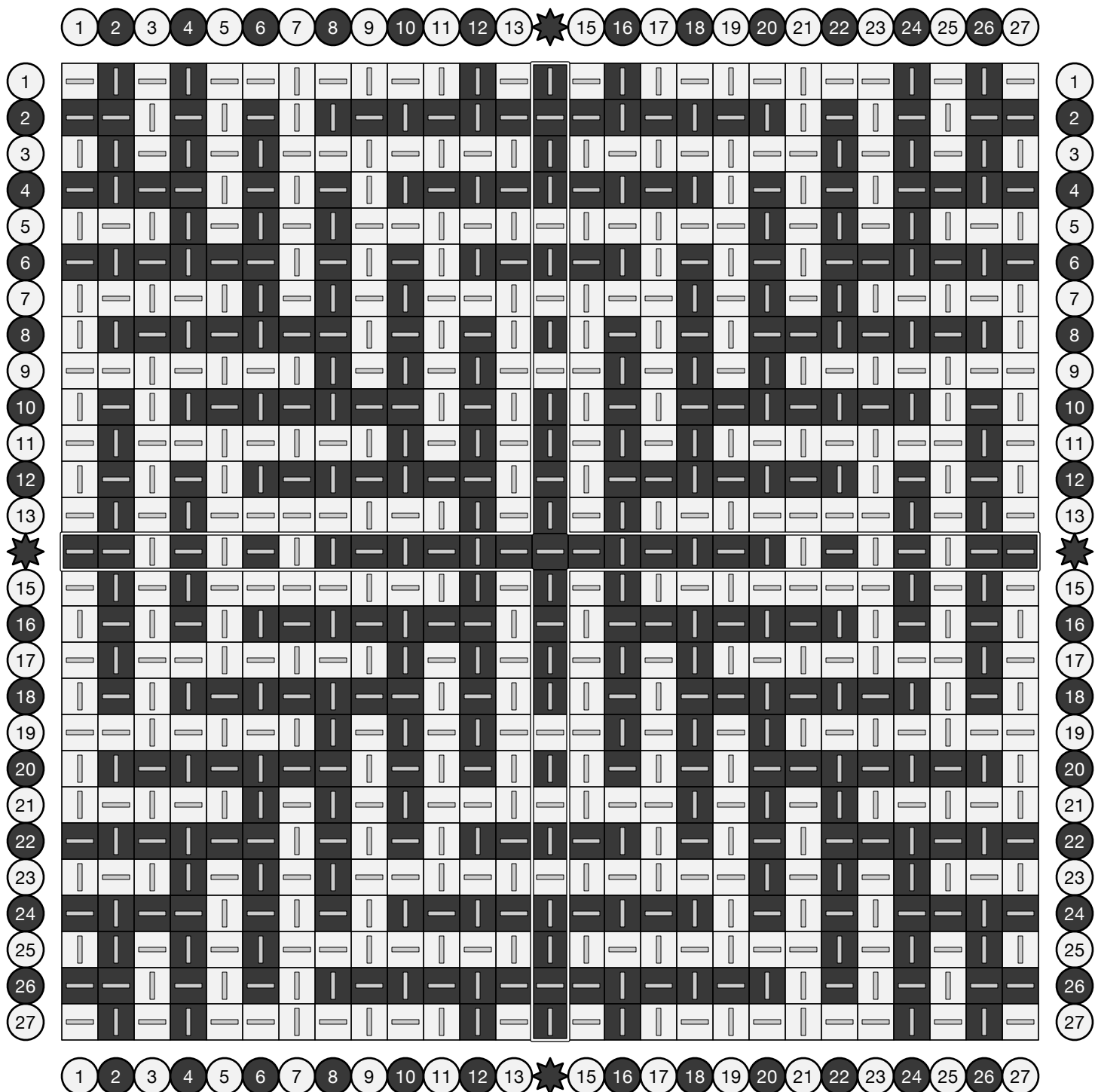
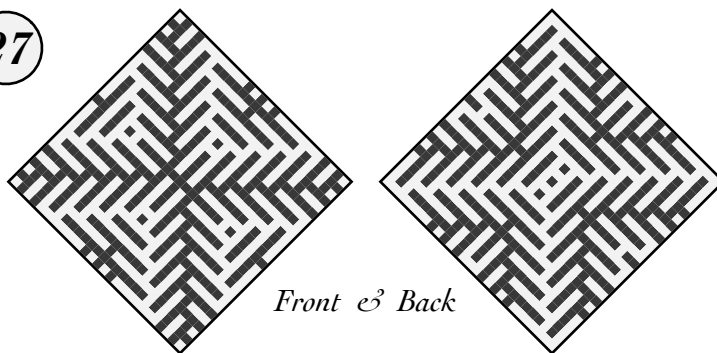
27



# Fourfold Branches (of 4)

Branch motifs are reflected fourfold around the center, diverging on one face while inverted and converging on the other.

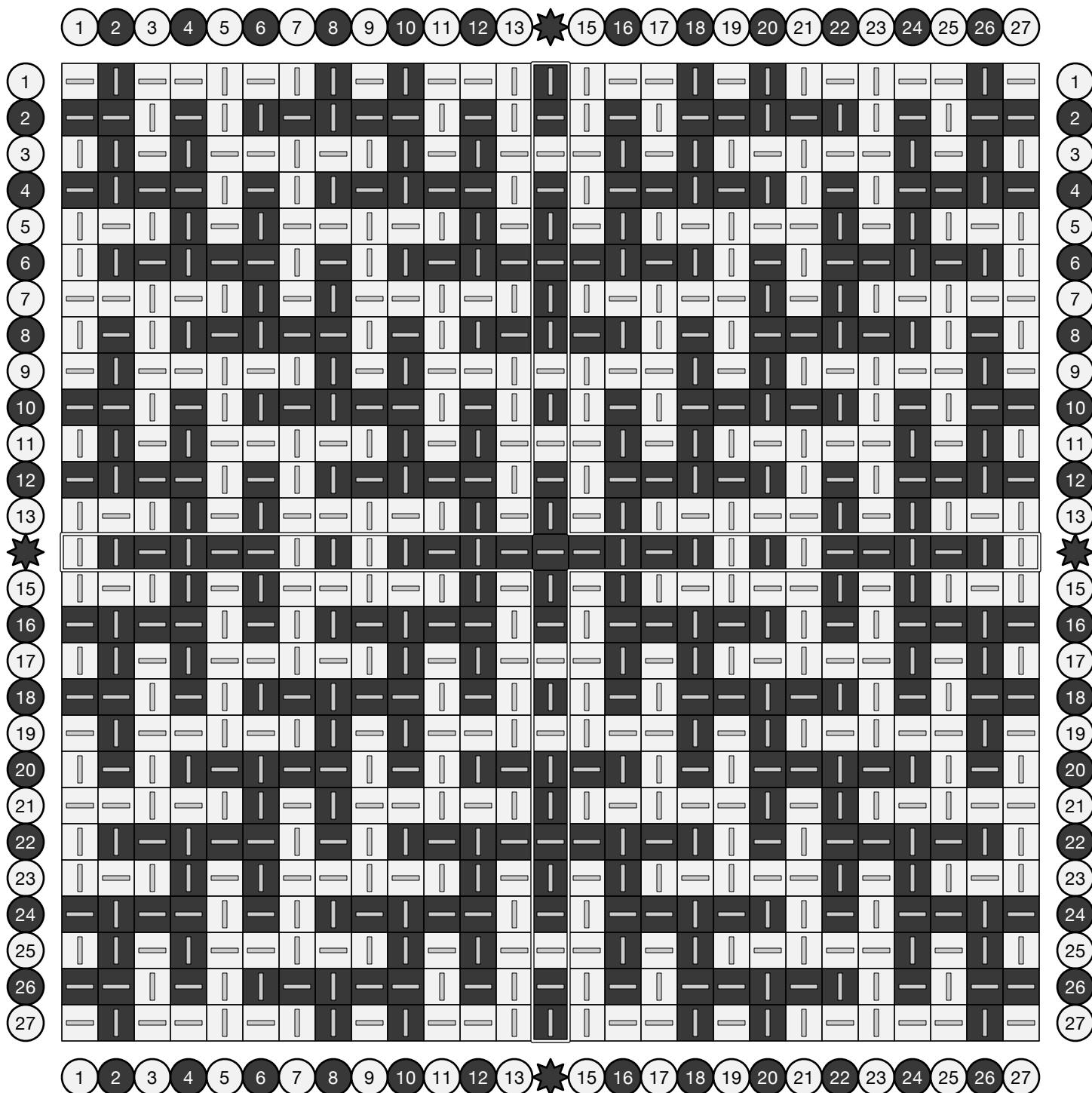
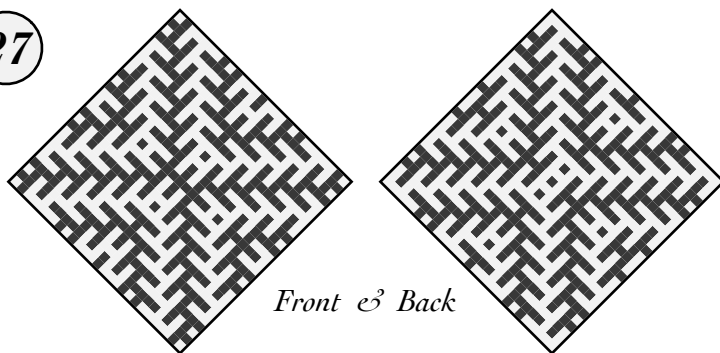
27



# Fourfold Branches (of 2)

Branch motifs are reflected fourfold around the center, diverging on one face while inverted and converging on the other.

27



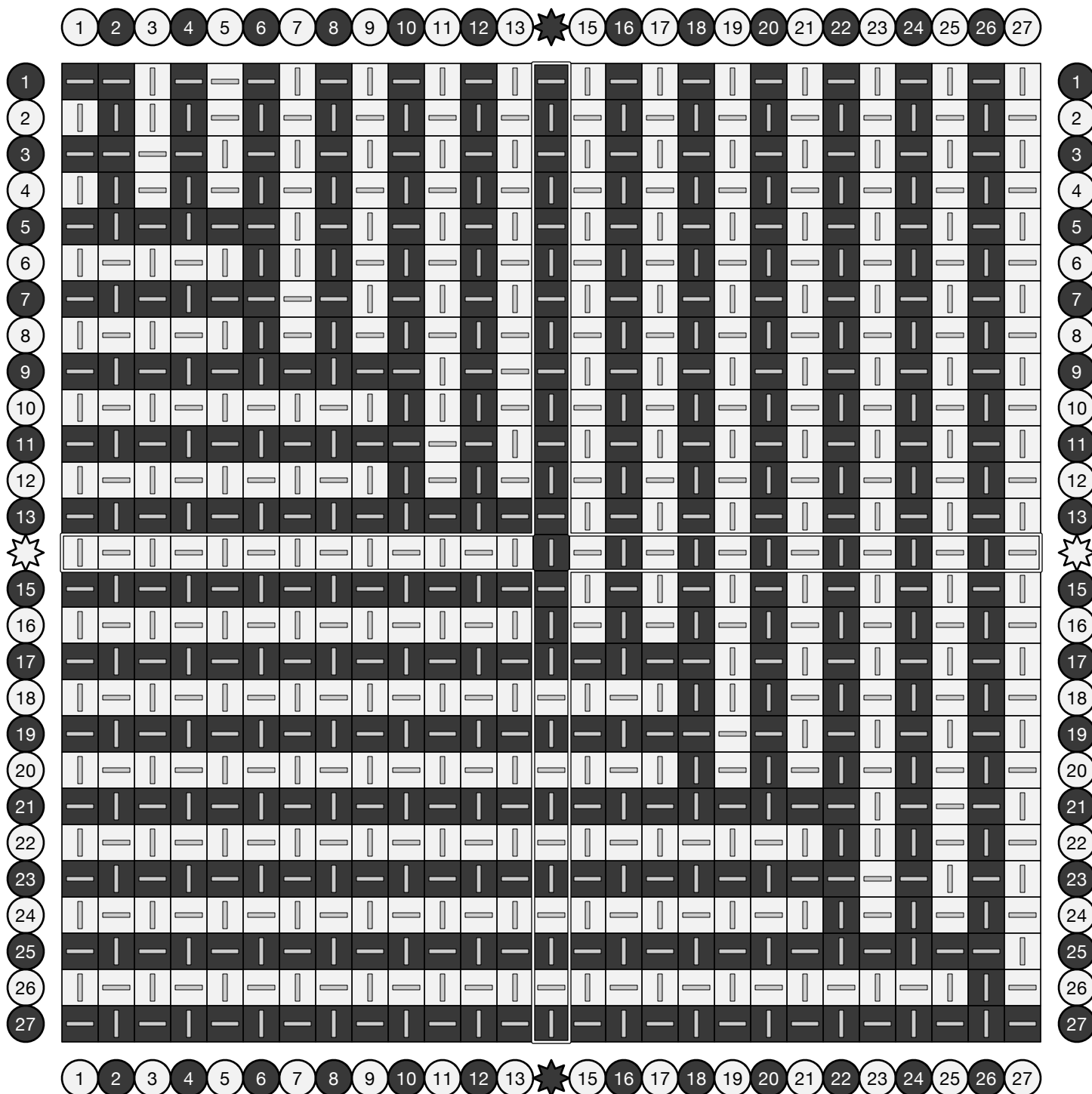
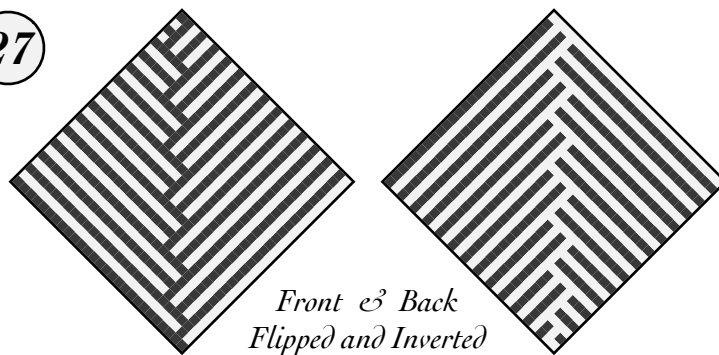


# Double Branch

A diagonal stripe of alternating floats generates a series of diverging lines.

Adapted from *Die färbige Gewebemusterung* by Franz Donat (1907), archived at [handweaving.net](http://handweaving.net) (#63551).

27

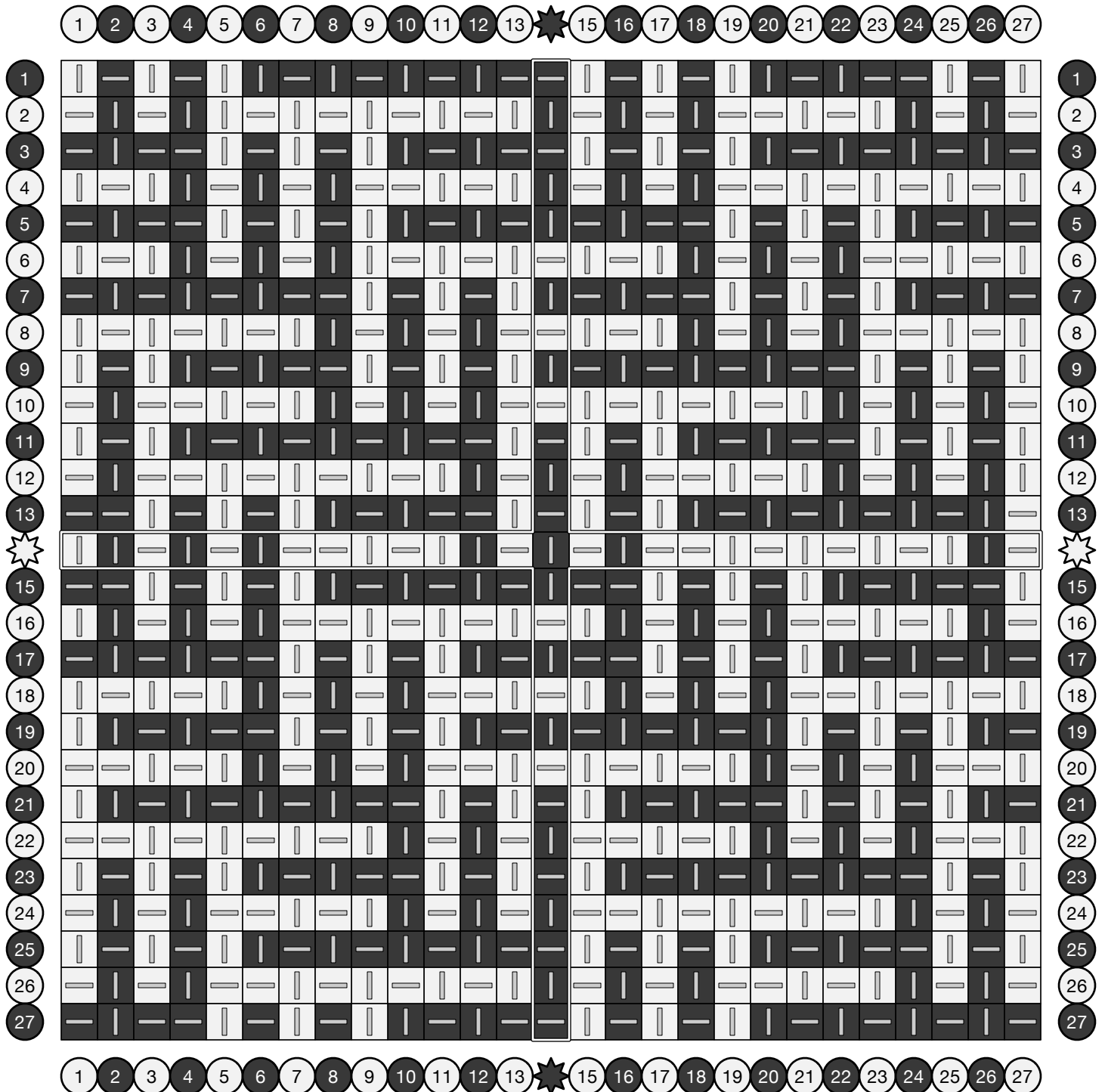
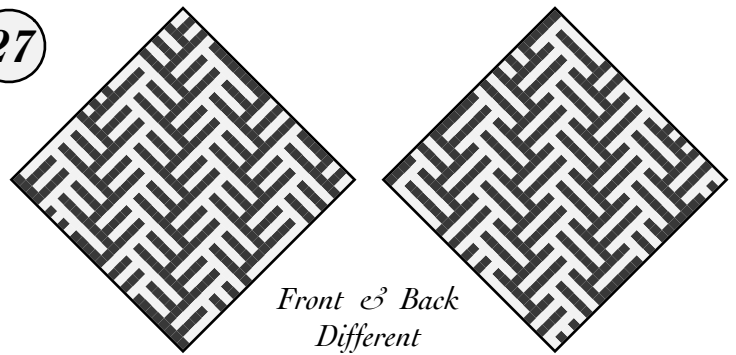


# Parallel Double Branches

27

A diagonal stripe of alternating floats generates a series of diverging lines.

Adapted from *Die färbige Gewebemusterung* by Franz Donat (1907), archived at [handweaving.net](http://handweaving.net) (#63551).

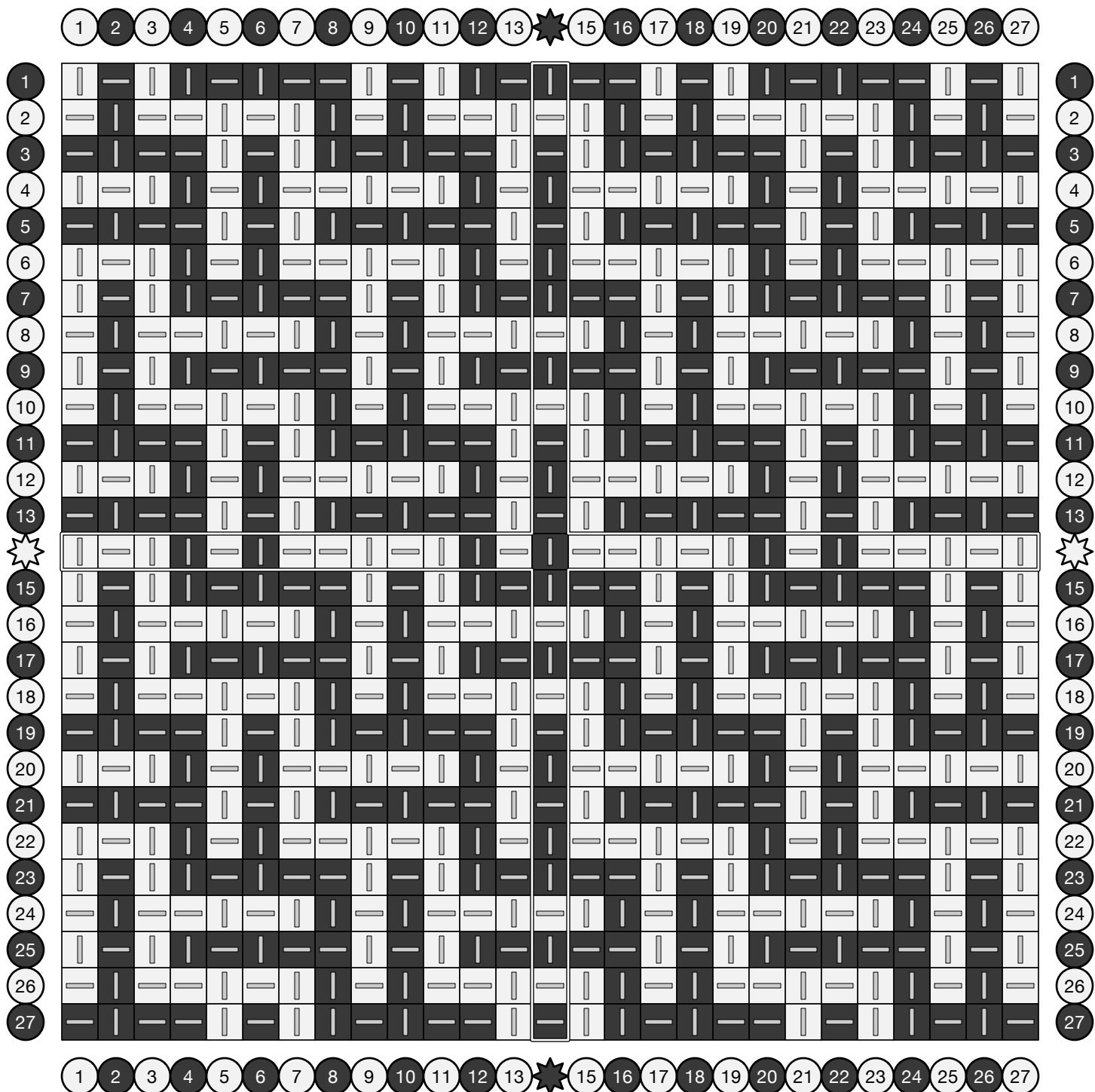
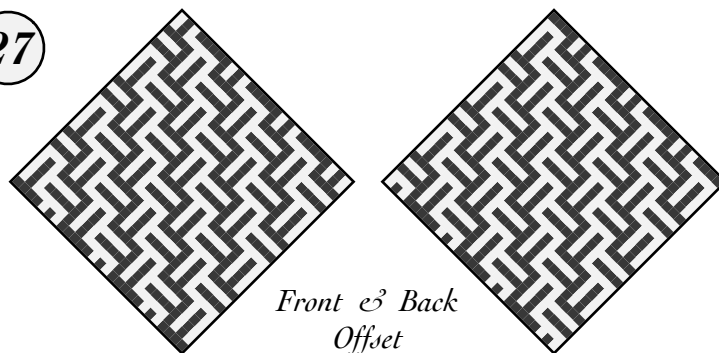


# Parallel Spiny Branches

27

A diagonal stripe of alternating floats generates a series of diverging lines.

Adapted from *Die farbige Gewebemusterung* by Franz Donat (1907), archived at [handweaving.net](http://handweaving.net) (#63551).

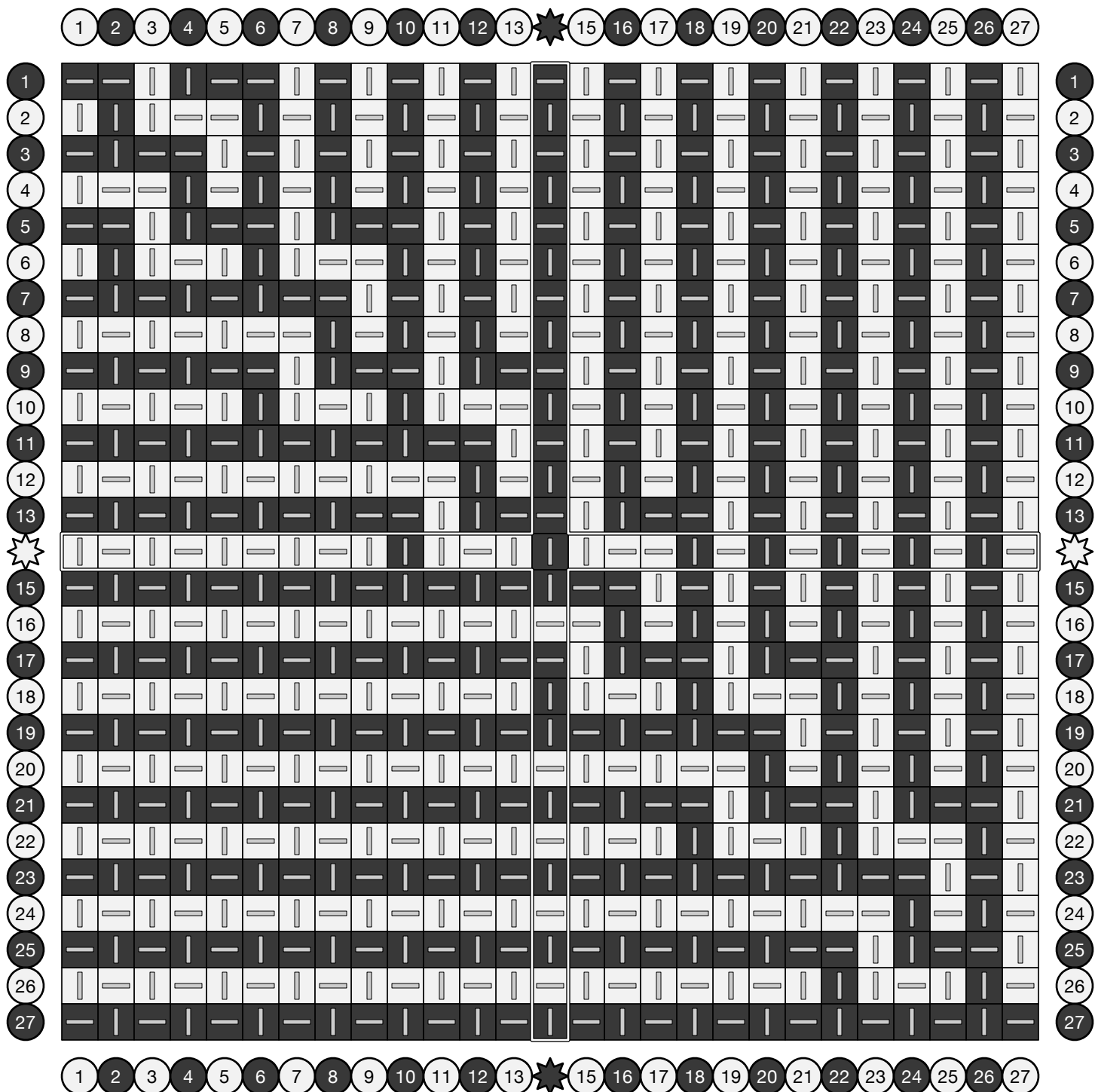
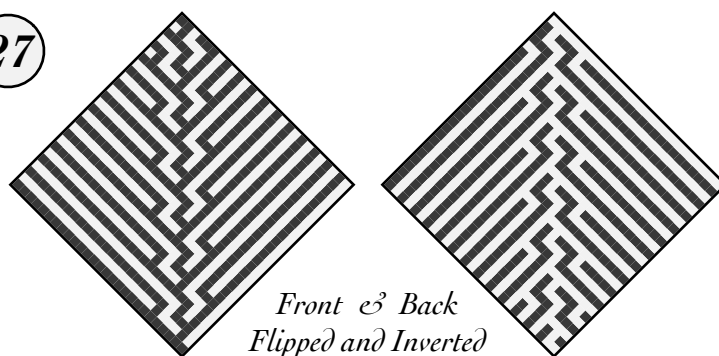


# Forked Branch

27

A diagonal stripe of alternating floats generates a series of diverging lines.

A branch design variation first charted in May 2022.

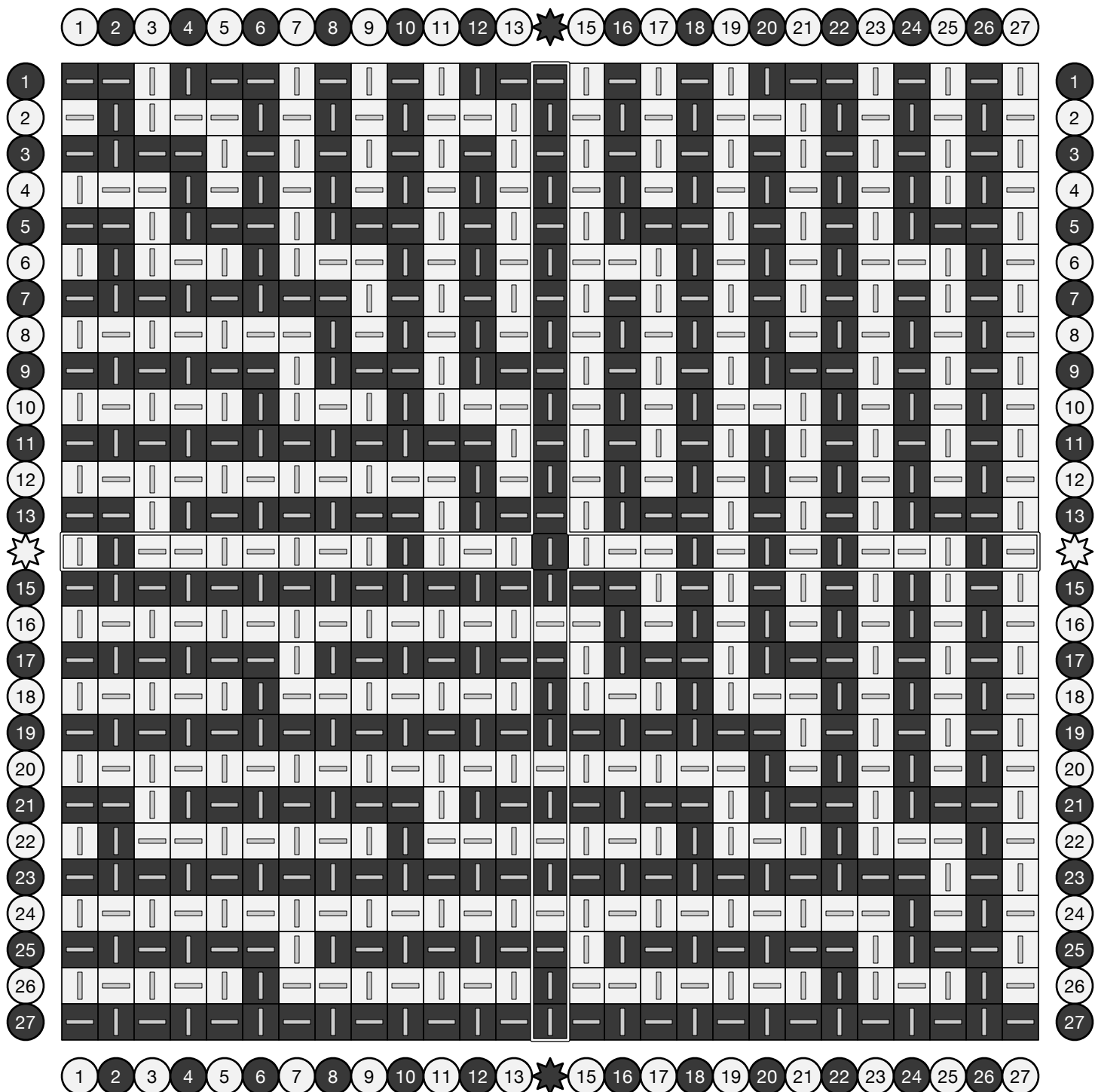
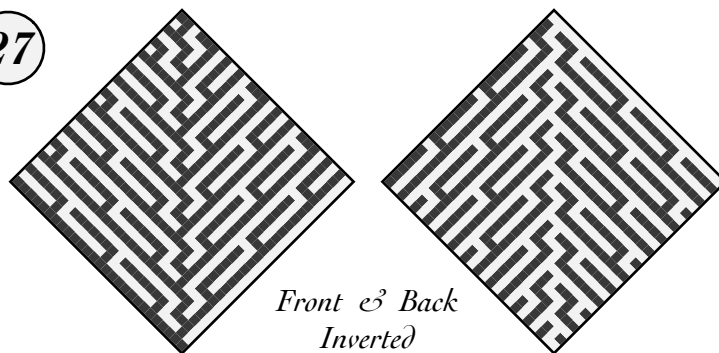


# Forking Branch

27

An diagonal stripe of alternating floats generates a series of diverging lines.

A branch variation first charted in June 2022.

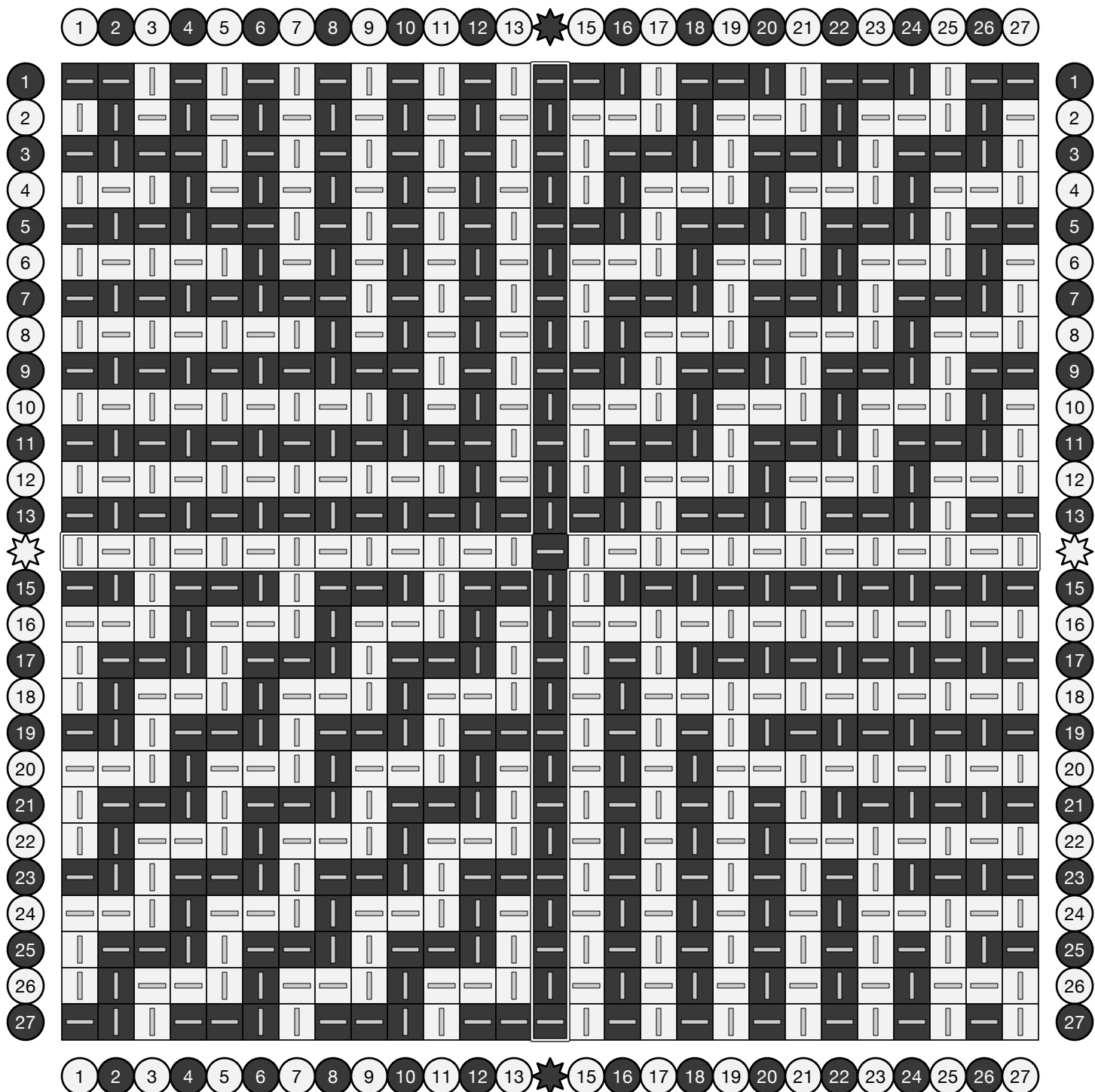
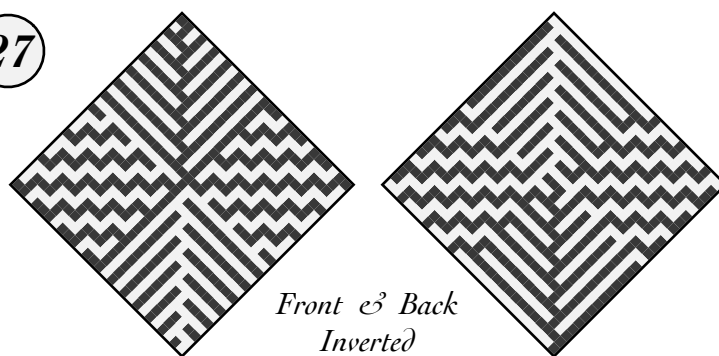


# Branch and Root

27

A diagonal stripe of alternating floats generates a series of diverging lines.

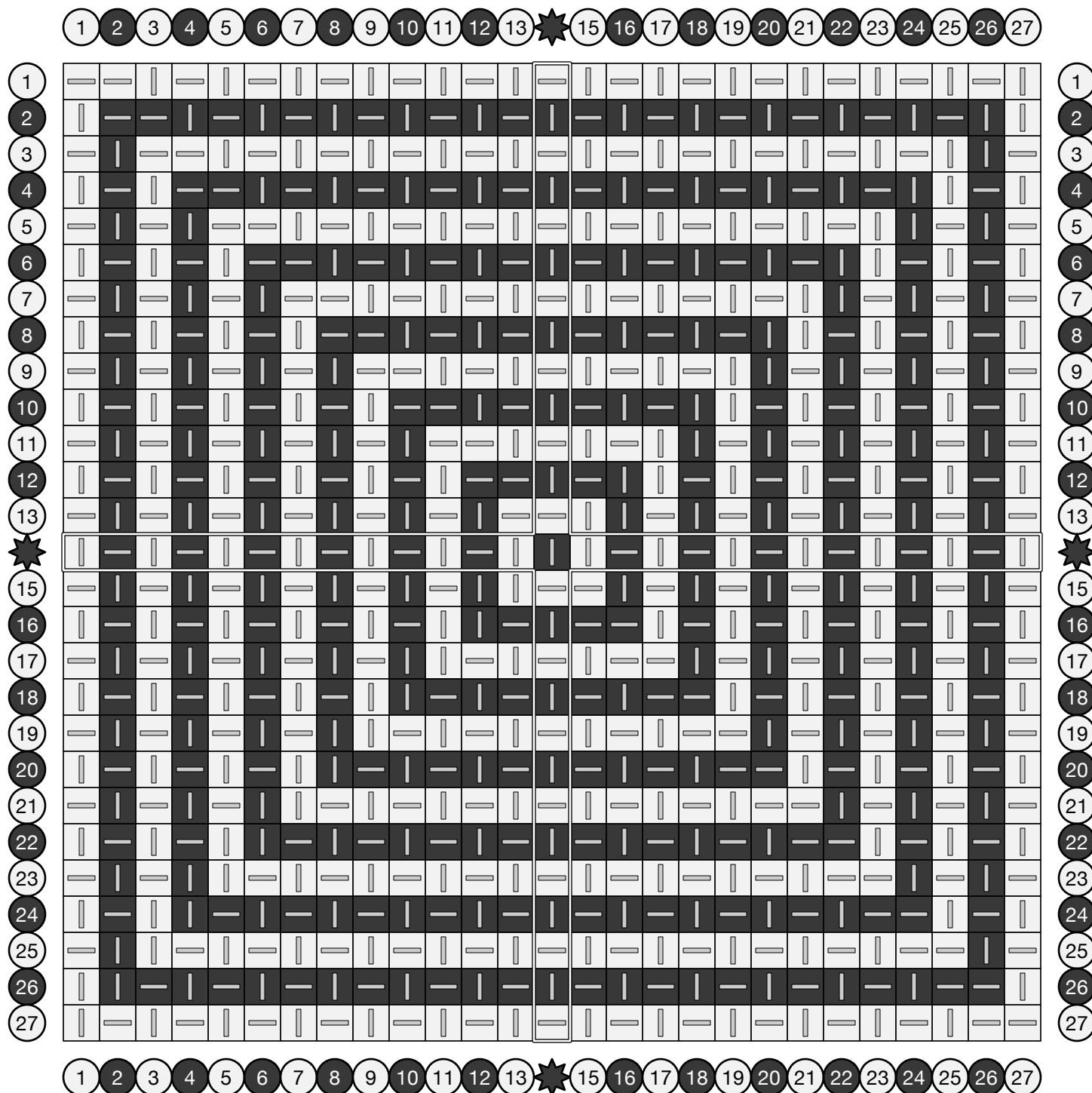
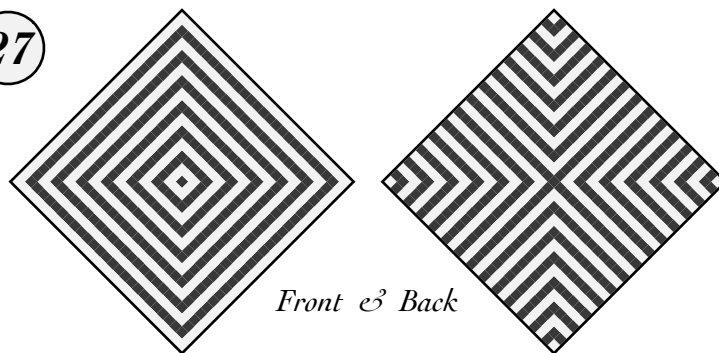
A branch design variation first charted in May 2022.



# Noughts and Crosses

Squares on one side, crosses on the other.

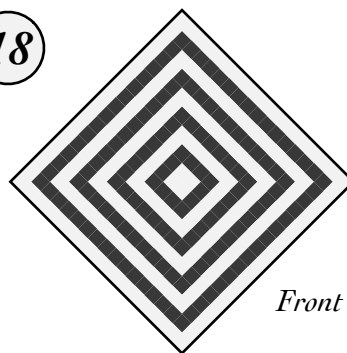
27



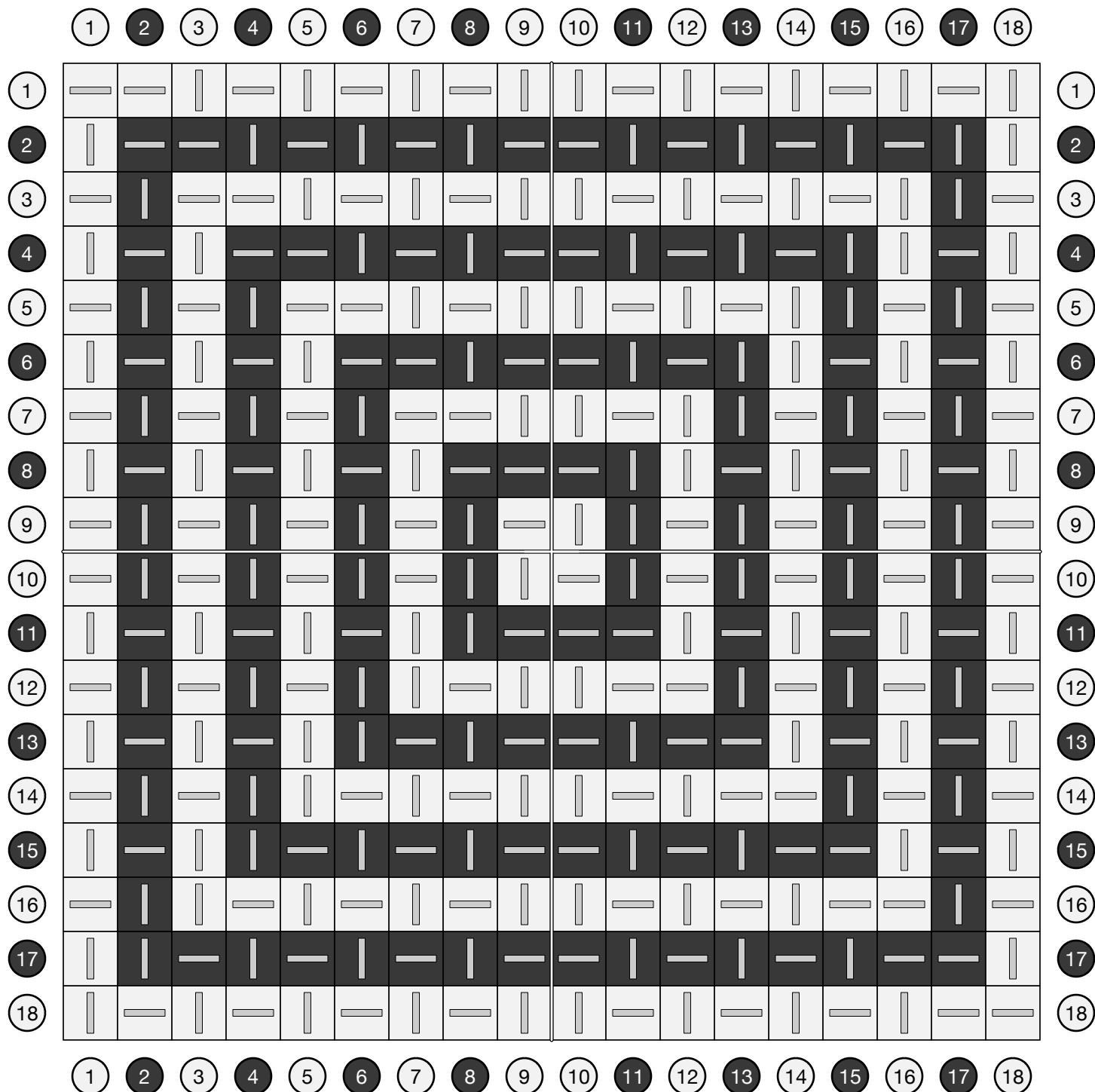
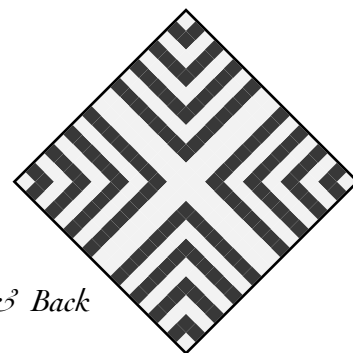
# Noughts and Crosses

Squares on one side, crosses on the other.

18



Front & Back

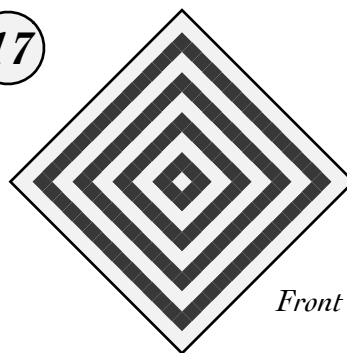




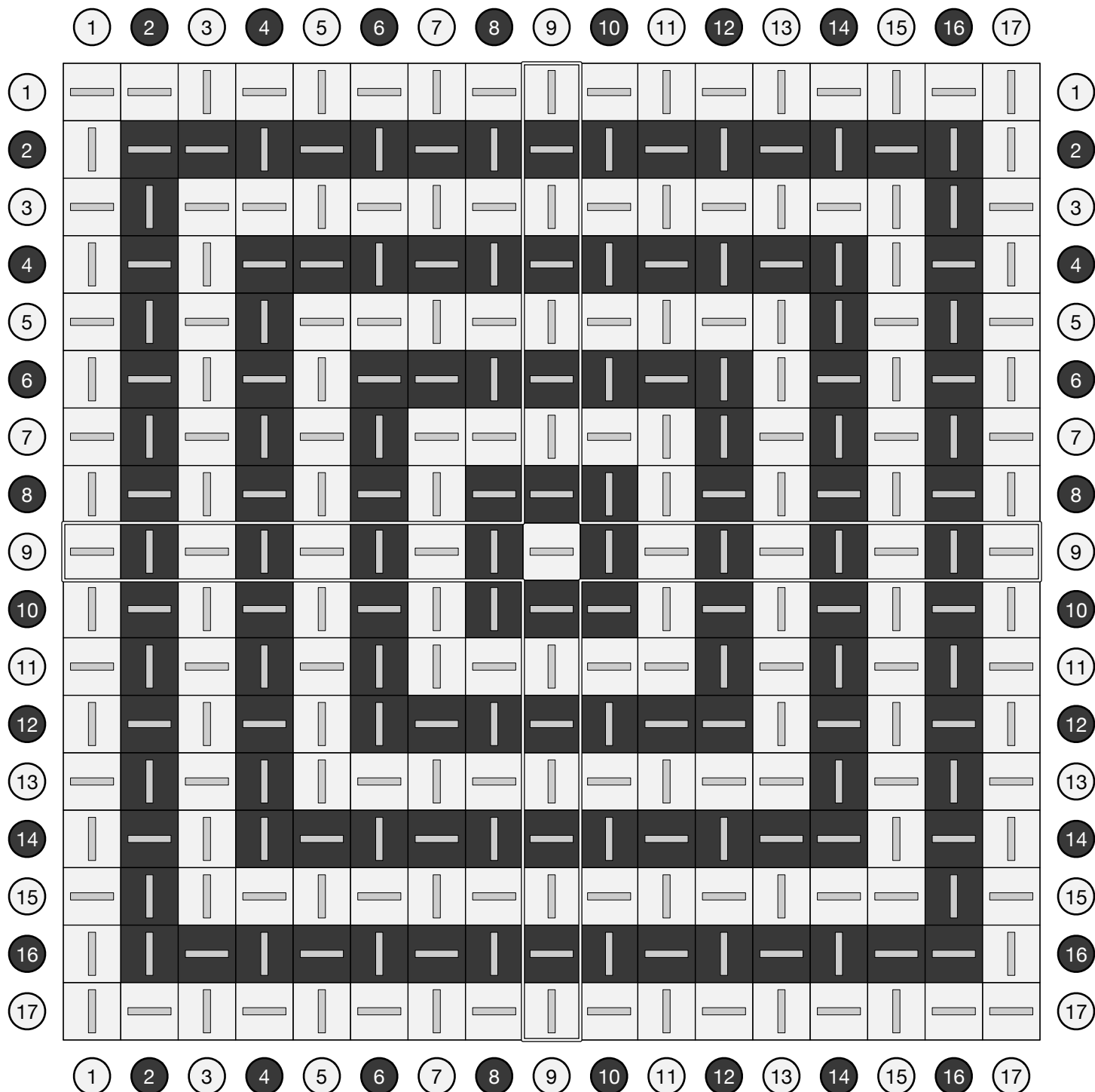
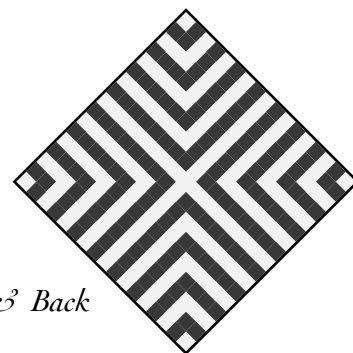
# Noughts and Crosses

Squares on one side, crosses on the other.

17



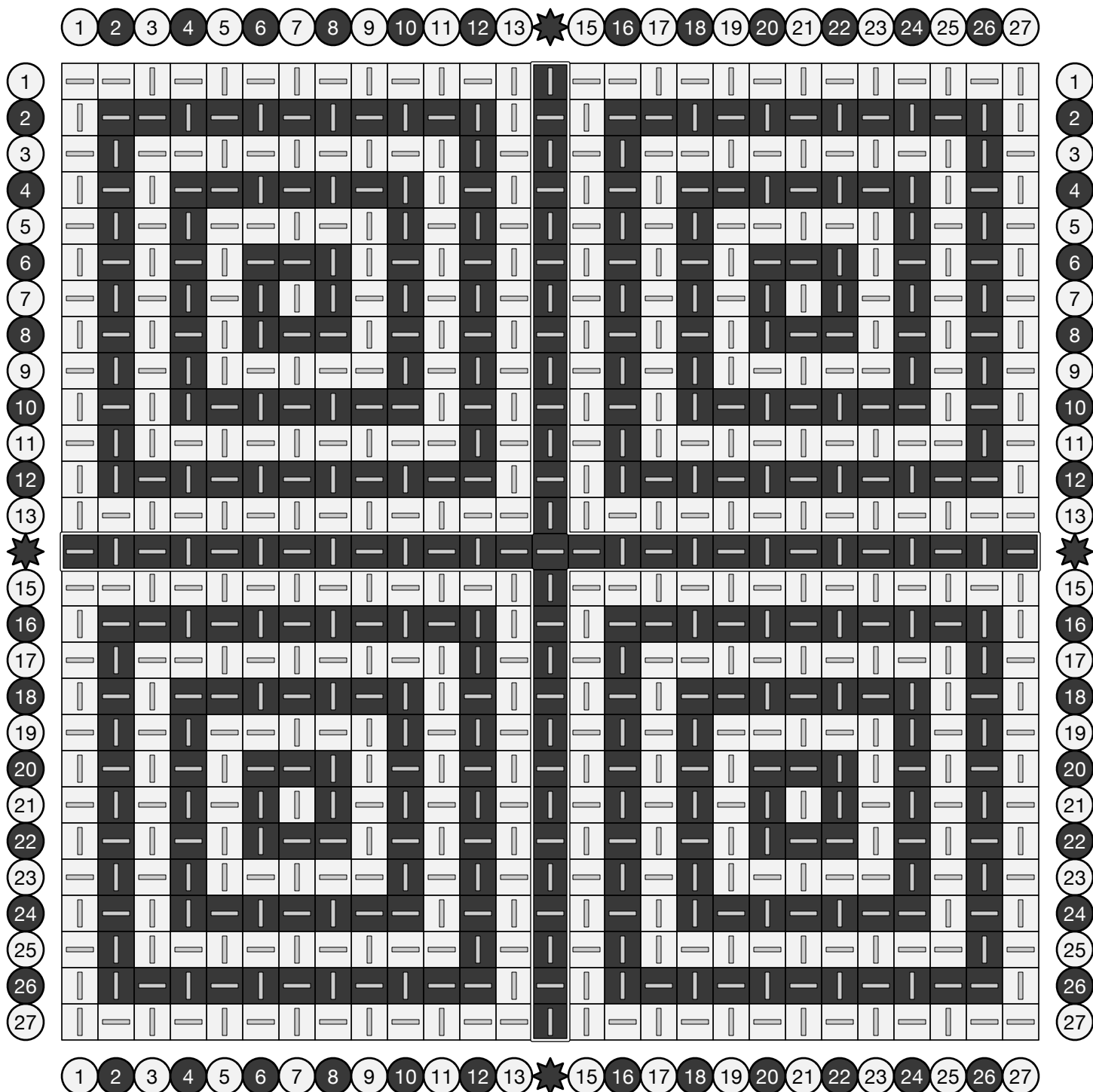
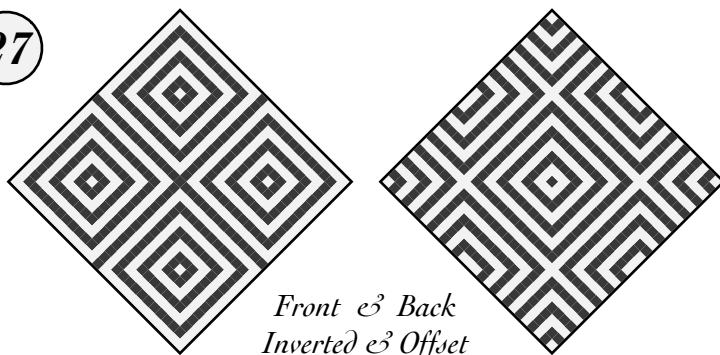
Front & Back



# Square Tiles

Squares on one side, crosses on the other.

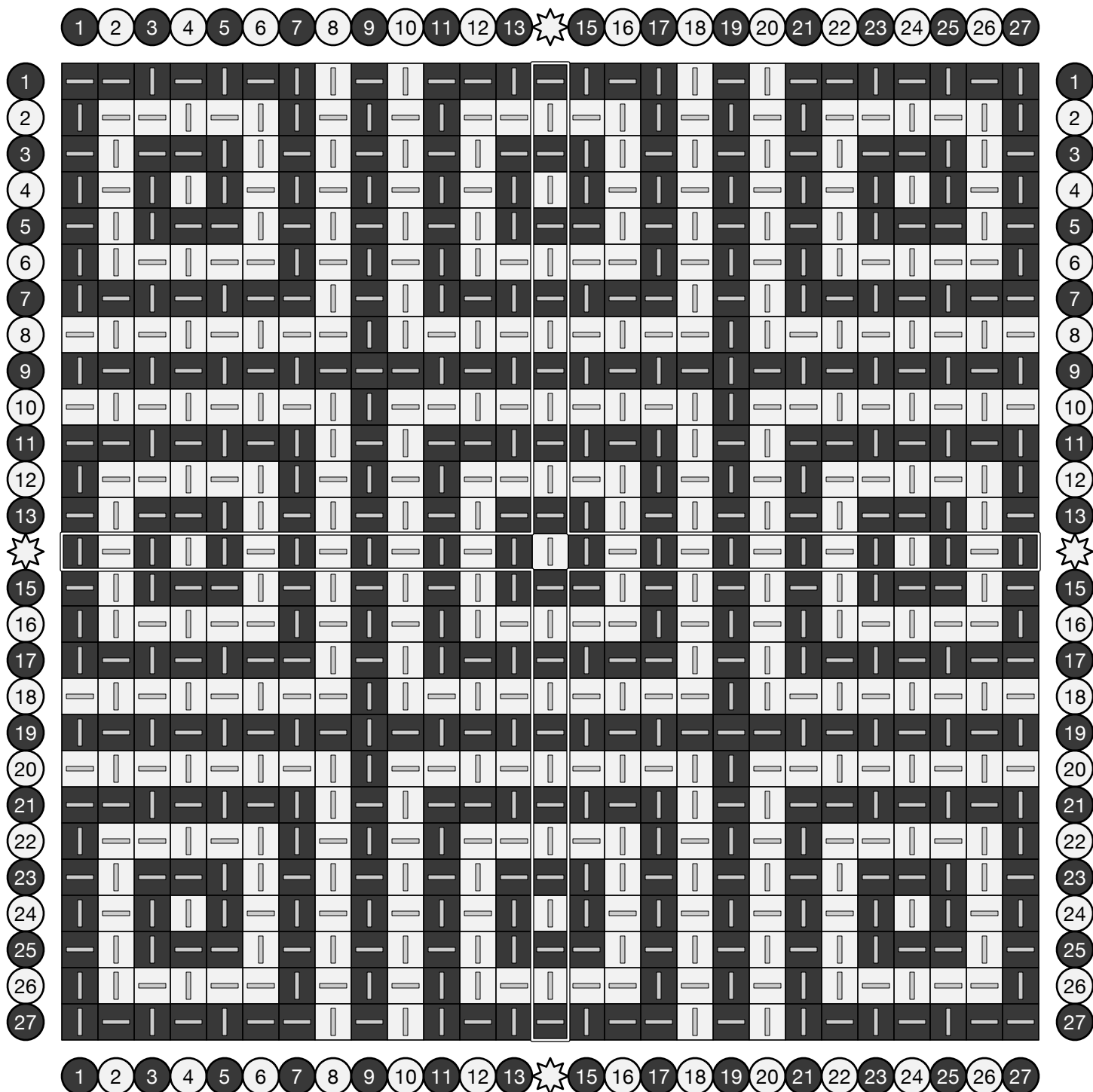
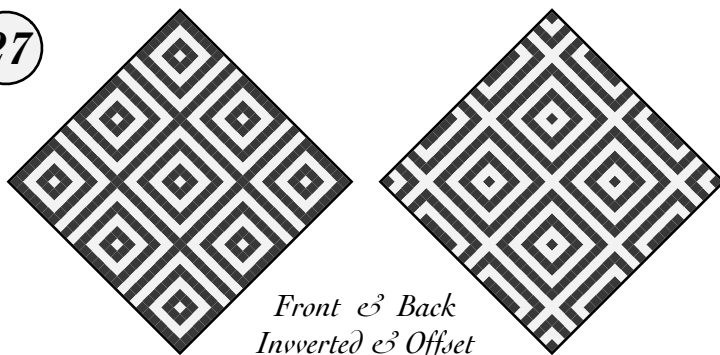
27



# Small Square Tiles

Squares on one side, crosses on the other.

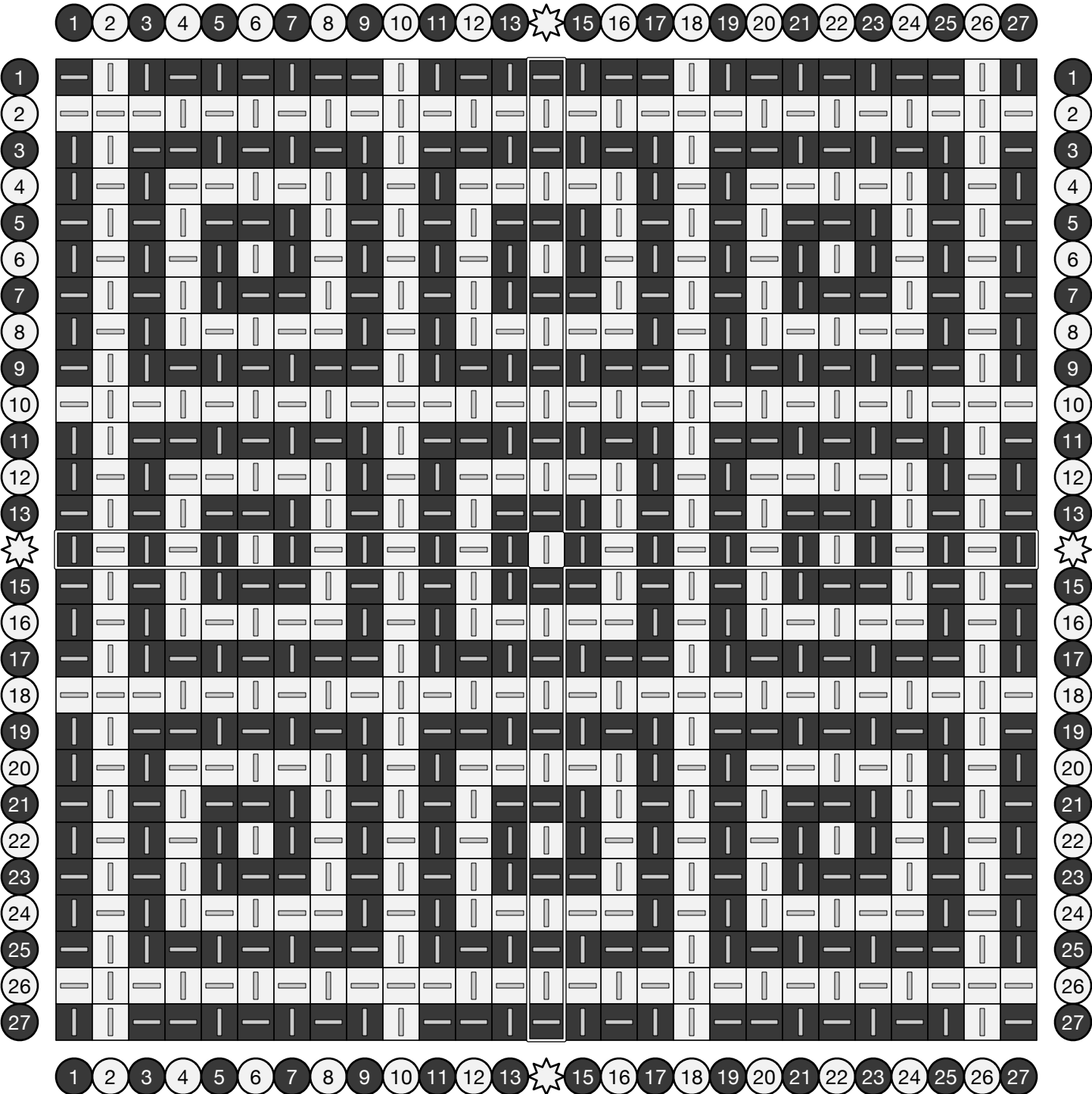
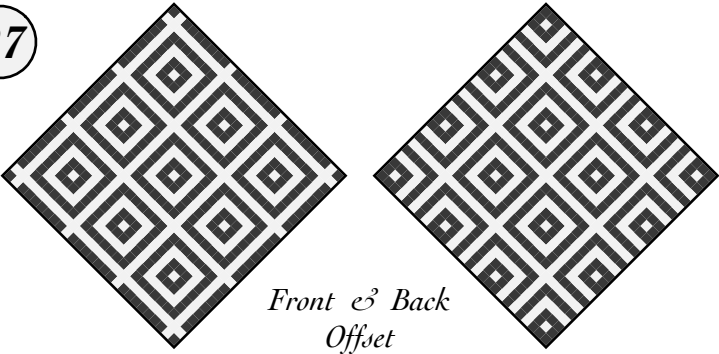
27



# Tiny Square Tiles

Squares on one side, crosses on the other.

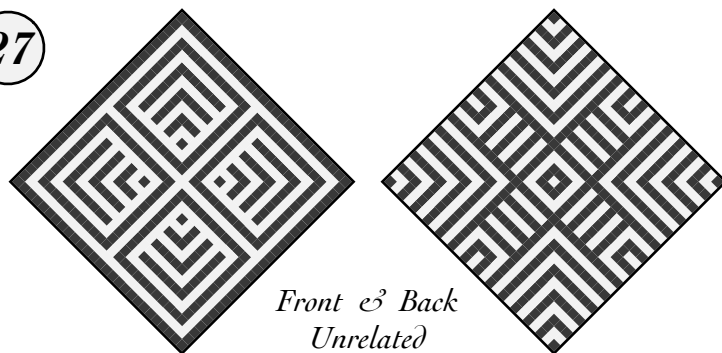
27



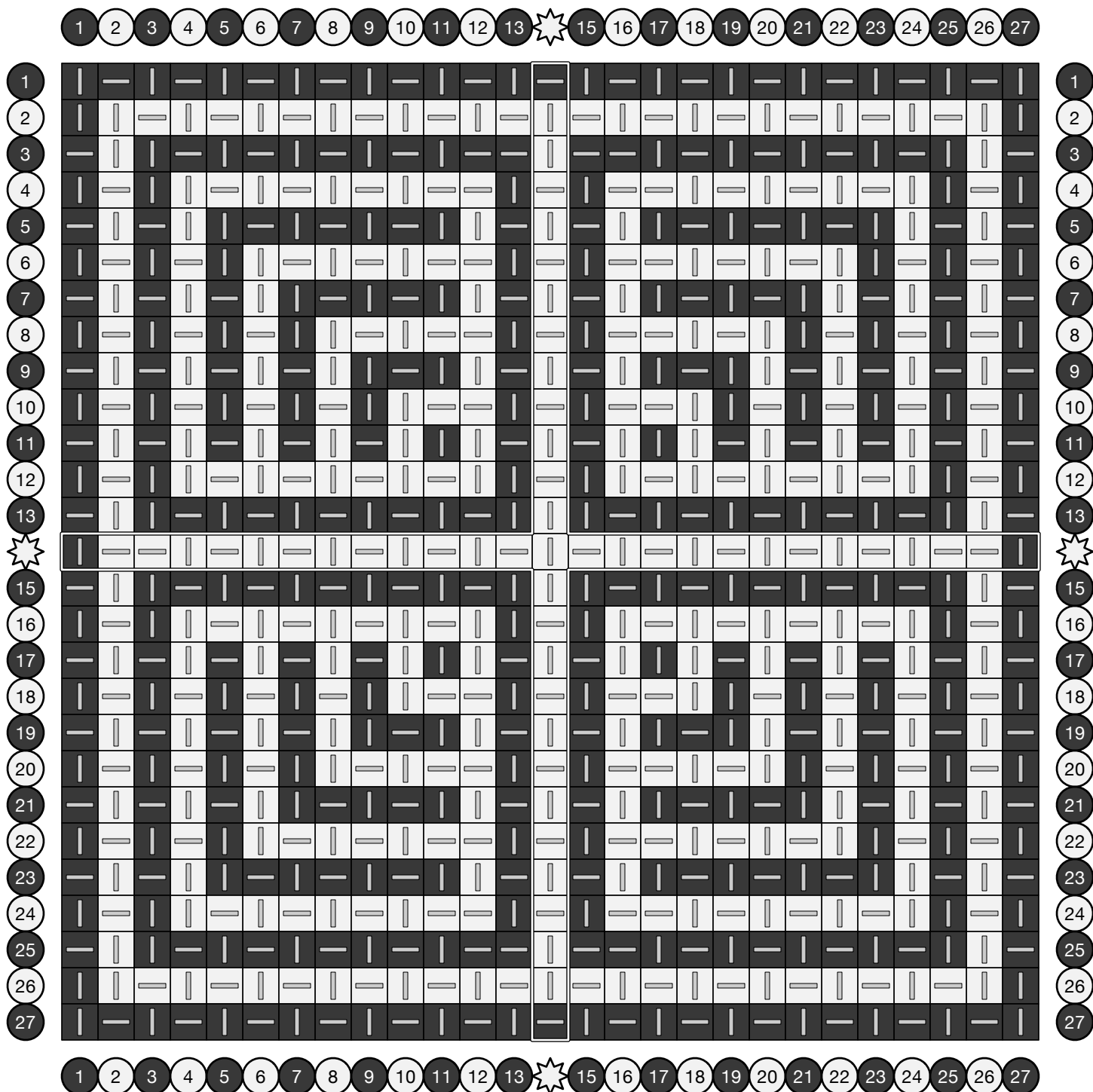
# Radiating Boxes

An original design from April 2022.

27



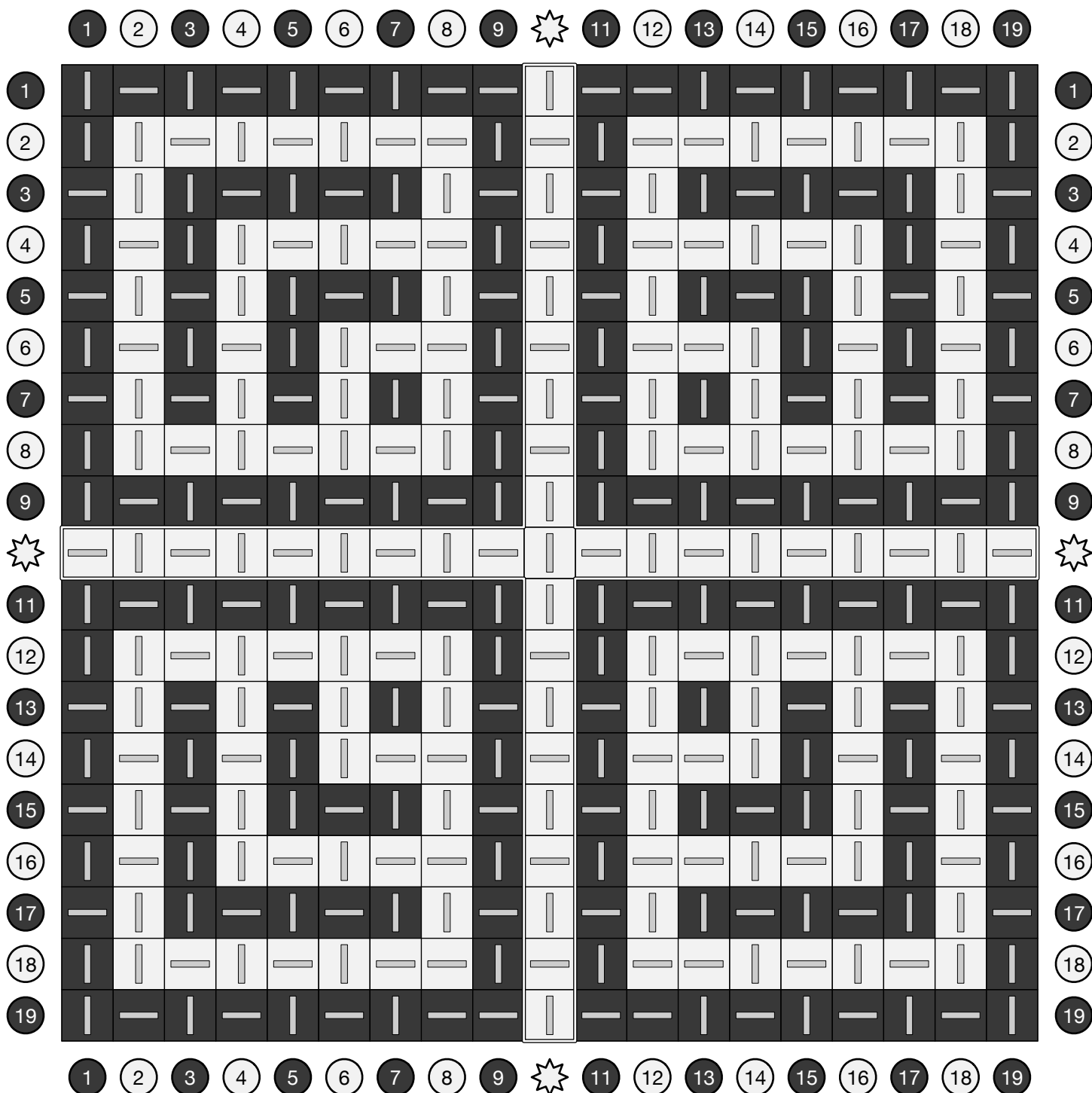
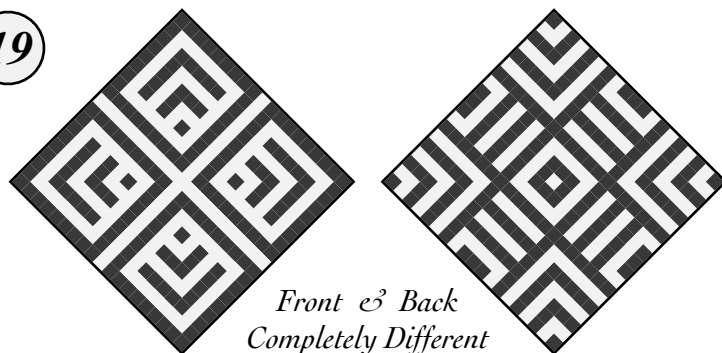
Front & Back  
Unrelated



# Radiating Boxes

An original design from April 2022.

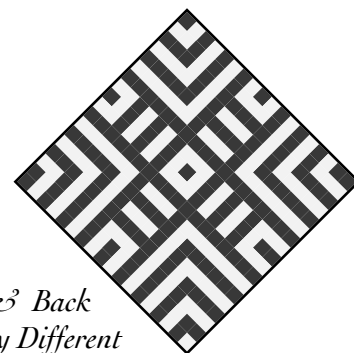
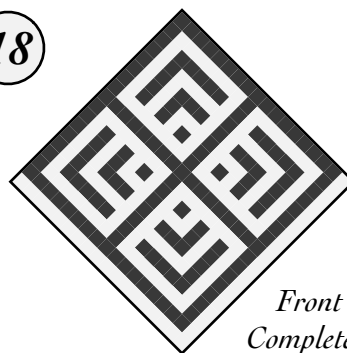
19



# Radiating Boxes

An original design from April 2022.

18



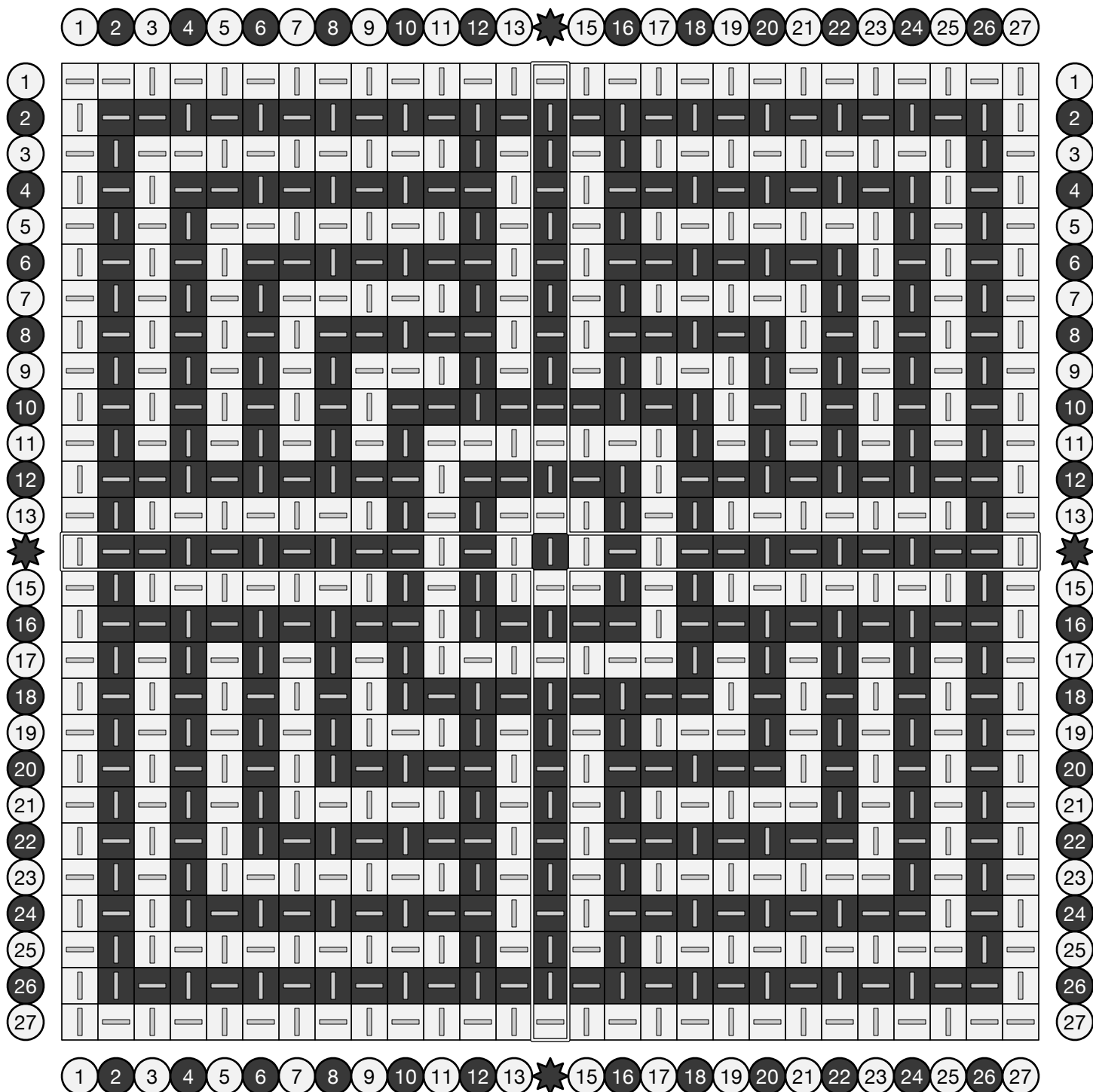
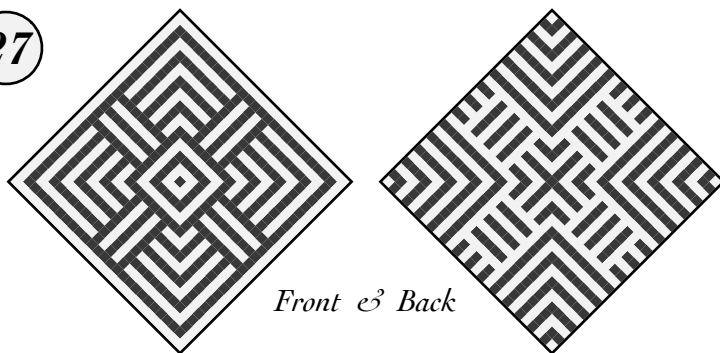
Front & Back  
Completely Different

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17	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	17
18	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	18

# Temple of Kukulcán

Nested squares are interrupted by perpendicular pathways. Inspired by aerial images of the central pyramid at the Mayan site of Chichen Itza.

27



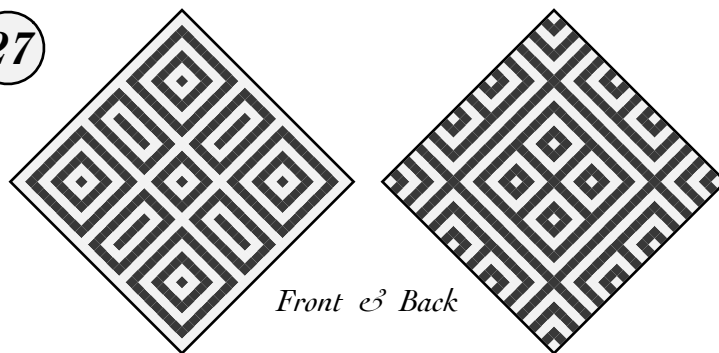


# Nesting Boxes

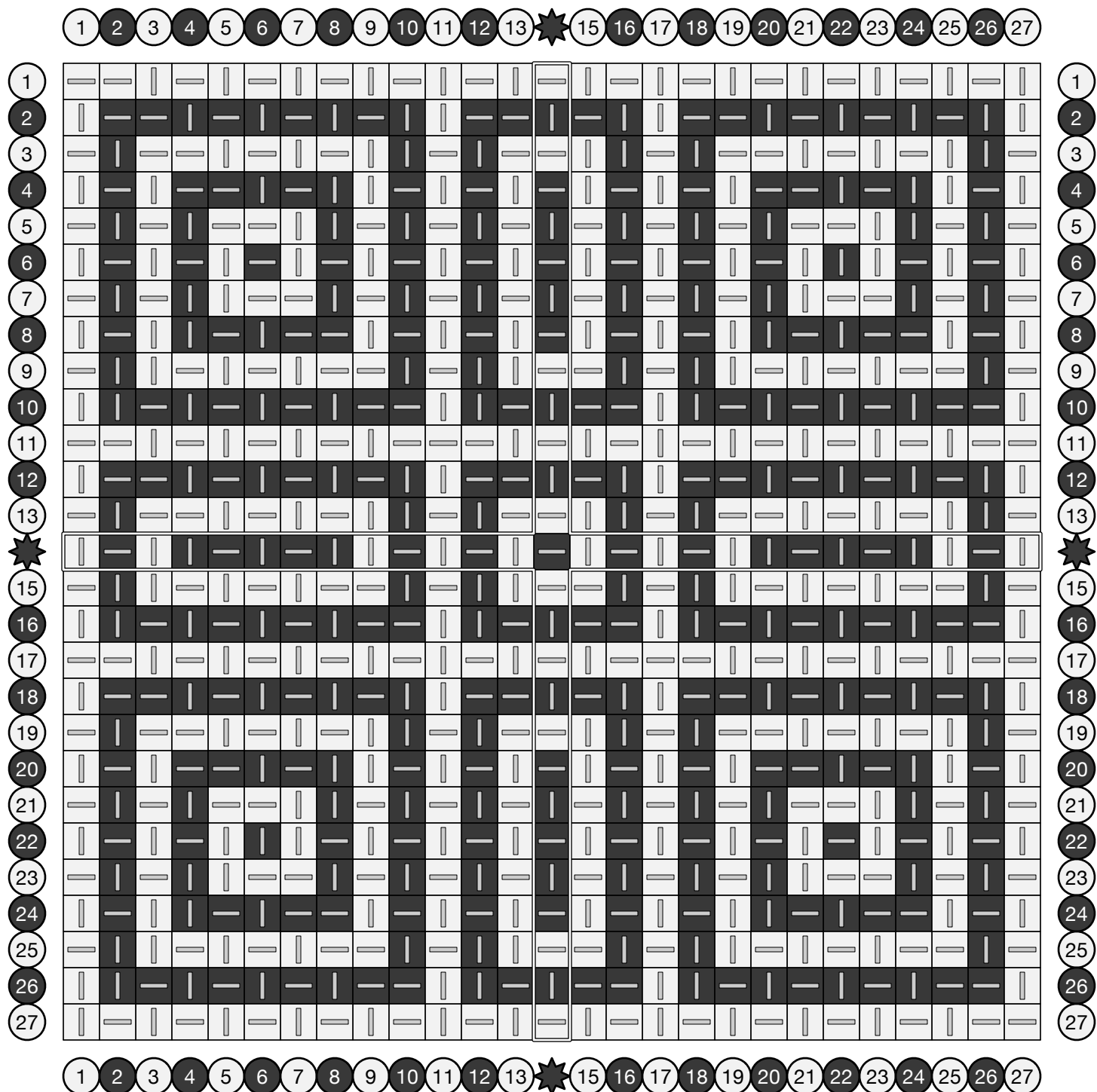
A simple pattern of squares within squares.

An original design from November 2020.

27



Front & Back

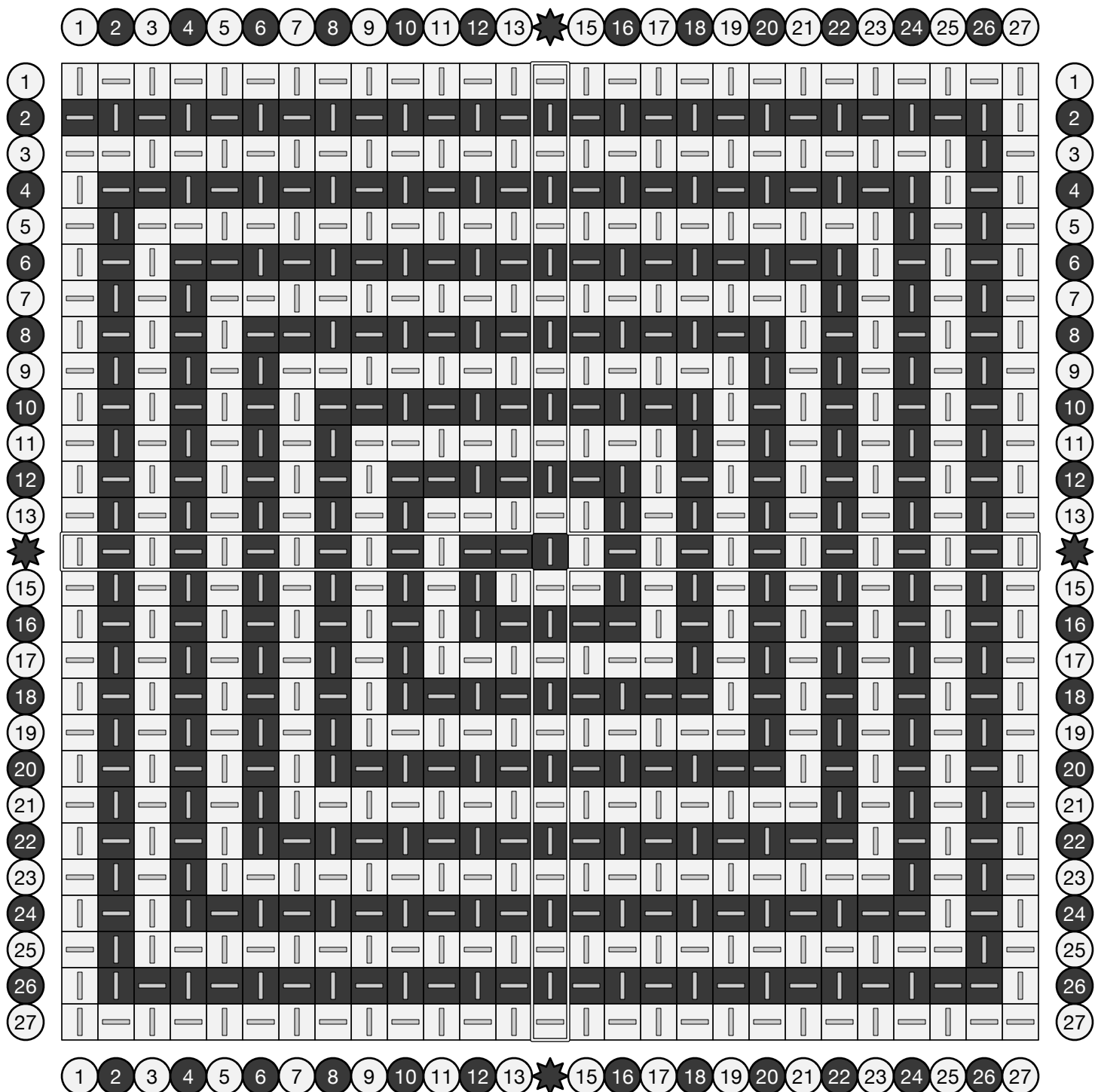
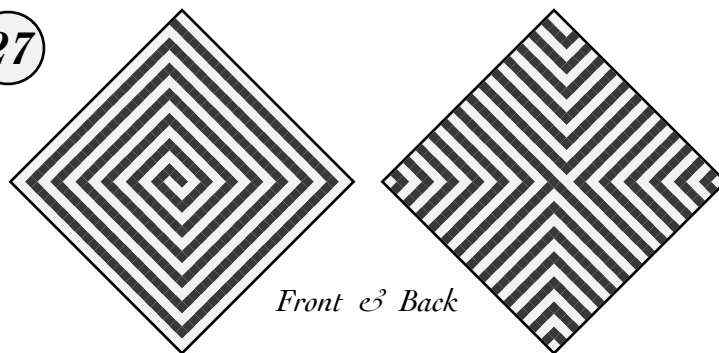


# Square Spiral

Offset twill wales cause this spiral to grow on each cycle.

Adapted from *Orimono Soshiki Hen* by Kiju Yoshida (1903), archived at [handweaving.net](http://handweaving.net) (#50018).

27

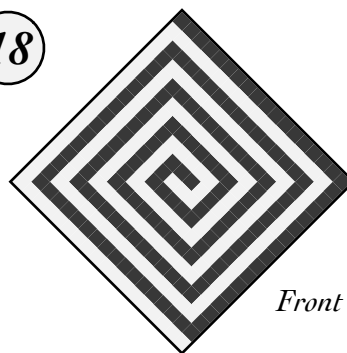


# Square Spiral

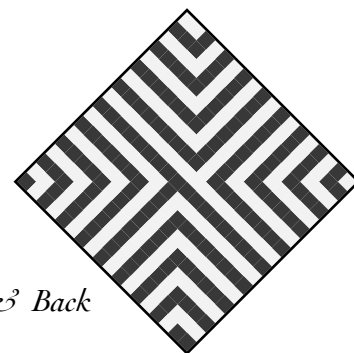
Offset twill wales cause this spiral to grow on each cycle.

Adapted from *Orimono Soshiki Hen* by Kiju Yoshida (1903), archived at [handweaving.net](http://handweaving.net) (#50018).

18



Front & Back



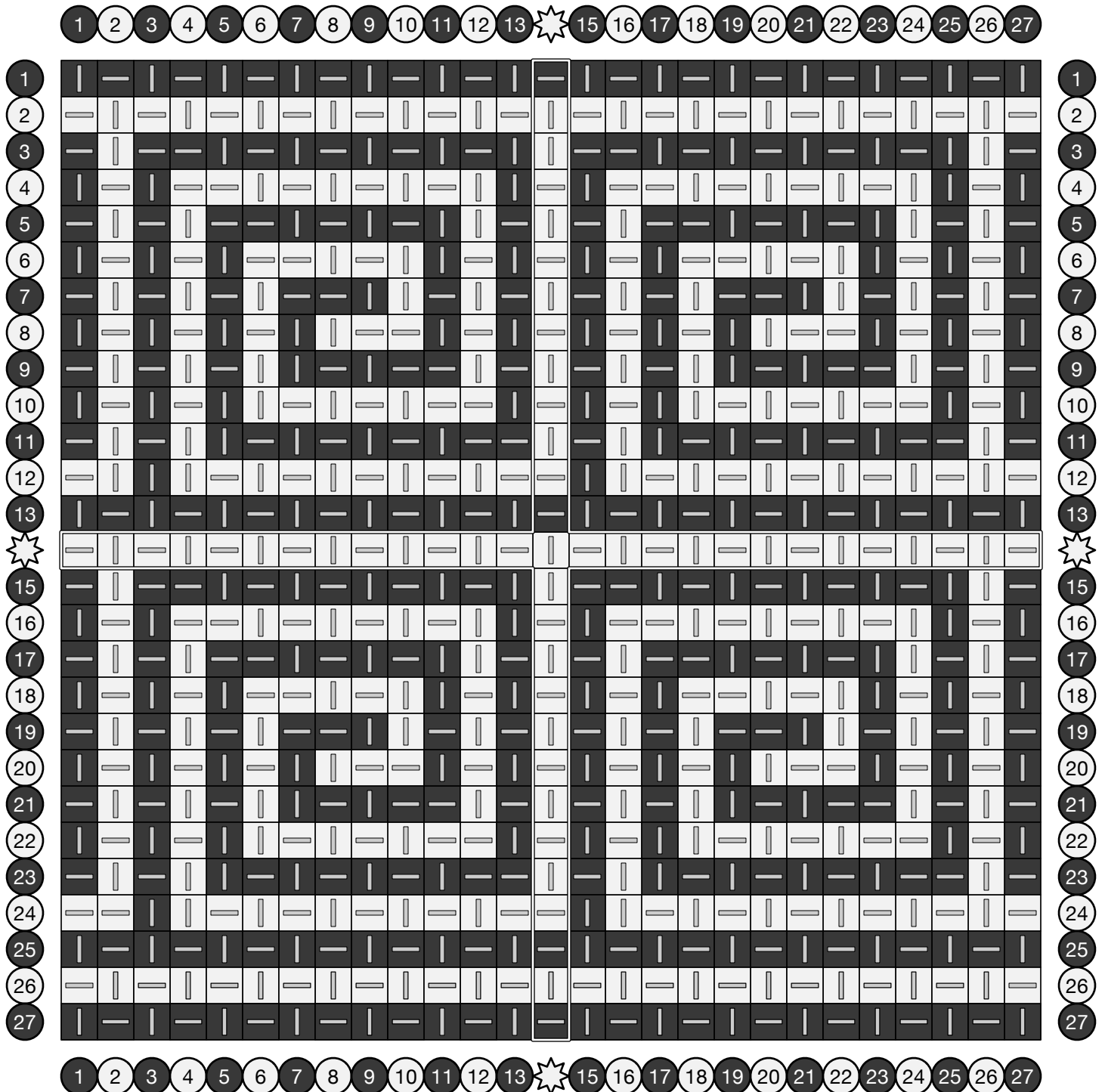
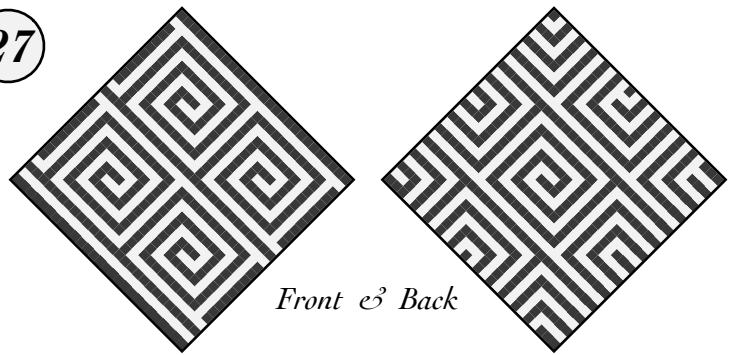
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	
1	—		—		—		—		—		—		—		—		—		1
2	—	—		—		—		—		—		—		—		—		—	2
3		—	—		—		—		—		—		—		—		—		3
4	—		—	—		—		—		—		—		—		—		—	4
5		—		—	—		—		—		—		—		—		—		5
6	—		—		—	—		—		—		—		—		—		—	6
7		—		—		—	—		—		—		—		—		—		7
8	—		—		—		—	—		—		—		—		—		—	8
9		—		—		—		—	—		—		—		—		—		9
10	—		—		—		—			—	—		—		—		—		10
11		—		—		—			—		—	—		—		—		—	11
12	—		—		—		—			—		—	—		—		—		12
13		—		—		—		—			—		—	—		—		—	13
14	—		—			—		—		—		—		—	—		—		14
15		—			—		—		—		—		—		—	—		—	15
16	—			—		—		—		—		—		—		—	—		16
17			—		—		—		—		—		—		—		—	—	17
18		—		—		—		—		—		—		—		—		—	18
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	

# Square Spiral Bands

Offset twill wales cause this spiral to grow on each cycle.

Adapted from *Orimono Soshiki Hen* by Kiju Yoshida (1903), archived at [handweaving.net](http://handweaving.net) (#50018).

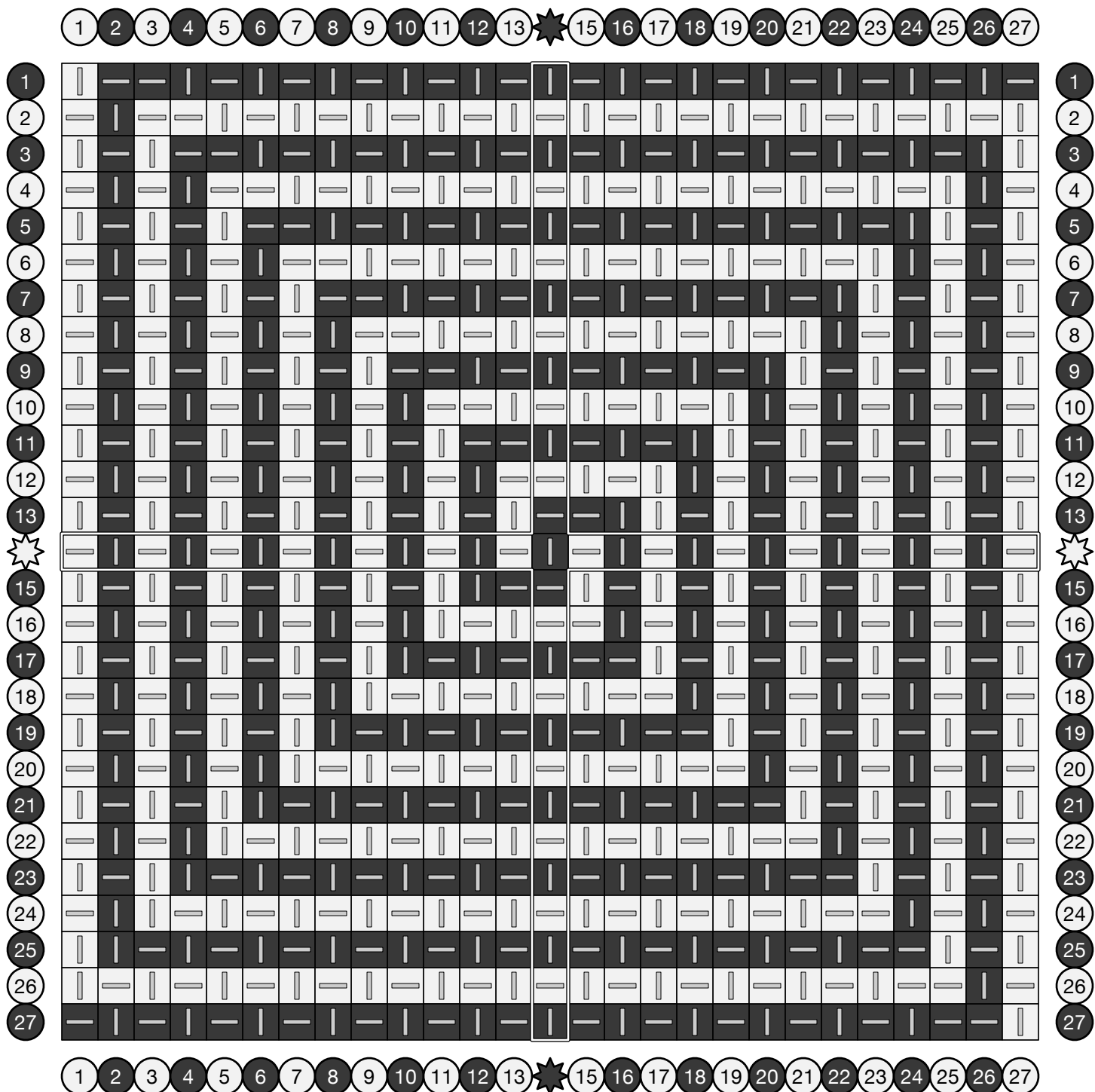
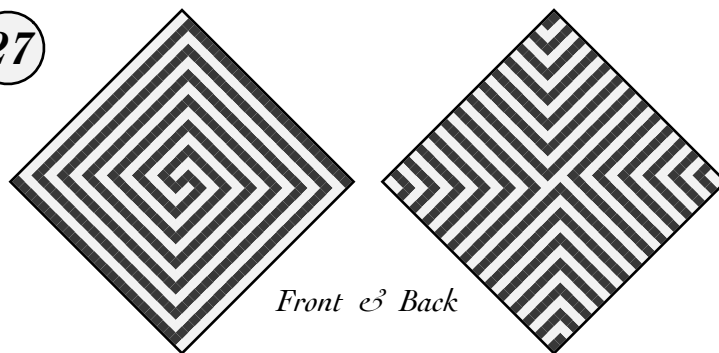
27



# Square Double Spiral

Offset twill wales cause this spiral to grow on each cycle.

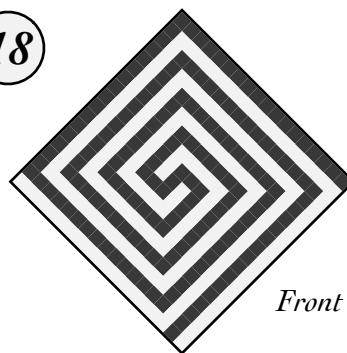
27



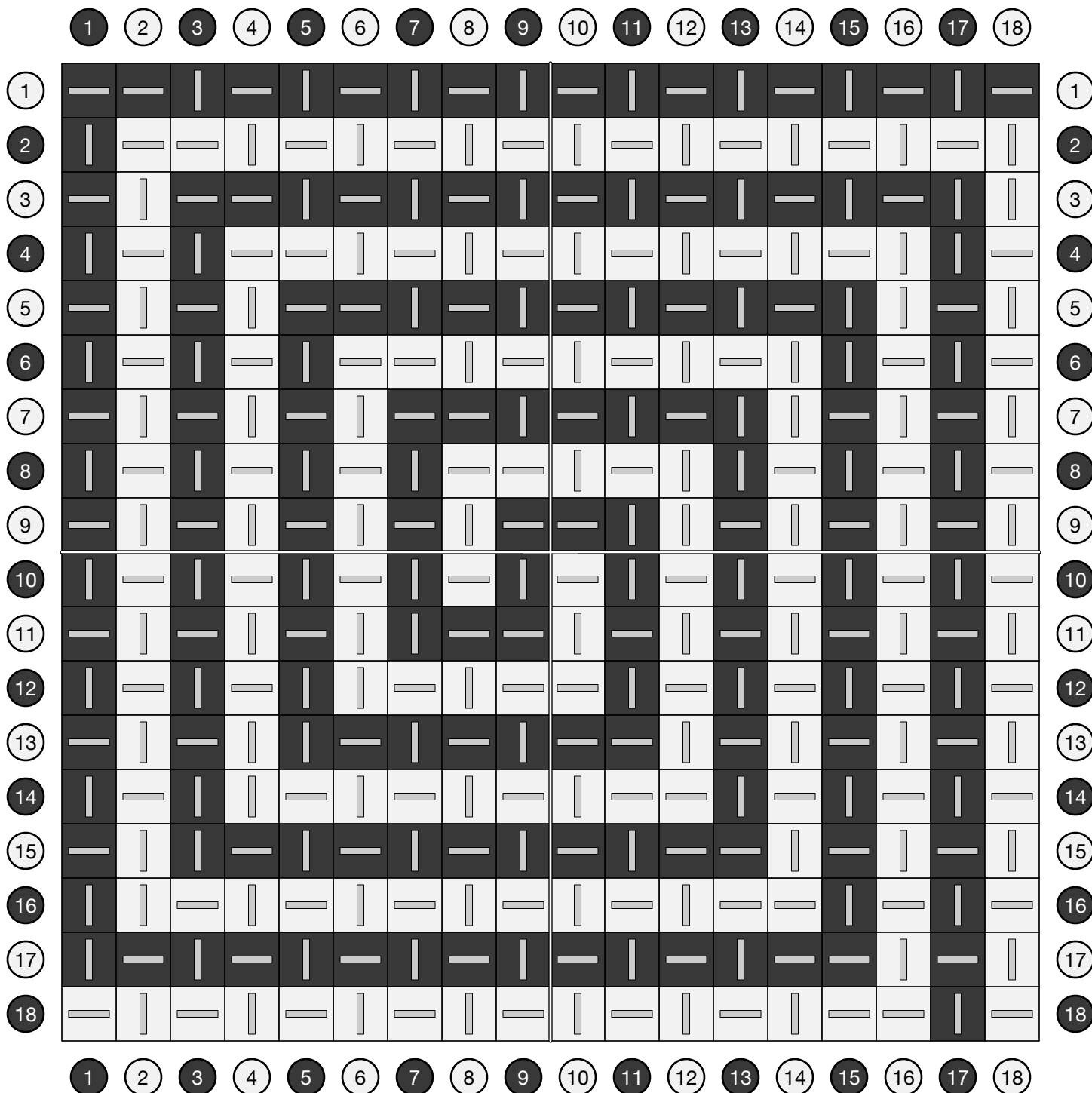
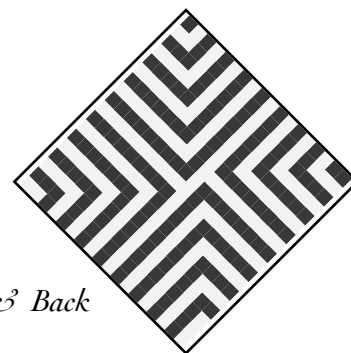
# Square Double Spiral

Offset twill wales cause this spiral to grow on each cycle.

18



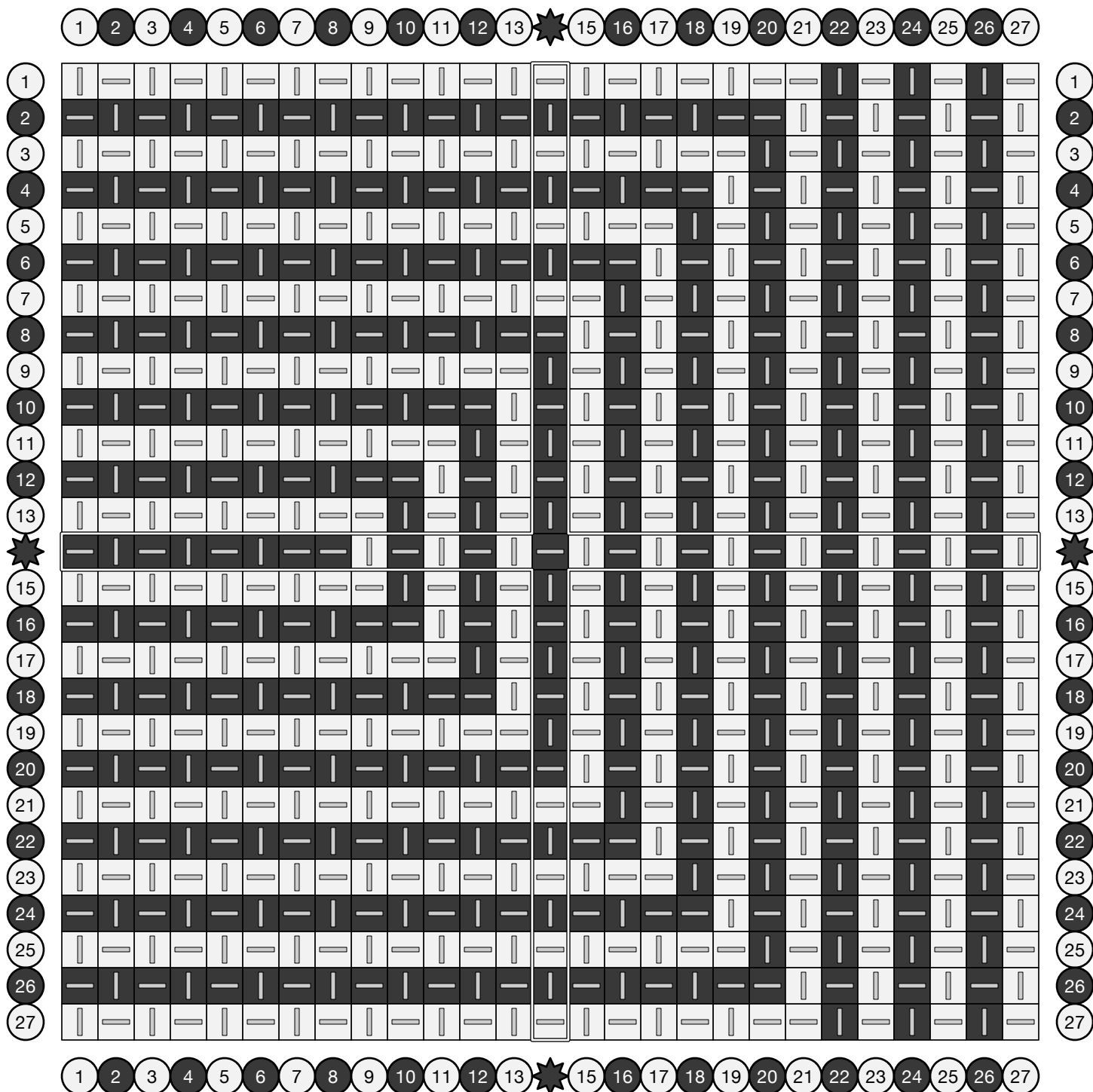
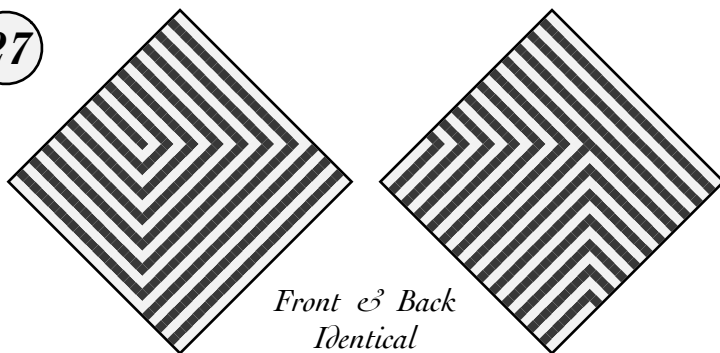
Front & Back



# Two Corners

Converging diagonals of over-two floats create a bold pattern of parallel lines.

27

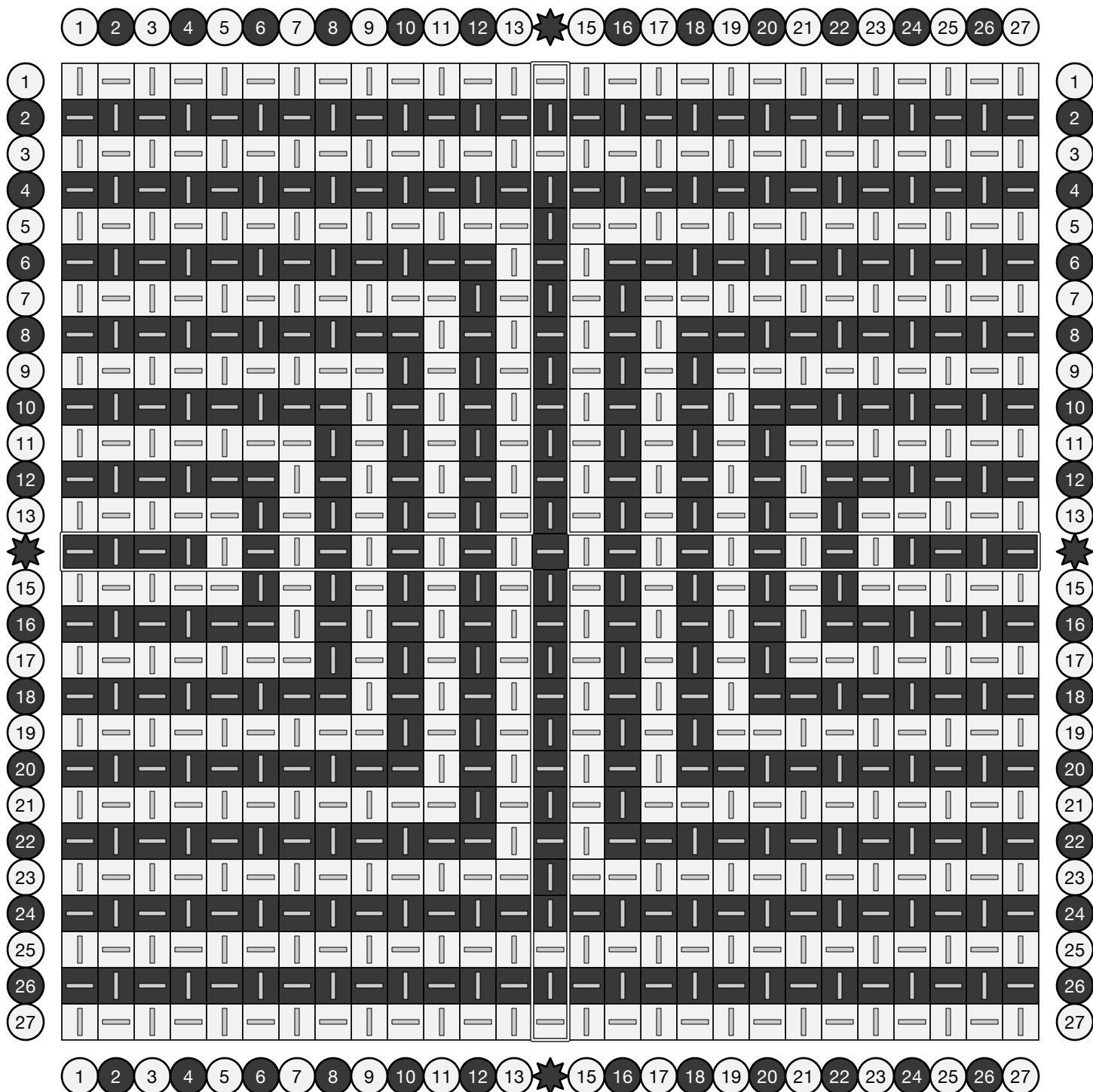
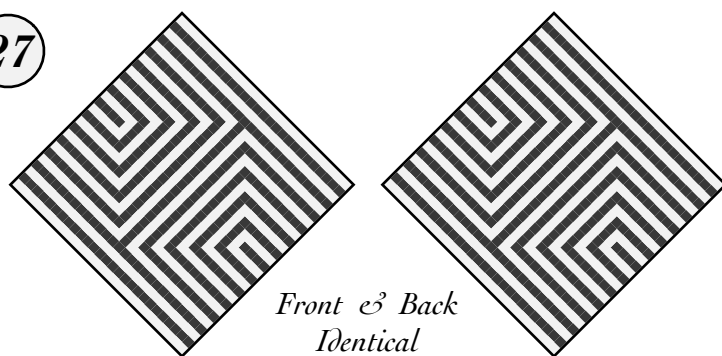


# Floating Diamond

27

Worked in mostly tabby (over/under) weaving, mirrored pairs of over-two column twills on rows 5-23 change the line directions and texturally enhance the diamond optical illusion.

An original design from Dec 2021.



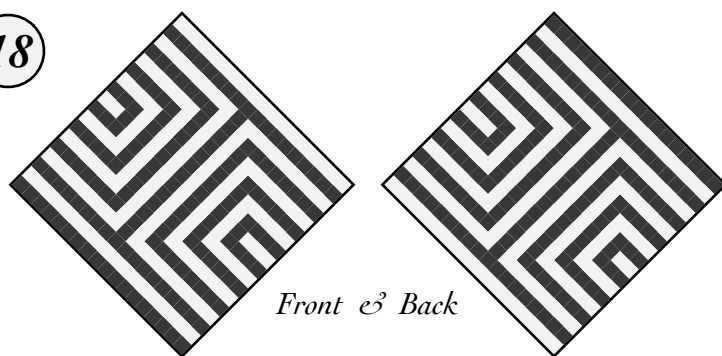


# Floating Diamond

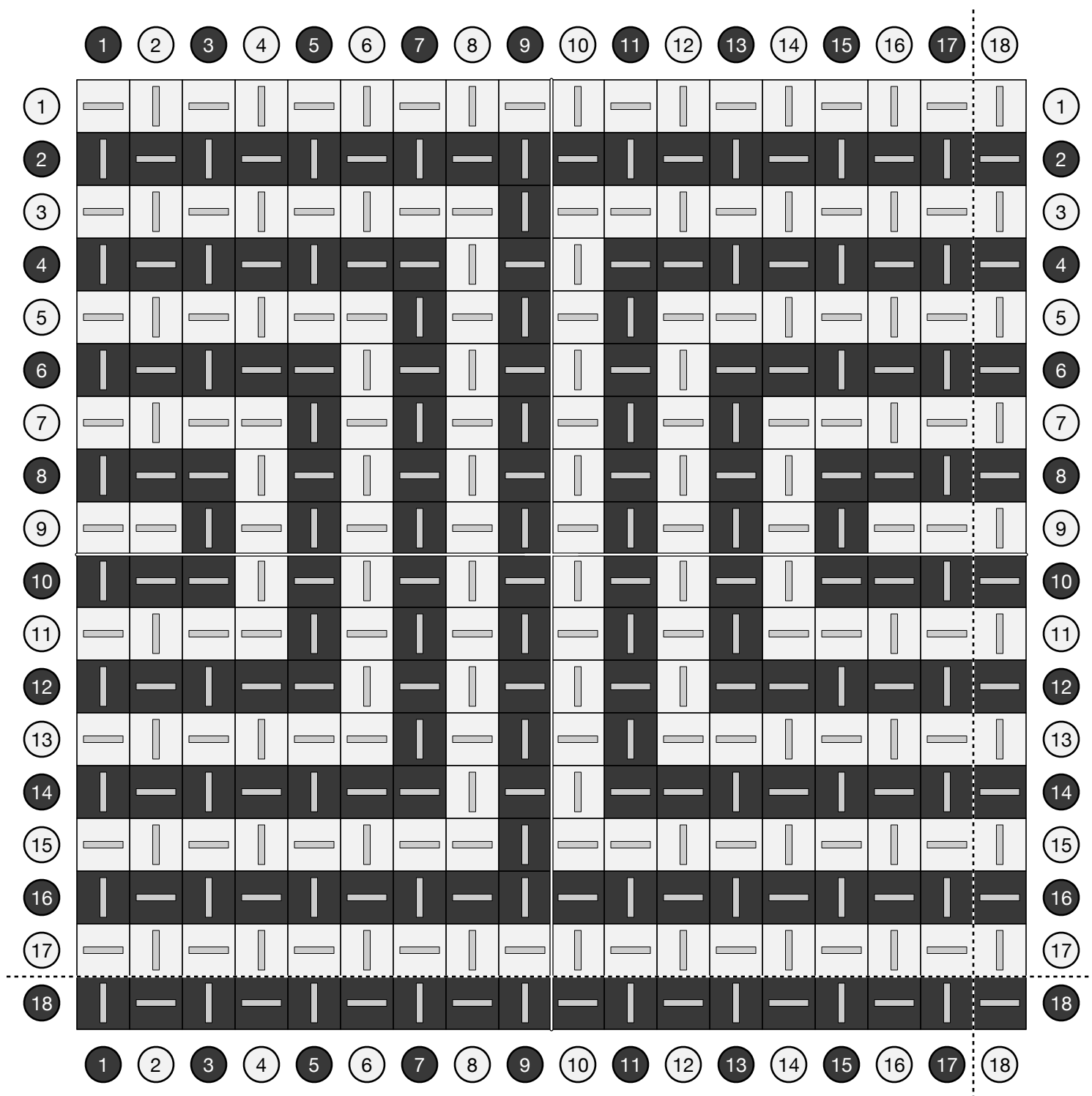
A smaller version of the floating-diamond pattern for traditional size looms.

For better symmetry, omit loop 18 in each direction.

18



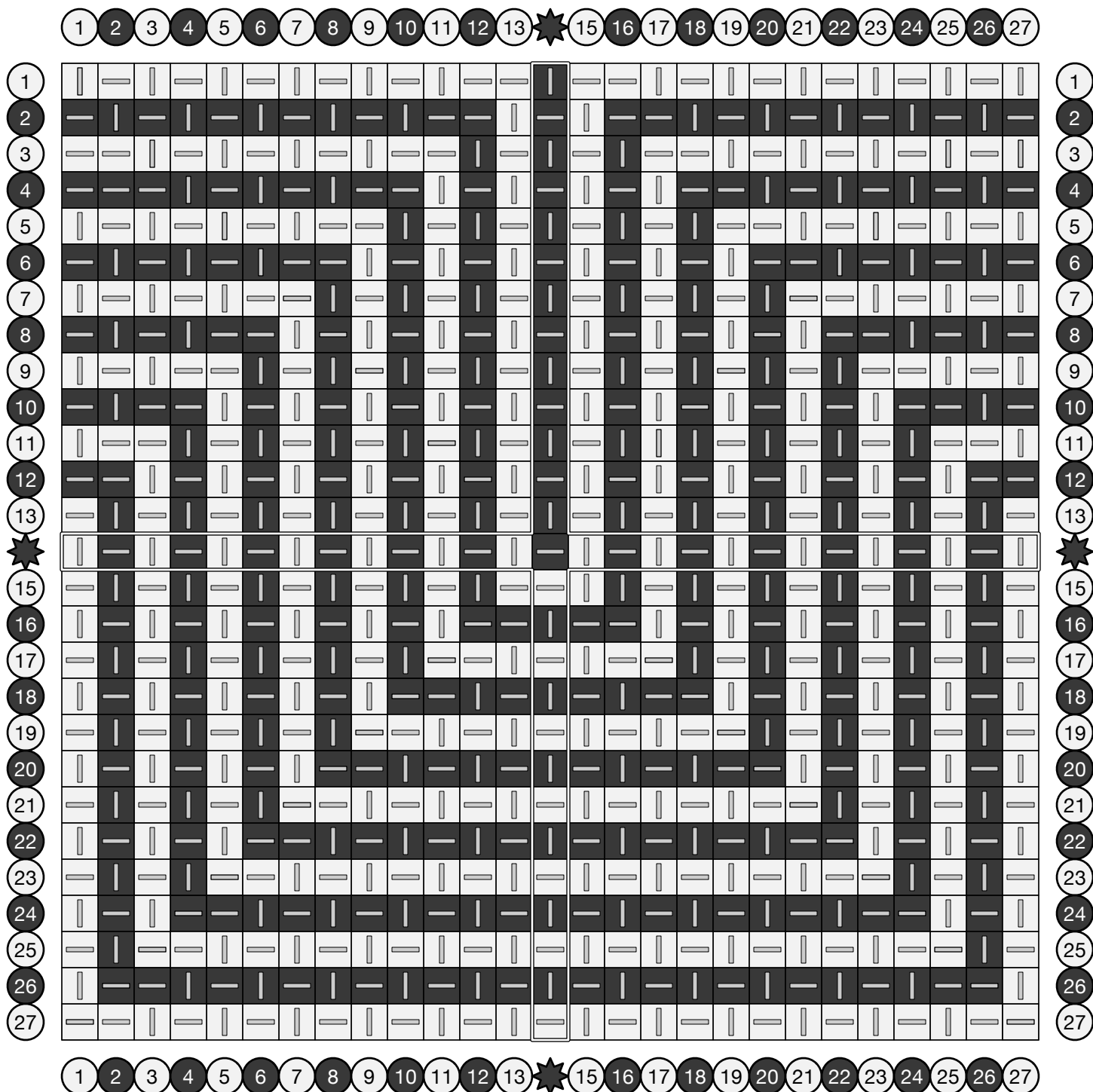
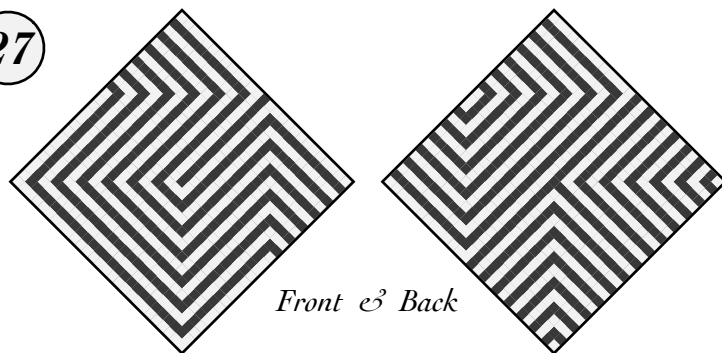
Front c Back



# Open Square

Worked in mostly tabby weave, two diagonal lines of over-two floats produce diverging corners.

27

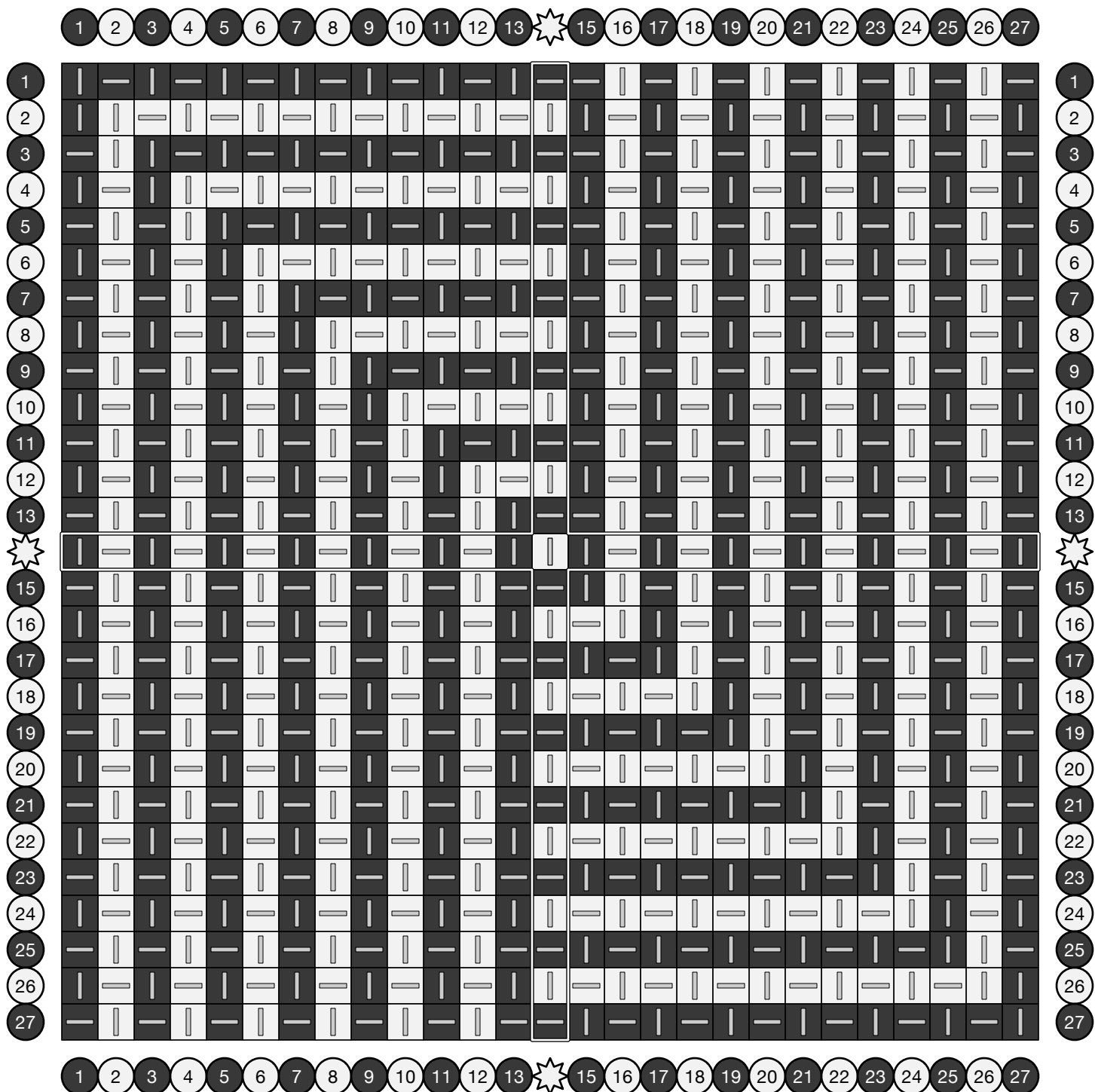
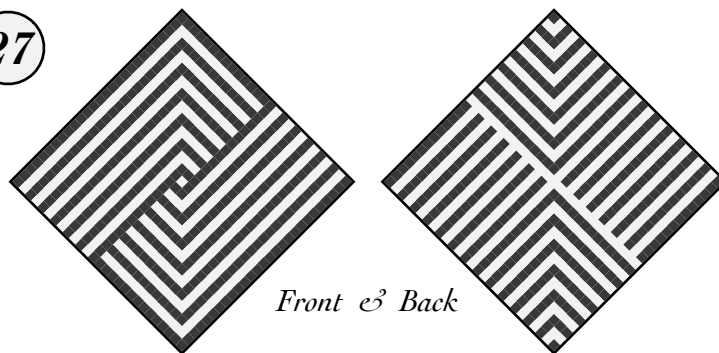


# Right Hook

Combining a parallel row of double floats with single diagonal twill stripe gives this pattern a dramatic twist.

Added to our charts in April 2022.

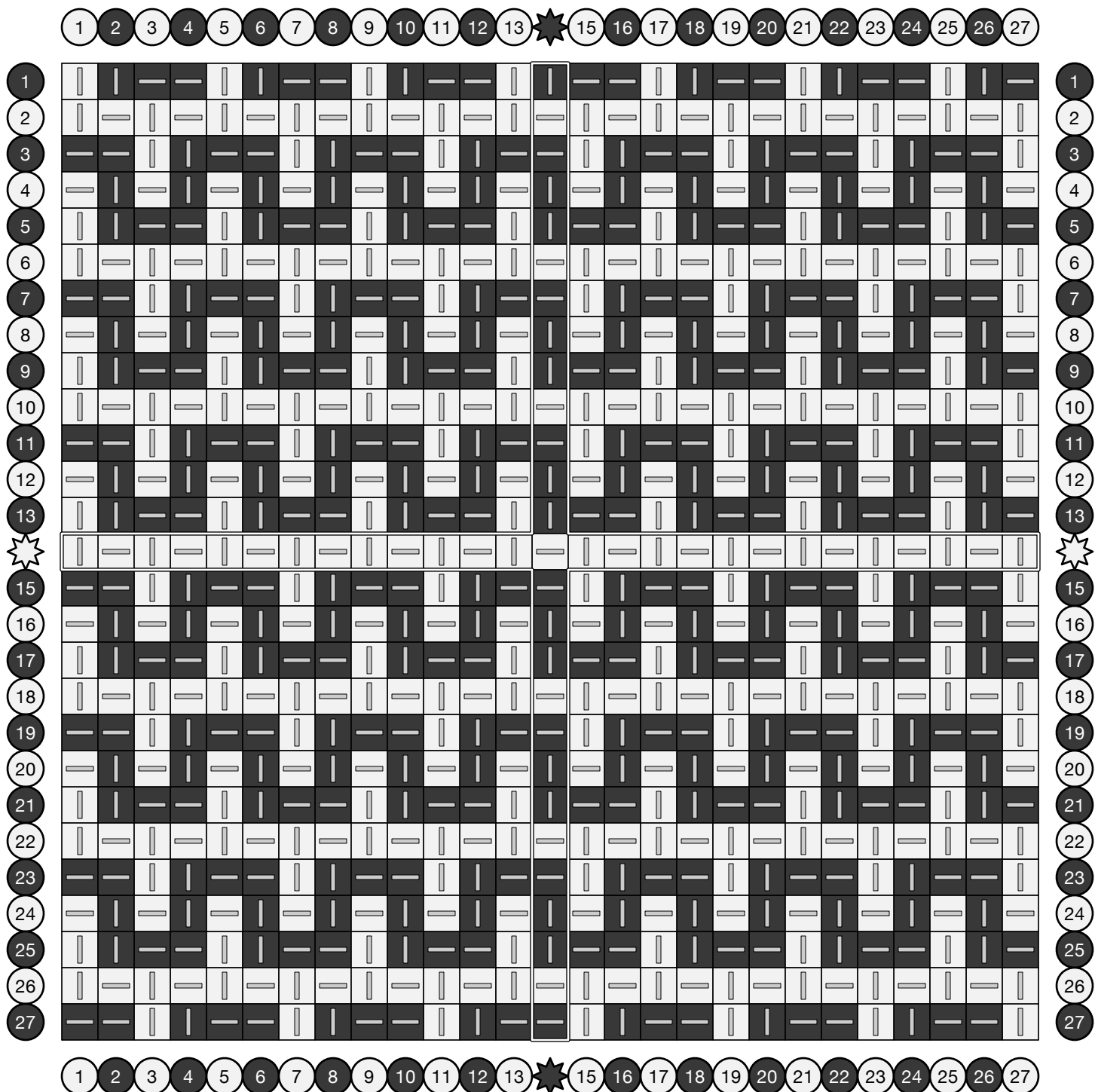
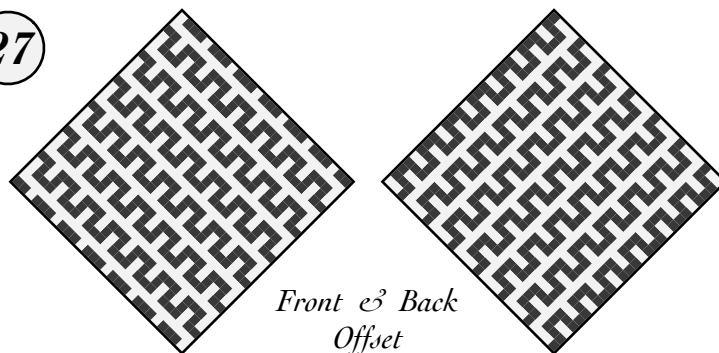
27



# Worms

Adapted from *Die färbige Gewebemusterung* by Franz Donat (1907; plate XX fig 10).

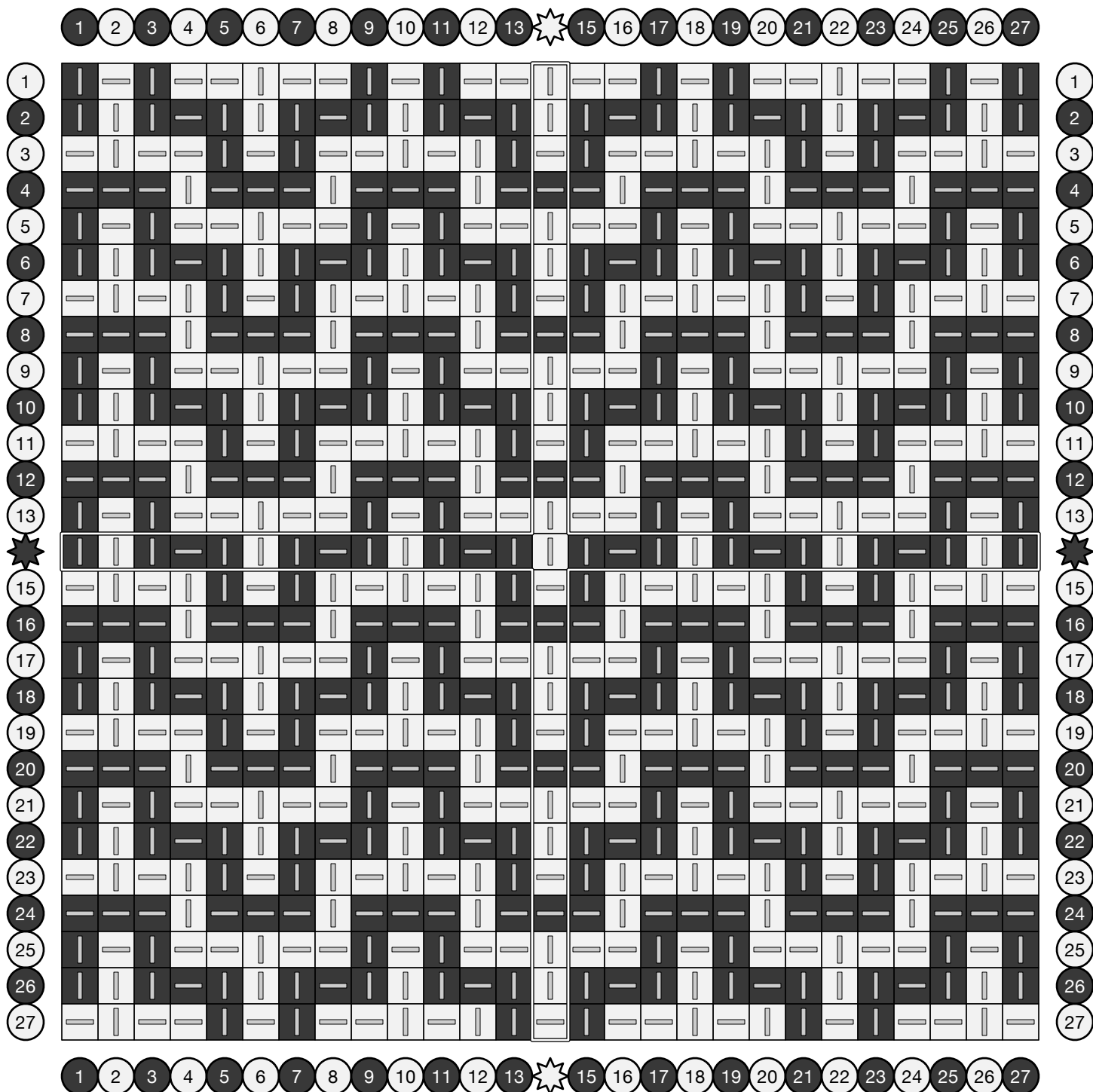
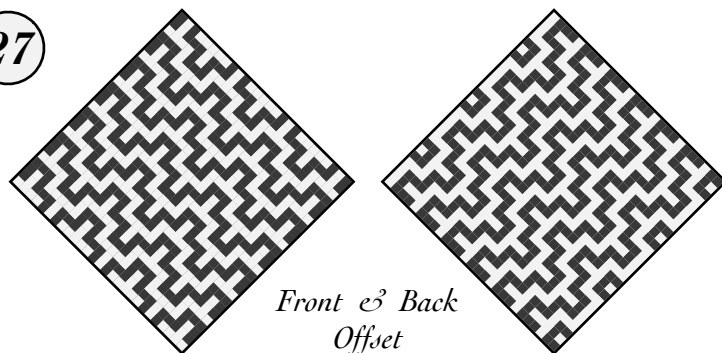
27



# Wiggle Worms

Adapted from *Die färbige Gewebemusterung* by Franz Donat (1907; plate XX fig 15).

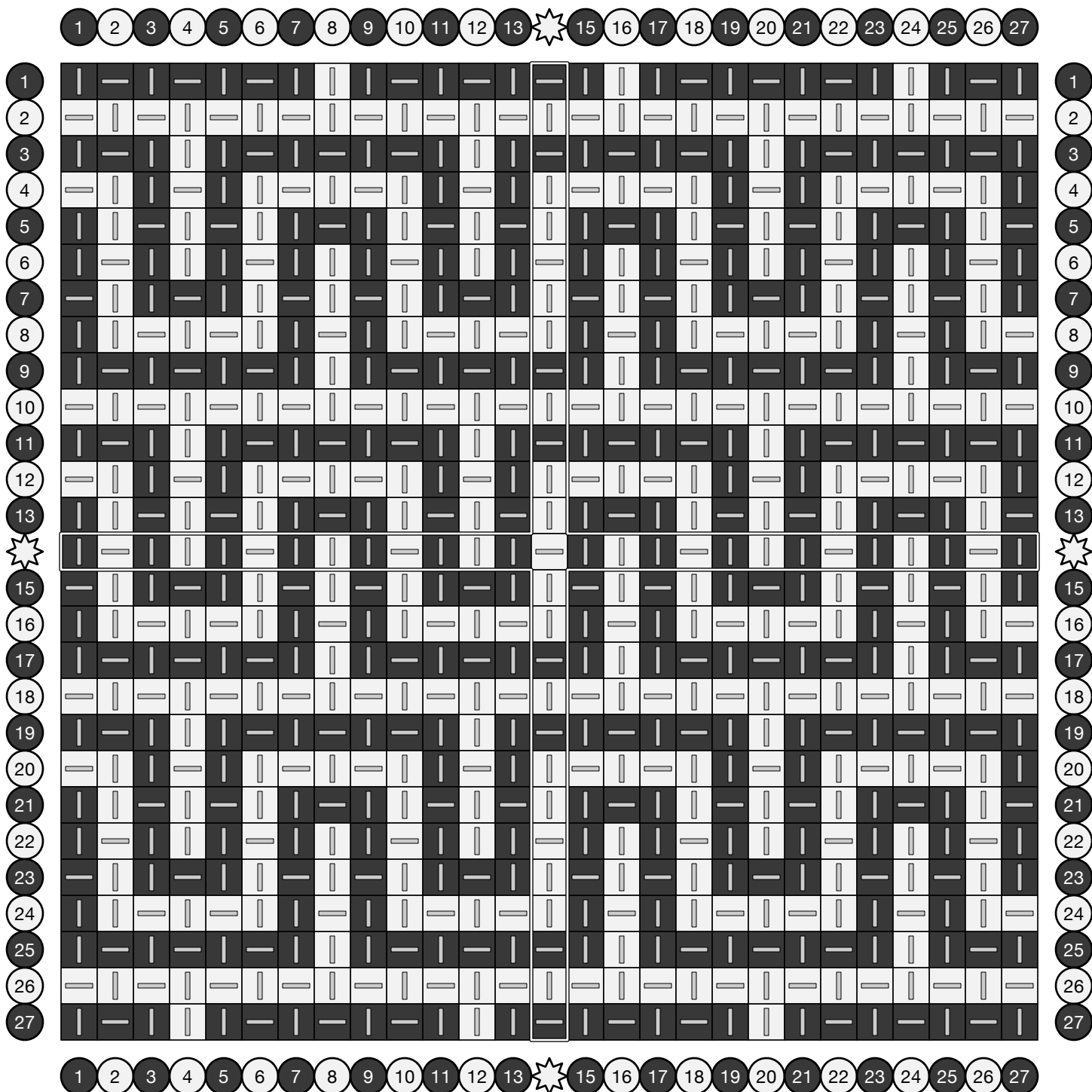
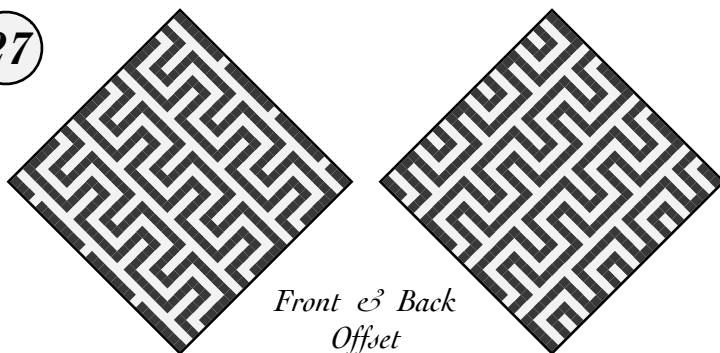
27



# Snakes

Adapted from *Die färbige Gewebemusterung* by Franz Donat (1907; plate XX fig 10).

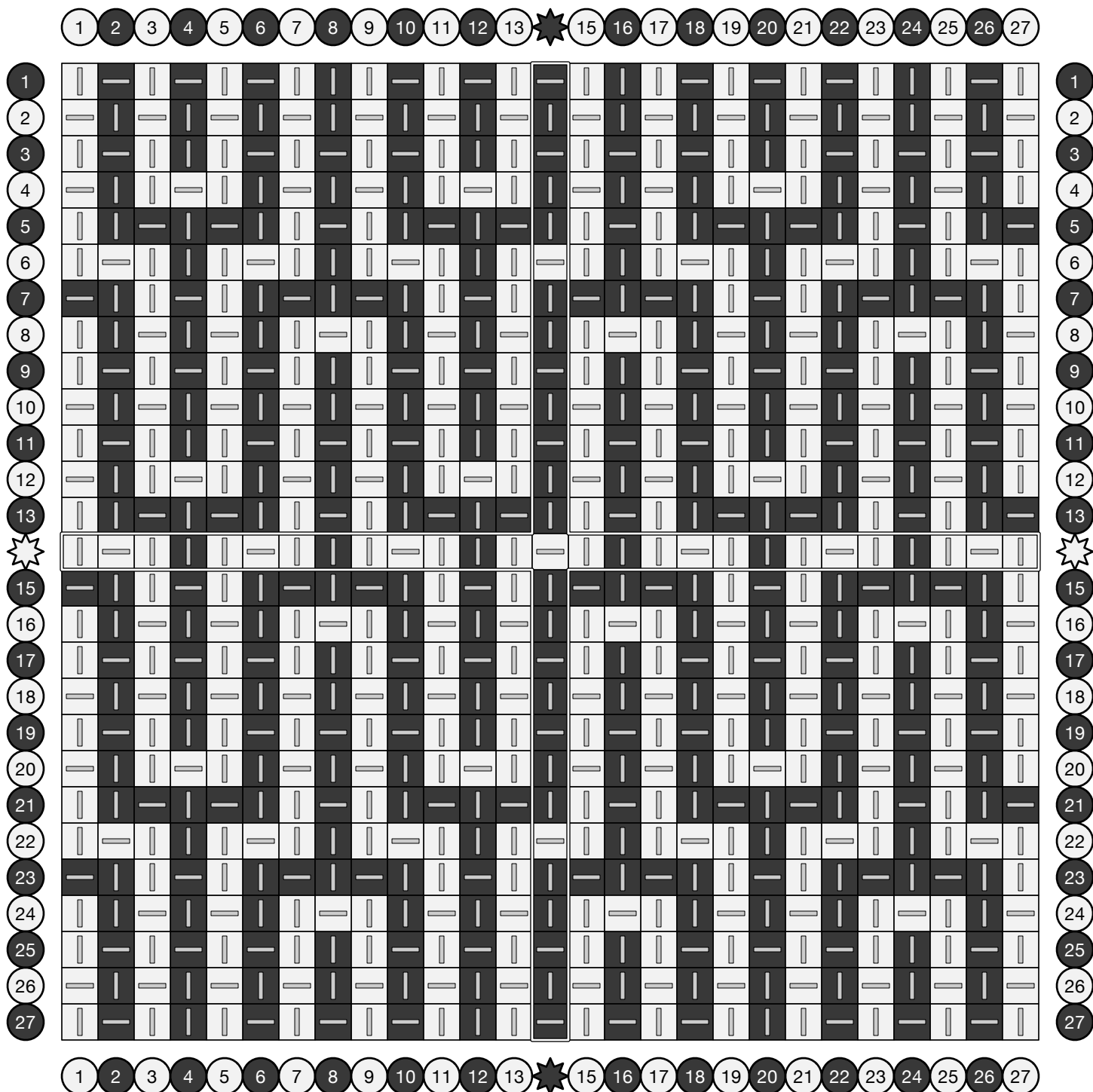
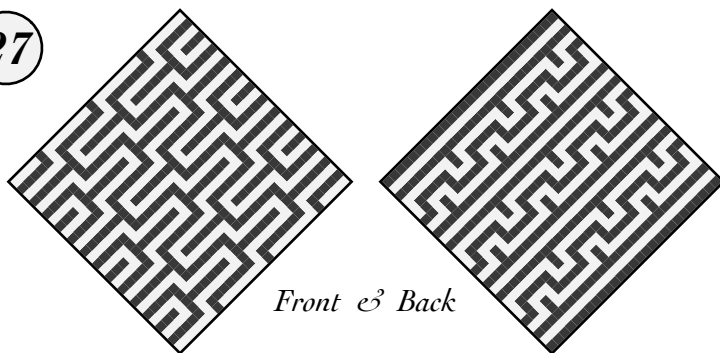
27



# Inchworms

Curving paths arch dramatically on one side, while straightening out on the other side.

27

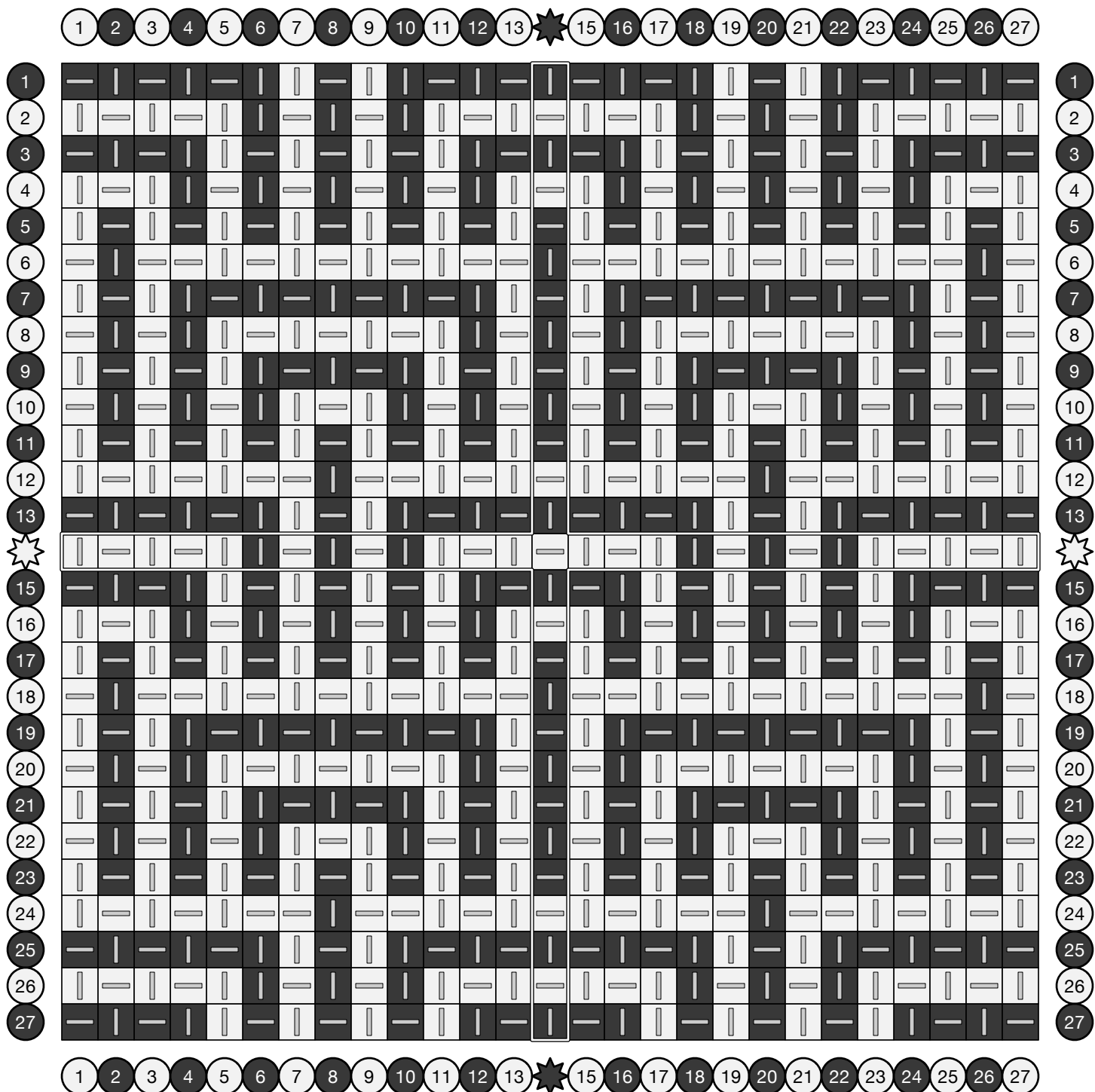
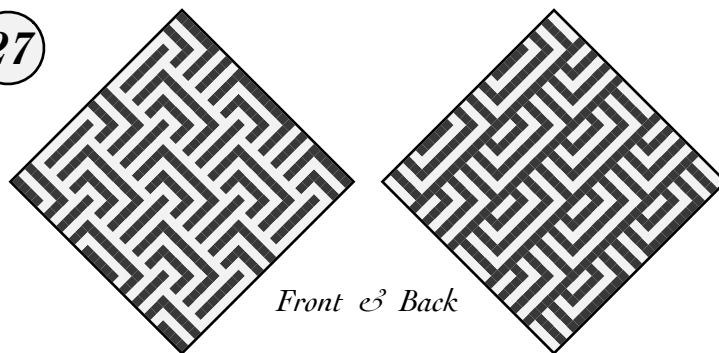


# Bridges and Tunnels

Numerous over-two floats give this fabric a supple feeling reminiscent of twills.

Adapted from *Die färbige Gewebemusterung* by Franz Donat (1907), archived at [handweaving.net](http://handweaving.net) (#63698).

27

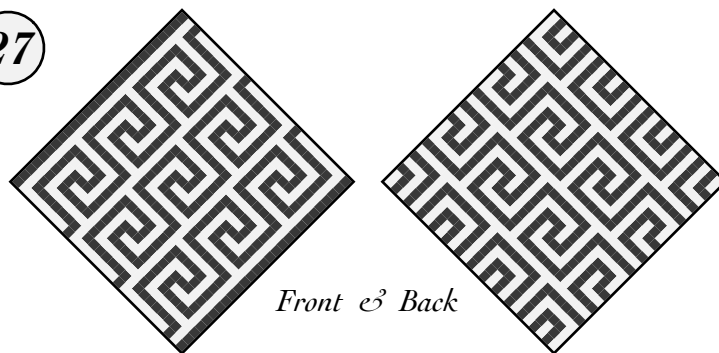




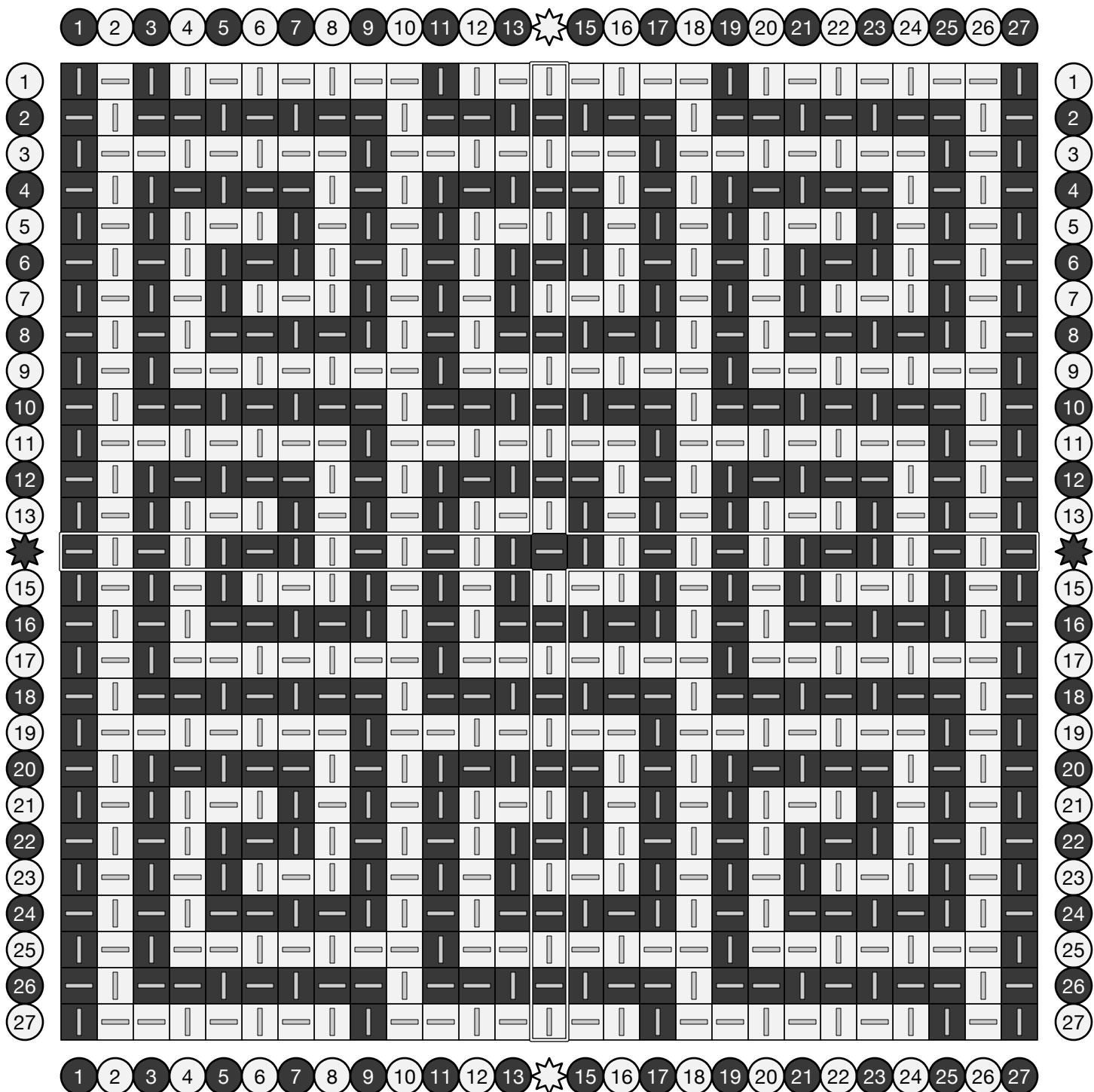
# Greek Key

27

This pattern uses an artistic motif called a "meander" found in Greek art and architecture since antiquity. The back has the same design, but offset.



An original pattern created in December 2020.



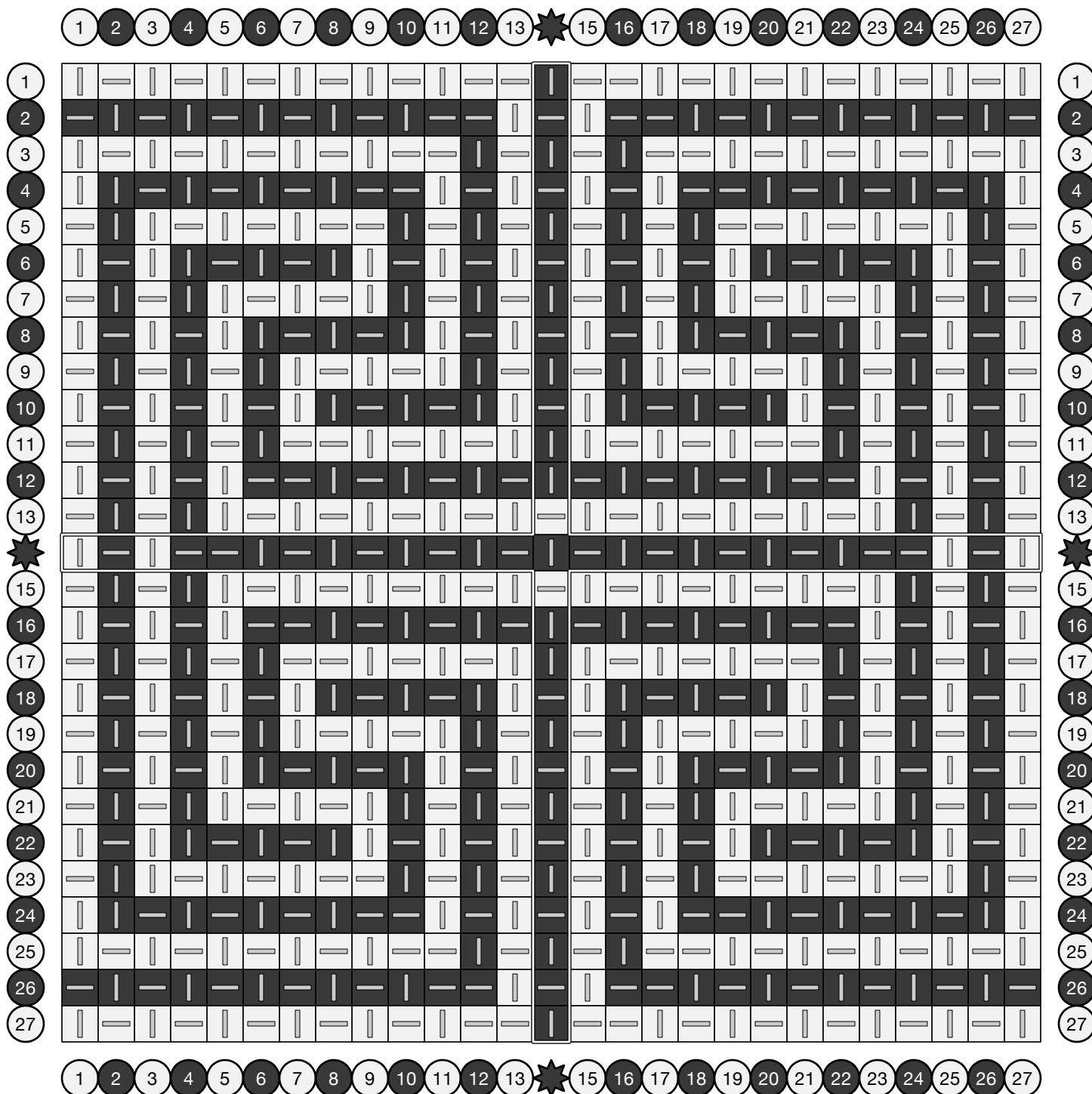
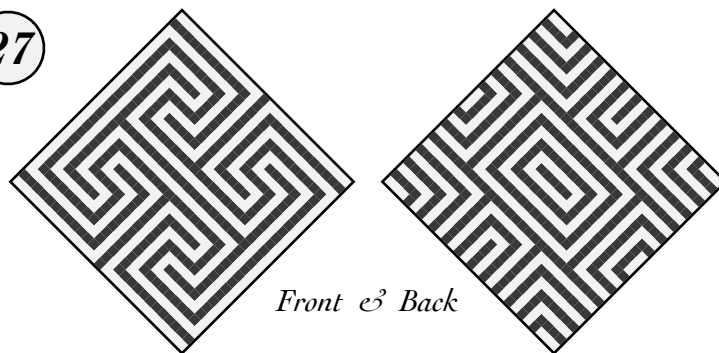
# Twisty Little Passages

27

A tabby weave is interrupted by twill diagonals to create a quadrilaterally symmetric tangle of loops.

In the early computer game "Colossal Cave Adventure," escaping the "maze of twisty little passages" was a difficult challenge.

An original design from December 2021.

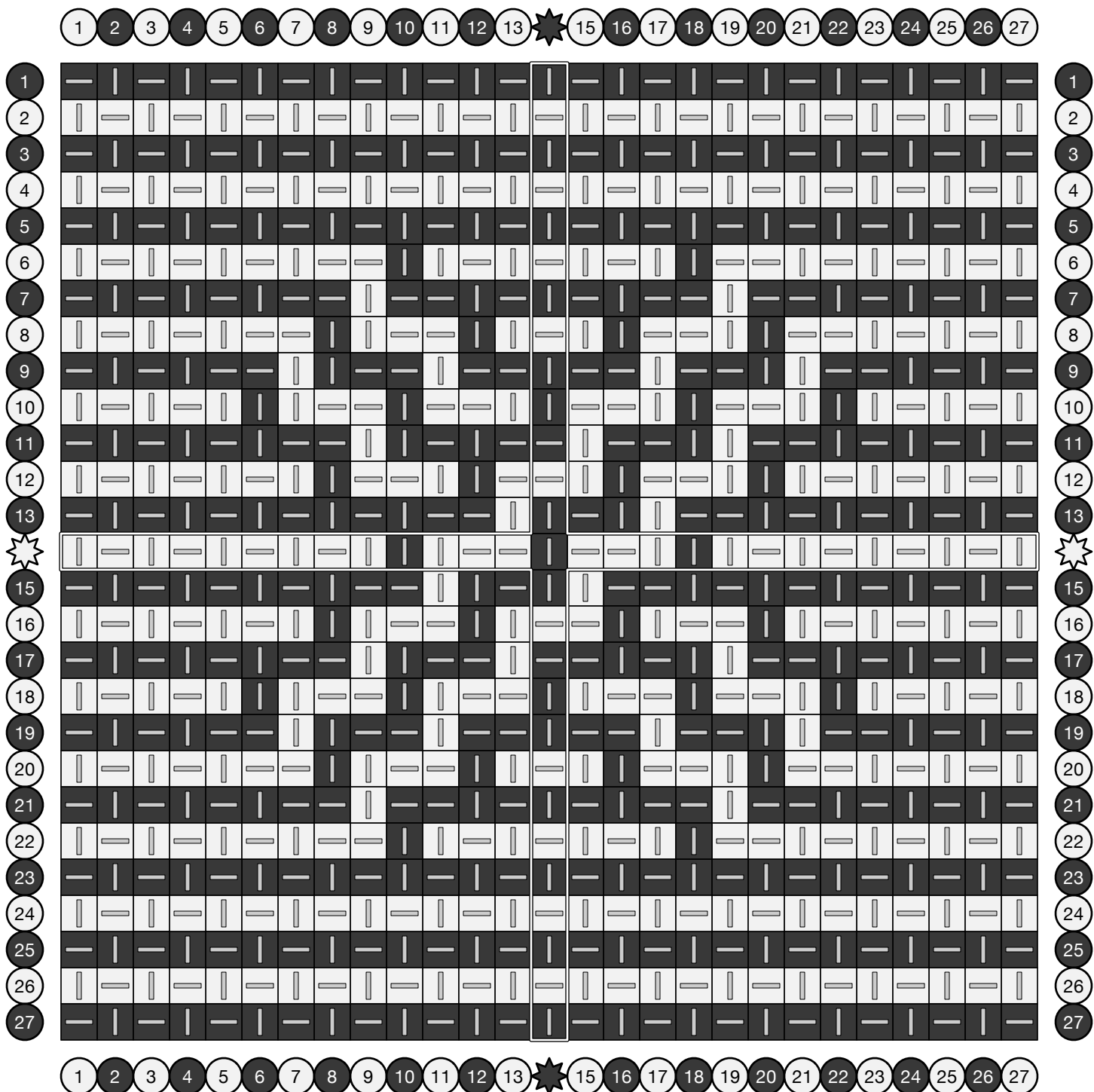
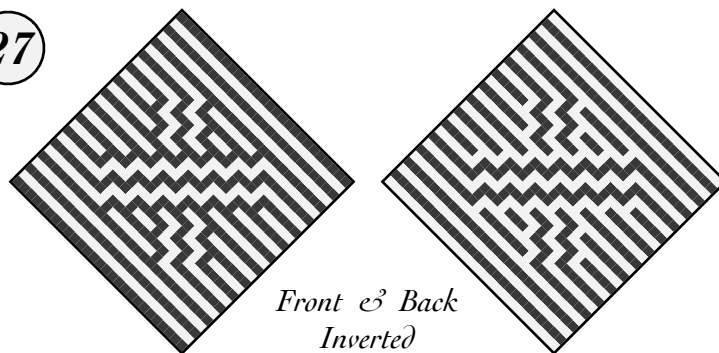


# Criss-Cross

27

Parallel lines are interrupted by a bold set of diagonals that form an X shape in the center.

An original design conceived in December 2021 and charted in November 2022.

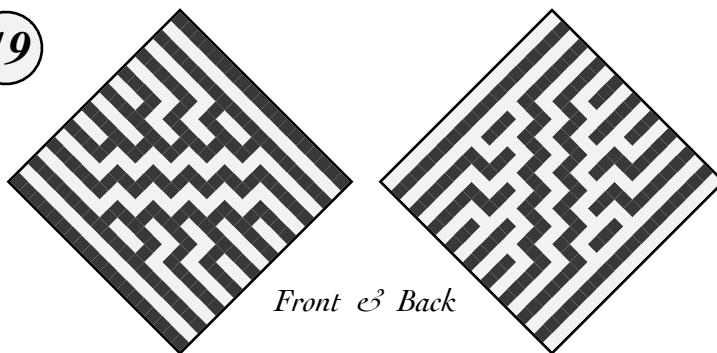


# Criss-Cross

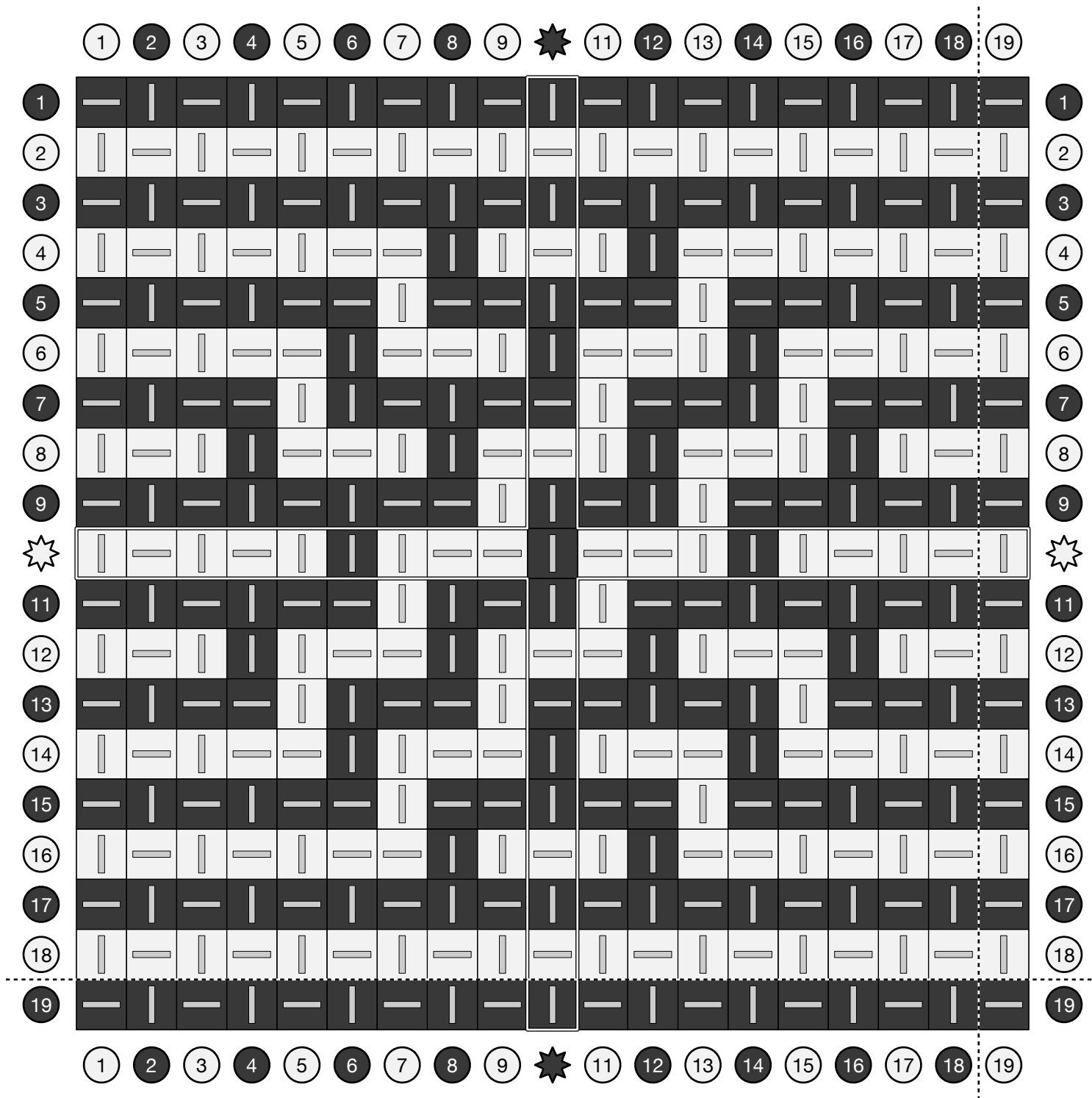
Parallel lines are interrupted by a bold set of diagonals that form an X shape in the center.

An original design conceived in December 2021 and charted in November 2022.

19



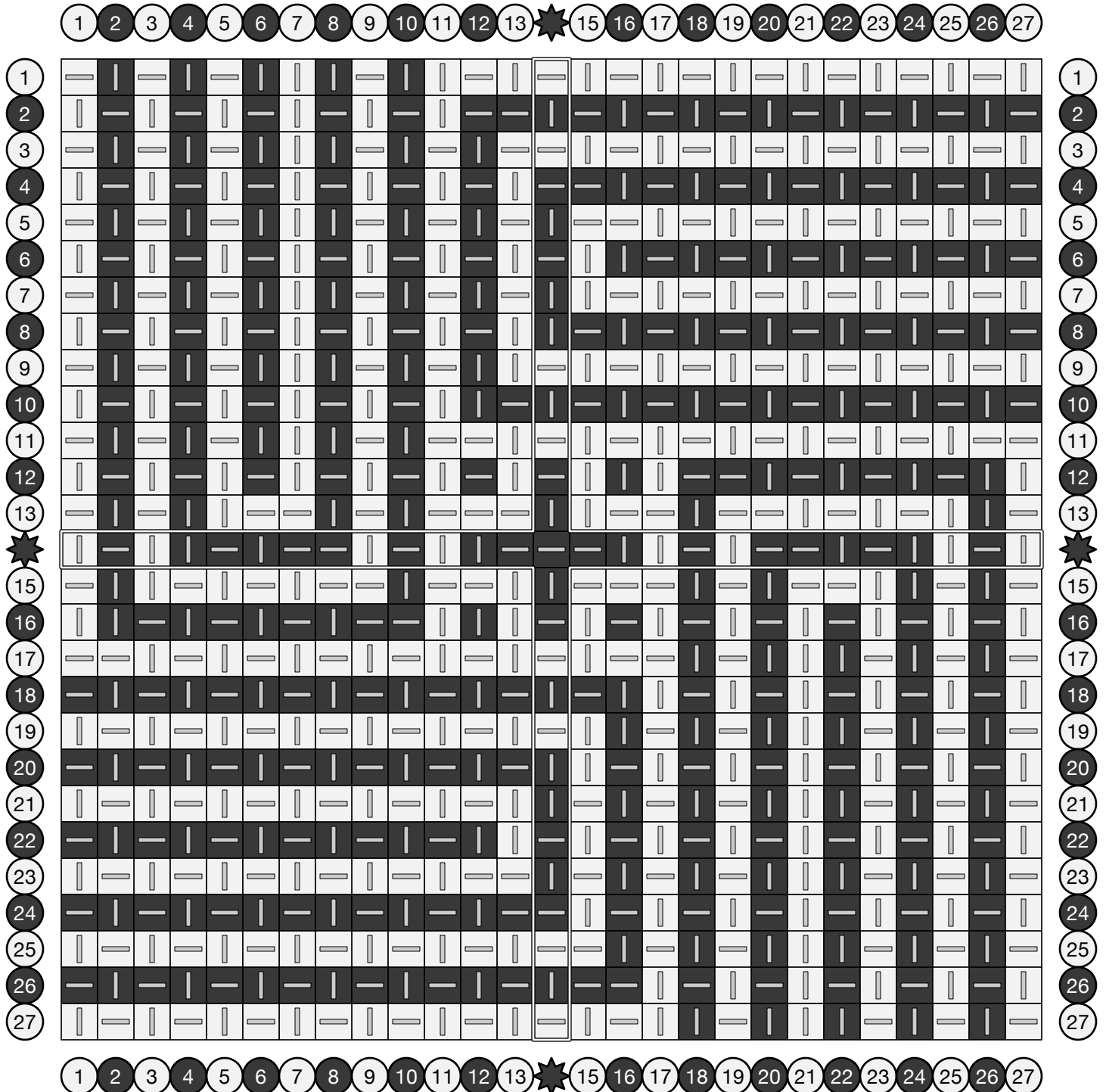
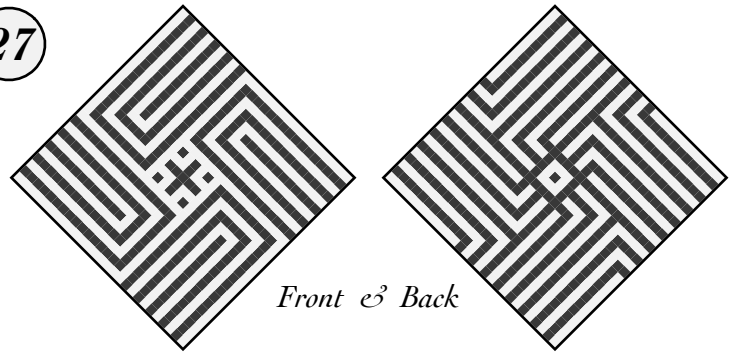
Front & Back



# Offset Pistons

A simple pattern of squares within squares.

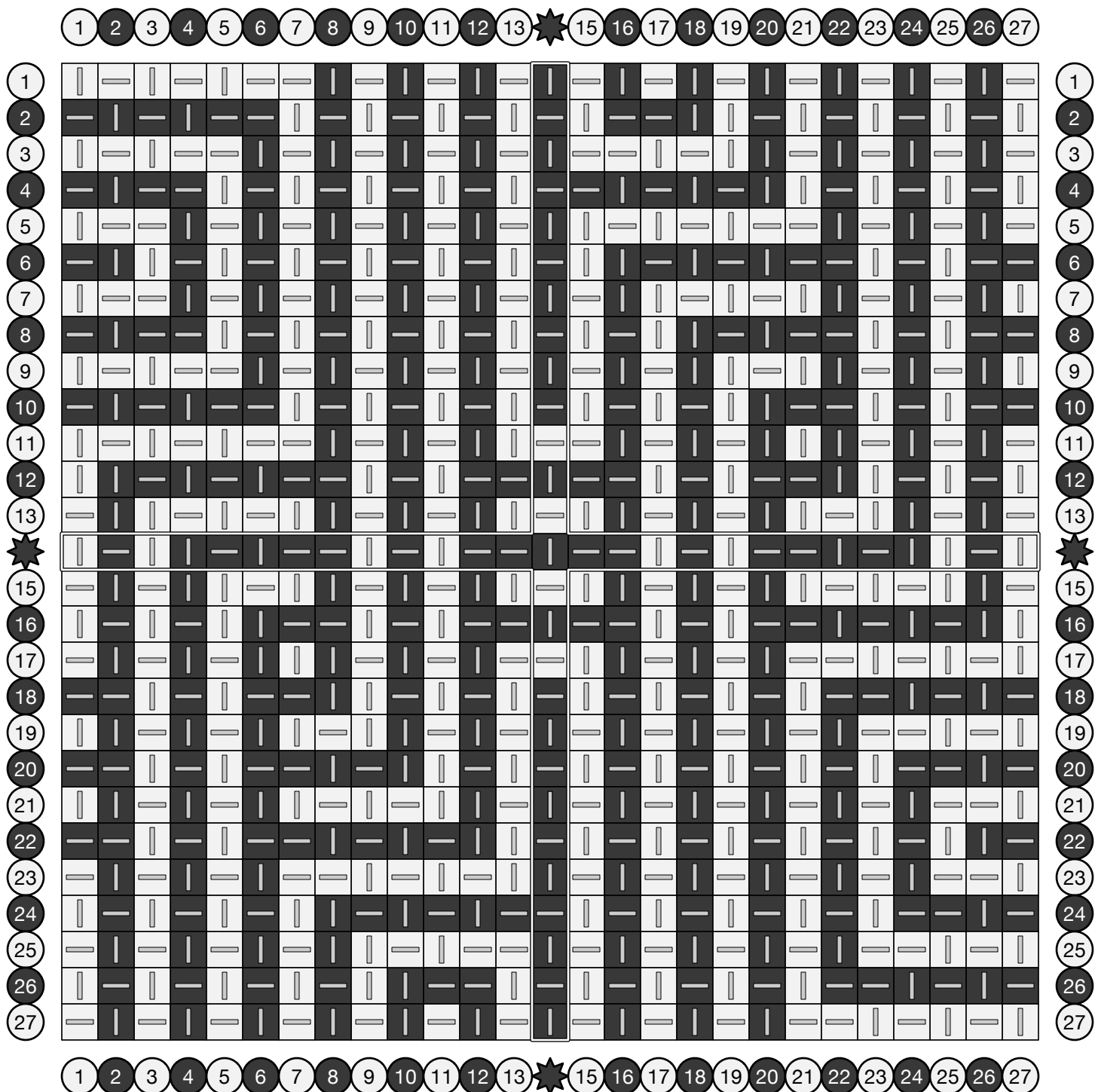
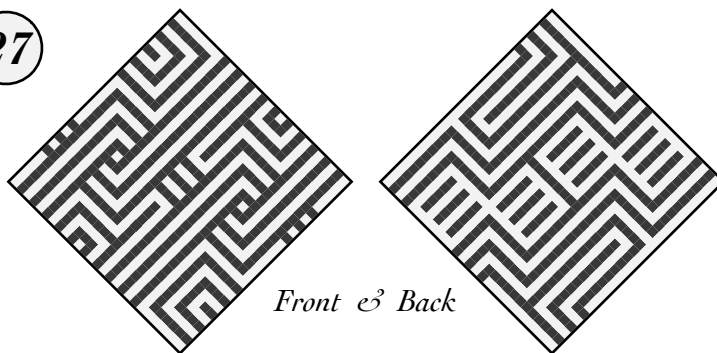
27



# Haring To Go

An original design from 2021 featuring interconnected strands.

27

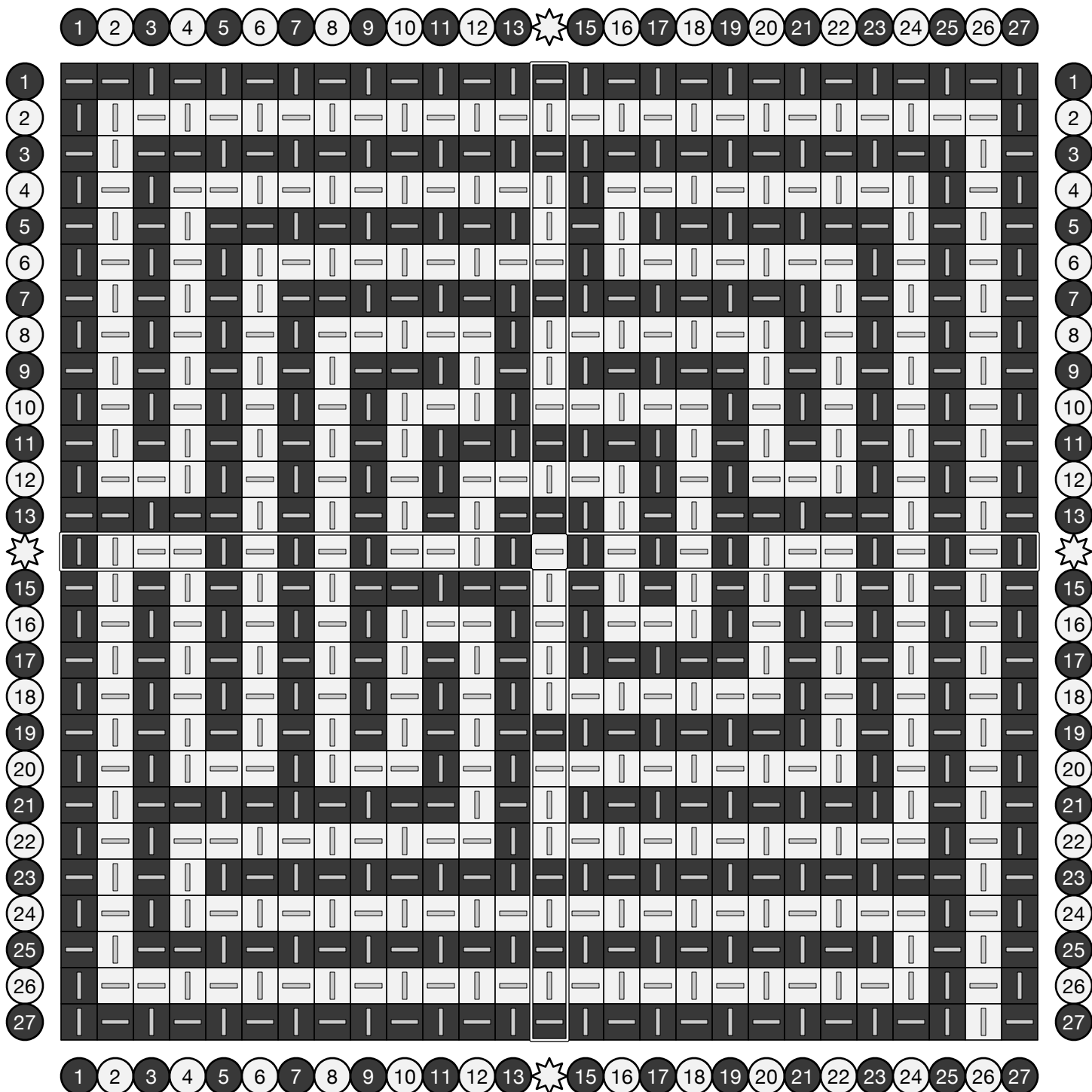
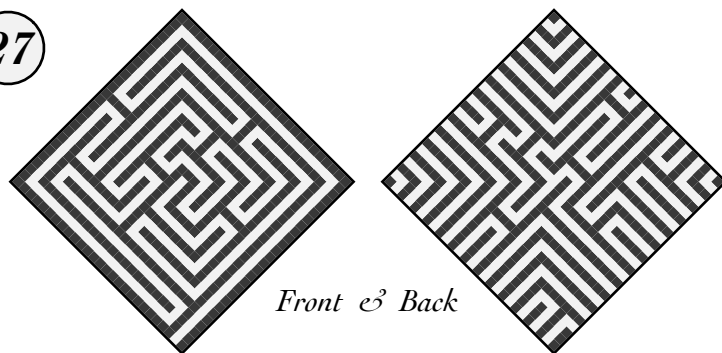


# Chartres Labyrinth

An original pattern inspired by the 13th-century design on the floor of the Chartres Cathedral.

Created in November 2020 and refined the following January.

27

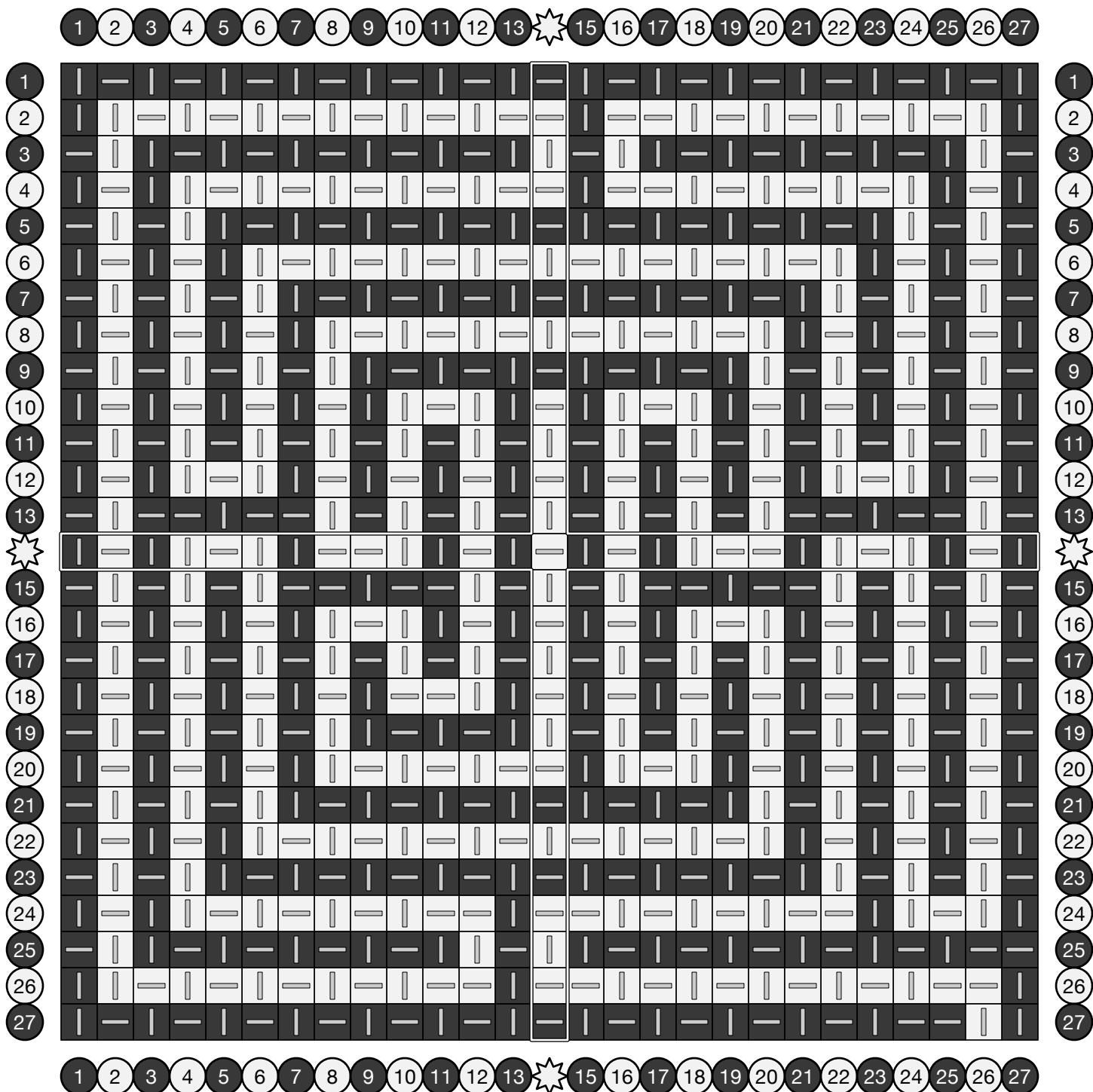


27

Front & Back

A revised version of one of our earliest designs,  
more faithful to the pattern of the one in Chartres.

Created in December 2021.

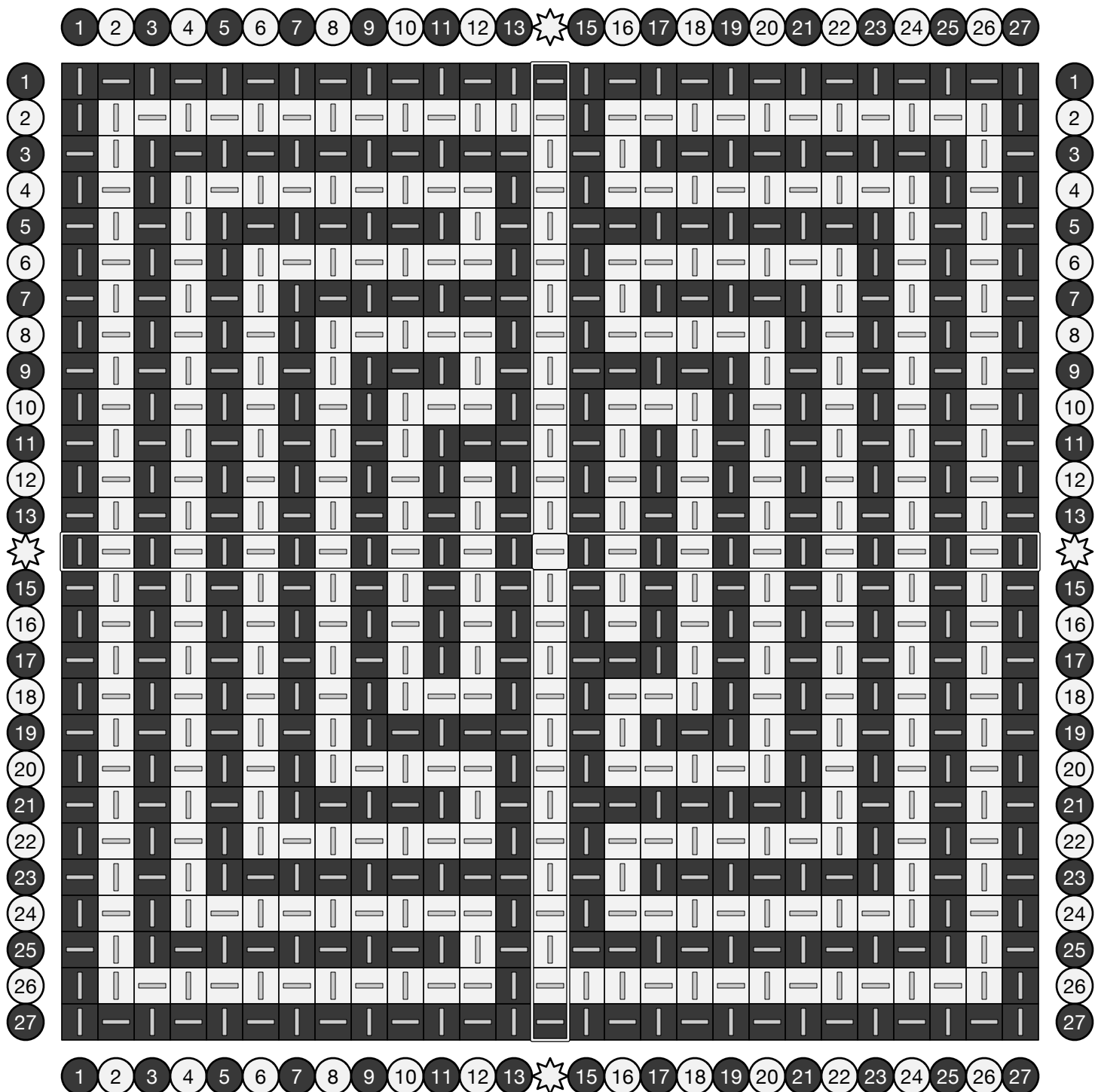
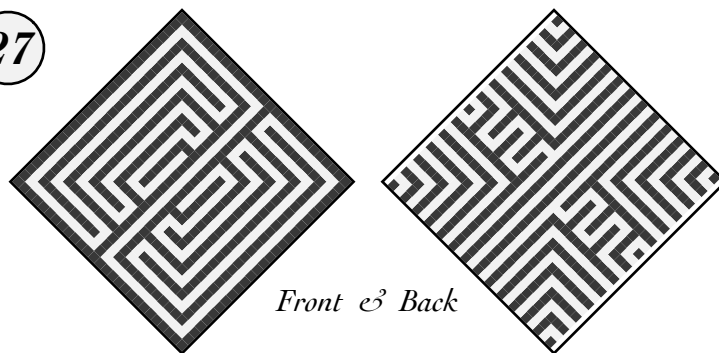




# The Long Road Home

27

A twisting path spirals out from the center and then returns.

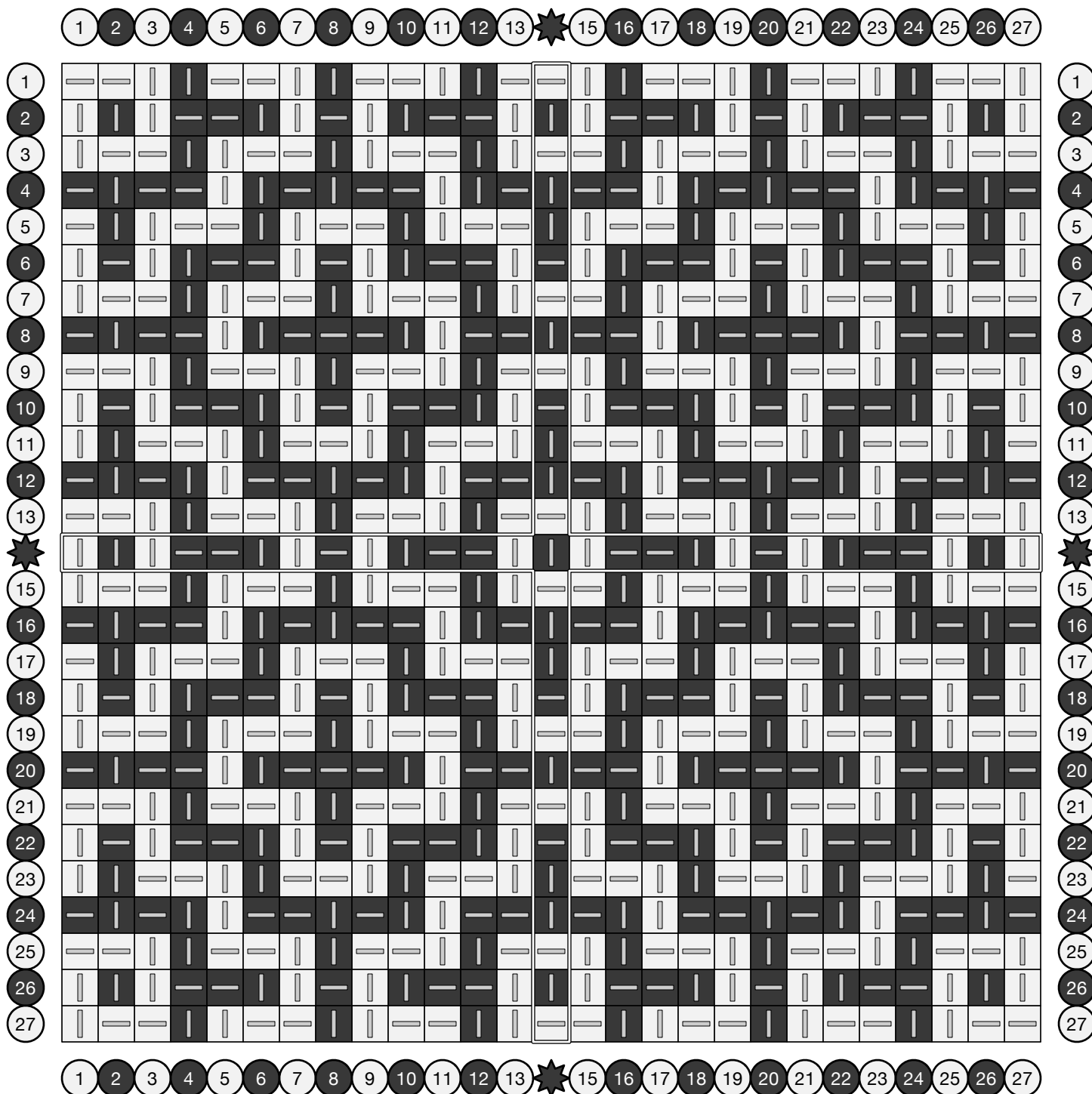
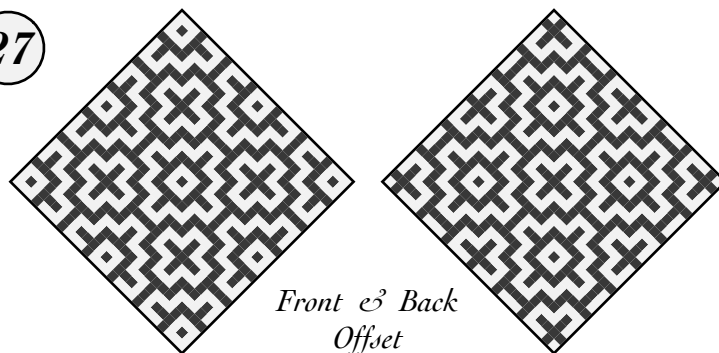


# Twinkle Twinkle

27

The puffiness and irregularity of this fabric, lightly distorted by uneven twills, enhances the twinkliness of the design.

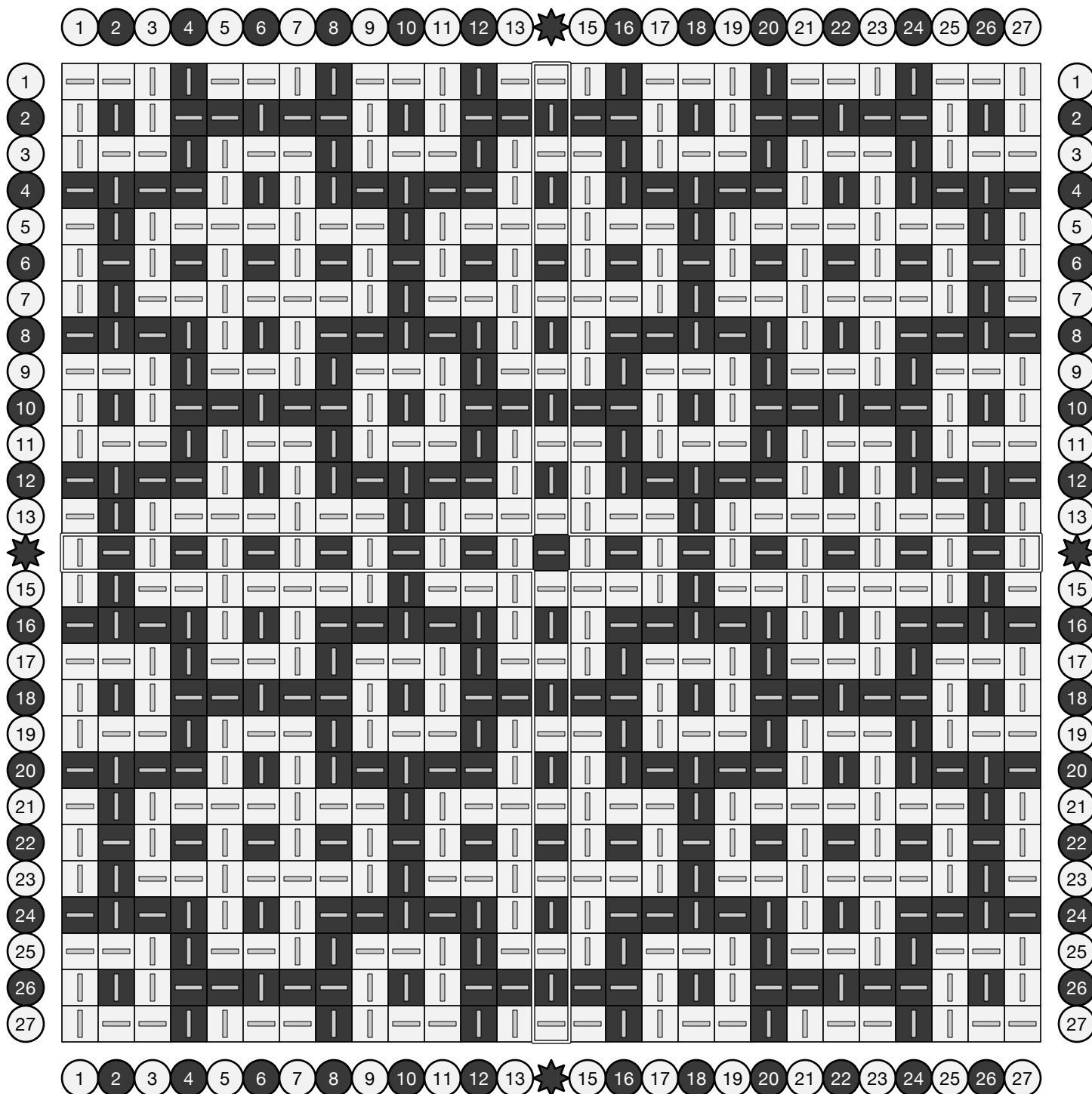
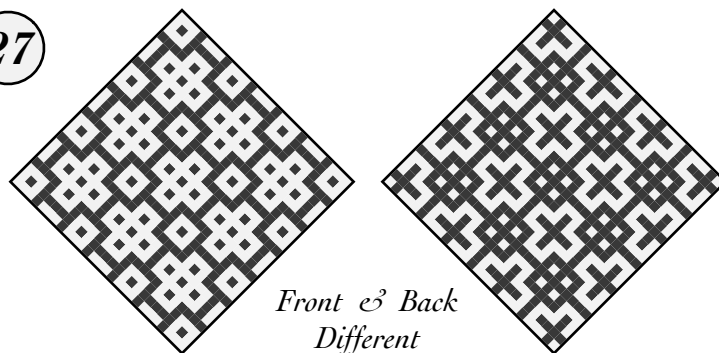
An original design for cold winter nights, sketched out in February 2021 and charted that December.



# Blocks and Crosses

27

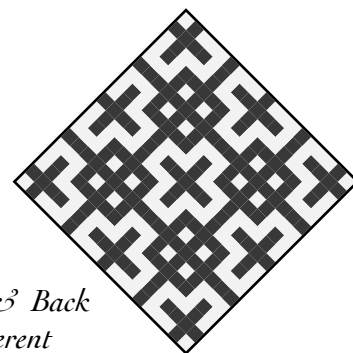
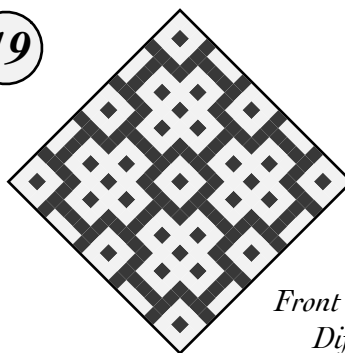
A repeating pattern of pierced squares and crosses.



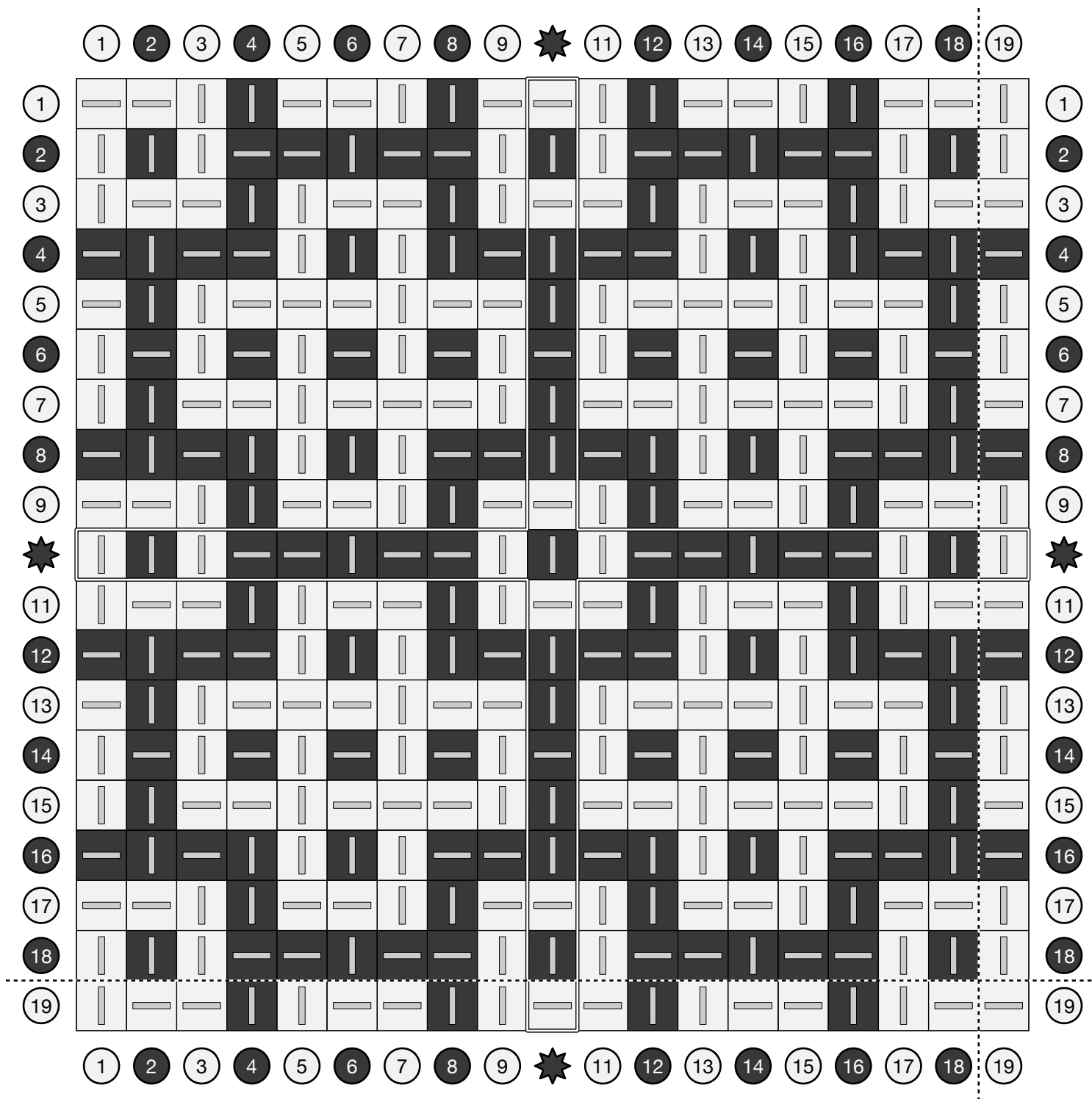
# Blocks and Crosses

A repeating pattern of pierced squares and crosses.

19



Front & Back  
Different



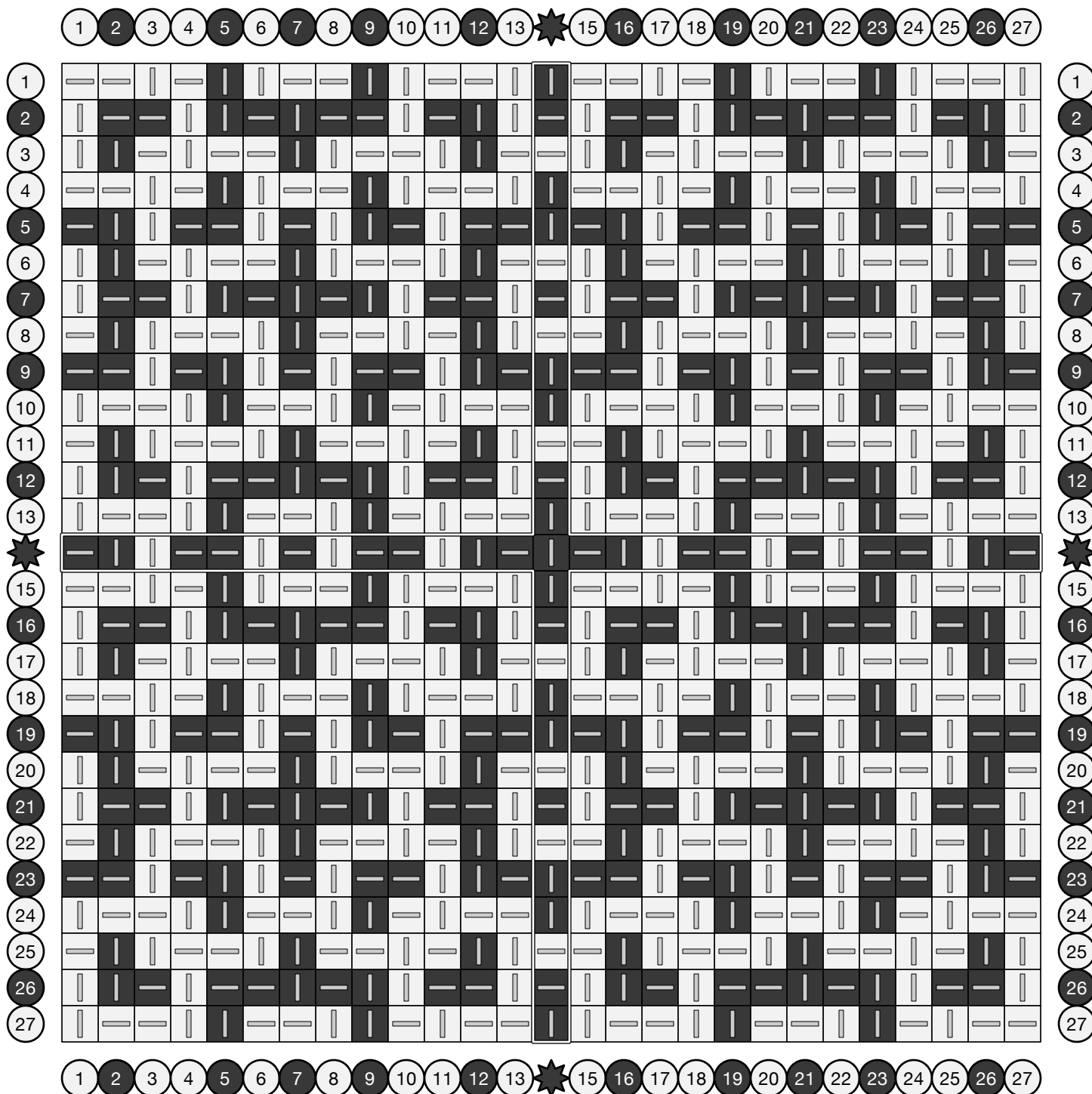
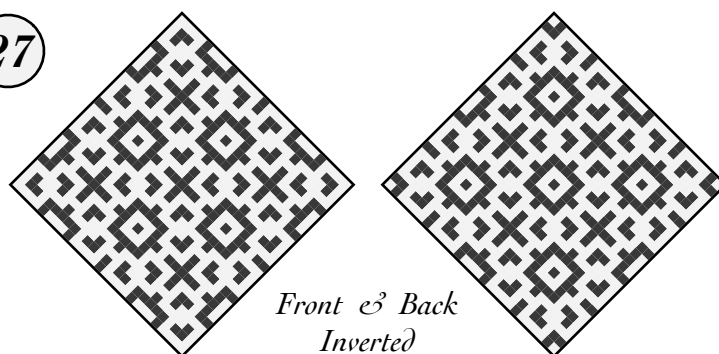
# Roses and Thorns

27

Another example where the square shape around a single dot pulls up when the fabric is removed from the loom, creating a rounded shape we call a "rose."

Each "rose" on the front side has a cross-shaped "thorn" on the back, and vice-versa.

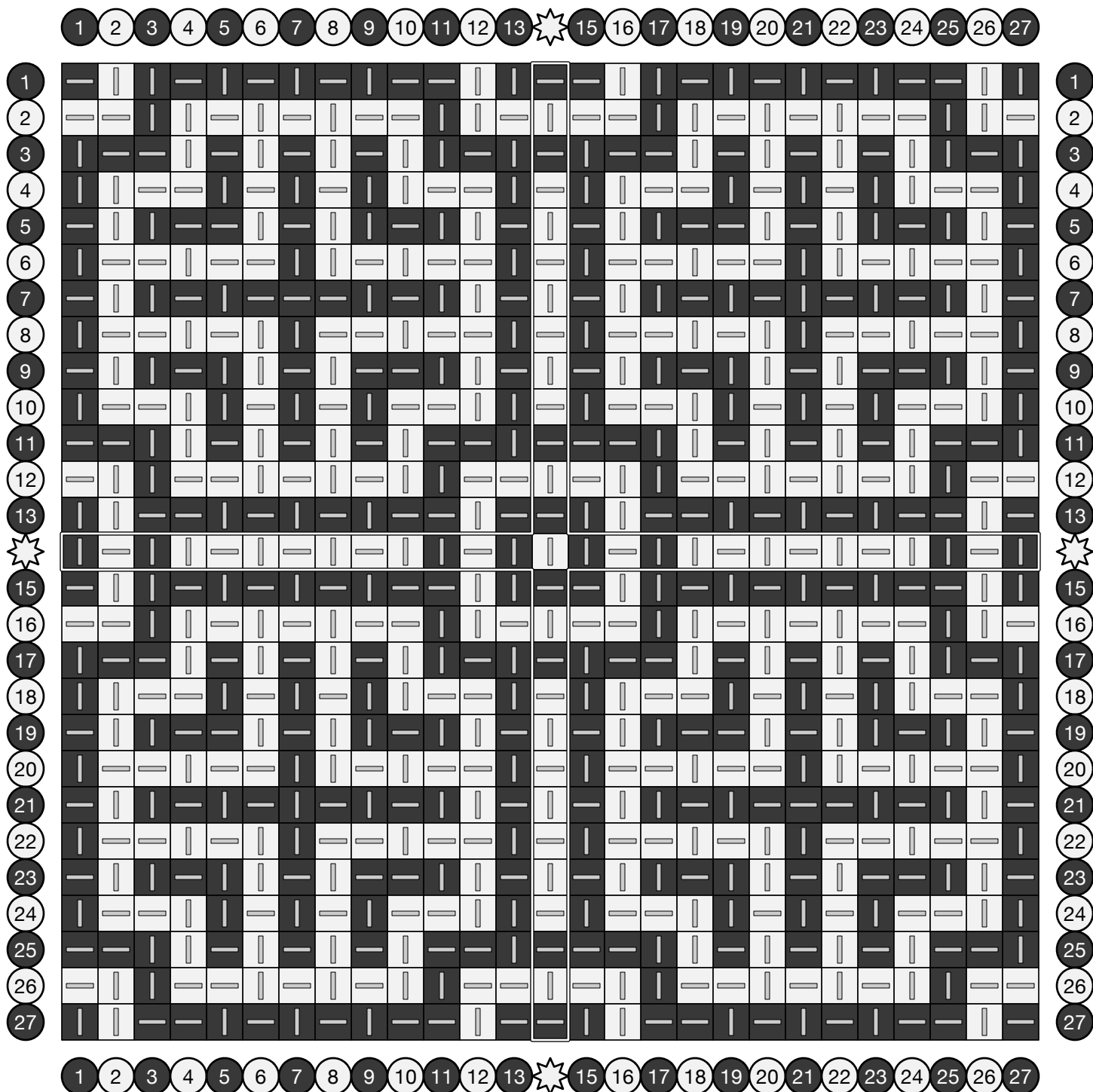
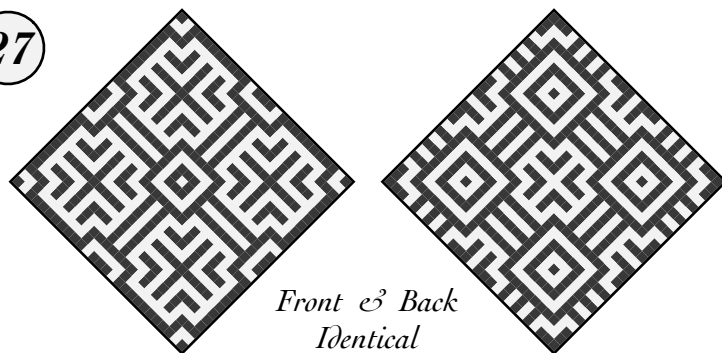
Inspired by a multi-shaft chart by Mary Bentley.



# Breeze Block

Adapted from *Die farbige Gewebemusterung* by Franz Donat (1907), plate 36, figure 6.

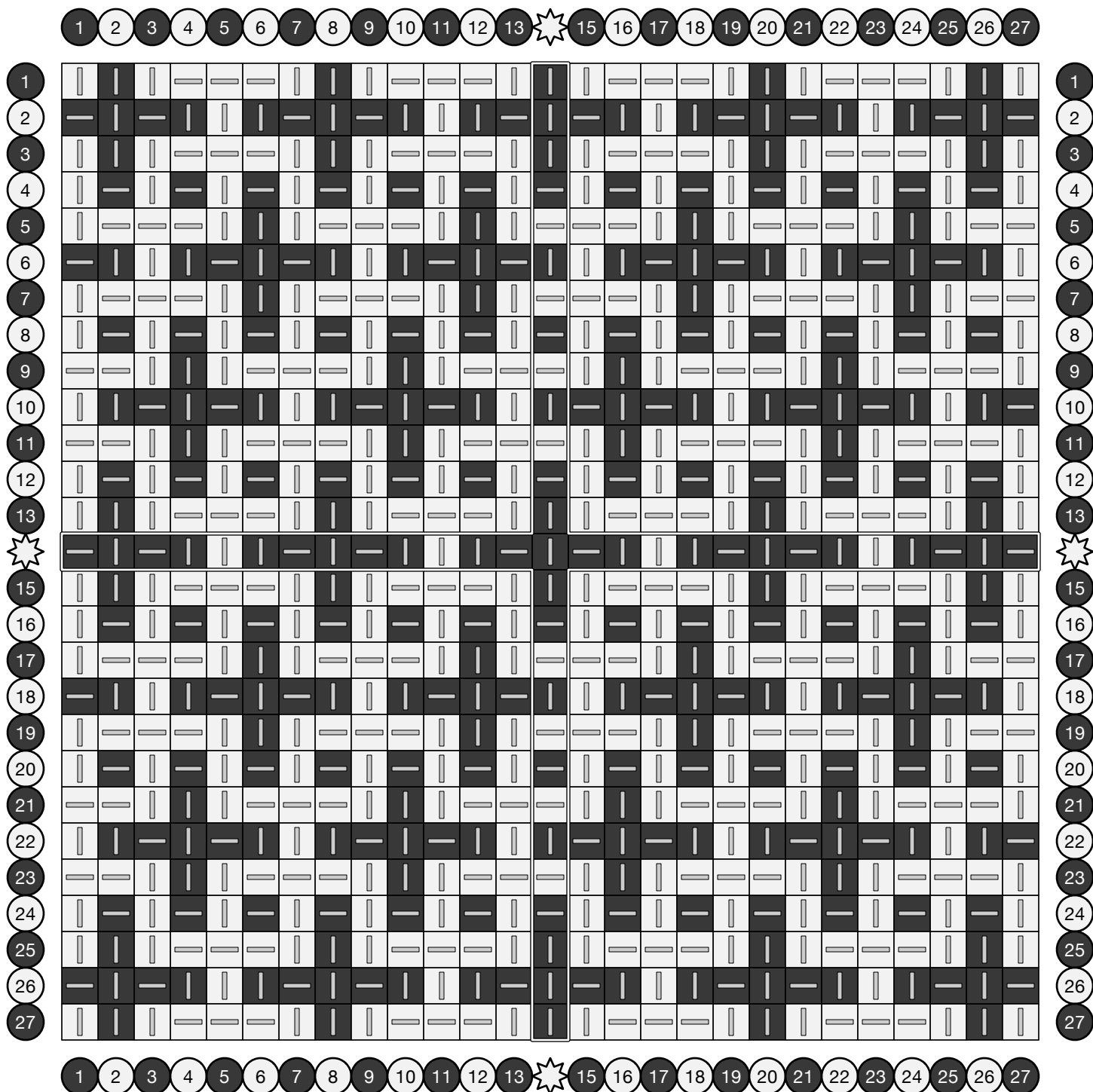
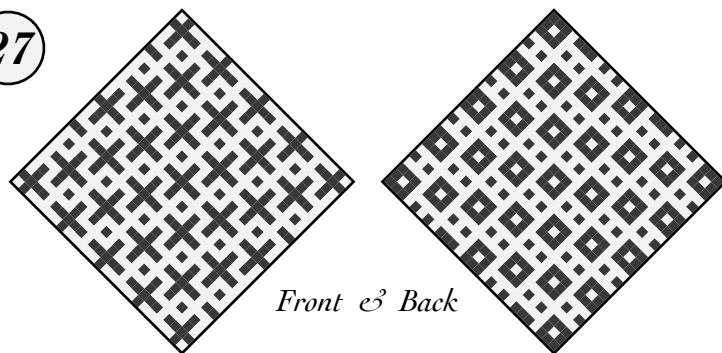
27



# Sea of Naughts and Crosses

27

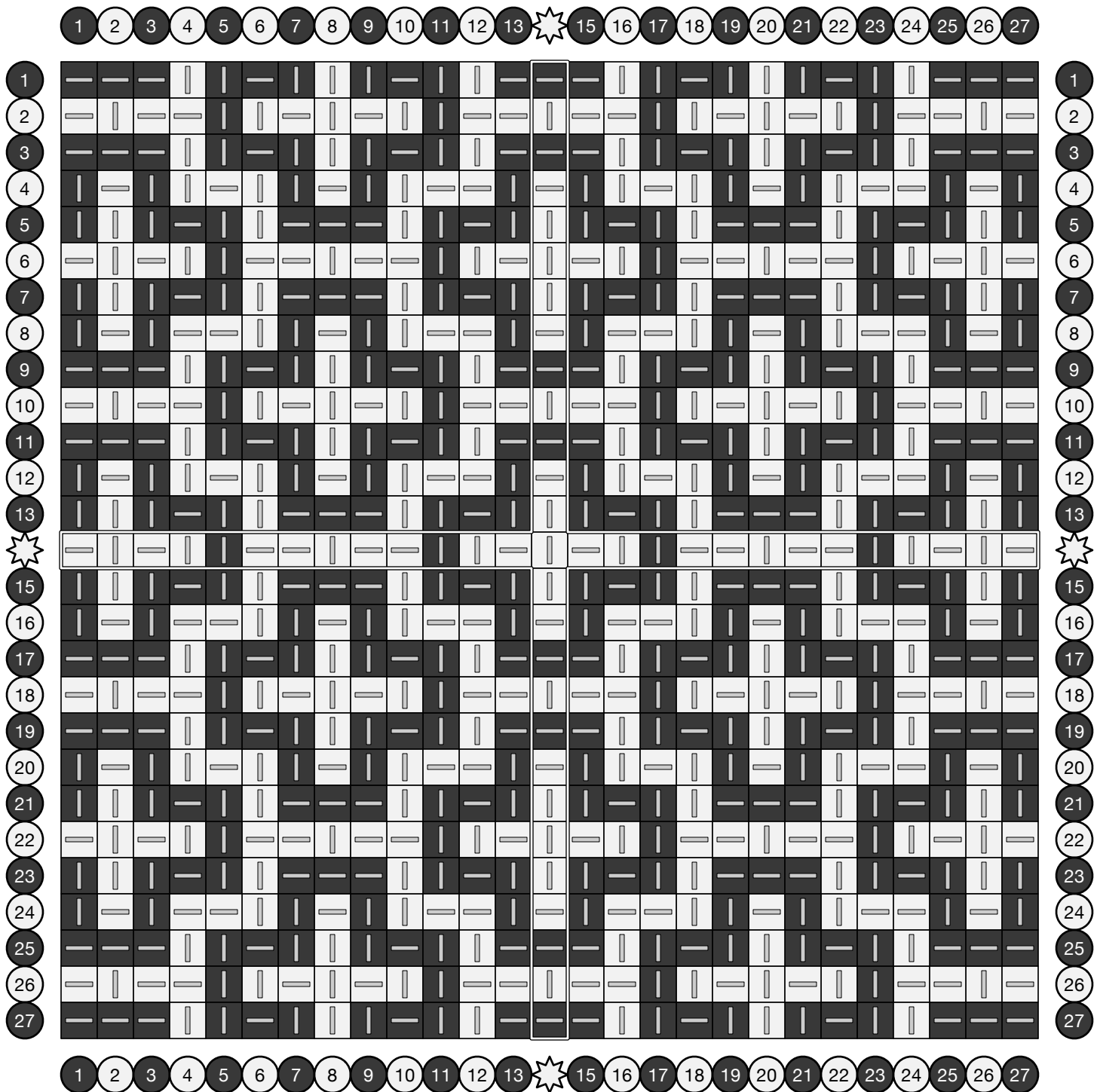
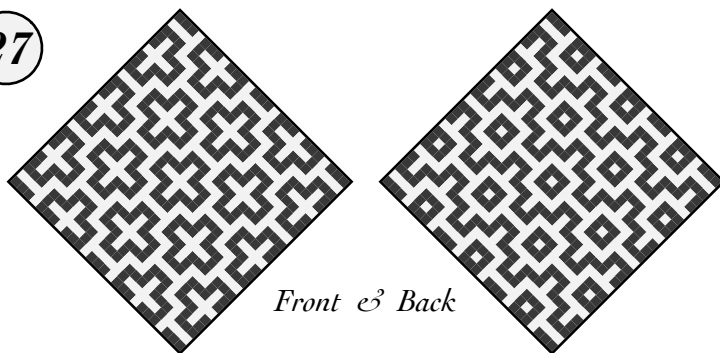
Crosses are scattered across the front face, paired with matching boxes on the other side.



# Crazy Crosses

27

Cross shapes are tiled across the face of this design.

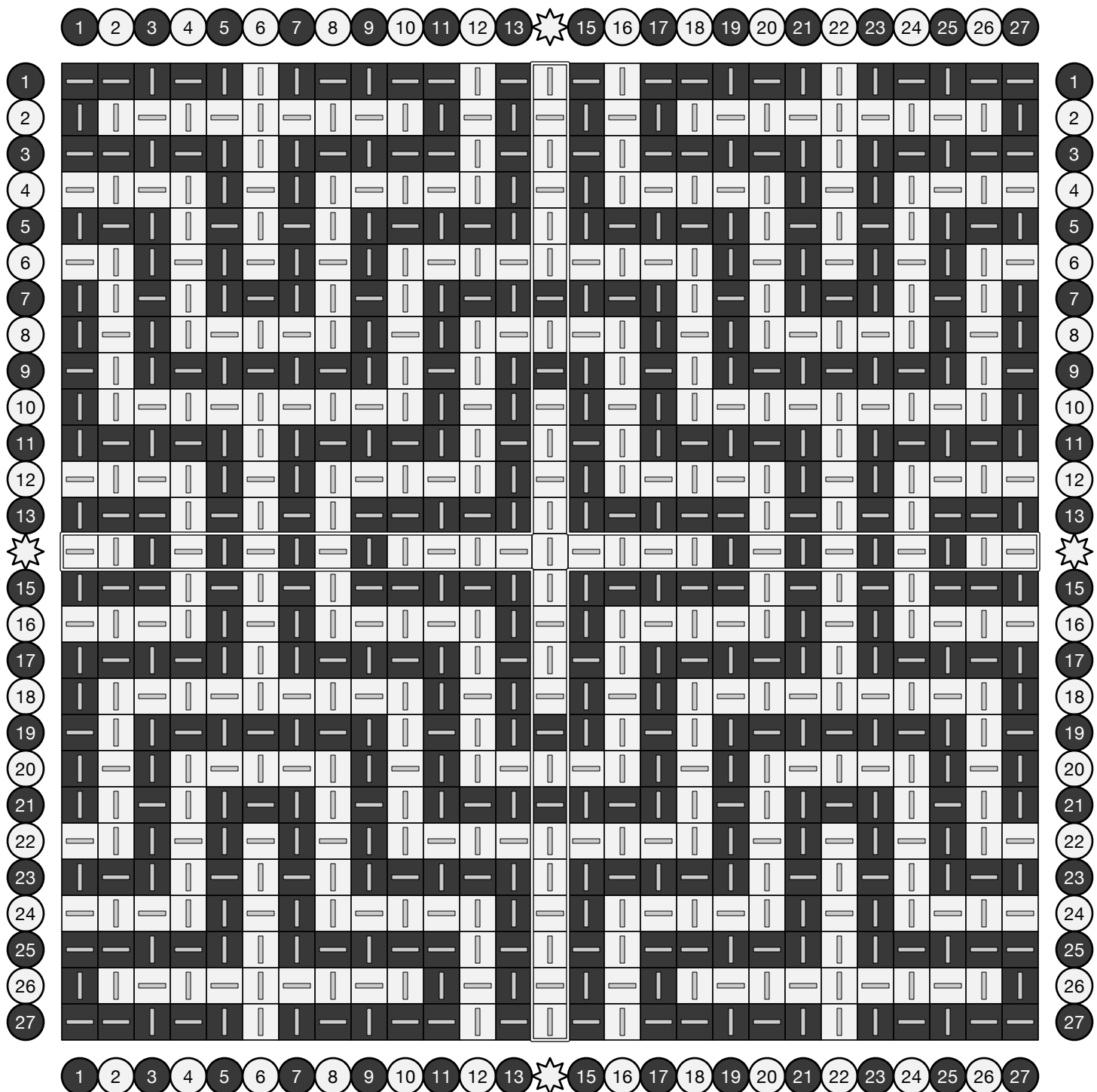
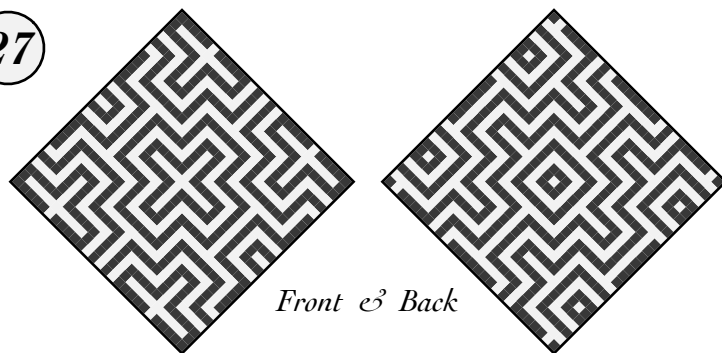




# Super Crosses

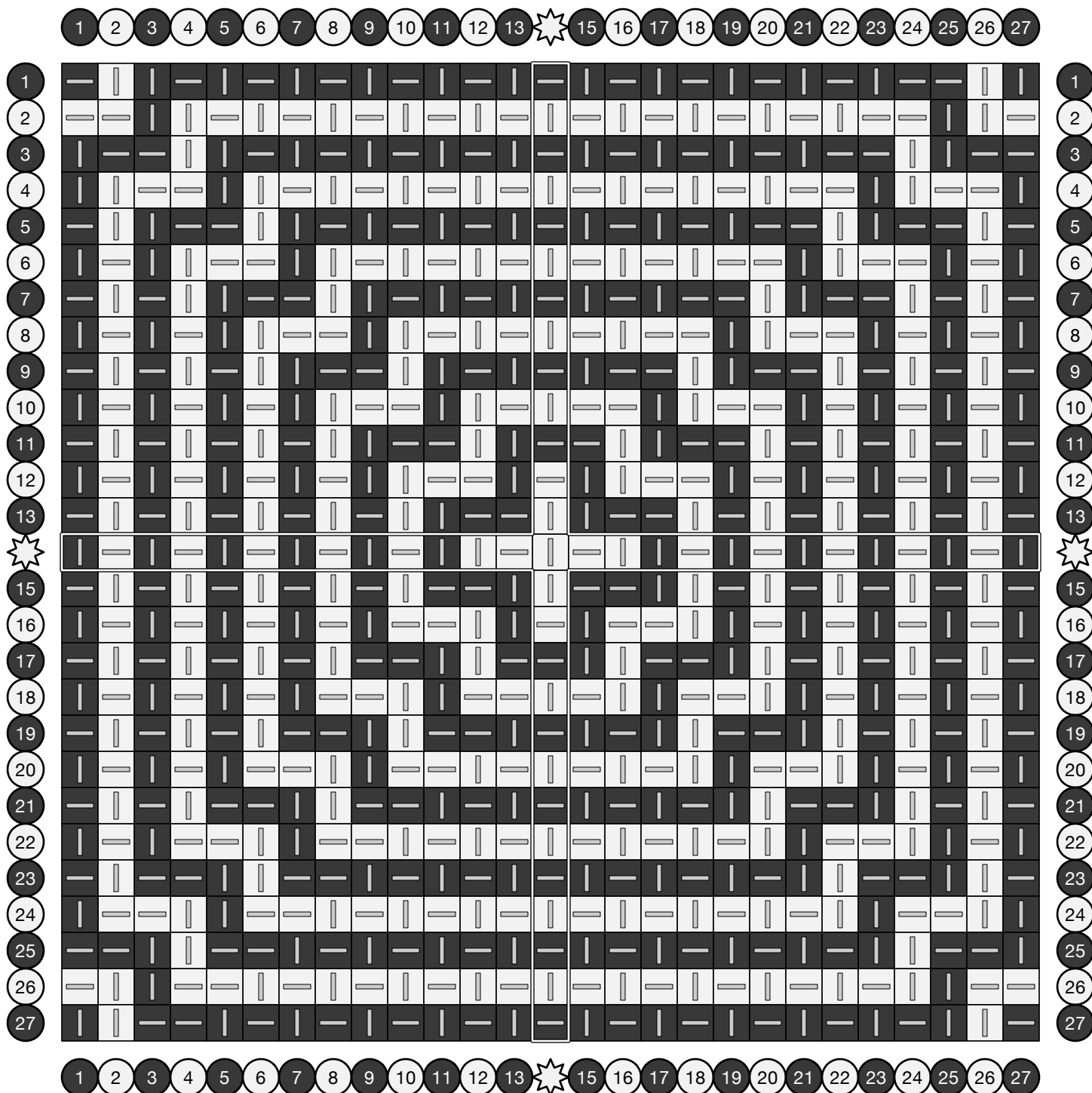
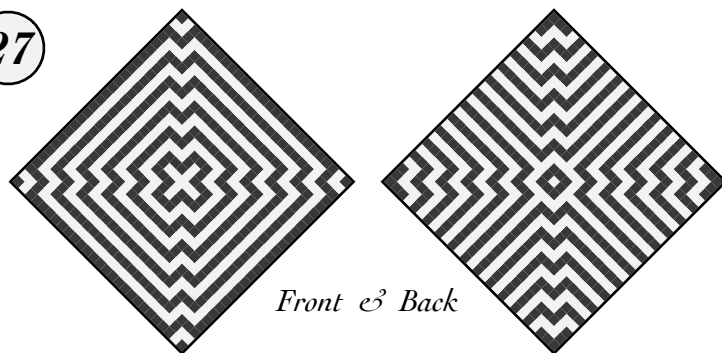
27

Cross shapes are tiled across the face of this design.



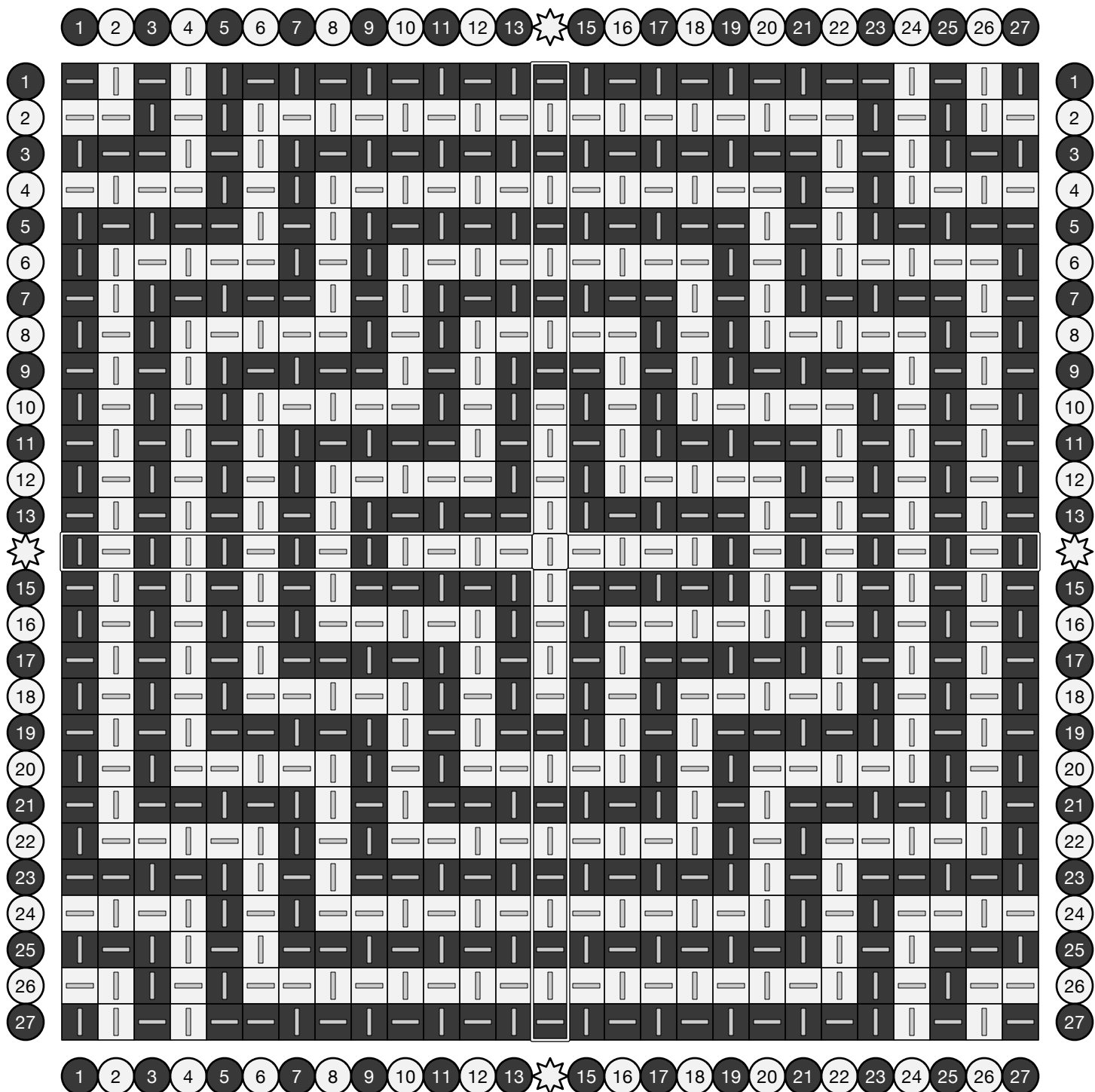
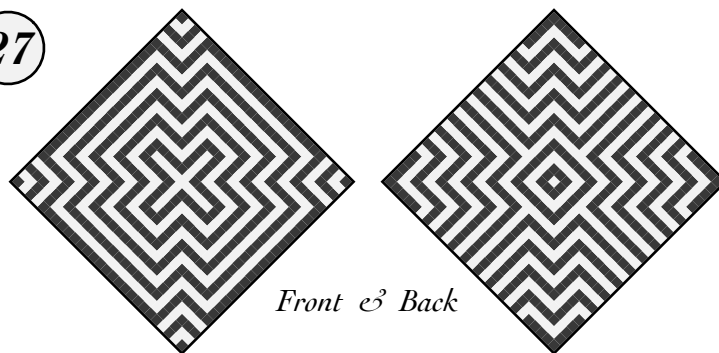
# Pulsating Saltire (Arms of 2) 27

Mostly tabby weave produces a smooth fabric, while twill wales radiating diagonally from the center that create a cross shape surrounded by alternating outlines.



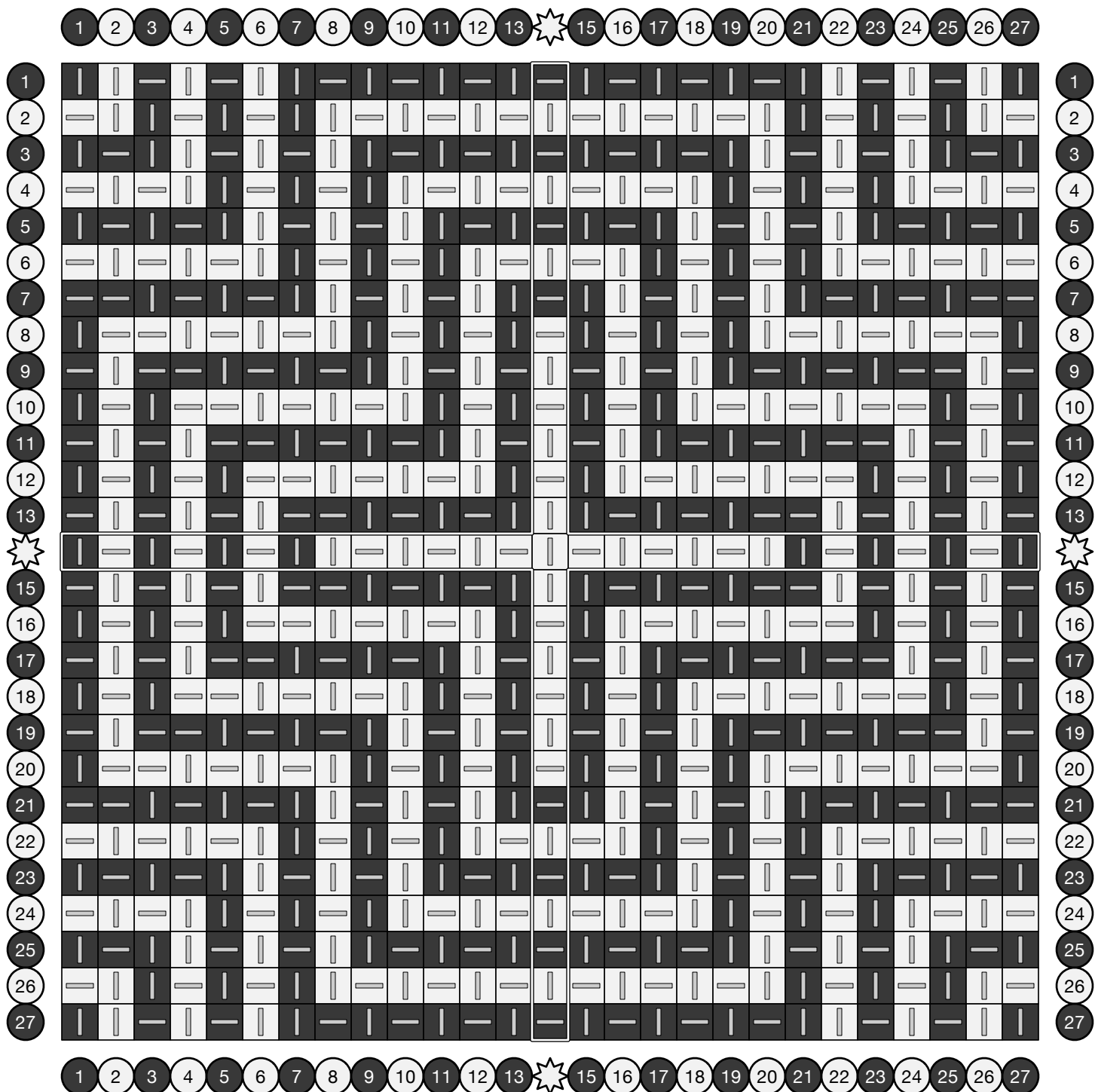
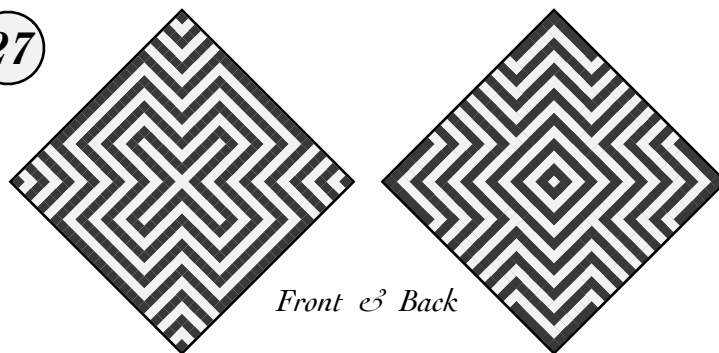
# Pulsating Saltire (Arms of 4) (27)

Mostly tabby weave produces a smooth fabric, while twill wales radiating diagonally from the center that create a cross shape surrounded by alternating outlines.



# Pulsating Saltire (Arms of 6) 27

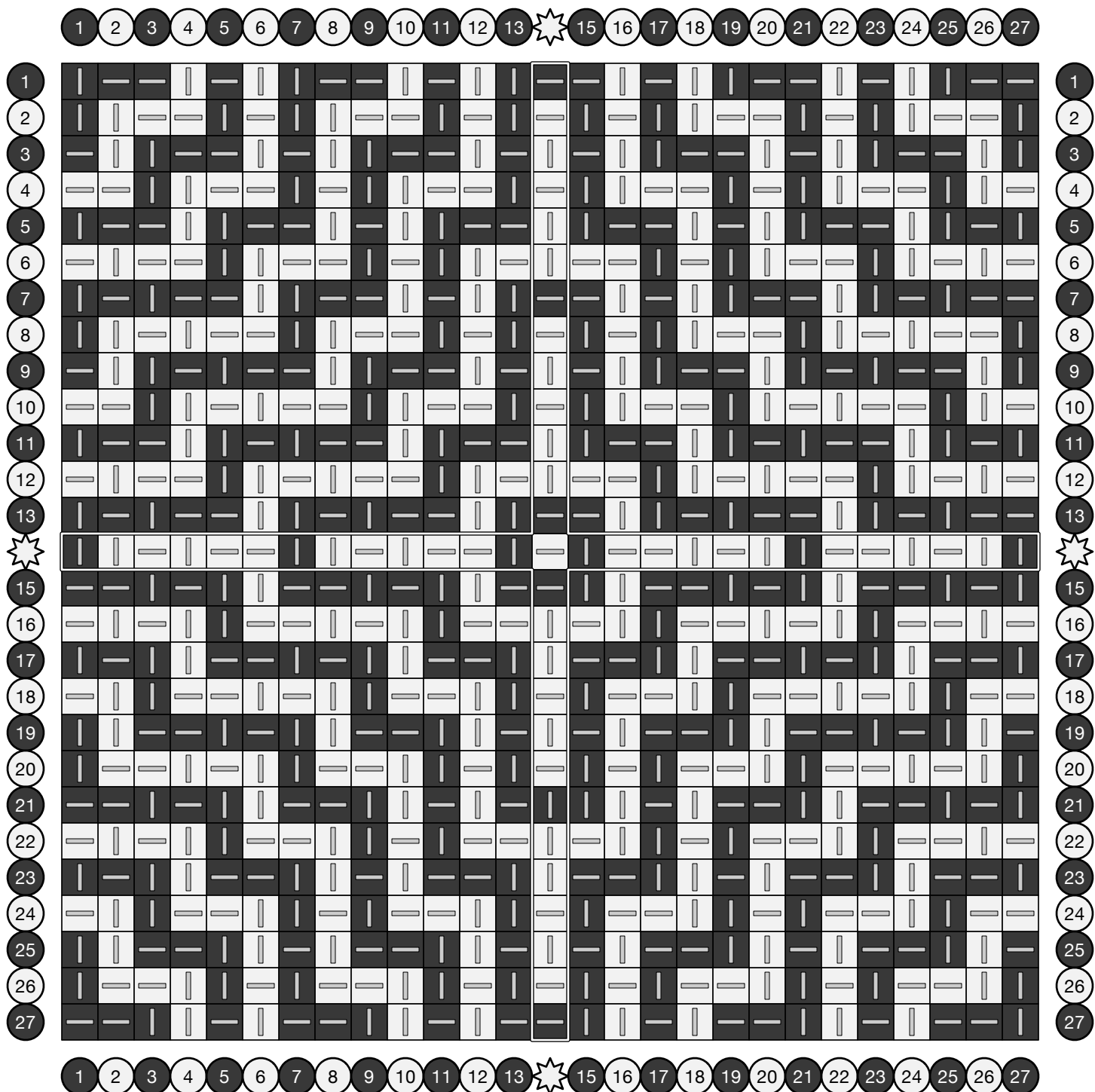
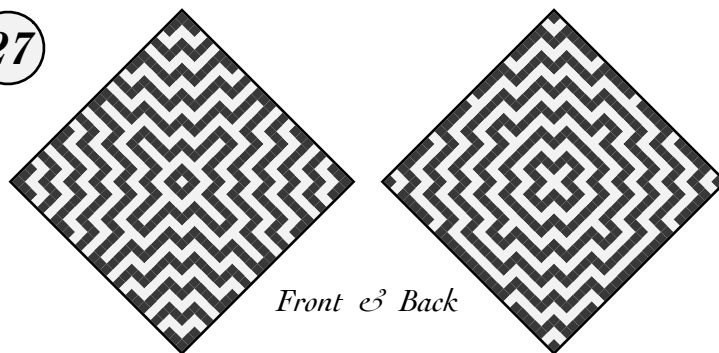
Mostly tabby weave produces a smooth fabric, while twill wales radiating diagonally from the center that create a cross shape surrounded by alternating outlines.



# Pulsating Millrind

A pierced-cross shape is surrounded by radiating lines on one side, with a rounded wheel on the other.

27

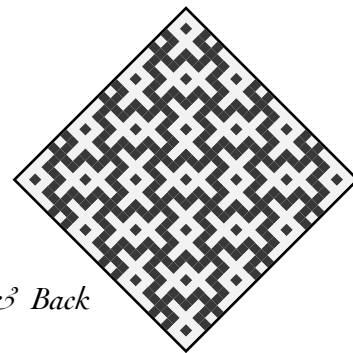
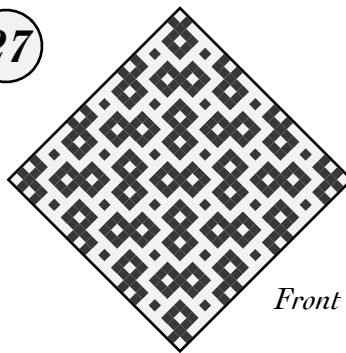


# Crazy Eights

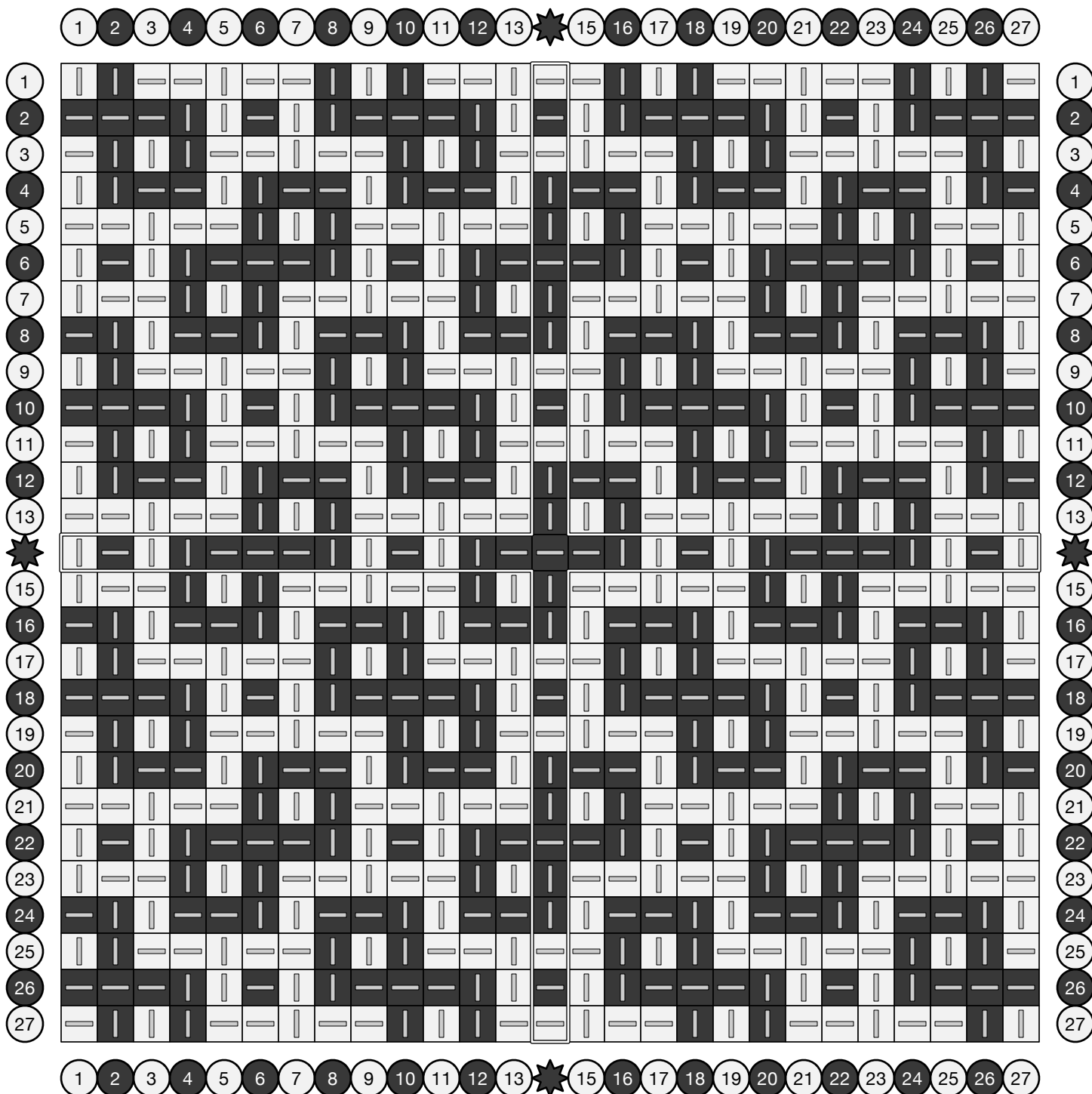
A puffy modified-twill fabric. When taken off the loom, the enclosed spots shrink as the figure-eight and contrasting square motifs pull up around them.

An original pattern designed in May 2022.

27



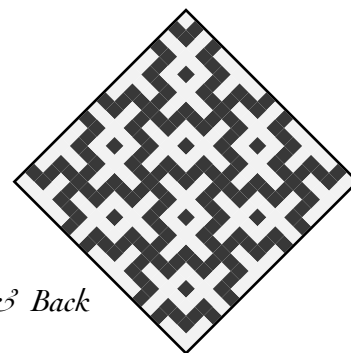
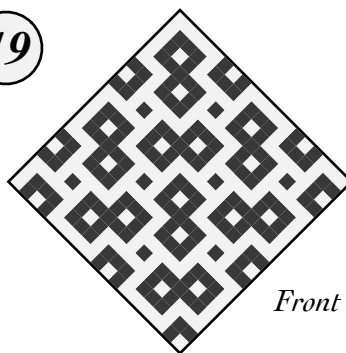
Front & Back



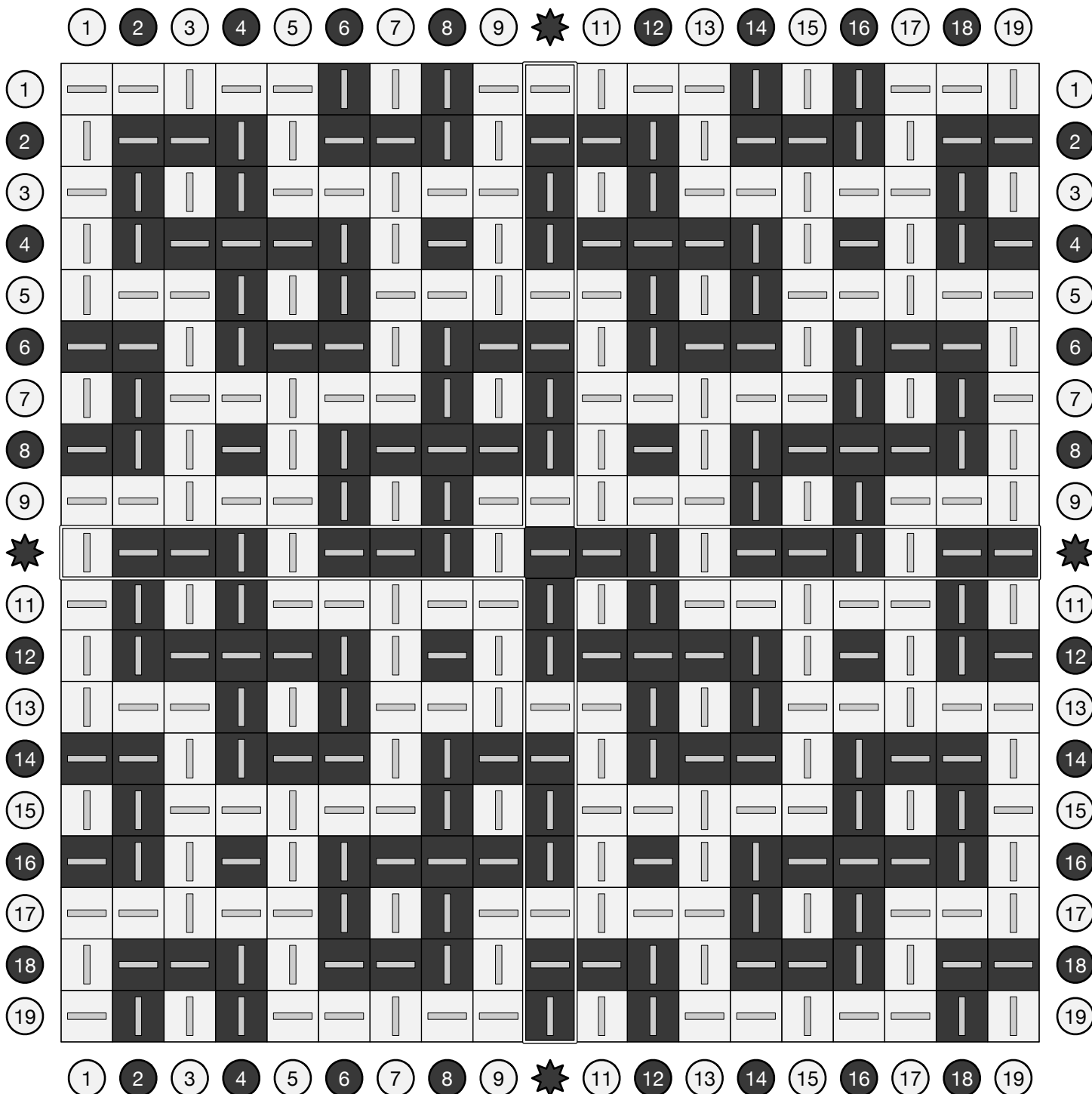
# Crazy Eights

A puffy modified-twill fabric. When taken off the loom, the enclosed spots shrink as the figure-eight and contrasting square motifs pull up around them.

19



Front & Back

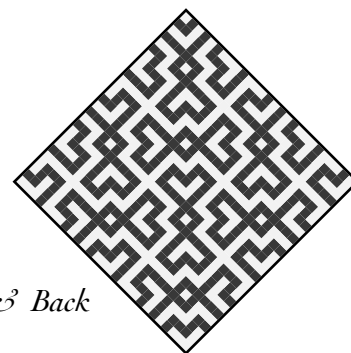
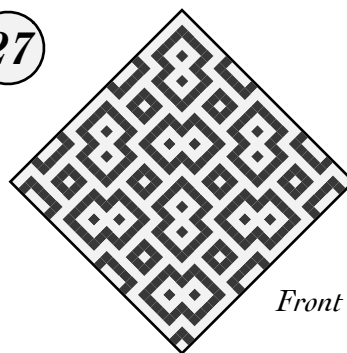


# Super Eights

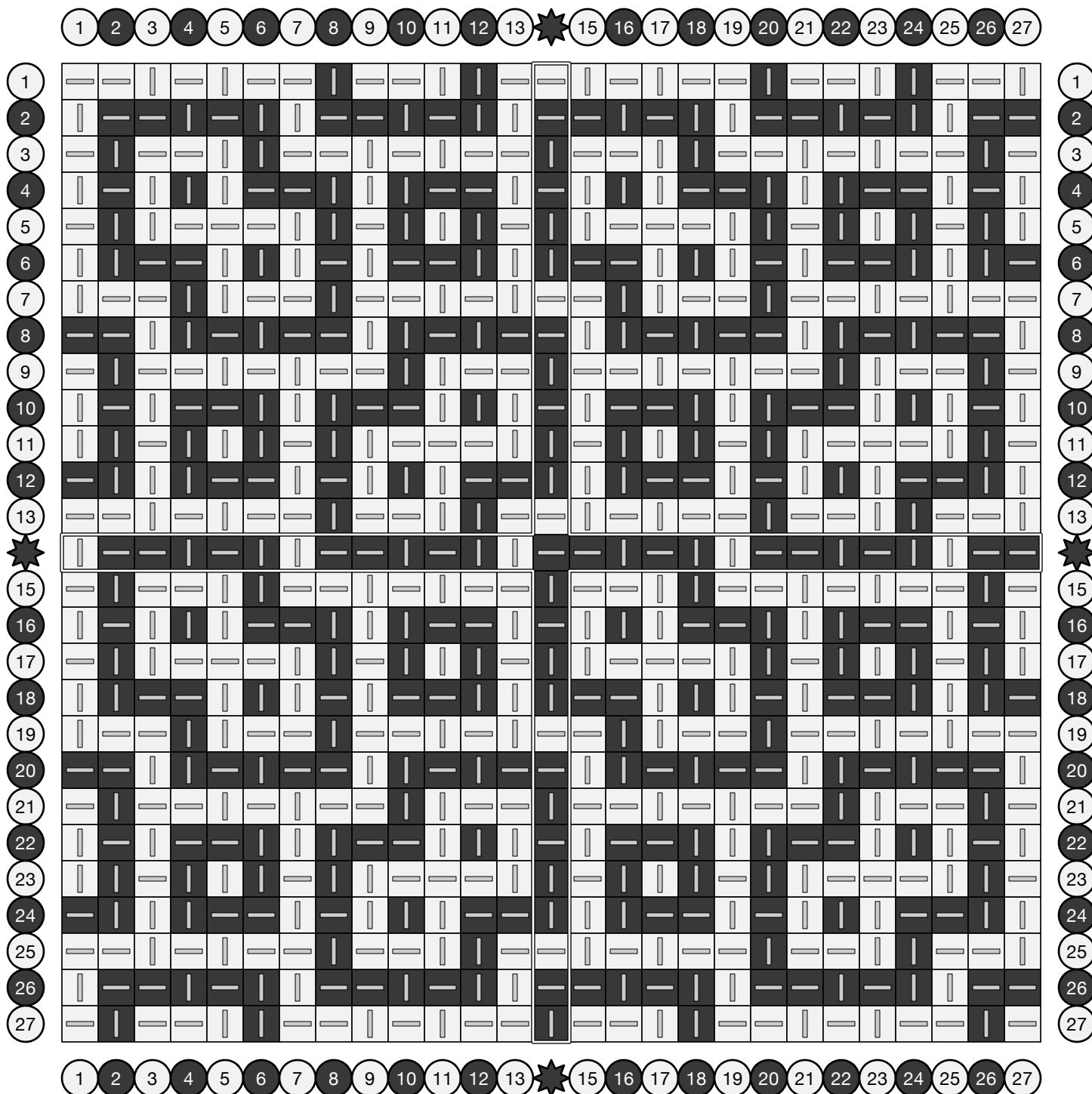
A puffy modified-twill fabric. When taken off the loom, the enclosed spots shrink as the figure-eight and contrasting square motifs pull up around them.

An original pattern designed in May 2022.

27



Front & Back



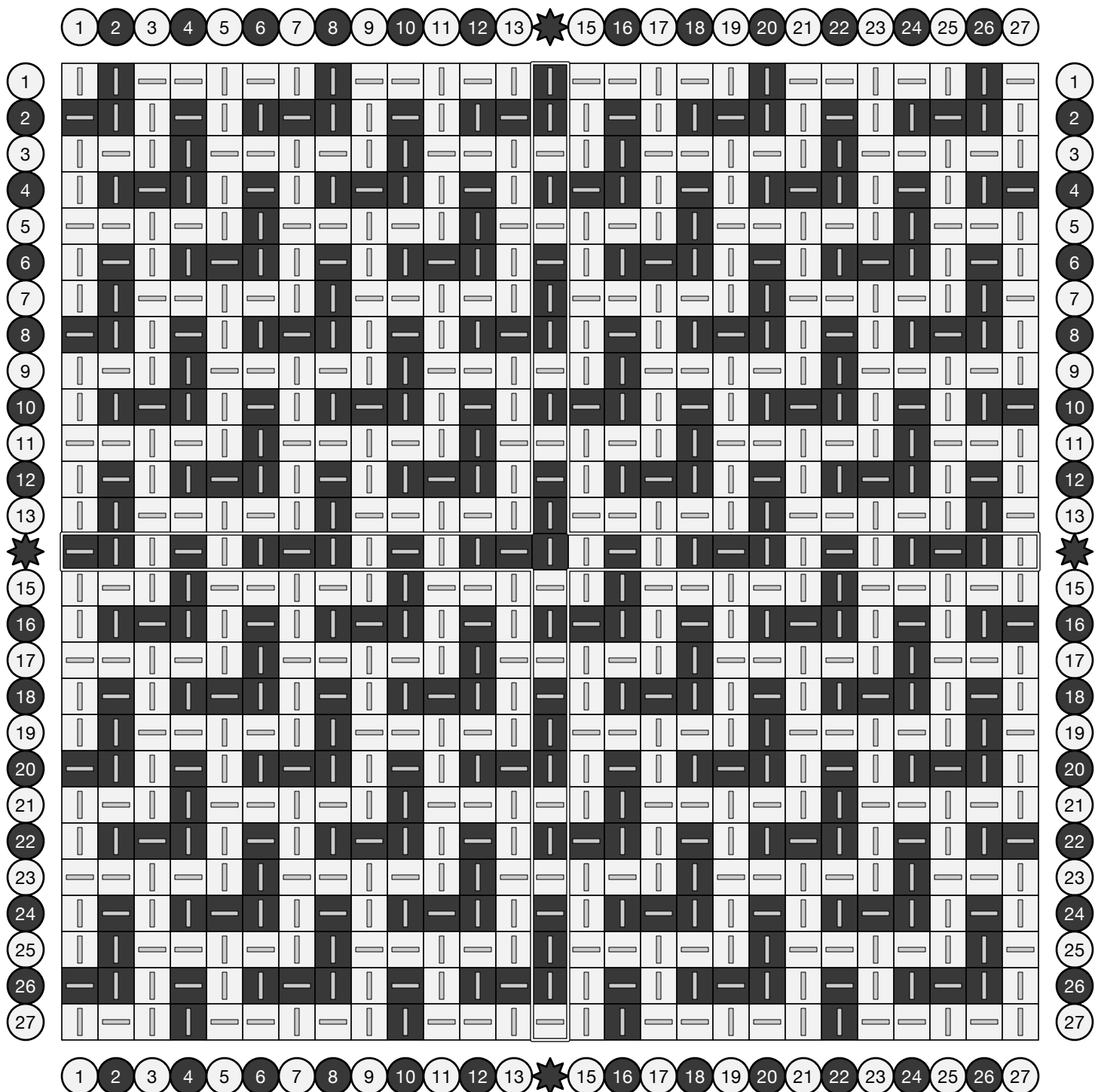
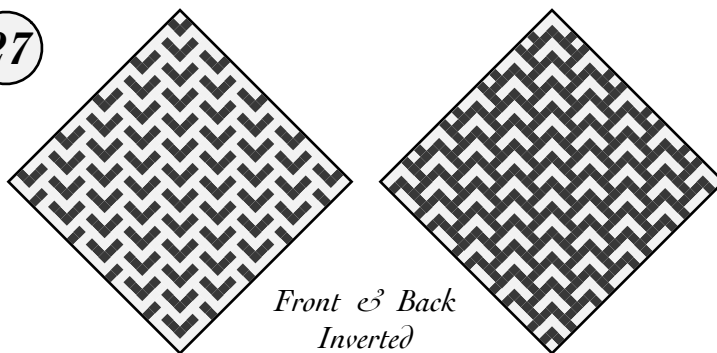


# Fish Scales

A repeating pattern of small nested chevrons reminiscent of scales.

First charted in December 2021; revised June 2022.

27

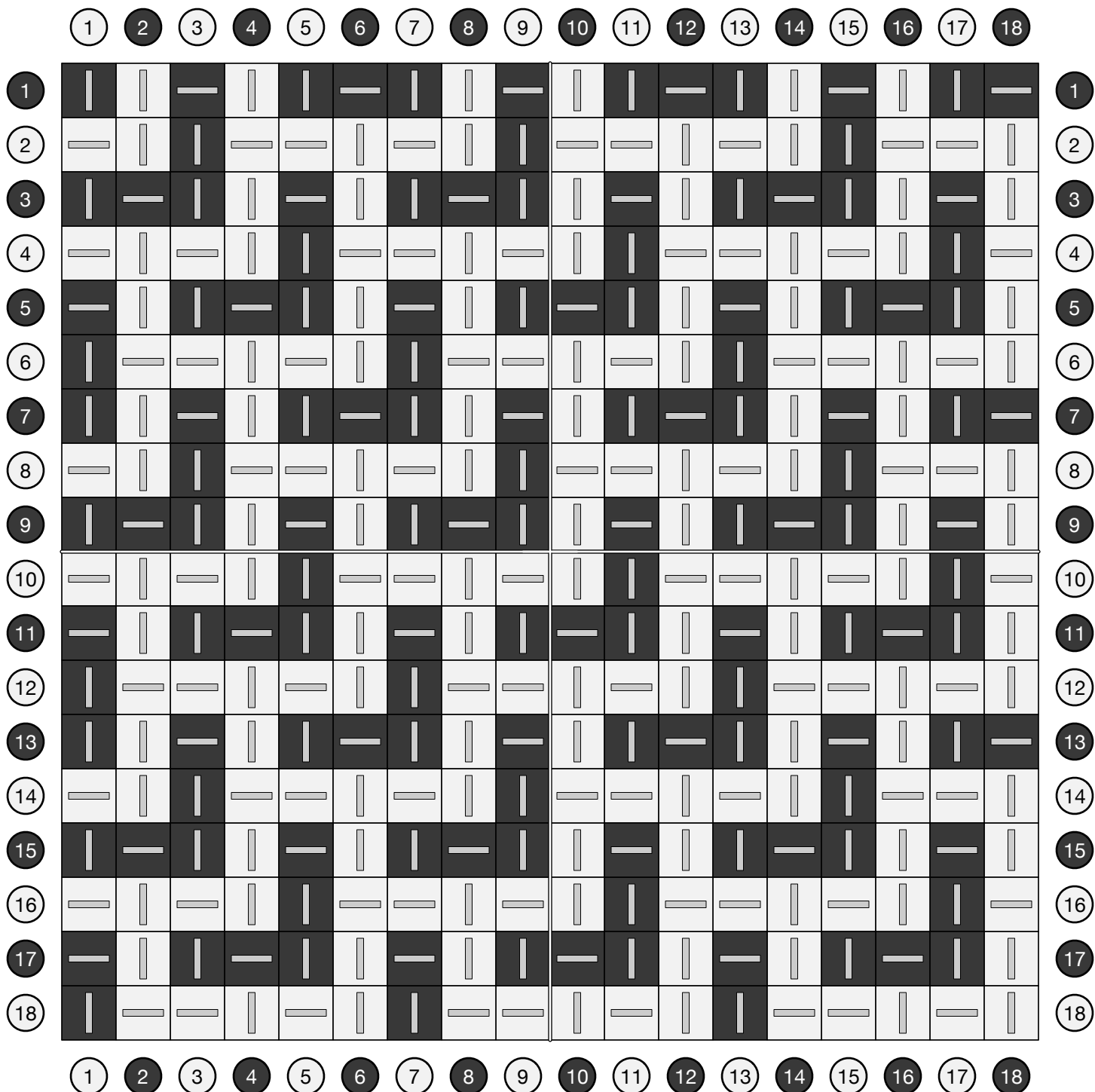
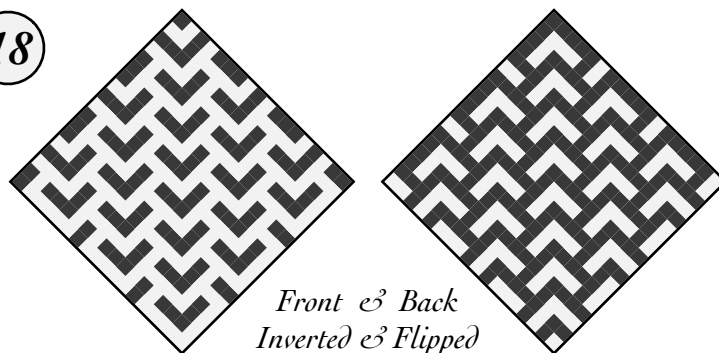


# Fish Scales

A repeating pattern of small nested chevrons reminiscent of scales.

First charted in December 2021; revised June 2022.

18

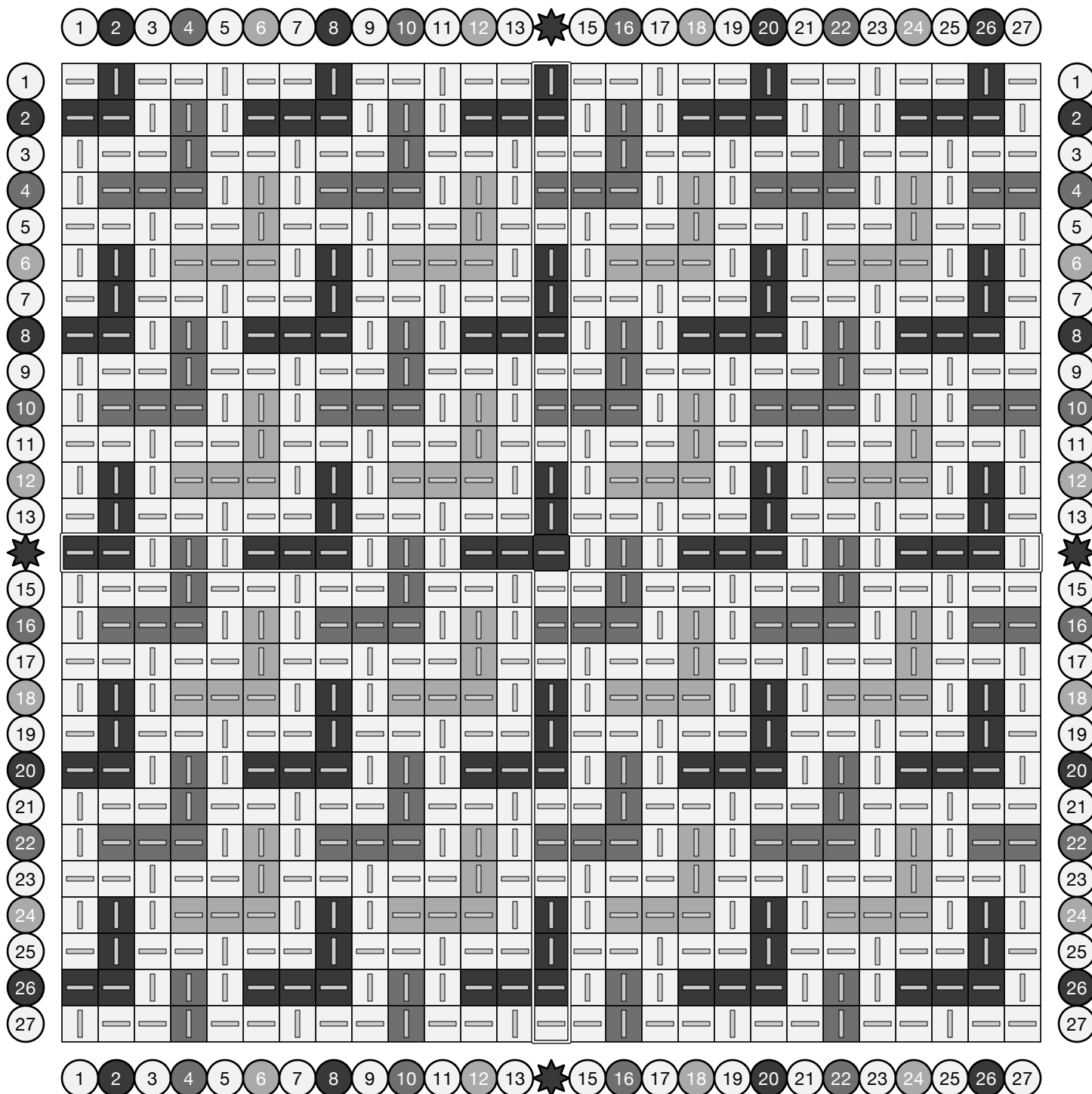
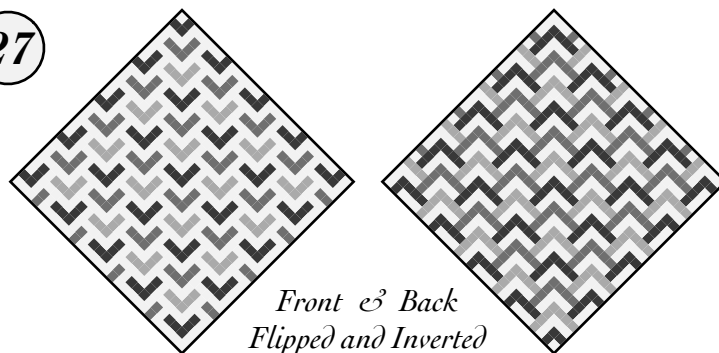


# Three-Color Fish Scales

27

This thick weave features three different colors of nested chevrons.

Threading in both directions follows an ABACAD pattern starting from the top left corner. Weaving switches between rows of O2/U1 and rows of O3/U3, shifting over one on each row.

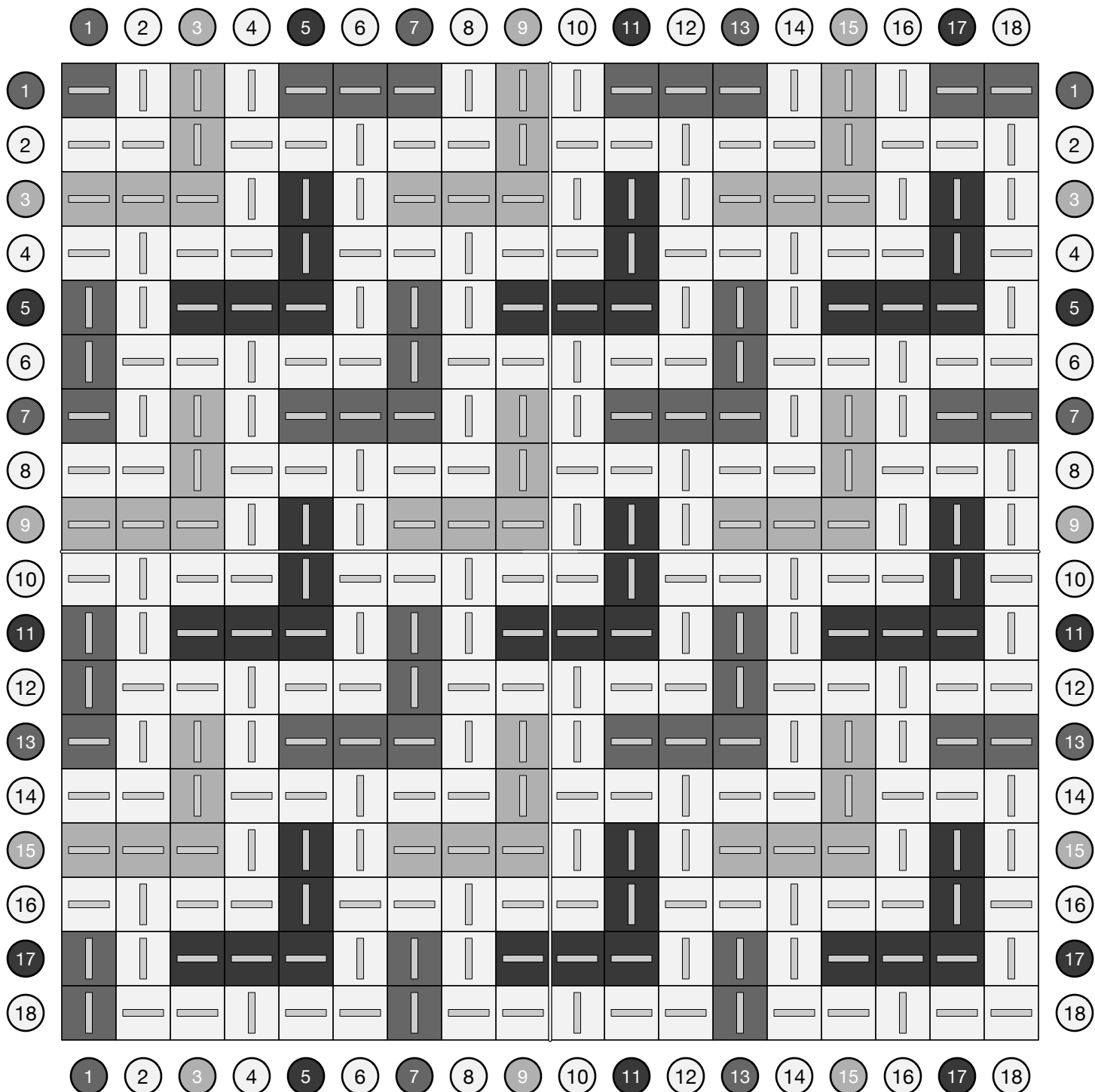
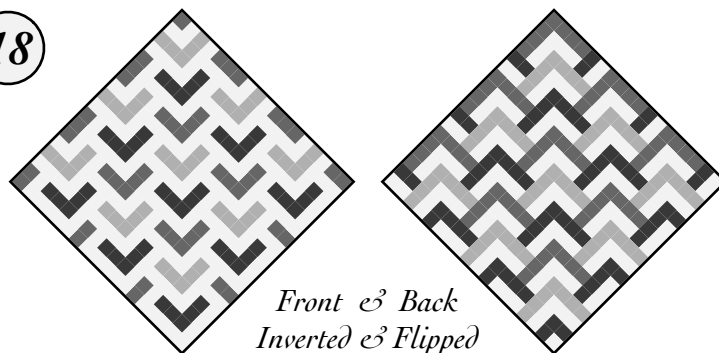


# Three-Color Fish Scales

18

This thick weave features three different colors of nested chevrons.

Threading in both directions follows an ABACAD pattern starting from the bottom-right corner. Weaving switches between rows of O2/U1 and rows of O3/U3, shifting over one on each row.

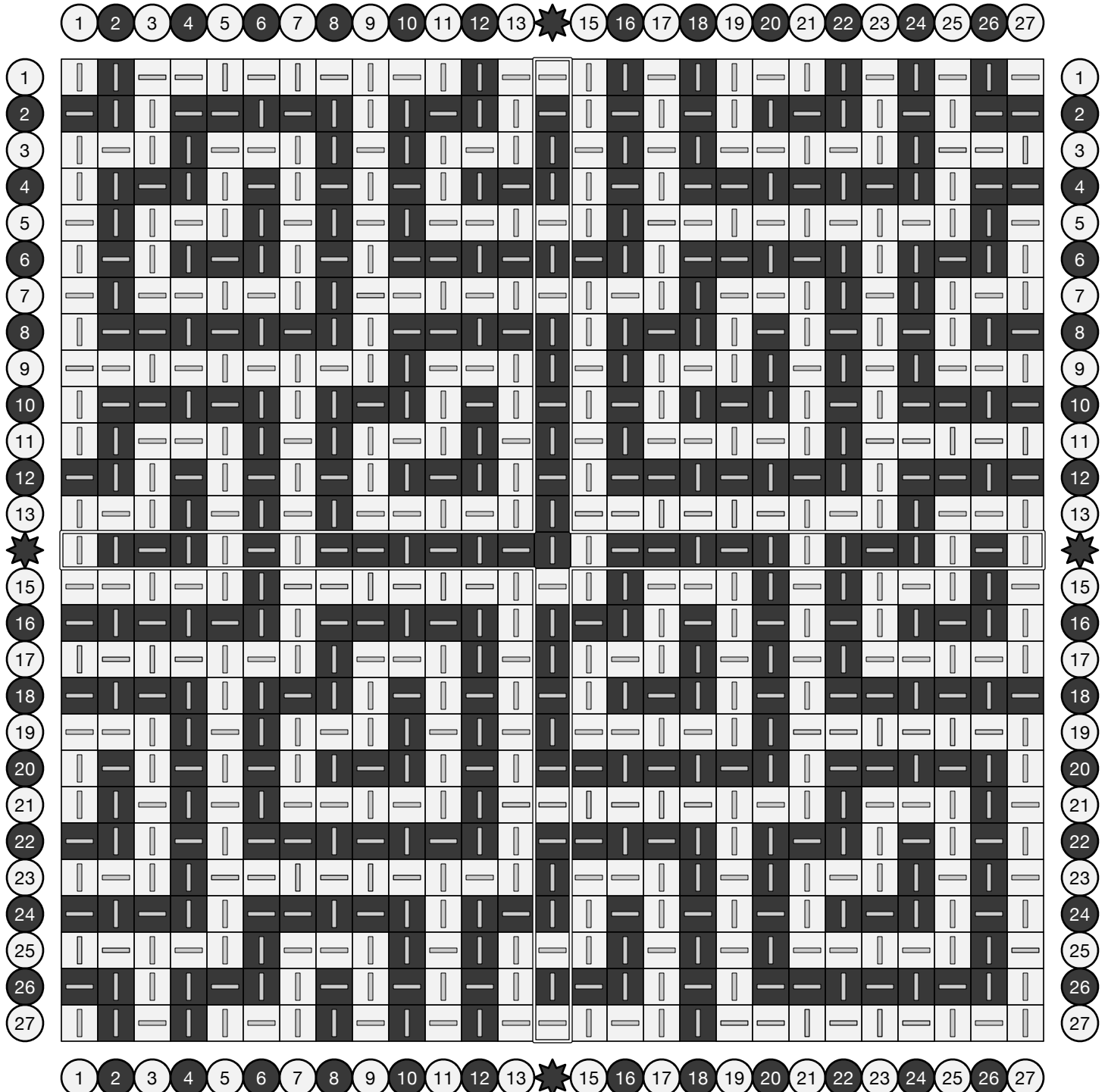
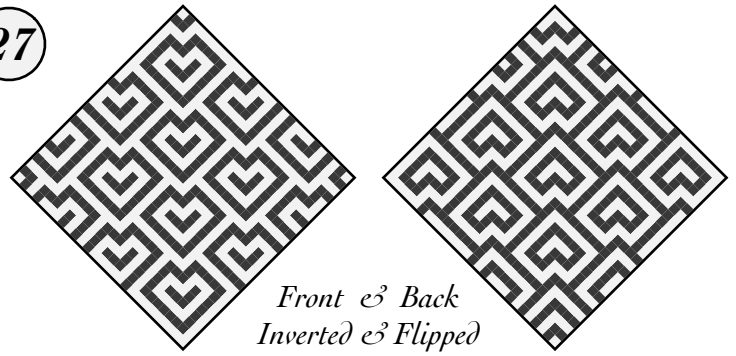


# It's Raining Hearts (Hallelujah)

27

Diagonal lines of hearts make a sweet pattern, and repeated in the opposite direction on the flip side. Numerous twills produce a soft and comfy fabric.

An original design created for our 25th anniversary in February 2021.

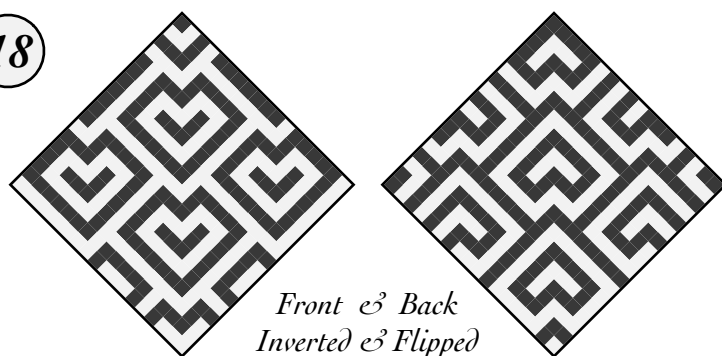


# It's Raining Hearts (Hallelujah)

18

Diagonal lines of hearts make a sweet pattern, and repeated in the opposite direction on the flip side. Numerous twills produce a soft and comfy fabric.

An original design created for our 25th anniversary in February 2021.



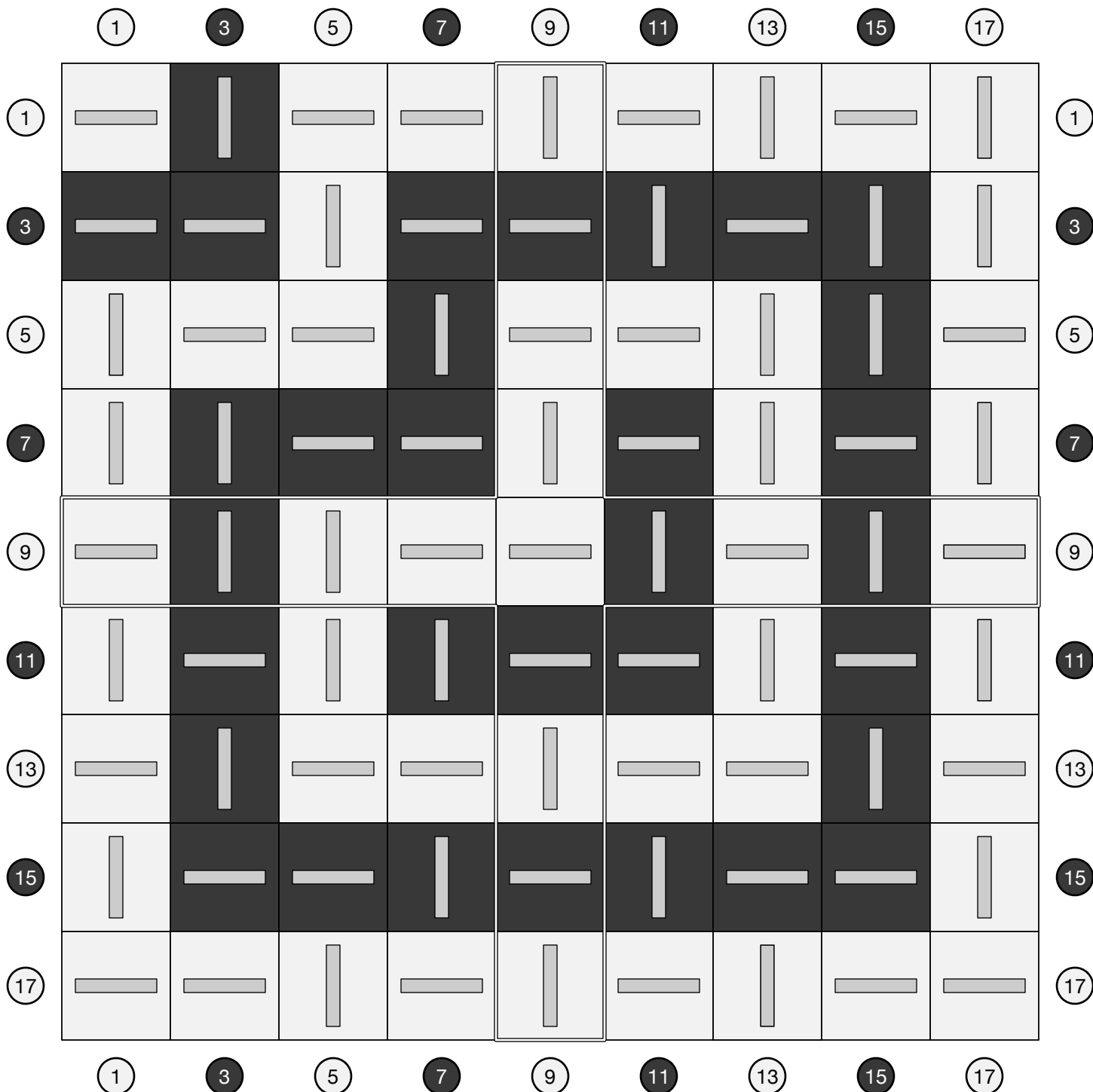
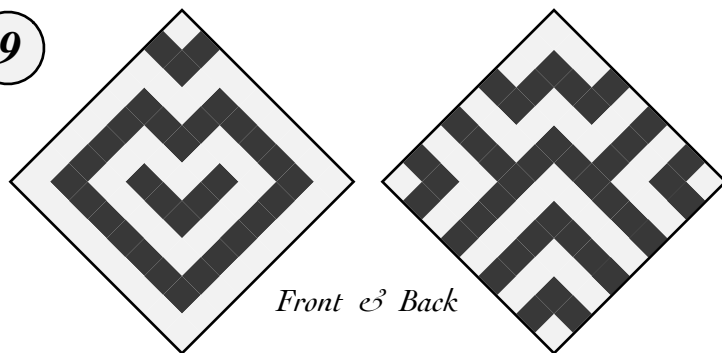
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	
1			—		—	—		—		—			—	—		—			1
2	—			—	—		—		—		—			—	—			—	2
3		—			—	—		—				—			—		—		3
4	—		—			—	—			—			—			—		—	4
5				—			—		—		—			—			—		5
6		—			—			—		—		—		—				—	6
7	—		—			—			—		—	—		—		—			7
8		—		—	—		—			—	—		—		—		—		8
9	—		—	—		—		—			—	—		—				—	9
10		—	—		—		—		—			—	—			—			10
11			—	—		—				—			—		—		—		11
12	—			—	—			—			—			—		—		—	12
13		—			—		—		—			—			—		—	—	13
14			—			—		—		—	—		—			—	—		14
15	—			—			—		—	—		—		—			—	—	15
16		—	—		—			—	—		—		—		—			—	16
17	—	—		—		—			—	—		—				—			17
18	—		—		—		—			—	—			—			—		18
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	

# It's Raining Hearts (Hallelujah) 9

With thanks to an example by Katie Warner Waller.

Diagonal lines of hearts make a sweet pattern, and repeated in the opposite direction on the flip side. Numerous twills produce a soft and comfy fabric.

An original design created for our 25th anniversary in February 2021.

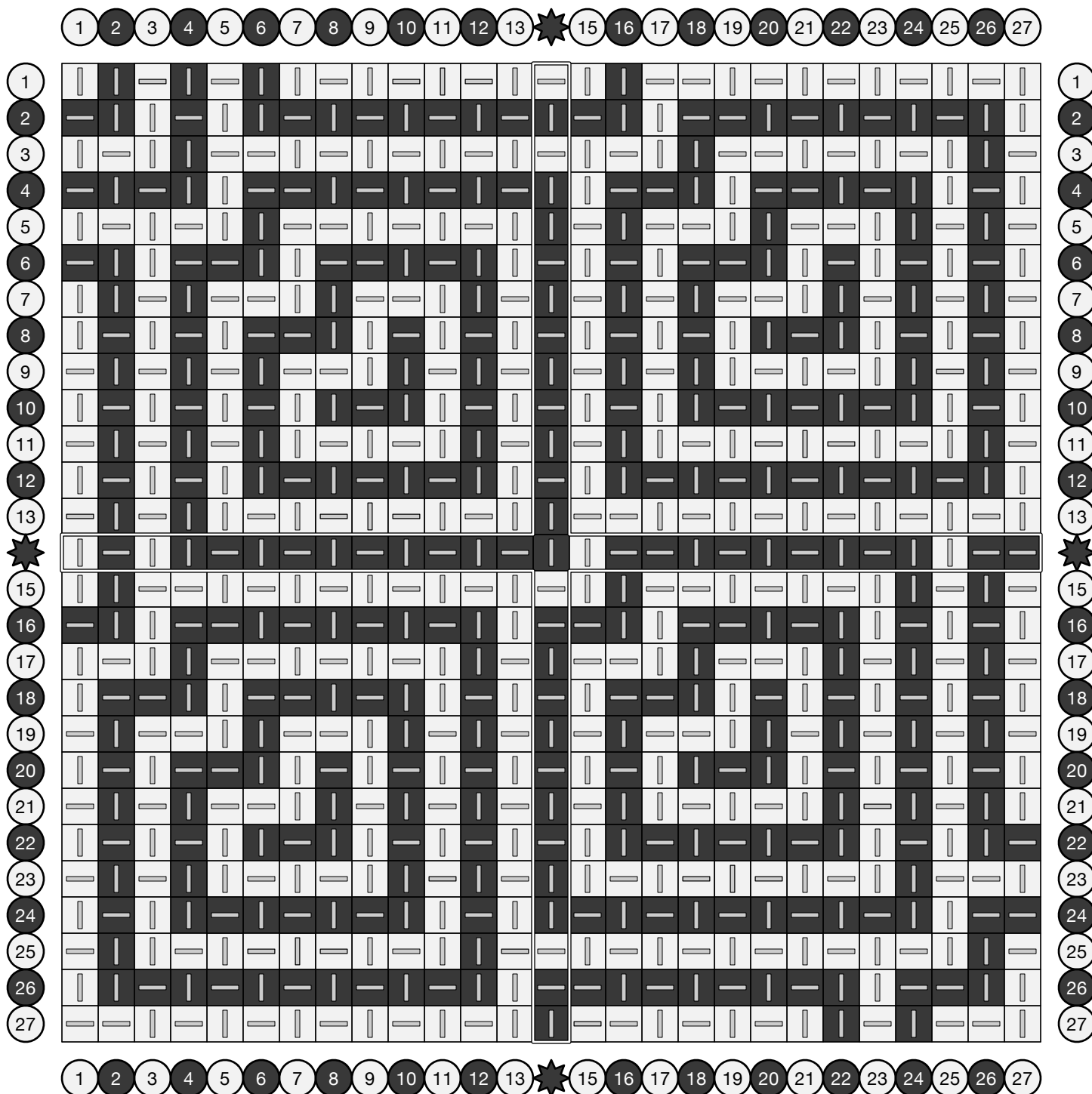
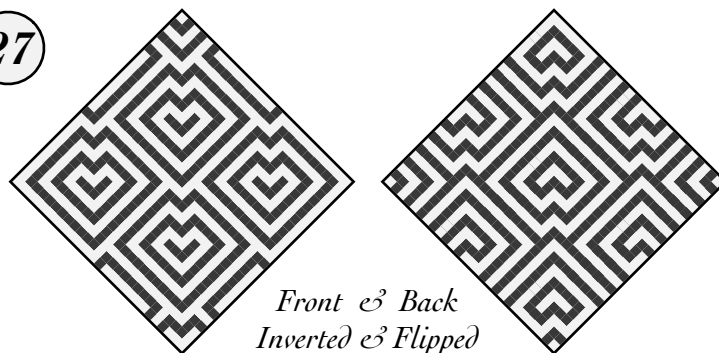


# Super Hearts

Diagonal lines of hearts make a sweet pattern, and repeated in the opposite direction on the flip side. Numerous twills produce a soft and comfy fabric.

An original design created for our 25th anniversary in February 2021, and made even more super in June 2022.

27



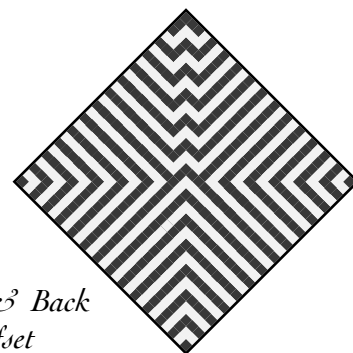
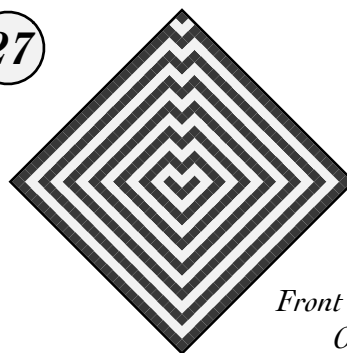


# Pulsating Heart

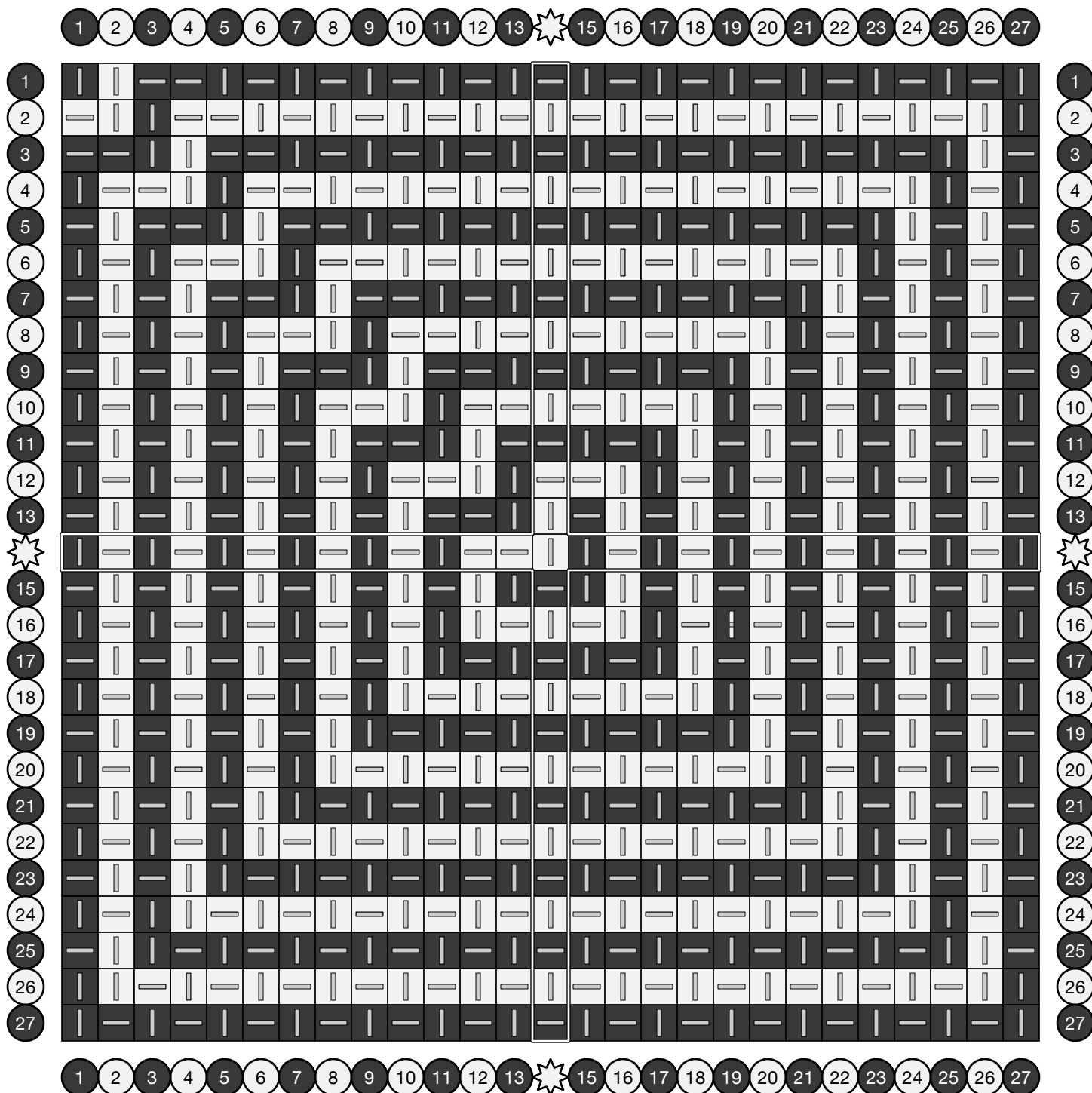
An enormous pulsating heart fills the universe  
(and this potholder) with waves of pure love.

An original design created for our 25th anniversary  
in February 2021, and expanded in June 2022.

27



Front & Back  
Offset

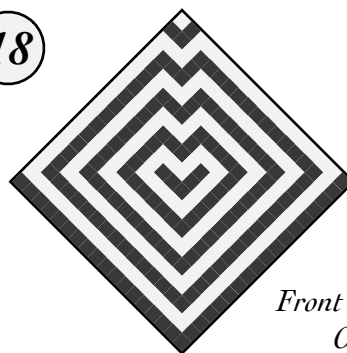


# Pulsating Heart

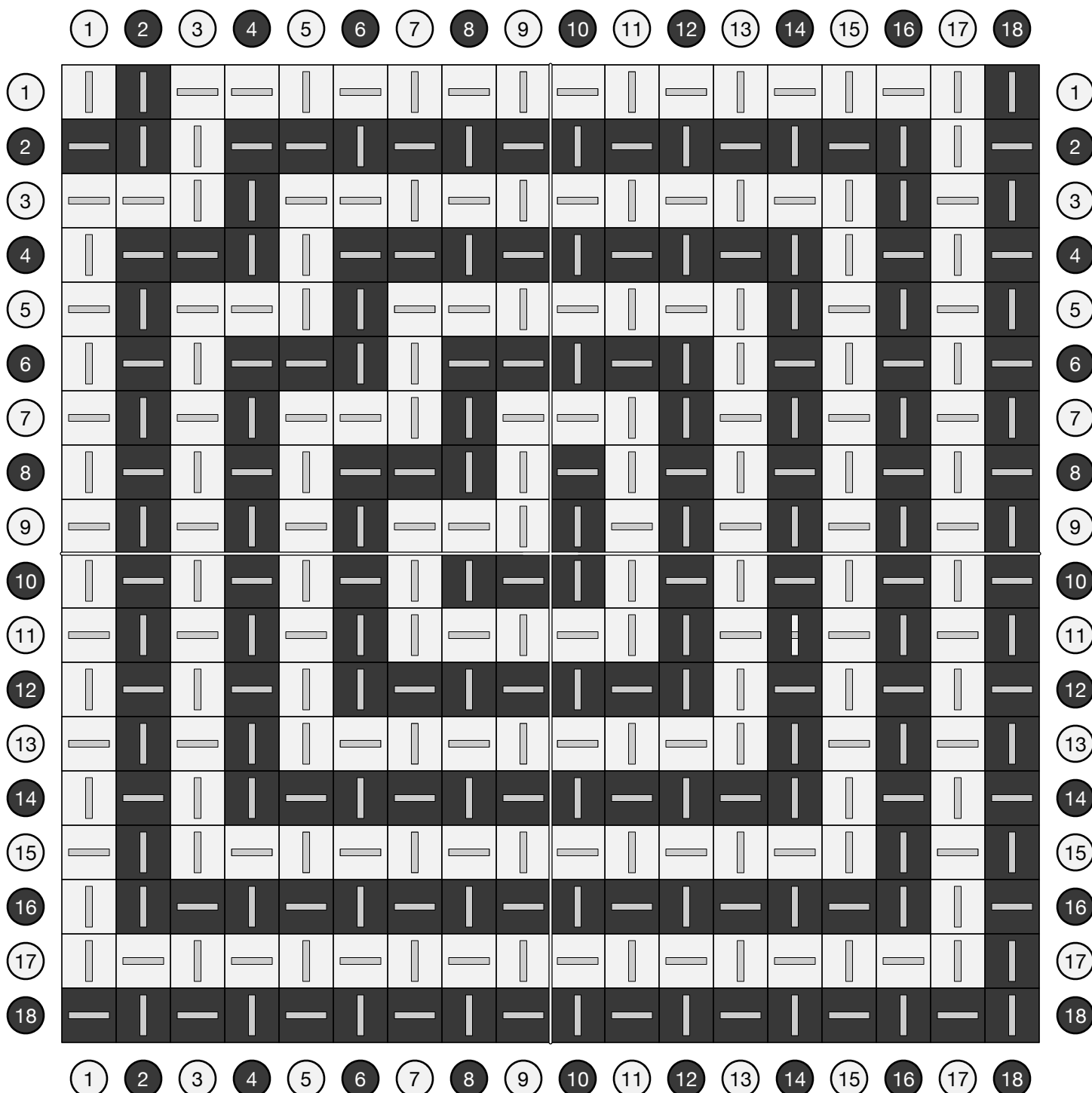
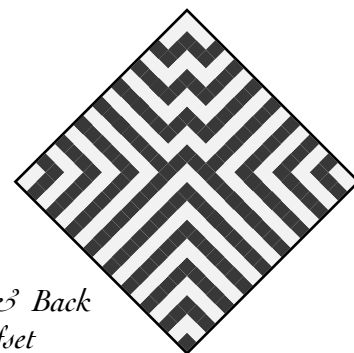
An enormous pulsating heart fills the universe  
(and this potholder) with waves of pure love.

An original design created for our 25th anniversary  
in February 2021, and expanded in June 2022.

18



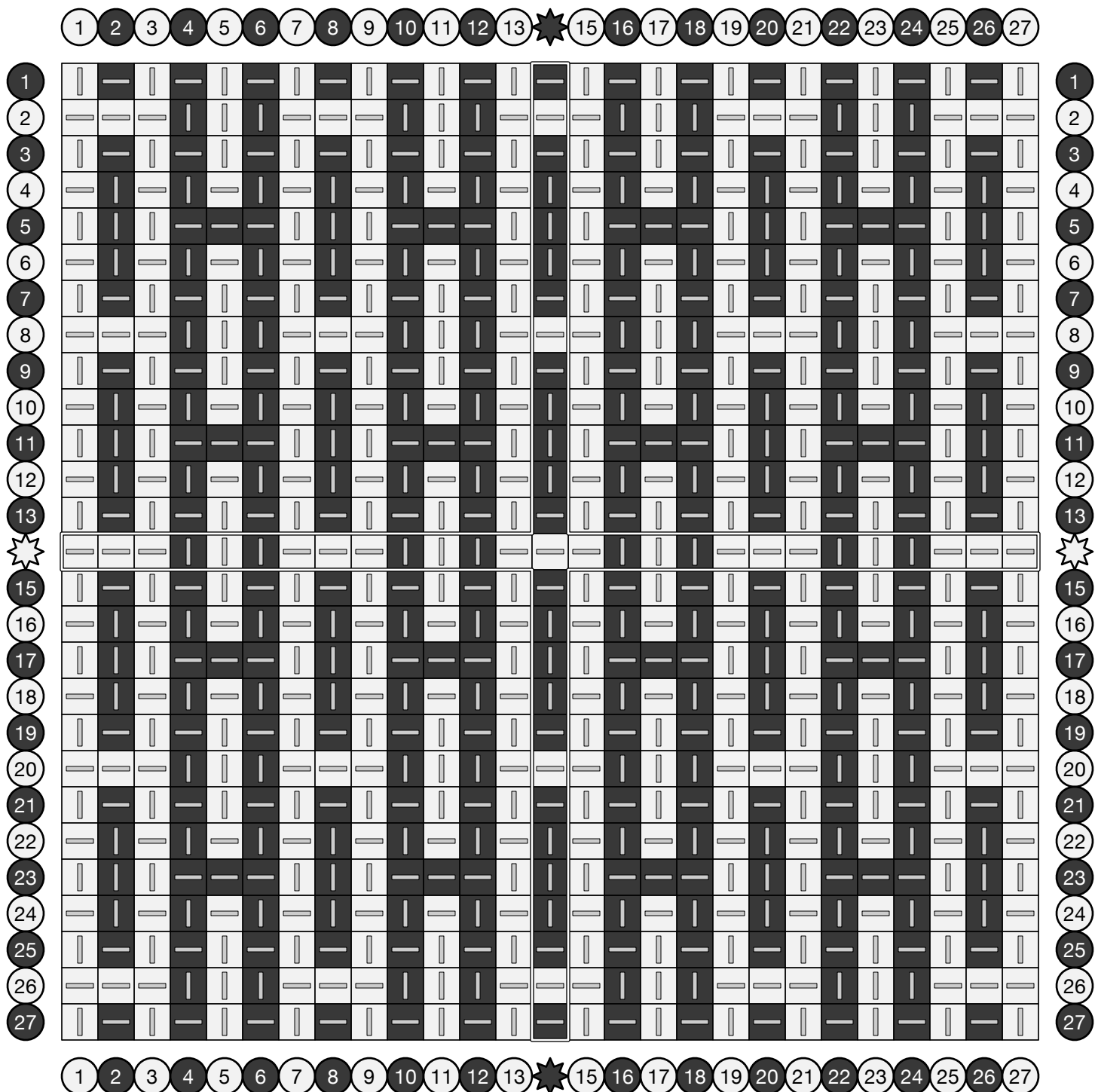
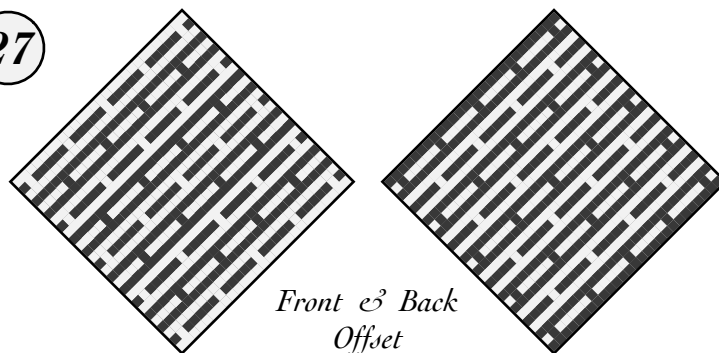
Front & Back  
Offset



# Parallel Bands

Adapted from *Orimono Sashiki Hen* by Kiju Yoshida (1903), archived at [handweaving.net](http://handweaving.net) (#50010).

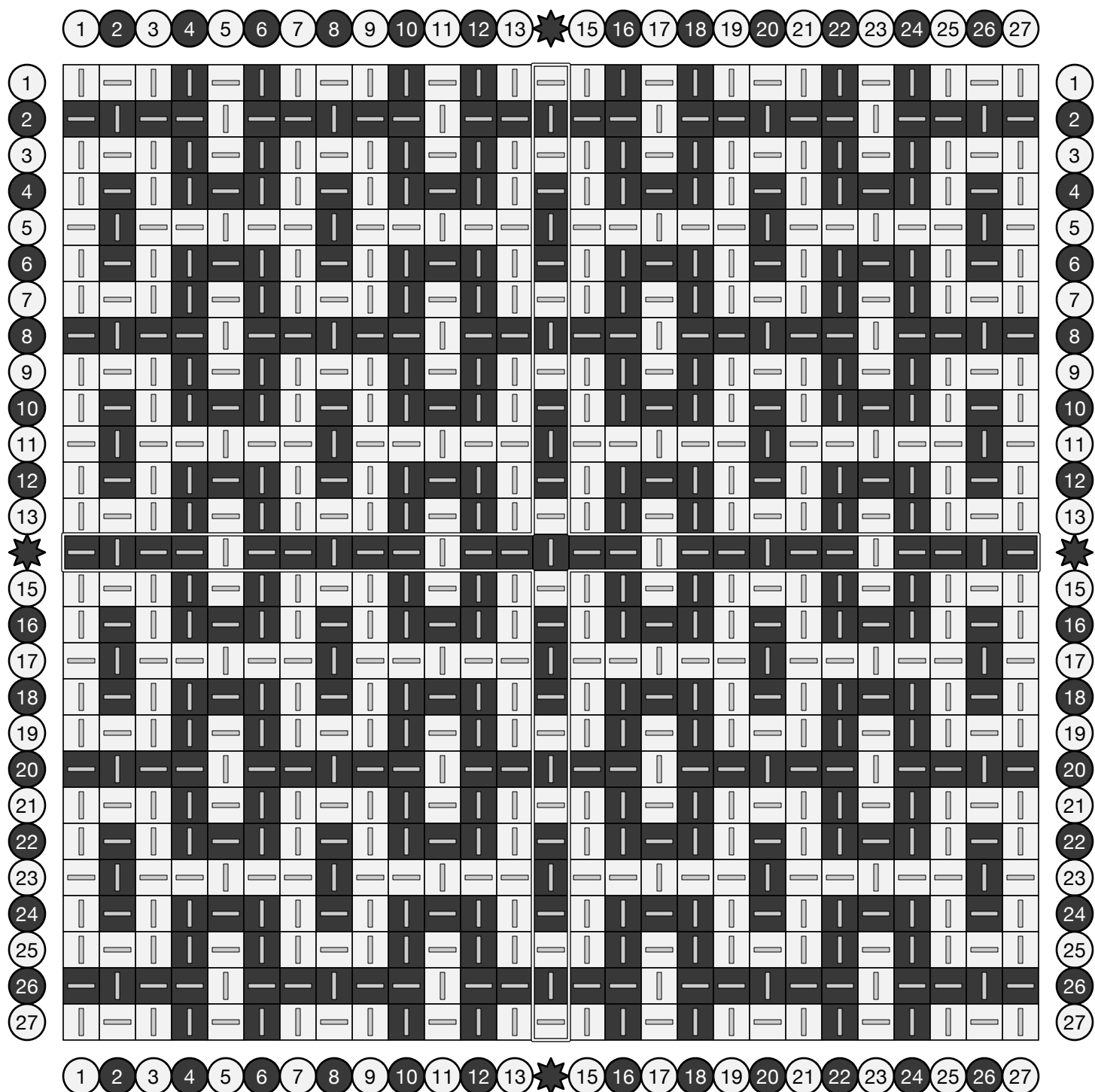
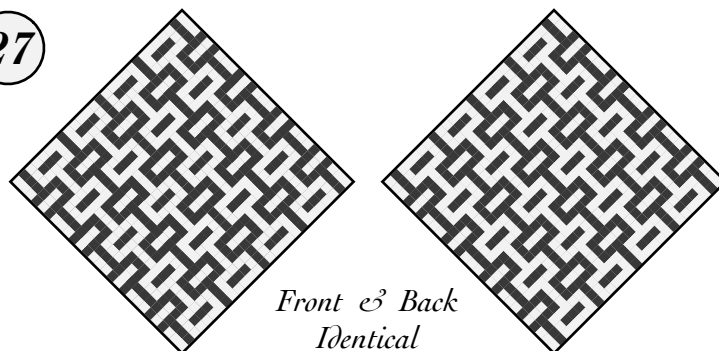
27



# Nested Bands

Adapted from *Die färbige Gewebemusterung* by Franz Donat (1907), archived at [handweaving.net](http://handweaving.net) (#63518).

27

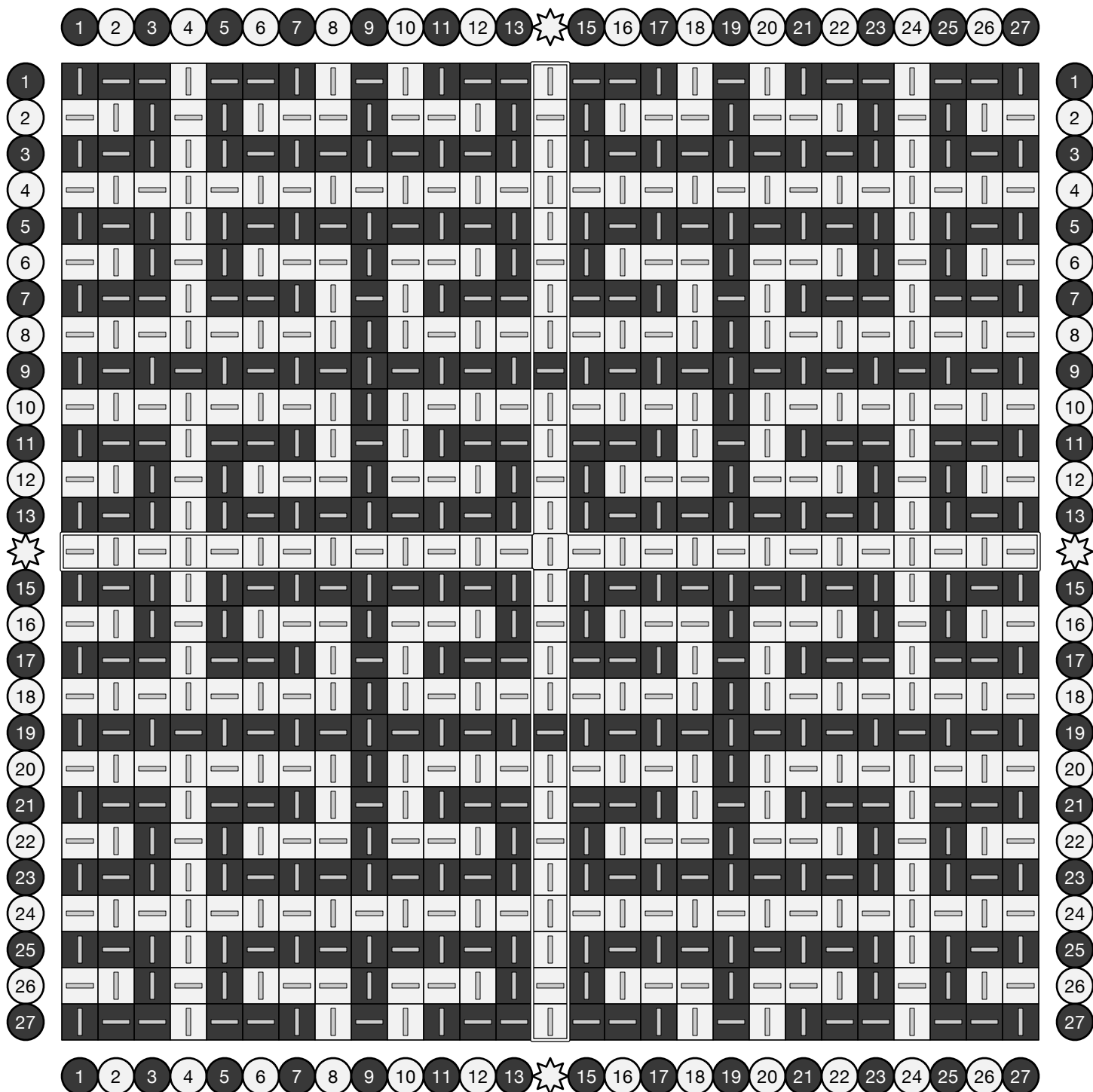
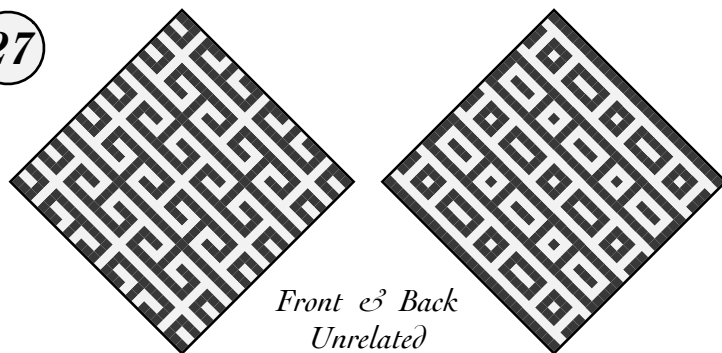


# Fifties Banded Flair

27

The neat rows of interlocking Greek keys and parallel rectangles soften when removed from the loom, leaving a pattern of organic shapes distributed between even straight lines.

An original design charted in April 2022.



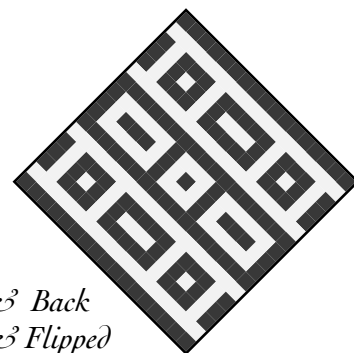
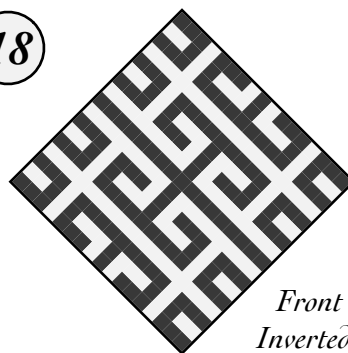
# Fifties Banded Flair

18

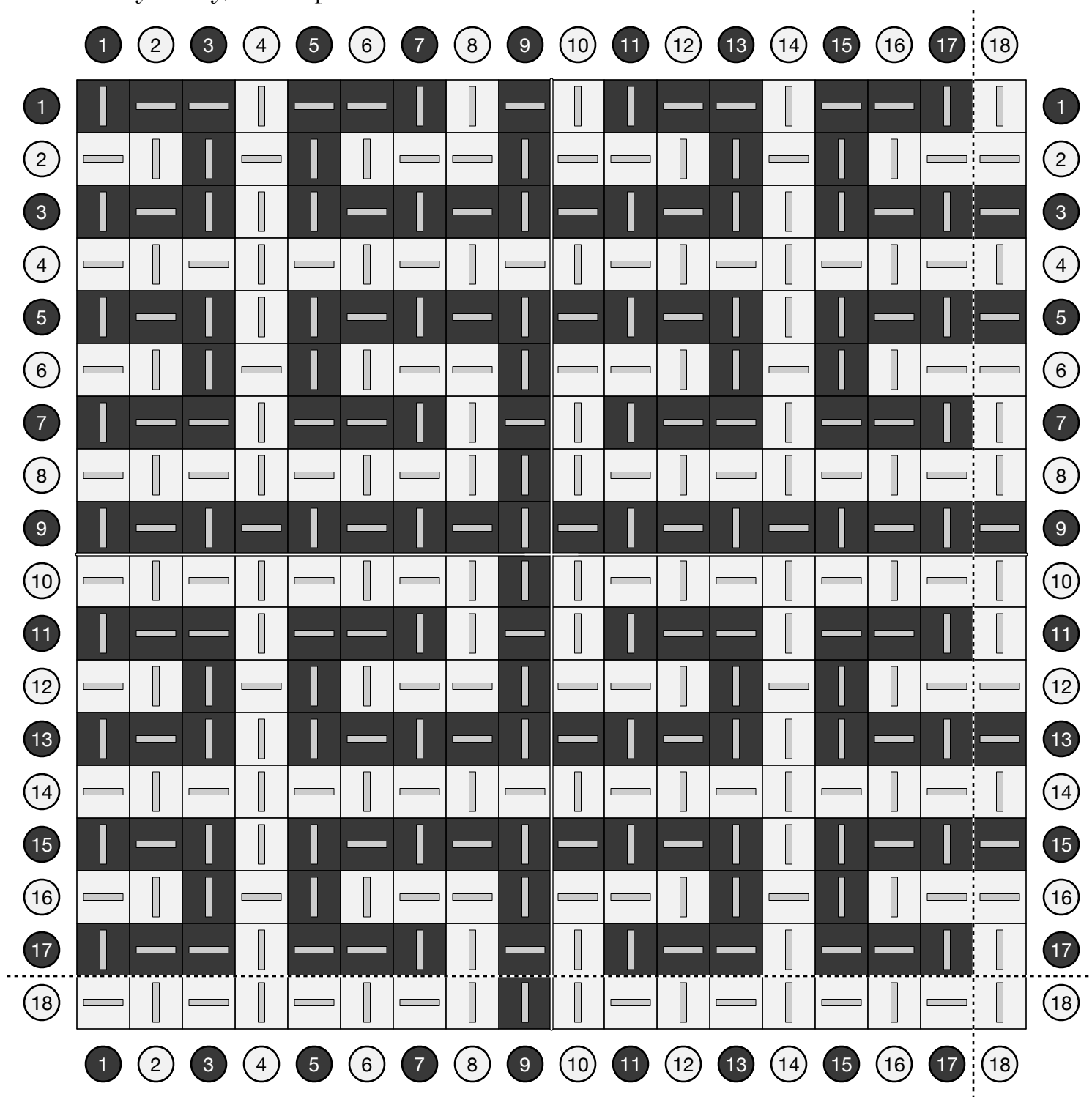
The neat rows of interlocking Greek keys and parallel rectangles soften when removed from the loom, leaving a pattern of organic shapes distributed between even straight lines.

An original design charted in April 2022.

For better symmetry, omit loop 18 in each direction.



Front & Back  
Inverted & Flipped

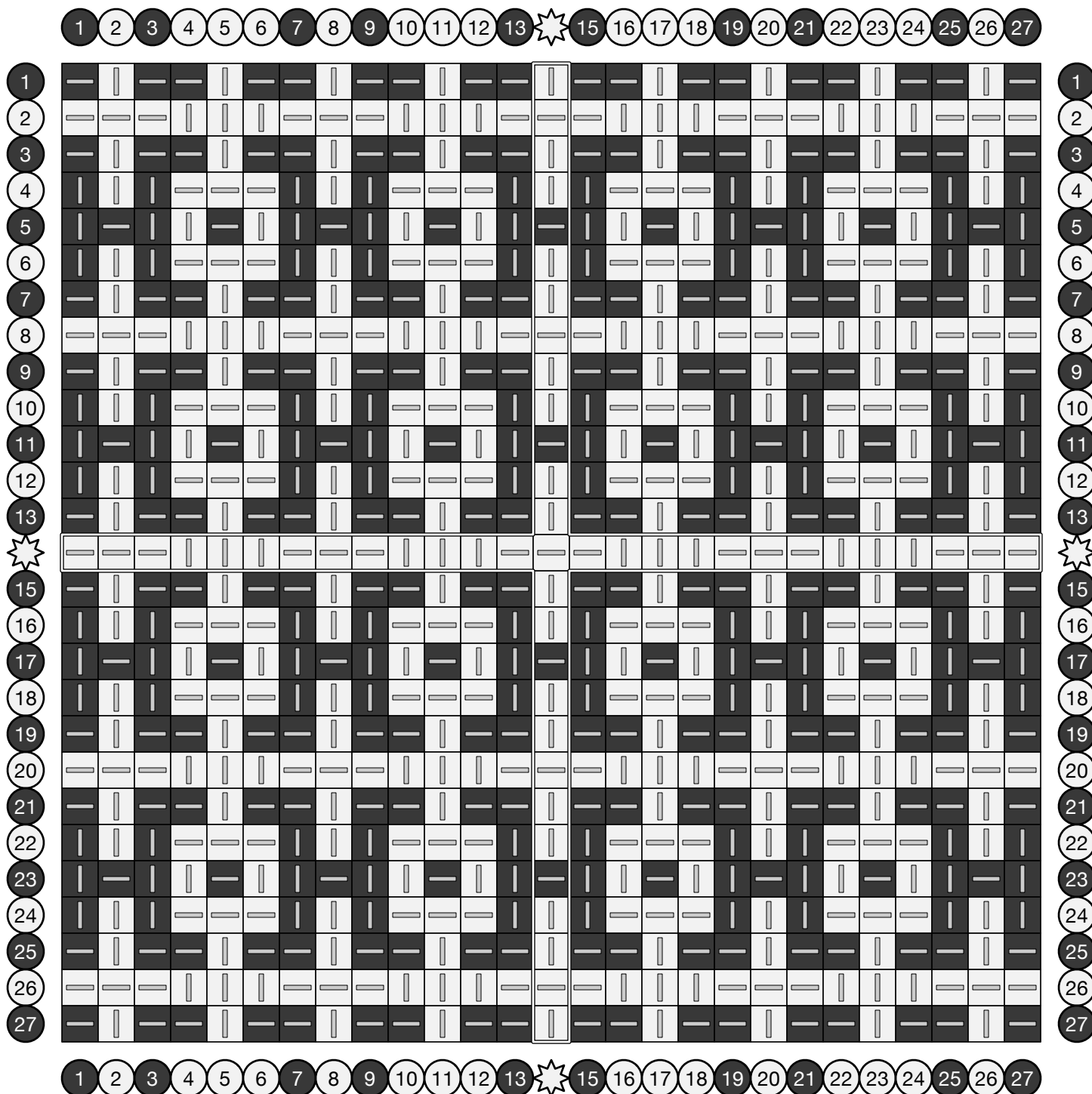
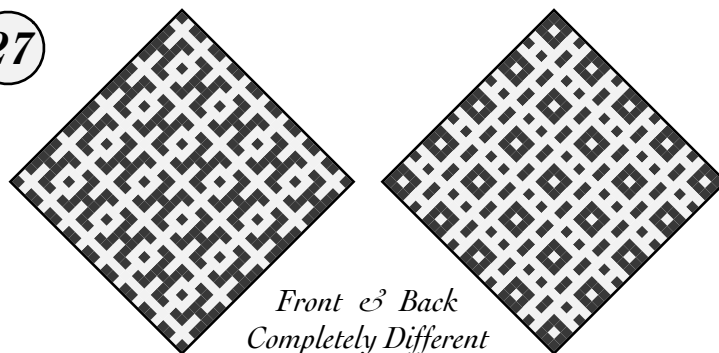


# Pierced Lattice

27

This pattern dramatically alters when removed from the loom, with the smallest single-pick spots on each side disappearing, and the H shapes on the front merging into long vertical bars.

Adapted from a weaving draft by Kris Bruland archived on [handweaving.net](http://handweaving.net) (#79786).

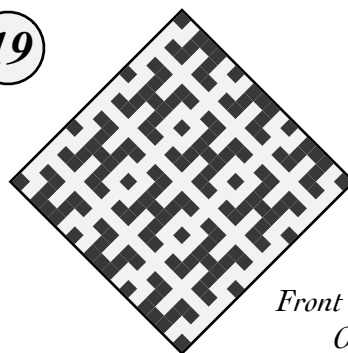


# Pierced Lattice

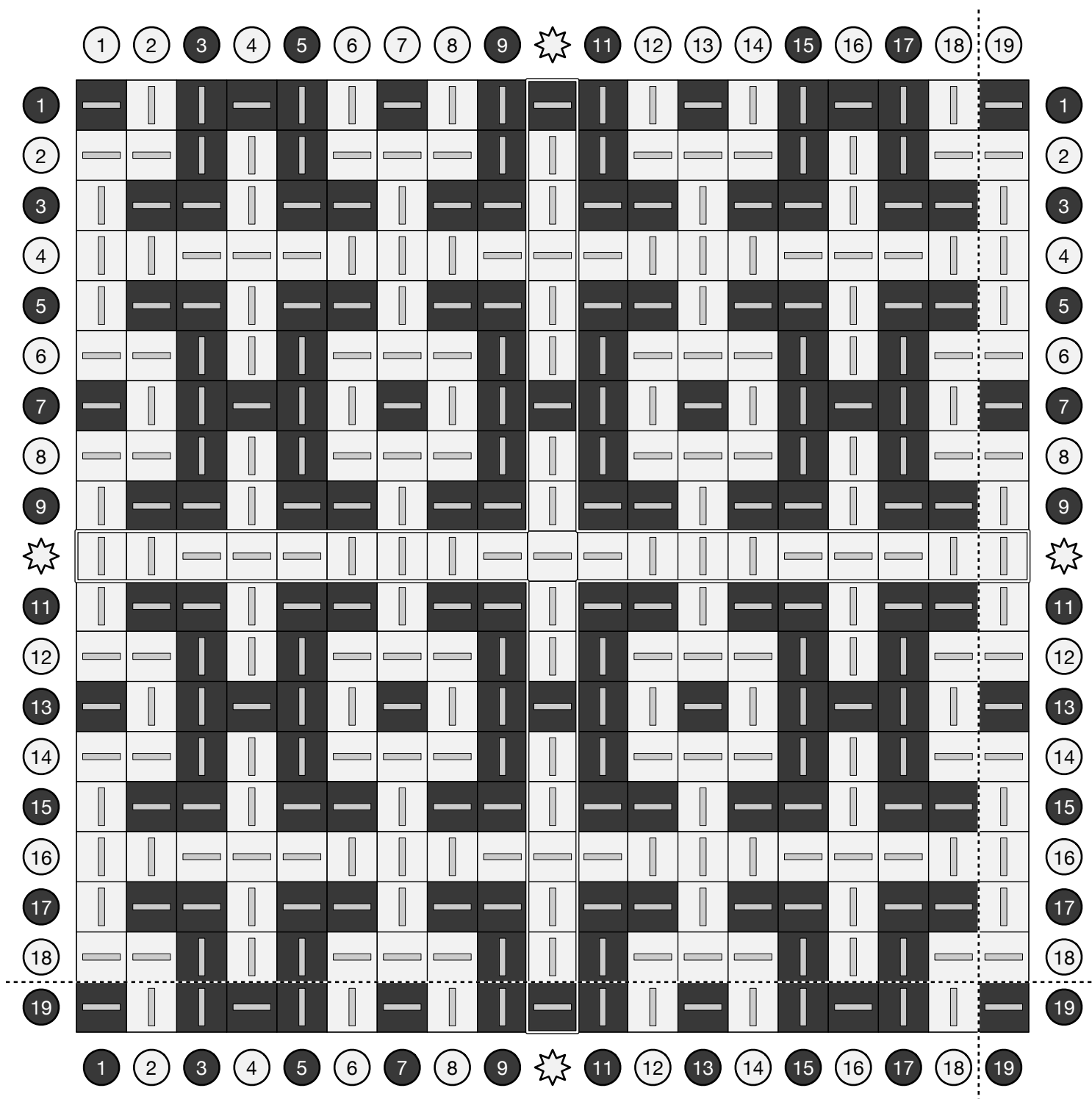
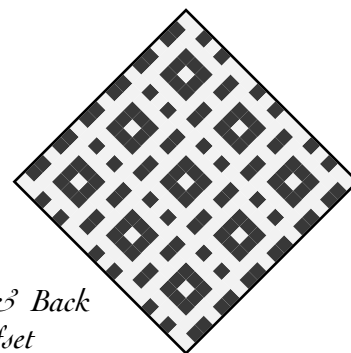
This pattern dramatically alters when removed from the loom, with the smallest single-pick spots on each side disappearing, and the H shapes on the front merging into long vertical bars.

Adapted from a weaving draft by Kris Bruland archived on [handweaving.net](http://handweaving.net) (#79786).

19



Front & Back  
Offset



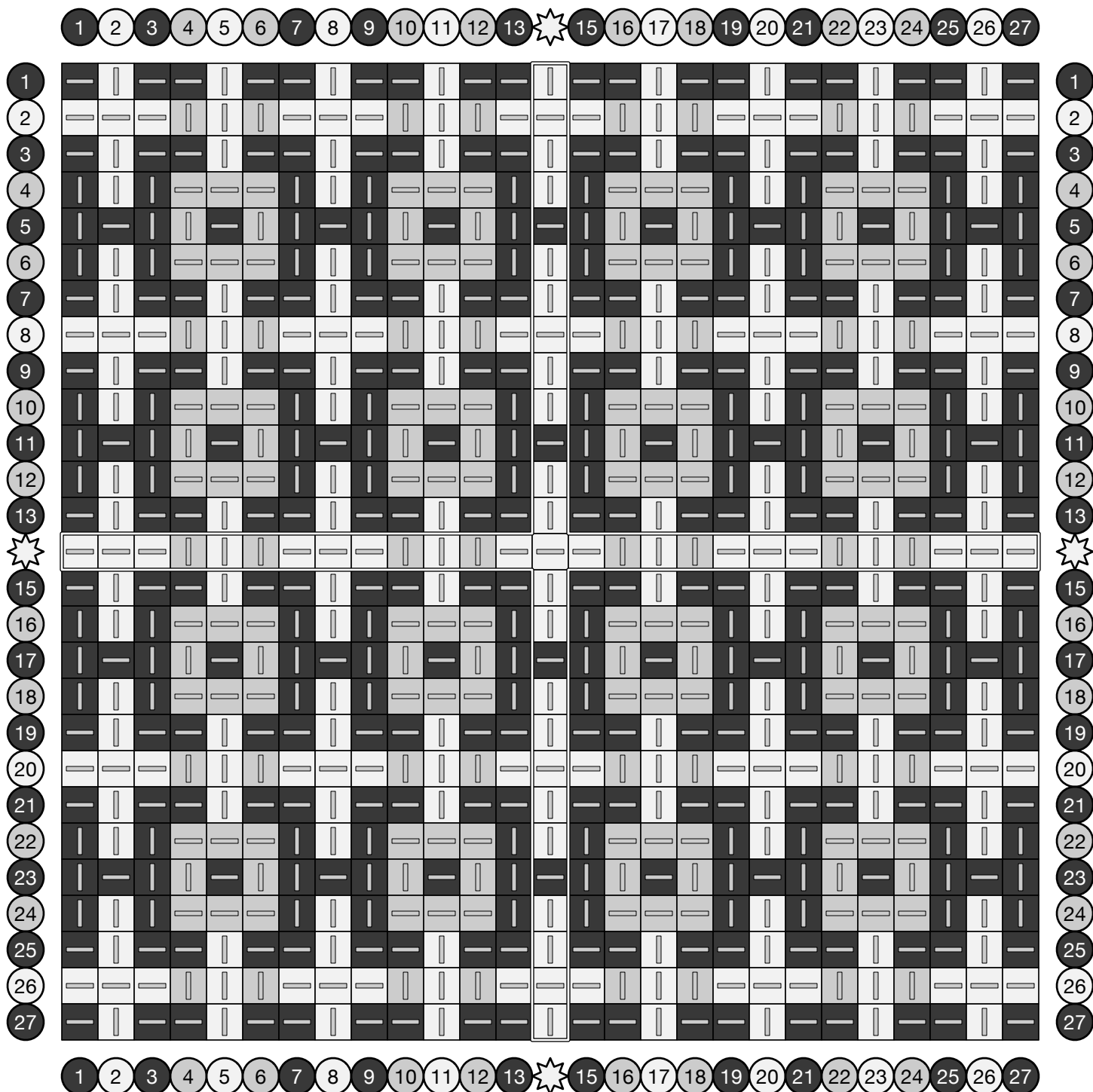
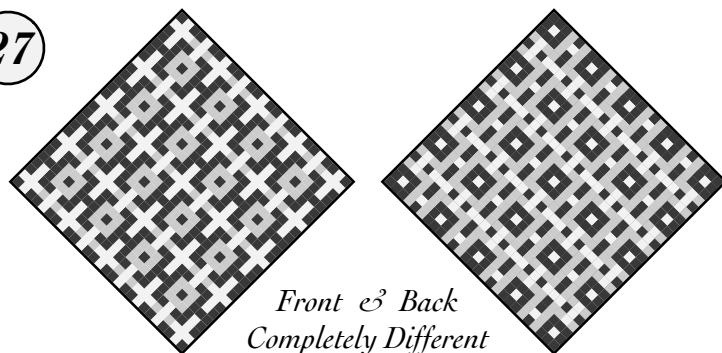


# Tri-Color Pierced Lattice

27

This pattern dramatically alters when removed from the loom, with the smallest single-pick spots on each side disappearing, and the H shapes on the front merging into long vertical bars.

Adapted from a weaving draft by Kris Bruland archived on [handweaving.net](http://handweaving.net) (#79786).

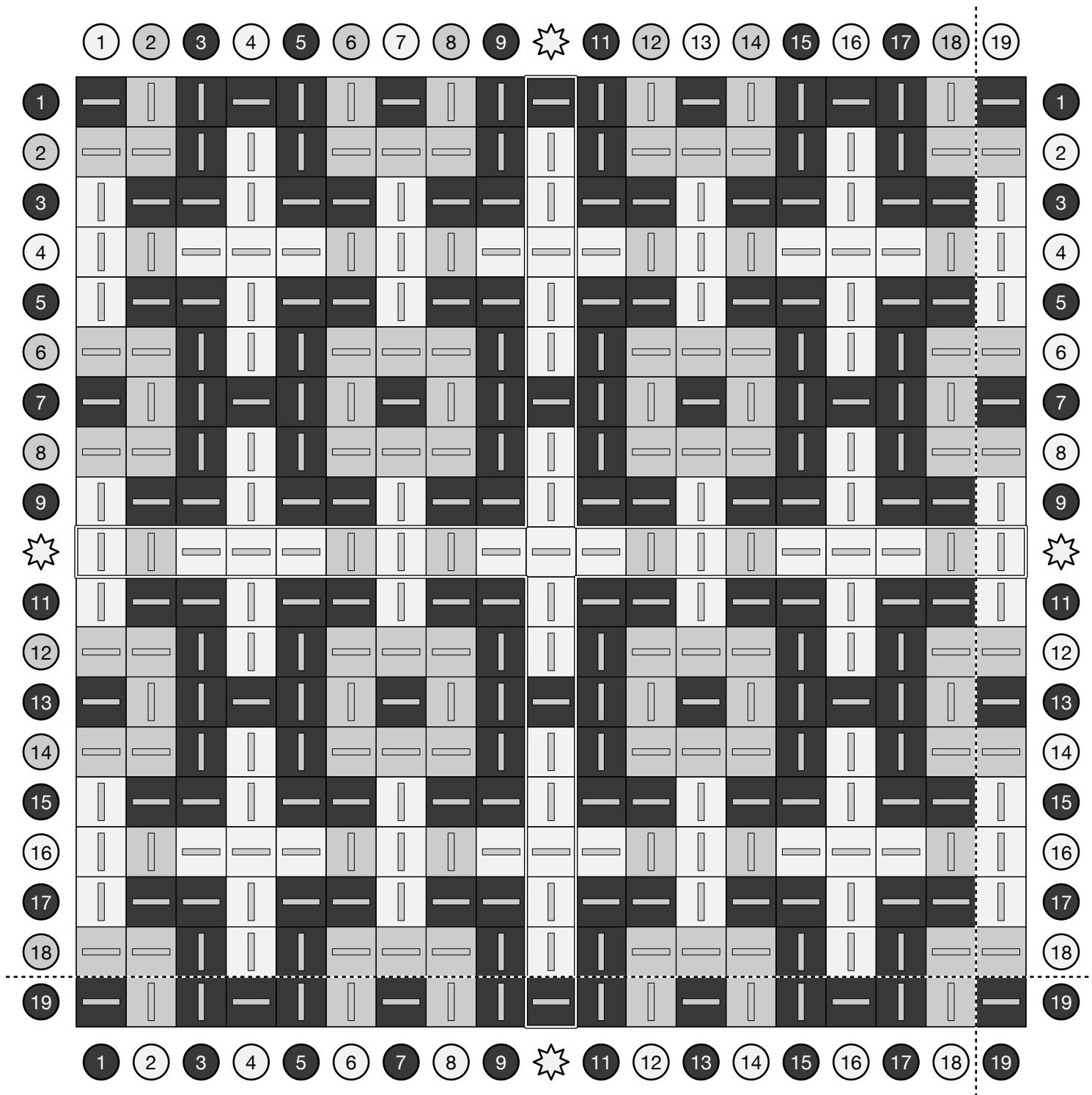
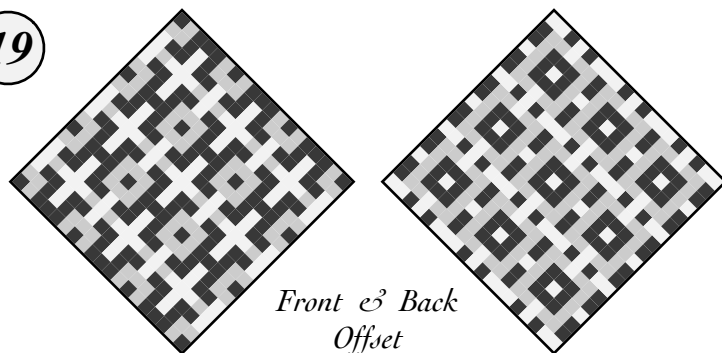


# Tri-Color Pierced Lattice

19

This pattern dramatically alters when removed from the loom, with the smallest single-pick spots on each side disappearing, and the H shapes on the front merging into long vertical bars.

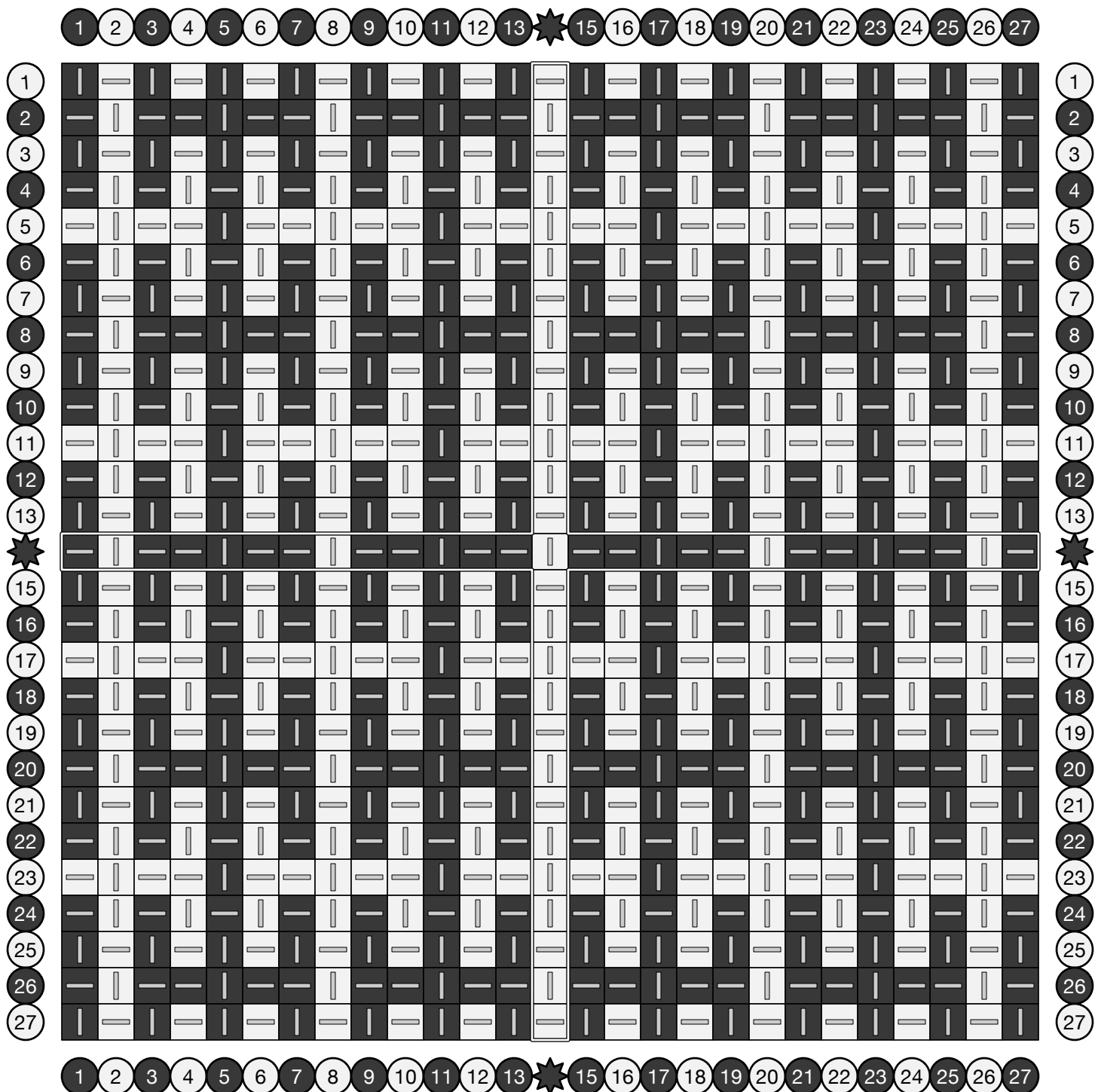
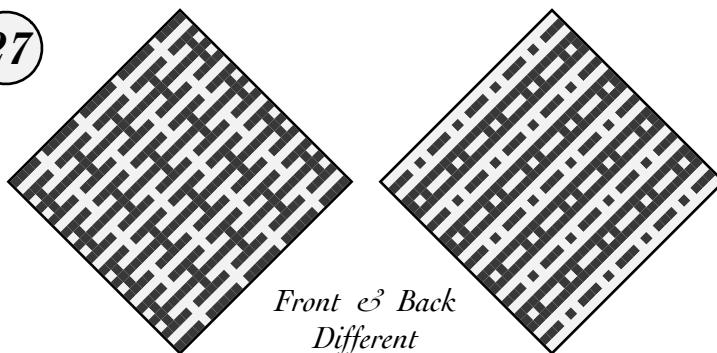
Adapted from a weaving draft by Kris Bruland archived on [handweaving.net](http://handweaving.net) (#79786).



# Linear Zippers

Repeating patterns of lines with interlocking T-shaped teeth march across the front while the back is covered by interrupted stripes.

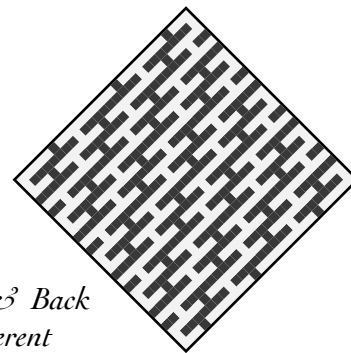
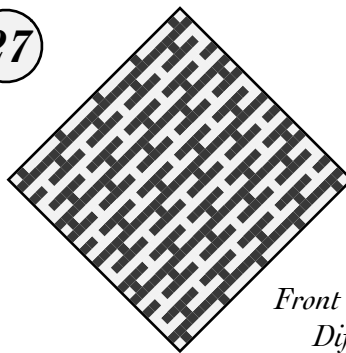
27



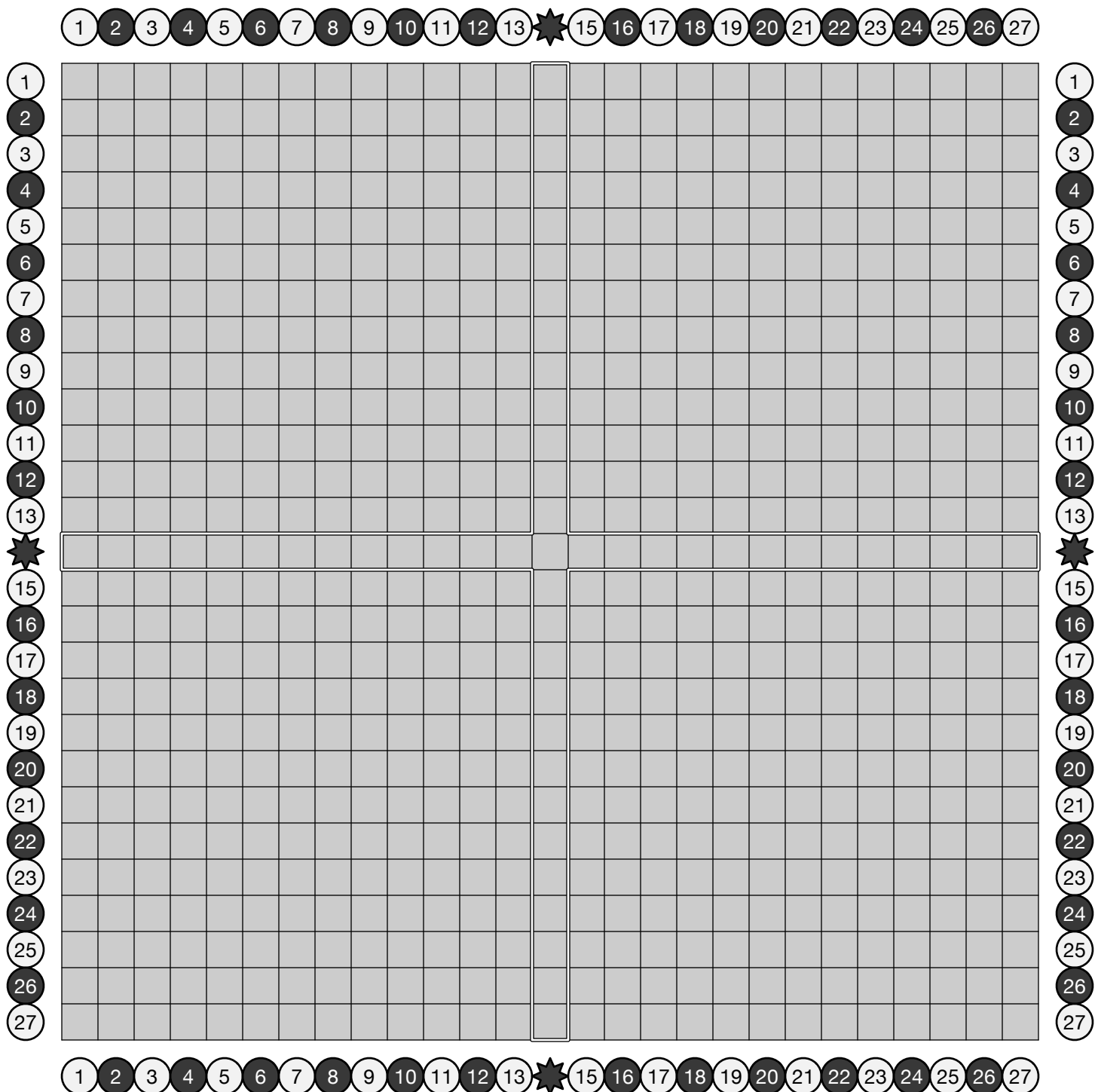
# Offset Zippers

Repeating patterns of lines with interlocking T-shaped teeth march across the front and back.

27



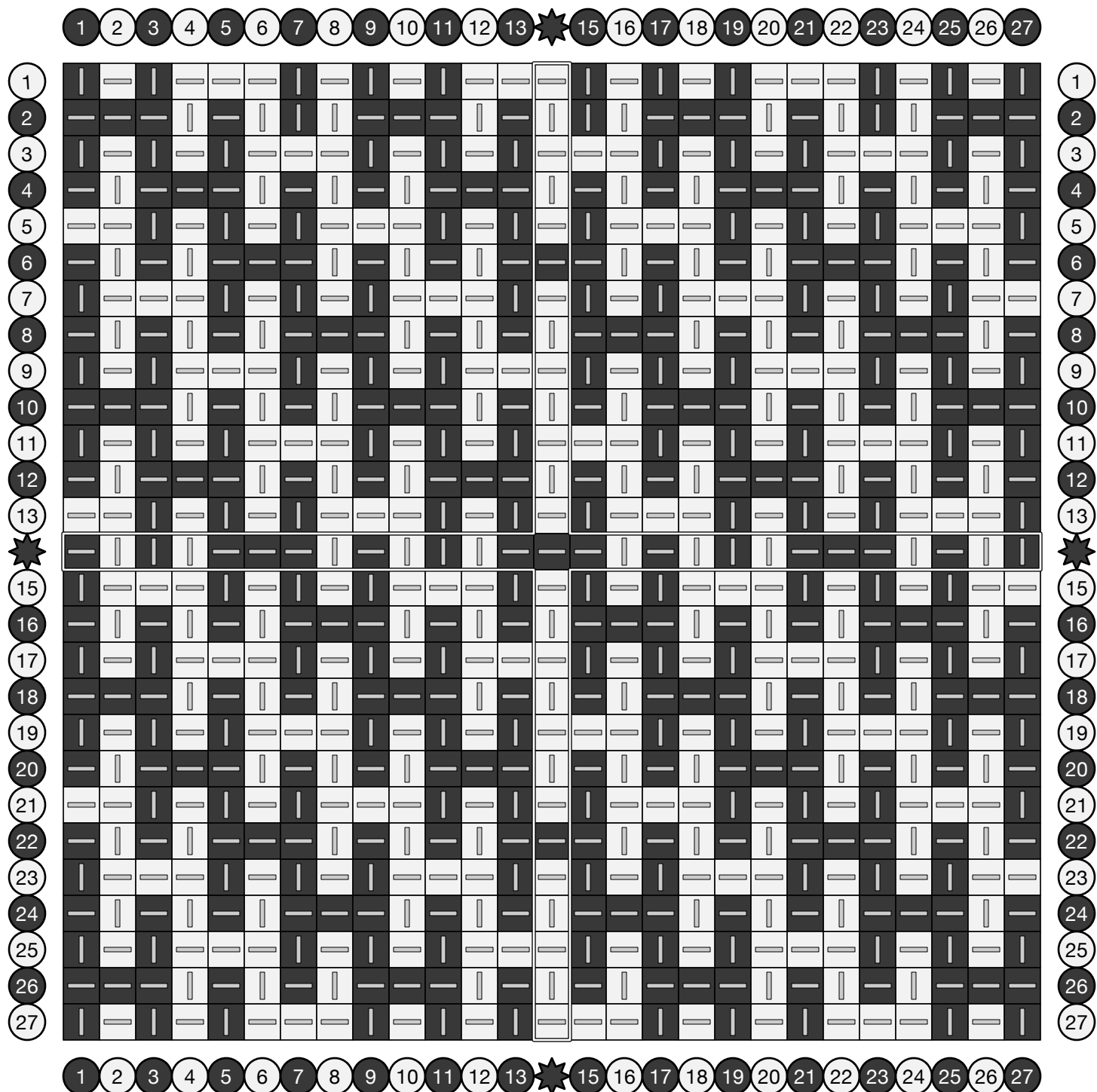
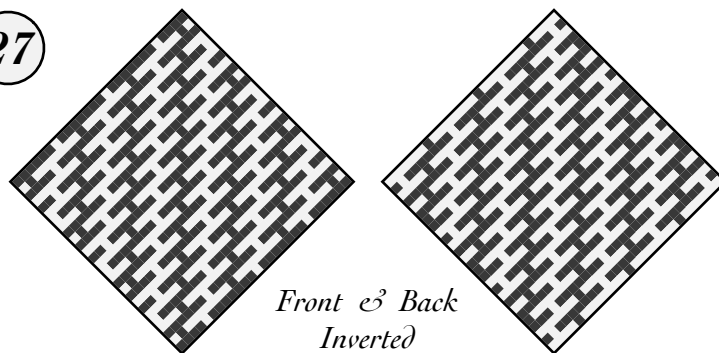
Front & Back  
Different



# Angled Zippers

Adapted from *Orimono Sashiki Hen* by Kiju Yoshida (1903), archived at [handweaving.net](http://handweaving.net) (#41693).

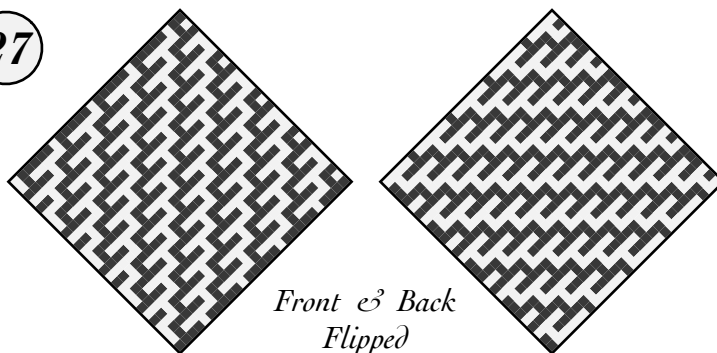
27



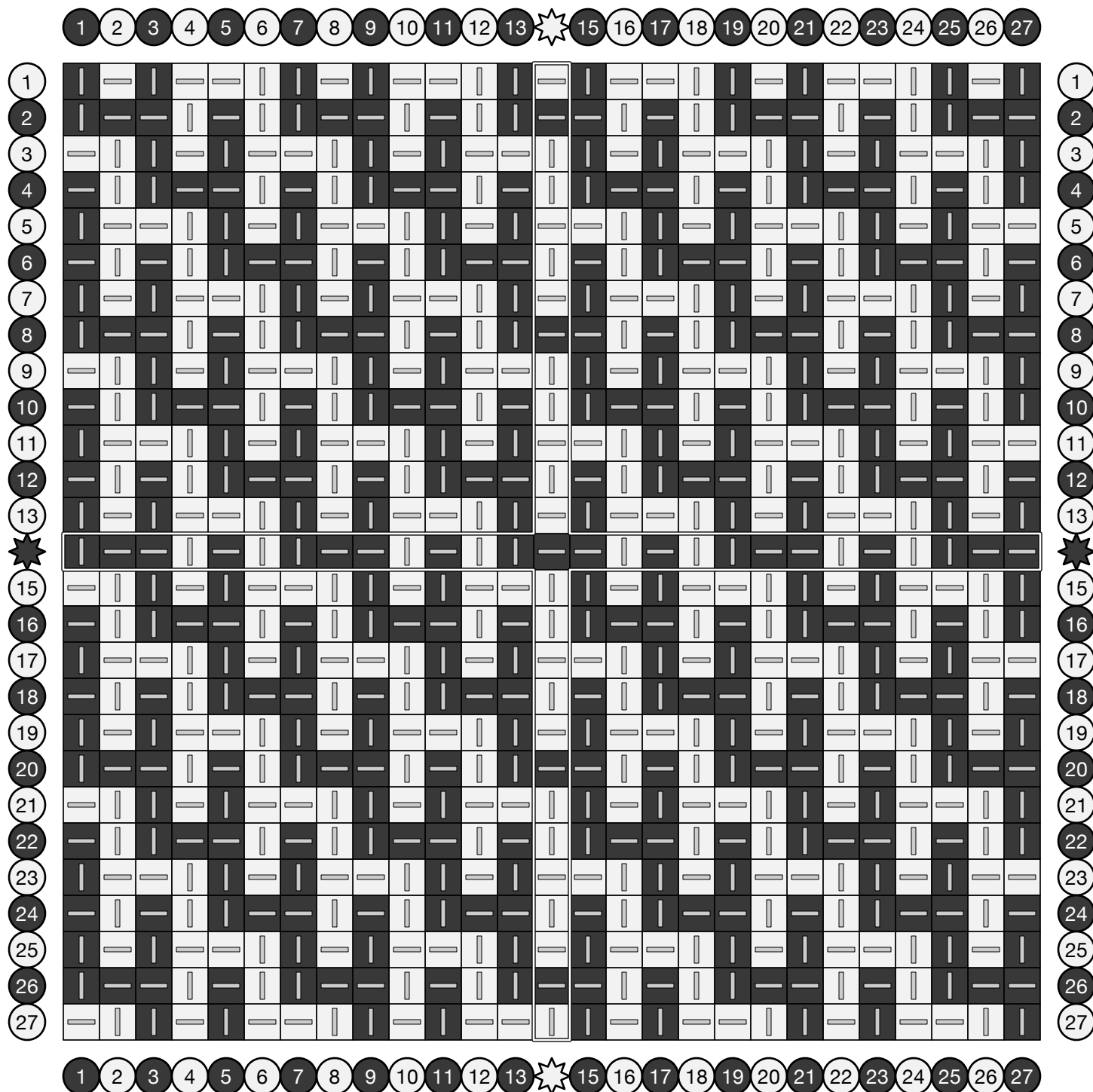
# Angled Half-Zippers

Adapted from *Orimono Sashiki Hen* by Kiju Yoshida (1903), archived at [handweaving.net](http://handweaving.net) (#41693).

27



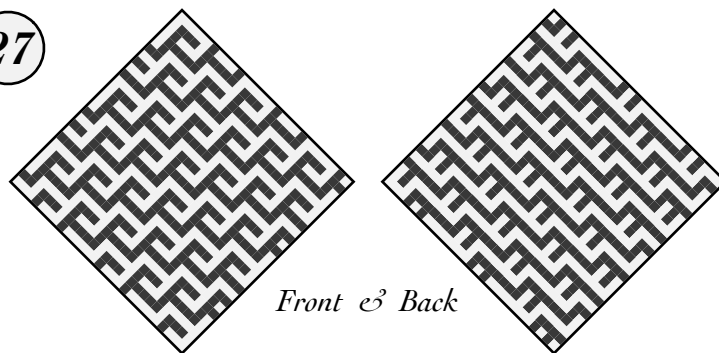
Front & Back  
Flipped



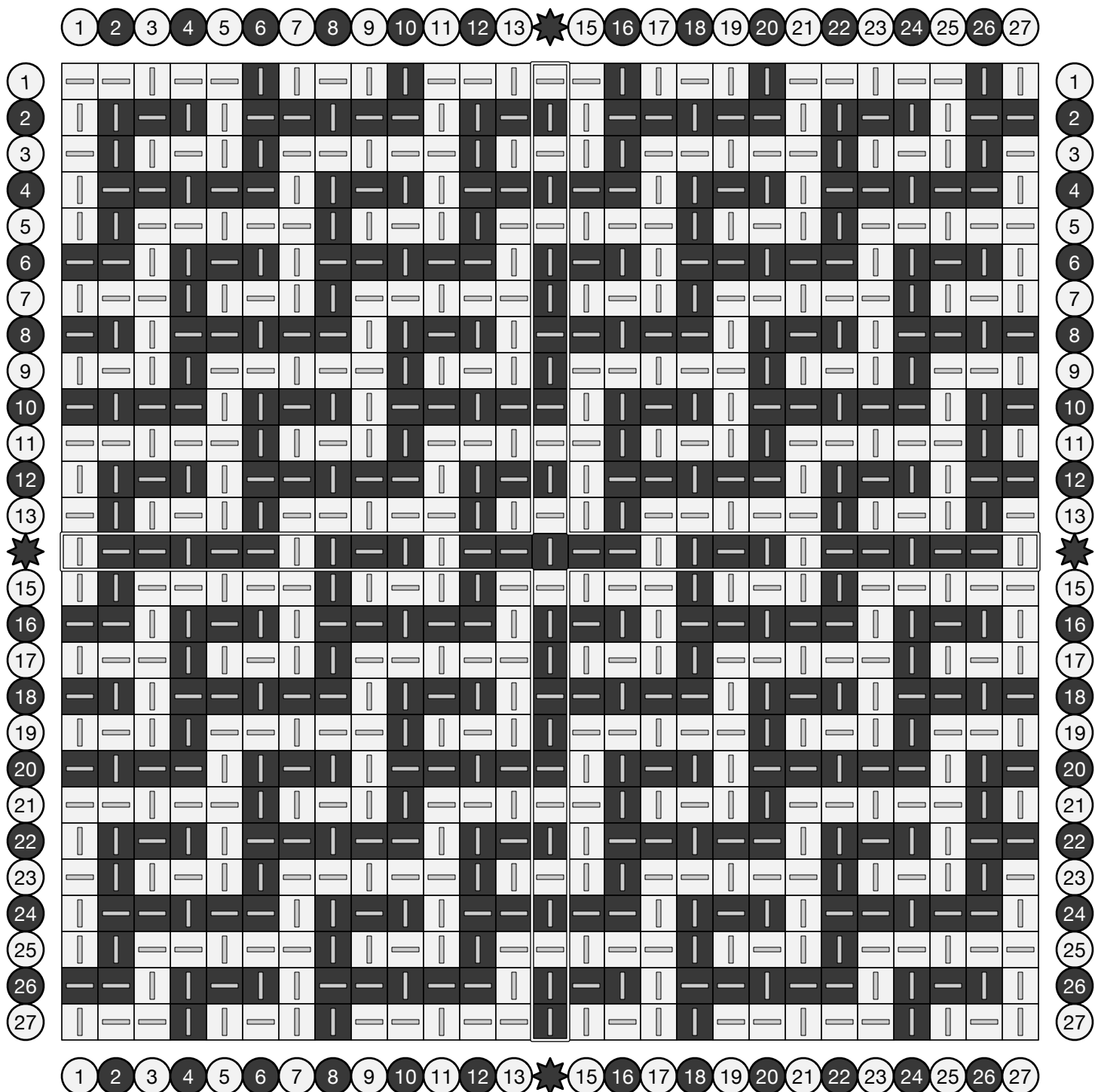
# Waves

Adapted from *Die färbige Gewebemusterung* by Franz Donat (1907), plate 23, figure 7.

27



Front & Back

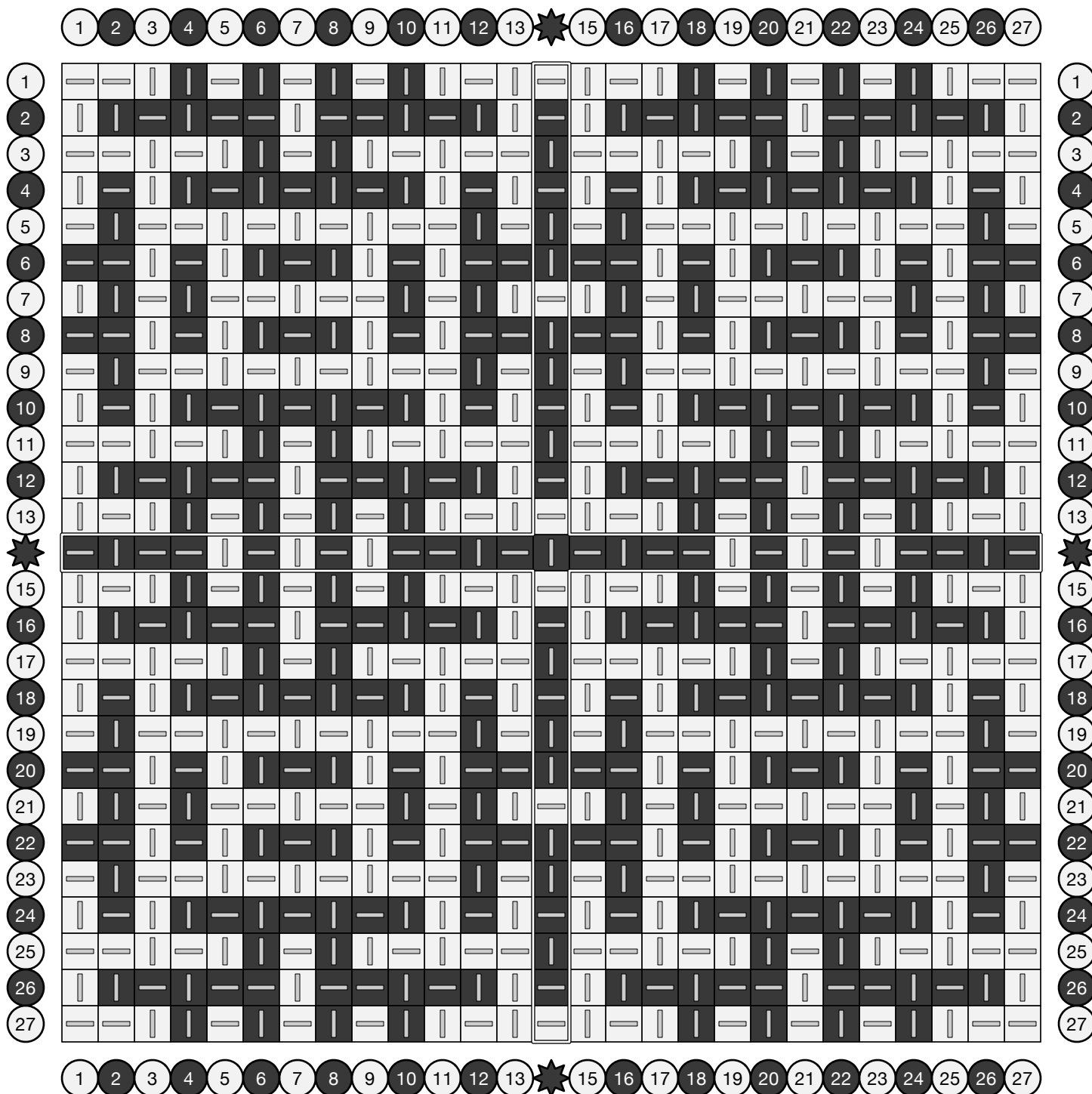
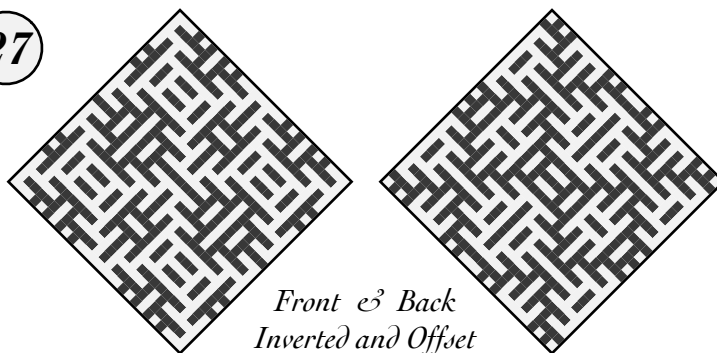


# Mesa Verde

27

A shadow-weave pattern of interlocking shapes reminiscent of some designs found in the southwest.

Adapted from a pattern found at [handweaving.net](http://handweaving.net).



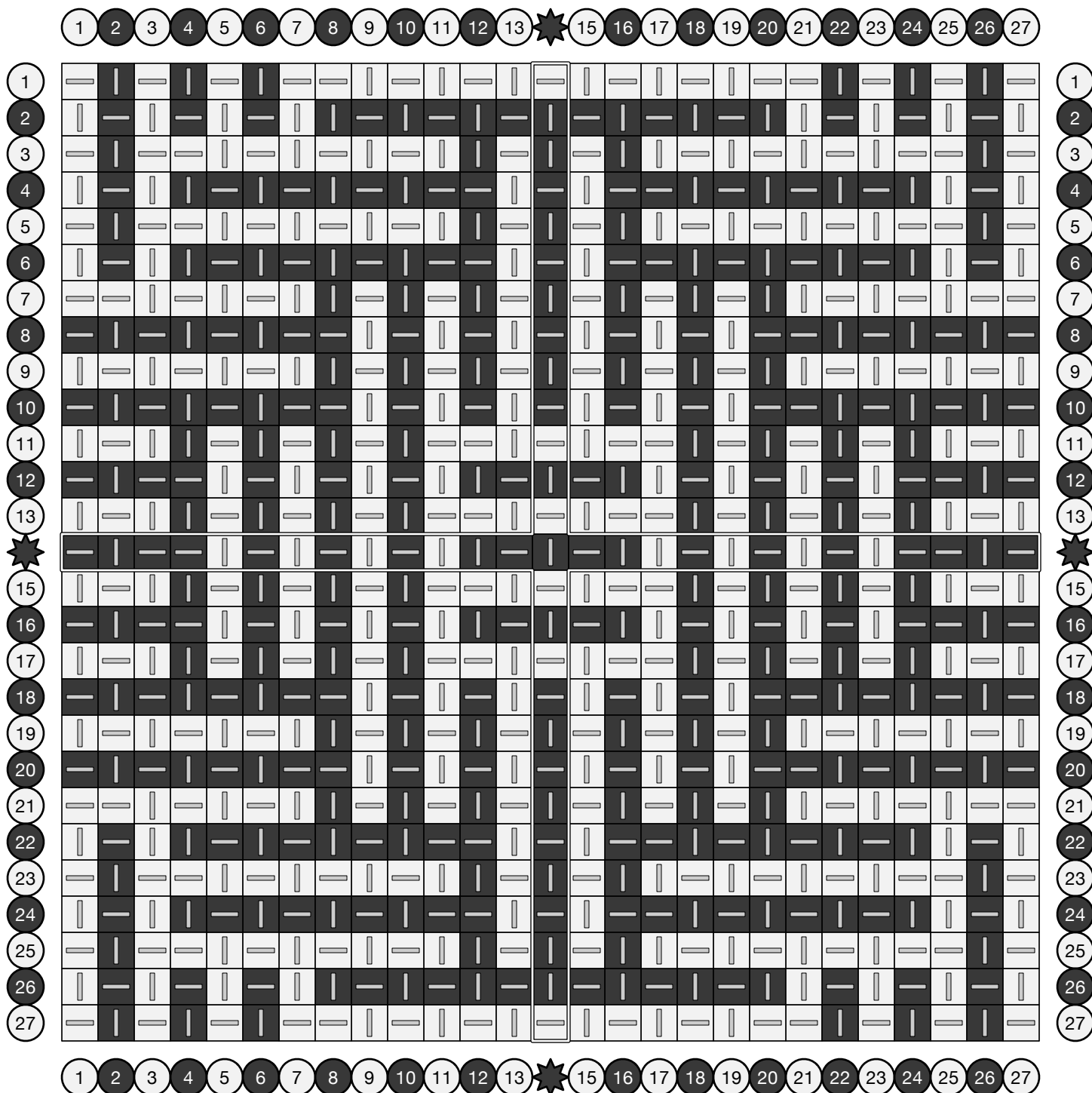
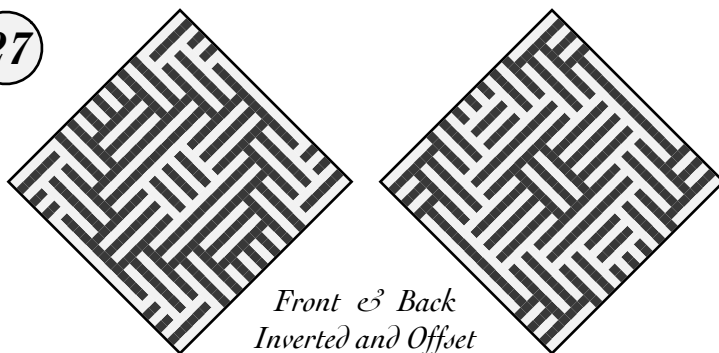


# Crystal Forest

A shadow-weave pattern of interlocking shapes.

Adapted from a user-contributed pattern found at [handweaving.net](http://handweaving.net) (#79210).

27

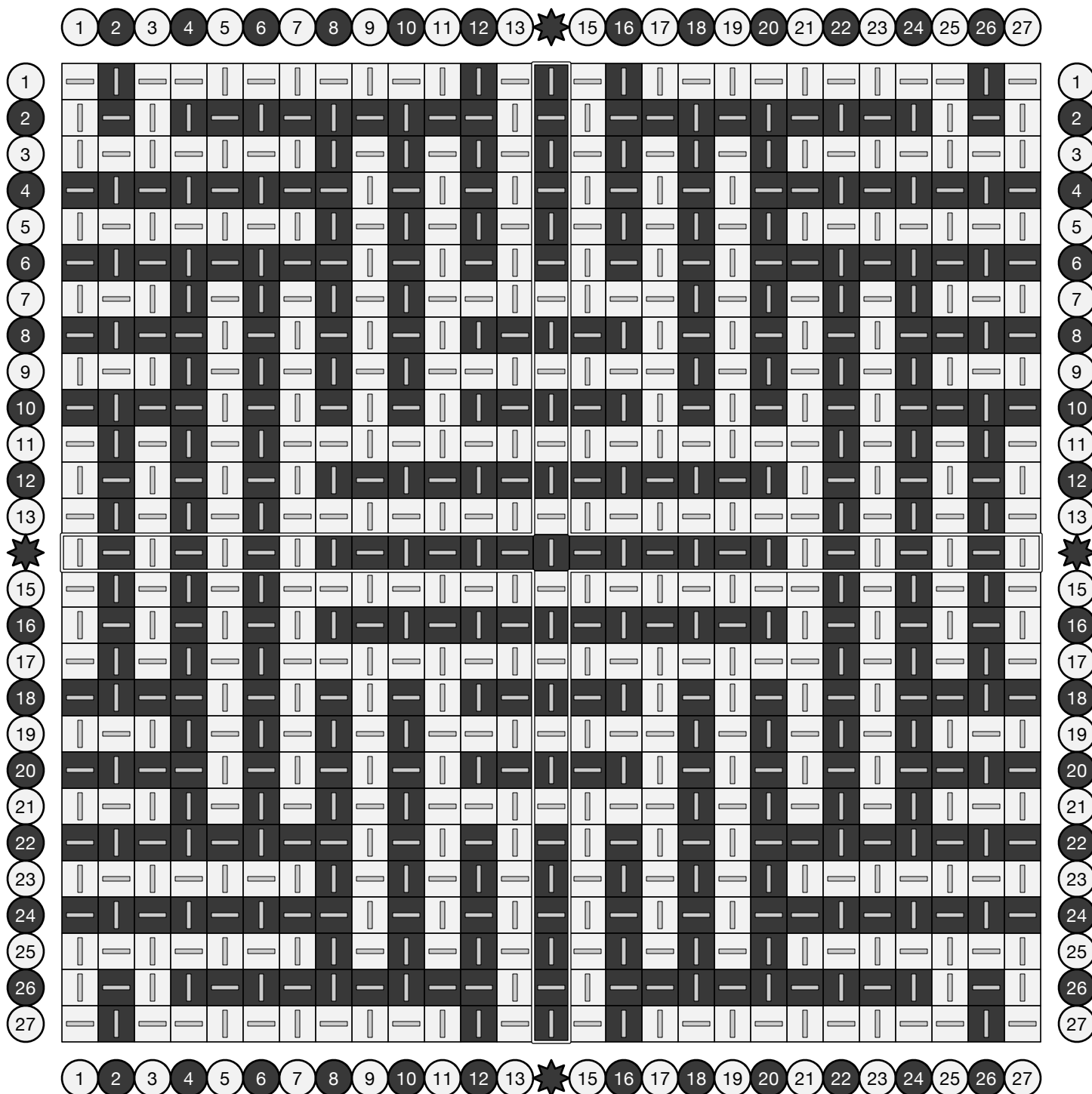
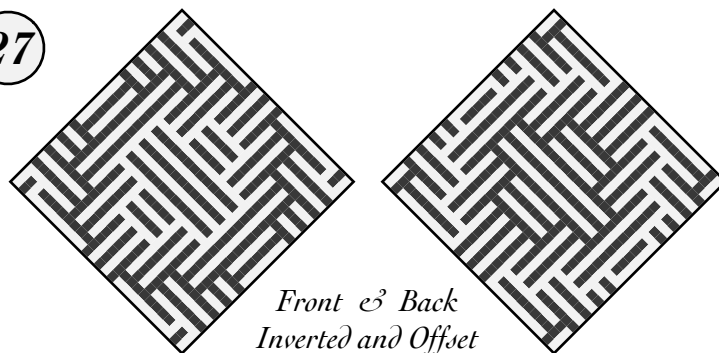


# Sun Point

A shadow-weave pattern of interlocking shapes.

Adapted from a user-contributed pattern found at [handweaving.net](http://handweaving.net) (#79210).

27

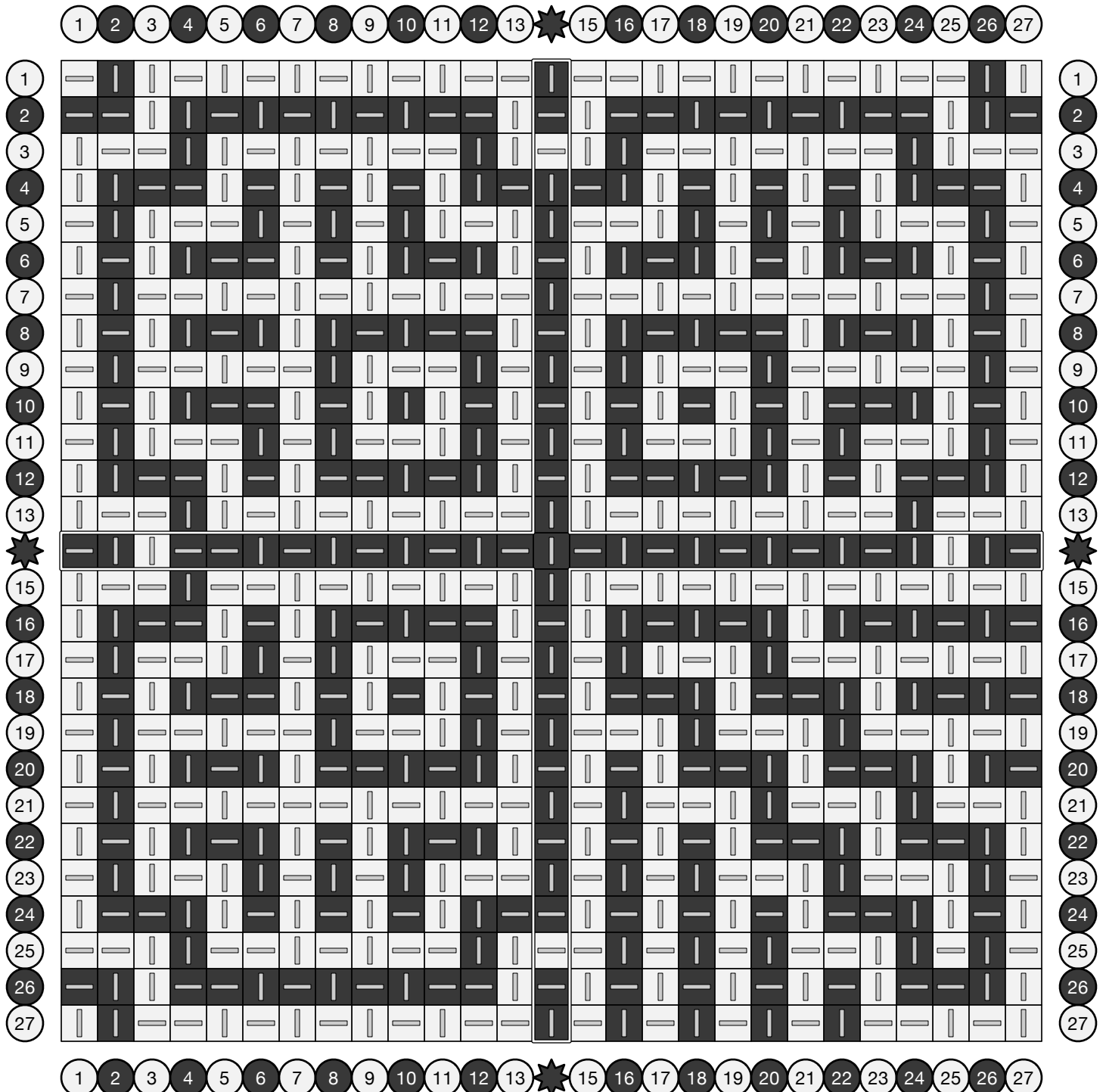
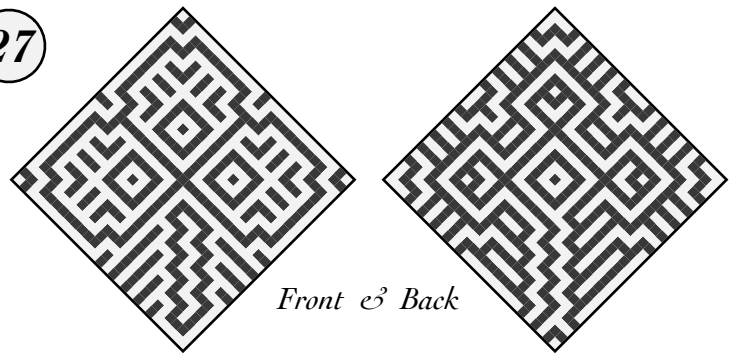


# Sheila's Shamrock

27

Named in honor of Matthew's mother, Sheila Ryan.

An original design by Piglet in February 2022, in anticipation of St. Patrick's Day.

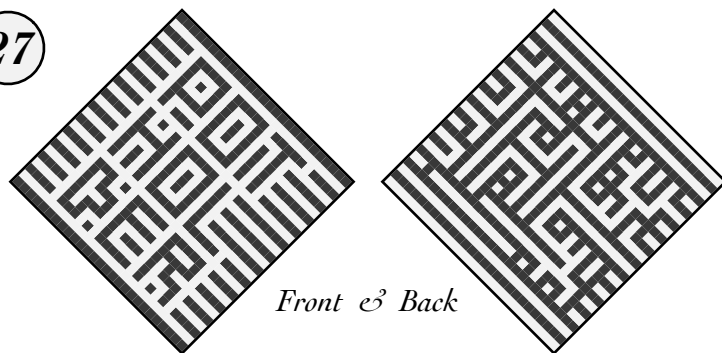


# Pot Hol Der

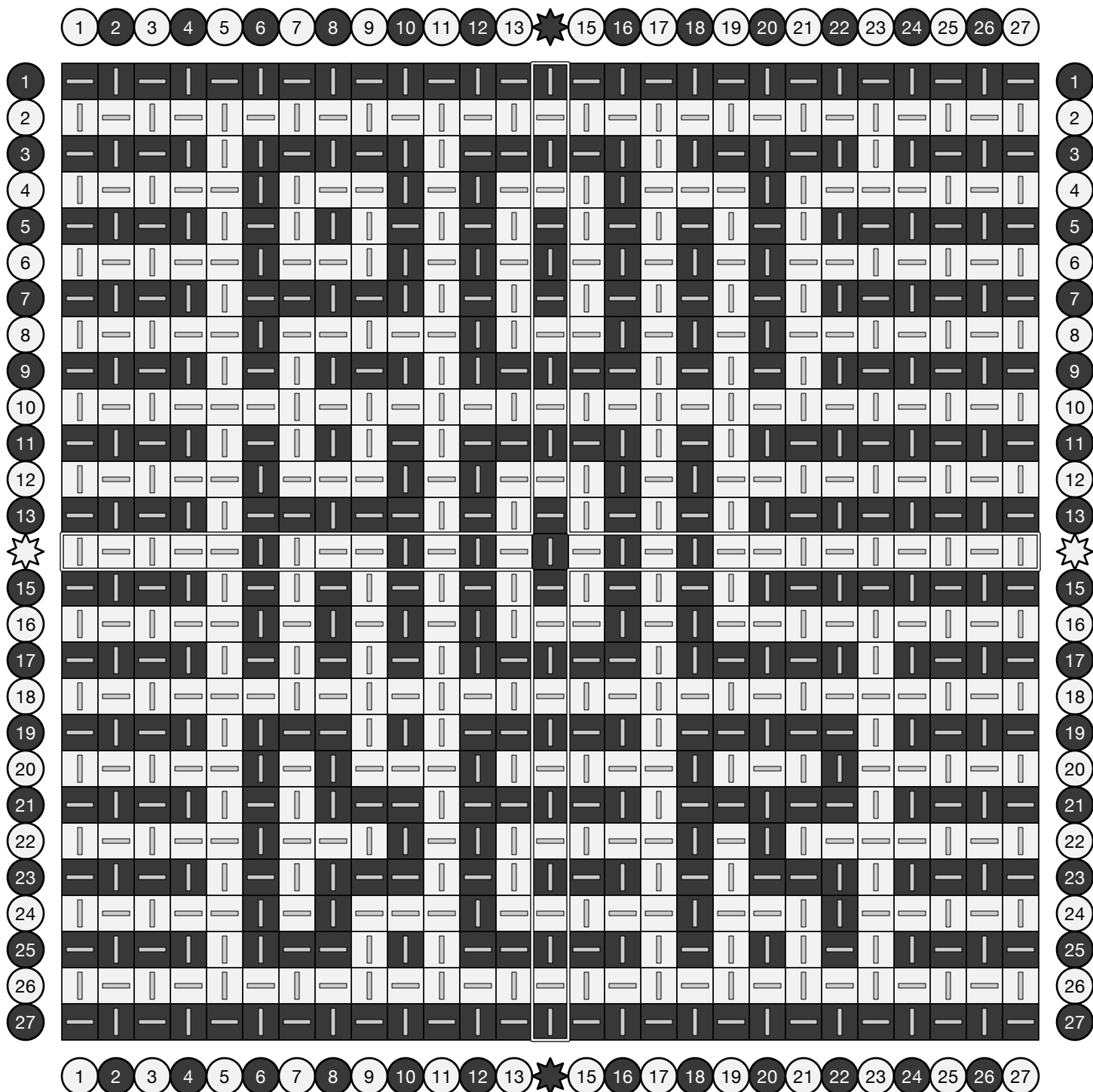
An unambiguous design that tells the viewer exactly what they're looking at.

An original chart from May 2022.

27



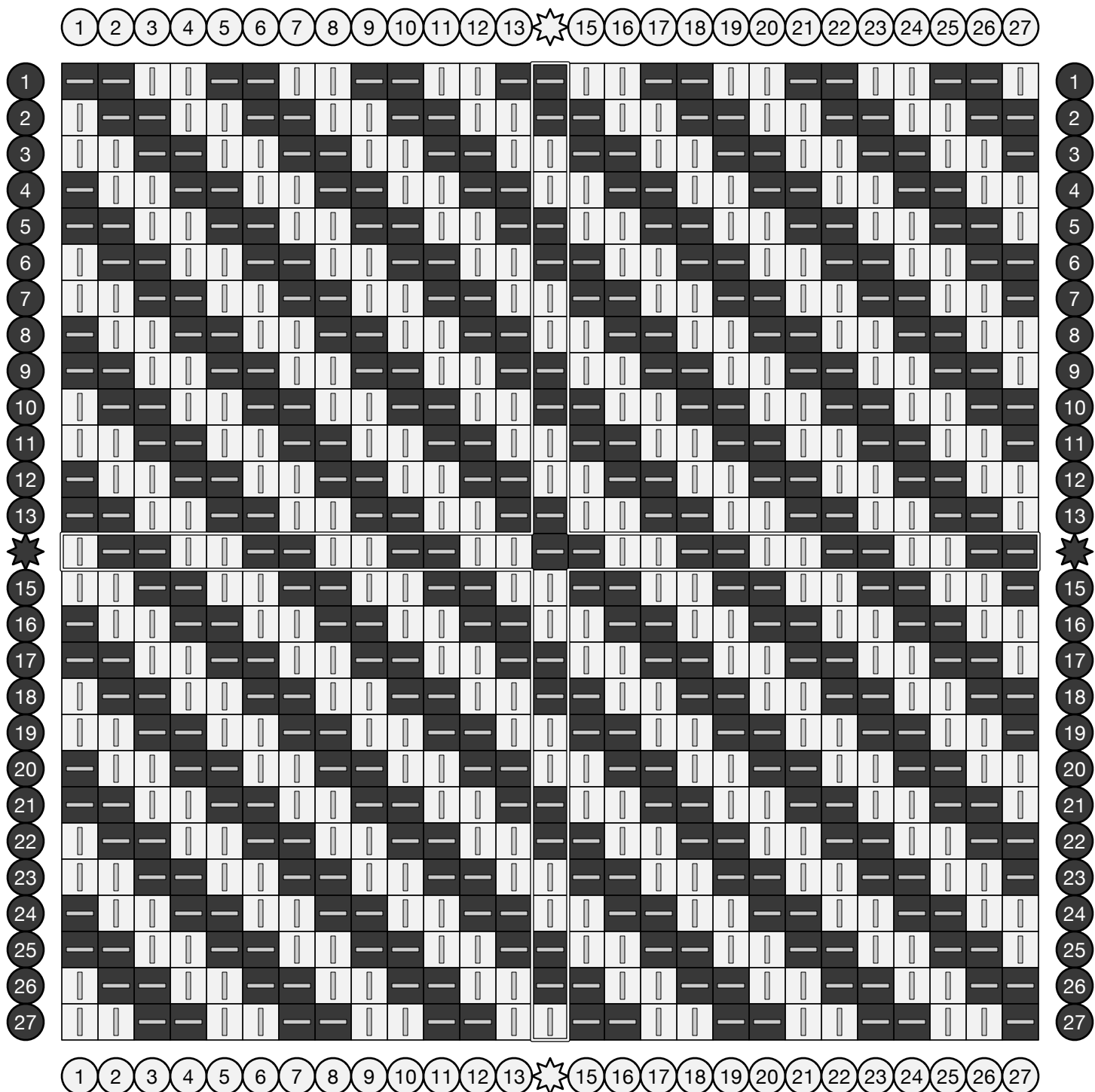
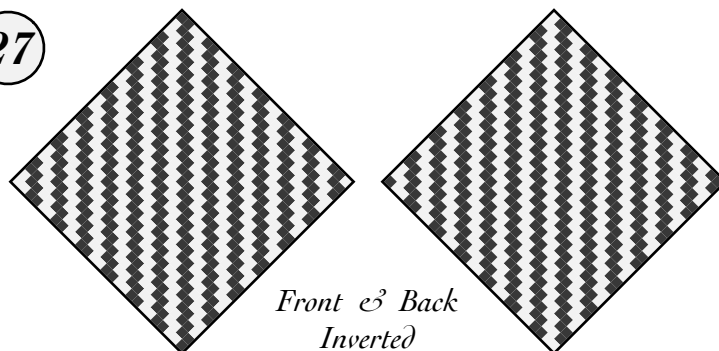
Front & Back



# Basic Two-Two Twill

27

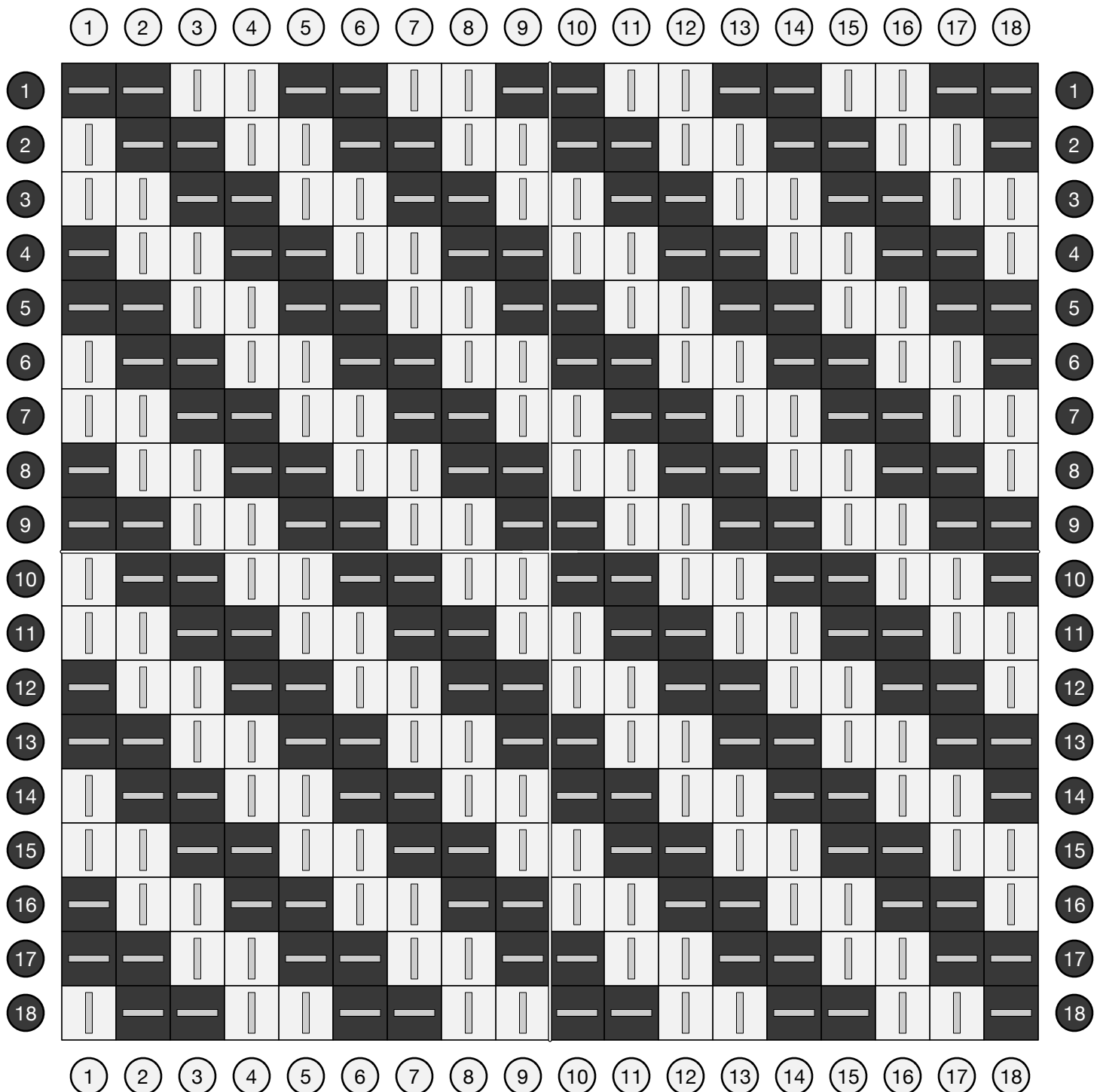
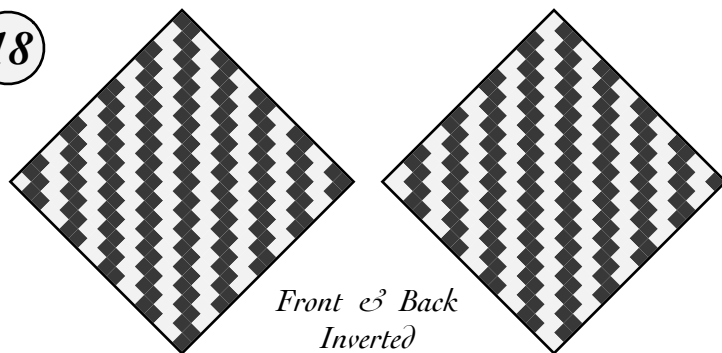
Weaving over two loops and then under two loops, shifting over by one loop on each row, produces a smooth, slightly puffy fabric.



# Basic Two-Two Twill

18

Weaving over two loops and then under two loops, shifting over by one loop on each row, produces a smooth, slightly puffy fabric.

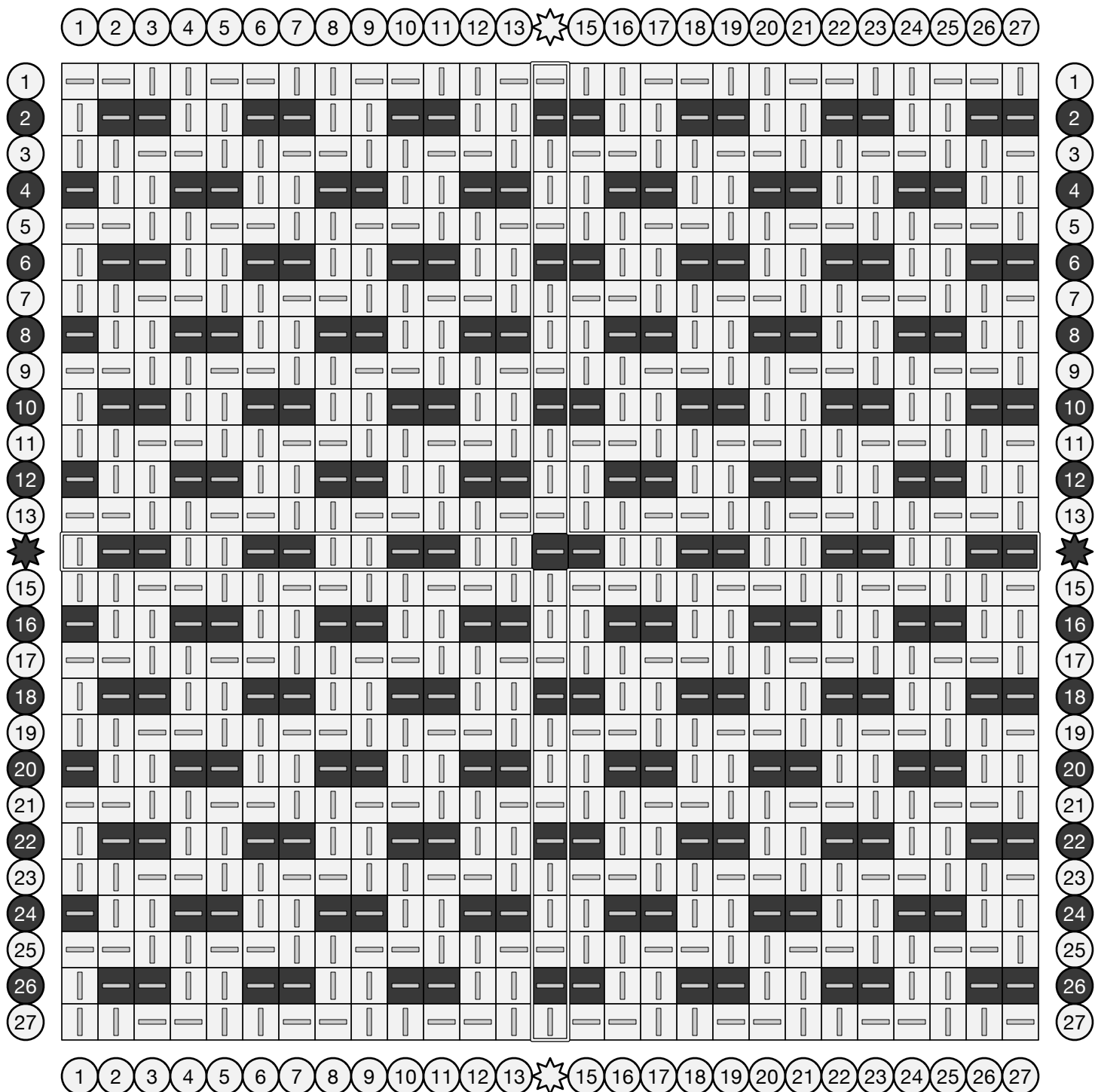
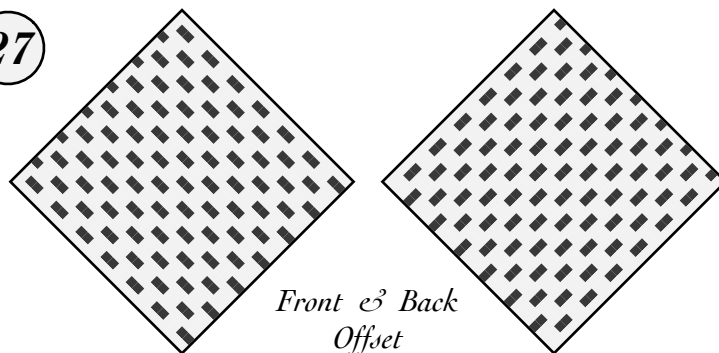


# Twill Dash Grid

27

Weaving over two loops and then under two loops, shifting over by one loop on each row, produces a smooth, slightly puffy fabric.

Alternating weft colors generates a scattering of short horizontal dashes.

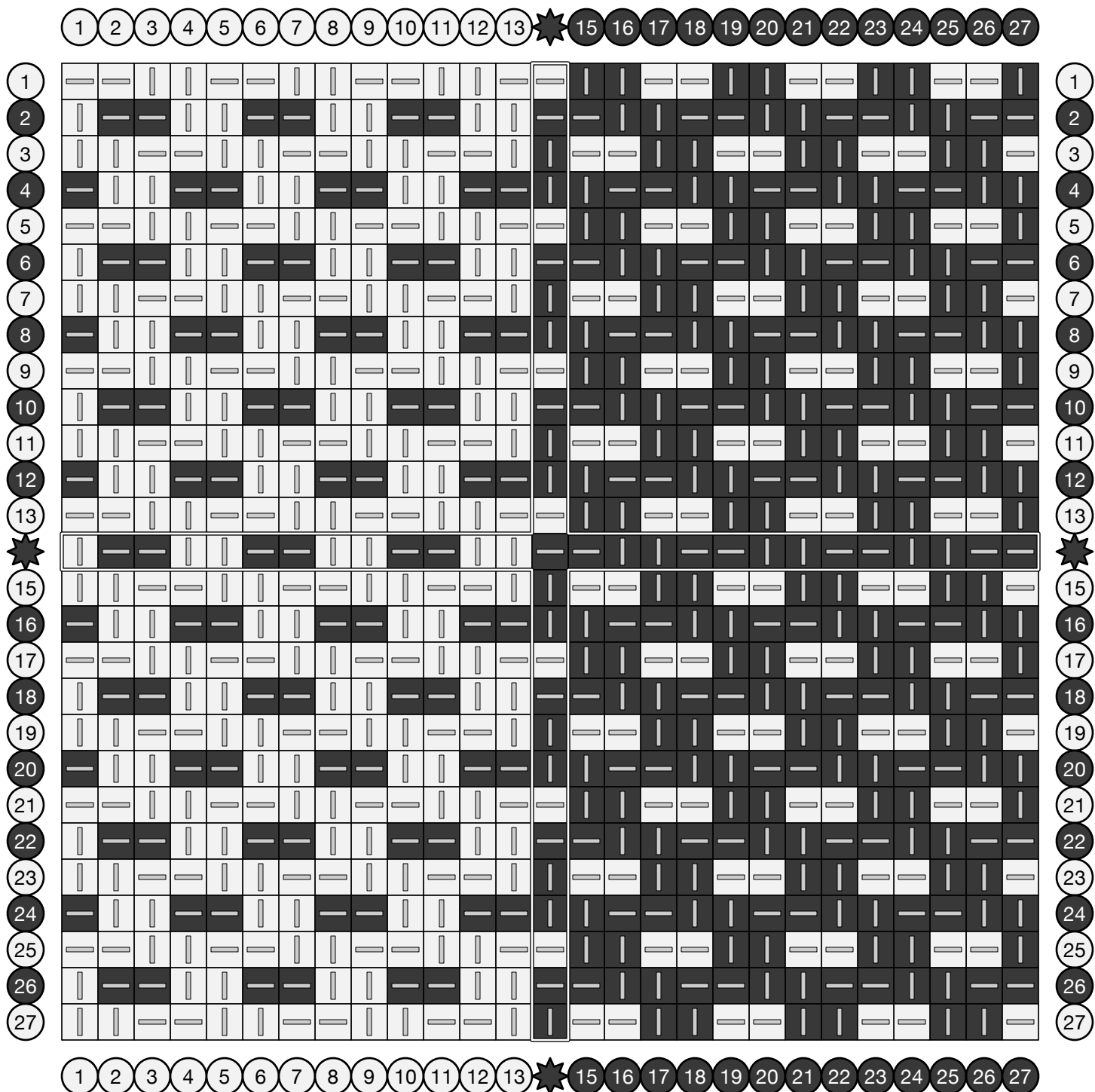
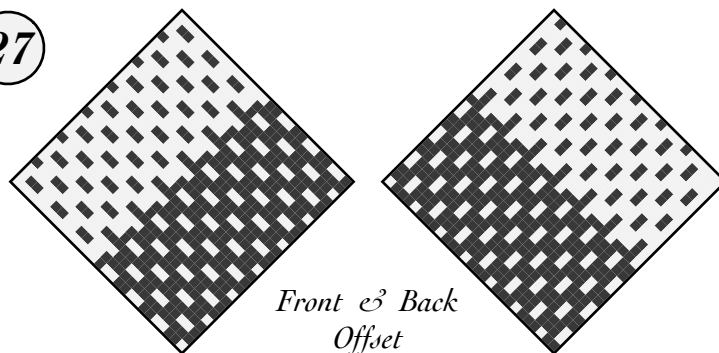


# Twill Split Dash Grid

27

Weaving over two loops and then under two loops, shifting over by one loop on each row, produces a smooth, slightly puffy fabric.

Alternating weft colors generates a scattering of short horizontal dashes.



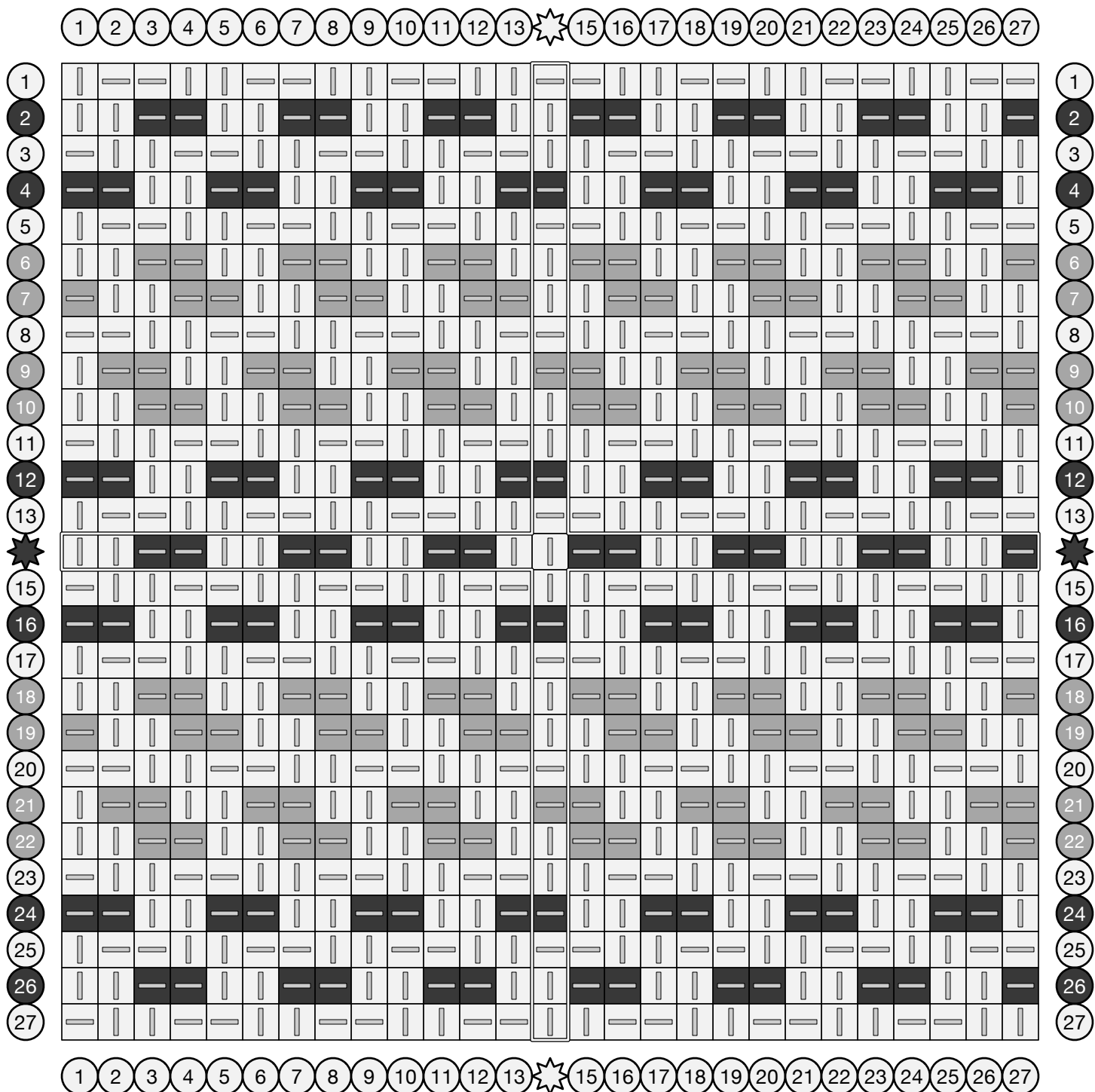
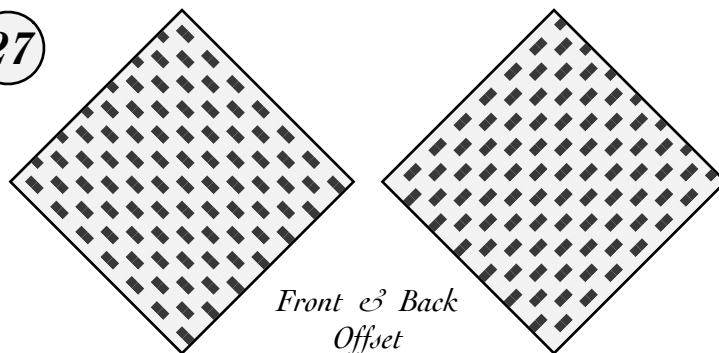


# Twill Dash and Zed Lanes

27

Simple two-two twill weave with alternating weft colors generates parallel bands of dashes and Z shapes.

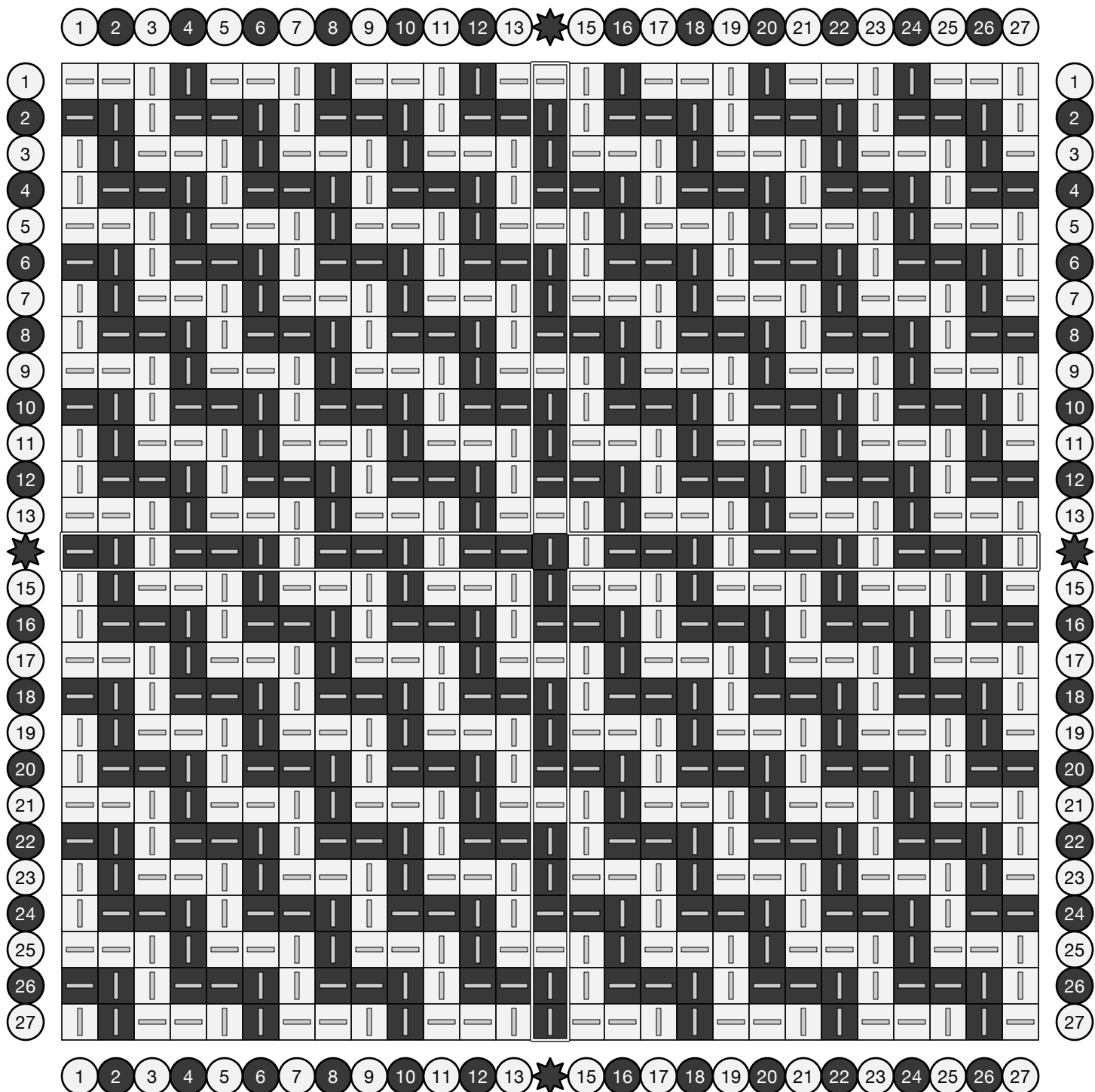
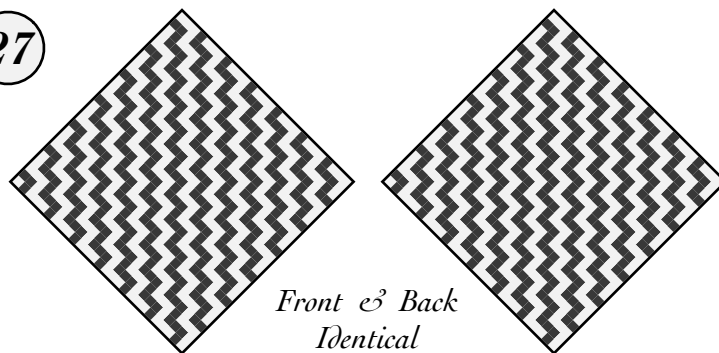
Adapted from *Album of Weaving Patterns* by V. A. and A. G. Dolivo-Dobrovolsky (1912), archived at [handweaving.net](http://handweaving.net) (#74267).



# Two-Two Twill Steps

The combination of alternating color warp and weft with an over-two/under-two twill weave produces a stair-step pattern.

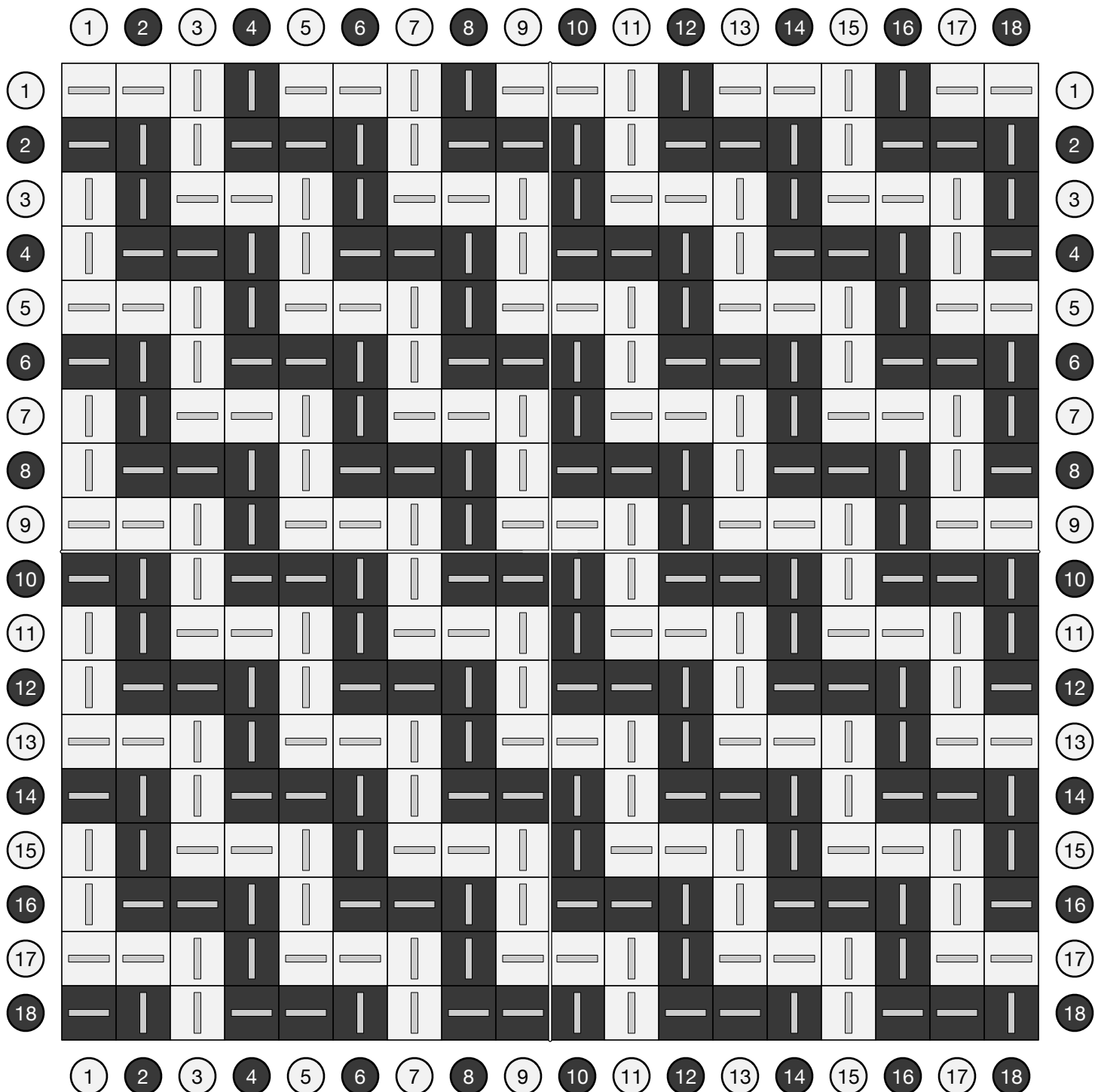
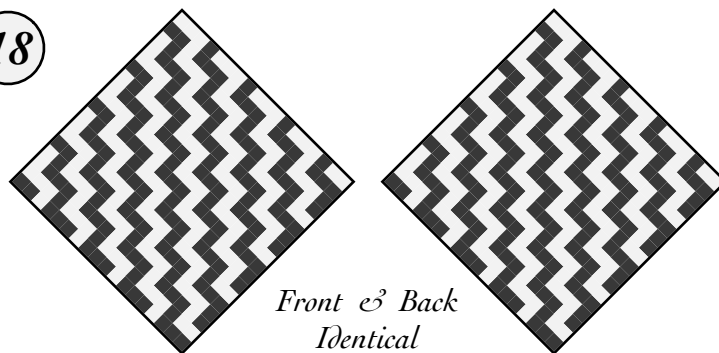
27



# Two-Two Twill Steps

The combination of alternating color warp and weft with an over-two/under-two twill weave produces a stair-step pattern.

18

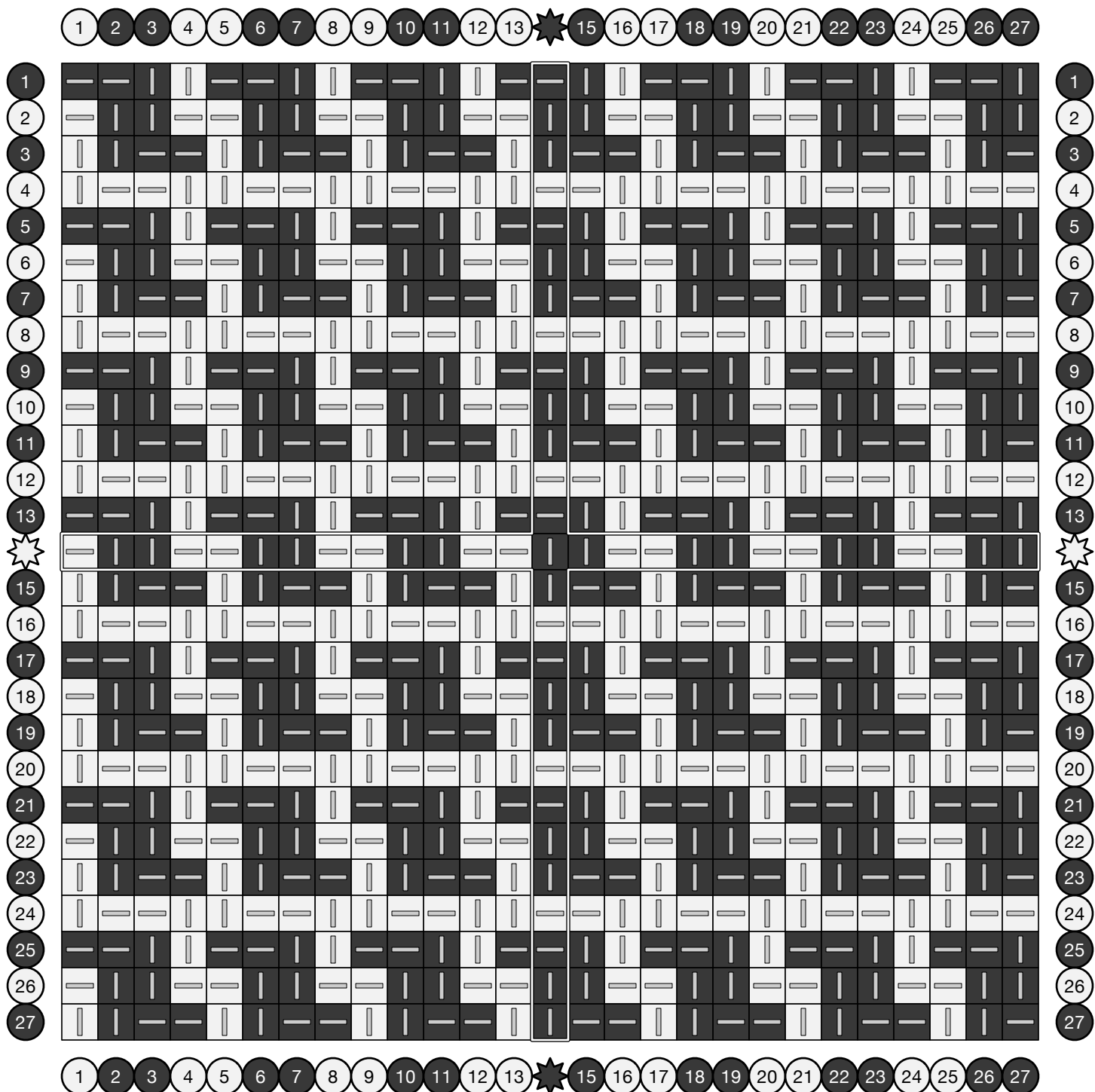
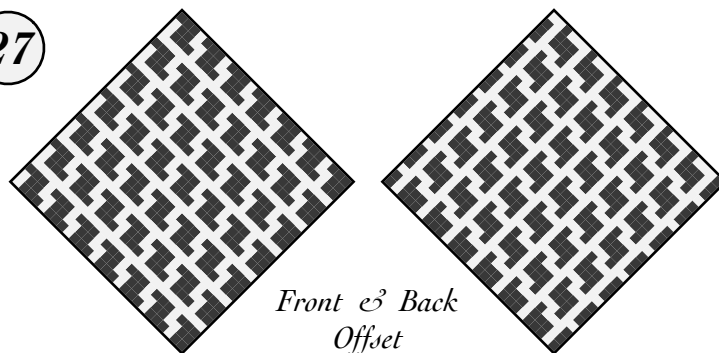


# Two-Two Twill Zeds

27

The combination of alternating color warp and weft with an over-two/under-two twill weave produces a grid of Z shapes.

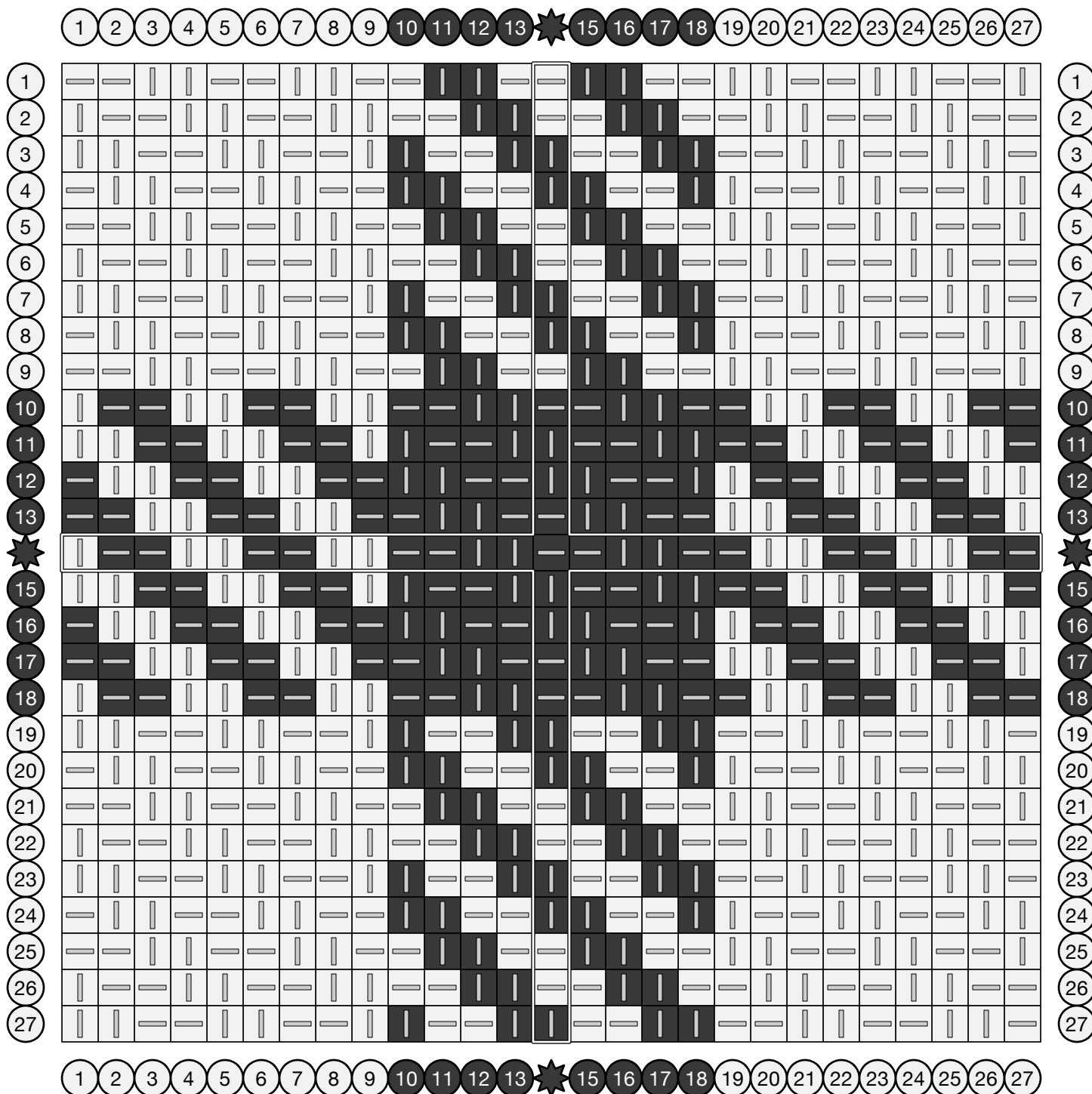
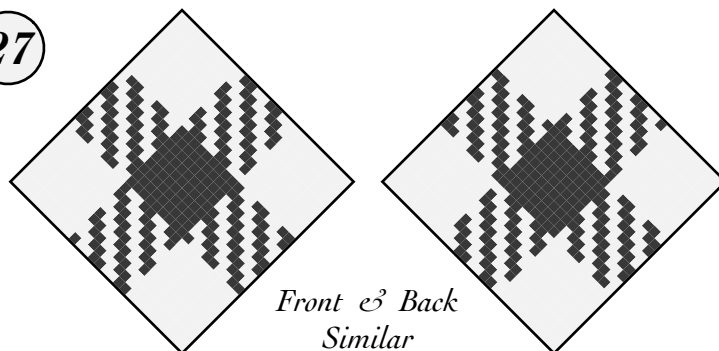
Adapted from *A Handbook of Weaves* by G. H. Oelsner (1915), archived at [handweaving.net](http://handweaving.net) (#44242).



# Twill Nine Block

Combining two-two twill weaving with with threading that features a central stripe produces a pattern with a mix of solid blocks and diagonal stripes.

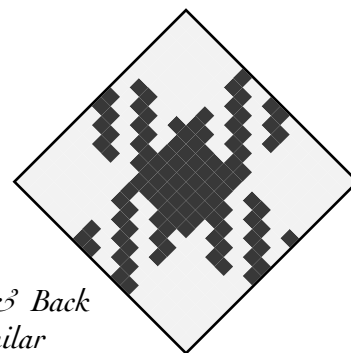
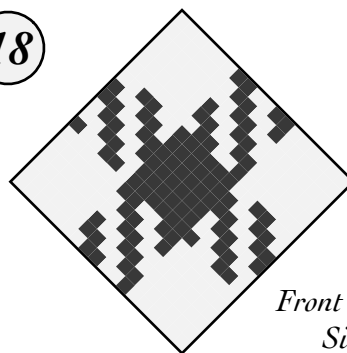
27



# Twill Nine Block

Combining two-two twill weaving with with threading that features a central stripe produces a pattern with a mix of solid blocks and diagonal stripes.

18



Front & Back  
Similar

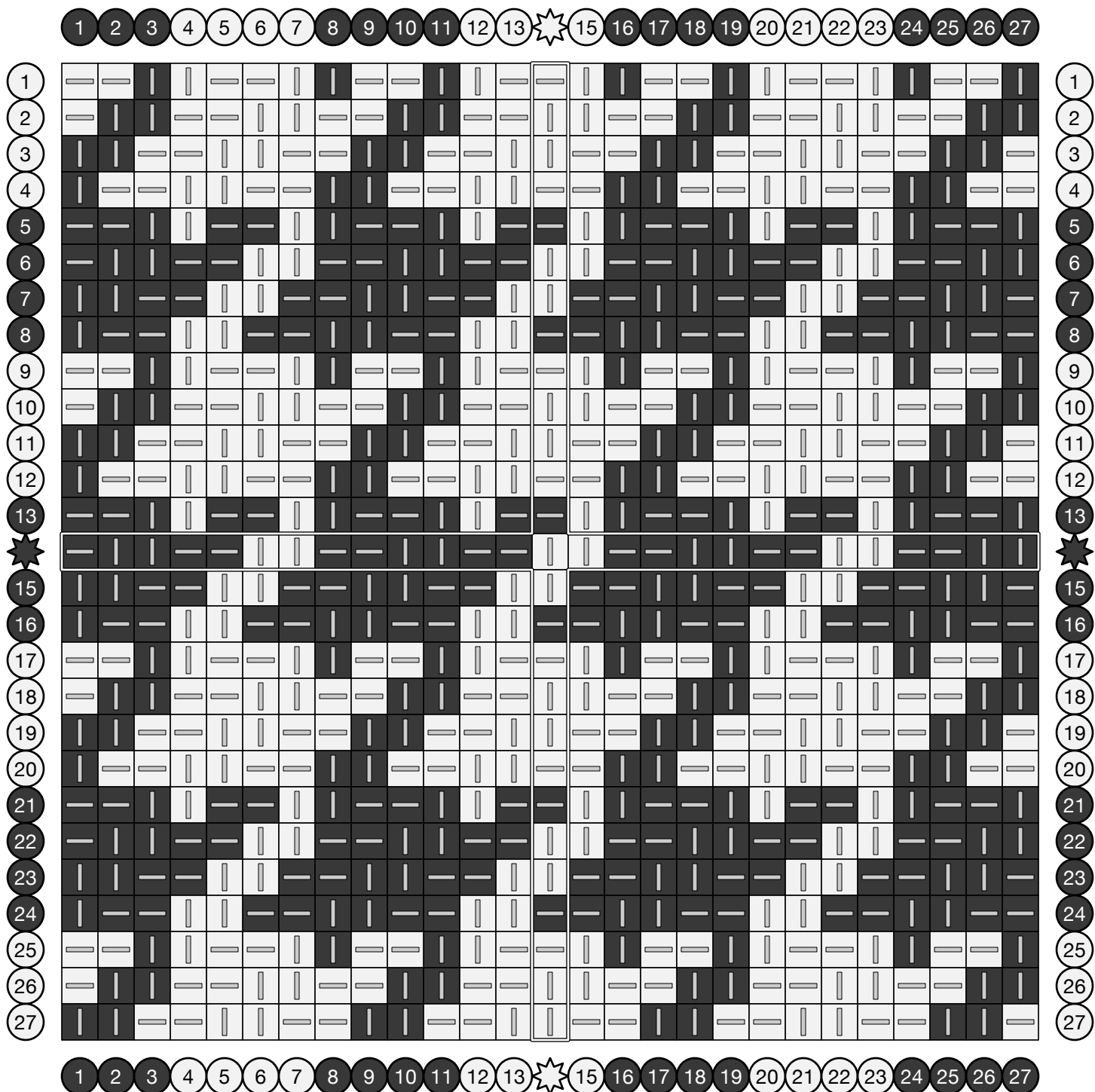
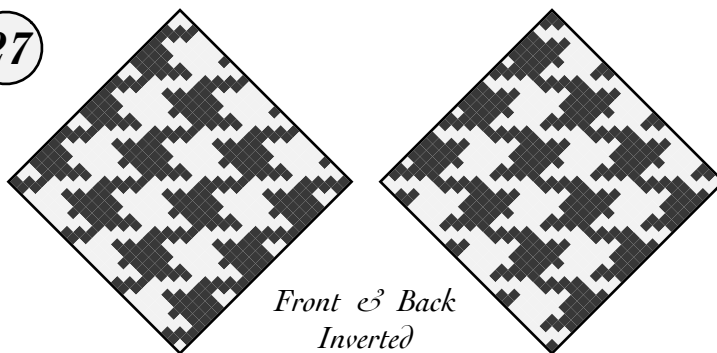
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1	—	—			—	—			—	—			—	—			—	—	1
2		—	—			—	—			—	—			—	—			—	2
3			—	—			—	—			—	—			—	—			3
4	—			—	—			—	—			—	—			—	—		4
5	—	—			—	—			—	—			—	—			—	—	5
6		—	—			—	—			—	—			—	—			—	6
7			—	—			—	—			—	—			—	—			7
8	—			—	—			—	—			—	—			—	—		8
9	—	—			—	—			—	—			—	—			—	—	9
10		—	—			—	—			—	—			—	—			—	10
11			—	—			—	—			—	—			—	—			11
12	—			—	—			—	—			—	—			—	—		12
13	—	—			—	—			—	—			—	—			—	—	13
14		—	—			—	—			—	—			—	—			—	14
15			—	—			—	—			—	—			—	—			15
16	—			—	—			—	—			—	—			—	—		16
17	—	—			—	—			—	—			—	—			—	—	17
18		—	—			—	—			—	—			—	—			—	18
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	

# Houndstooth Twill

Combining a basic two-two twill weave with alternating color threading produces a repeating pattern of jagged shapes called houndstooth.

A classic pattern, added to our charts April 2022.

27

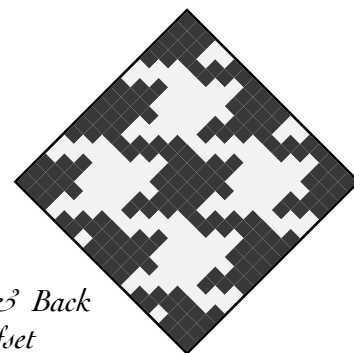
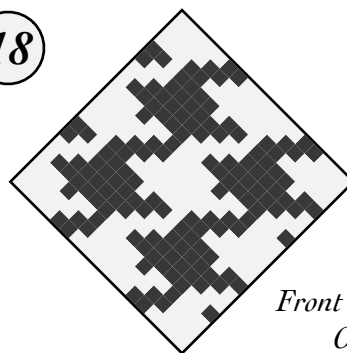


# Houndstooth Twill

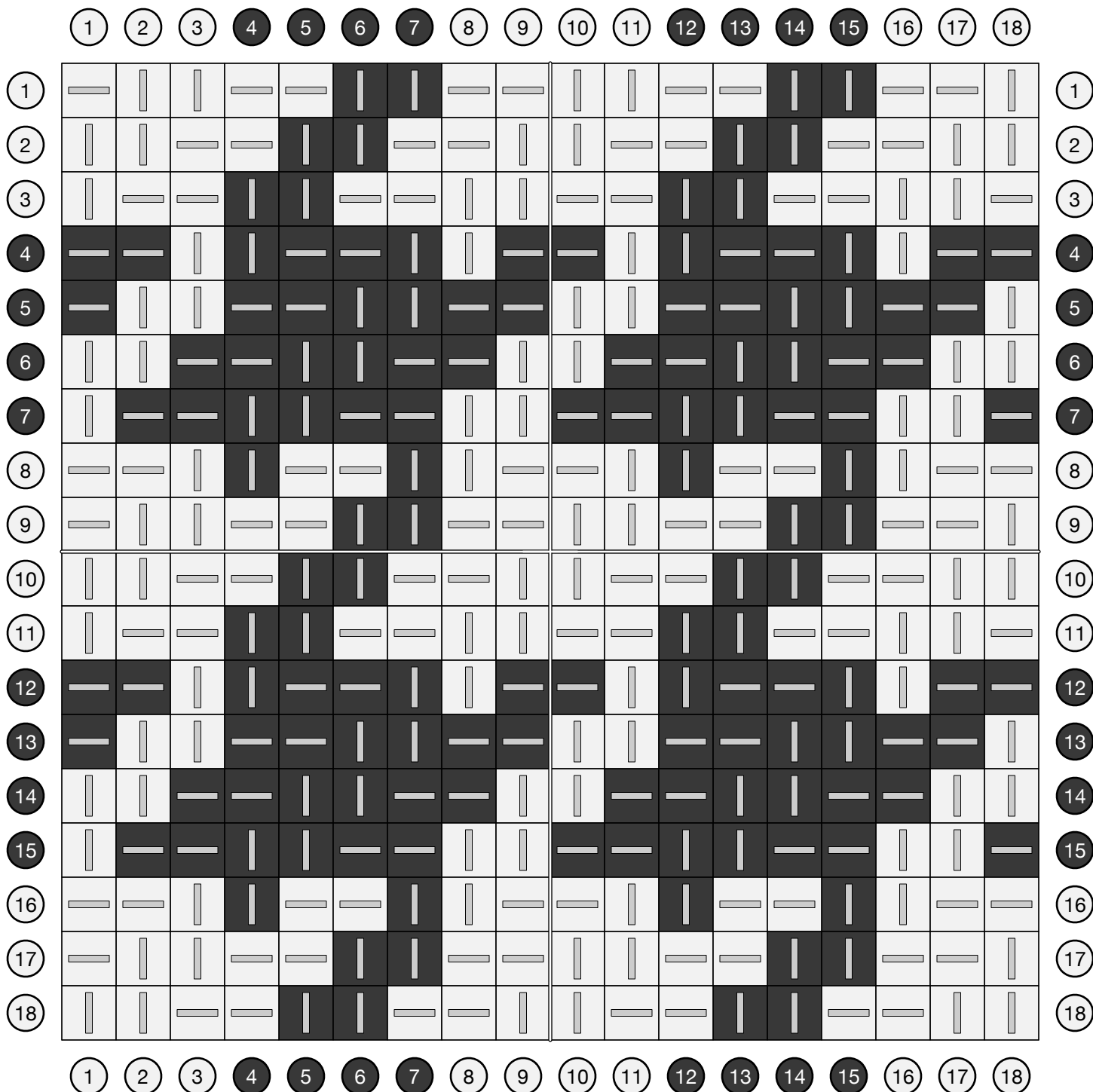
Combining a basic two-two twill weave with alternating color threading produces a repeating pattern of jagged shapes called houndstooth.

A classic pattern, added to our charts April 2022.

18



Front & Back  
Offset



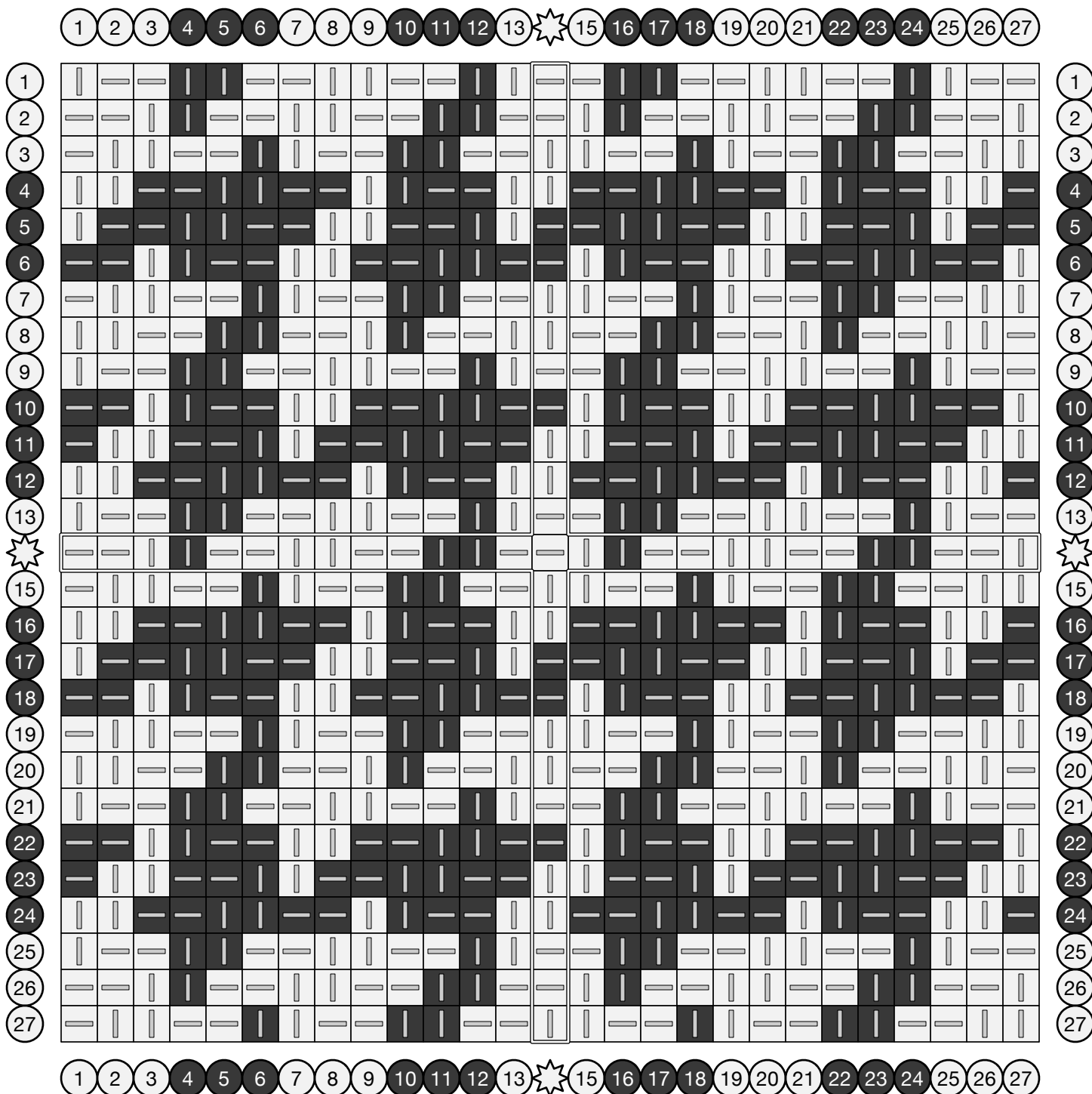
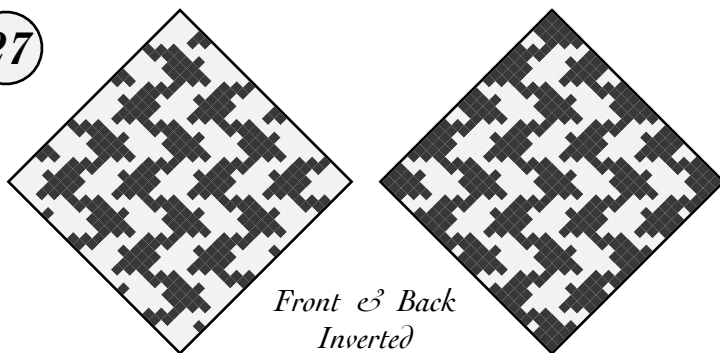


# Sharktooth Twill

Combining a two-two twill weave with alternating color threading in groups of three yields a pattern similar to houndstooth, but denser than with four.

Adapted from *A Handbook of Weaves* by G. H. Oelsner (1915), archived at [handweaving.net](http://handweaving.net) (#44248).

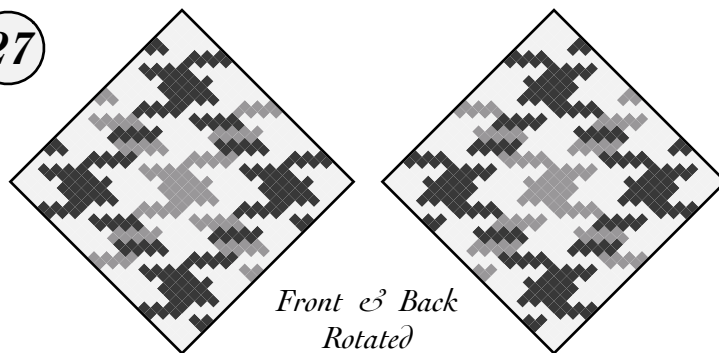
27



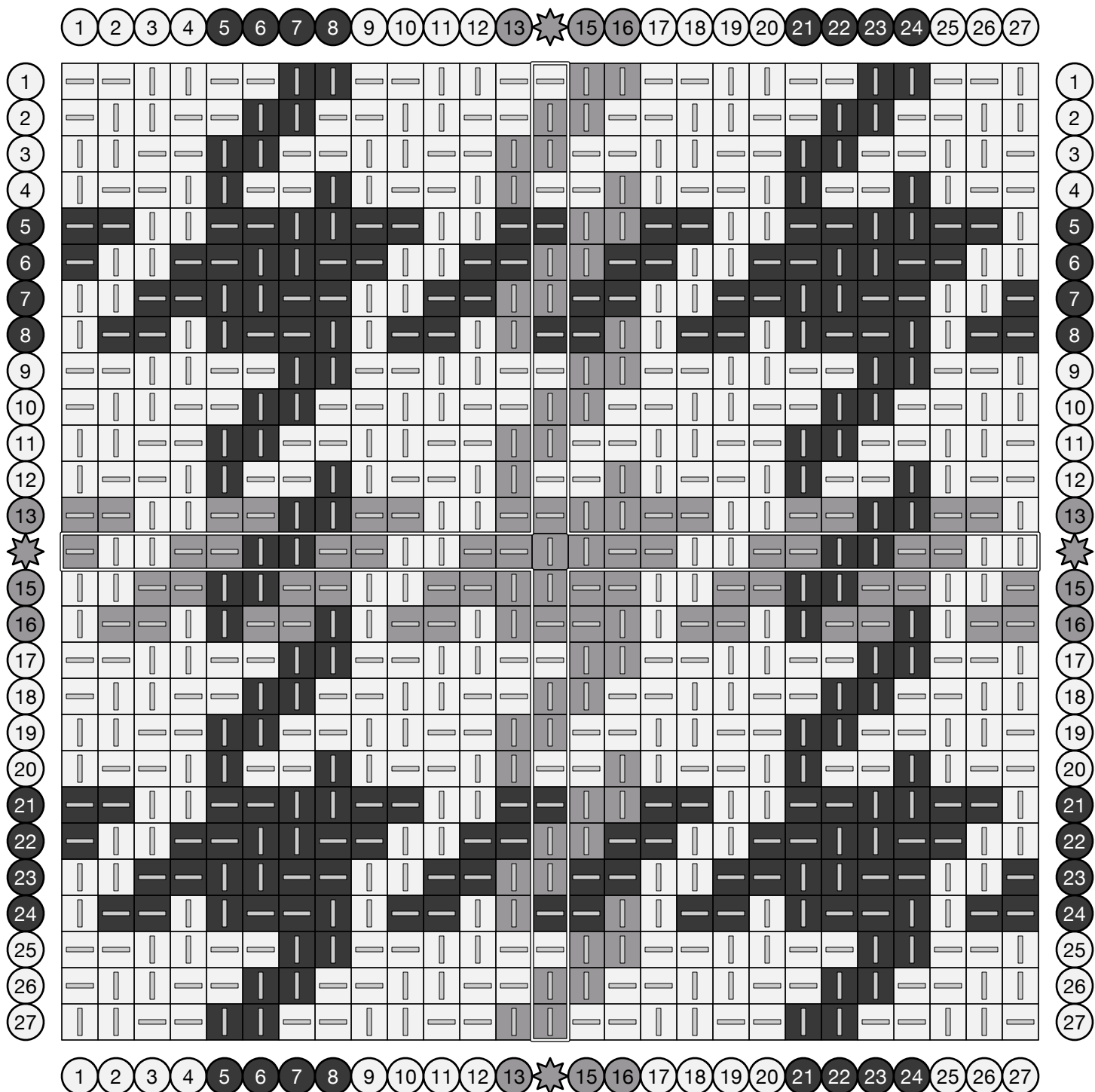
# Tri-Color Houndstooth Twill (27)

Combining a basic two-two twill weave with alternating color threading produces a repeating pattern of jagged shapes called houndstooth.

A classic pattern, added to our charts April 2022.



Front & Back  
Rotated

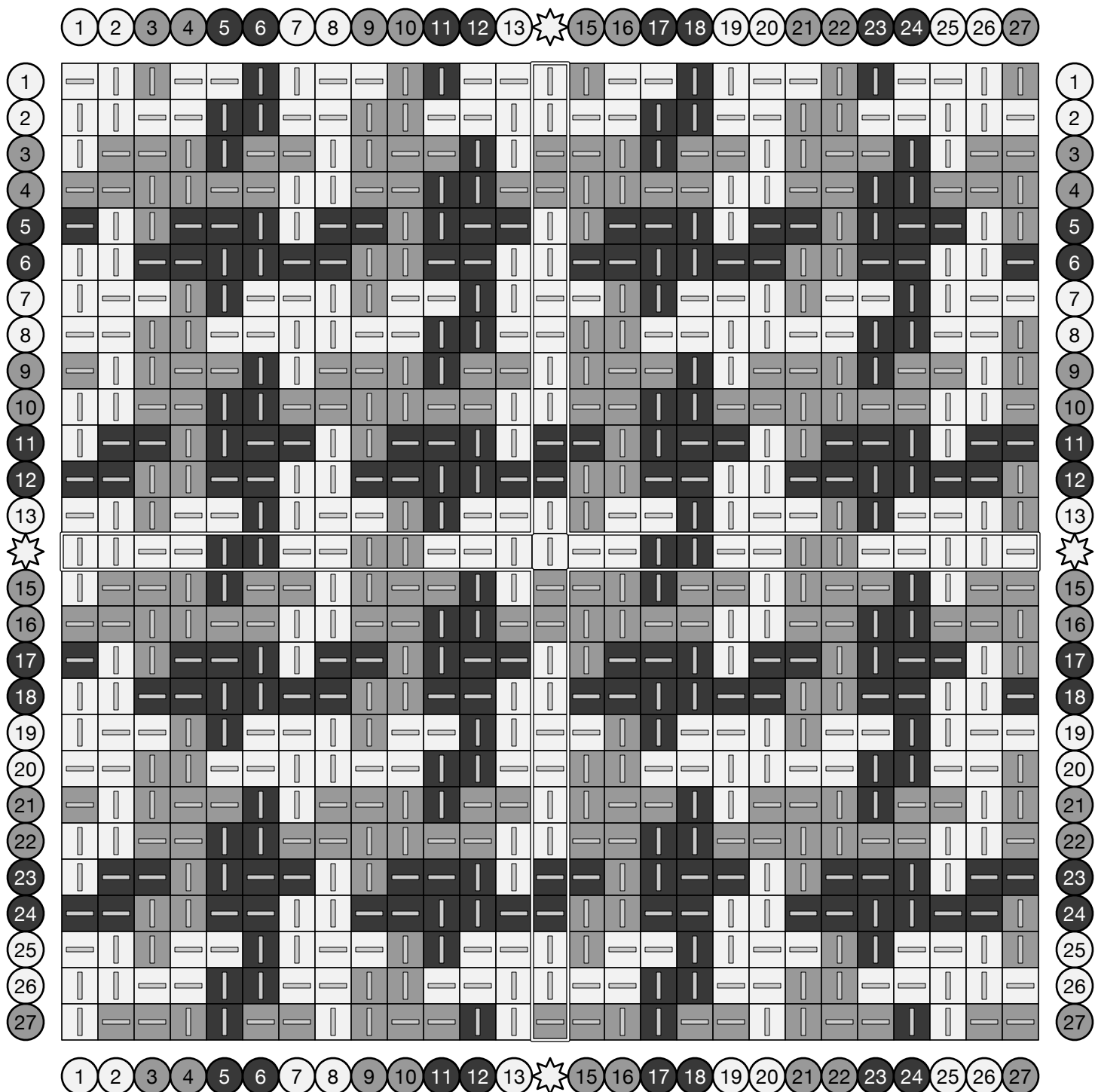
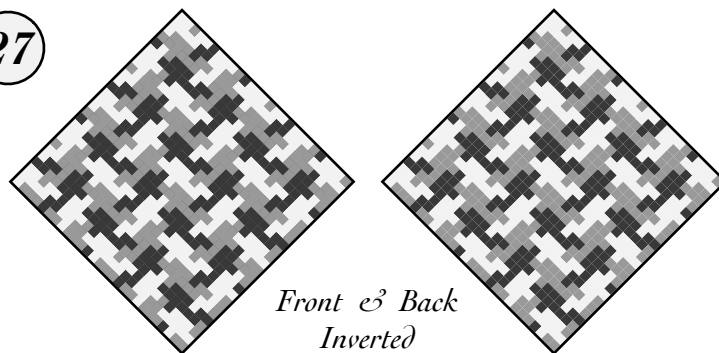


# Tri-Color Twill Splotches

27

Combining a two-two twill weave with three-color threading in AABBBCC order.

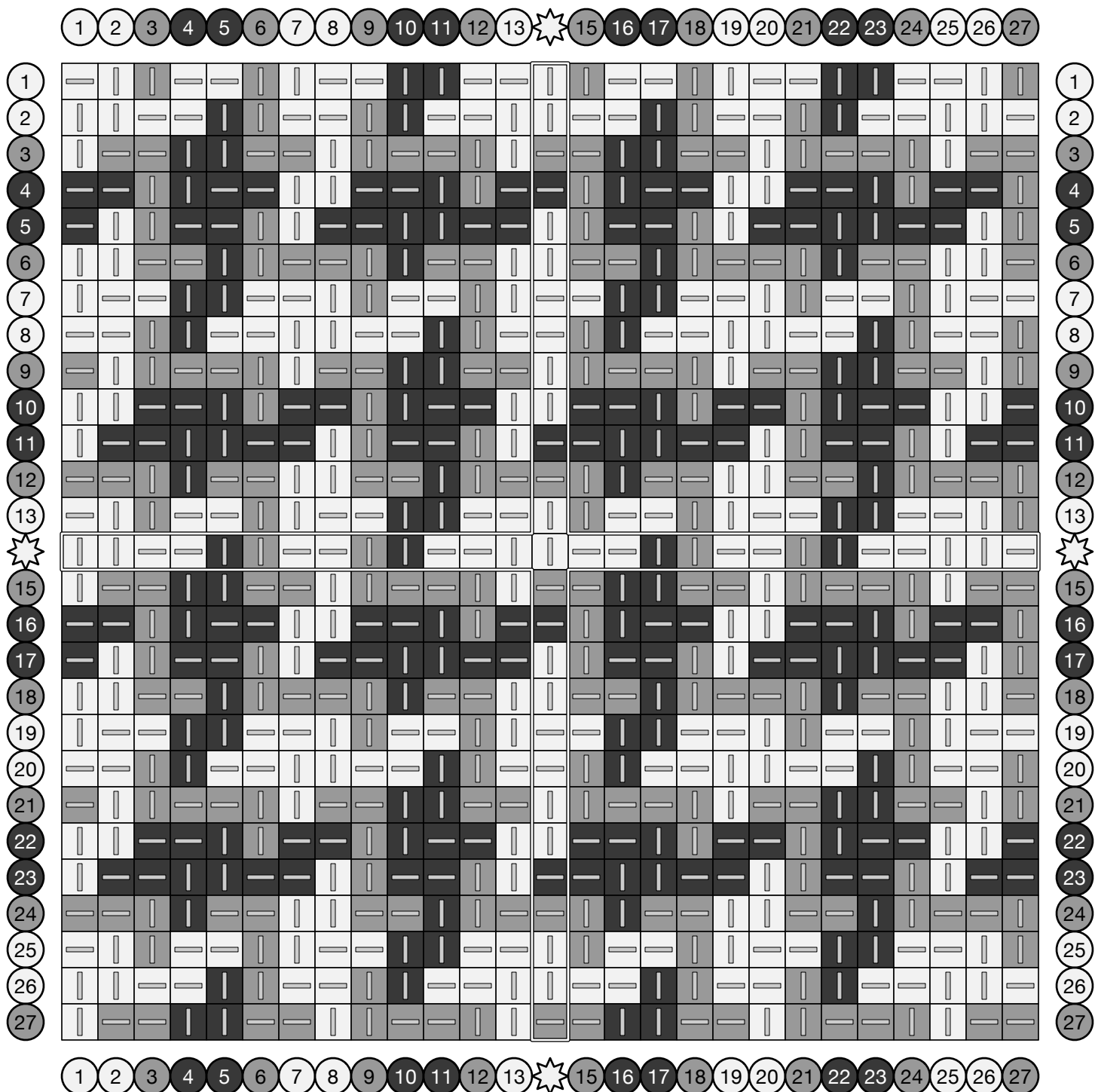
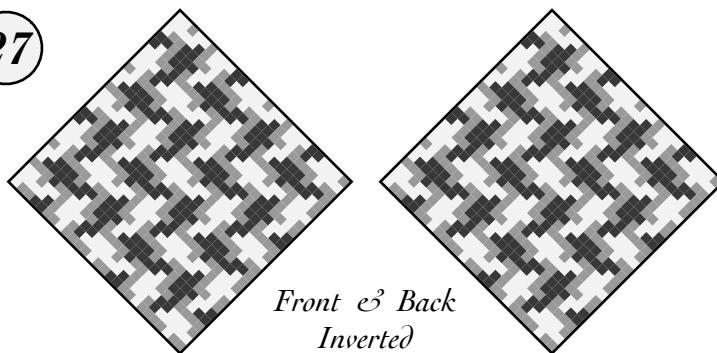
Adapted from *Die farbige Gewebemusterung* by Franz Donat (1907), archived at [handweaving.net](http://handweaving.net) (#63515).



# Broken Twill Splotches

Combining a two-two twill weave with three-color threading in AABCCB order.

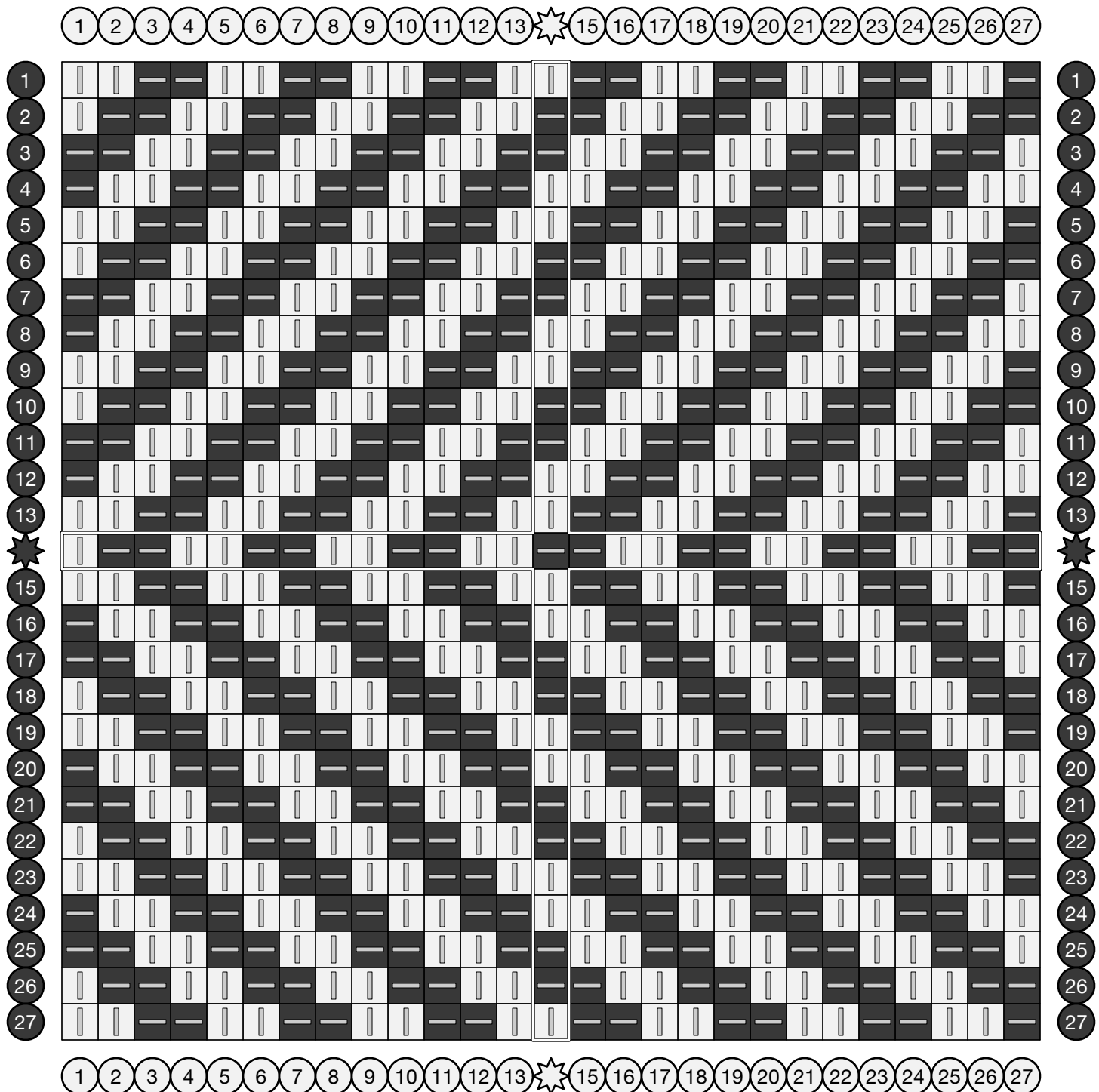
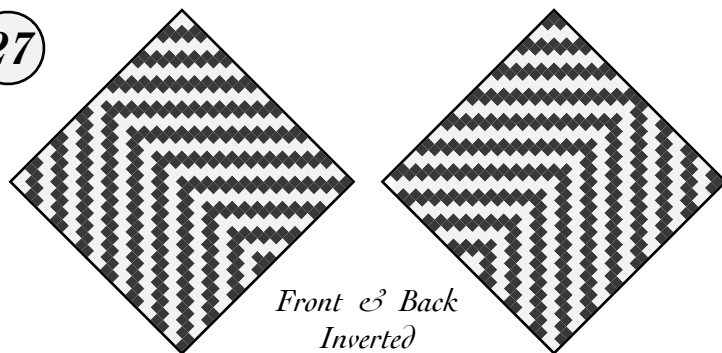
27



# Two-Two Twill Chevrons

27

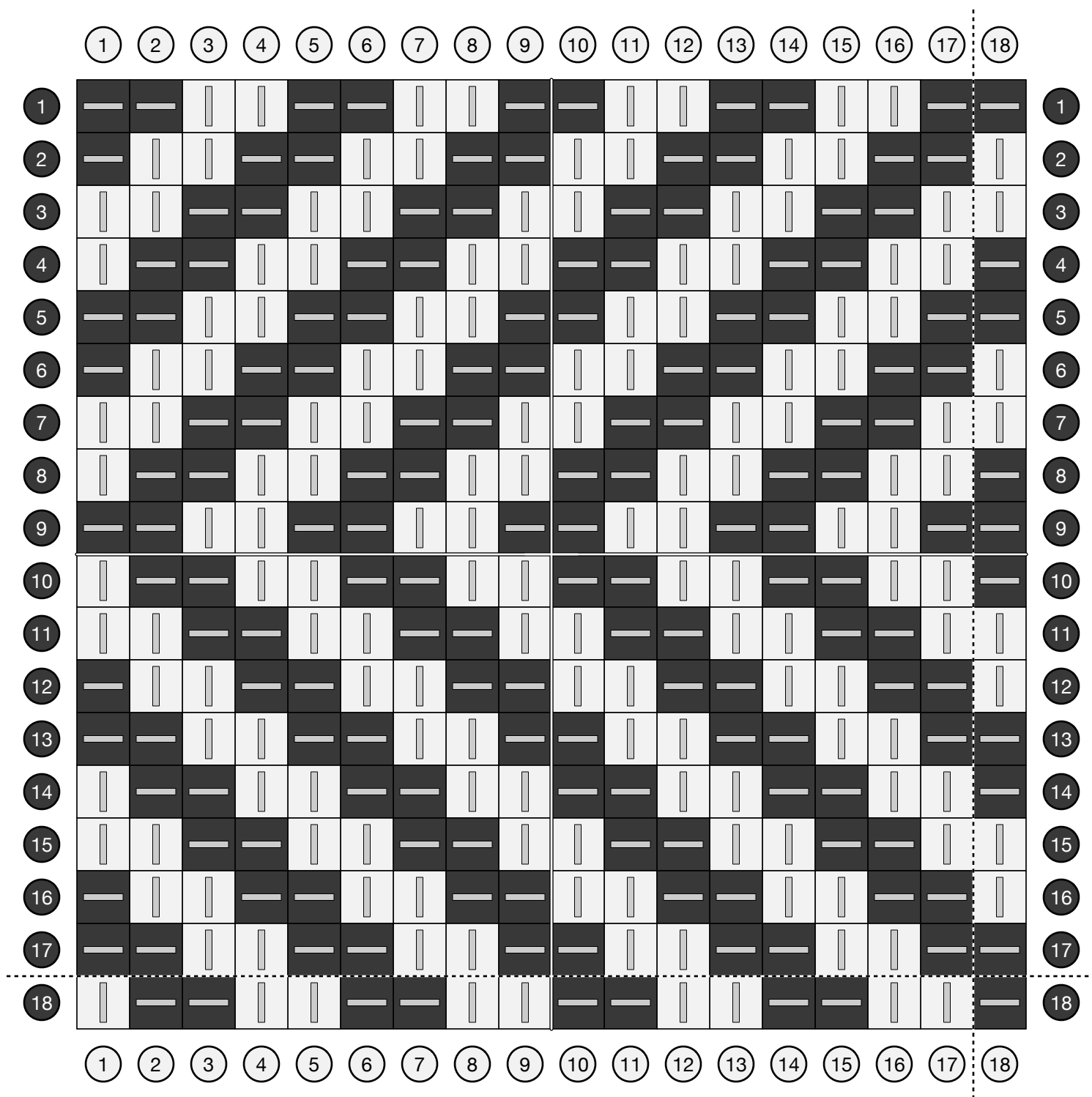
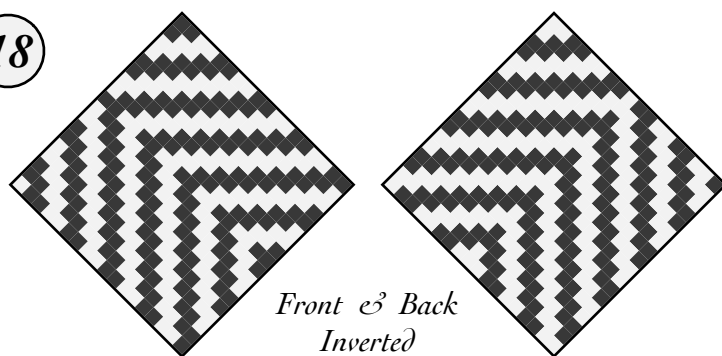
Weaving over two loops and then under two loops, shifting over by one loop on each row, produces a smooth, slightly puffy fabric.



# Two-Two Twill Chevrons

18

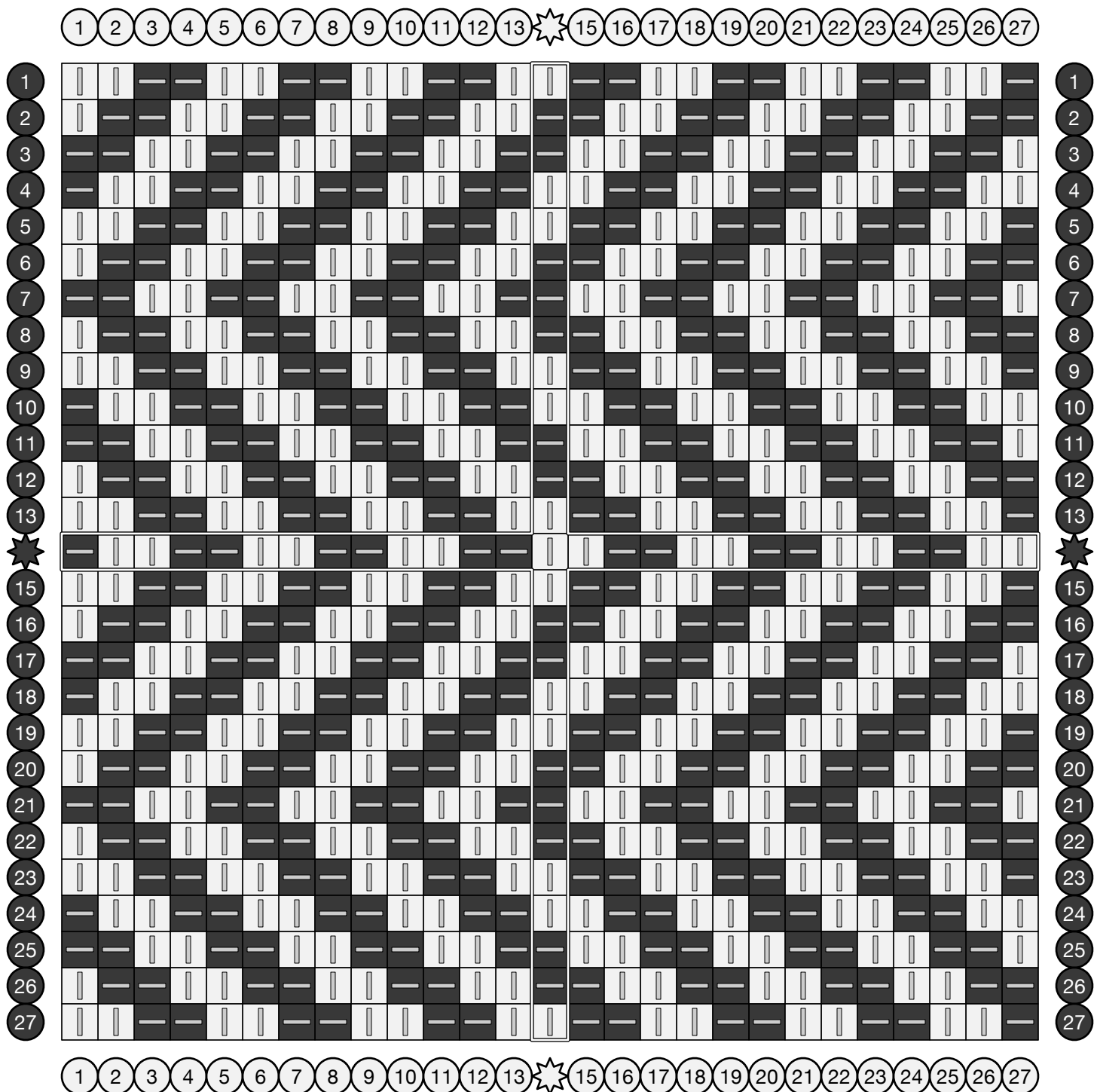
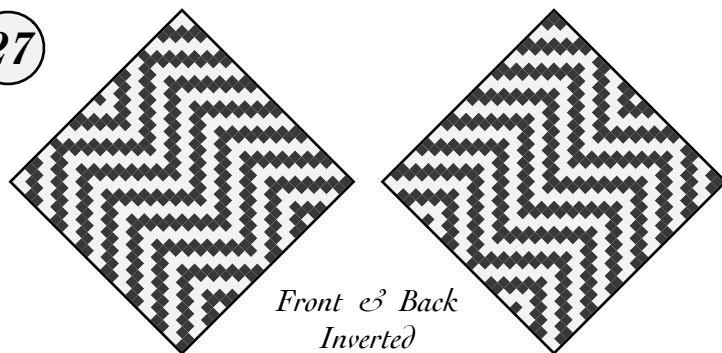
Weaving over two loops and then under two loops, shifting over by one loop on each row, produces a smooth, slightly puffy fabric.



# Jumbo Zig Zag Twill

27

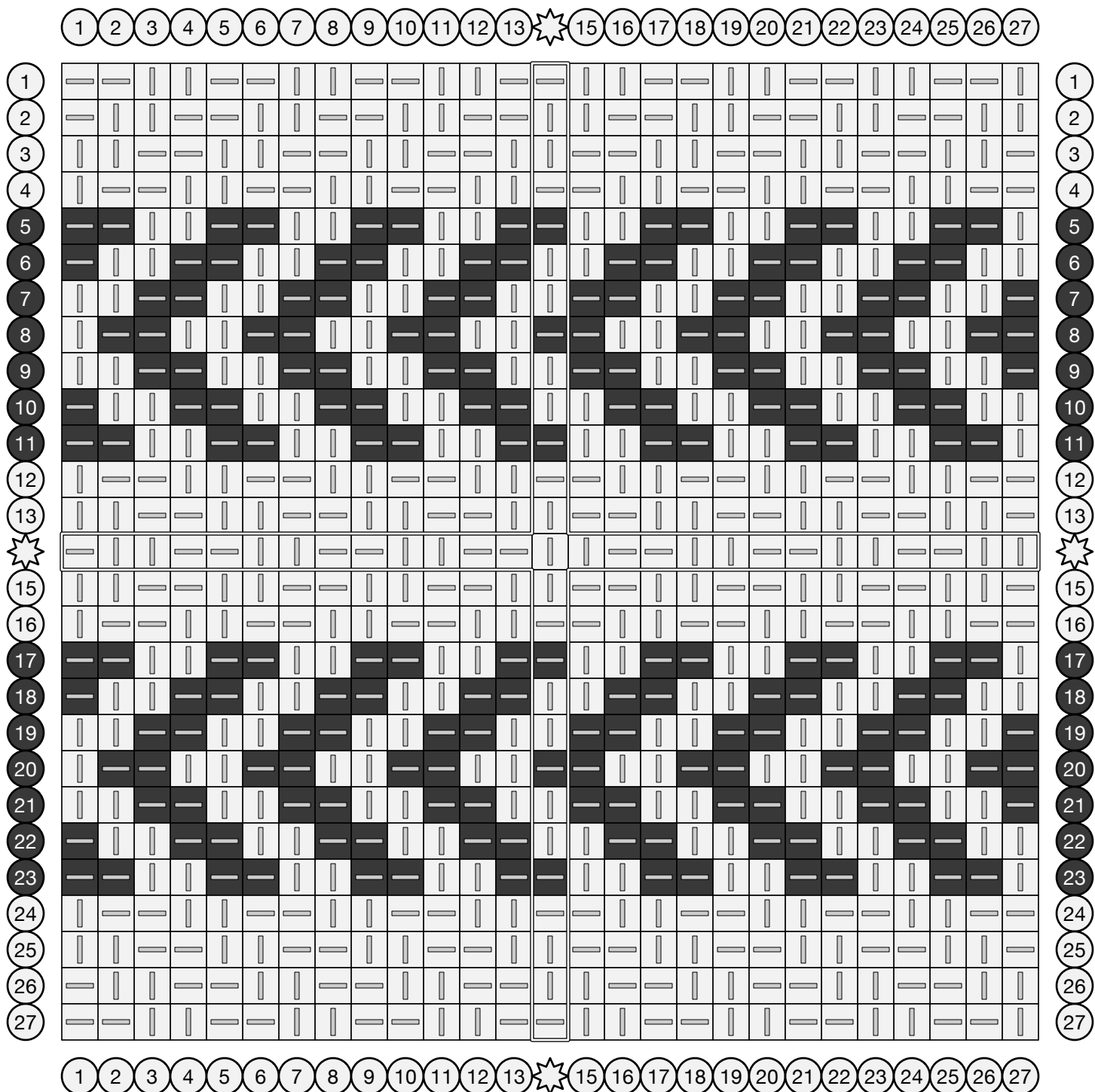
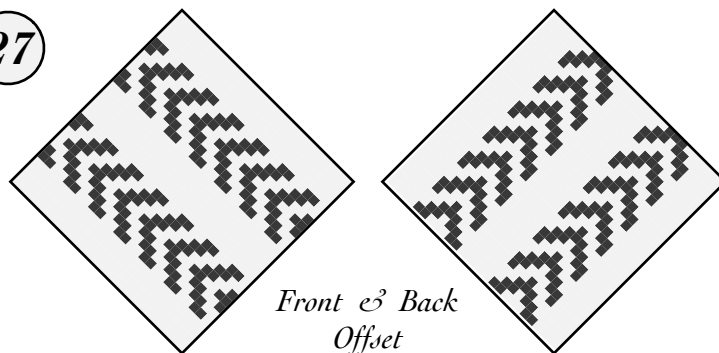
Basic twill zigzags; if you are new to twill patterns, this is a nice way to ease yourself in. Evenly-distributed floats create a puffy thickness that provides extra protection for heavy hot pots.



# Hallstatt 74

Adapted from a scrap of iron-age fabric from 2,700 years ago found in a salt mine in Hallstatt, Germany.

27



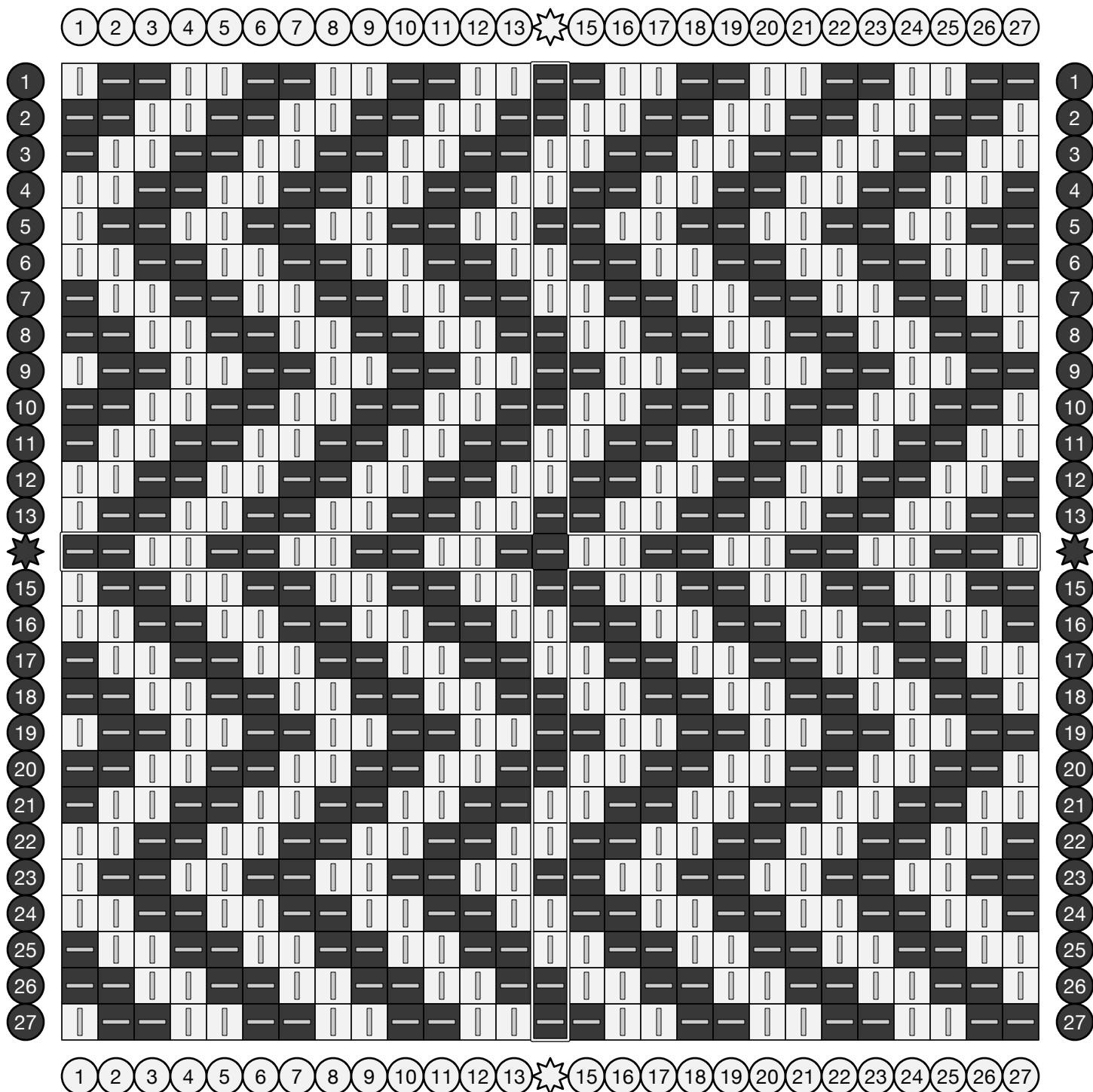
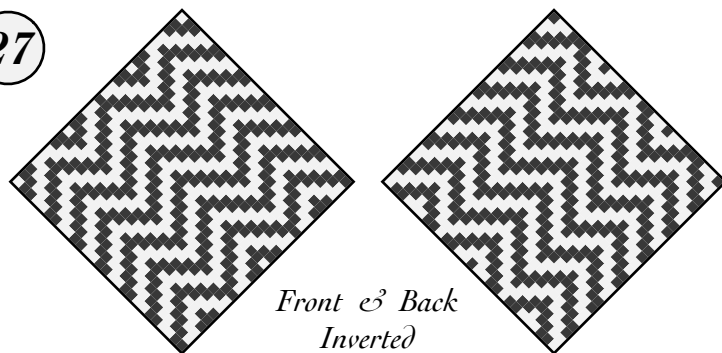


# Zig Zag Twill

27

Basic twill zigzags; if you are new to twill patterns, this is a nice way to ease yourself in. Evenly-distributed floats create a puffy thickness that provides extra protection for heavy hot pots.

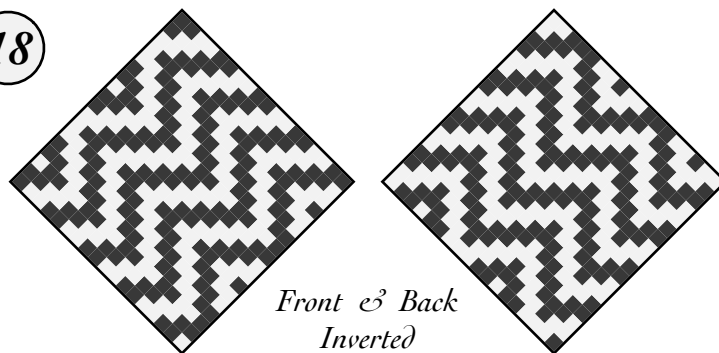
Charted February 2021.



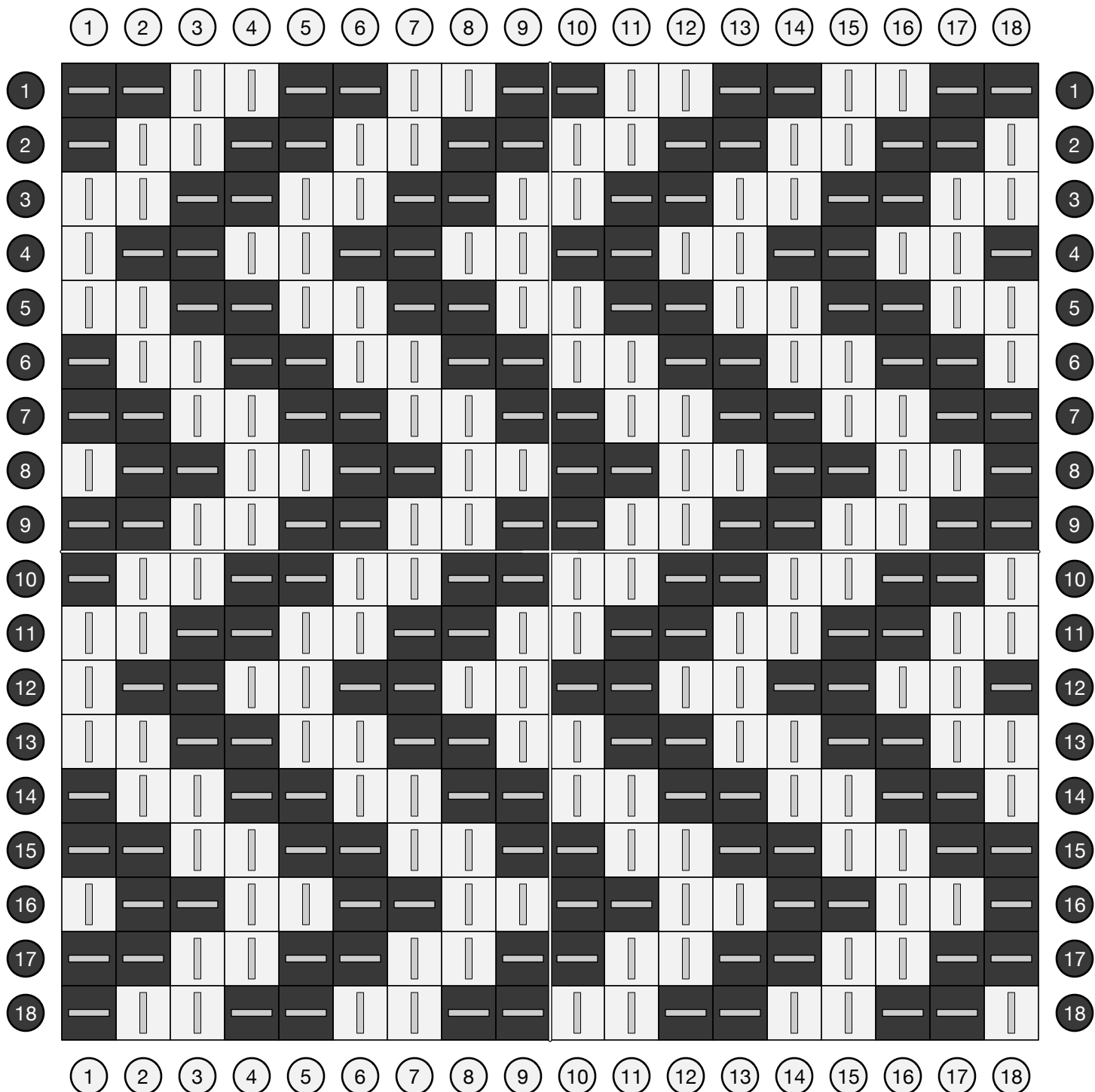
# Zig Zag Twill

18

Basic twill zigzags; if you are new to twill patterns, this is a nice way to ease yourself in. Evenly-distributed floats create a puffy thickness that provides extra protection for heavy hot pots.



Charted February 2021.

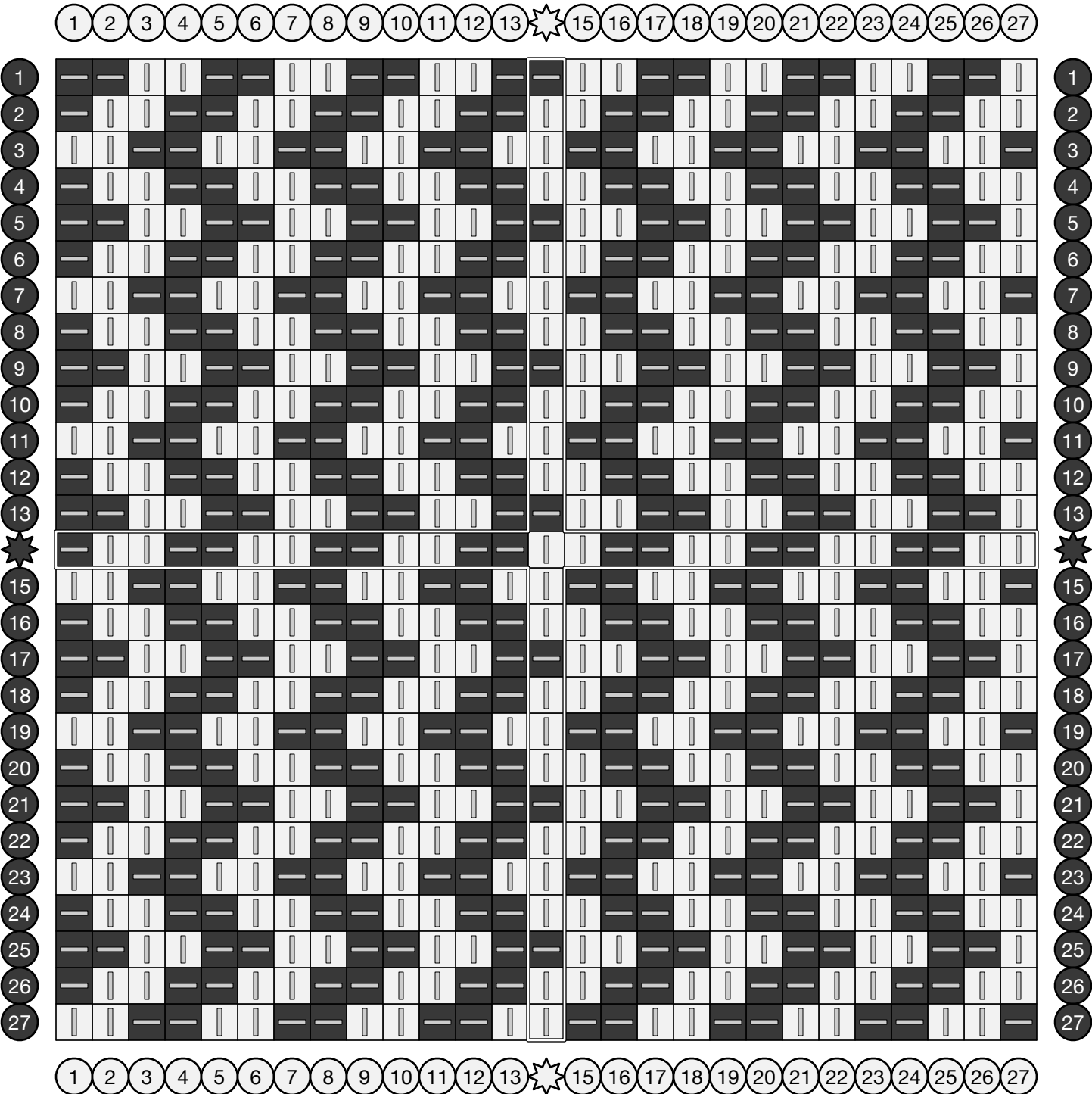
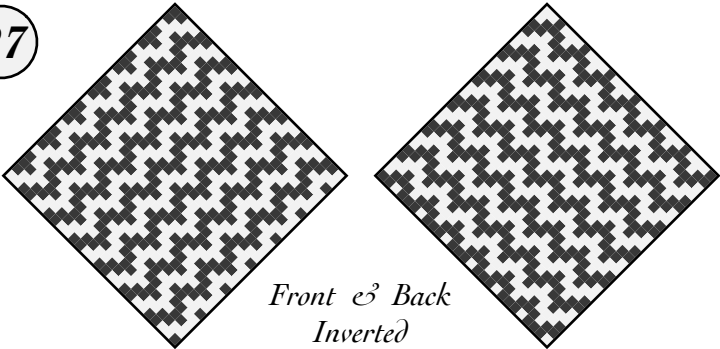


# Back and Forth Twill

Tiny twill zigzags. When removed from the loom, adjacent warps bunch up to form narrow vertical ribs.

Adapted June 2022 from handweaving.net (#40).

27

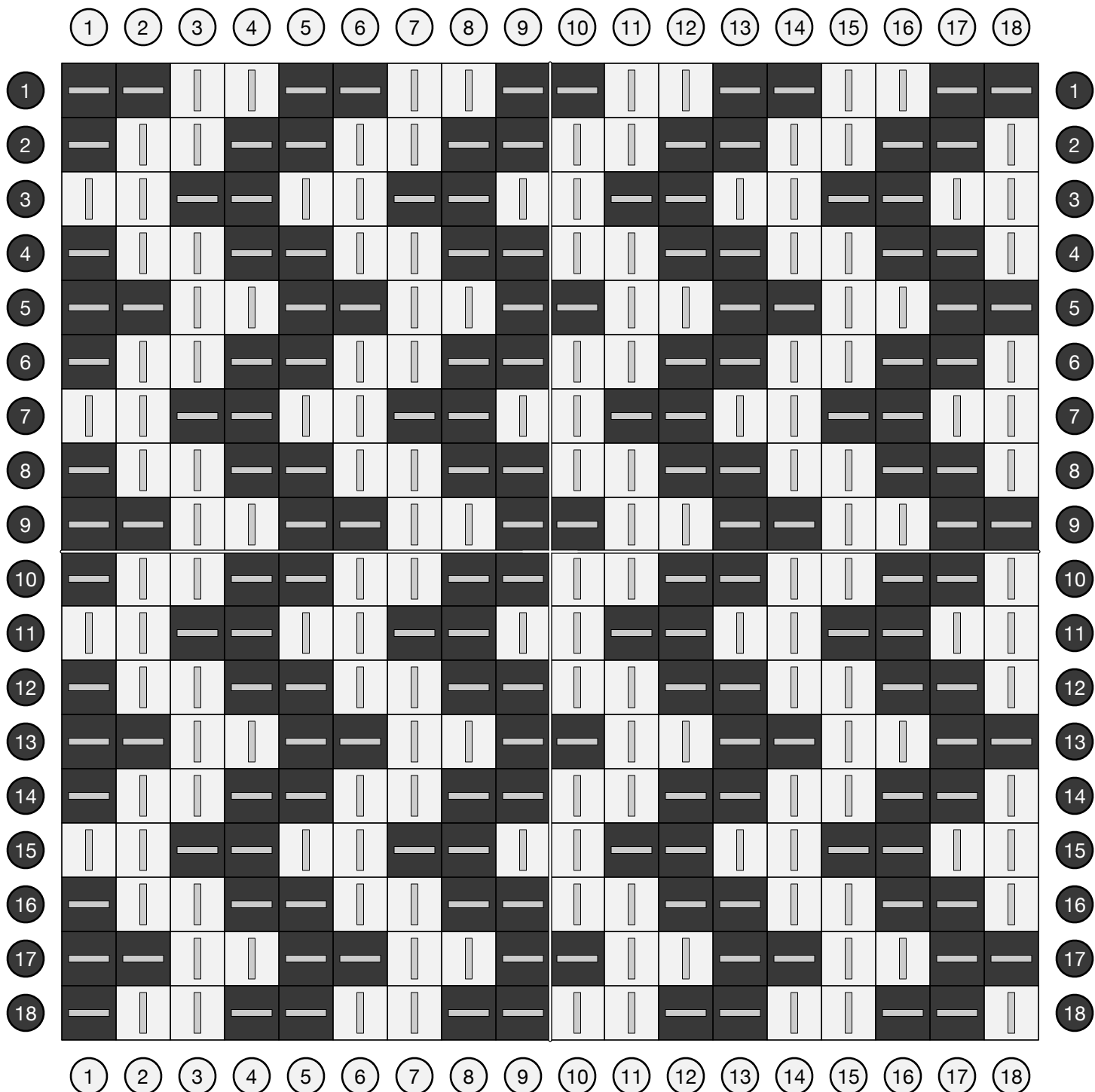
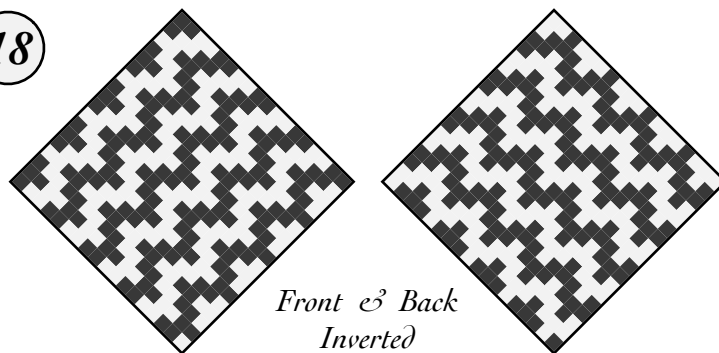


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Adapted June 2022 from handweaving.net (#40).

18

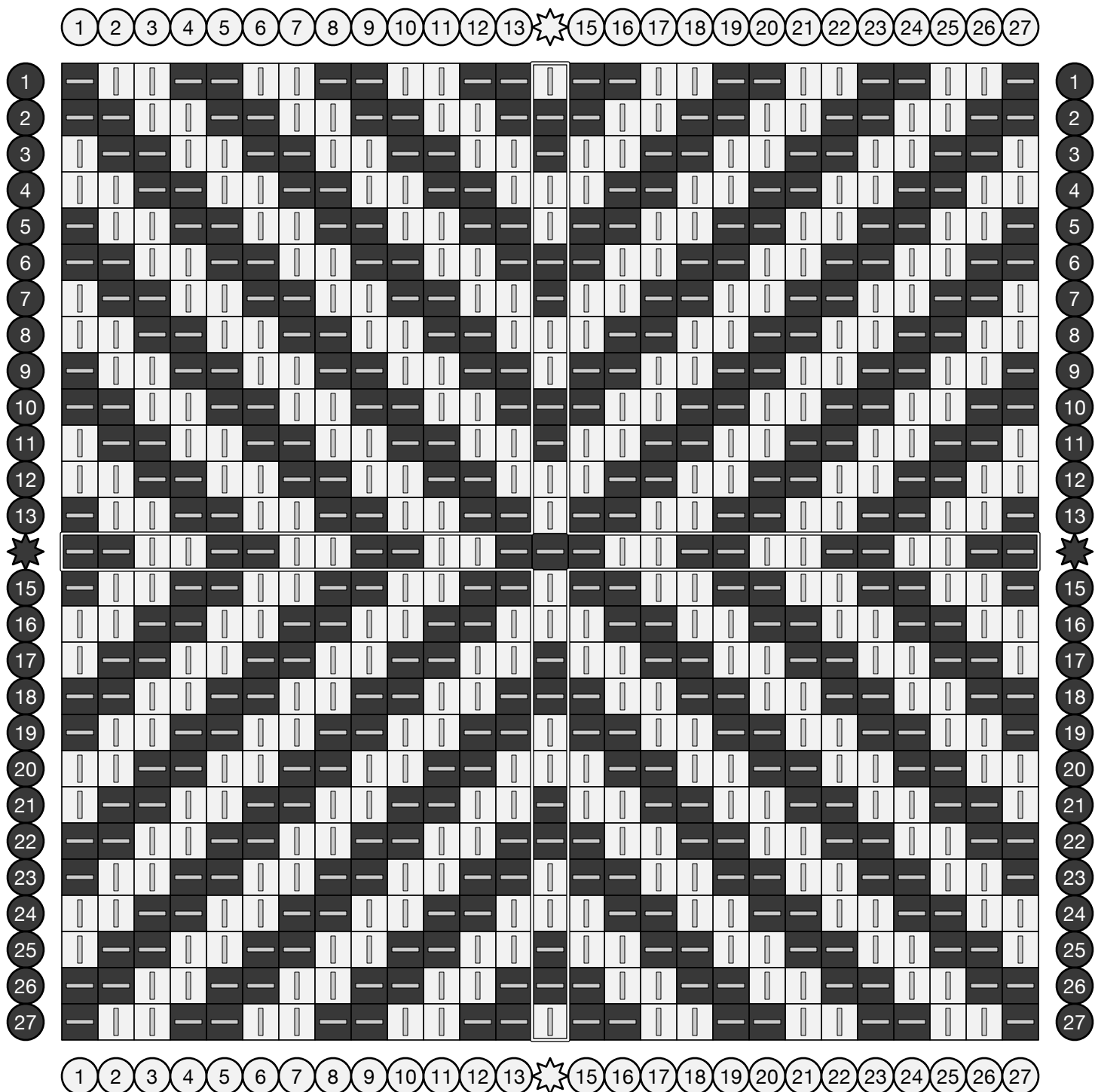
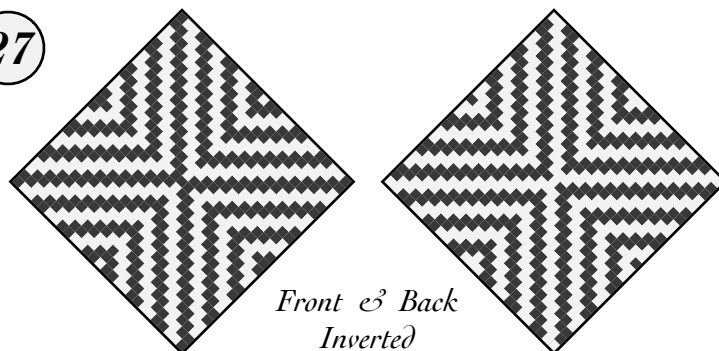


# Two-Two Twill Saltire

27

Weaving over two loops and then under two loops, shifting over by one loop on each row, produces a smooth, slightly puffy fabric.

Charted April 2022.

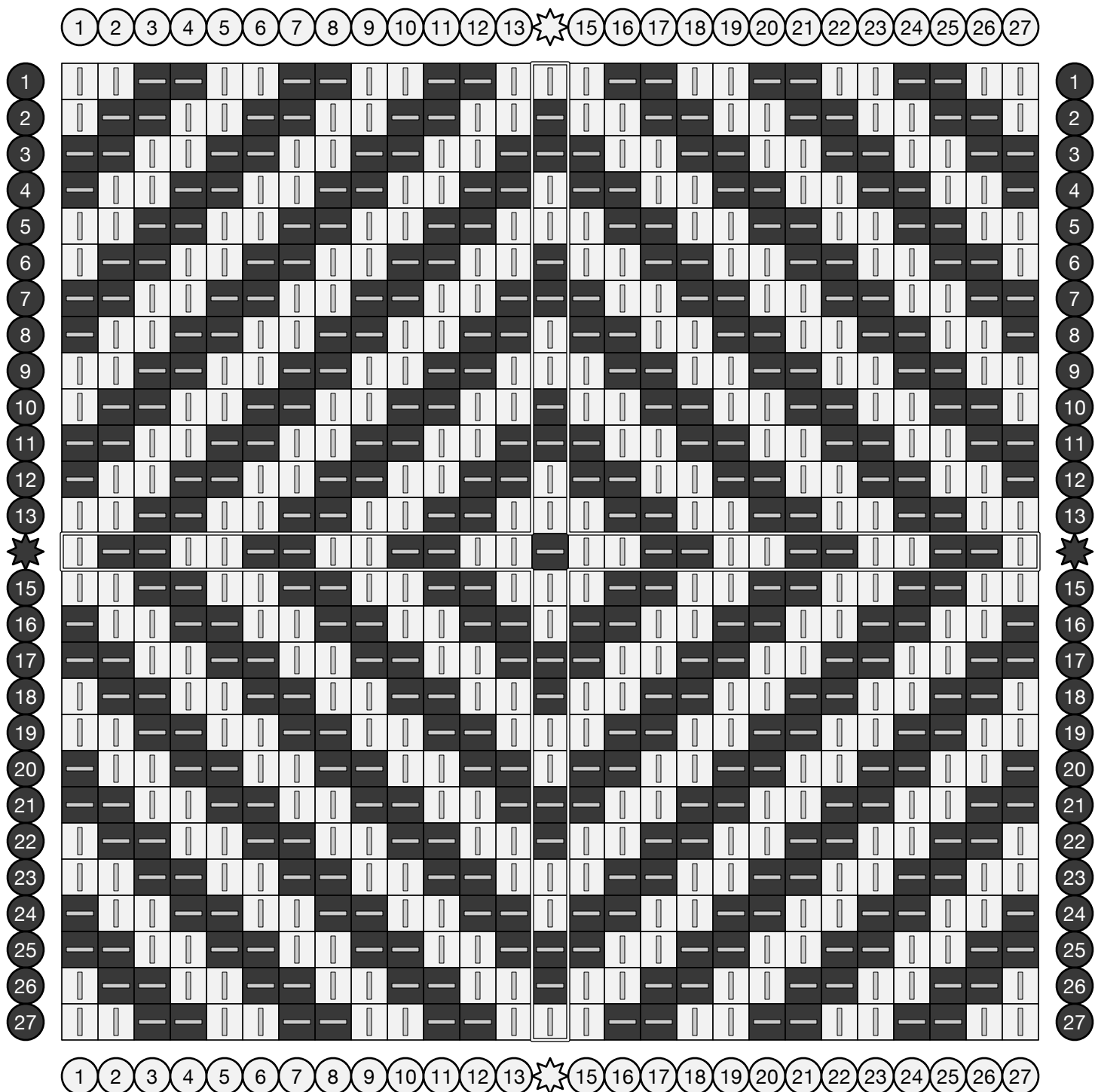
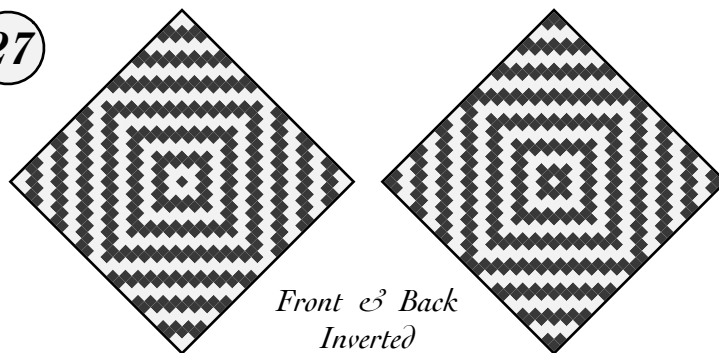


# Twill Diamond

27

Weaving over two loops and then under two loops, shifting over by one loop on each row, produces a smooth, slightly puffy fabric.

Charted April 2022.

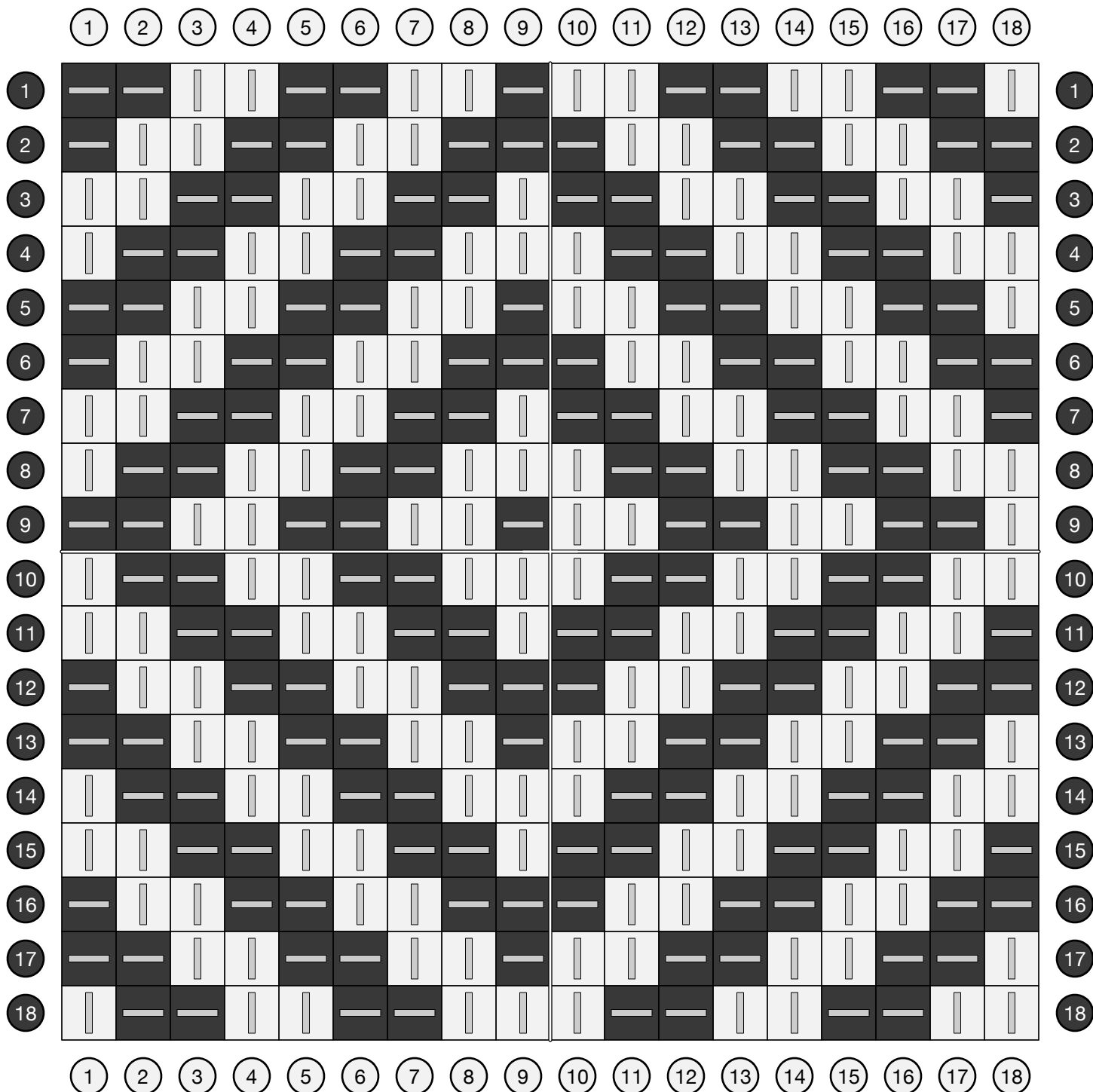
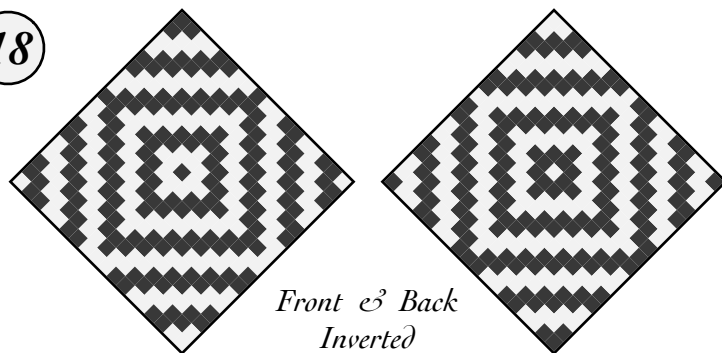


# Twill Diamond

18

Weaving over two loops and then under two loops, shifting over by one loop on each row, produces a smooth, slightly puffy fabric.

Charted April 2022.

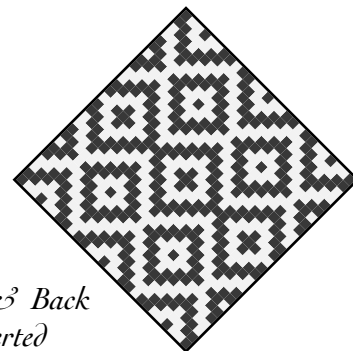
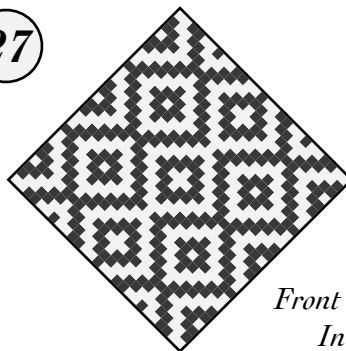


# Twill Pavé

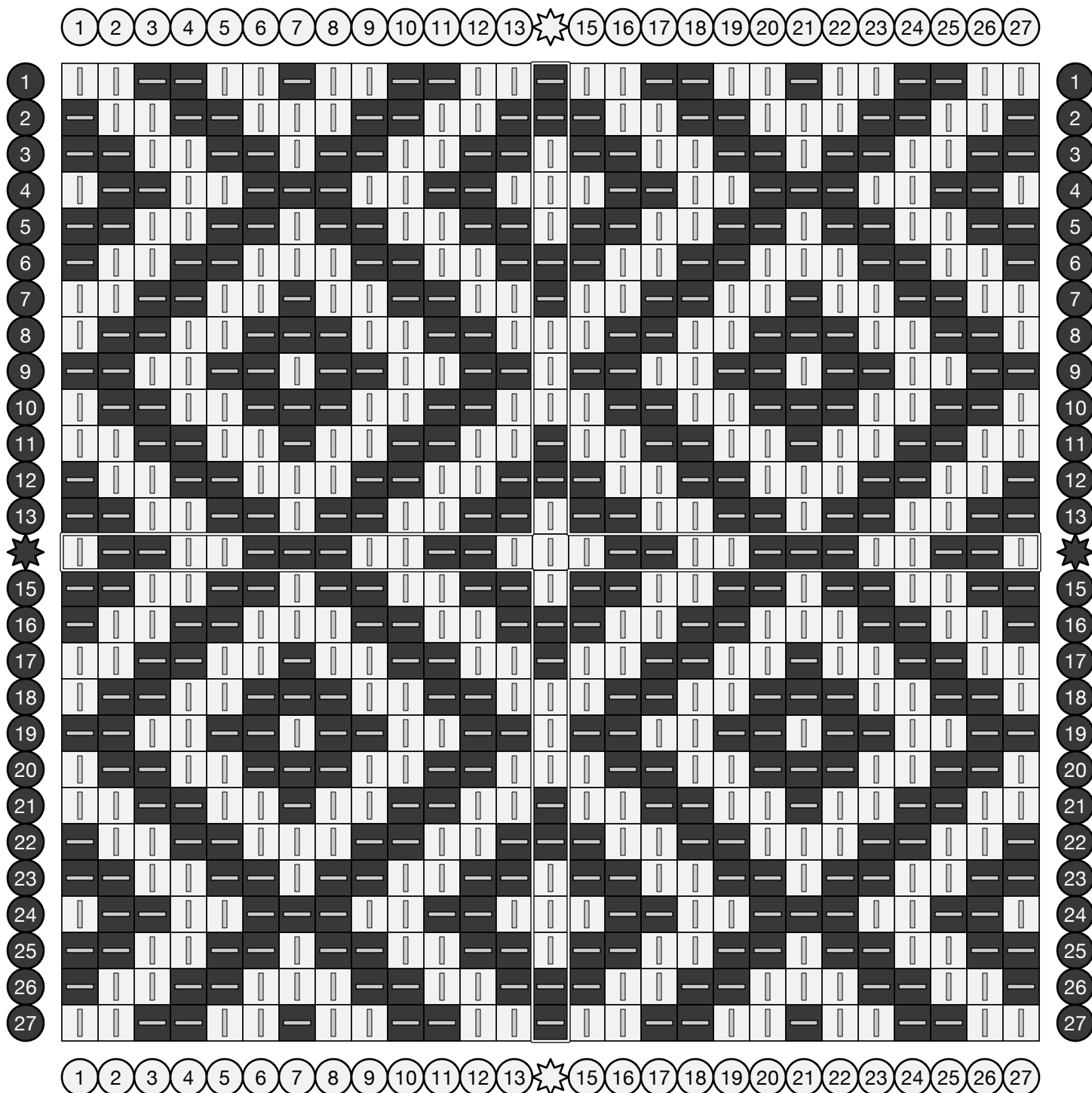
Repeatedly reversing the direction of the twill produces a series of closely-set diamonds.

Charted April 2022.

27



Front & Back  
Inverted

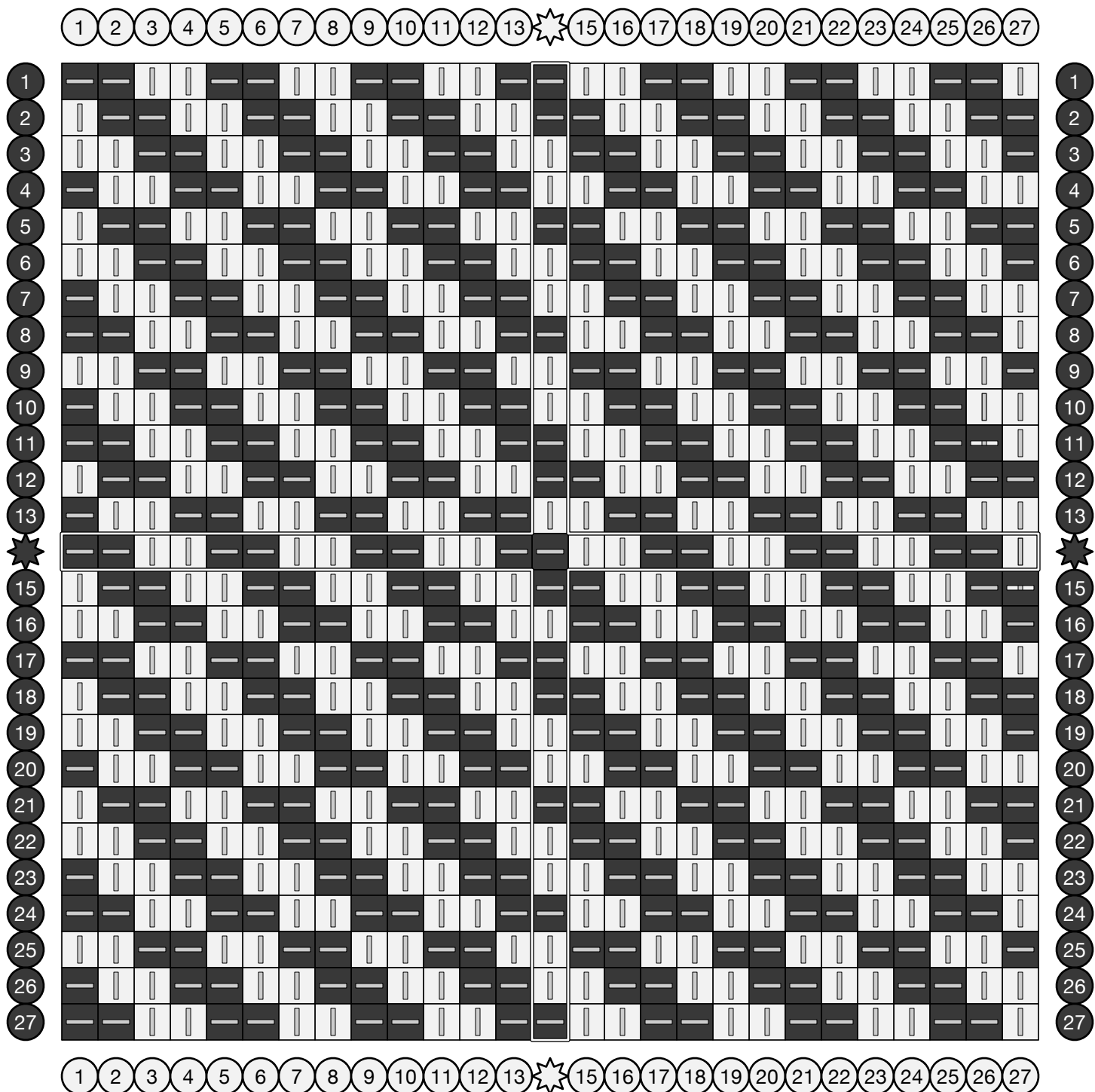
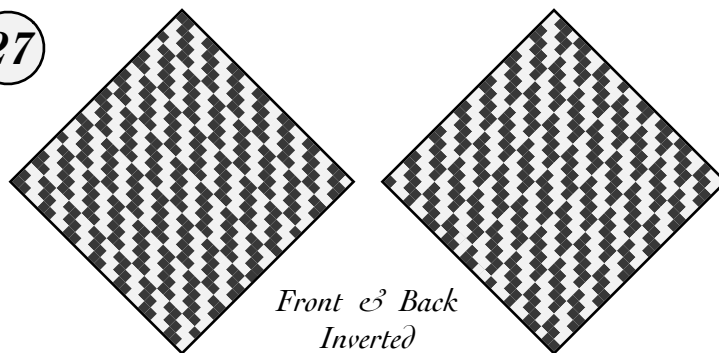




# Broken Twill

Weaving over two loops and then under two loops, shifting over by one loop on each row, produces a smooth, slightly puffy fabric.

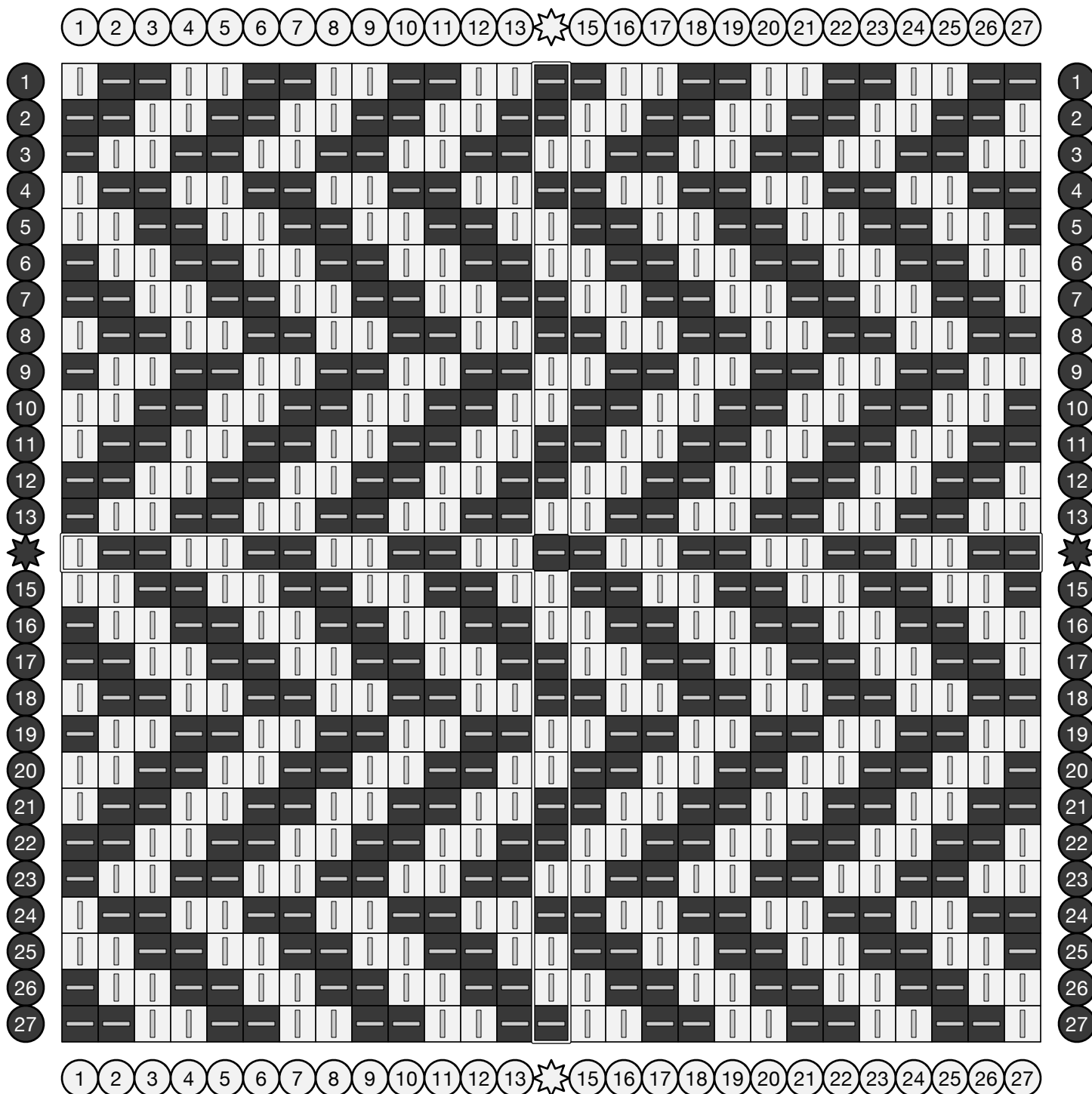
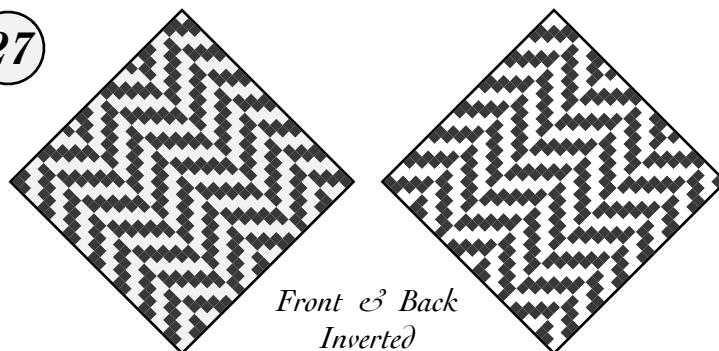
27



# Herringbone Twill

A two-two twill with alternating diagonals, herringbone is a traditional weaving pattern named for the rows of thin bones found in fish.

27

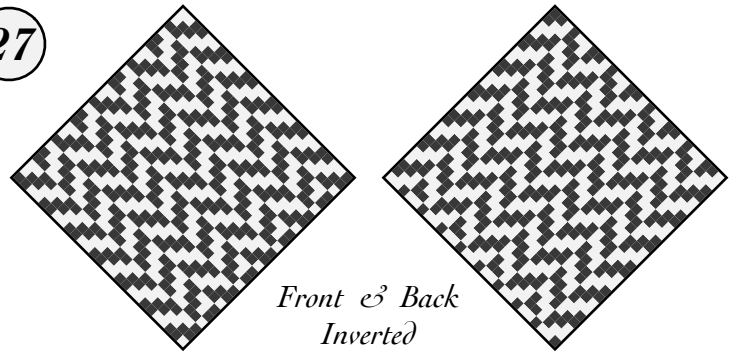


# Short Herringbone Twill

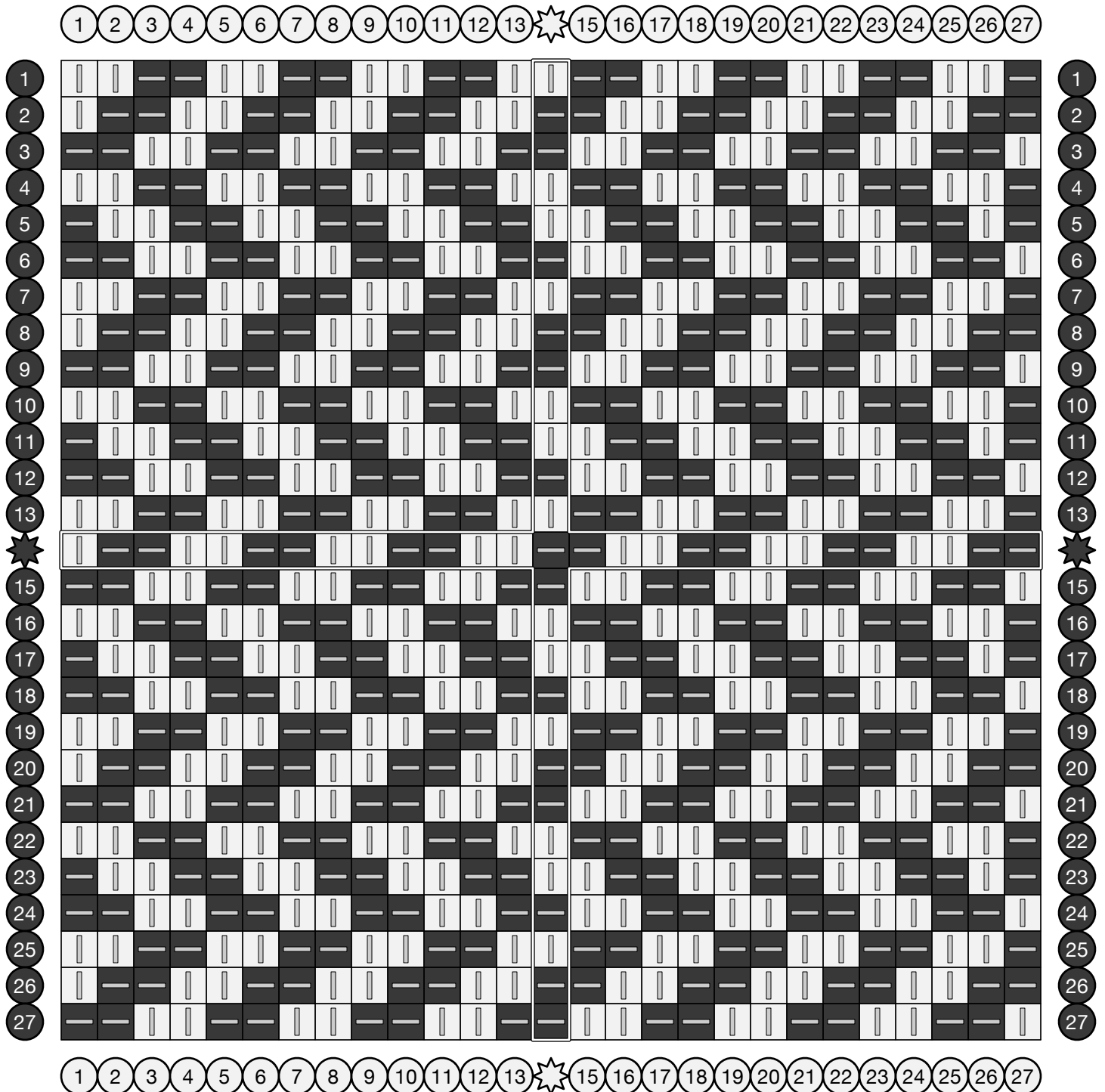
27

A two-two twill with alternating diagonals, herringbone is a traditional weaving pattern named for the rows of thin bones found in fish.

This pattern is smaller than typical herringbone.



Front & Back  
Inverted

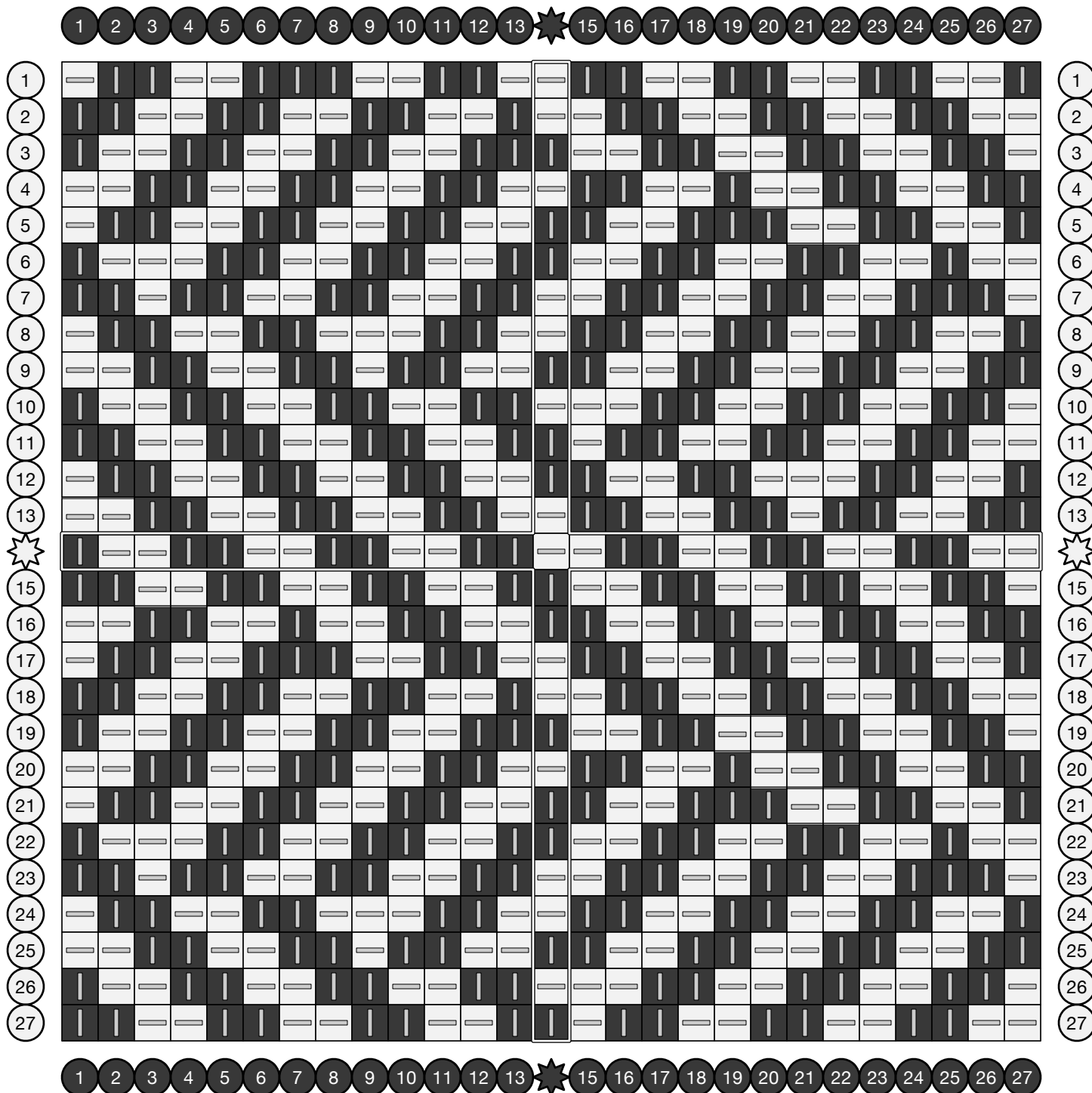
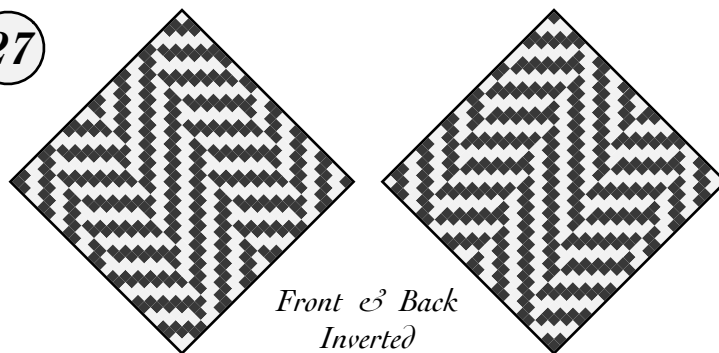


# Leaning Tower Twill

27

A simple 2-2 twill staggers slightly as it changes direction, producing stripes that shift slowly across the pattern in a most unexpected way.

Adapted from *2500 Armature - Intreccio Per Tessuti Di Lana, Cotone, Rayon, Seta* by Eugenio Poma (1947), archived at [handweaving.net](http://handweaving.net) (#43548).

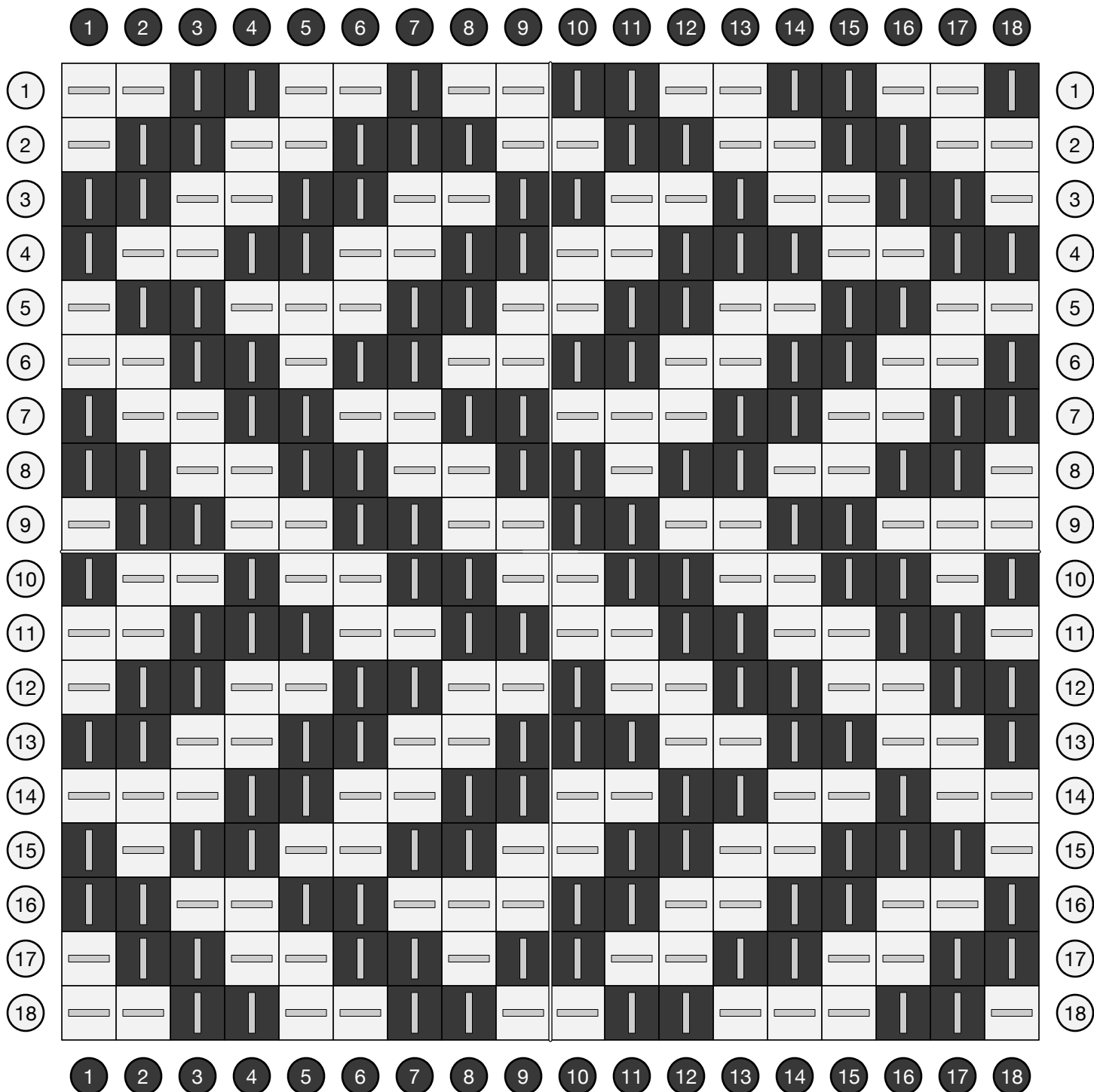
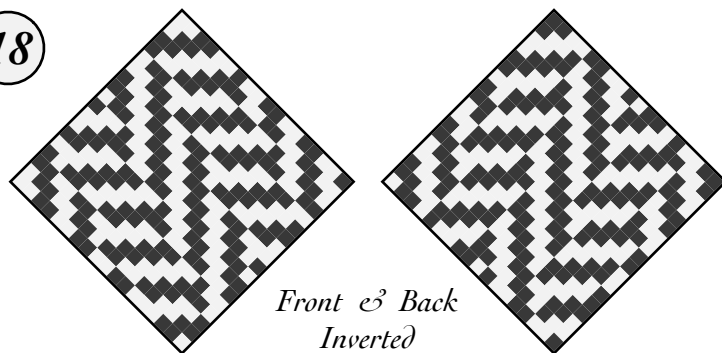


# Leaning Tower Twill

18

A simple 2-2 twill staggers slightly as it changes direction, producing stripes that shift slowly across the pattern in a most unexpected way.

Adapted from *2500 Armature - Intreccio Per Tessuti Di Lana, Cotone, Rayon, Seta* by Eugenio Poma (1947), archived at [handweaving.net](http://handweaving.net) (#43548).

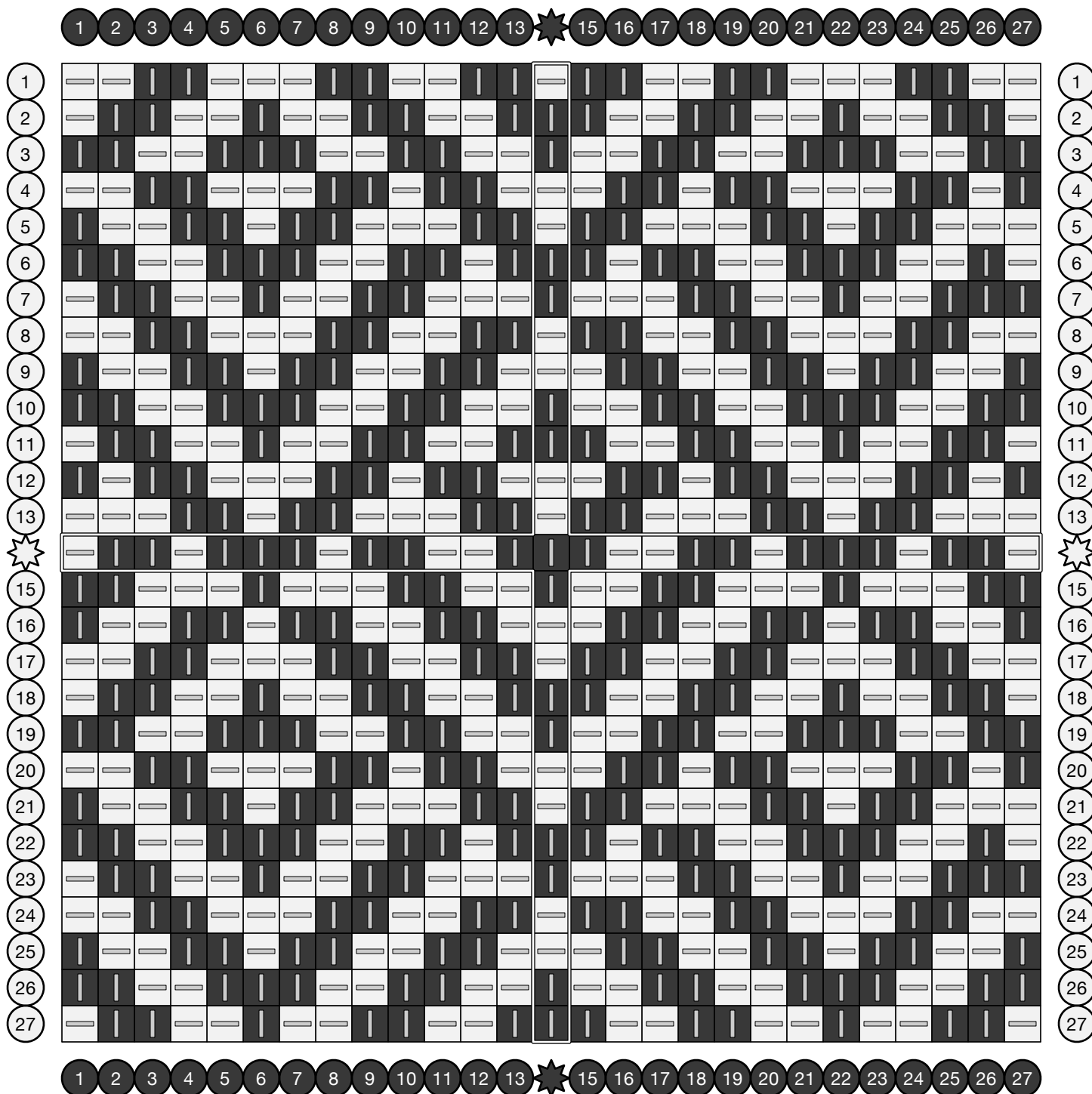
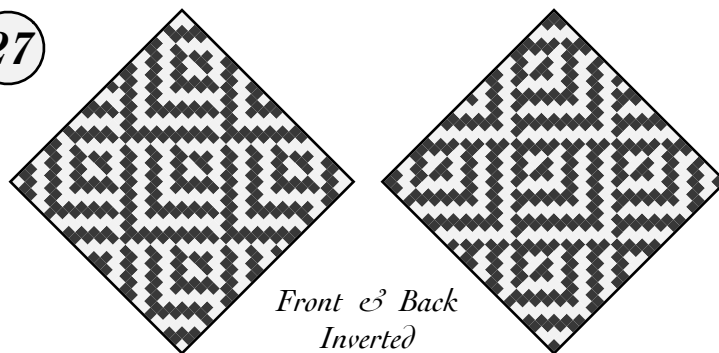


# Twill Chevronels

A repeating motif of nested V shapes yields a puffy twill fabric.

Adapted from *2500 Armature - Intreccio Per Tessuti Di Lana, Cotone, Rayon, Seta* by Eugenio Poma (1947), archived at [handweaving.net](http://handweaving.net) (#43839).

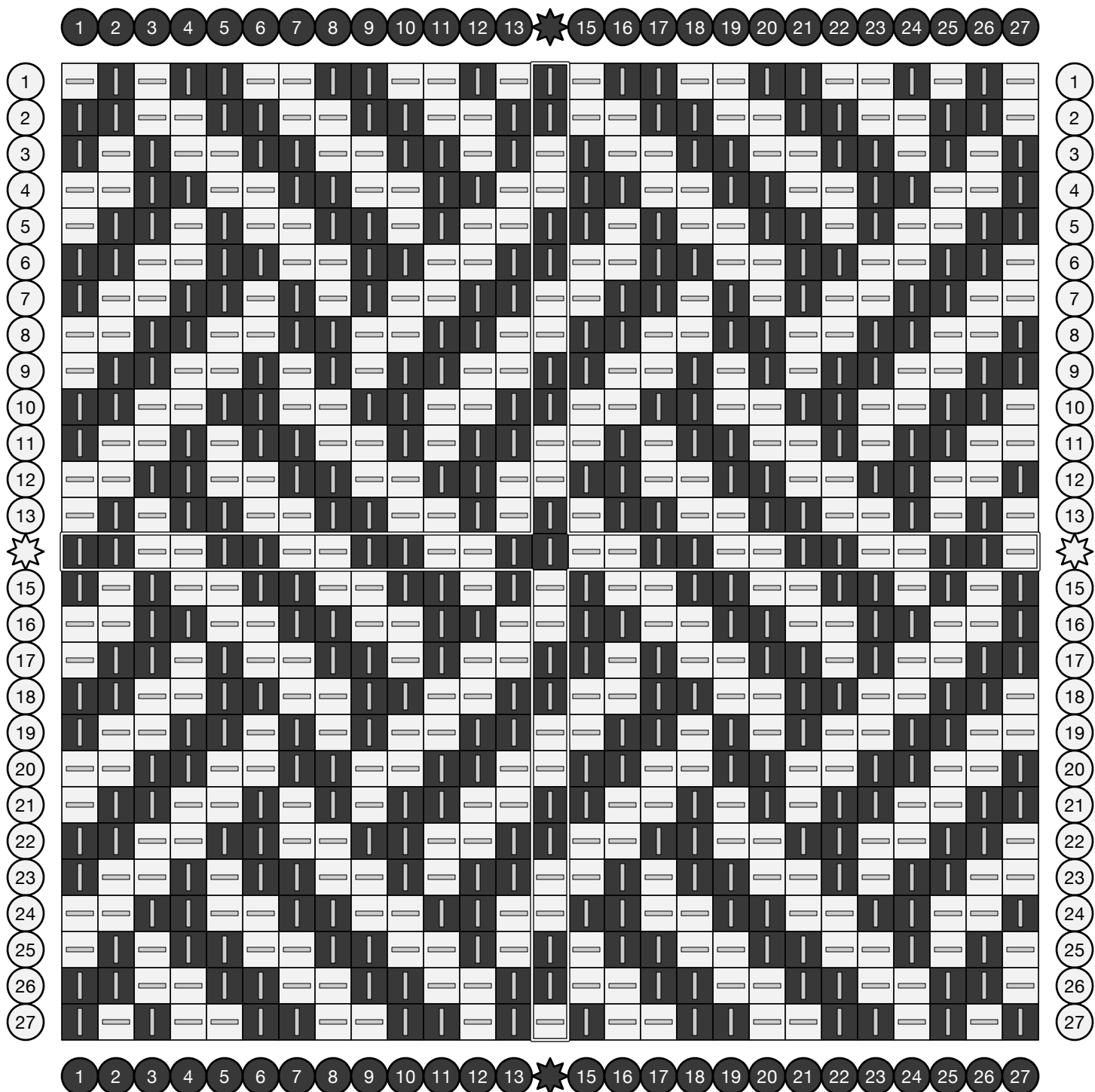
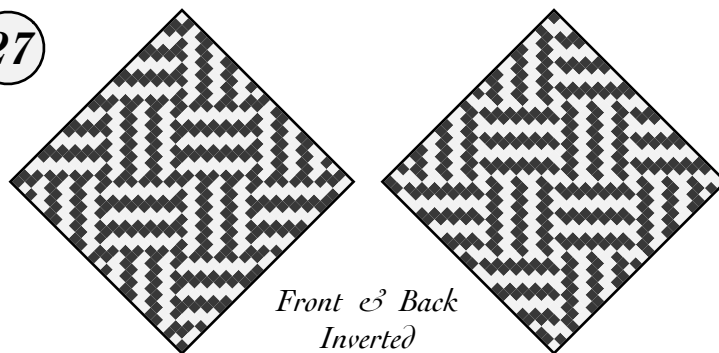
27



# Twill Mesh

27

Adapted from *2500 Armature - Intreccio Per Tessuti Di Lana, Cotone, Rayon, Seta* by Eugenio Poma (1947), archived at [handweaving.net](http://handweaving.net) (#43116).

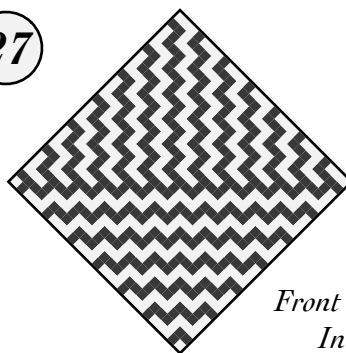


# Cross Breeze

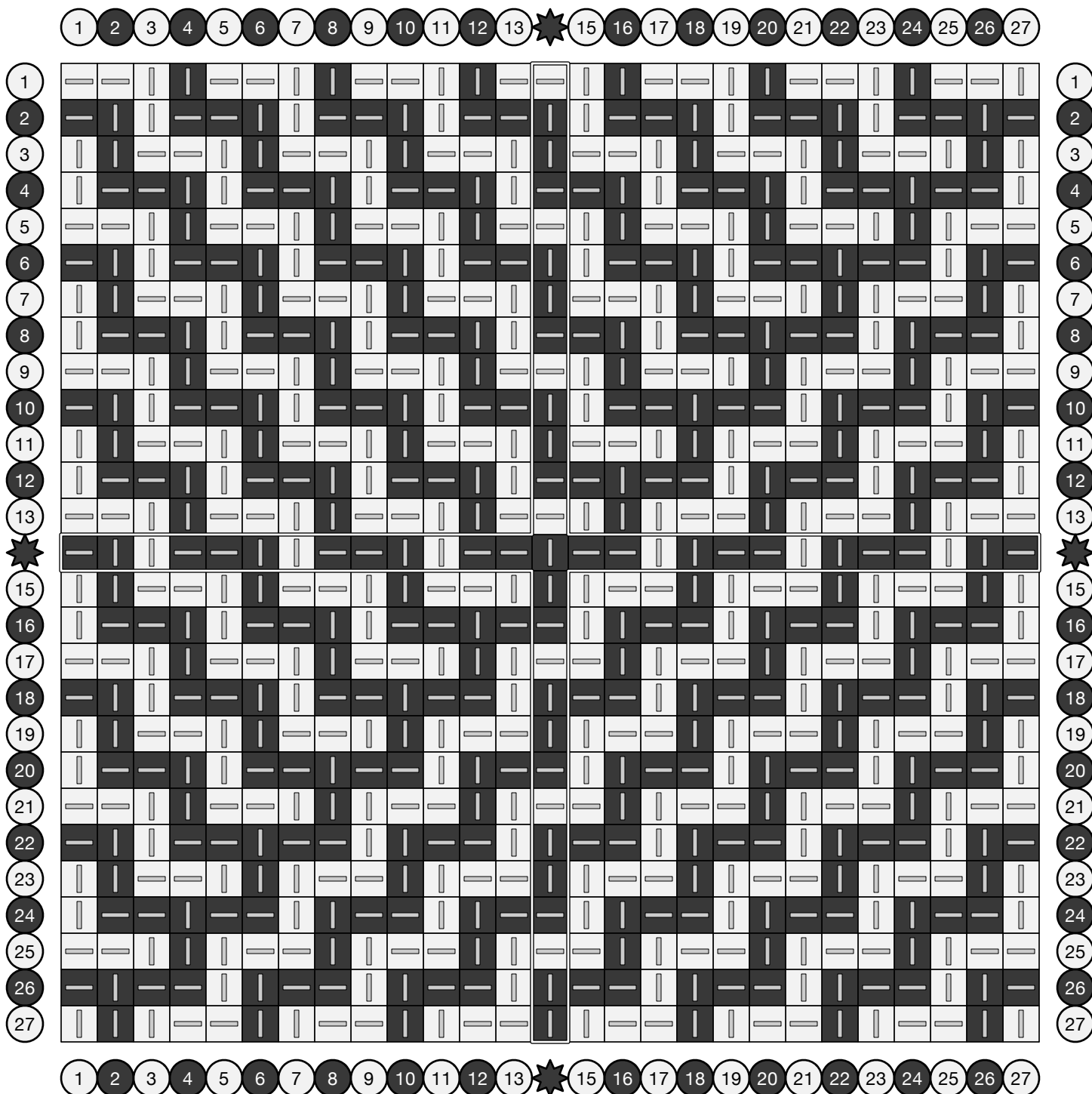
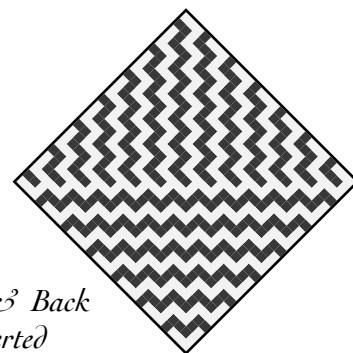
The flexibility and substance of the over-2/under-2 twill fabric provides a safe grip on hot pots while a long diagonal of under-3 twills creates a natural crease from corner to corner to fold around handles.

An original design from December 2021.

27



Front & Back  
Inverted



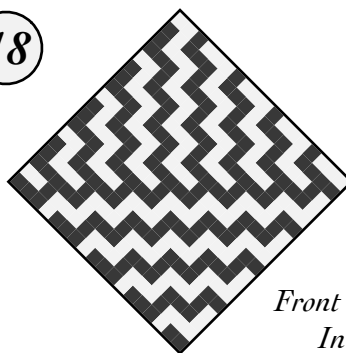


# Cross Breeze

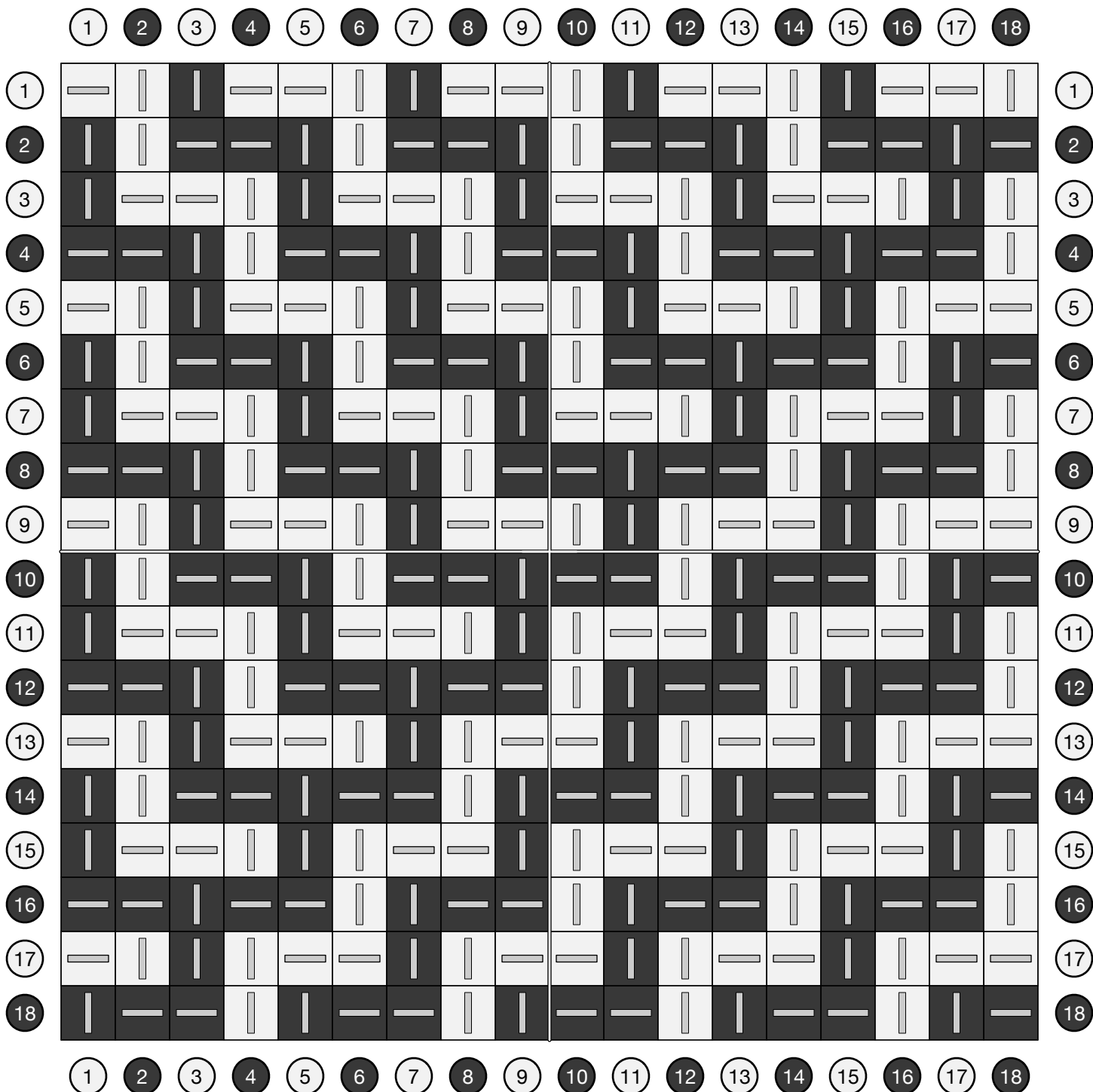
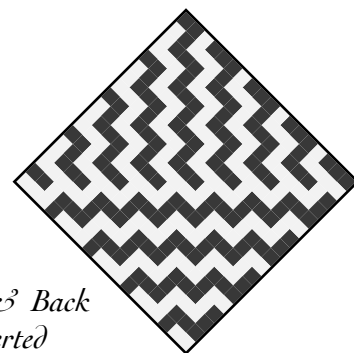
The flexibility and substance of the over-2/under-2 twill fabric provides a safe grip on hot pots while a long diagonal of under-3 twills creates a natural crease from corner to corner to fold around handles.

An original design from December 2021.

18



Front & Back  
Inverted

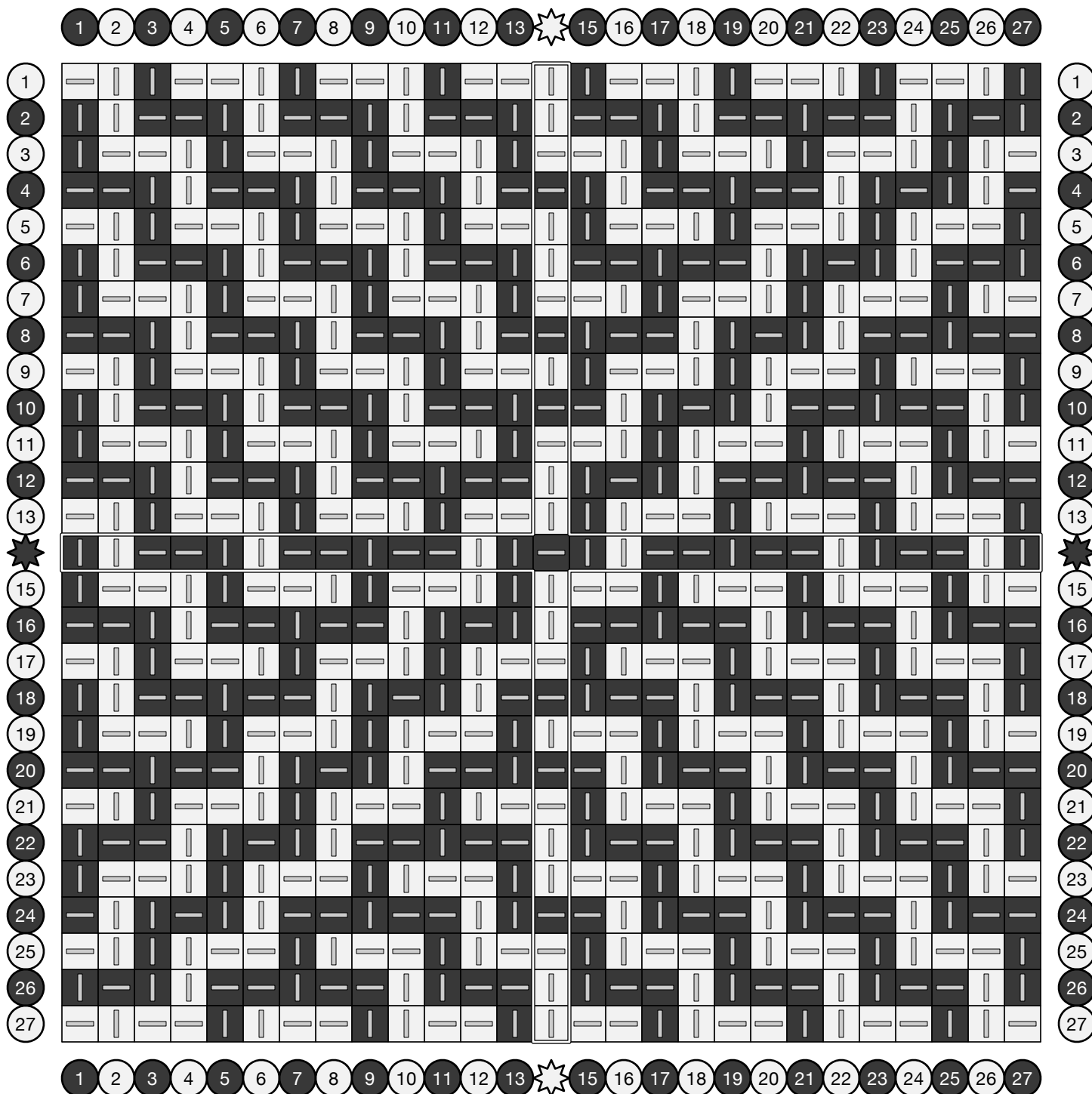
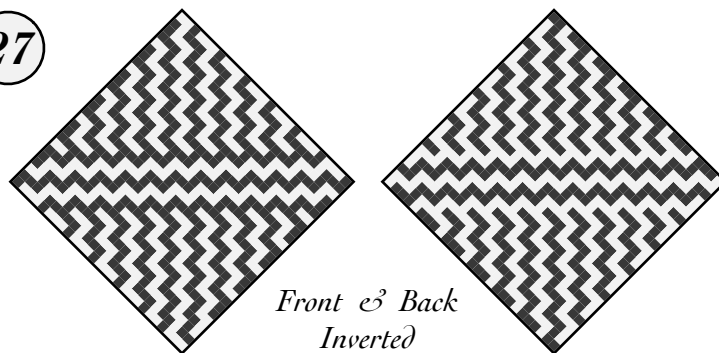


# Rick Rack

The consistent diagonal 2/2 twill fabric is interrupted by a perpendicular ridge.

An original design from December 2021.

27

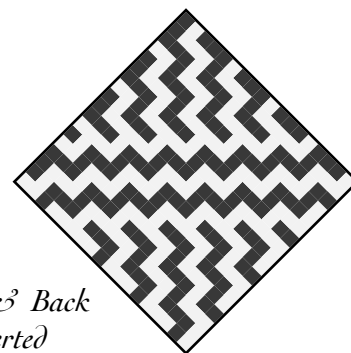
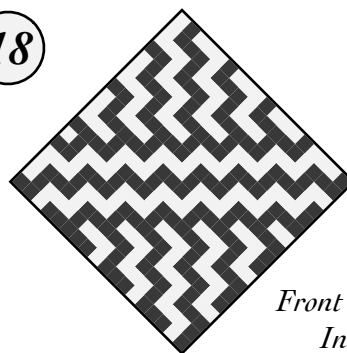


# Rick Rack

The consistent diagonal 2/2 twill fabric is interrupted by a perpendicular ridge.

An original design from December 2021, adapted for 18-peg looms in April 2022.

18



Front & Back  
Inverted

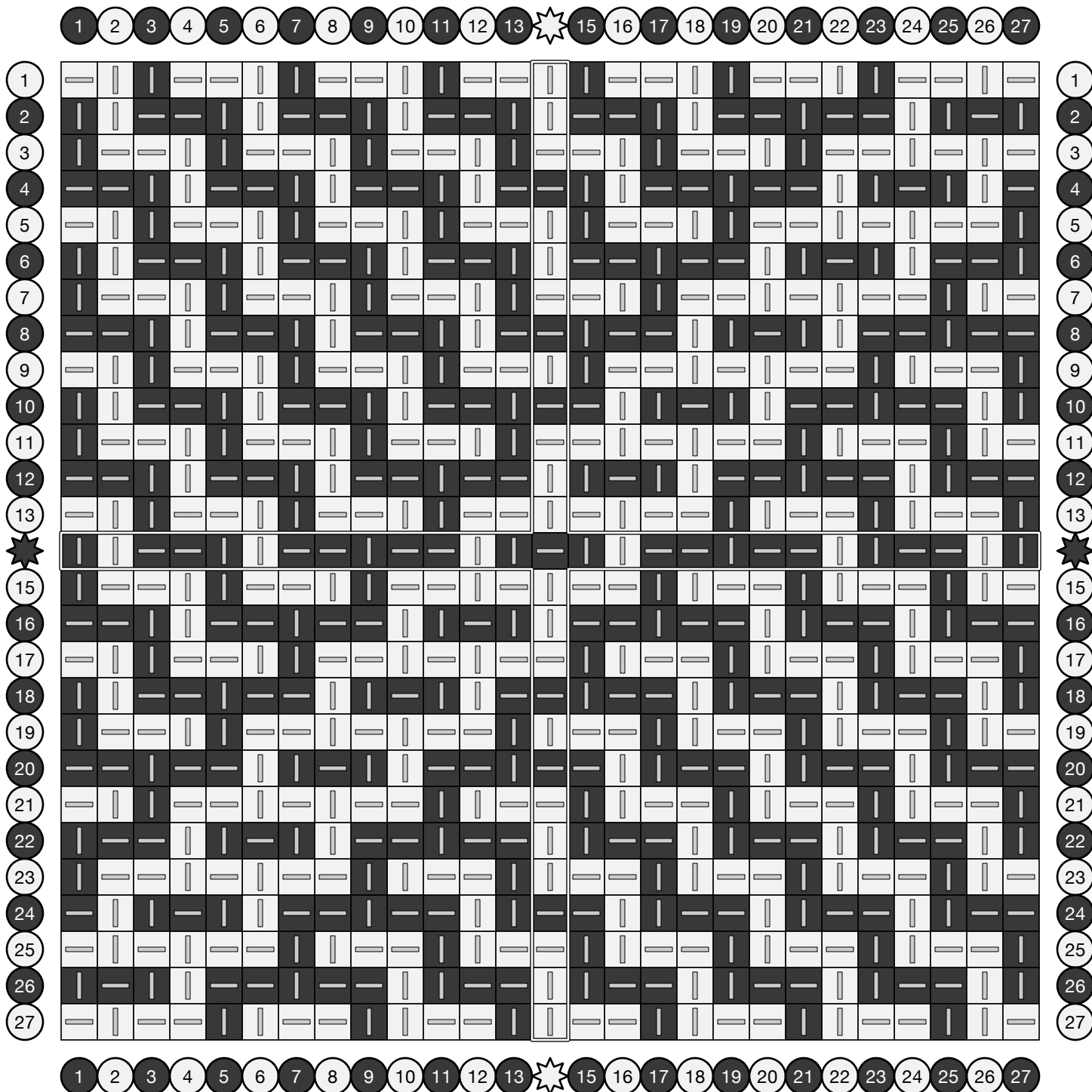
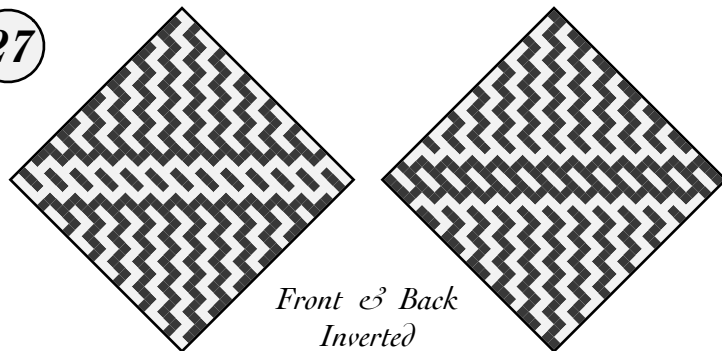
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2		—	—			—	—			—	—		—	—			—		2
3	—	—			—	—			—	—			—	—			—		3
4	—			—	—			—	—		—	—			—			—	4
5			—	—			—	—			—	—			—	—			5
6		—	—			—	—		—	—			—			—	—		6
7	—	—			—	—			—	—			—	—			—		7
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11	—	—			—	—			—	—			—	—			—		11
12	—		—	—			—			—	—		—	—			—	—	12
13			—	—			—	—			—	—			—	—			13
14	—	—			—			—	—		—	—			—	—			14
15	—	—				—	—			—	—			—	—			—	15
16			—			—	—		—	—			—	—			—	—	16
17				—	—			—	—			—	—			—	—		17
18	—			—	—		—	—			—	—			—	—			18
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	

# Garden Path

The consistent diagonal 2/2 twill fabric is interrupted by a perpendicular ridge.

An original design from December 2021.

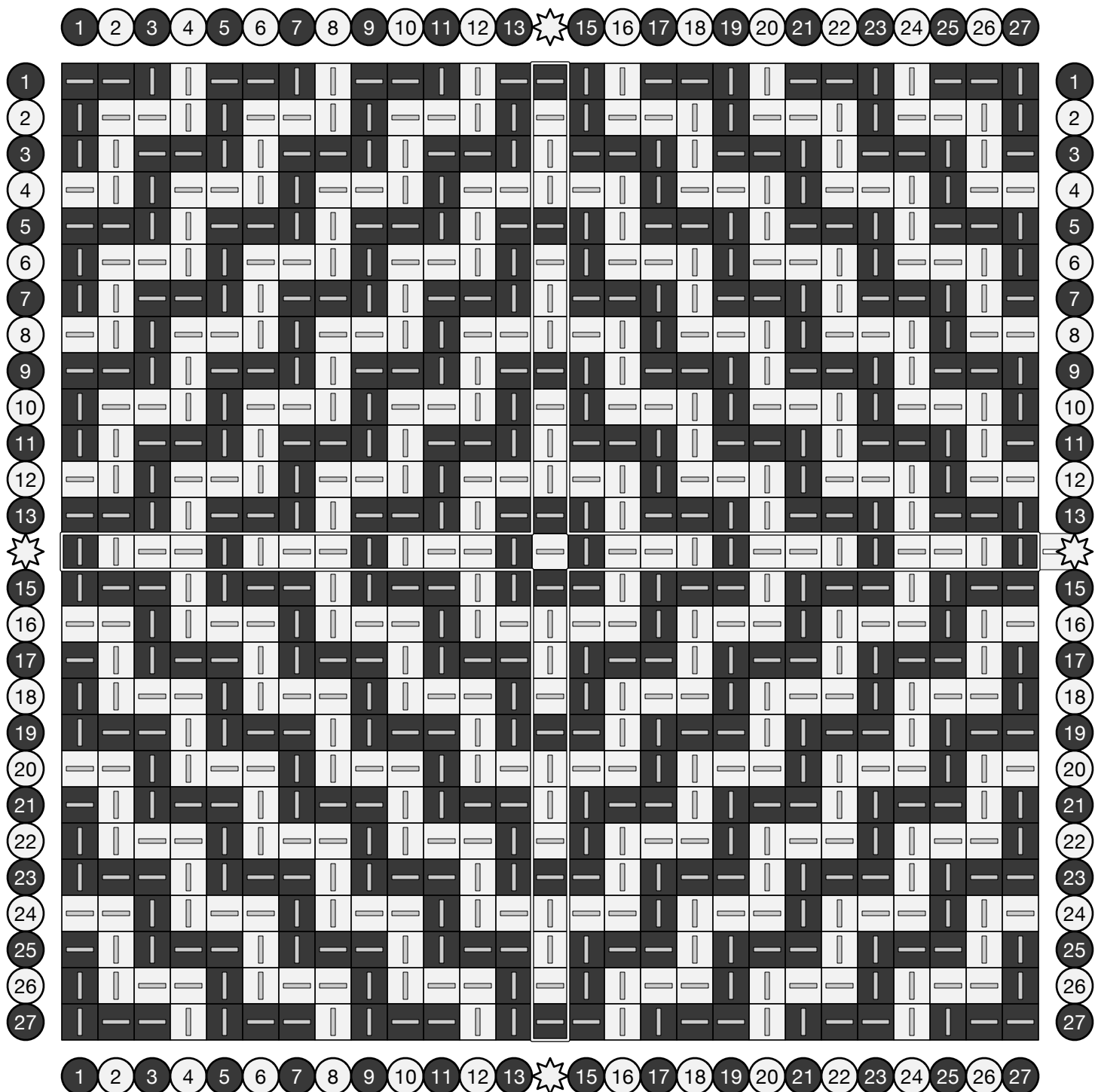
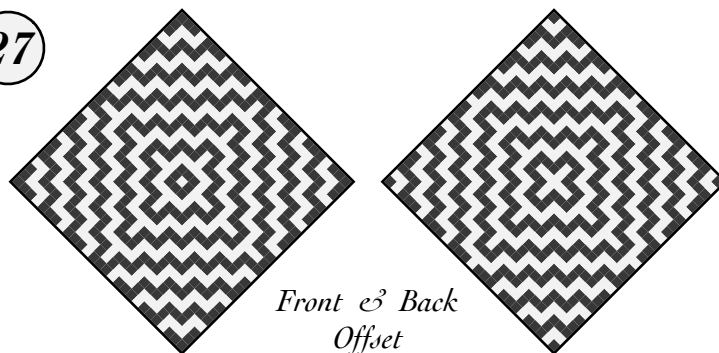
27



# Twill Step Diamond

27

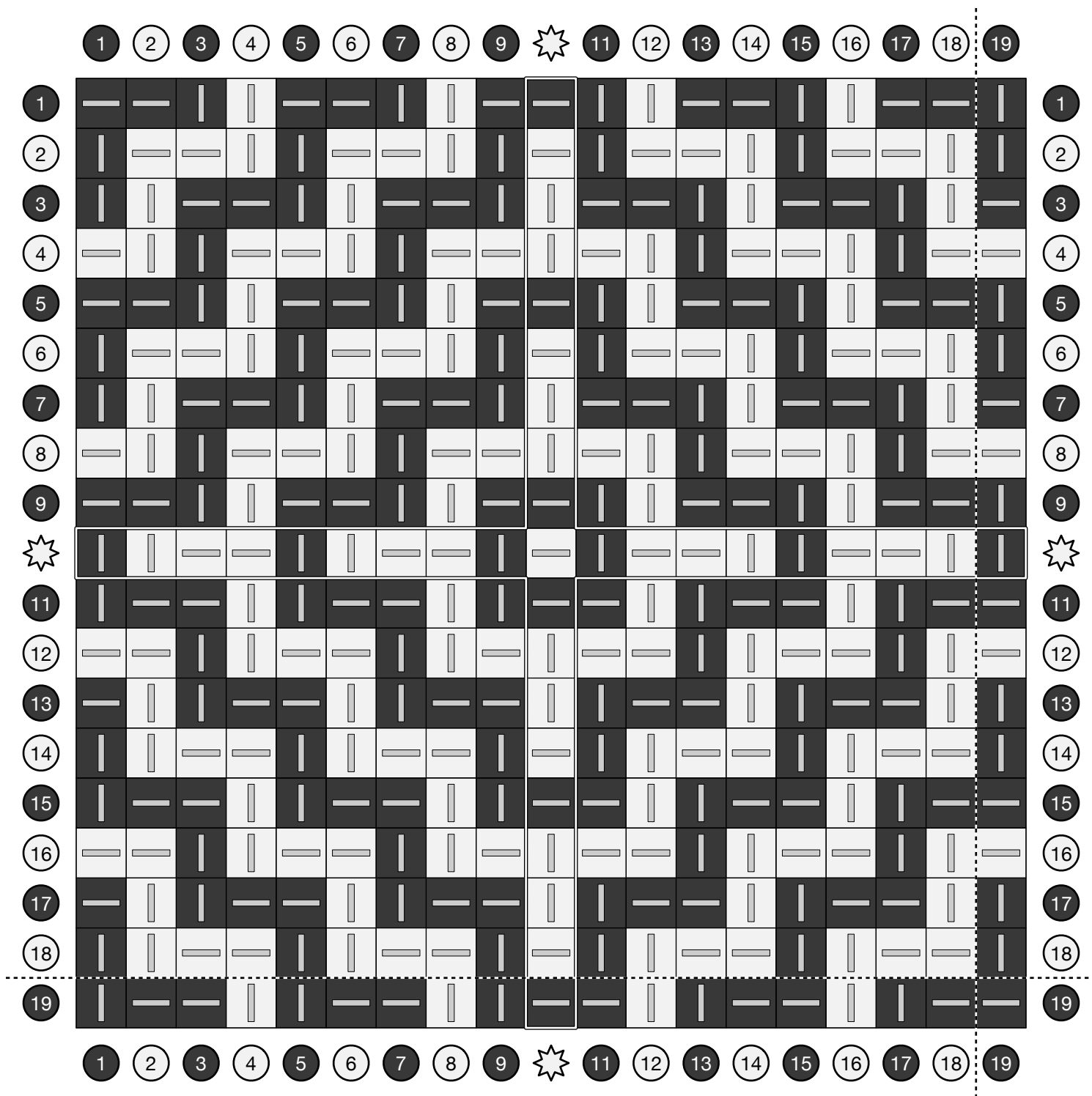
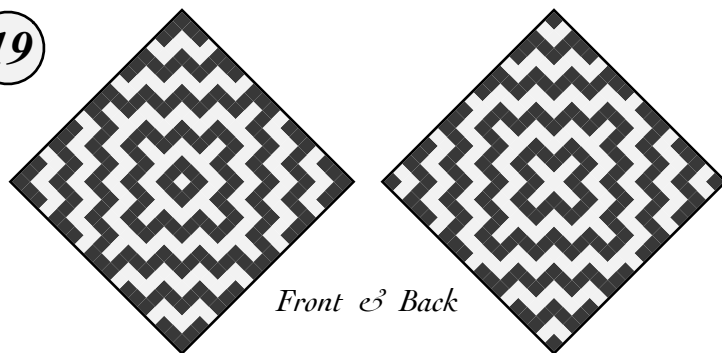
This two-two twill step pattern changes direction as it crosses the center line, folding back on itself to form a zigzag diamond.



# Twill Step Diamond

19

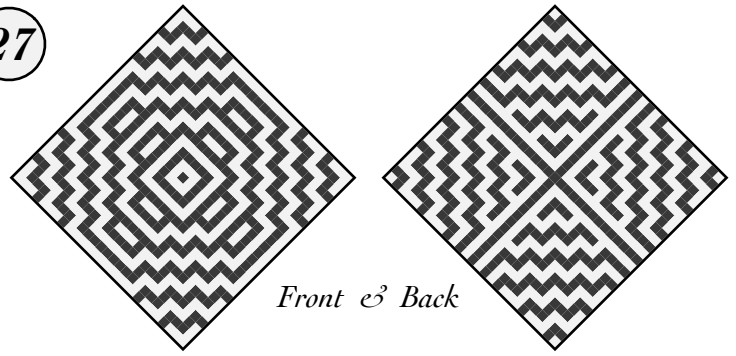
This two-two twill step pattern changes direction as it crosses the center line, folding back on itself to form a zigzag diamond.



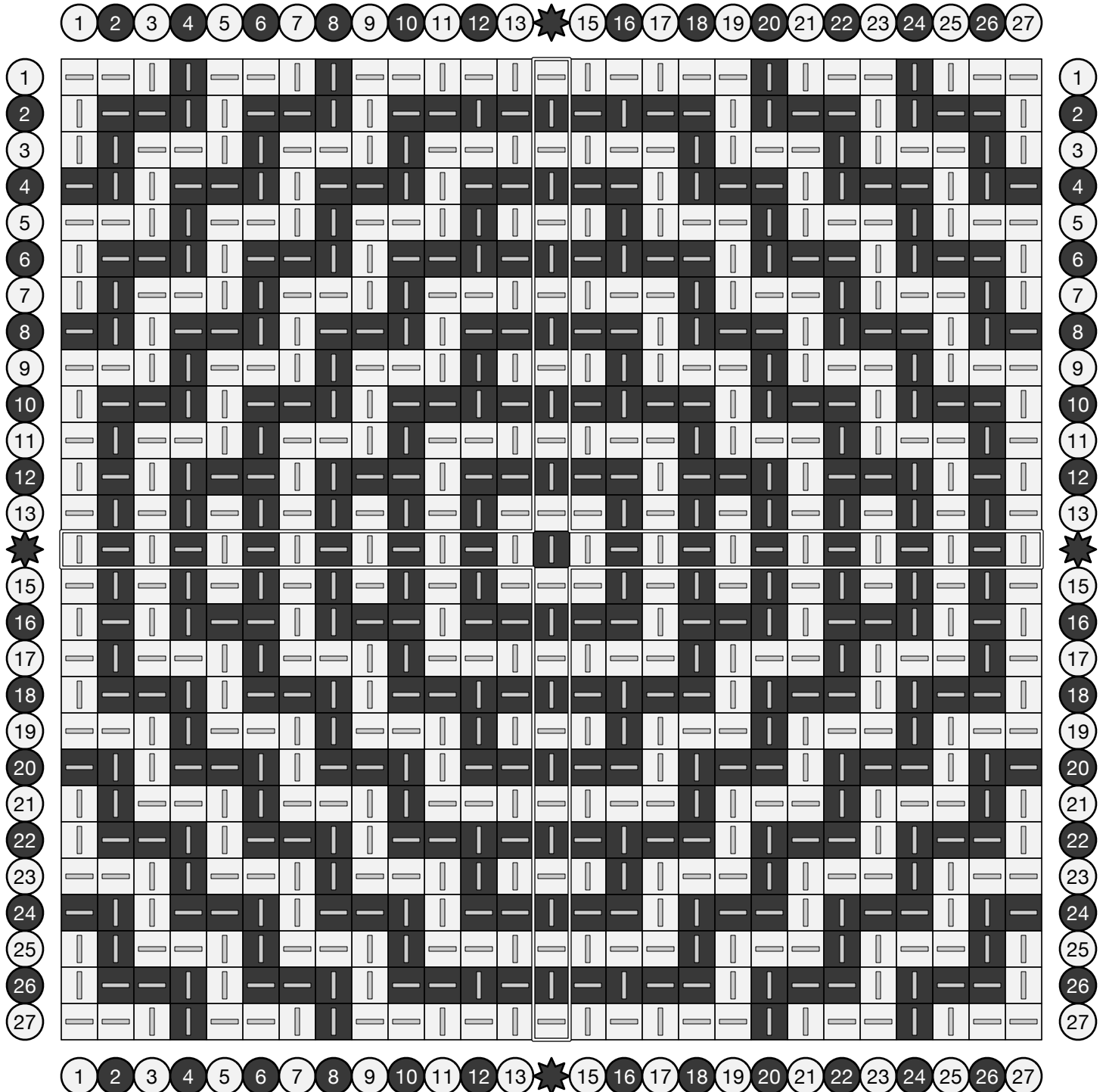
# Chladni Wave Plate

A combination of straight lines and diagonal steps forms an enclosed form, with a striking cross on the other side.

27



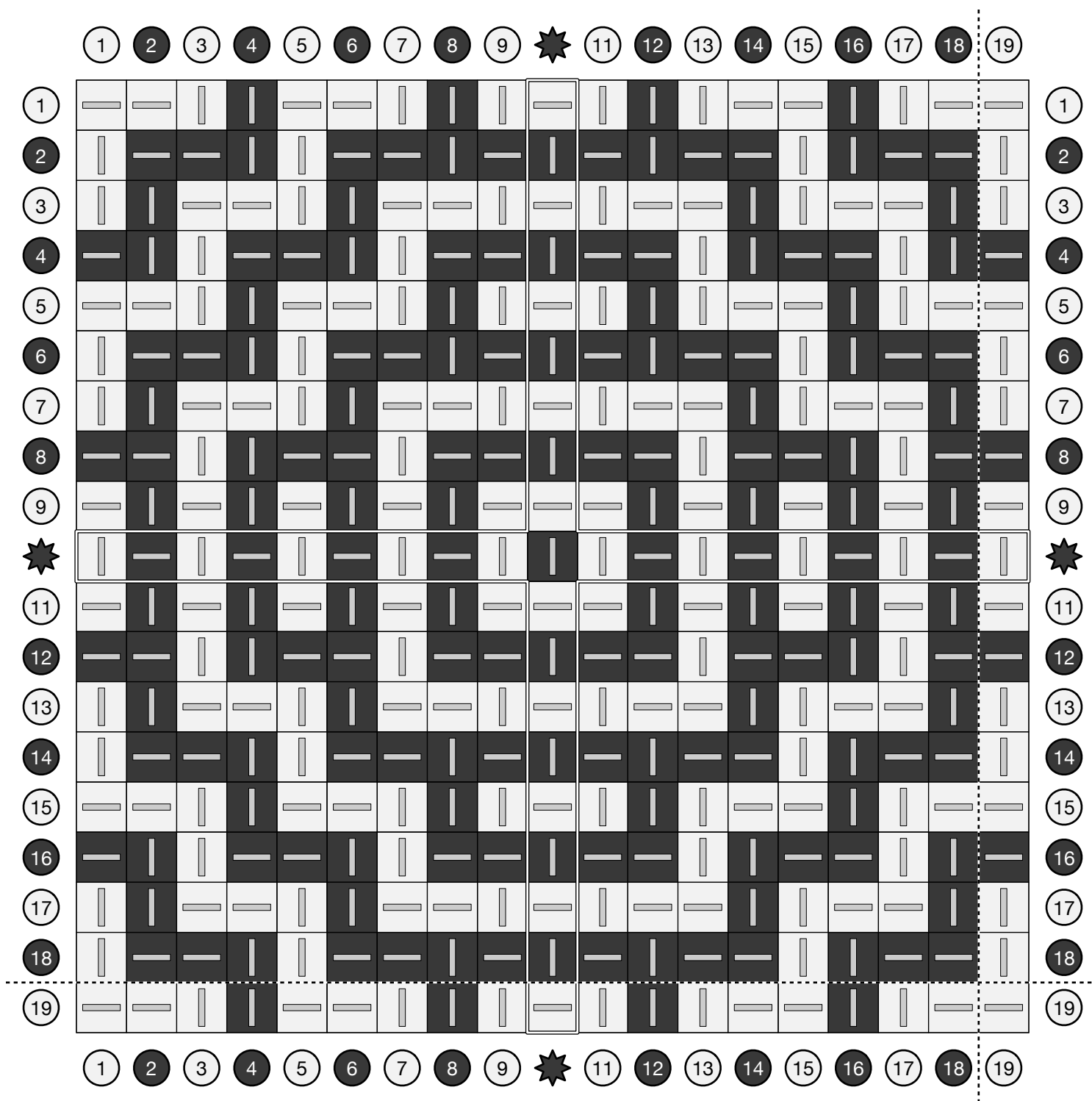
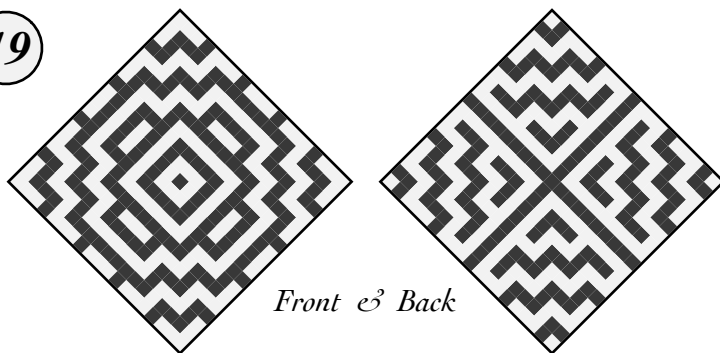
Front & Back



# Chladni Wave Plate

A combination of straight lines and diagonal steps forms an enclosed form, with a striking cross on the other side.

19

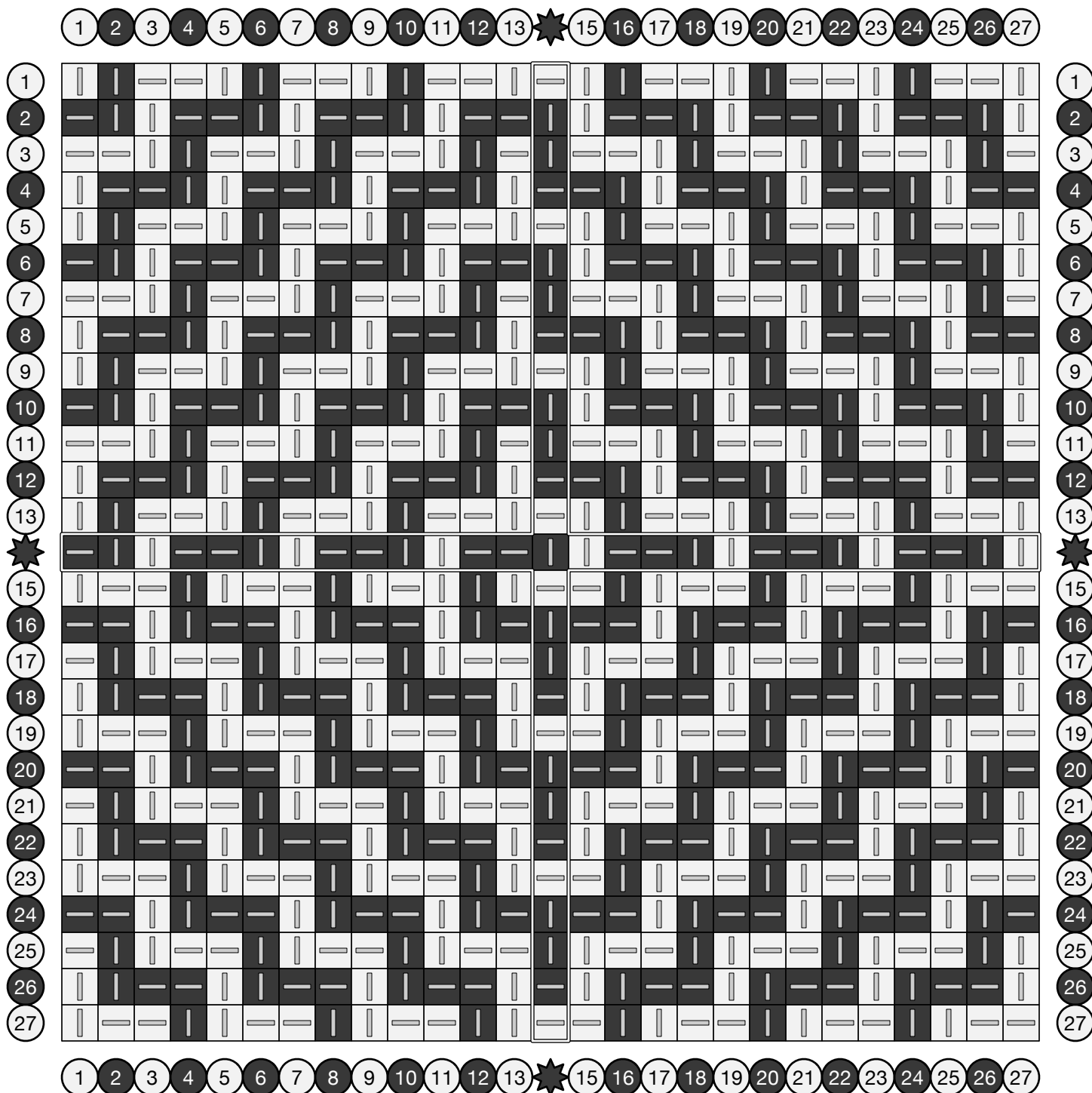
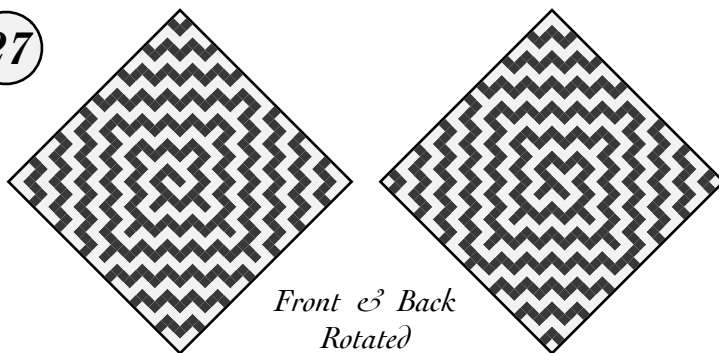




# Diamond Spiral

Adapted from *Die färbige Gewebemusterung* by Franz Donat (1907), archived at [handweaving.net](http://handweaving.net) (#63886).

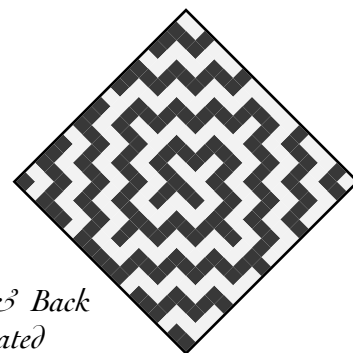
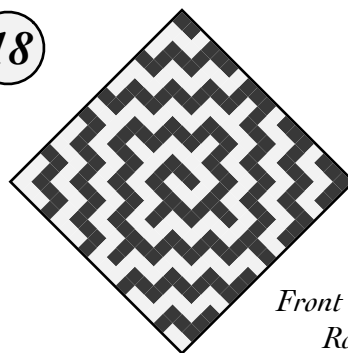
27



# Diamond Spiral

Adapted from *Die färbige Gewebemusterung* by Franz Donat (1907), archived at [handweaving.net](http://handweaving.net) (#63886).

18



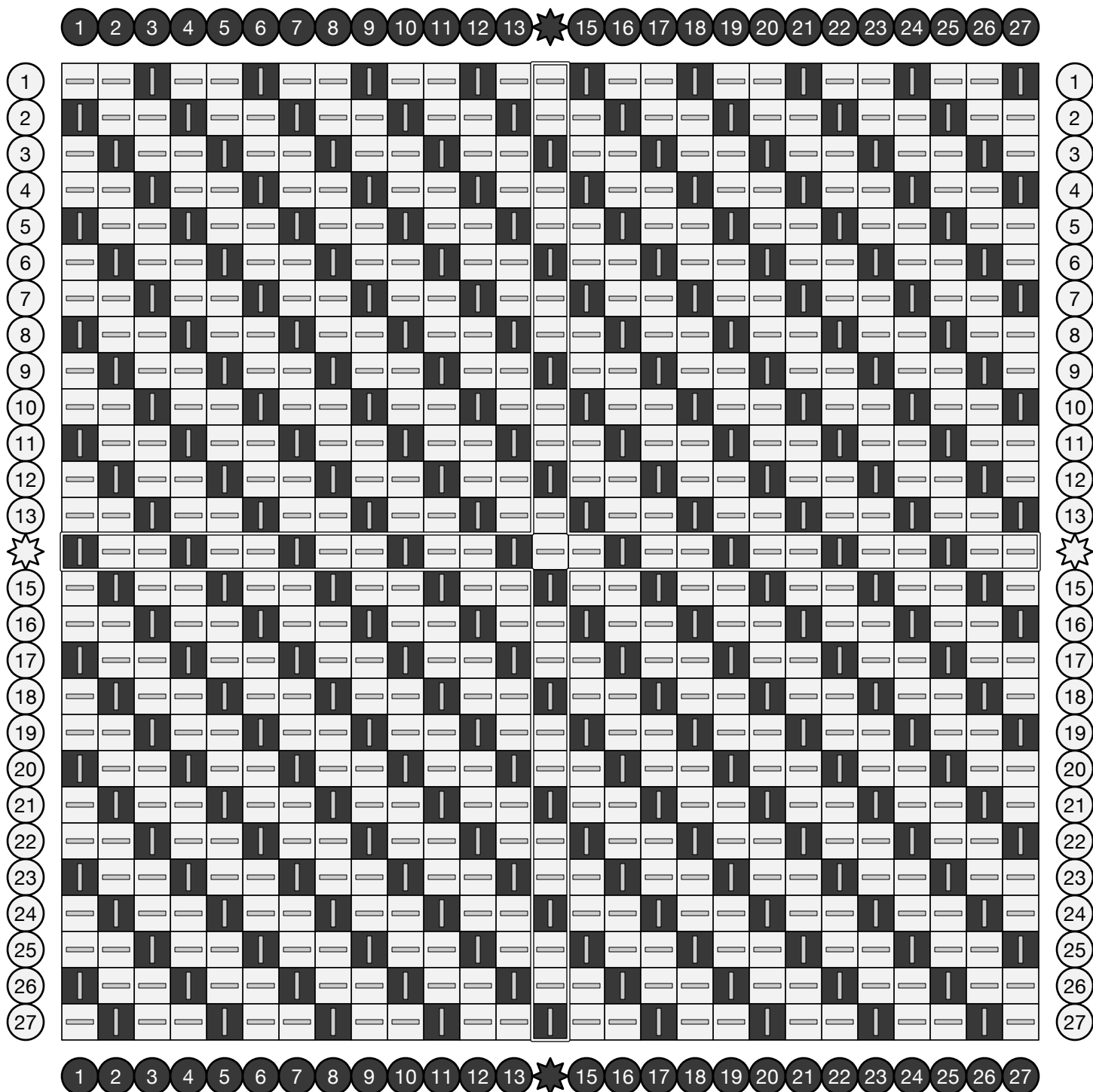
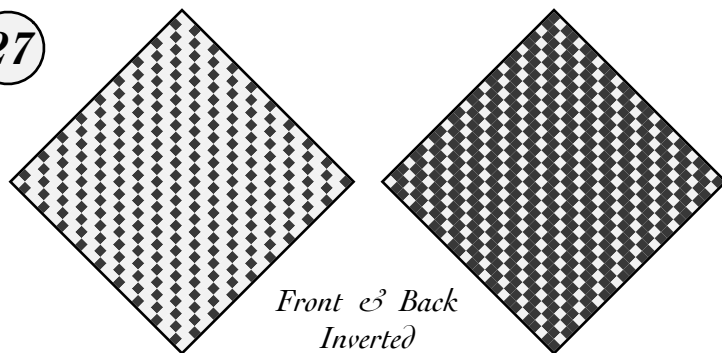
Front & Back  
Rotated

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2	—	—			—	—			—		—	—			—	—			2
3		—	—			—	—			—	—			—	—			—	3
4			—	—			—	—		—			—	—			—	—	4
5	—			—	—			—	—			—	—			—	—		5
6	—	—			—	—			—		—	—			—	—			6
7		—	—			—	—			—	—			—	—			—	7
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14		—	—			—	—			—	—			—	—			—	14
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16	—			—	—			—	—			—	—			—	—		16
17			—	—			—	—		—			—	—			—	—	17
18		—	—			—	—			—	—			—	—			—	18

# Two-One Twill

A repeating weave of over-2/under-1 produces a series of diagonal lines.

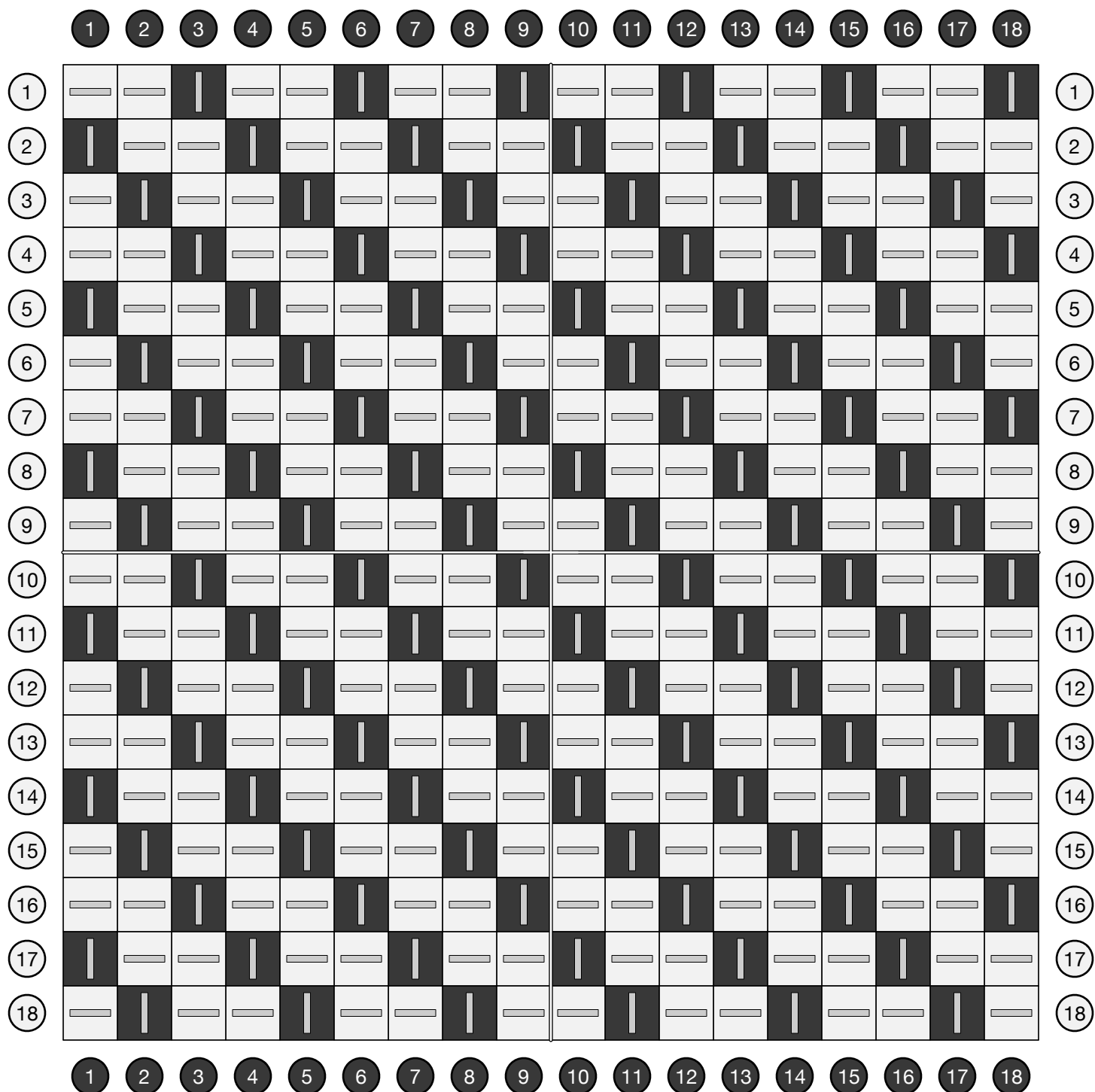
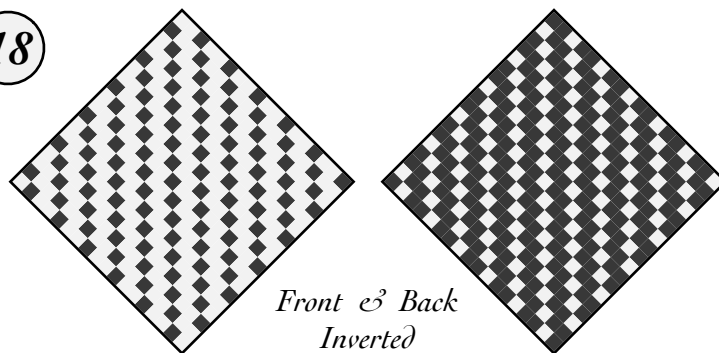
27



# Two-One Twill

A repeating weave of over-2/under-1 produces a series of diagonal lines.

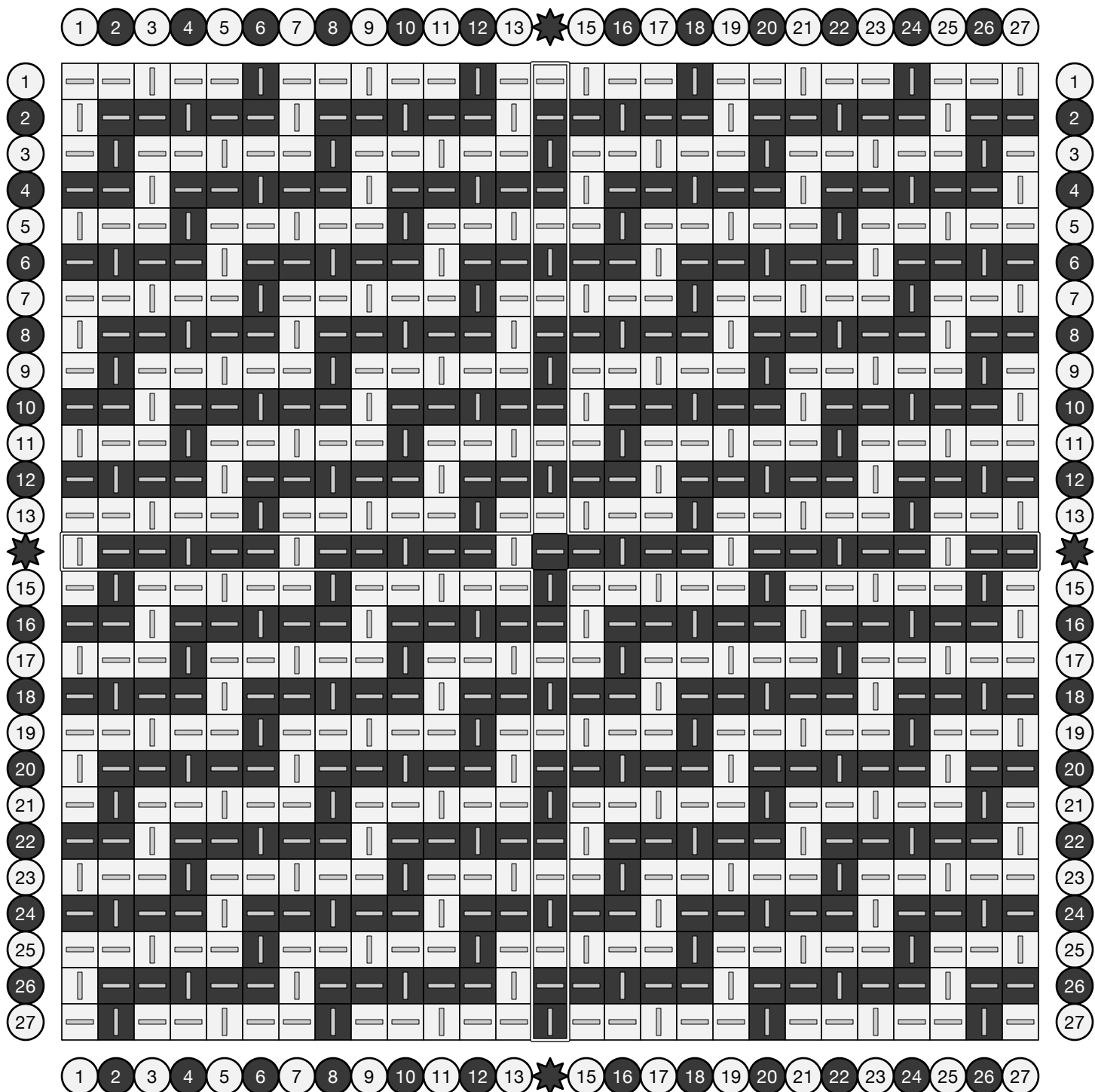
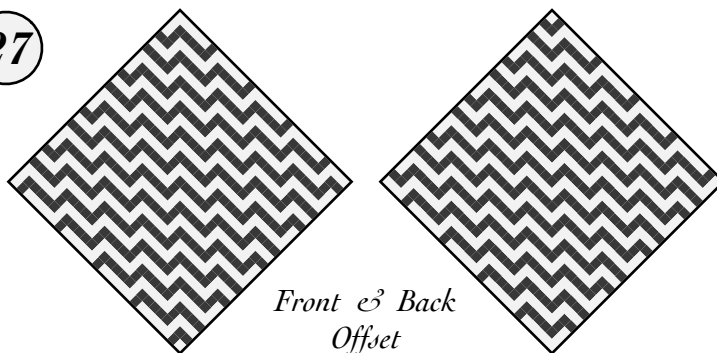
18



# Two-One Twill Steps

The combination of alternating color warp and weft with an over-two/under-one twill weave produces a stair-step pattern.

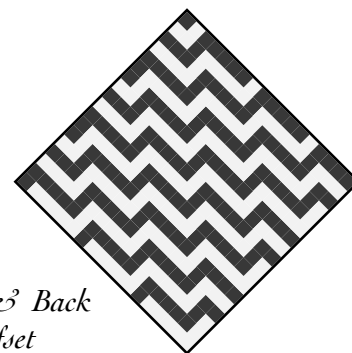
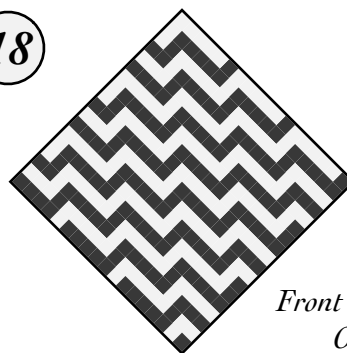
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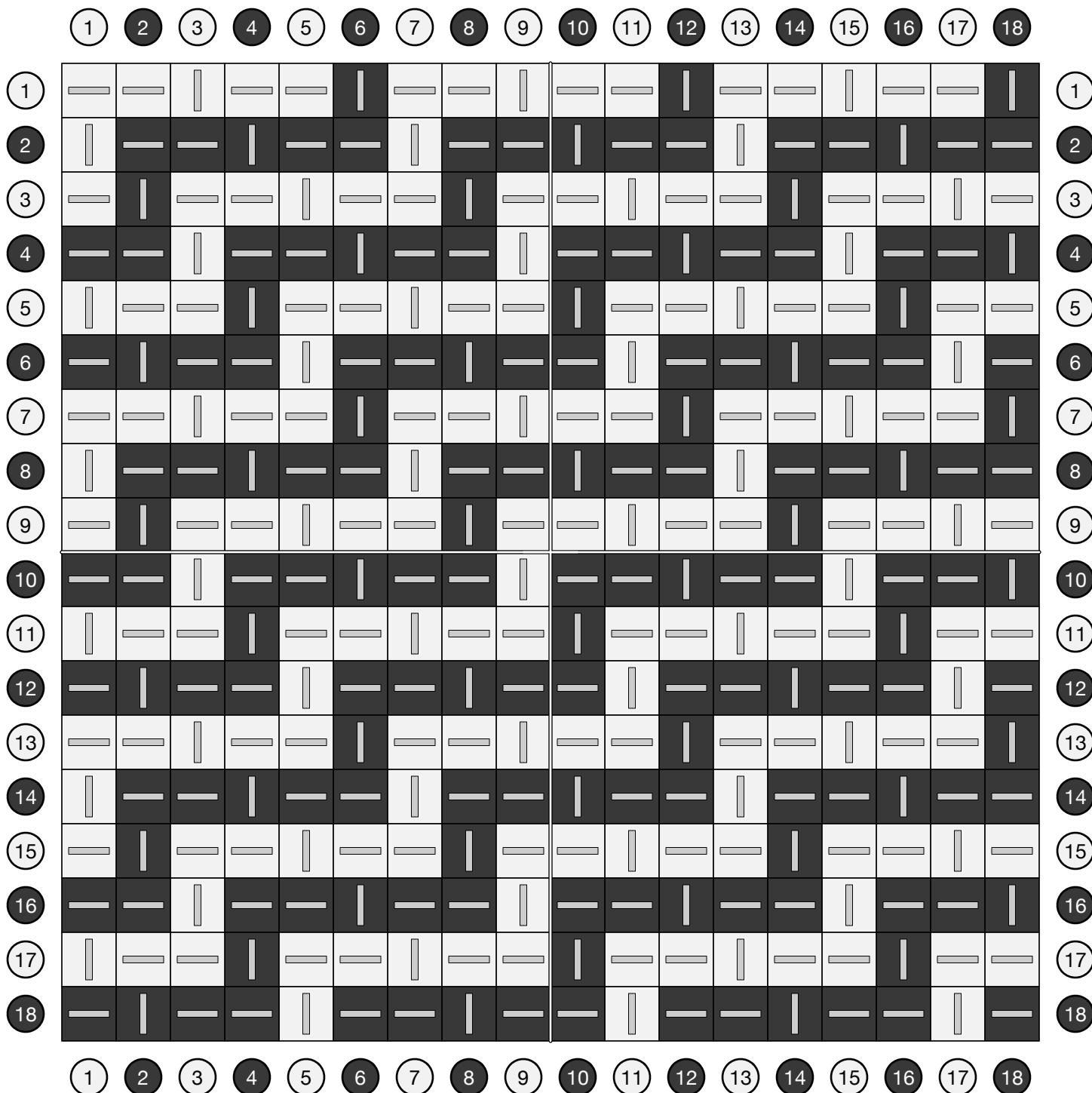
# Two-One Twill Steps

The combination of alternating color warp and weft with an over-two/under-one twill weave produces a stair-step pattern.

18



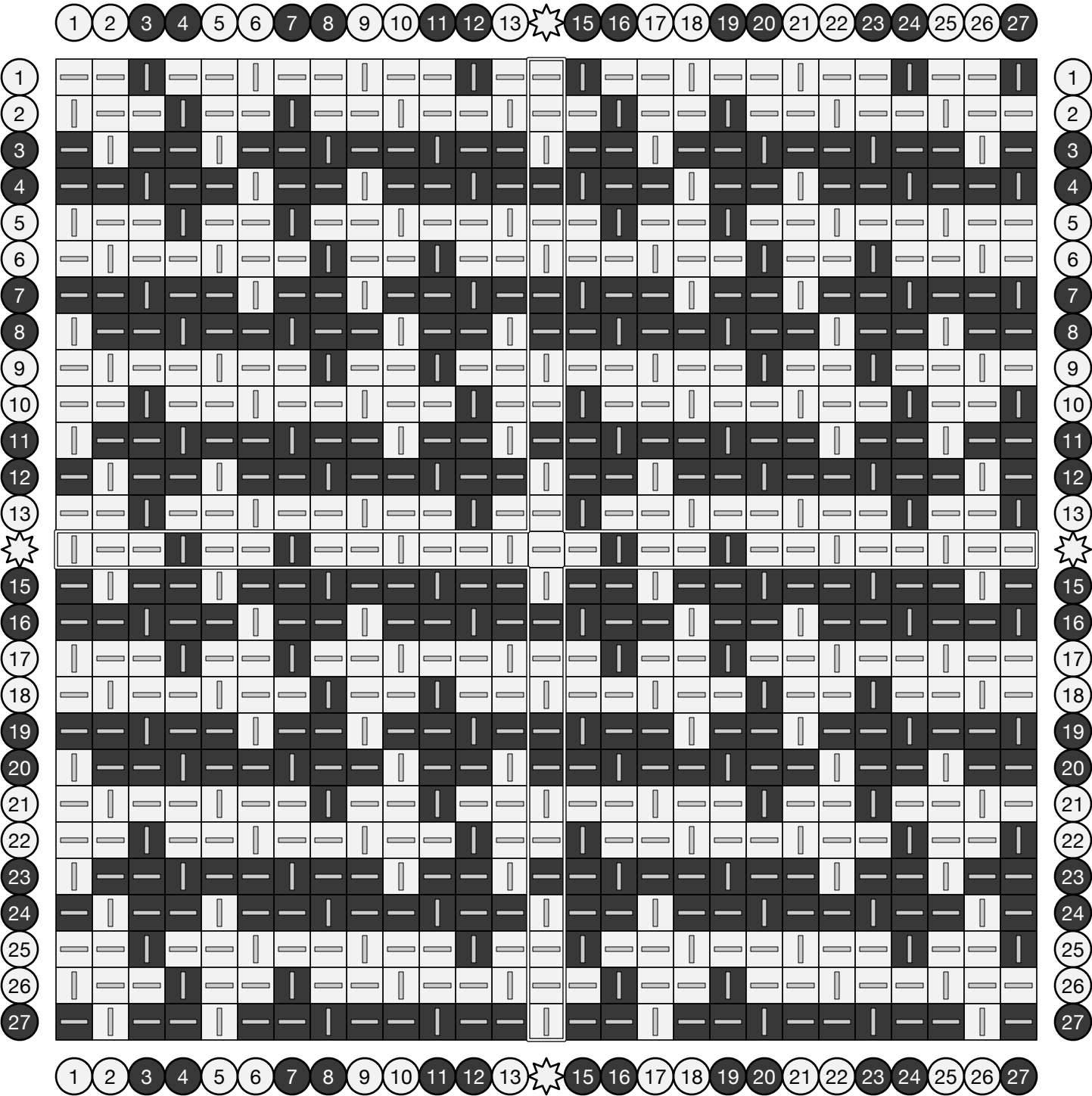
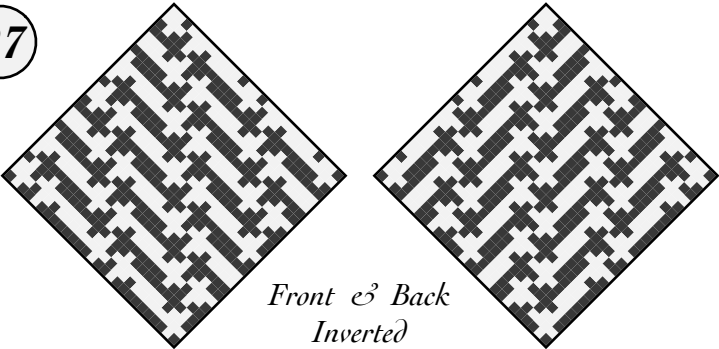
Front & Back  
Offset



# Dogbone Two-One Twill

This two-one twill pattern creates a series of repeating long bone shapes tiled over the fabric.

27

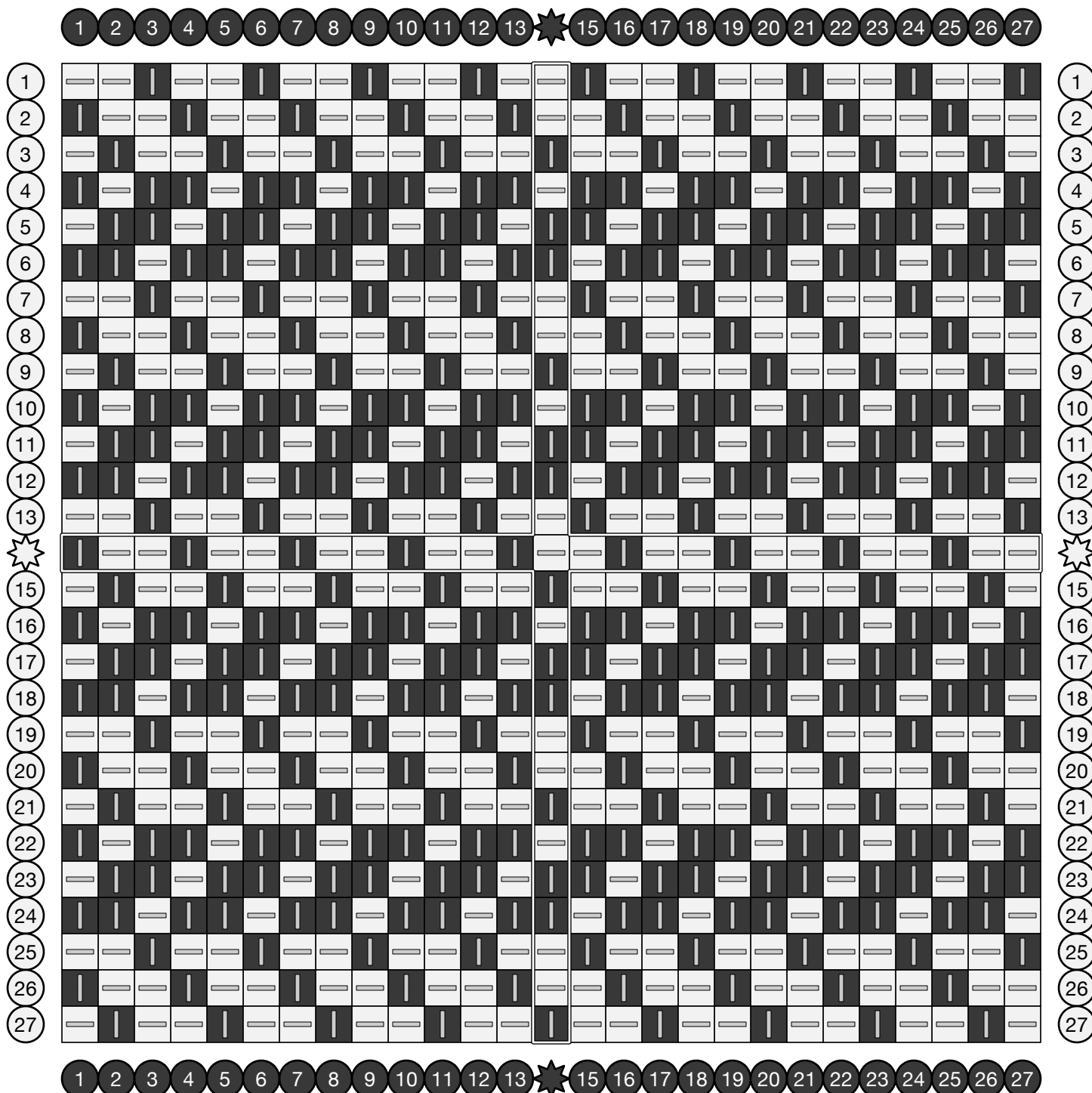
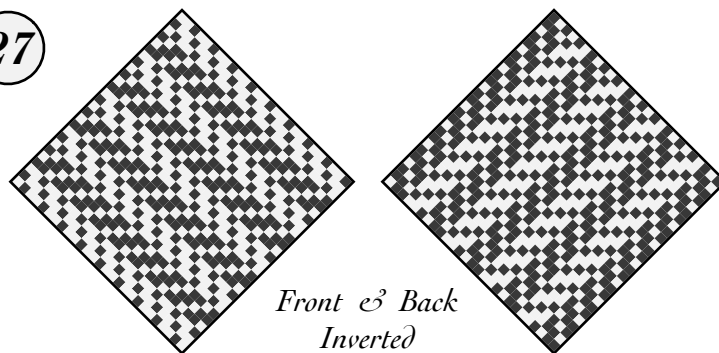


# Rippenköper

Rippenköper (German for "ribbed twill") alternates narrow bands of weft-faced and warp-faced twill.

Rippenköper was used for fancy fabrics in southern Germany during the early middle ages, mostly of two-one twill alternating every three rows, but sometimes with other widths.

27



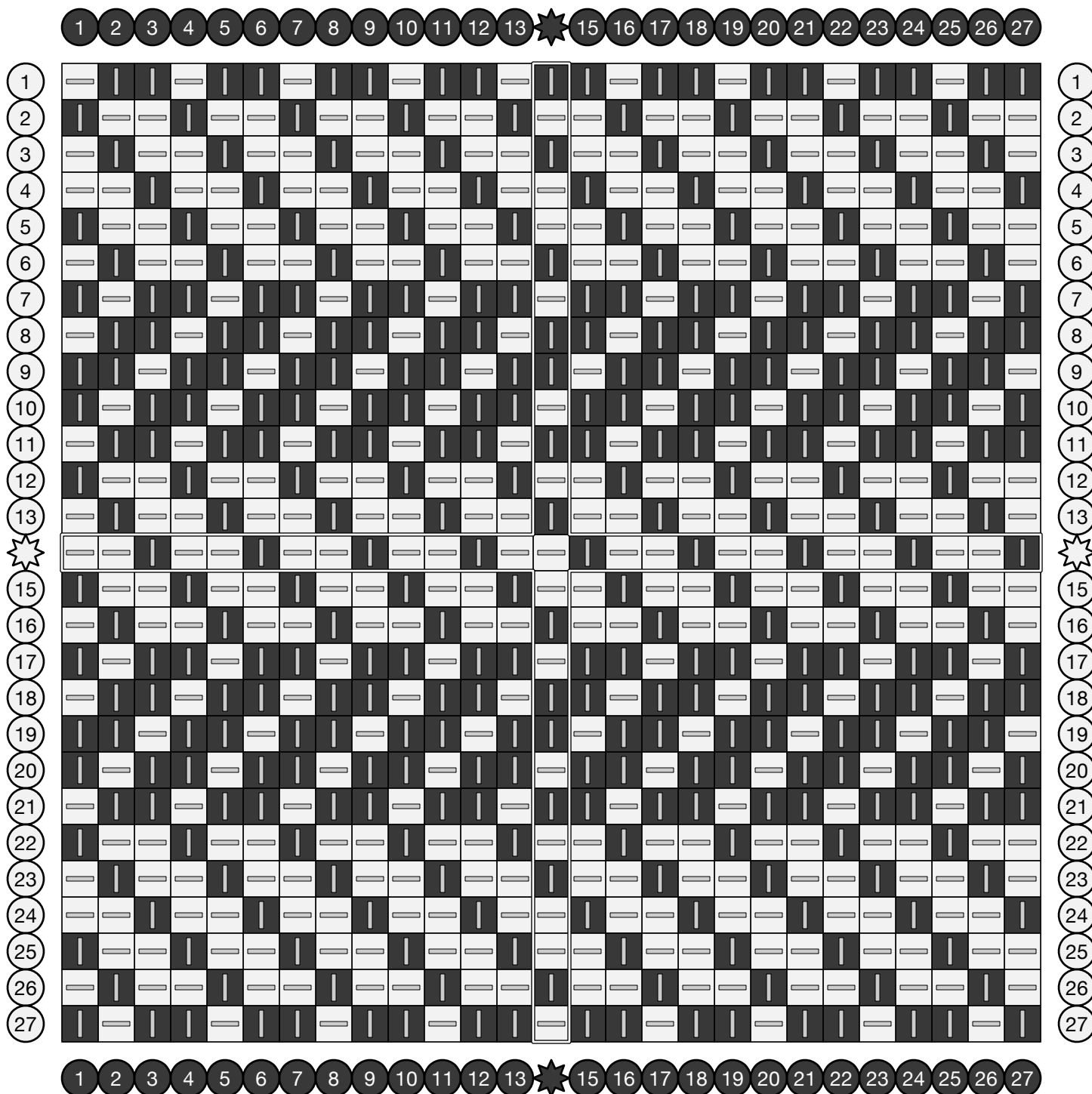
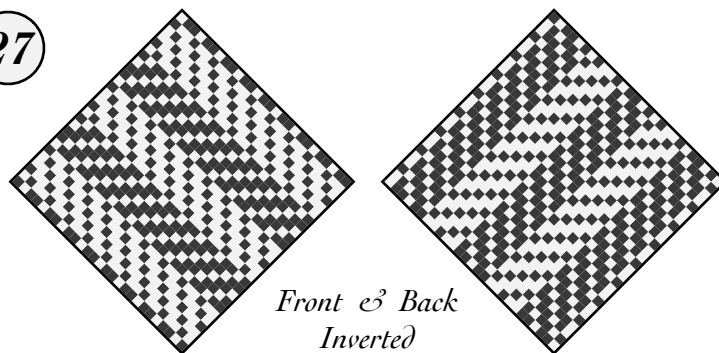


# Five-Row Rippenköper

27

Rippenköper (German for "ribbed twill") alternates narrow bands of weft-faced and warp-faced twill.

Rippenköper was used for fancy fabrics in southern Germany during the early middle ages, mostly of two-one twill alternating every three rows, but sometimes with other widths.

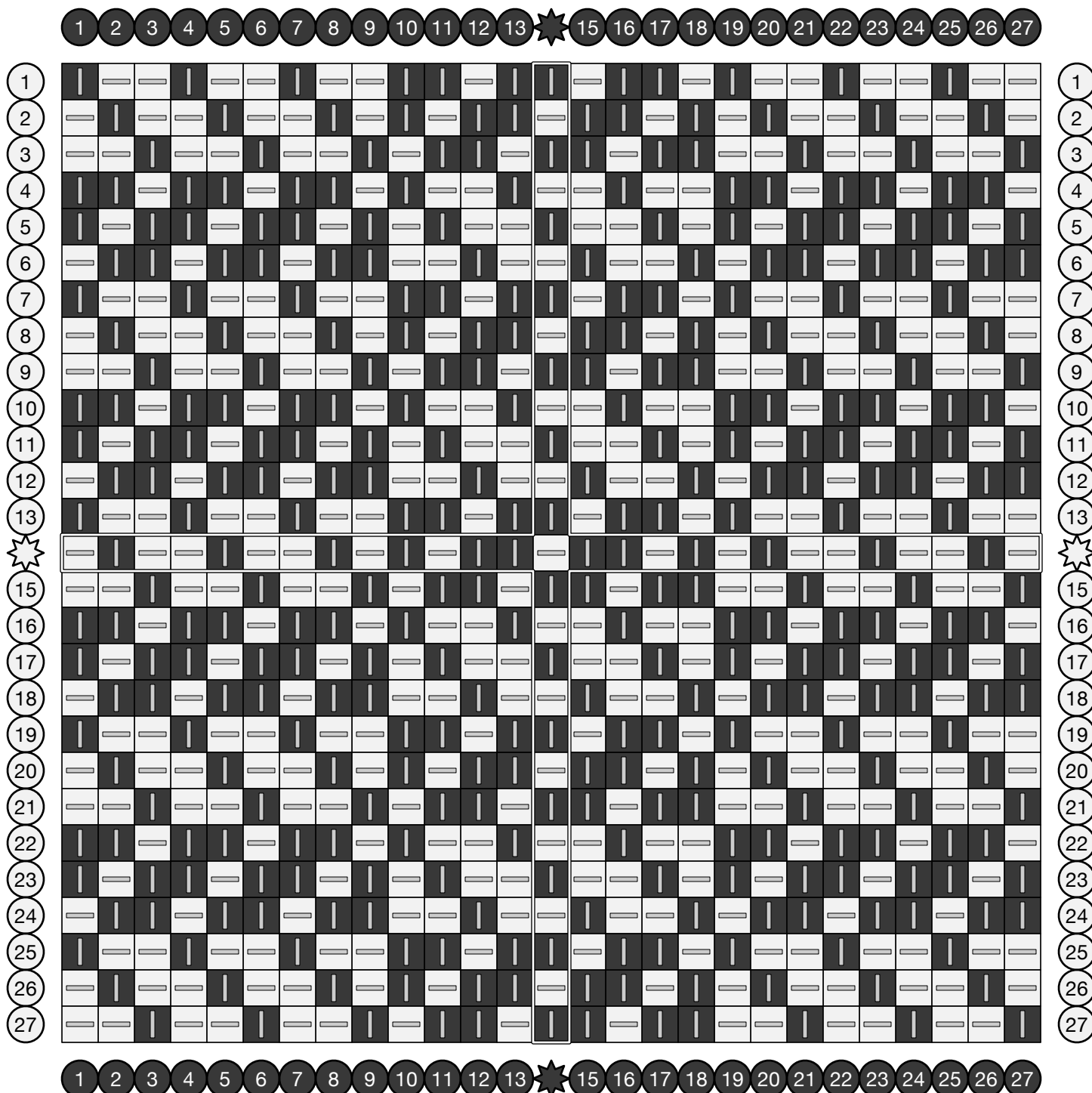
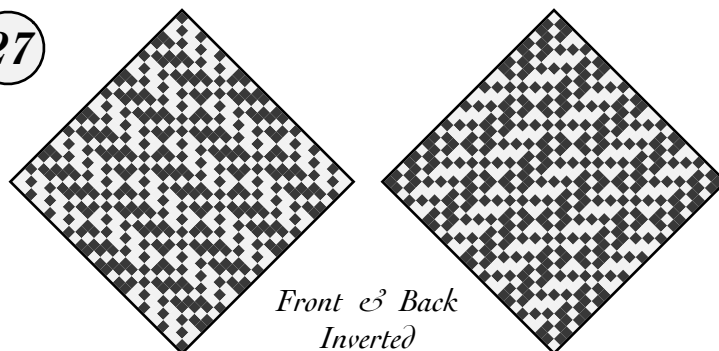


# Broken Rippenköper

27

Rippenköper (German for "ribbed twill") alternates narrow bands of weft-faced and warp-faced twill.

Adapted from *Designer and Weaver* by A. A. Baldwin (1881), digitally archived at [handweaving.net](http://handweaving.net) (#79494).

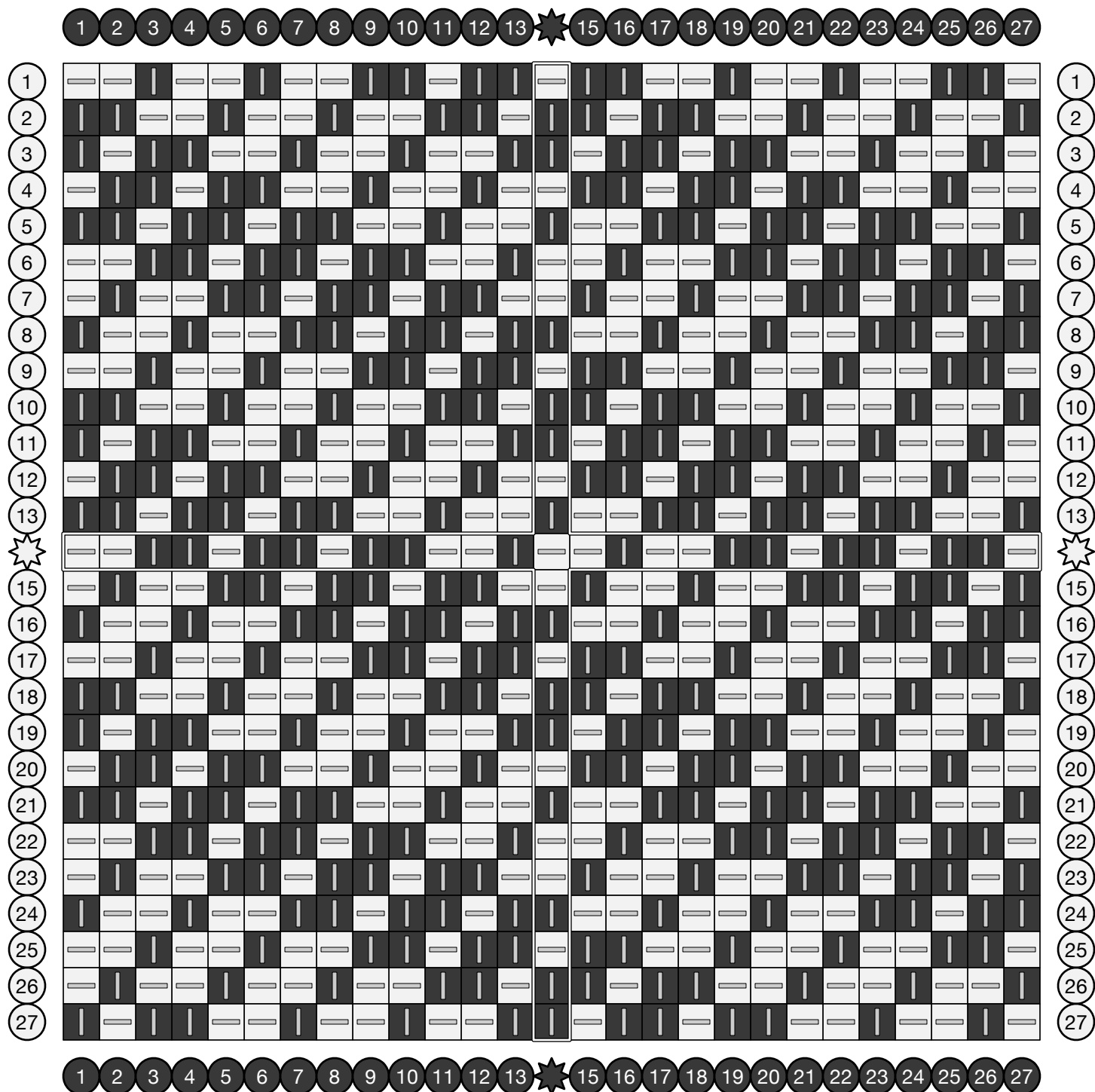
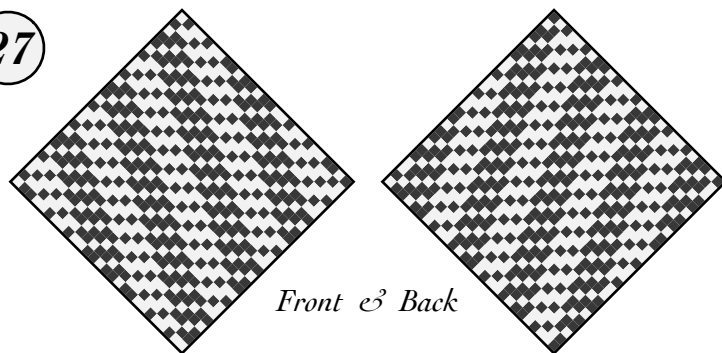


# Angled Rippenköper

Alternating bands of two-one and one-two twill.

Adapted from *Posselt's Textile Journal* (1911),  
archived at [handweaving.net](http://handweaving.net) (#58157).

27

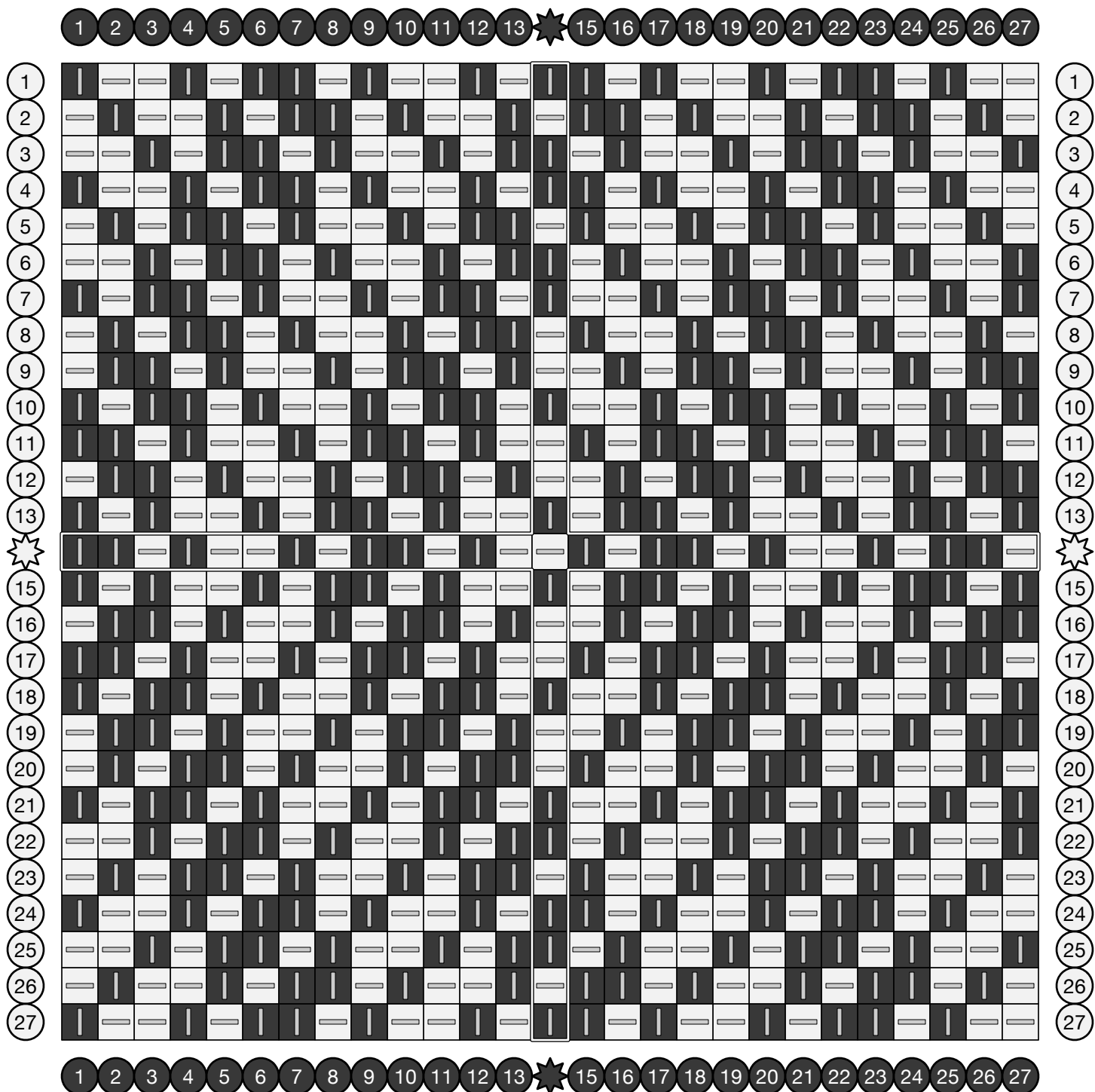
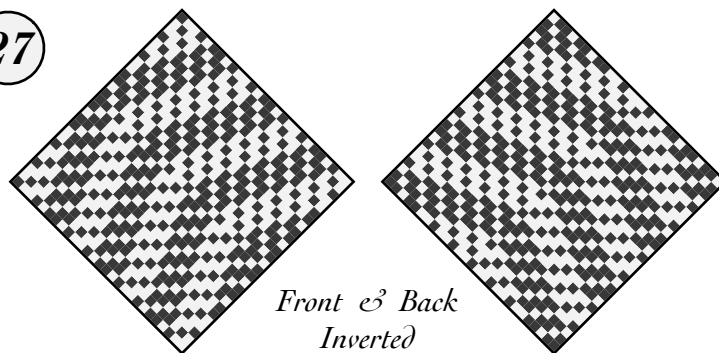


# Rippenköper Chevrons

Alternating bands of two-one and one-two twill.

Adapted from *Posselt's Textile Journal* (1911),  
archived at [handweaving.net](http://handweaving.net) (#58157).

27

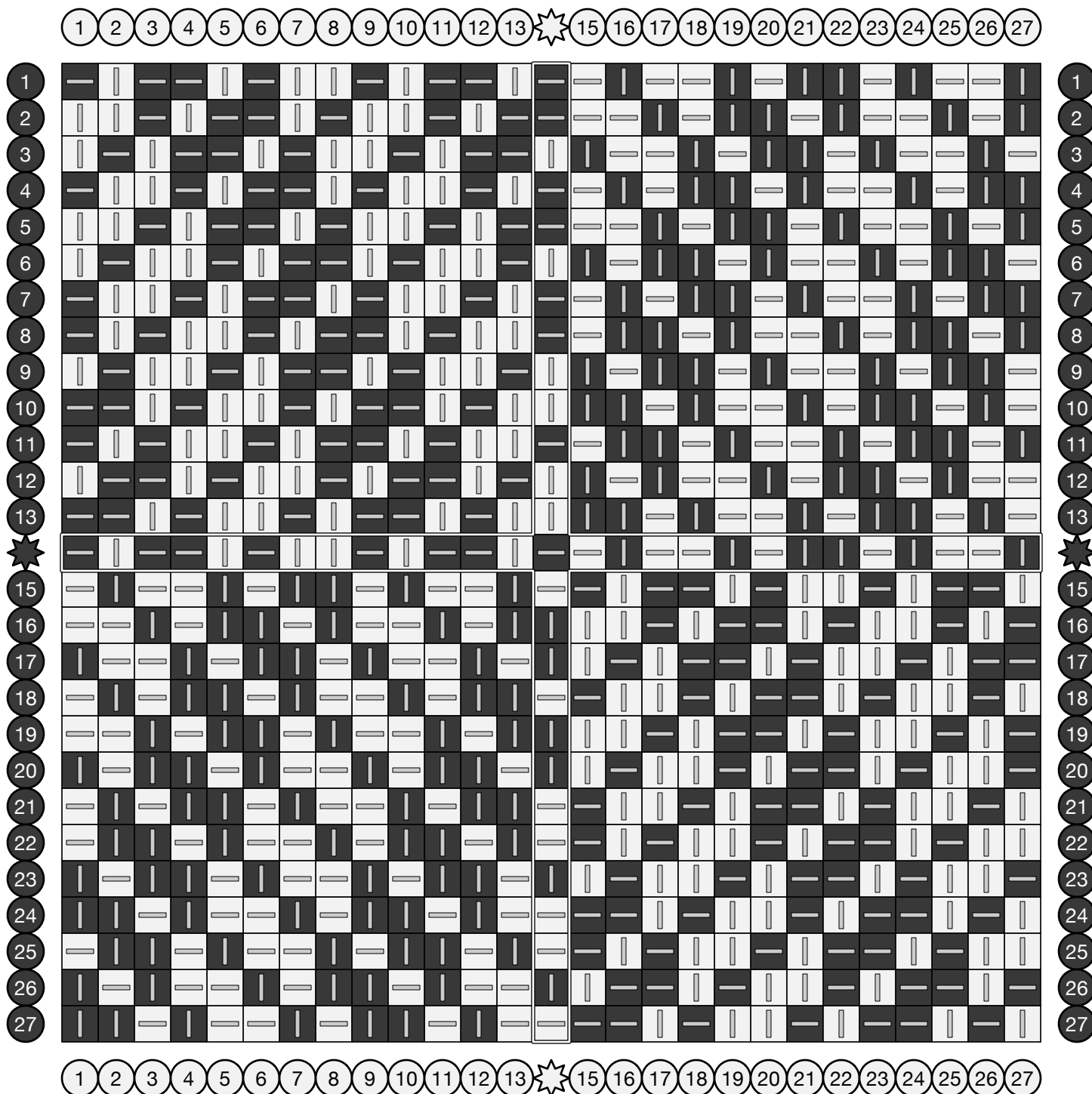
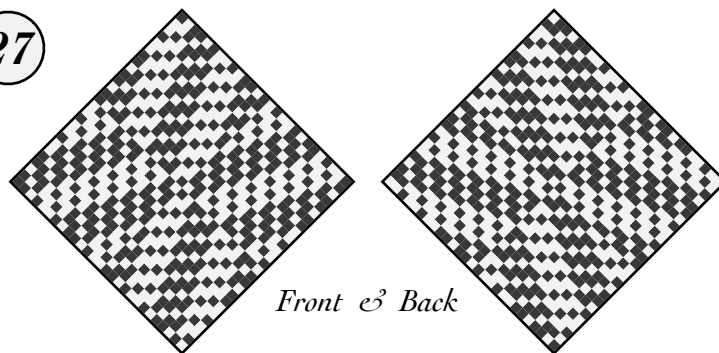


# Rippenköper Broken Saltire

27

Alternating bands of two-one and one-two twill.

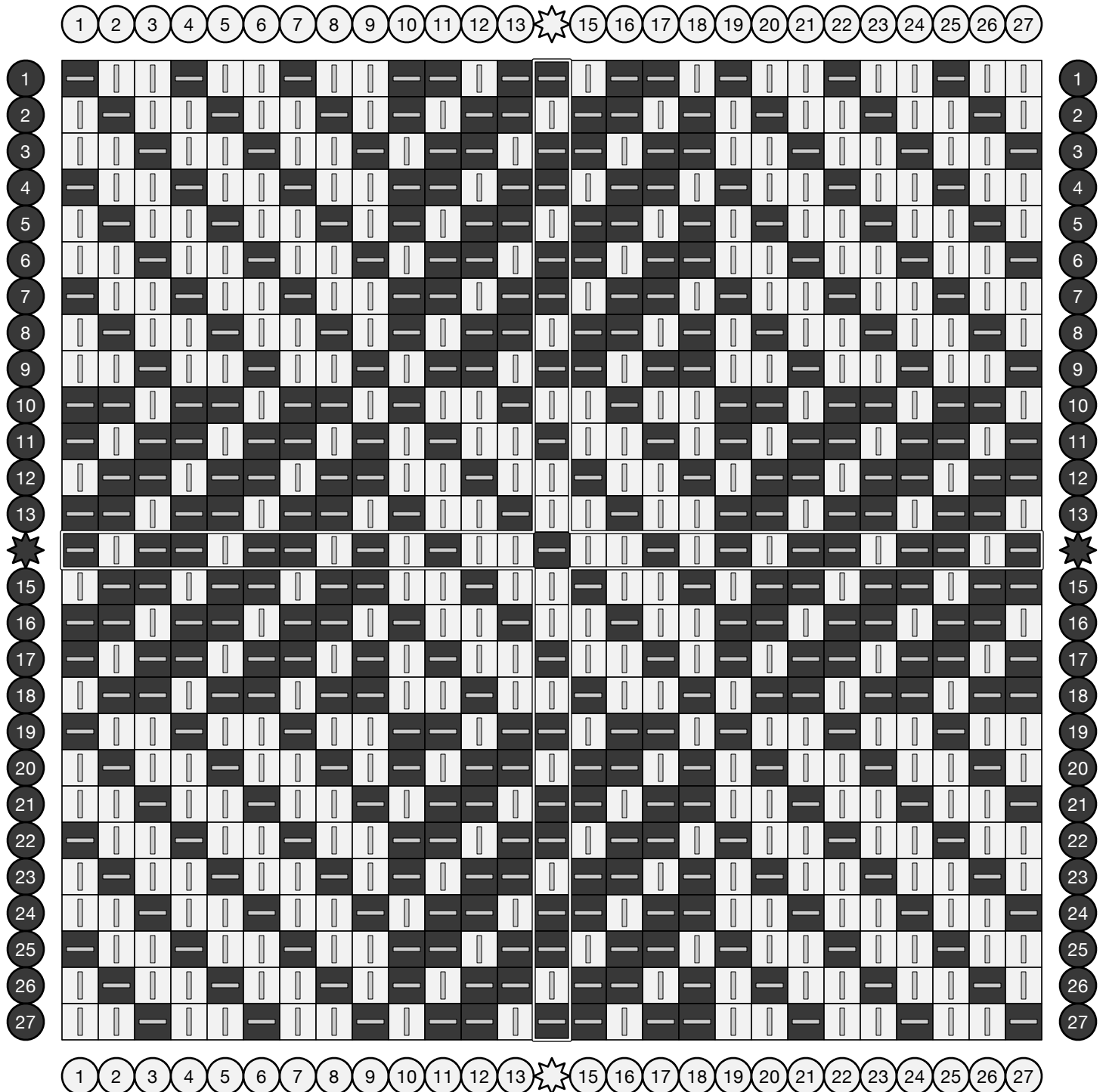
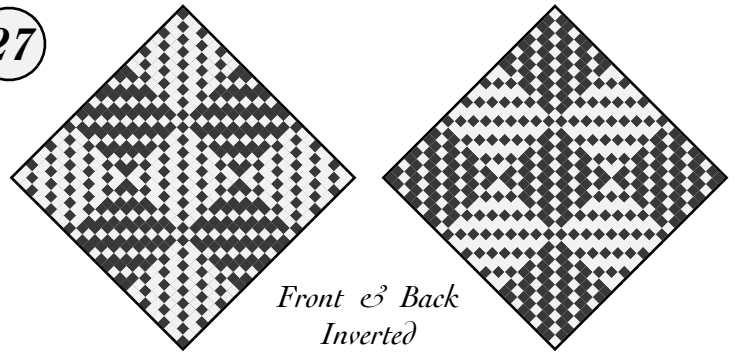
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# Two-One Twill Nine Block

27

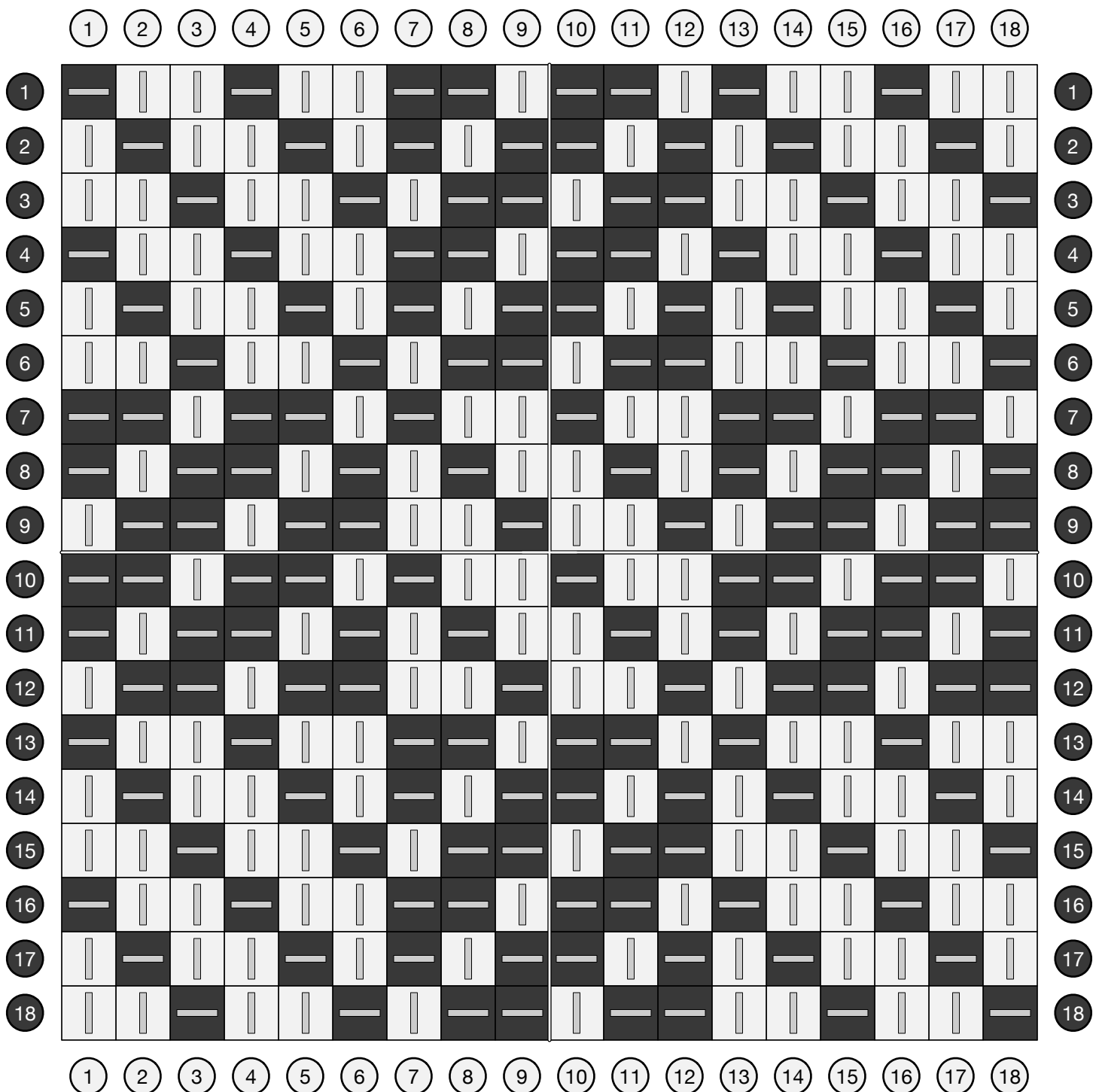
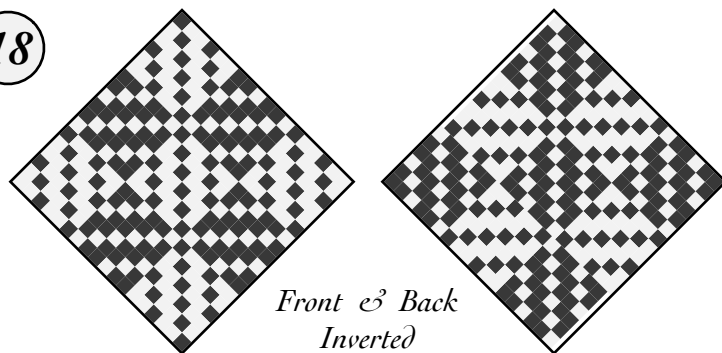
Adapted from *A Handbook of Weaves* by G. H. Oelsner (1915), digitally archived at [handweaving.net](http://handweaving.net) (#44236).



# Two-One Twill Nine Block

18

Adapted from *Posselt's Textile Journal* (1907–1915),  
digitally archived at [handweaving.net](http://handweaving.net) (#58983).

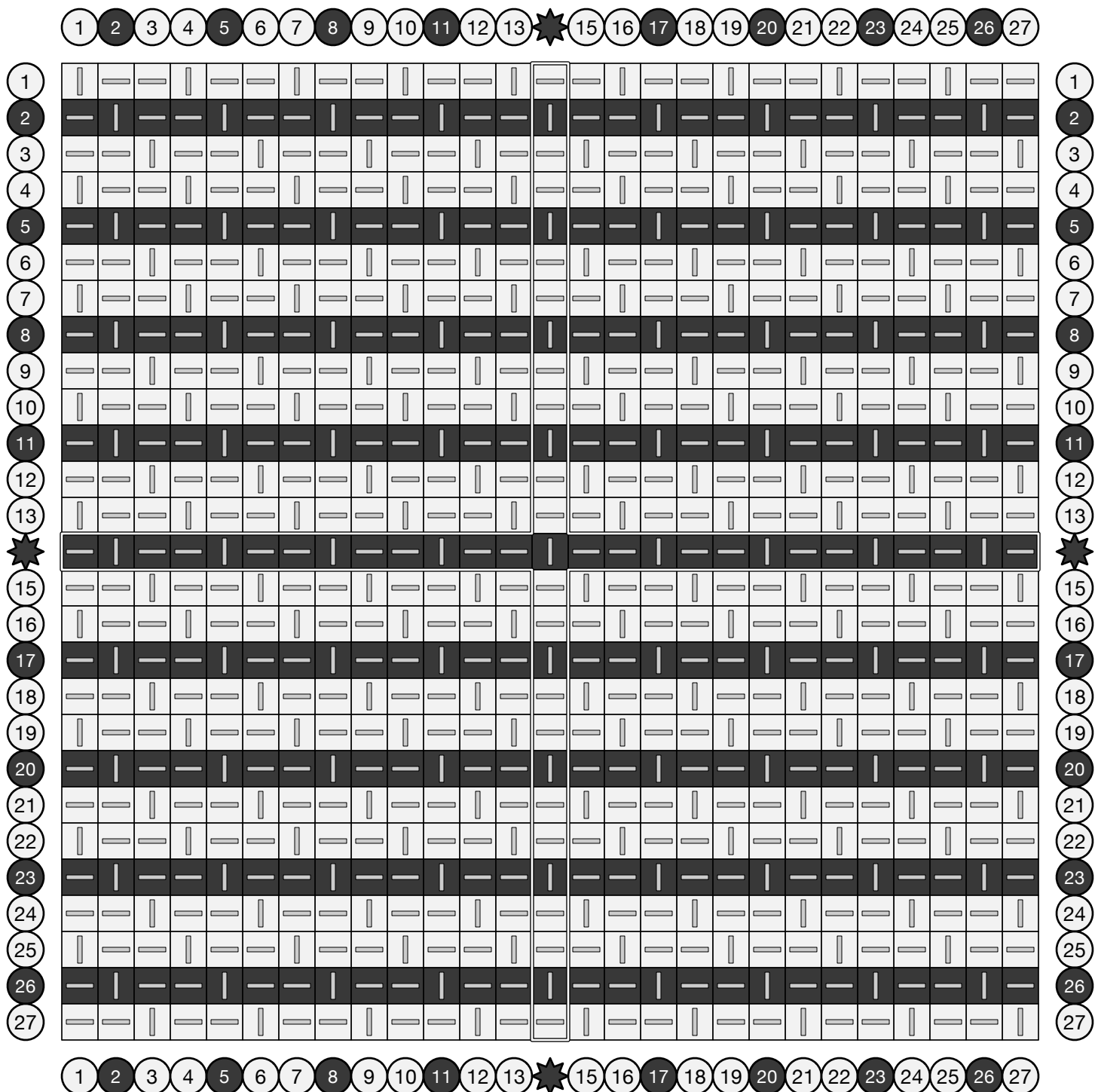
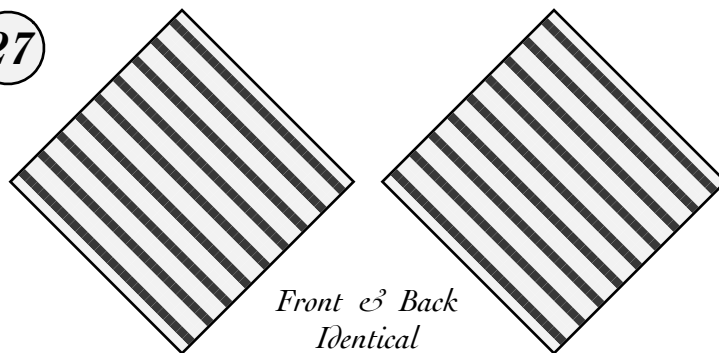


# Two-One Twill Pinstripes

27

A repeating weave of over-2/under-1 combined with ABAABA threading produces a series of widely-spaced lines.

Adapted from *Die färbige Gewebemusterung* by Franz Donat (1907), archived at [handweaving.net](http://handweaving.net) (#641110).



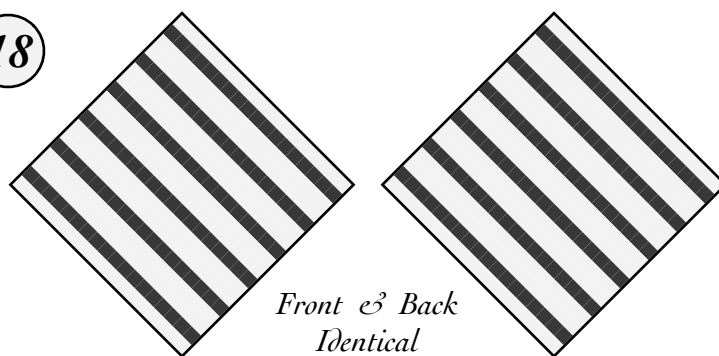


# Two-One Twill Pinstripes

18

A repeating weave of over-2/under-1 combined with ABAABA threading produces a series of widely-spaced lines.

Adapted from *Die farbige Gewebemusterung* by Franz Donat (1907), archived at [handweaving.net](http://handweaving.net) (#64110).



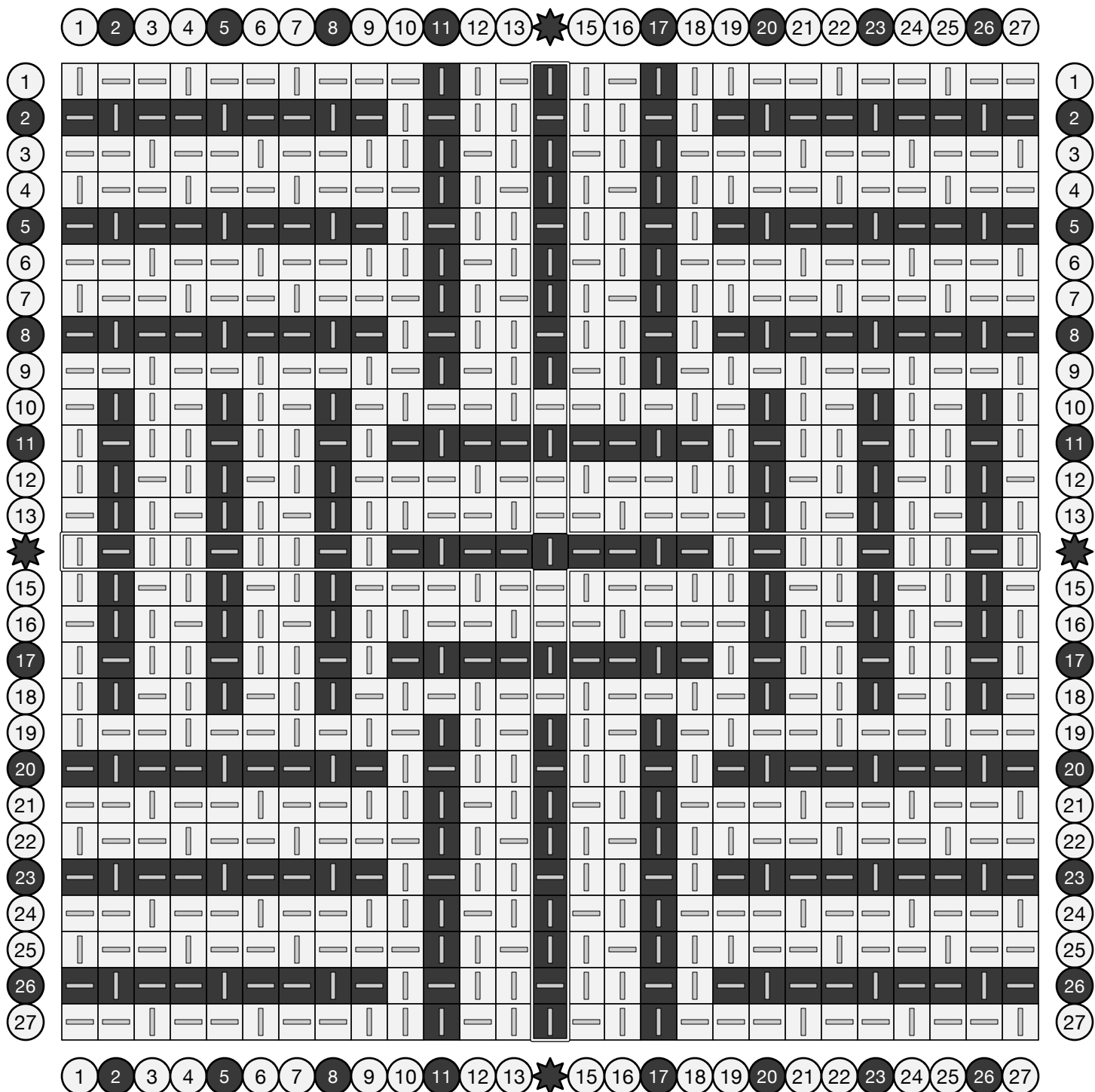
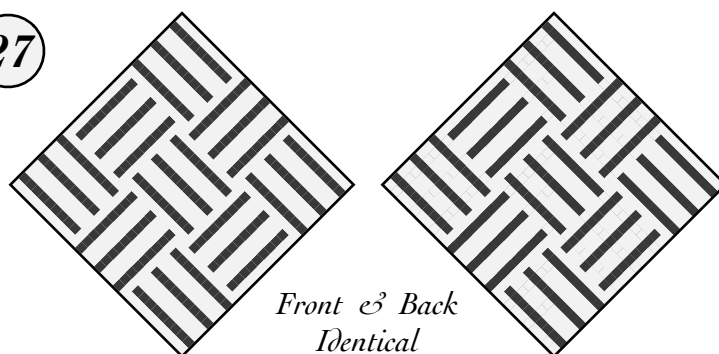
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2	—		—	—		—	—		—	—		—	—		—	—		—	2
3	—	—		—	—		—	—		—	—		—	—		—	—		3
4		—	—		—	—		—	—		—	—		—	—		—	—	4
5	—		—	—		—	—		—	—		—	—		—	—		—	5
6	—	—		—	—		—	—		—	—		—	—		—	—		6
7		—	—		—	—		—	—		—	—		—	—		—	—	7
8	—		—	—		—	—		—	—		—	—		—	—		—	8
9	—	—		—	—		—	—		—	—		—	—		—	—		9
10		—	—		—	—		—	—		—	—		—	—		—	—	10
11	—		—	—		—	—		—	—		—	—		—	—		—	11
12	—	—		—	—		—	—		—	—		—	—		—	—		12
13		—	—		—	—		—	—		—	—		—	—		—	—	13
14	—		—	—		—	—		—	—		—	—		—	—		—	14
15	—	—		—	—		—	—		—	—		—	—		—	—		15
16		—	—		—	—		—	—		—	—		—	—		—	—	16
17	—		—	—		—	—		—	—		—	—		—	—		—	17
18	—	—		—	—		—	—		—	—		—	—		—	—		18
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	

# Pinstripe Log Cabin

27

A repeating weave of over-2/under-1 combined with ABAABA threading produces a series of widely-spaced lines.

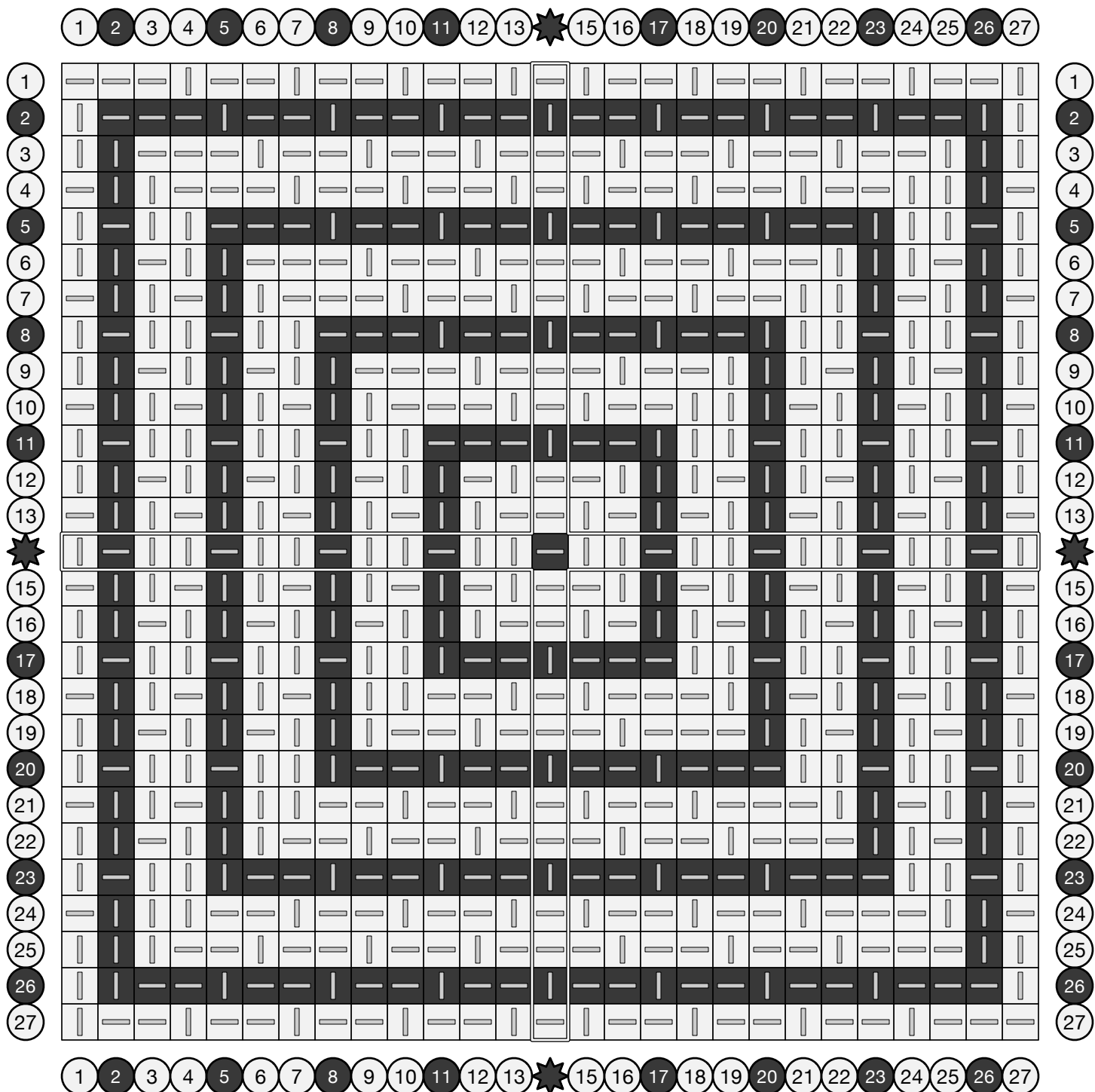
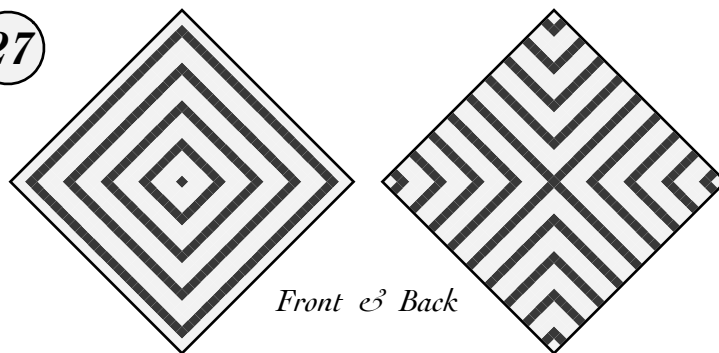
Periodic shifts in the weave cause the lines to change direction



# Pinstripe Noughts & Crosses (27)

A repeating weave of over-2/under-1 combined with three alternating colors produces a series of lines.

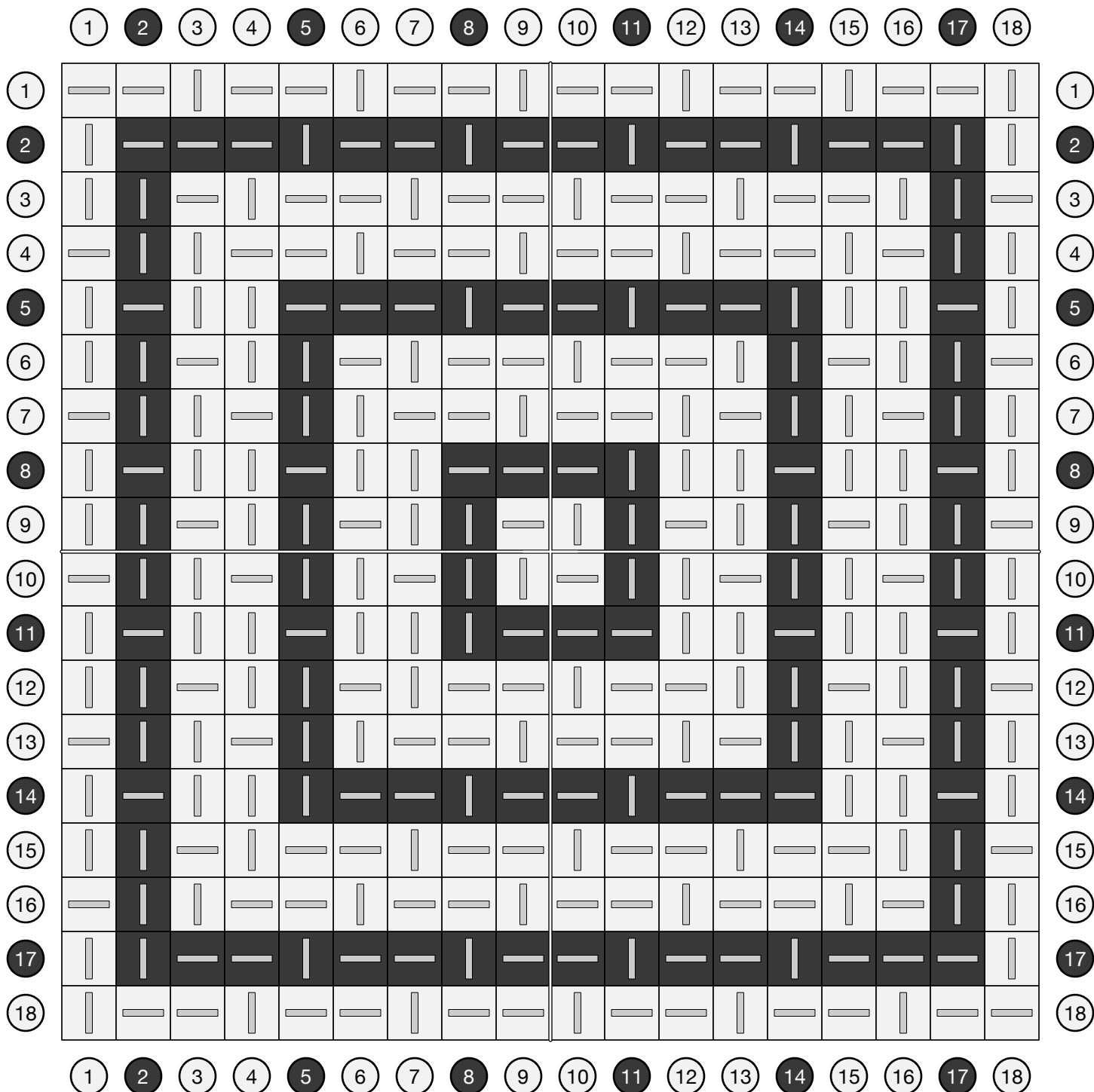
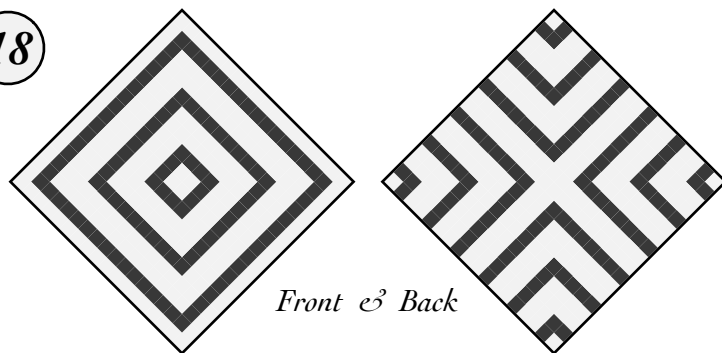
Diagonal lines of over-3s introduces corners where the pattern switches to over-1/under-2.



# Pinstripe Noughts & Crosses 18

A repeating weave of over-2/under-1 combined with three alternating colors produces a series of lines.

Diagonal lines of over-3s introduces corners where the pattern switches to over-1/under-2.

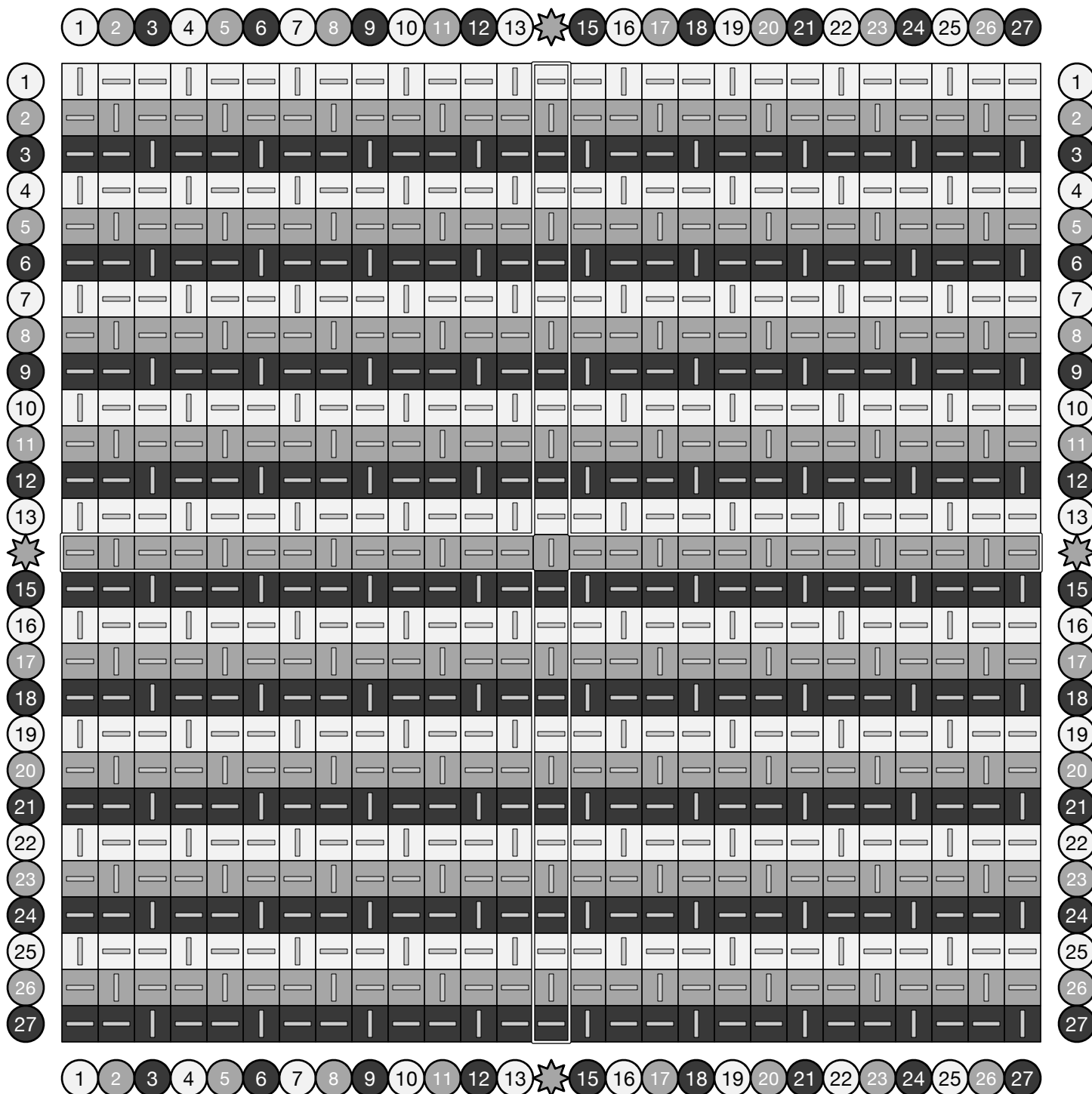
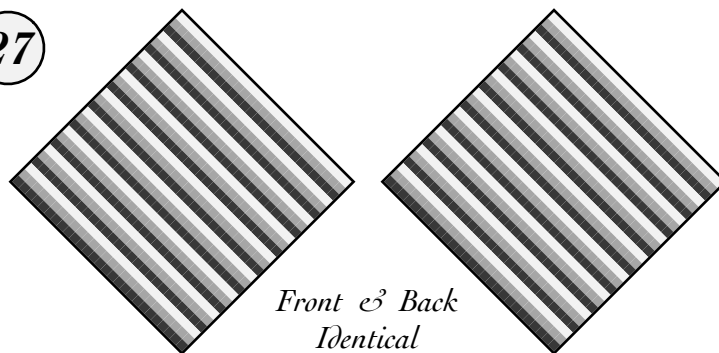


# Tri-Color Two-One Stripes

27

A repeating weave of over-2/under-1 combined with three alternating colors produces a series of lines.

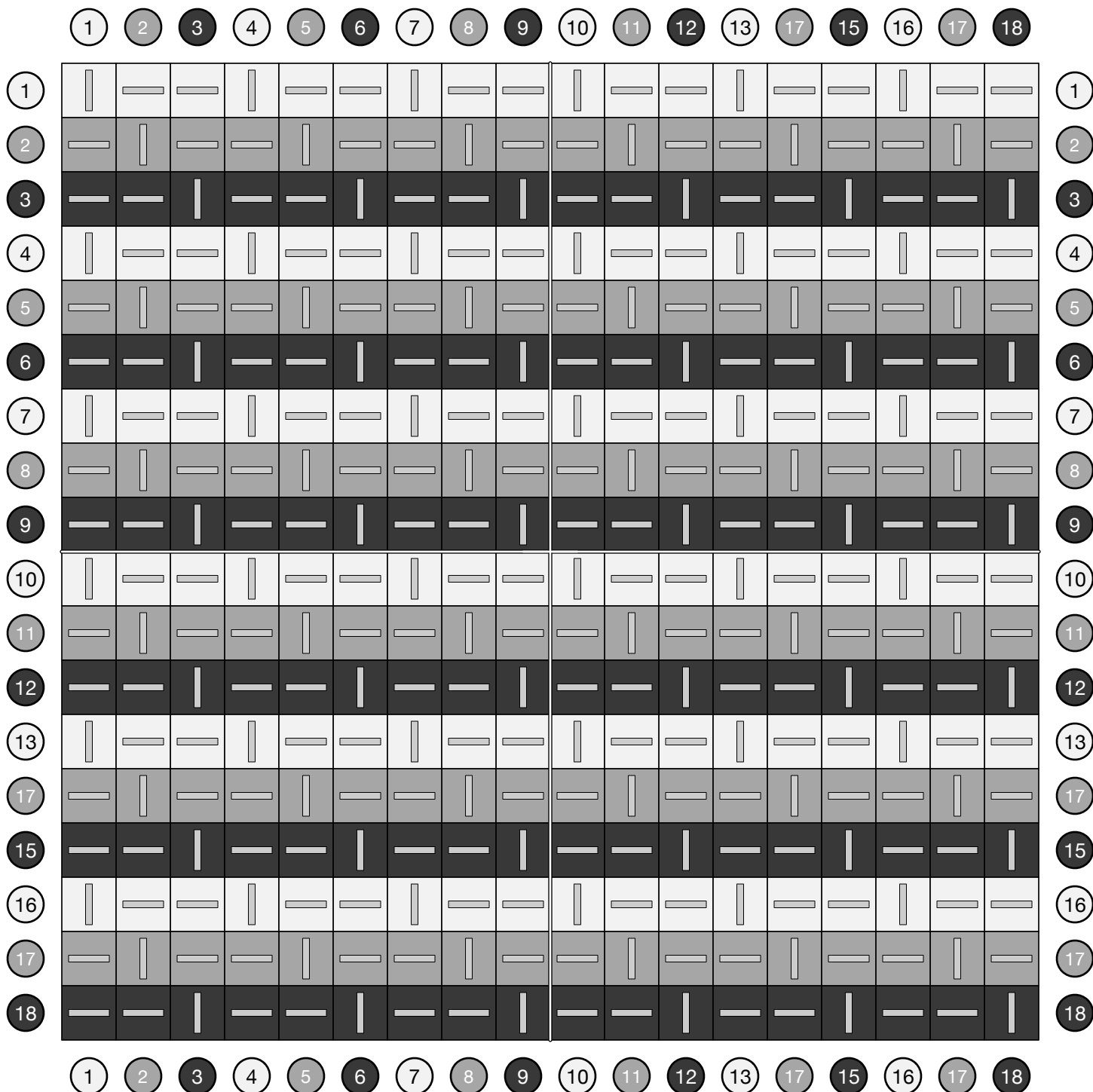
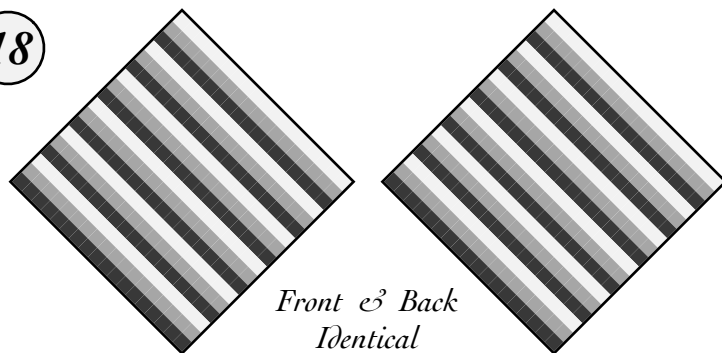
Adapted from *Die färbige Gewebemusterung* by Franz Donat (1907), archived at [handweaving.net](http://handweaving.net) (#64112).



# Tri-Color Two-One Stripes

18

A repeating weave of over-2/under-1 combined with three alternating colors produces a series of lines.

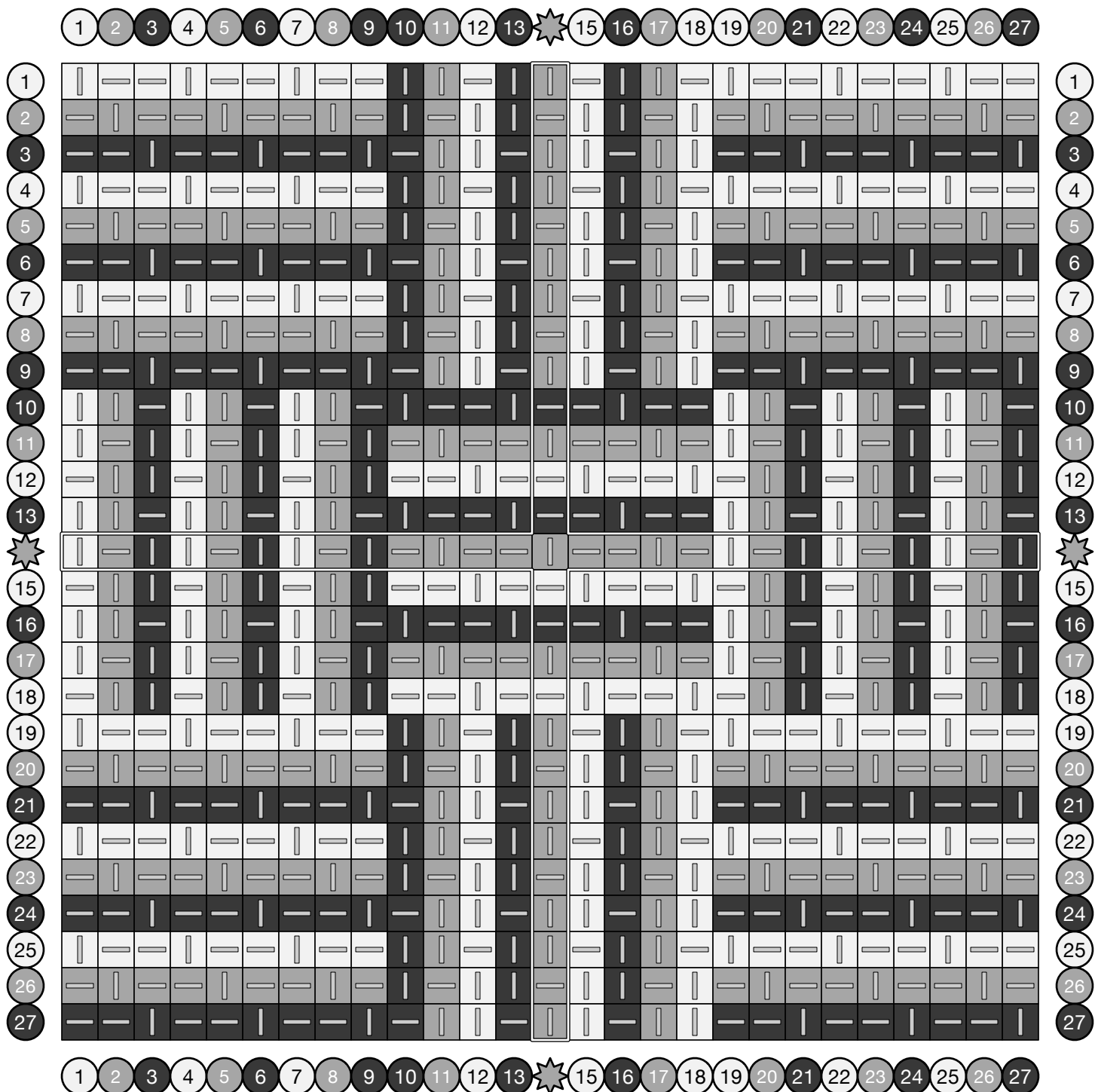
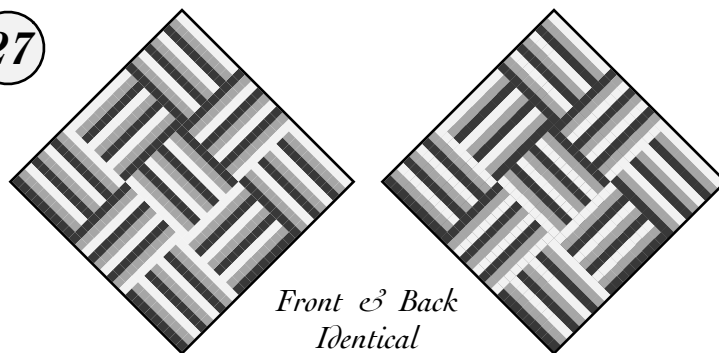


# Tri-Color Log Cabin (of 9)

27

A repeating weave of over-2/under-1 combined with three alternating colors produces a series of lines.

Periodic shifts in the weave cause the lines to change direction

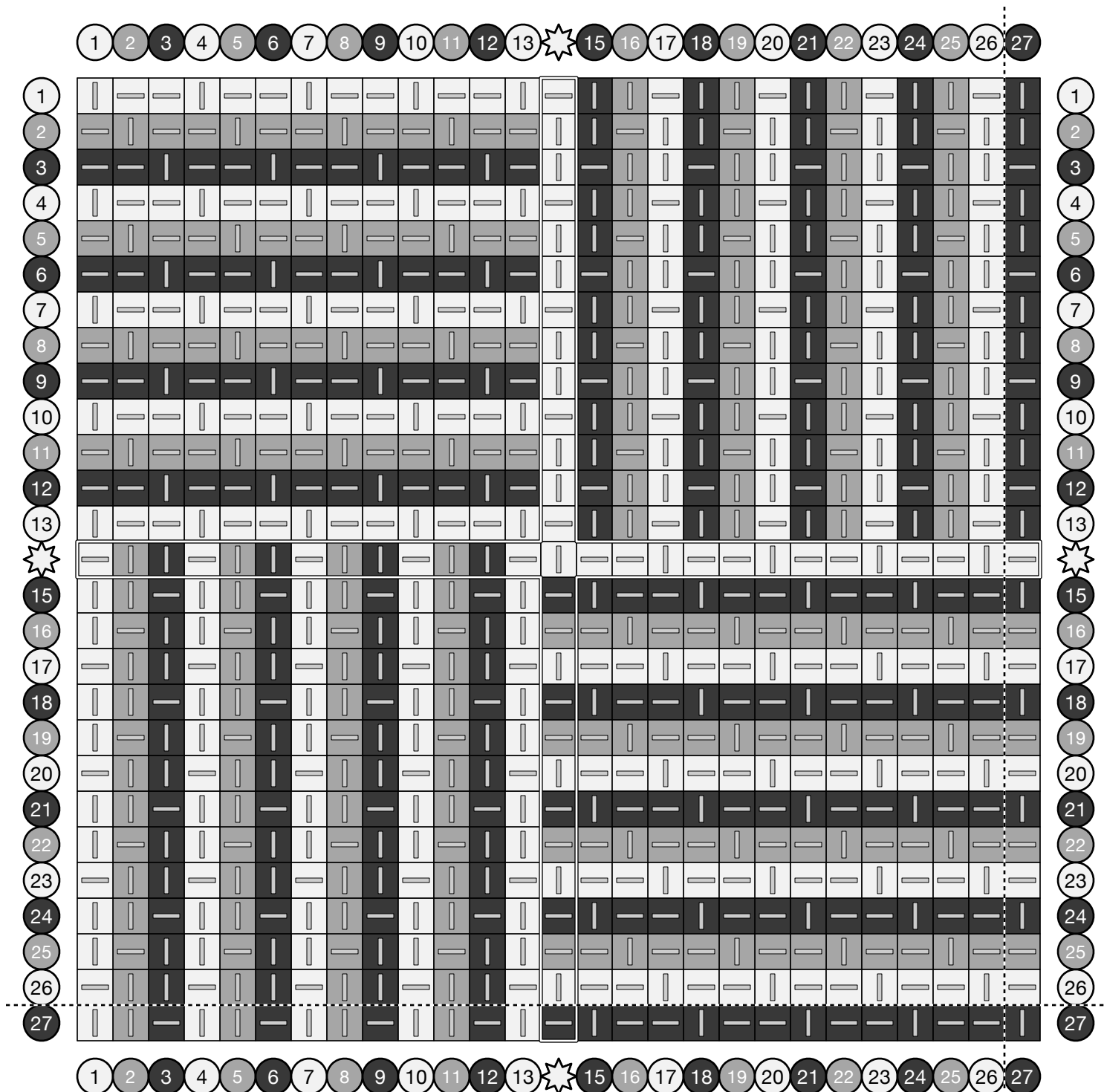
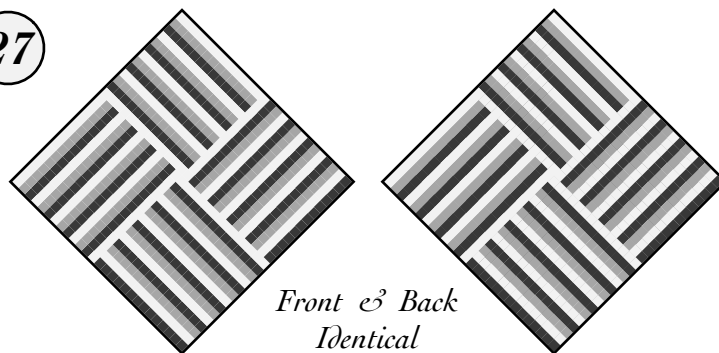


# Tri-Color Log Cabin (of 13)

27

A repeating weave of over-2/under-1 combined with three alternating colors produces a series of lines.

Periodic shifts in the weave cause the lines to change direction

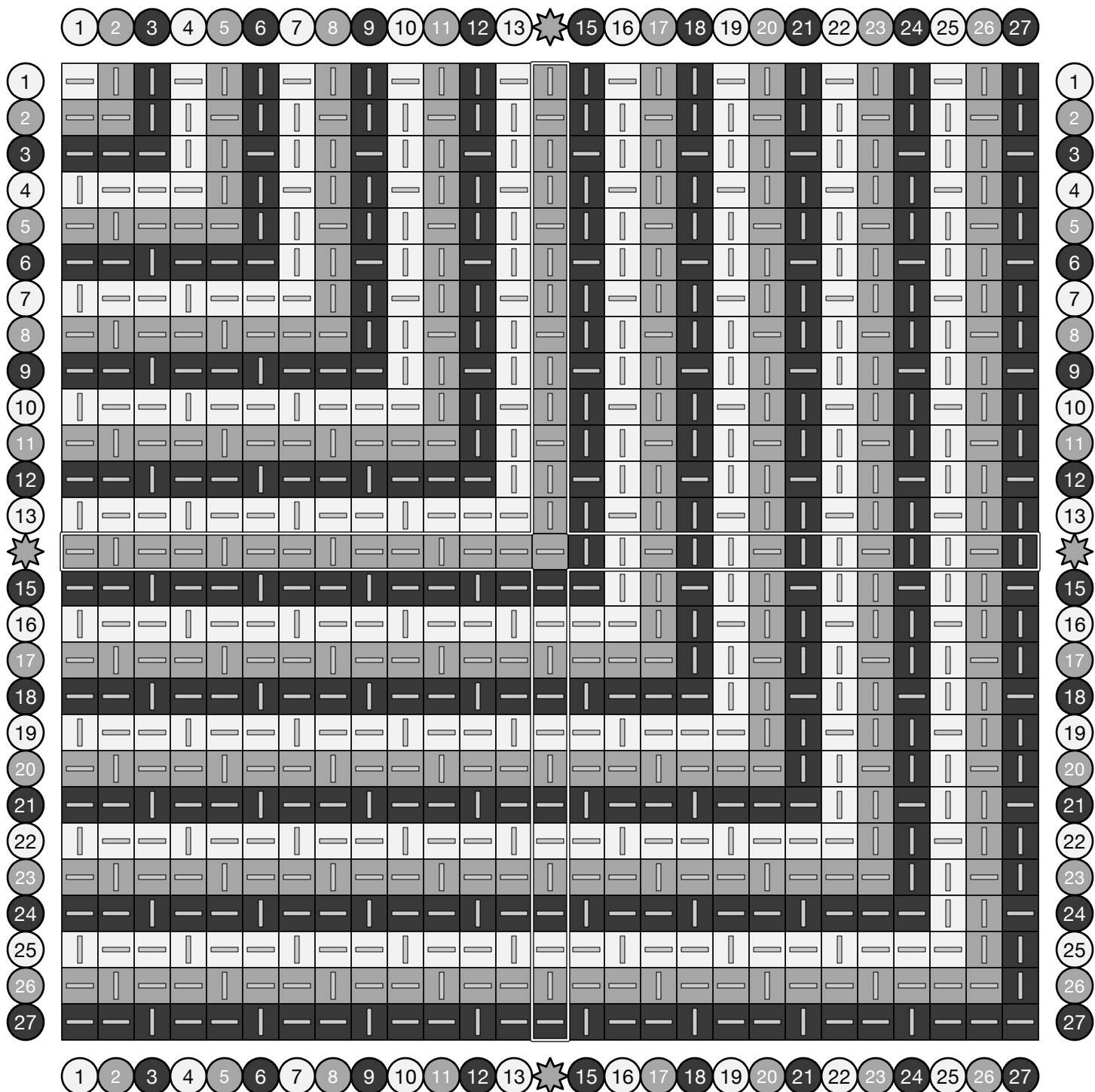
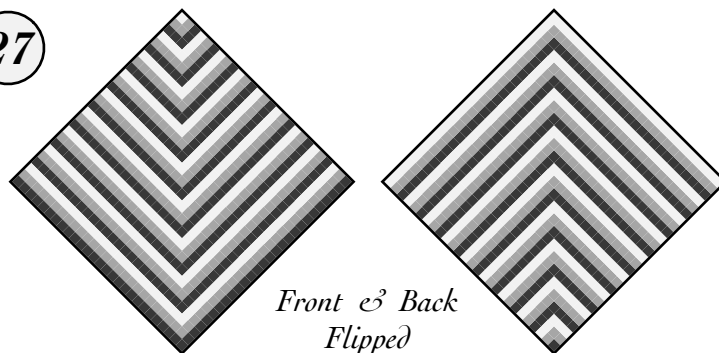




# Tri-Color Two-One Corners (27)

A repeating weave of over-2/under-1 combined with three alternating colors produces a series of lines.

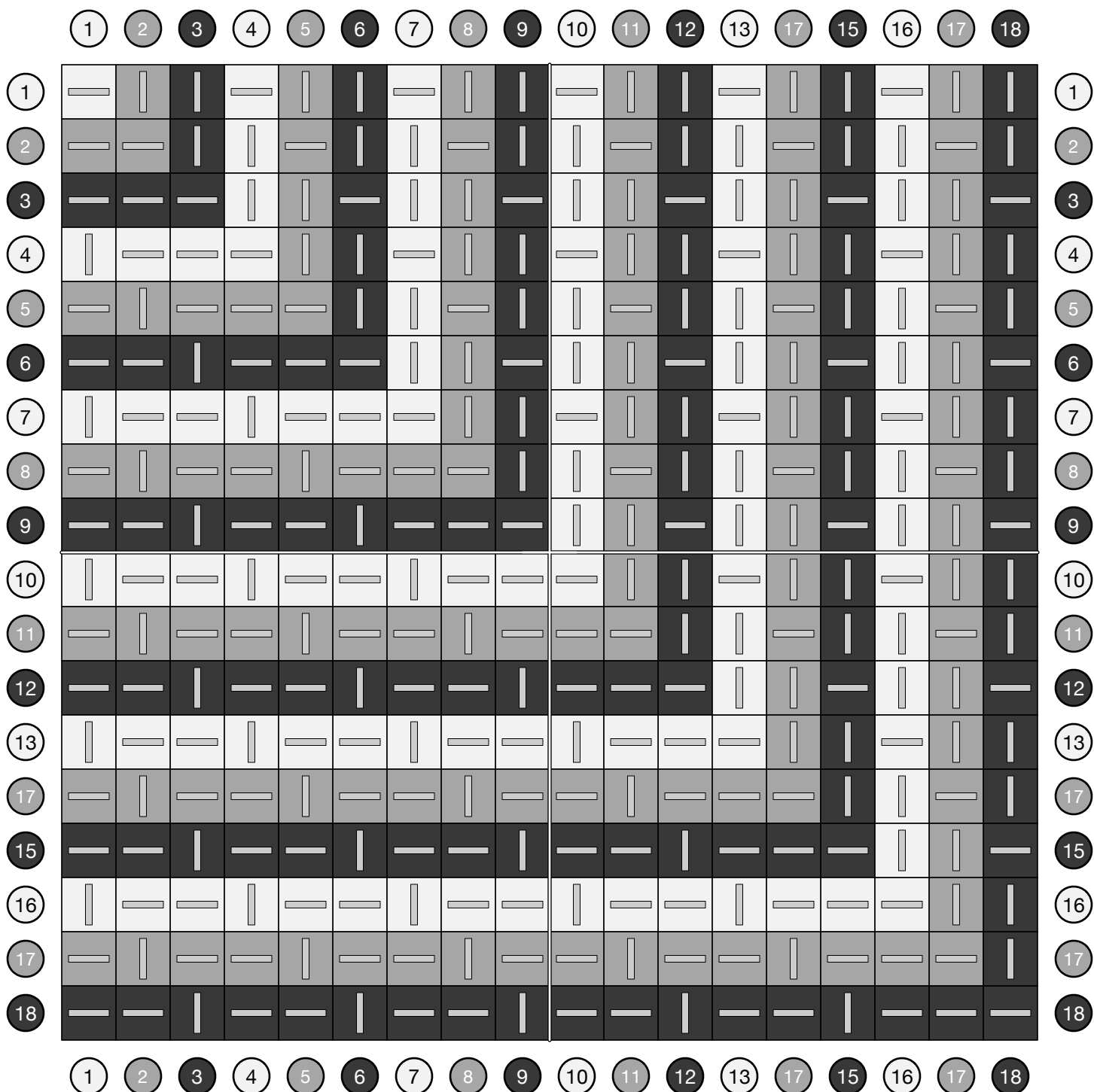
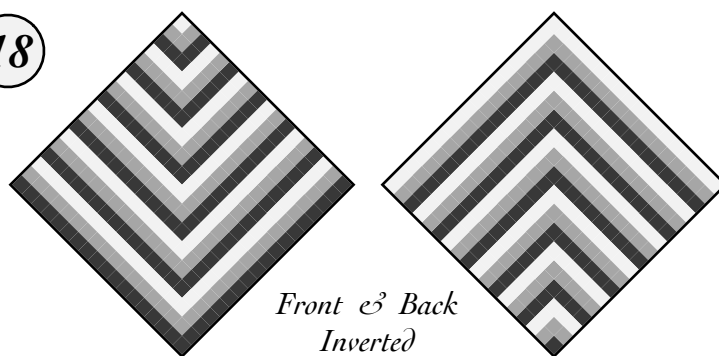
A diagonal line of over-3s introduces a corner where the pattern switches to over-1/under-2.



# Tri-Color Two-One Corners (18)

A repeating weave of over-2/under-1 combined with three alternating colors produces a series of lines.

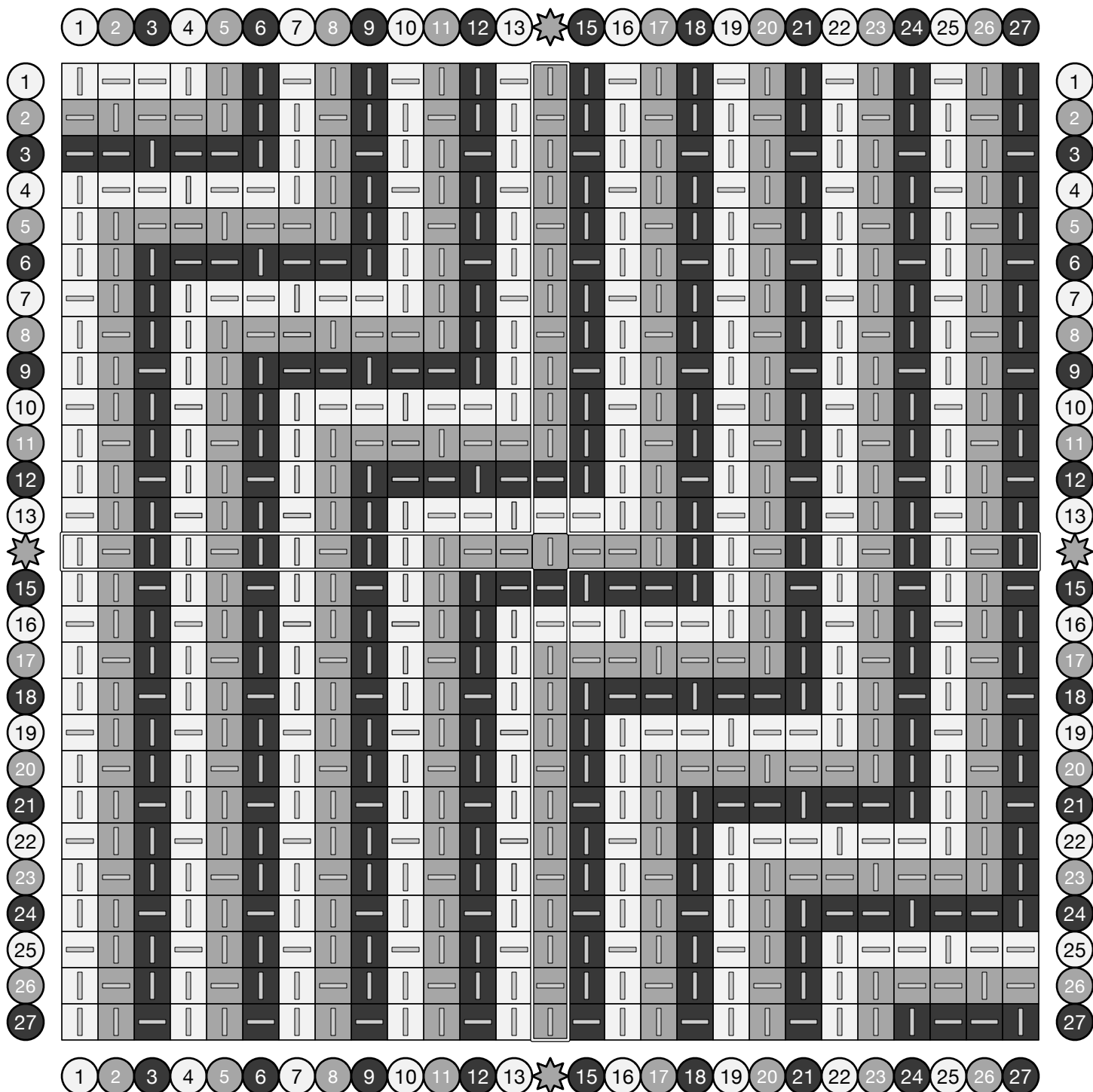
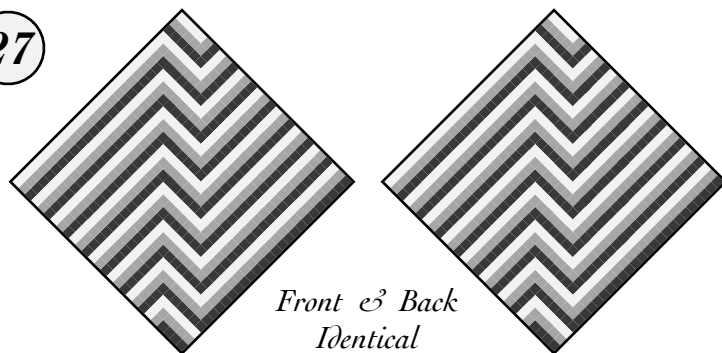
A diagonal line of over-3s introduces a corner where the pattern switches to over-1/under-2.



# Tri-Color Two-One Zig-Zag (27)

A repeating weave of over-2/under-1 combined with three alternating colors produces a series of lines.

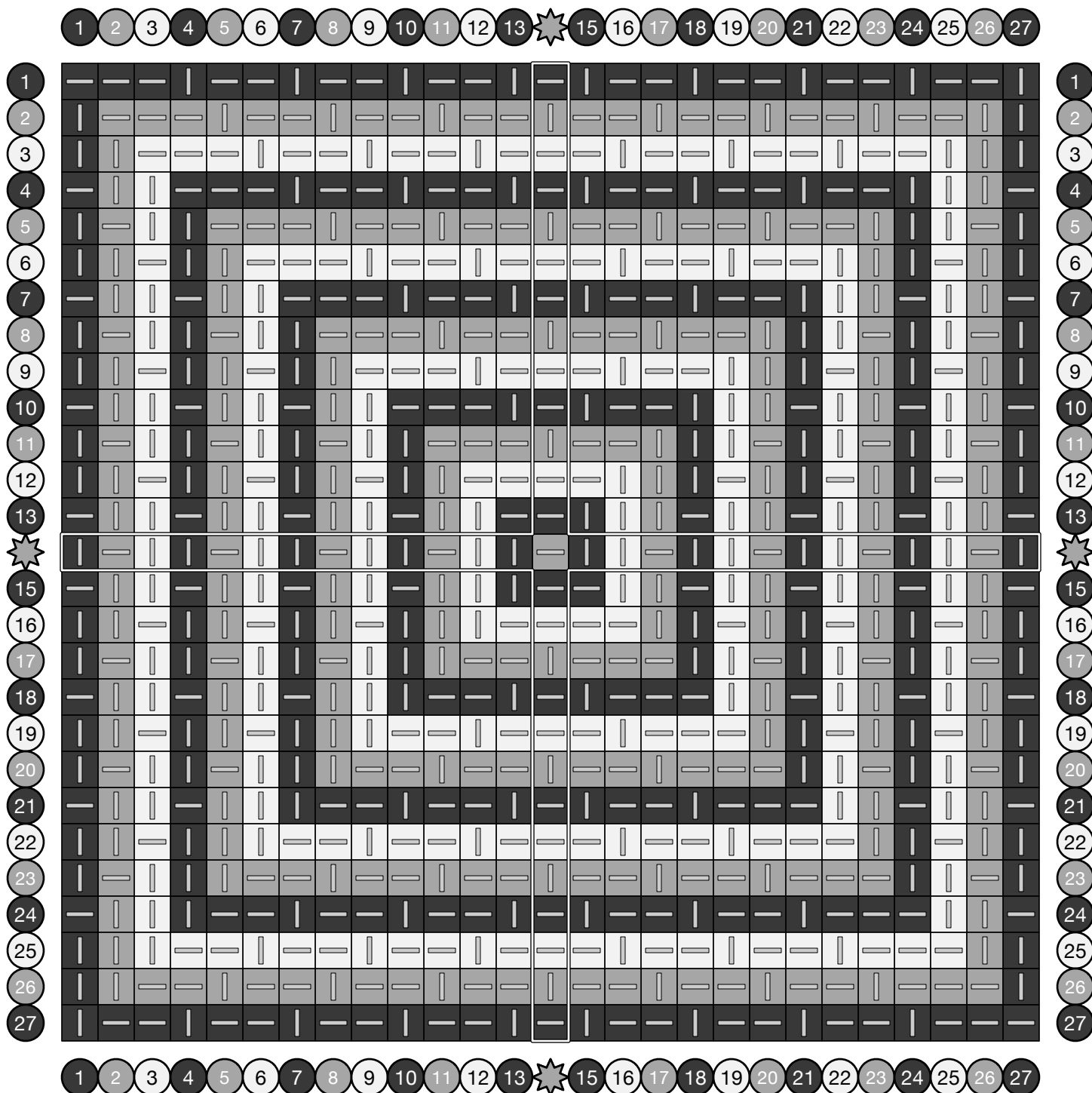
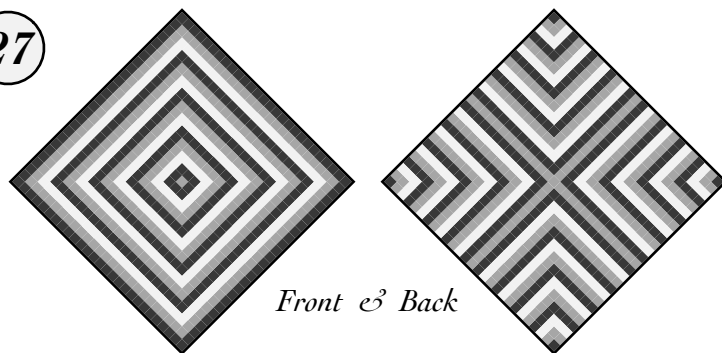
Two diagonal lines of over-3s introduce paired corners where the pattern switches to over-1/under-2.



# Tri-Color Noughts & Crosses (27)

A repeating weave of over-2/under-1 combined with three alternating colors produces a series of lines.

Diagonal lines of over-3s introduces corners where the pattern switches to over-1/under-2.

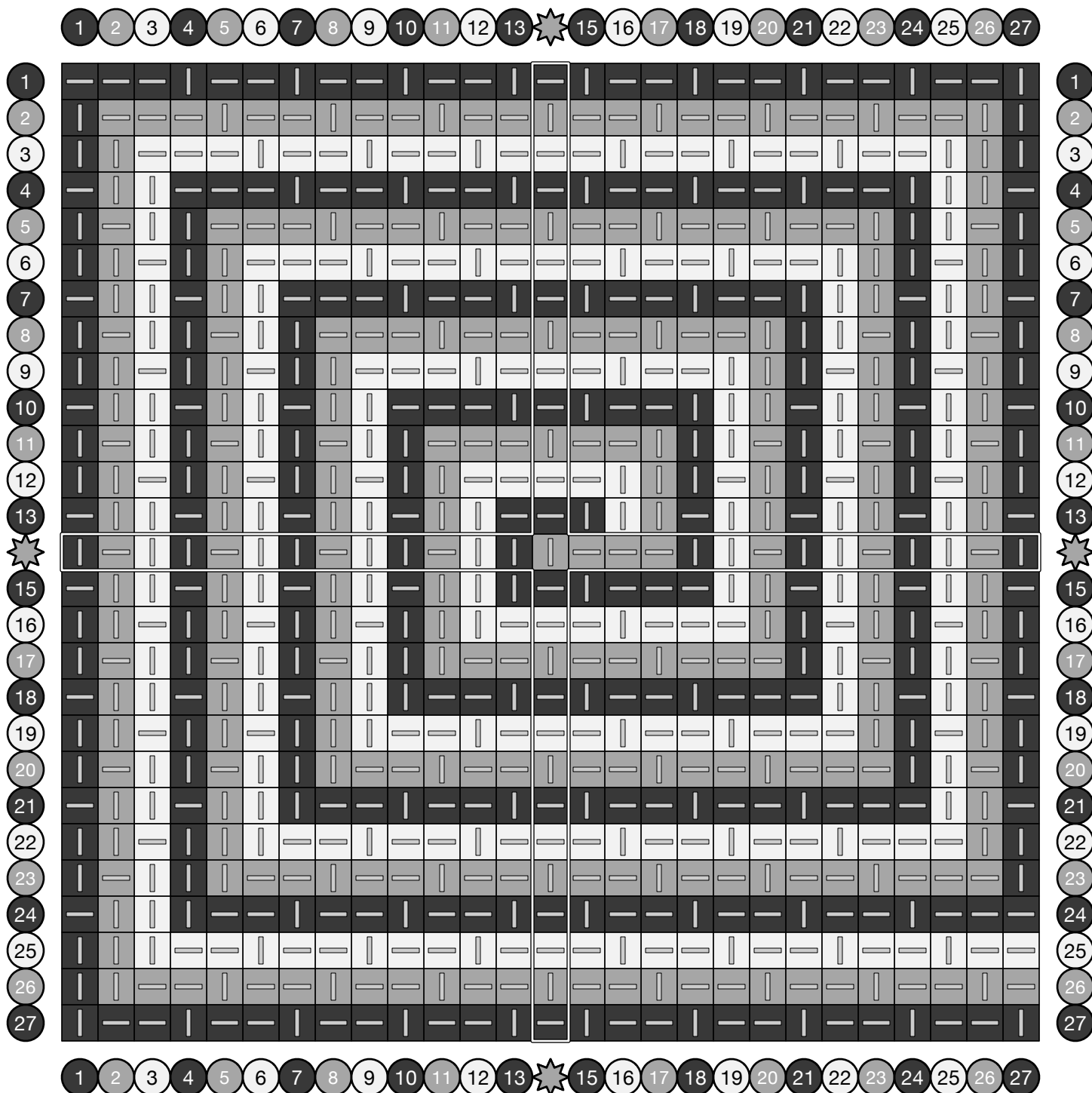
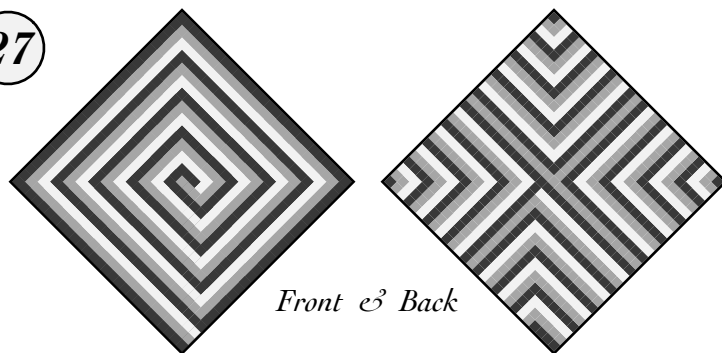


# Tri-Color Square Spiral

27

A repeating weave of over-2/under-1 combined with three alternating colors produces a series of lines.

Diagonal lines of over-3s introduces corners where the pattern switches to over-1/under-2.

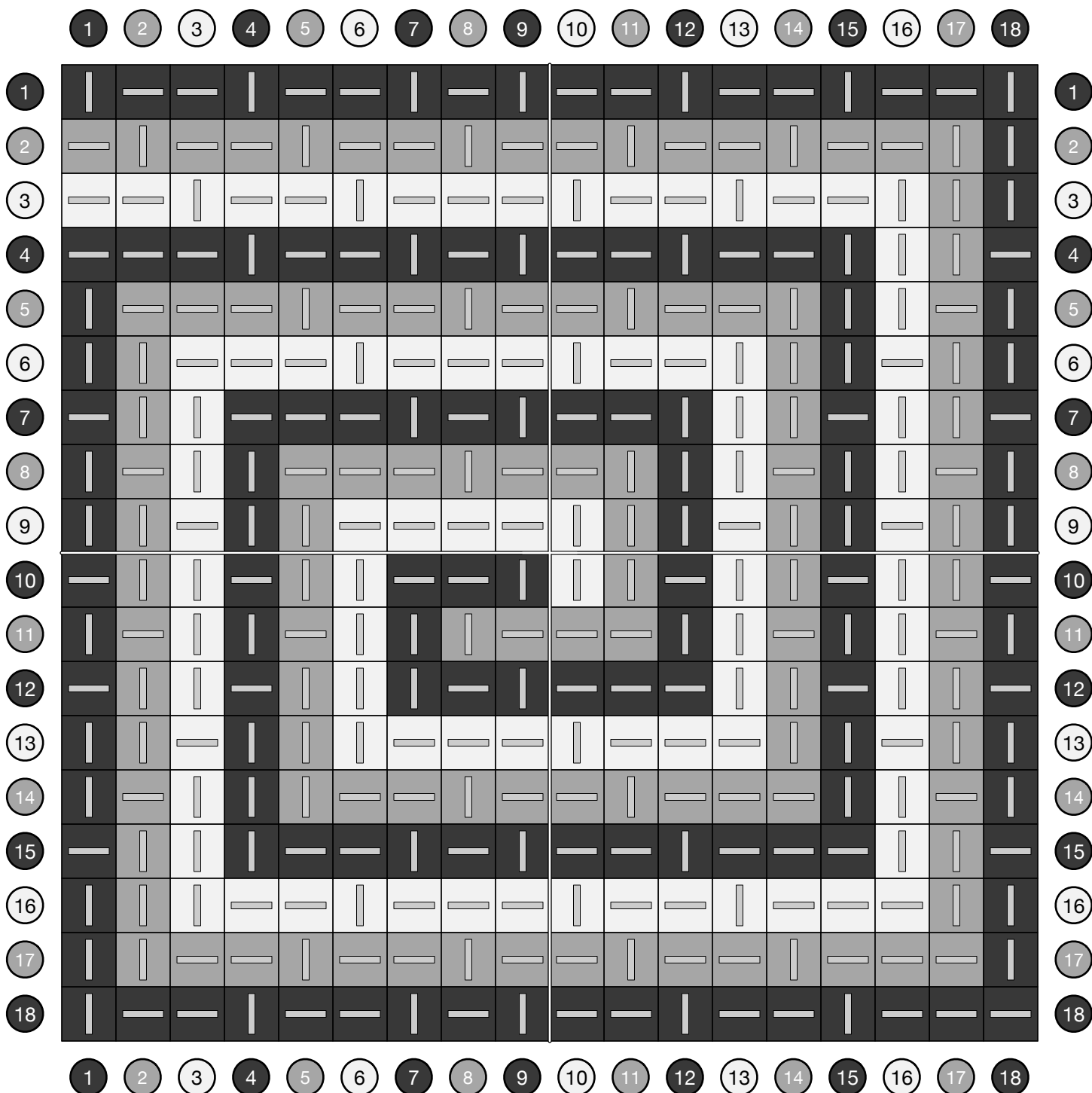
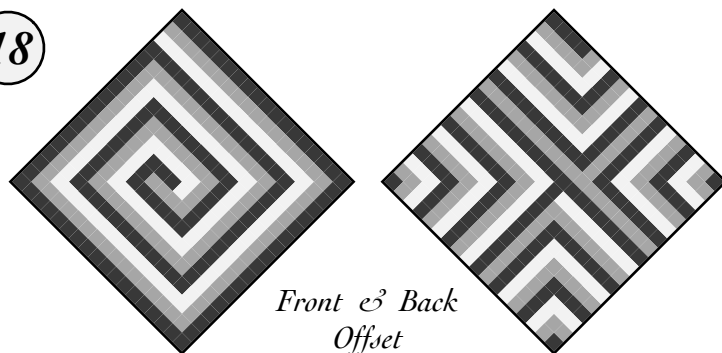


# Tri-Color Square Spiral

18

A repeating weave of over-2/under-1 combined with three alternating colors produces a series of lines.

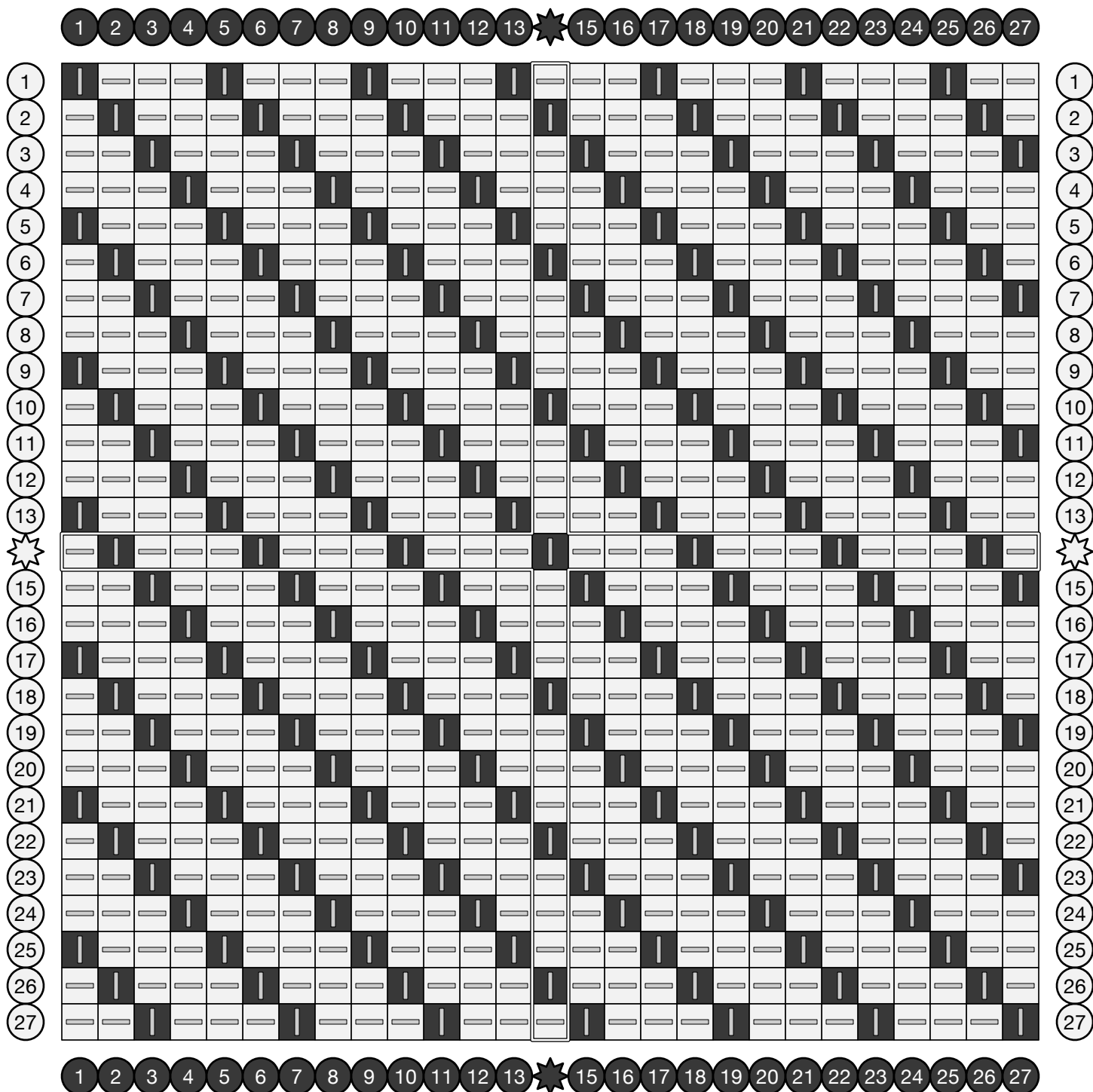
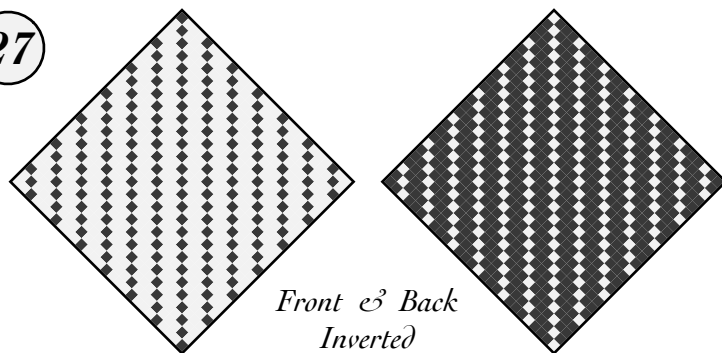
Diagonal lines of over-3s introduces corners where the pattern switches to over-1/under-2.



# Three-One Twill

A repeating weave of over-3/under-1 produces a series of diagonal lines.

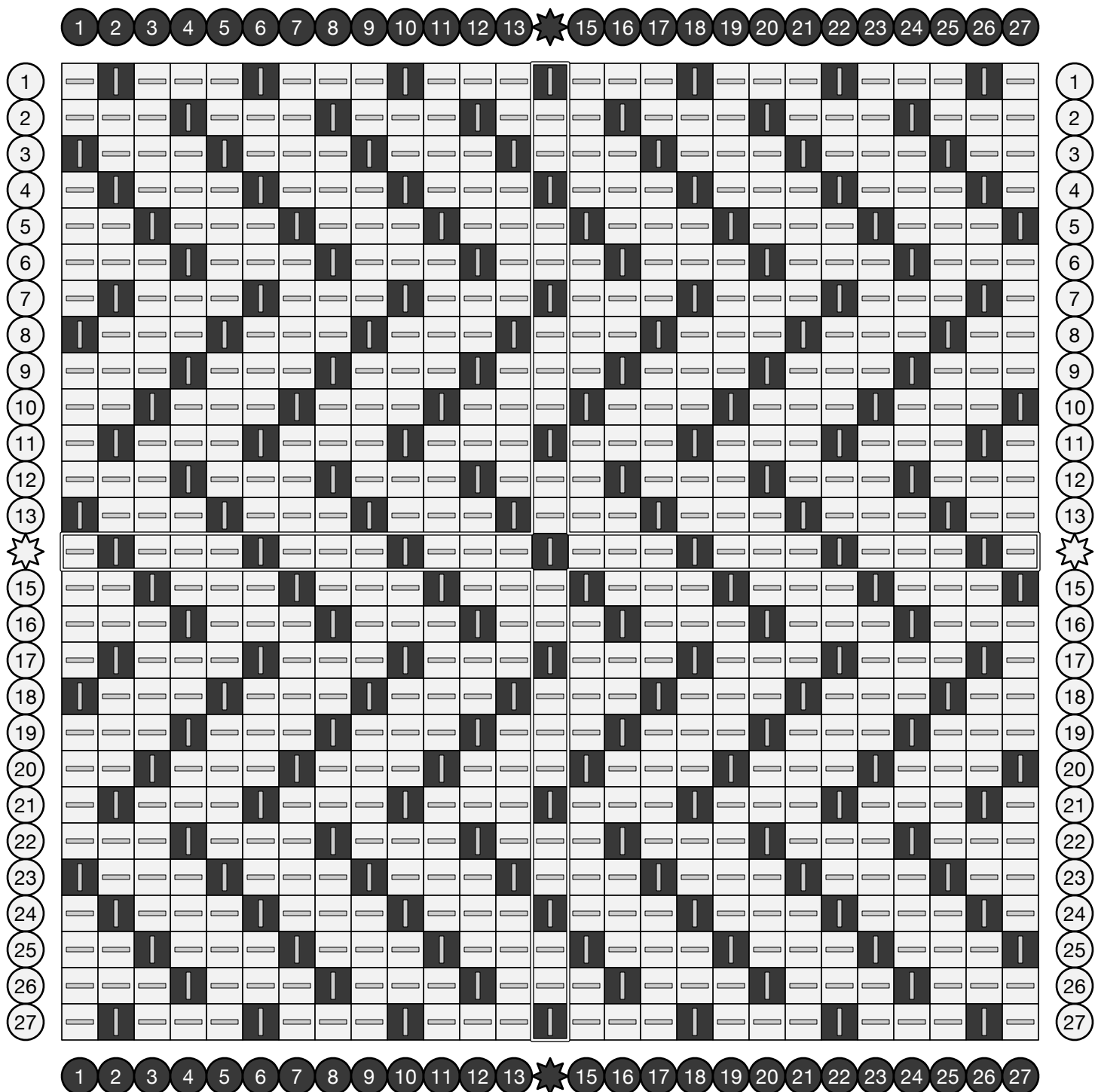
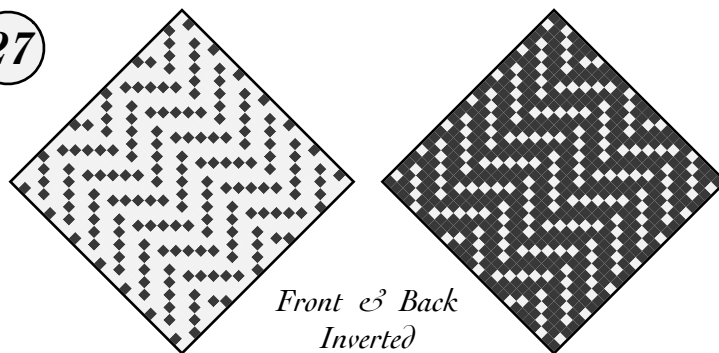
27



# Three-One Herringbone

A repeating weave of over-3/under-1 produces a series of diagonal lines.

27

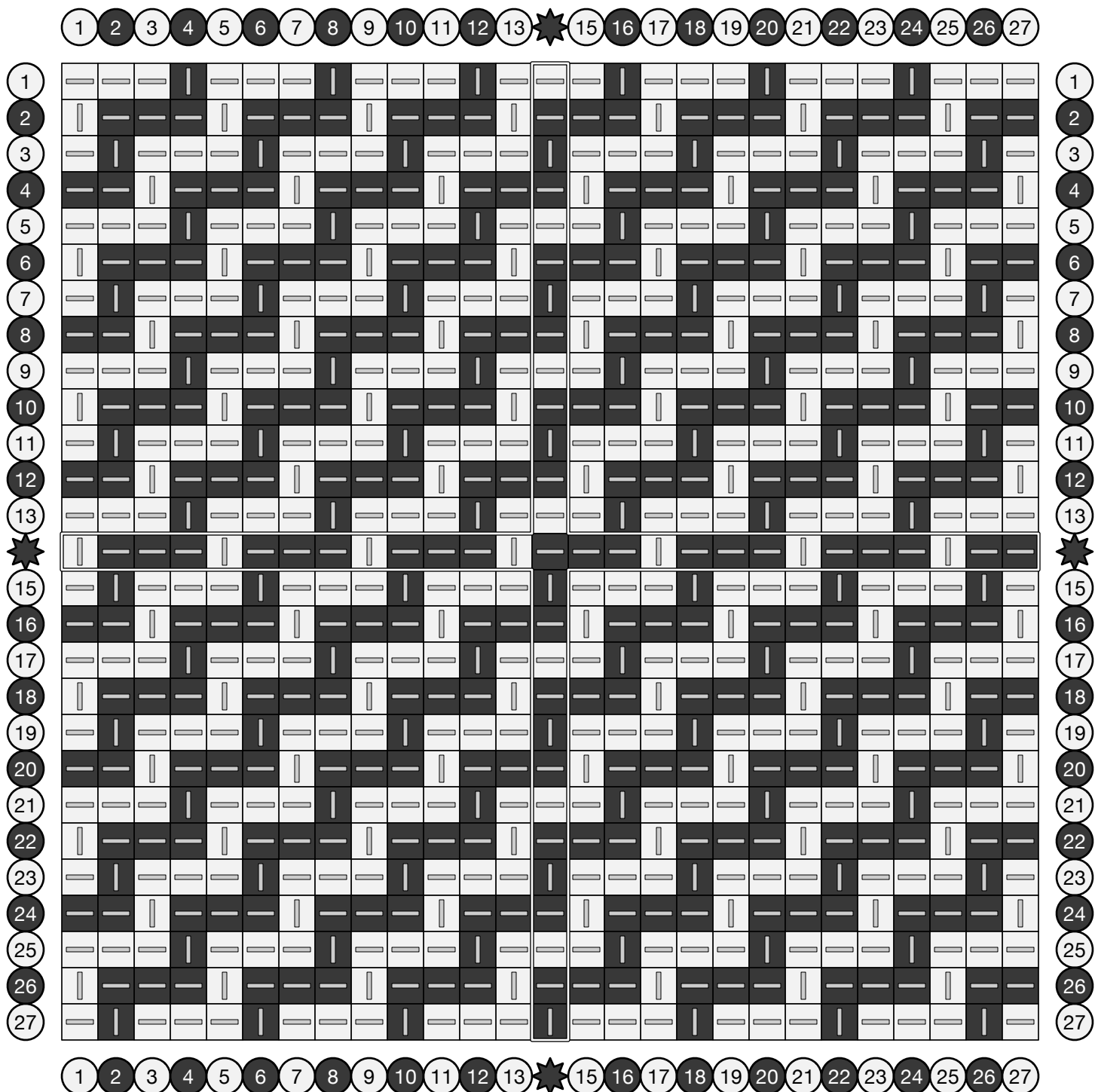
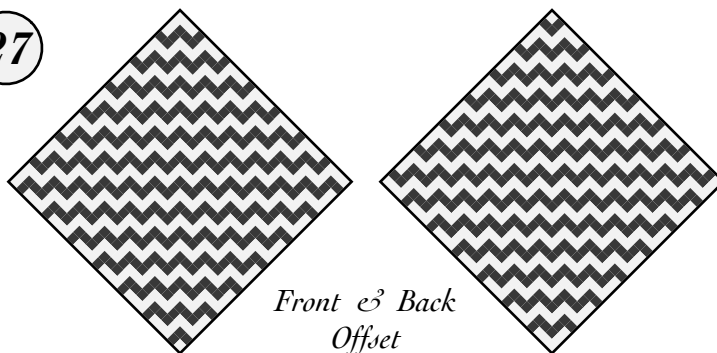




# Three-One Twill Steps

A repeating weave of over-3/under-1 produces a series of diagonal lines.

27

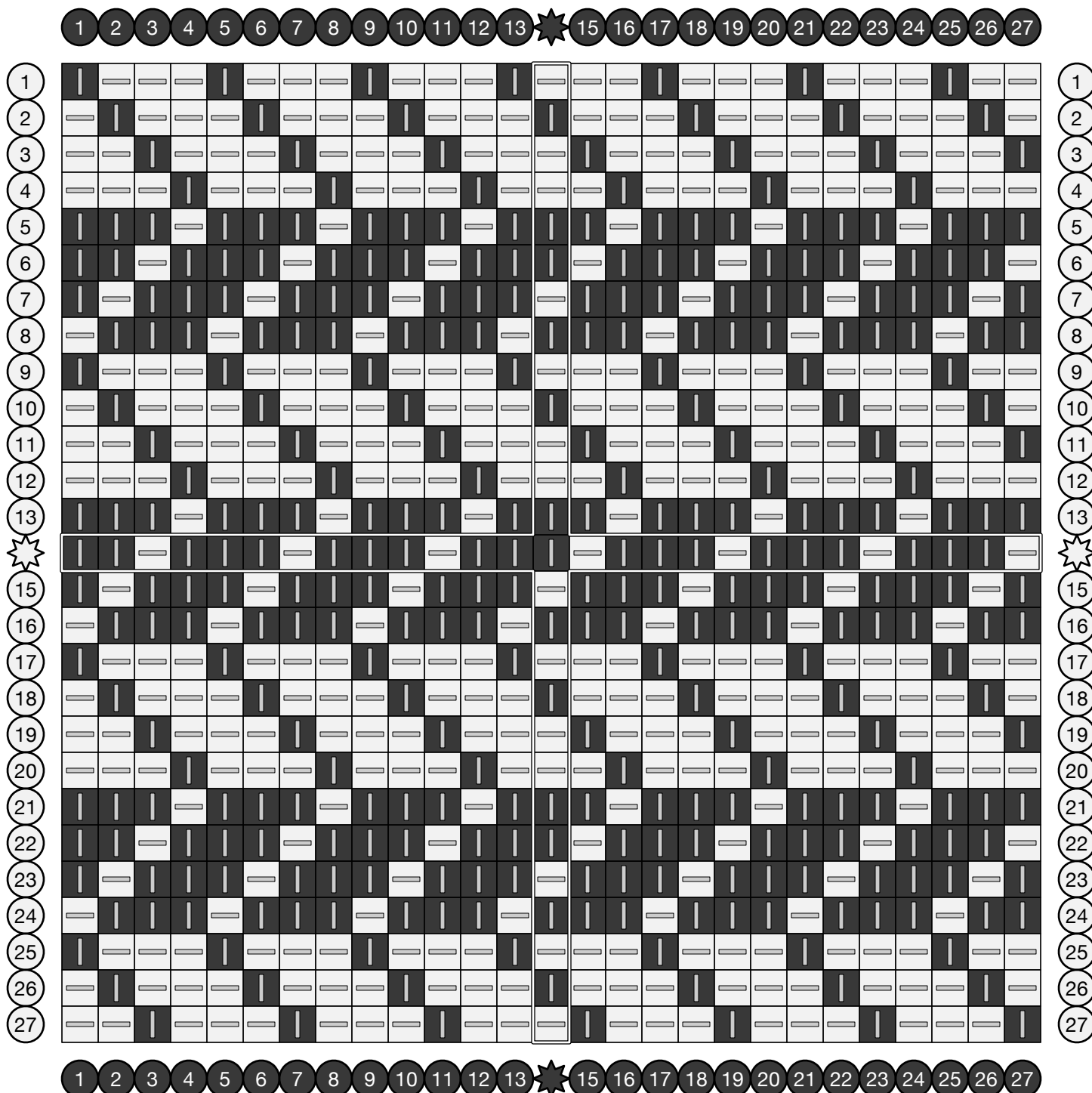
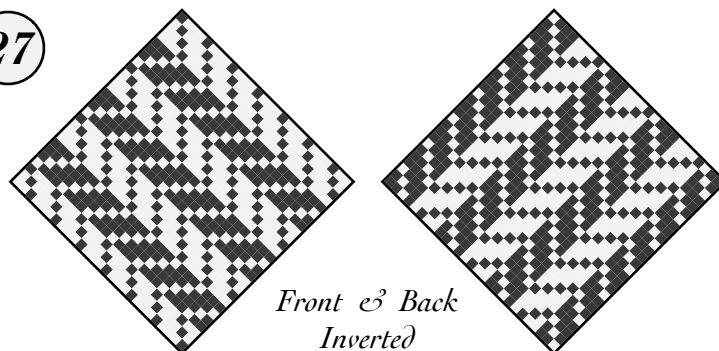


# Egyptian Rippenköper

27

Rippenköper (German for "ribbed twill") alternates narrow bands of weft-faced and warp-faced twill.

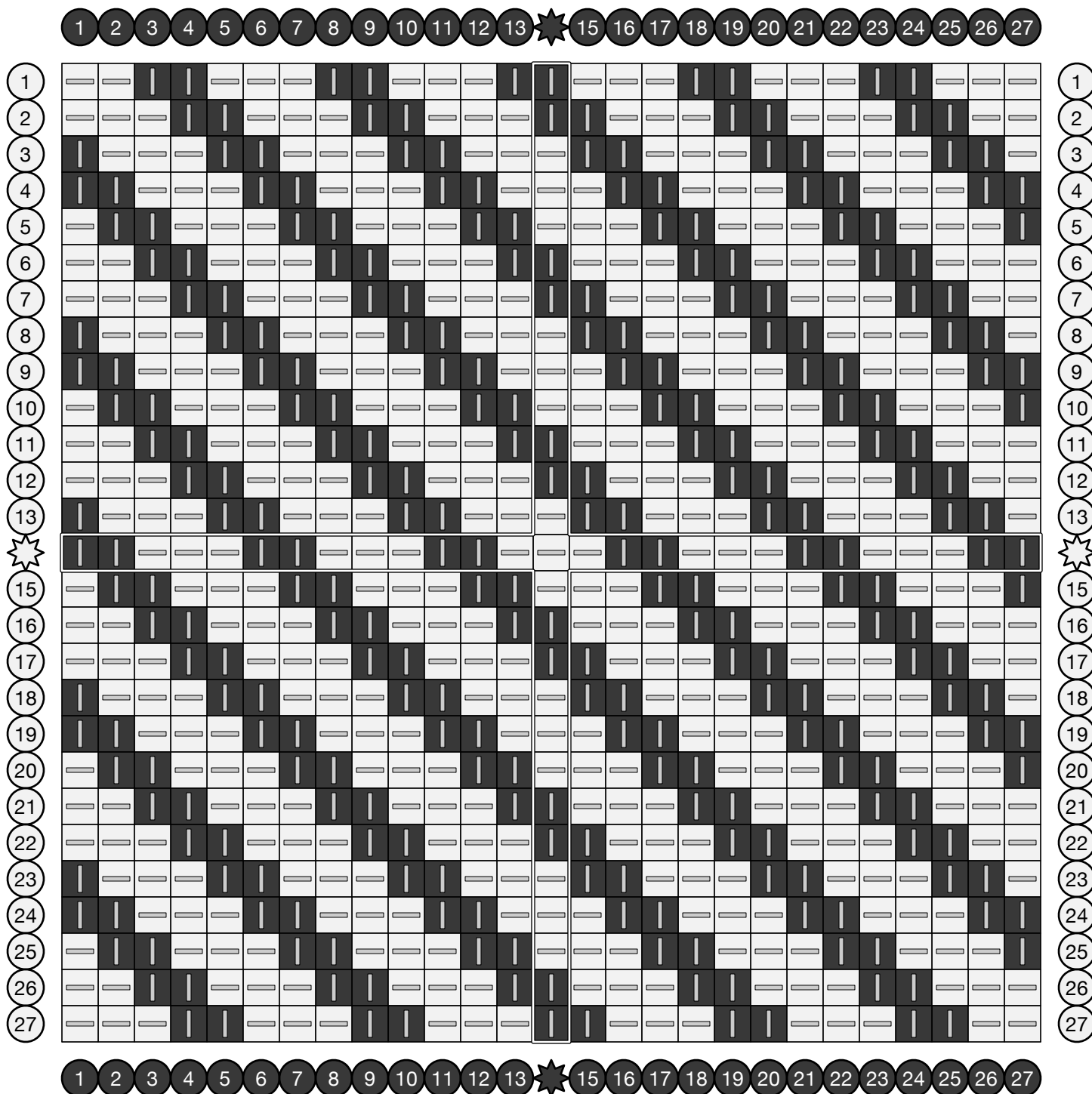
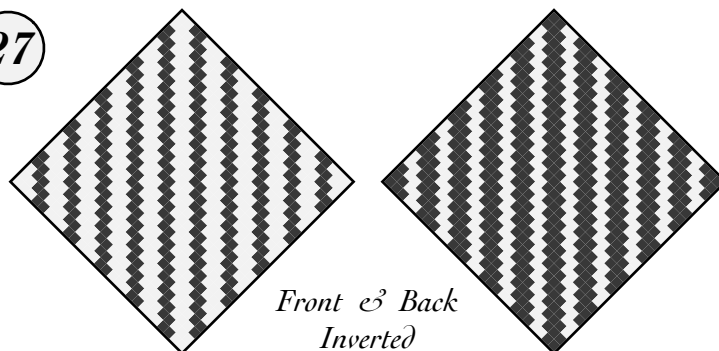
Rippenköper has been found in Roman-era Egyptian fabrics, most often in three-one twill.



# Three-Two Twill

A repeating weave of over-3/under-2 produces a series of wide diagonal lines.

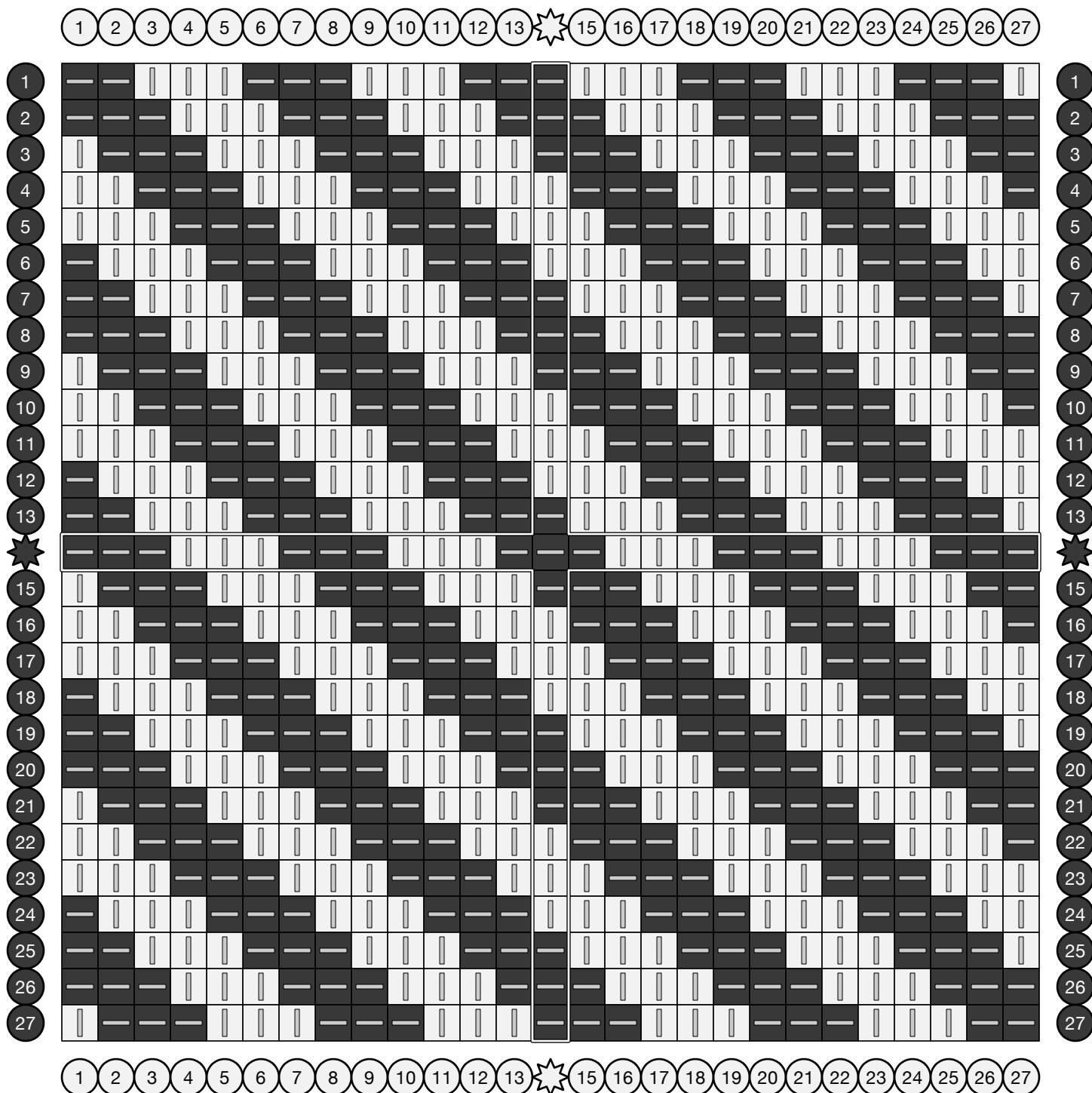
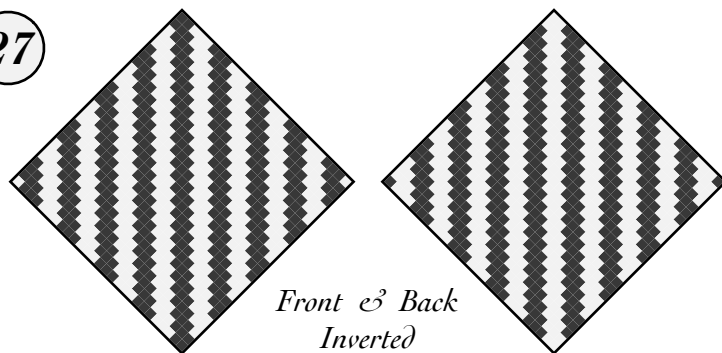
27



# Three-Three Twill

Pulls up even more than two-two twill, creating a smaller potholder with remarkably thick fabric.

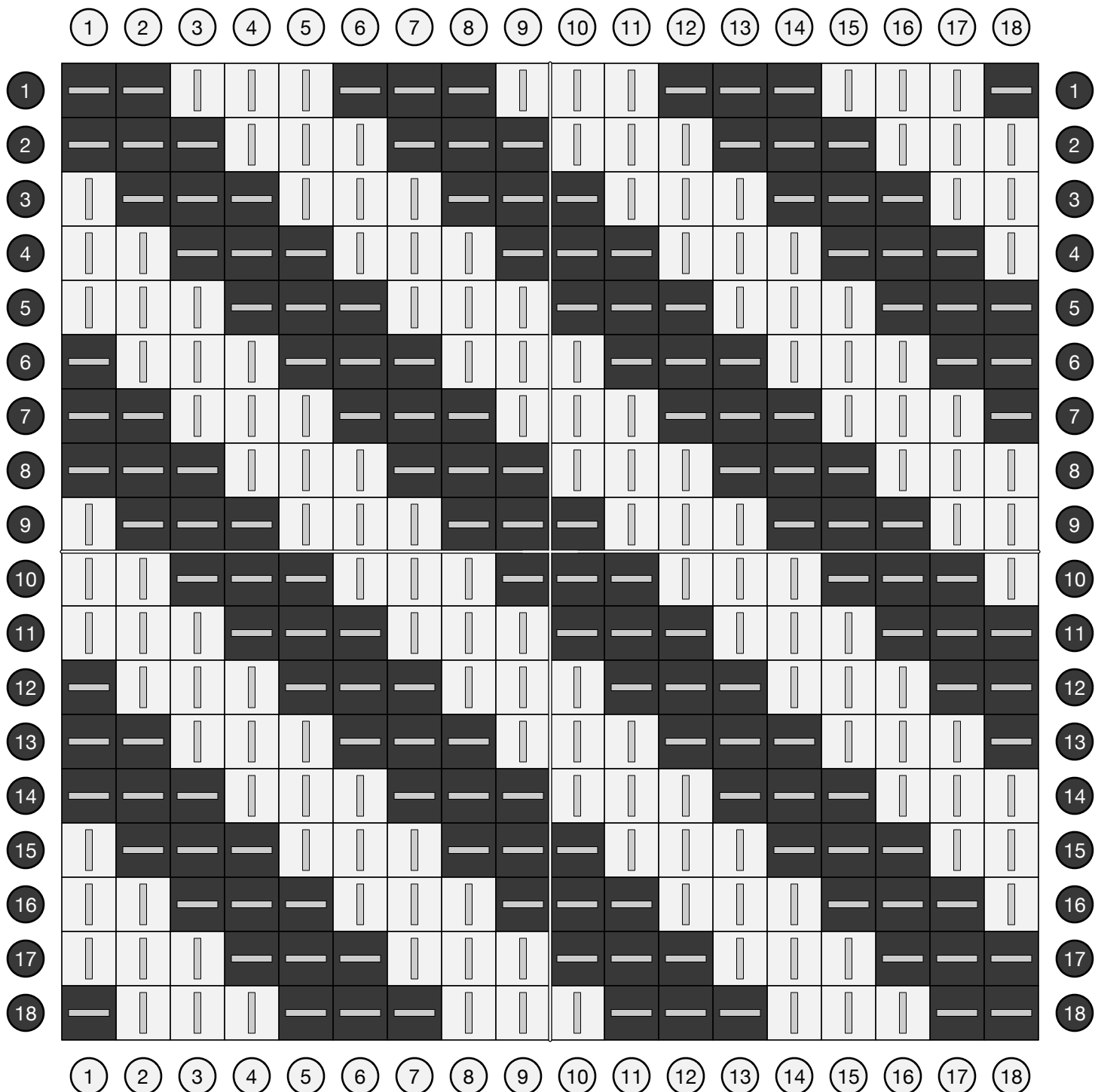
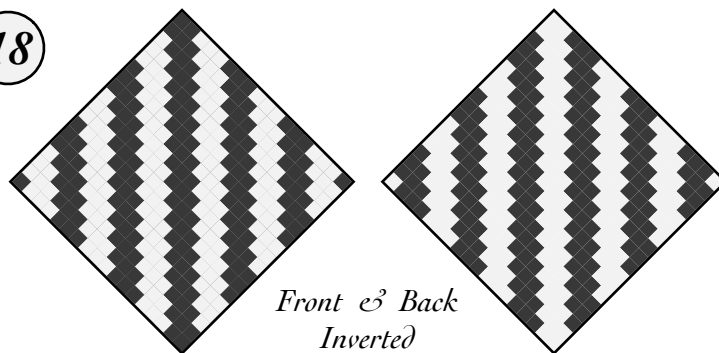
27



# Three-Three Twill

Pulls up even more than two-two twill, creating a smaller potholder with remarkably thick fabric.

18

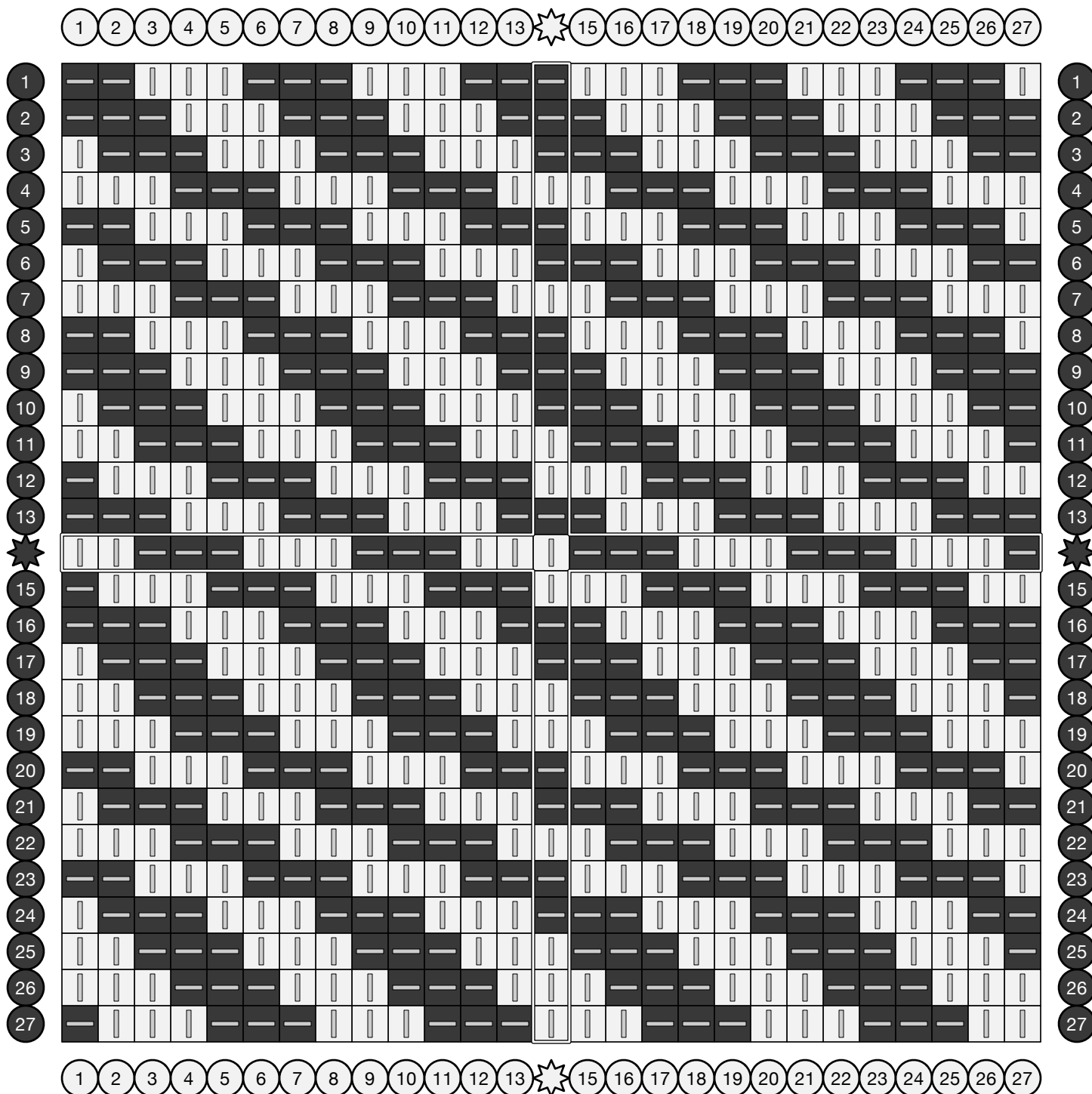
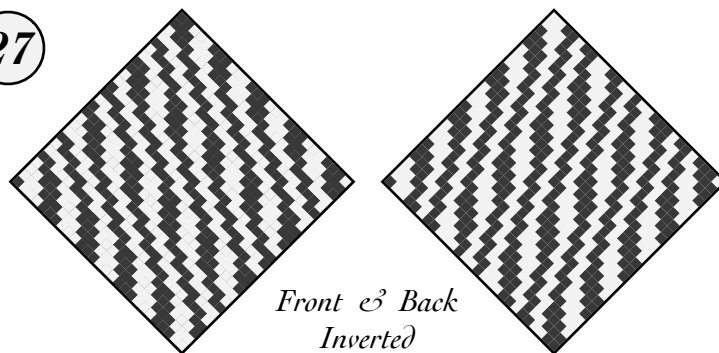


# Three-Three Twill Waves

27

Alternating segments of twill produce waves with lines that change between thicker and thinner.

Adapted from 2500 Armature-Intreccio Per Tessuti Di Lana, Cotone, Rayon, Seta by Eugenio Poma (1947), archived at [handweaving.net](http://handweaving.net) (#44063).

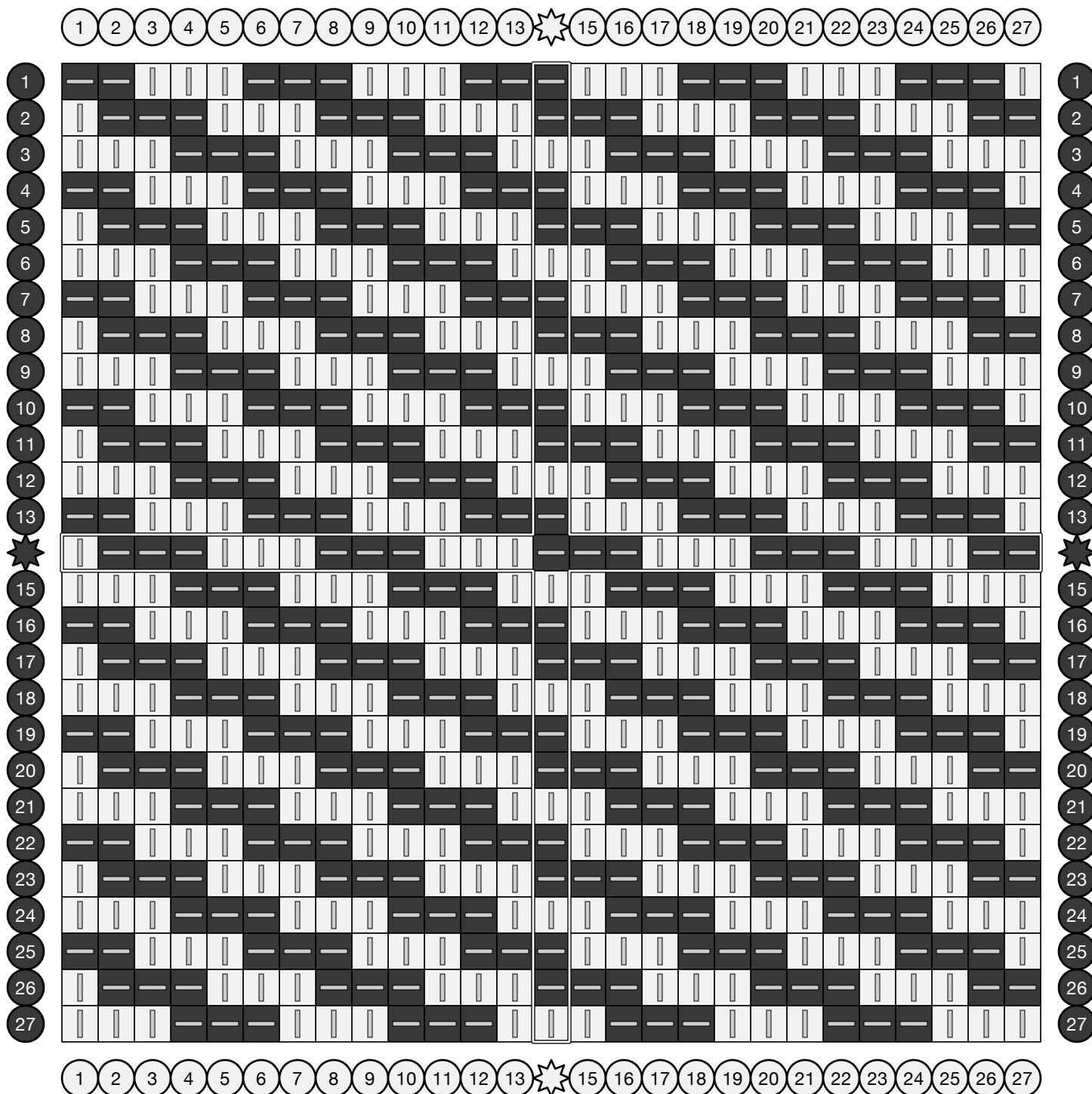
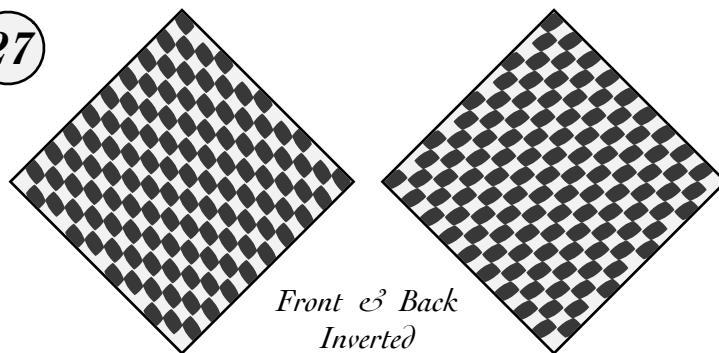


# Three-Three Shift Twill

27

A modified 3/3 twill that shifts over two loops on each row rather than one.

Collapses when taken off the loom so that each side of the fabric shows only alternate warp loops.

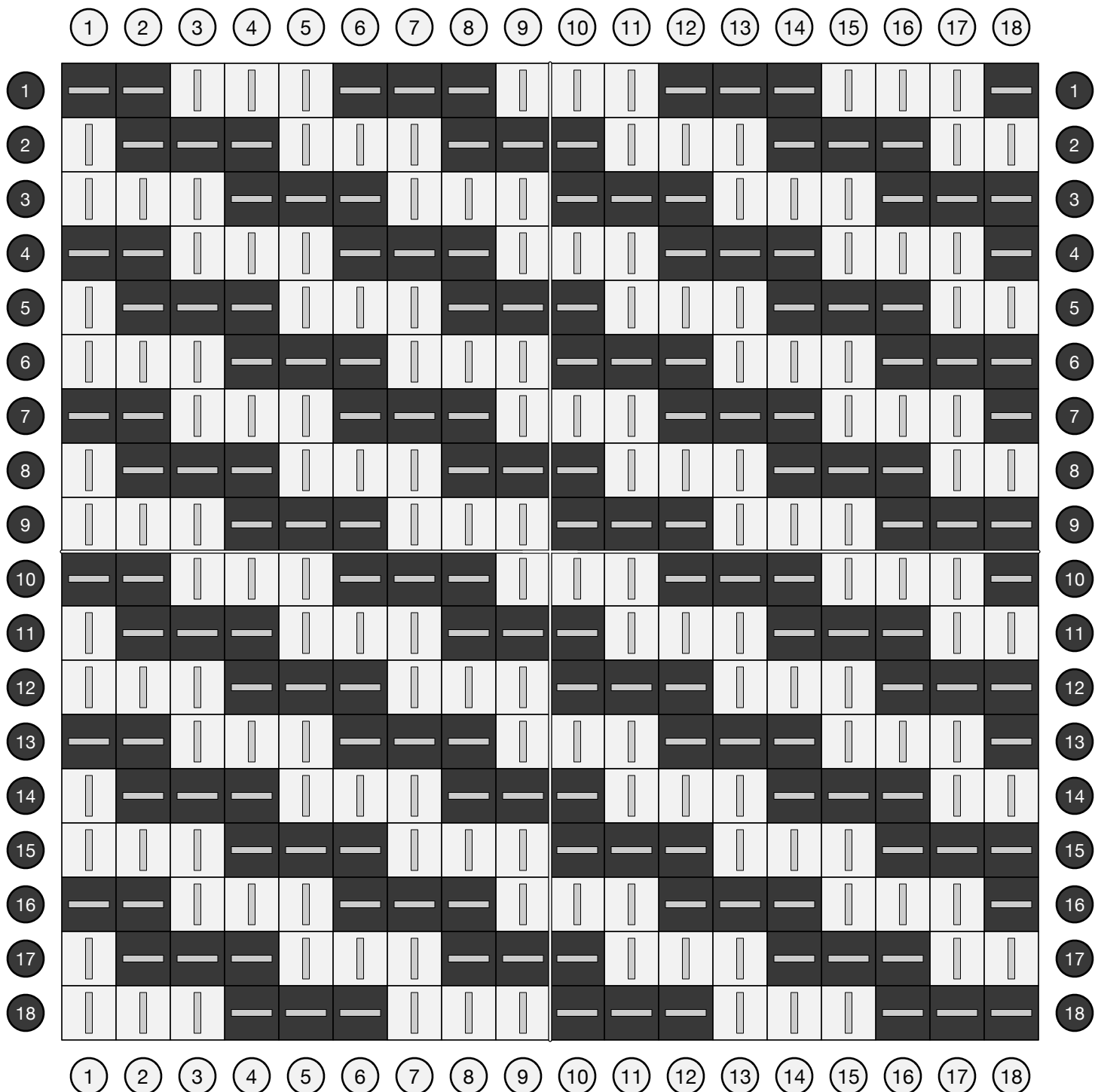
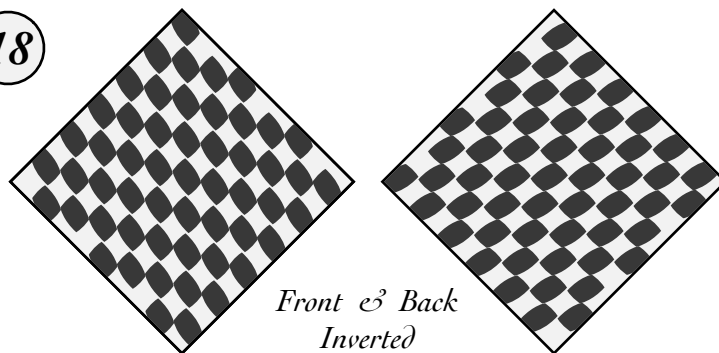


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18

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Collapses when taken off the loom so that each side of the fabric shows only alternate warp loops.





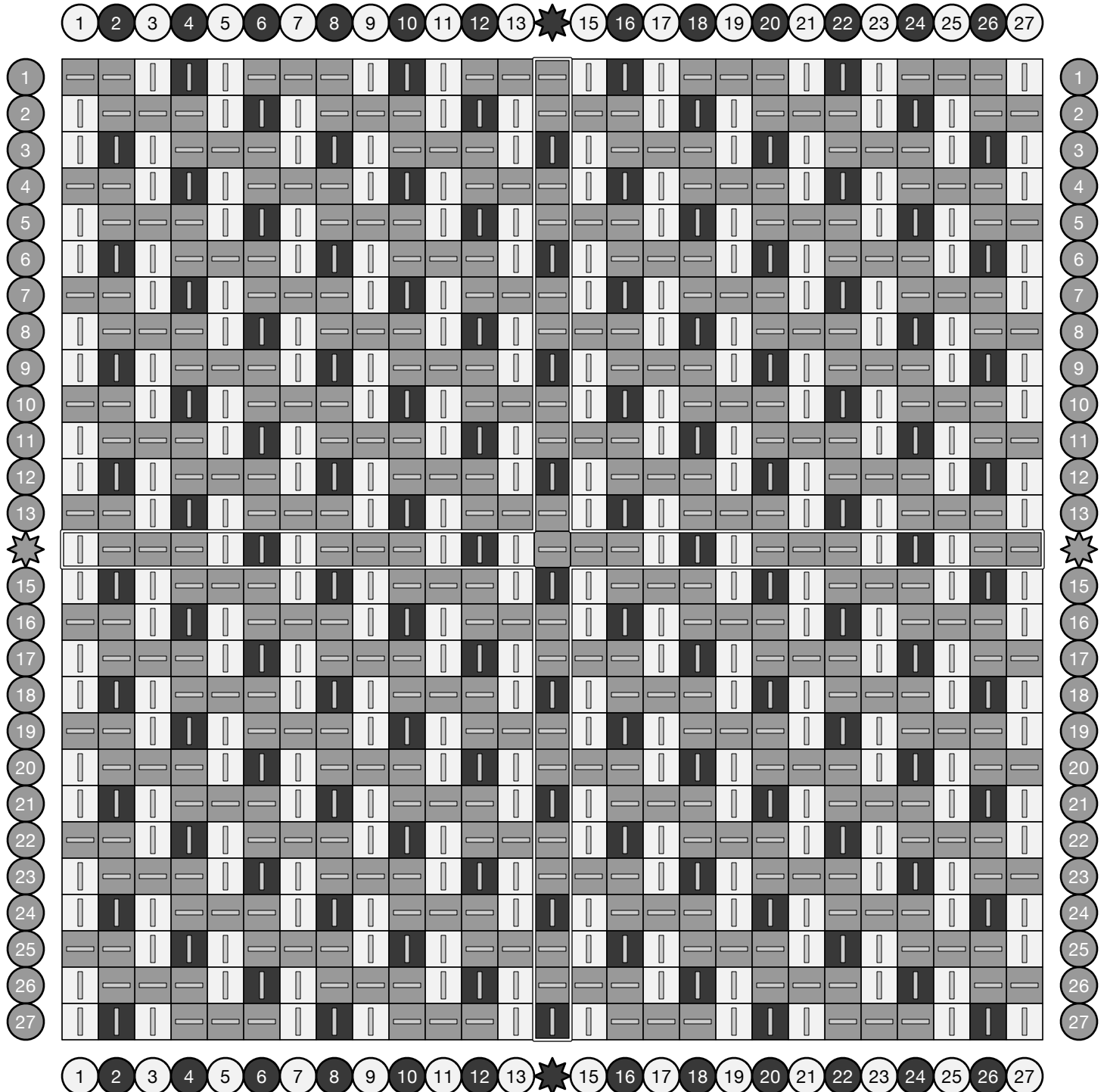
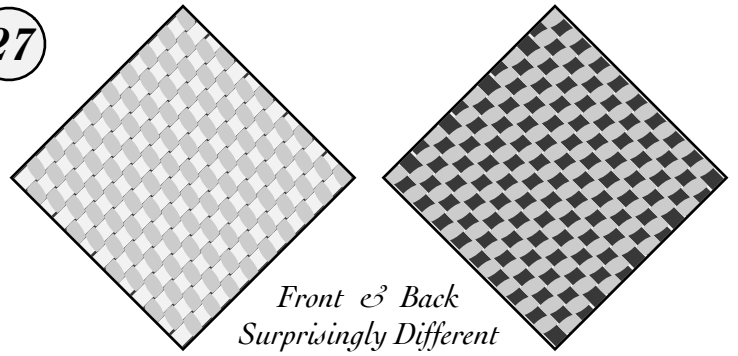
# Magical Three-Three Twill

27

A modified 3/3 twill that shifts over two loops on each row rather than one.

Collapses when taken off the loom so that each side of the fabric shows only alternate warp loops.

An original creation first charted in June 2022.



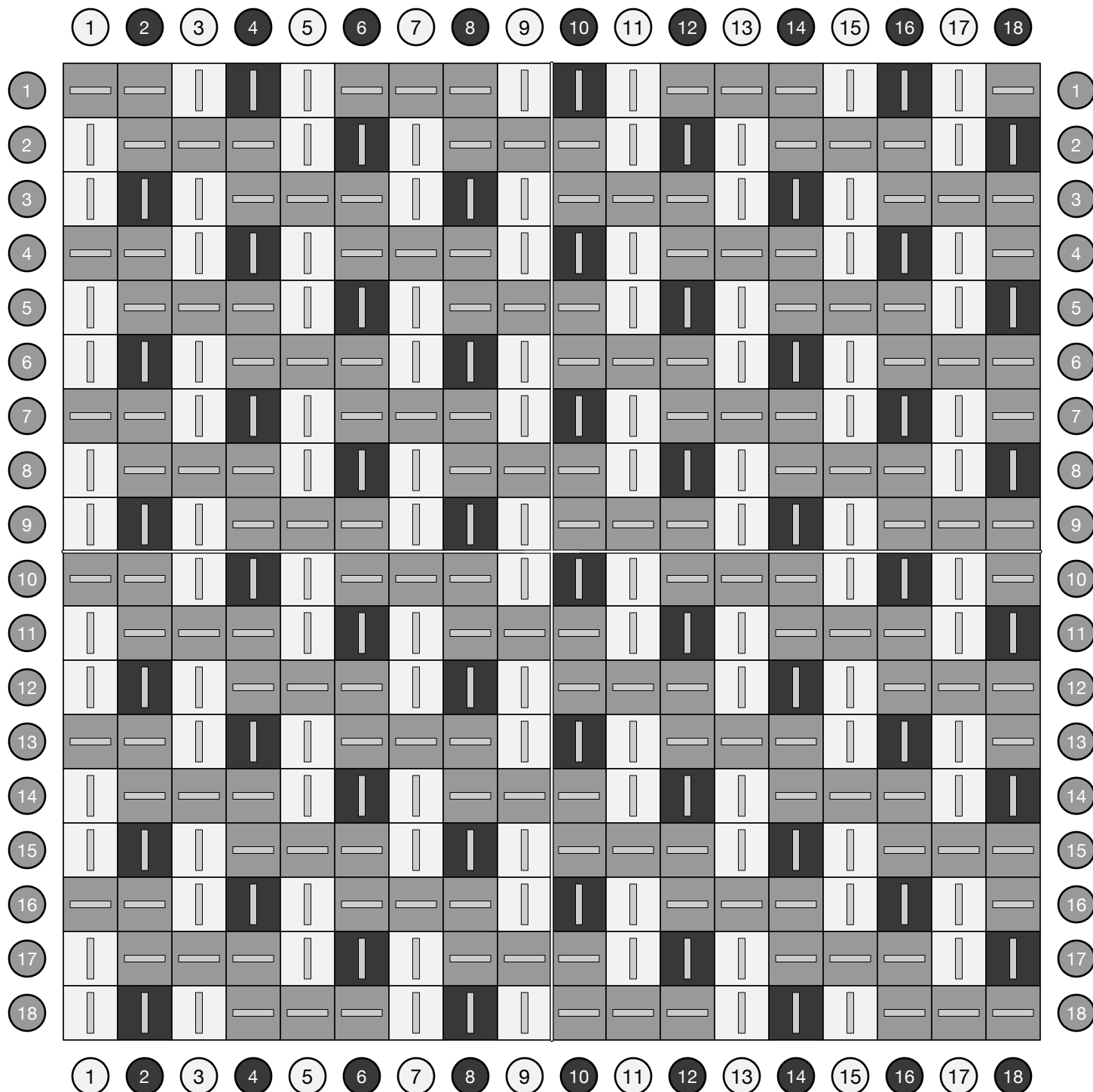
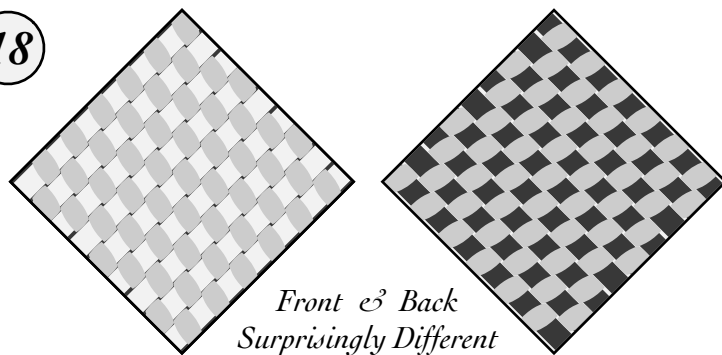
# Magical Three-Three Twill

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A modified 3/3 twill that shifts over two loops on each row rather than one.

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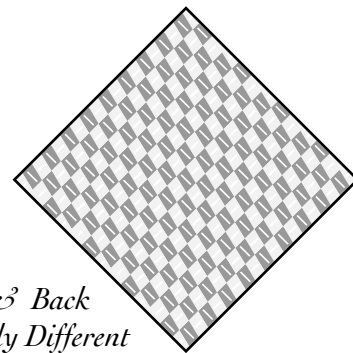
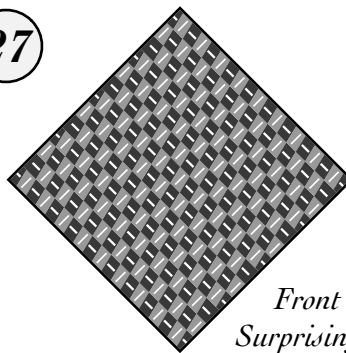


# Magical Newsprint

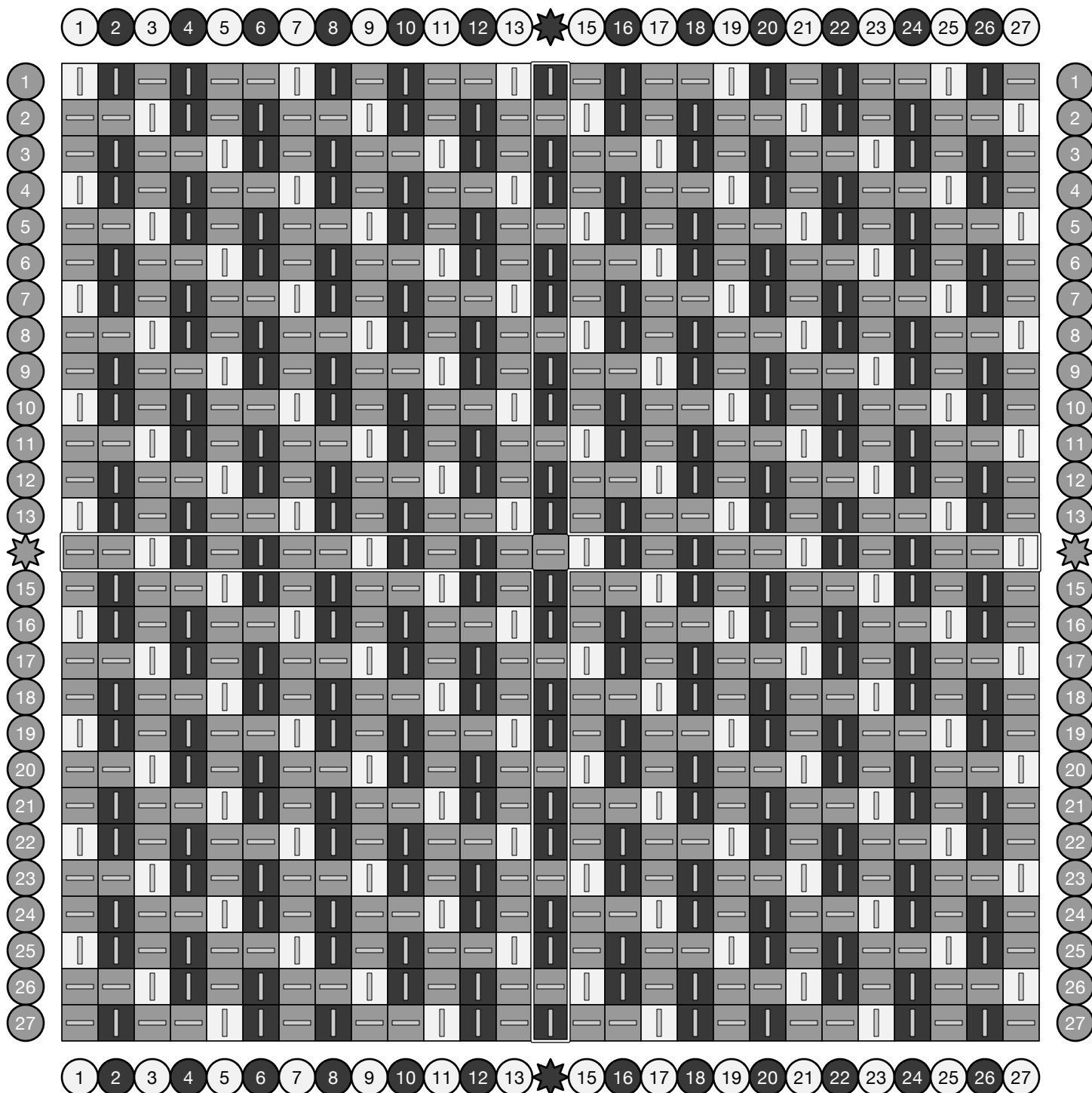
An alternating weaving pattern of 2/2/1/1.  
Repeats every three rows and six columns.

Collapses when taken off the loom so that each side of the fabric shows only alternate warp loops.

27

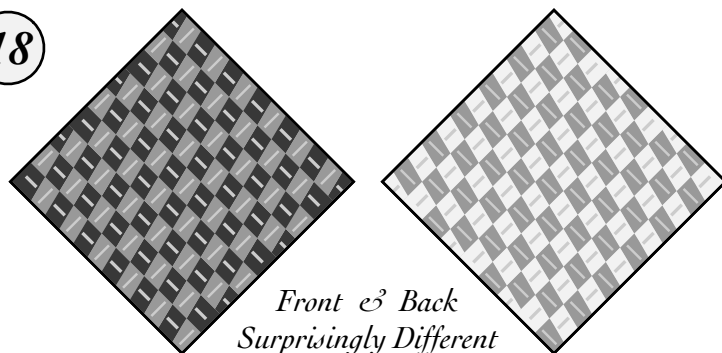


*Front & Back  
Surprisingly Different*



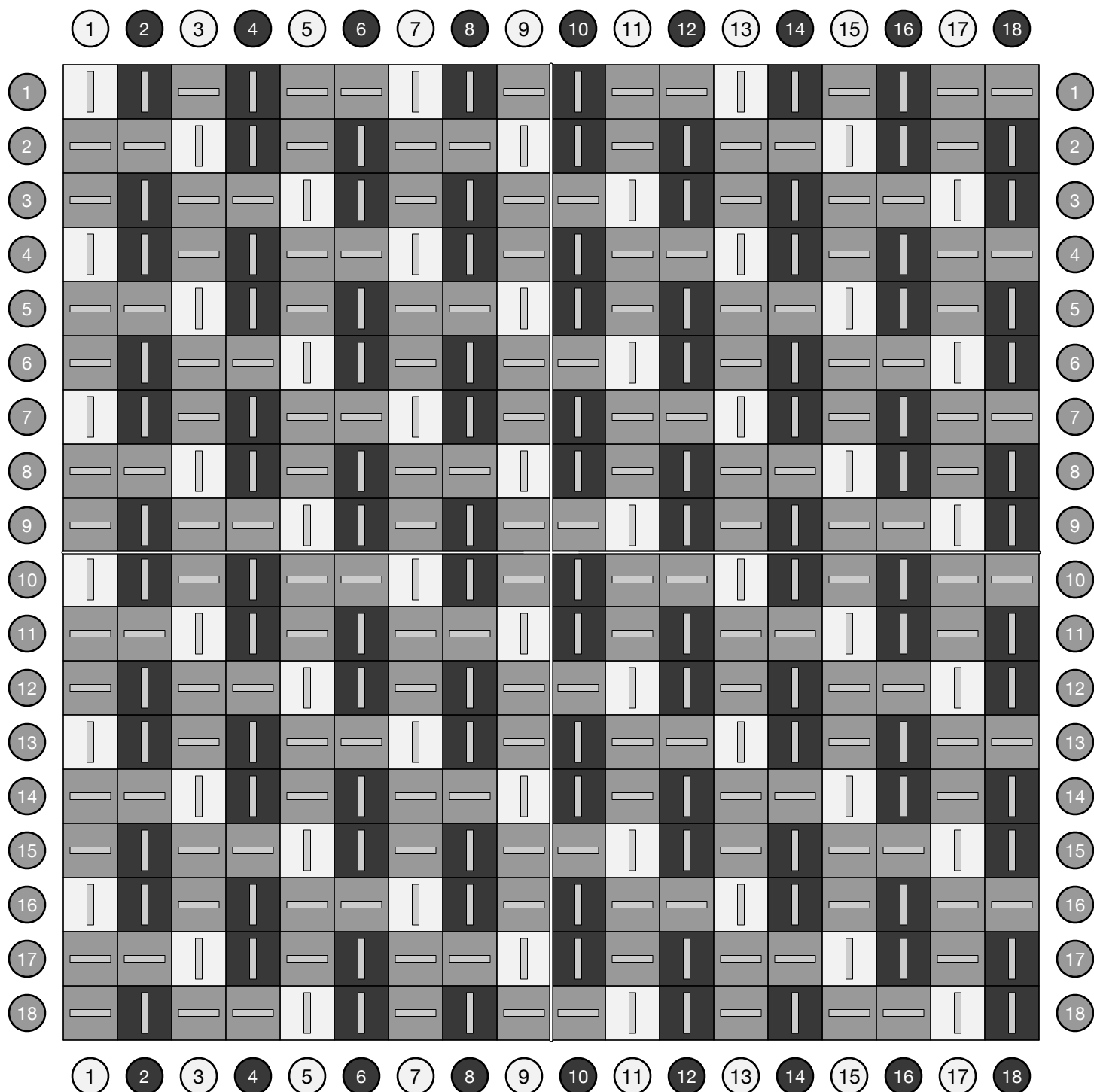
# Magical Newsprint

18



An alternating weaving pattern of 2/2/1/1.  
Repeats every three rows and six columns.

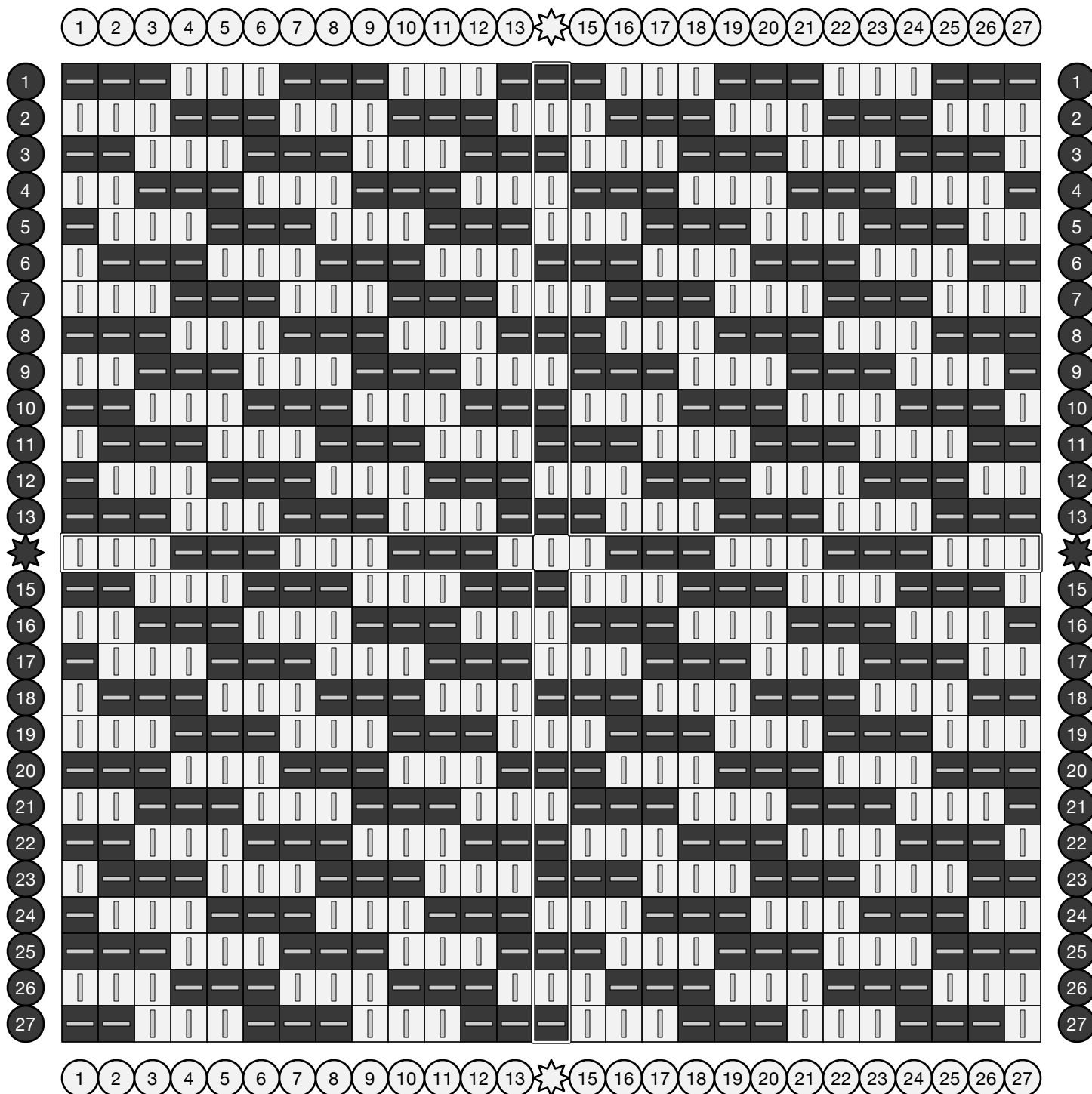
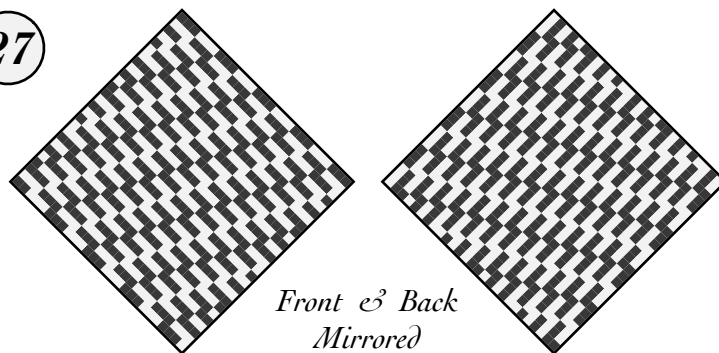
Collapses when taken off the loom so that each side of the fabric shows only alternate warp loops.



# Three-Three Offset Twill

27

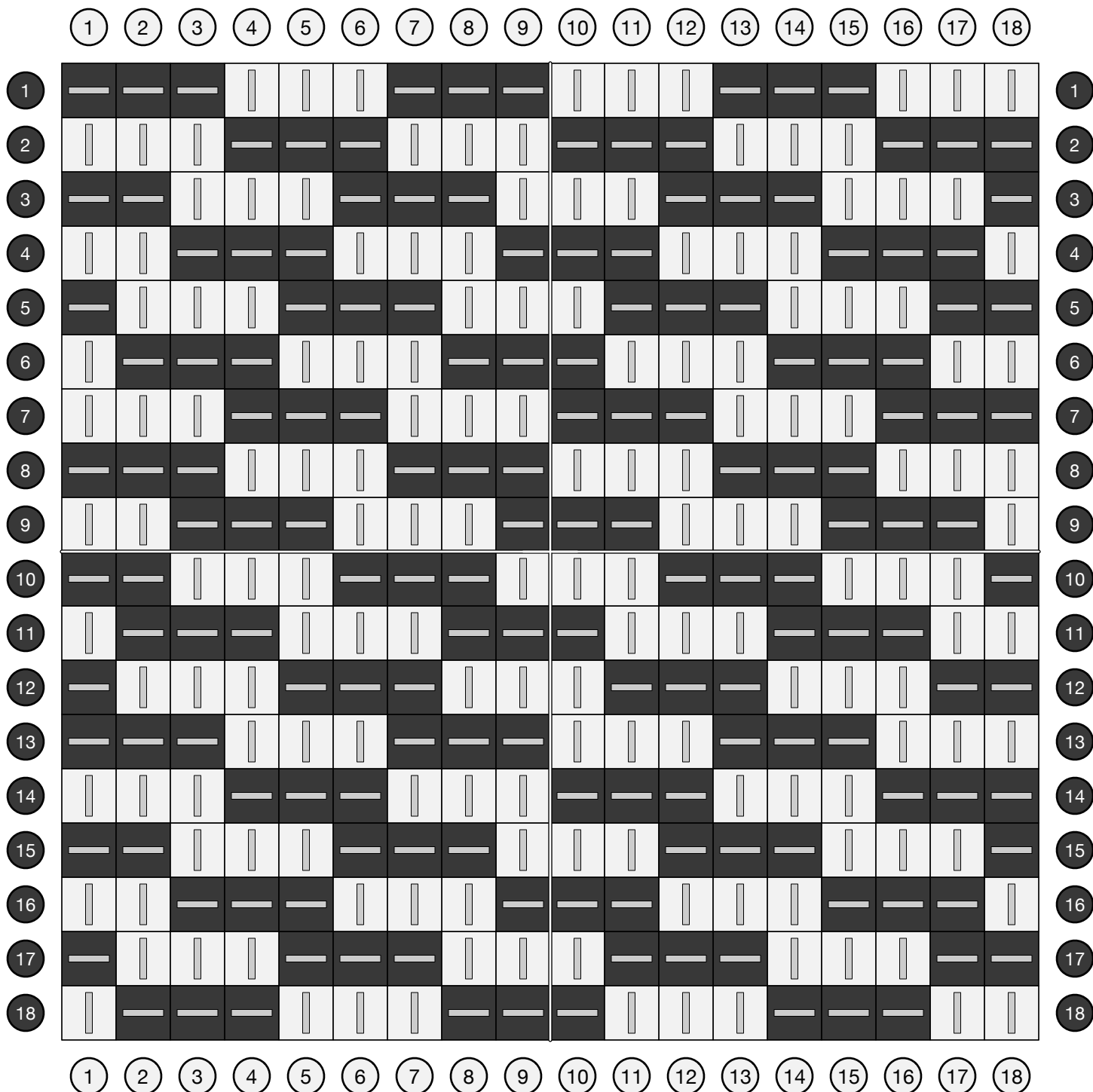
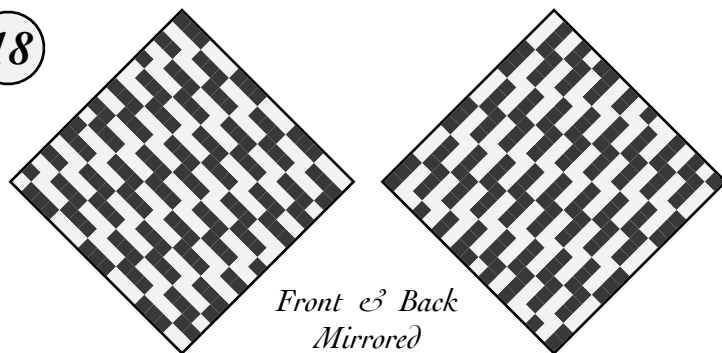
This three-three weave has alternate rows offset by two or three loops, producing a pattern of nested Z shapes — but when removed from the loom, it collapses in itself, with much of the warp hidden behind the weft facing, and alternating wide wales divided by distinct grooves.



# Three-Three Offset Twill

18

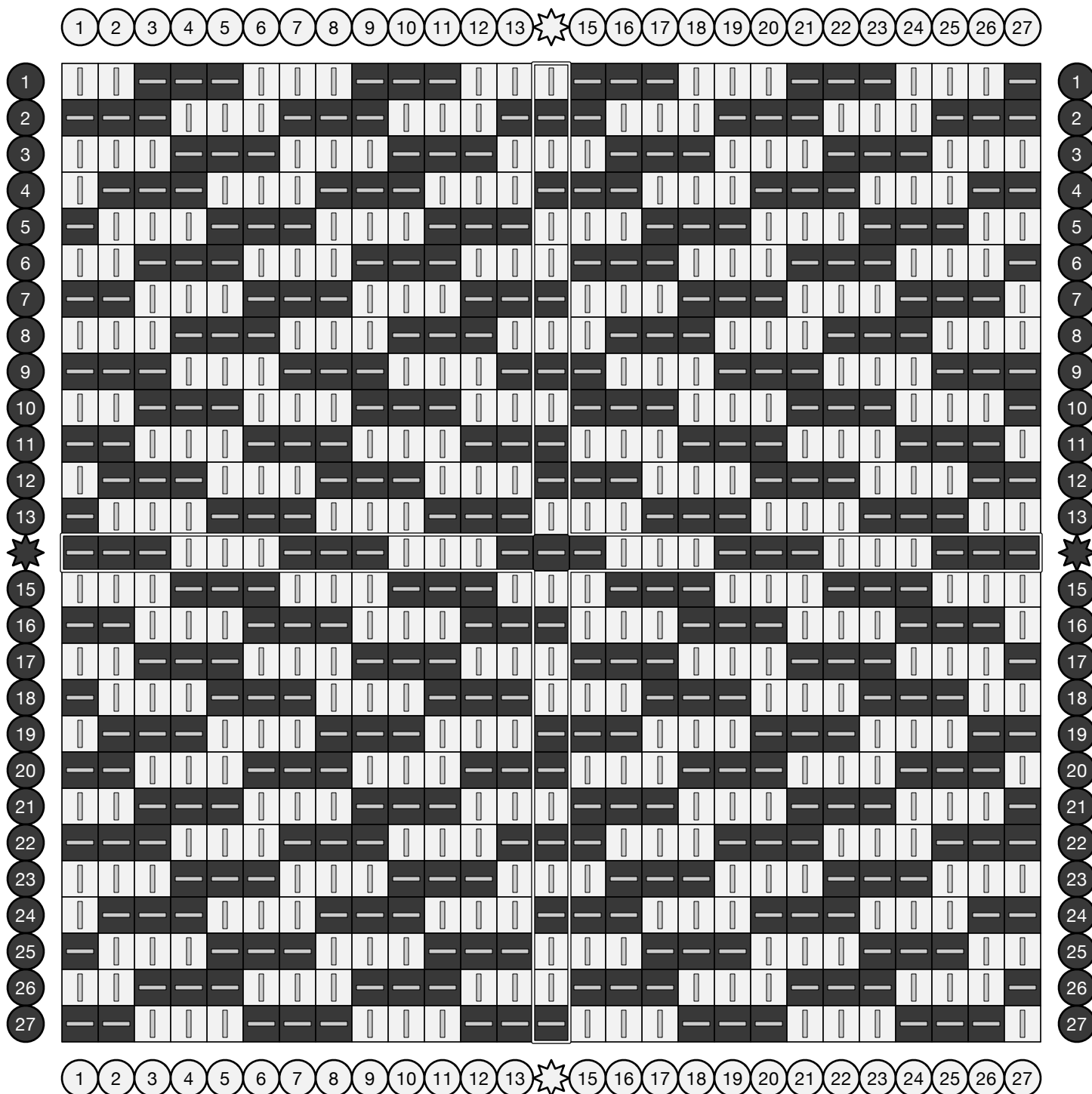
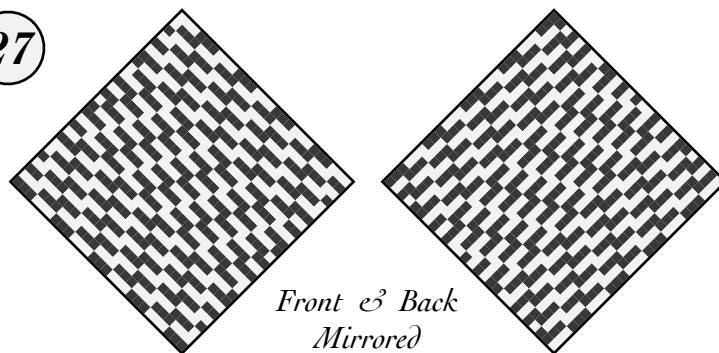
This three-three weave has alternate rows offset by two or three loops, producing a pattern of nested Z shapes — but when removed from the loom, it collapses in itself, with much of the warp hidden behind the weft facing, and alternating wide wales divided by distinct grooves.



# Three-Three Offset Bands

27

This three-three weave has alternate rows offset by two or three loops, producing a pattern of nested Z shapes — but when removed from the loom, it collapses in itself, with much of the warp hidden behind the weft facing, and alternating wide wales divided by distinct grooves.

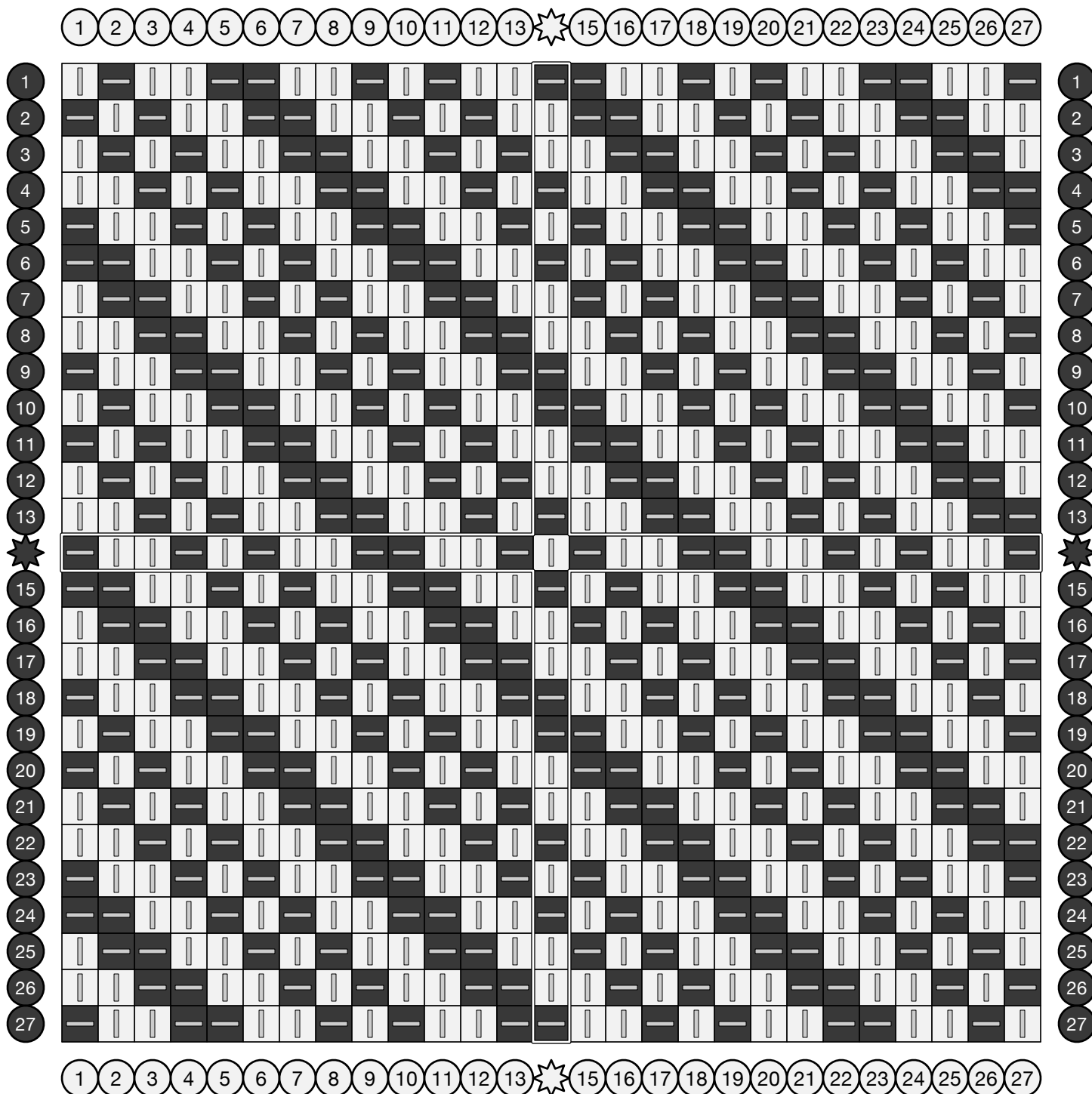
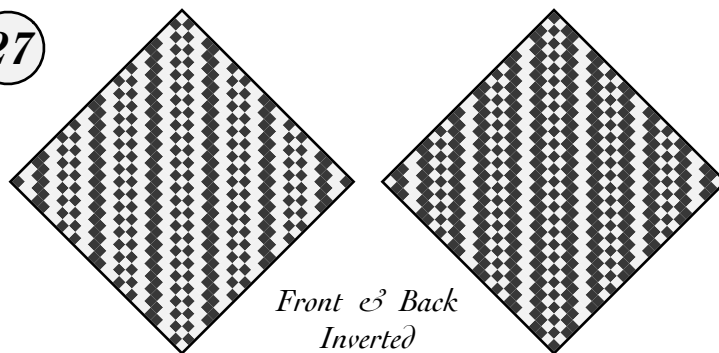


# Traveling Twill

A repeating cycle of 2-2-2-1-1-1 produces angled stripes of uneven widths.

Adapted from *An Album of Textile Designs* (1881), archived at [handweaving.net](http://handweaving.net) (#14583).

27



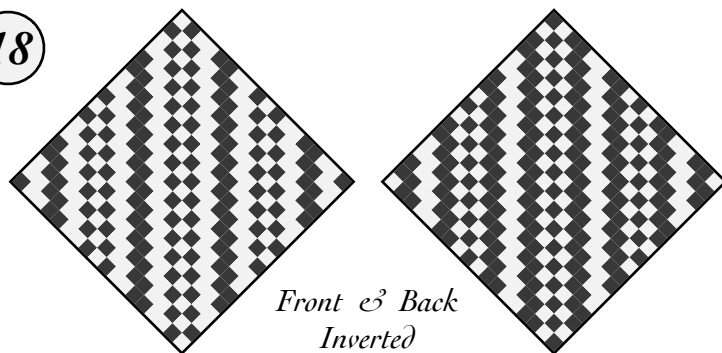


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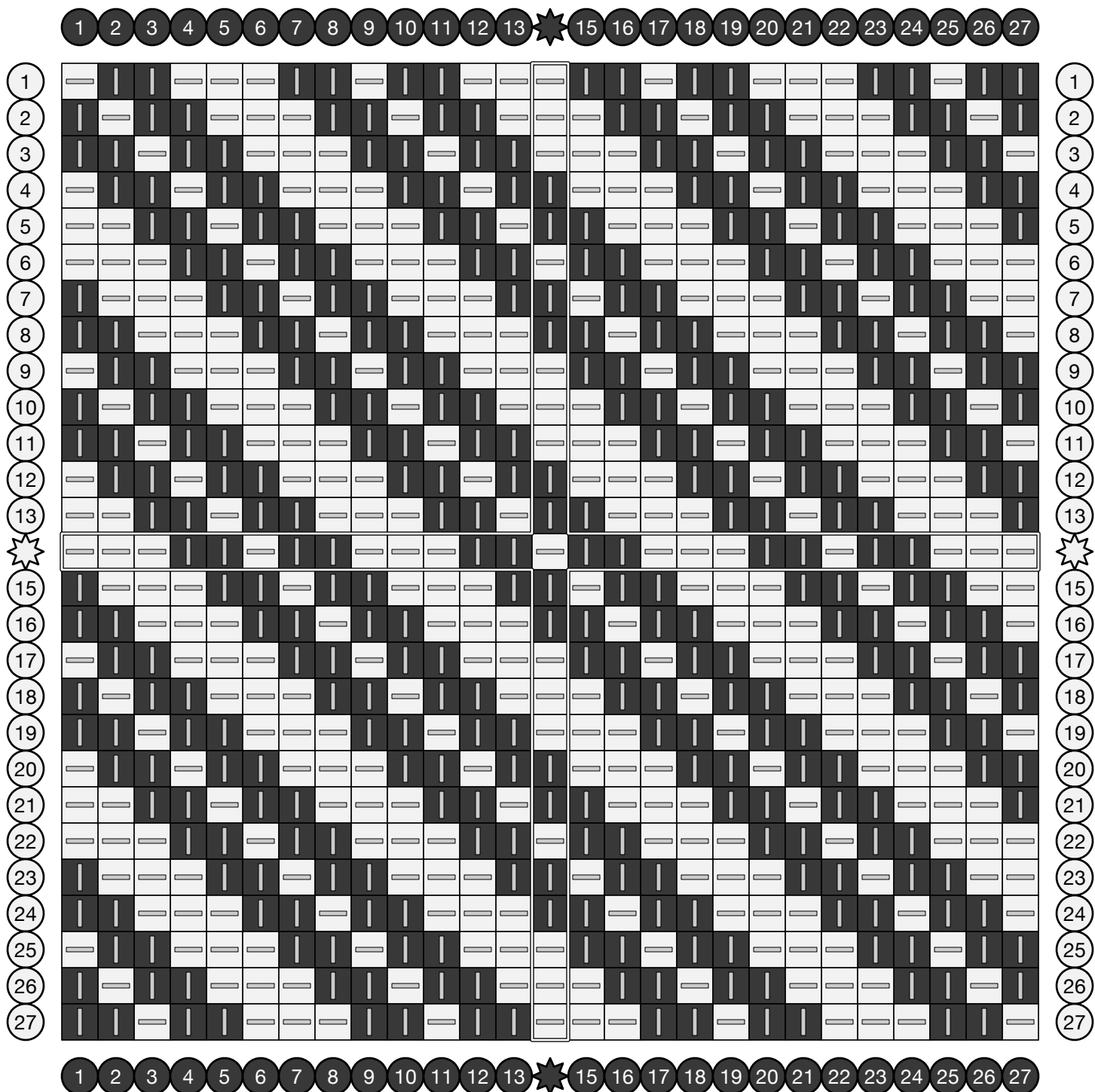
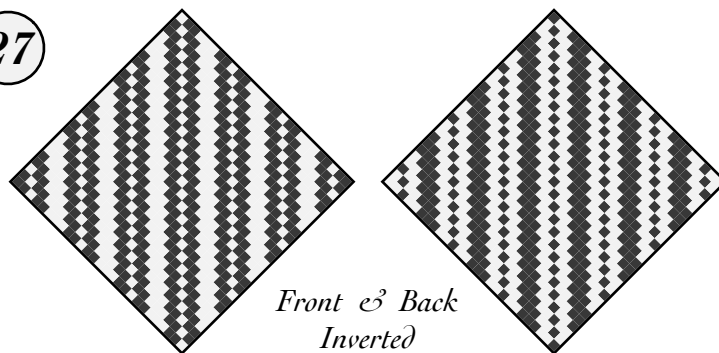


	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	
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8	8	9	10	11	12	13	14	15	16	17	18	1	2	3	4	5	6	7	8
9	9	10	11	12	13	14	15	16	17	18	1	2	3	4	5	6	7	8	9
10	10	11	12	13	14	15	16	17	18	1	2	3	4	5	6	7	8	9	10
11	11	12	13	14	15	16	17	18	1	2	3	4	5	6	7	8	9	10	11
12	12	13	14	15	16	17	18	1	2	3	4	5	6	7	8	9	10	11	12
13	13	14	15	16	17	18	1	2	3	4	5	6	7	8	9	10	11	12	13
14	14	15	16	17	18	1	2	3	4	5	6	7	8	9	10	11	12	13	14
15	15	16	17	18	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
16	16	17	18	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
17	17	18	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
18	18	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	

# Three-Two-One-Two Twill

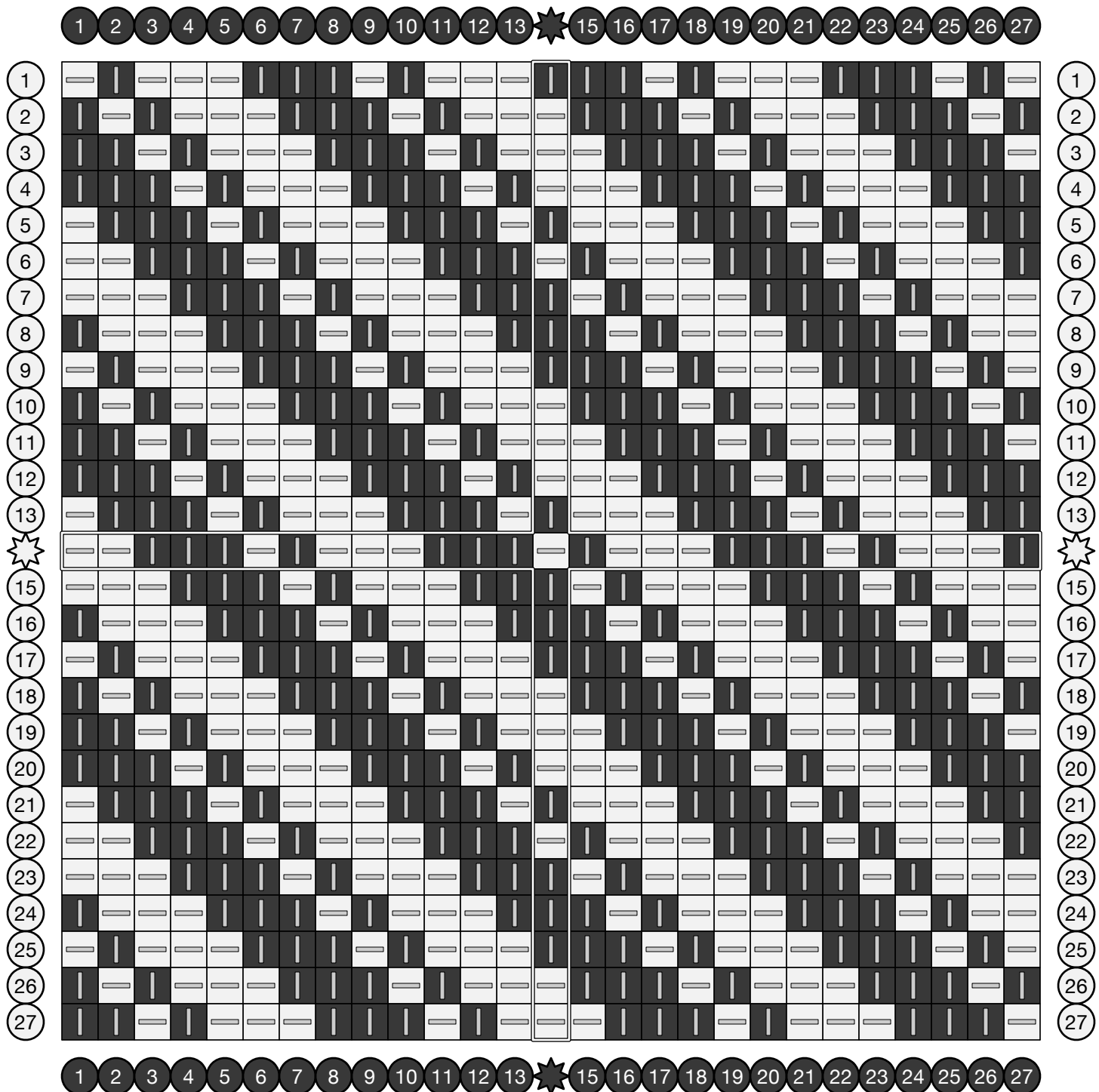
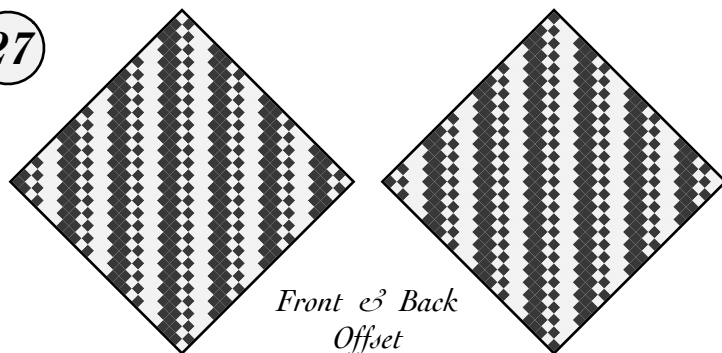
27

Solid threading and a pattern of 3/2/1/2 twill weaving yields a pattern of mis-matched lines.



# Three-Three-One-One Twill (27)

Solid threading and a pattern of 3/3/1/1 twill weaving yields a pattern of mis-matched lines.



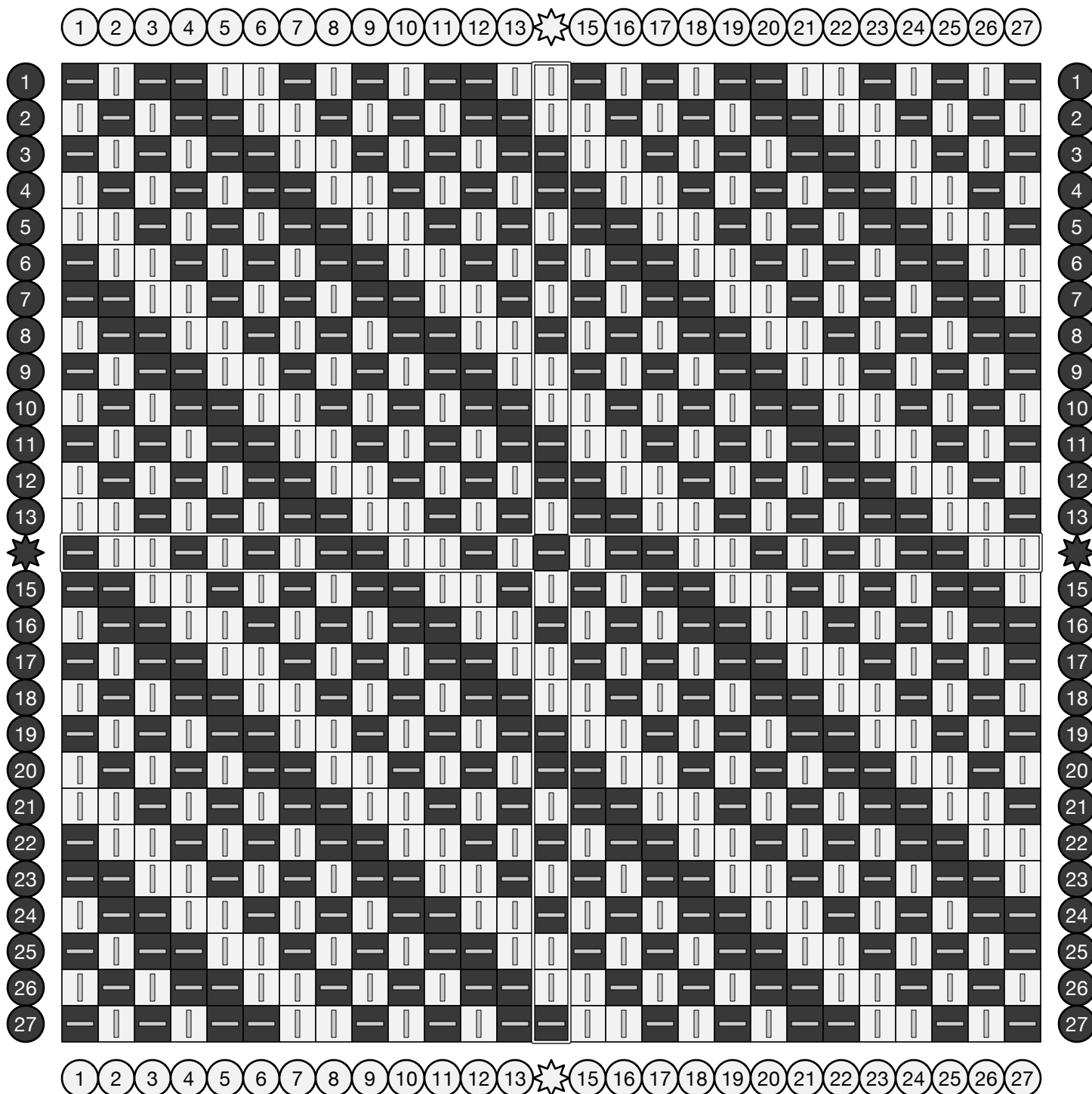
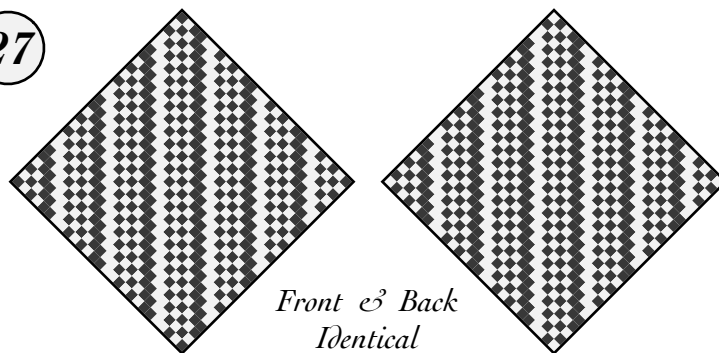
# Twill-Tabby Angled Bands

27

Alternating bands of two-two twill and plain weave.

Woven in 2/2/1/1/1/1, shifting by one in each row

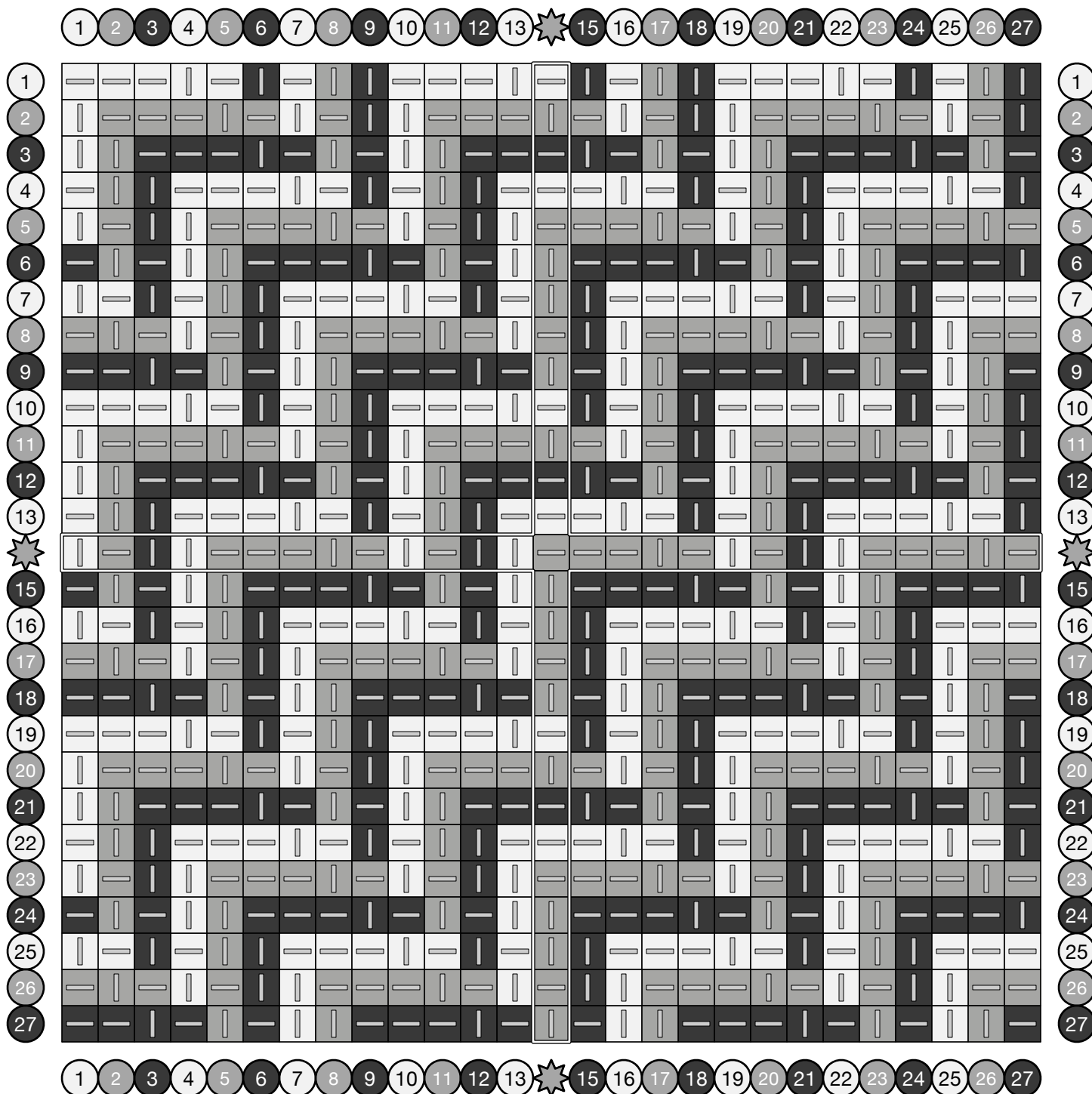
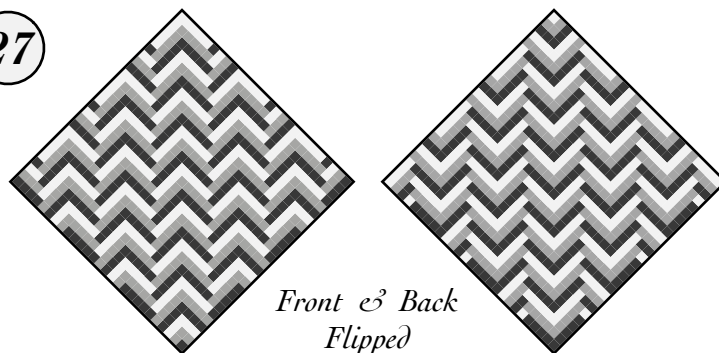
Adapted from *A Handbook of Weaves* by G. H. Oelsner (1915), archived at [handweaving.net](http://handweaving.net) (#34243).



# Tri-Color Chevrons

27

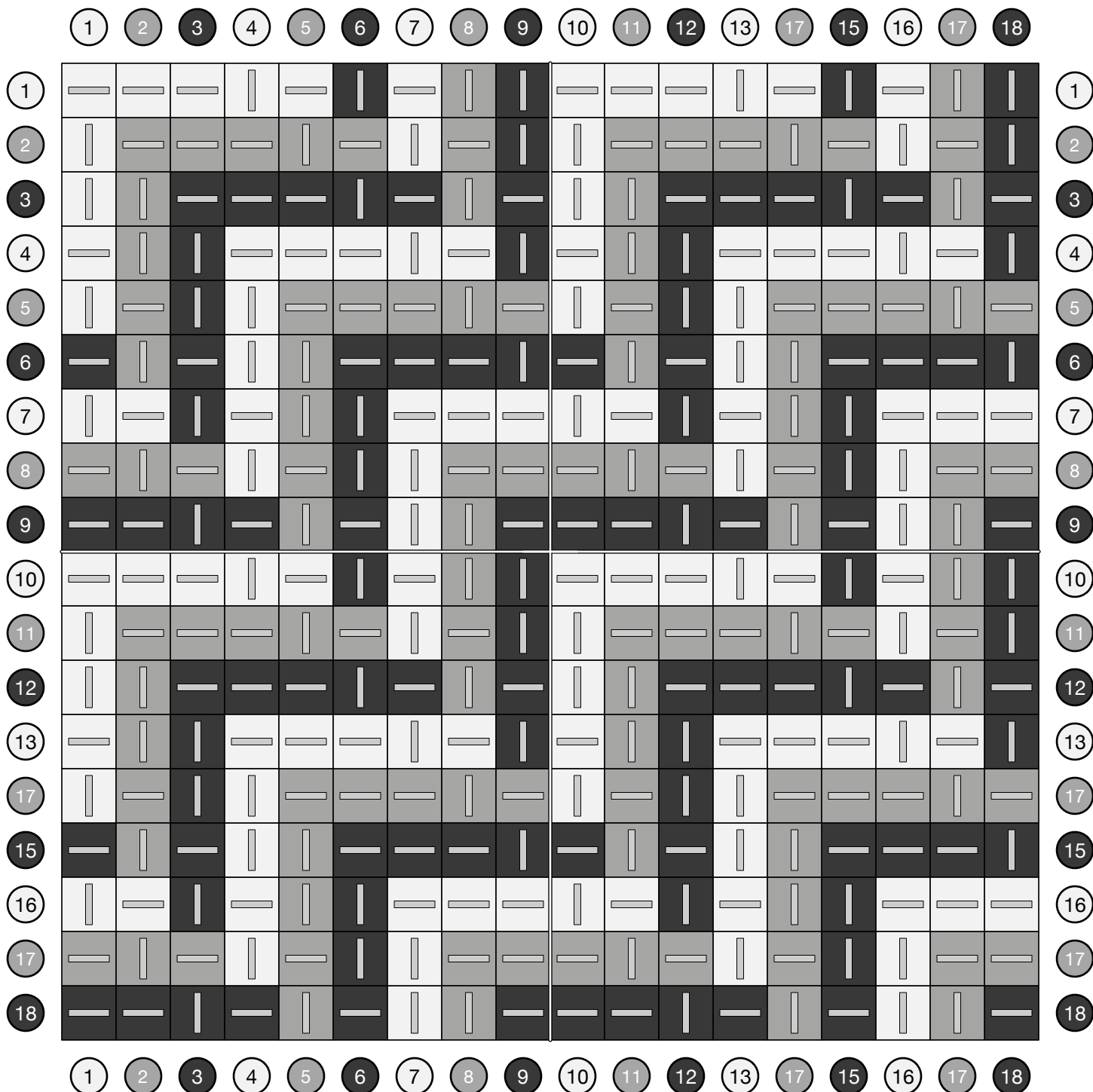
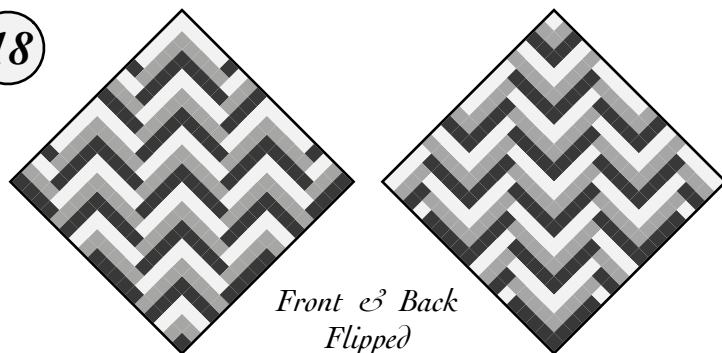
A repeating weave of 3/1/1/1/2 combines with three alternating colors to make a series of V shapes.



# Tri-Color Chevrons

18

A repeating weave of 3/1/1/1/2 combines with three alternating colors to make a series of V shapes.

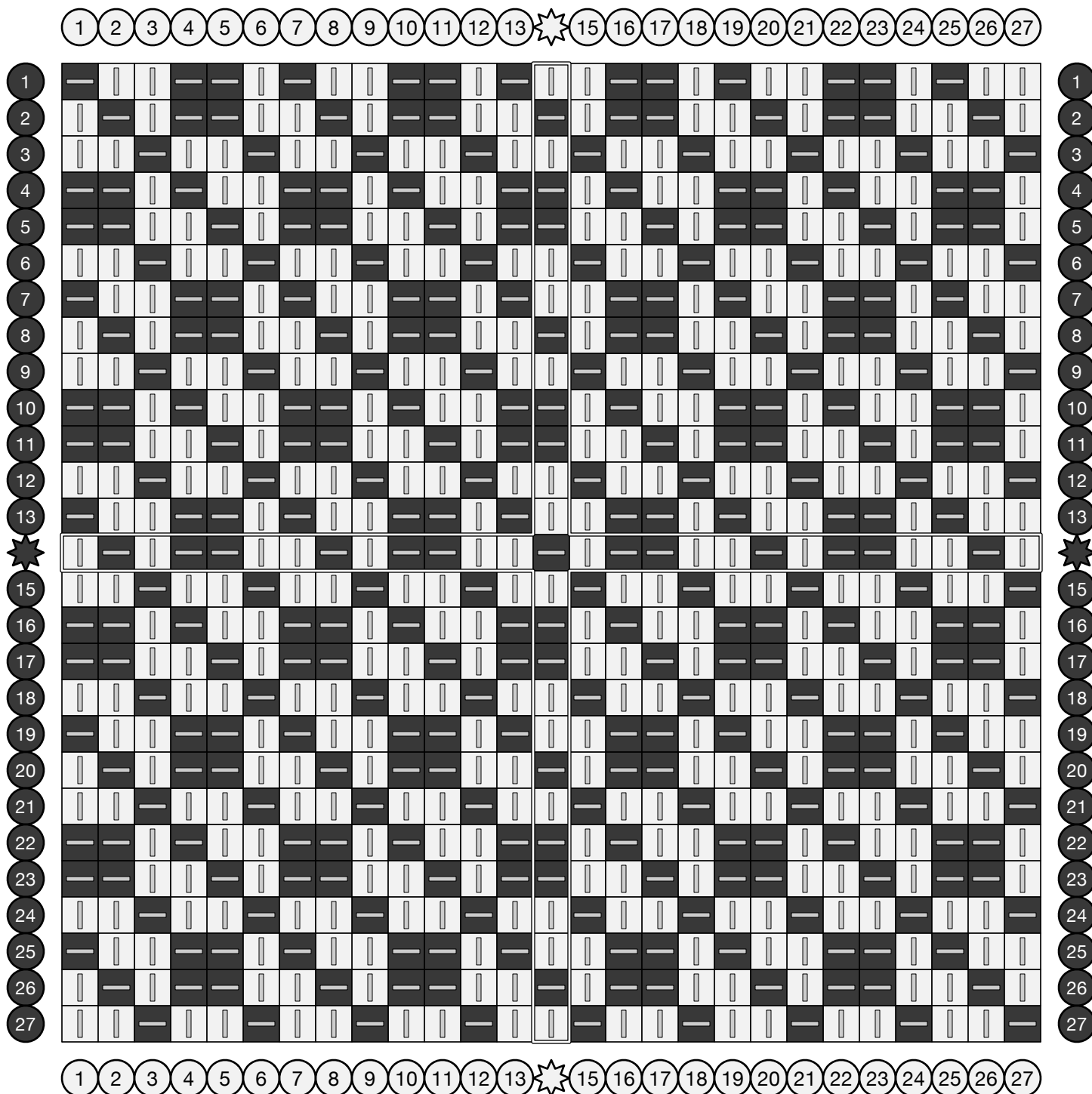
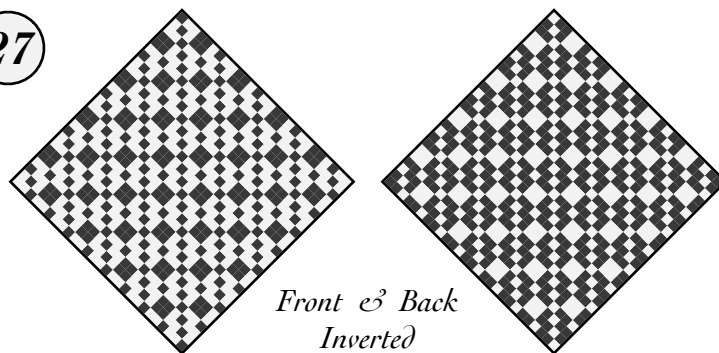


# Beaded Twill

27

Alternating between two-one twill and two-two-one-one produces a grid of small and large squares on each side.

Adapted from Griswold's *Classical Collection 1*, archived at [handweaving.net](http://handweaving.net) (#2701).

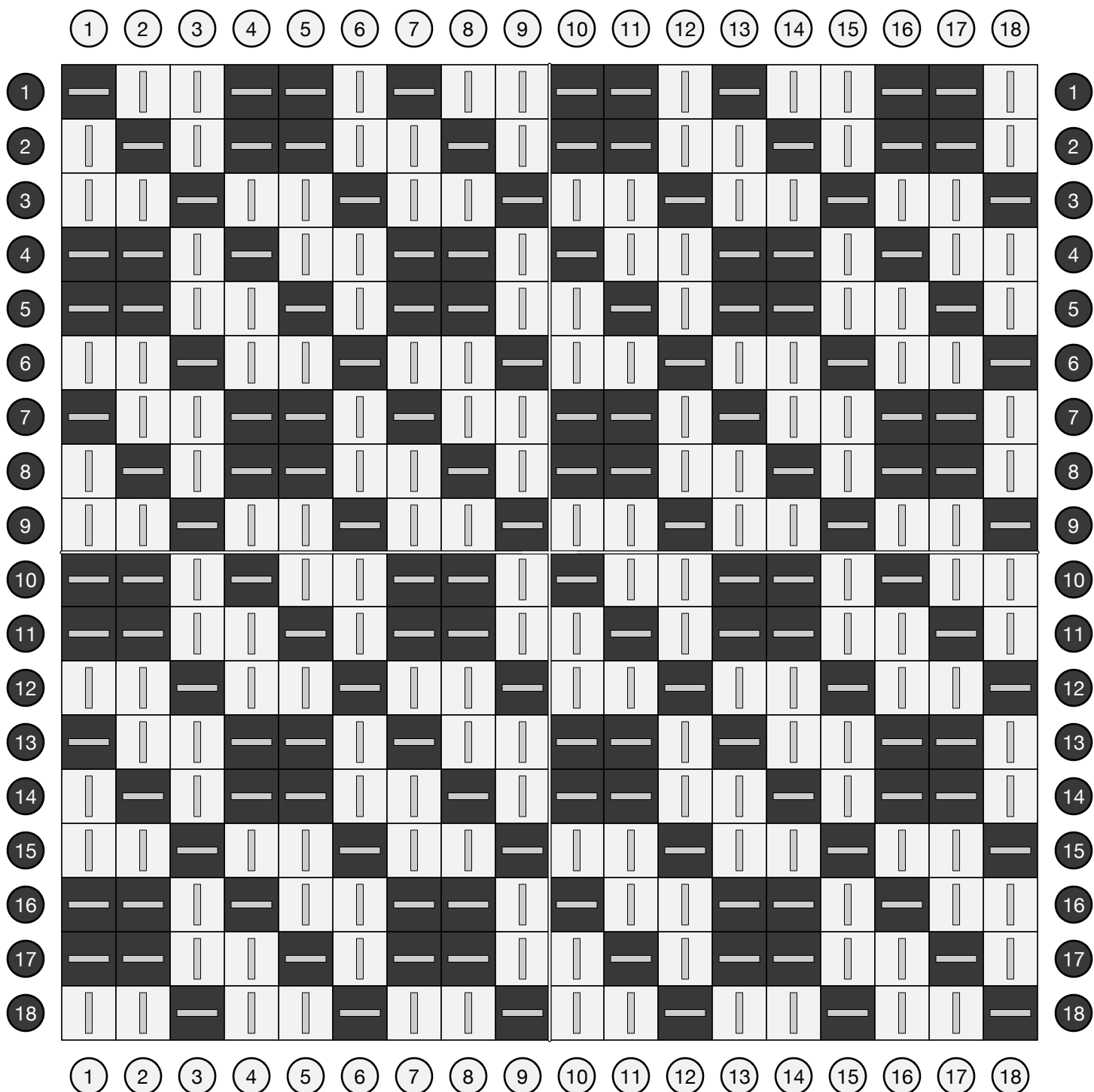
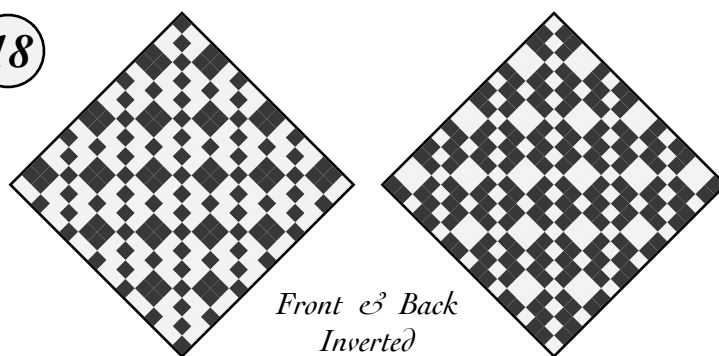


# Beaded Twill

18

Alternating between two-one twill and two-two-one-one produces a grid of small and large squares on each side.

Adapted from Griswold's *Classical Collection 1*, archived at [handweaving.net](http://handweaving.net) (#2701).



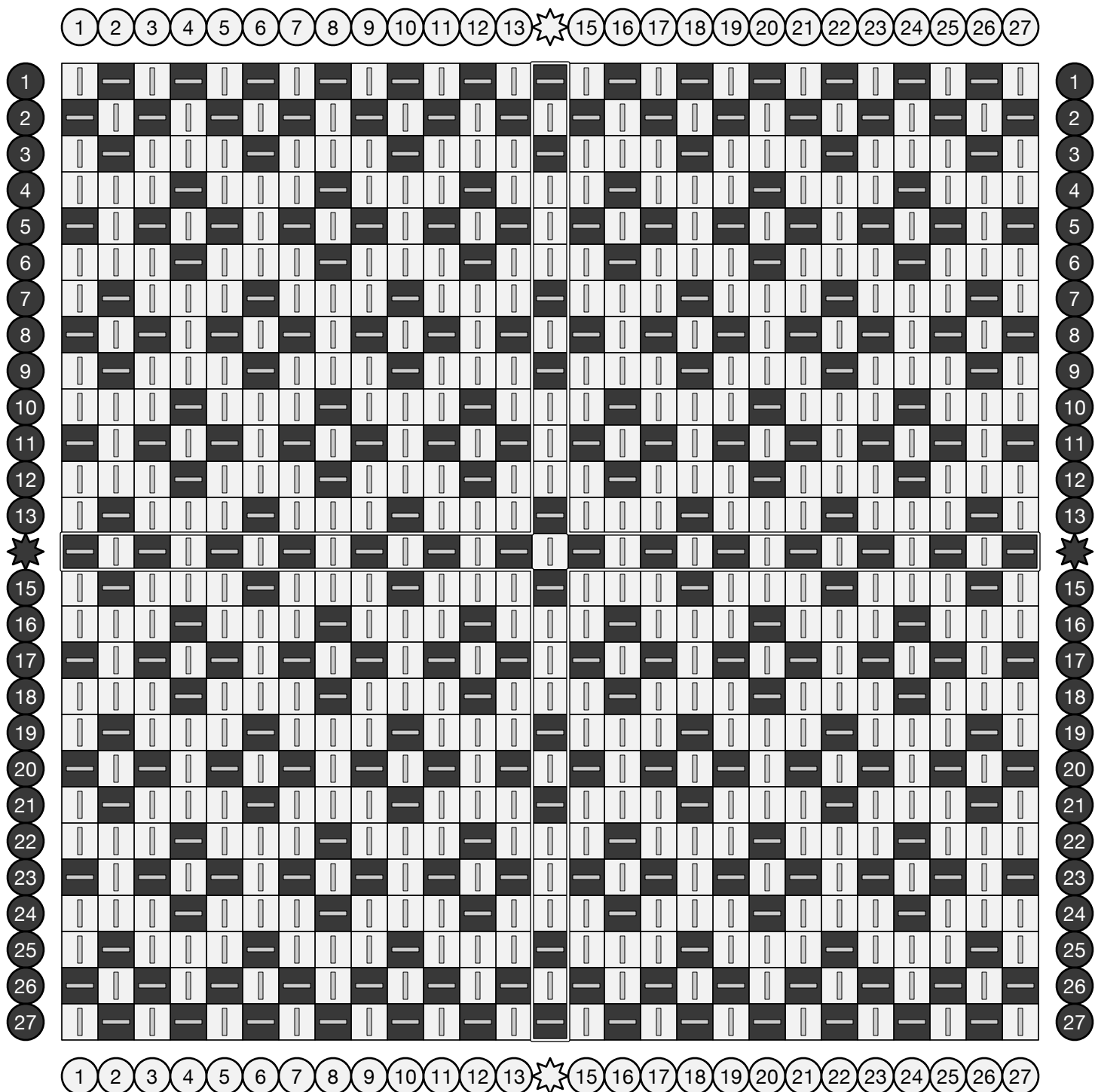
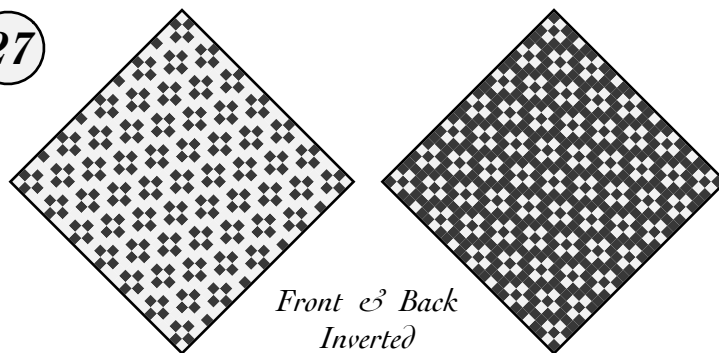


# Separated Twill Crosses

27

Alternating rows of 3/1 and 1/1 yield a sprinkling of dimpled crosses on the front and puffy ridges on the other.

Adapted June 2022 from handweaving.net (#58).

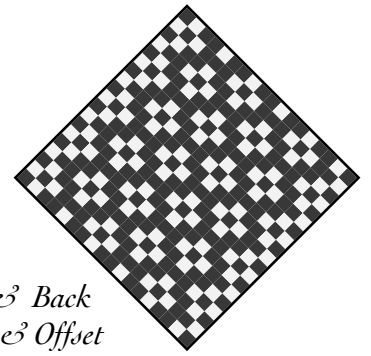
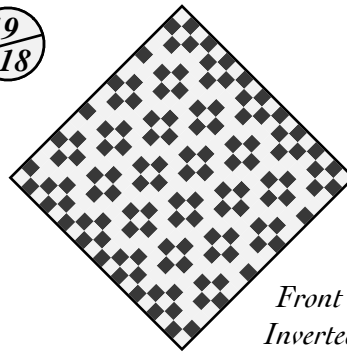


# Separated Twill Crosses

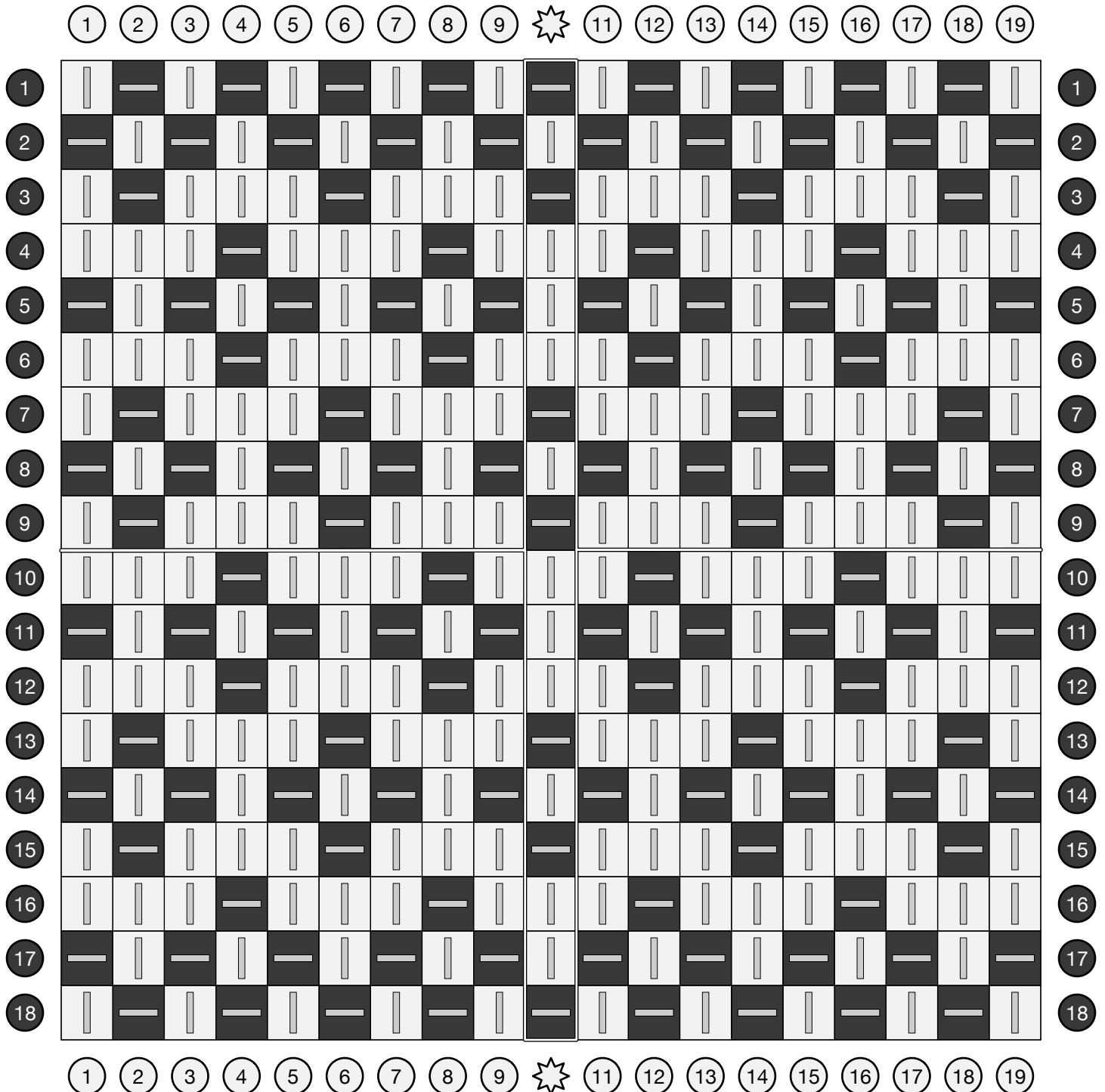
Alternating rows of 3/1 and 1/1 yield a sprinkling of dimpled crosses on the front and puffy ridges on the other.

Adapted June 2022 from handweaving.net (#58).

$\frac{19}{18}$



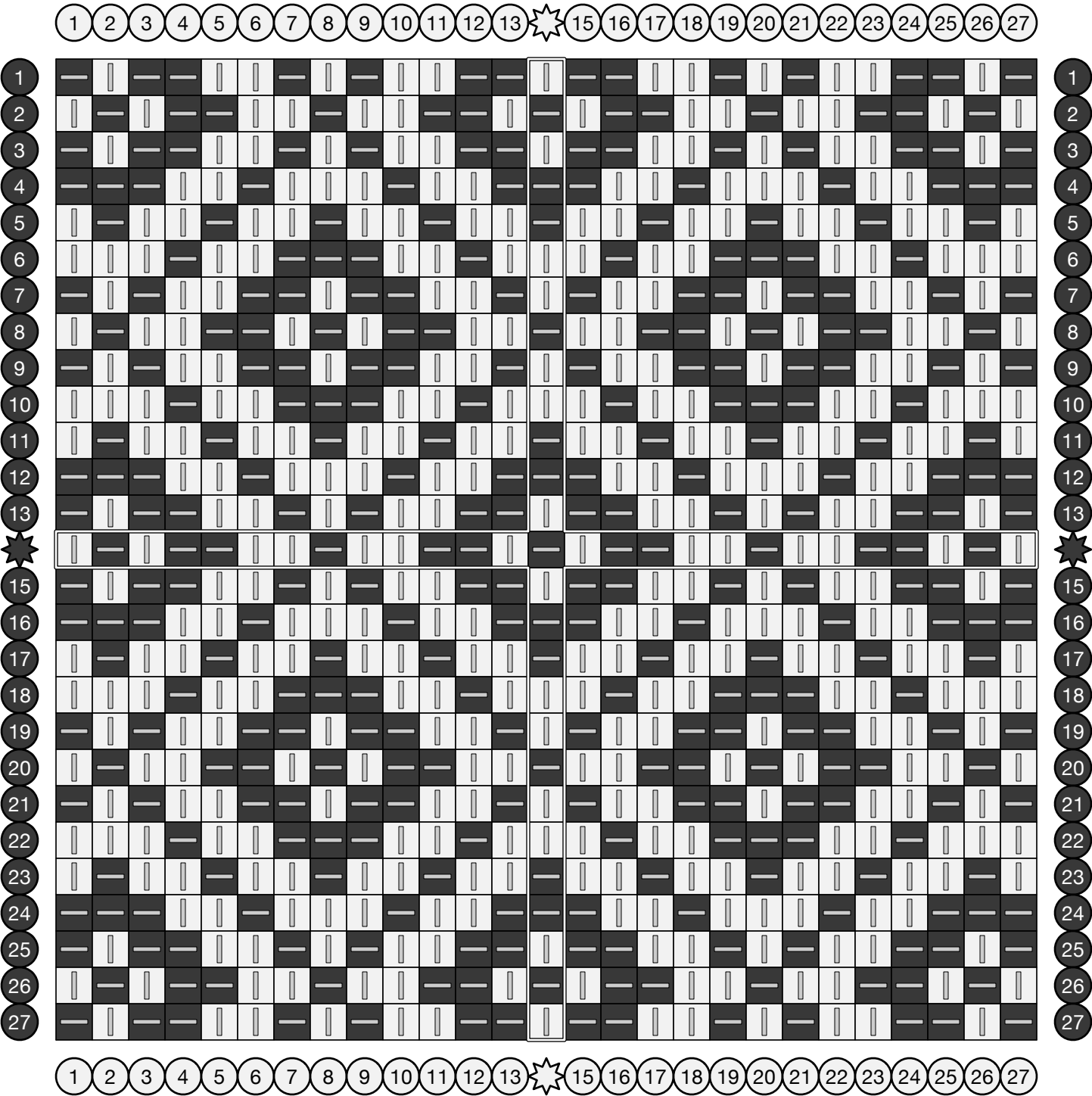
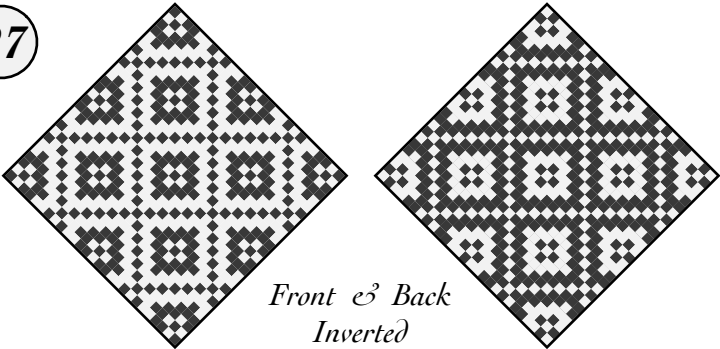
Front  $\leftrightarrow$  Back  
Inverted  $\leftrightarrow$  Offset



# Diamond Tiles

Adapted from one part of a weaving draft archived on [handweaving.net](http://handweaving.net) (#74570).

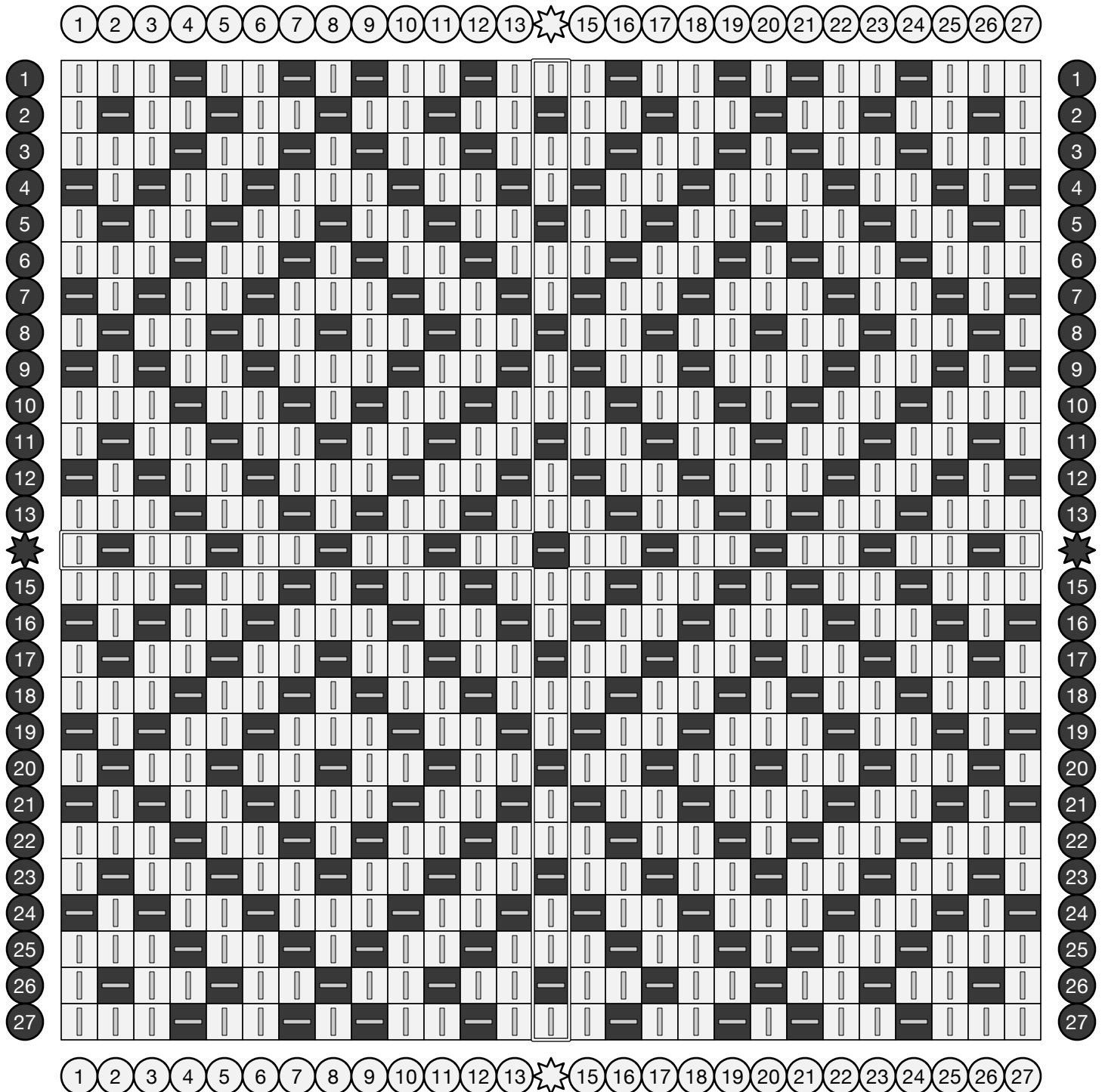
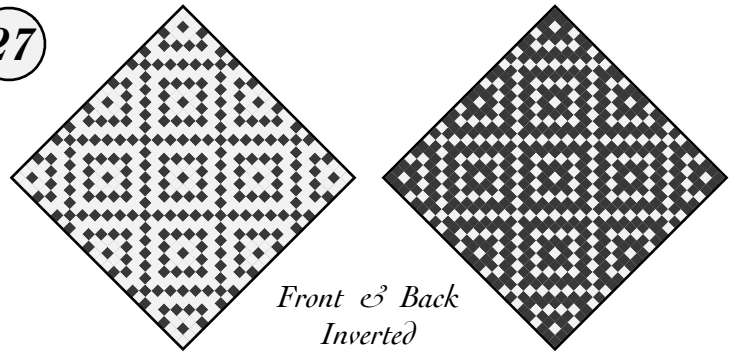
27



# Open Diamond Tiles

Adapted from one part of a weaving draft archived on [handweaving.net](http://handweaving.net) (#74570).

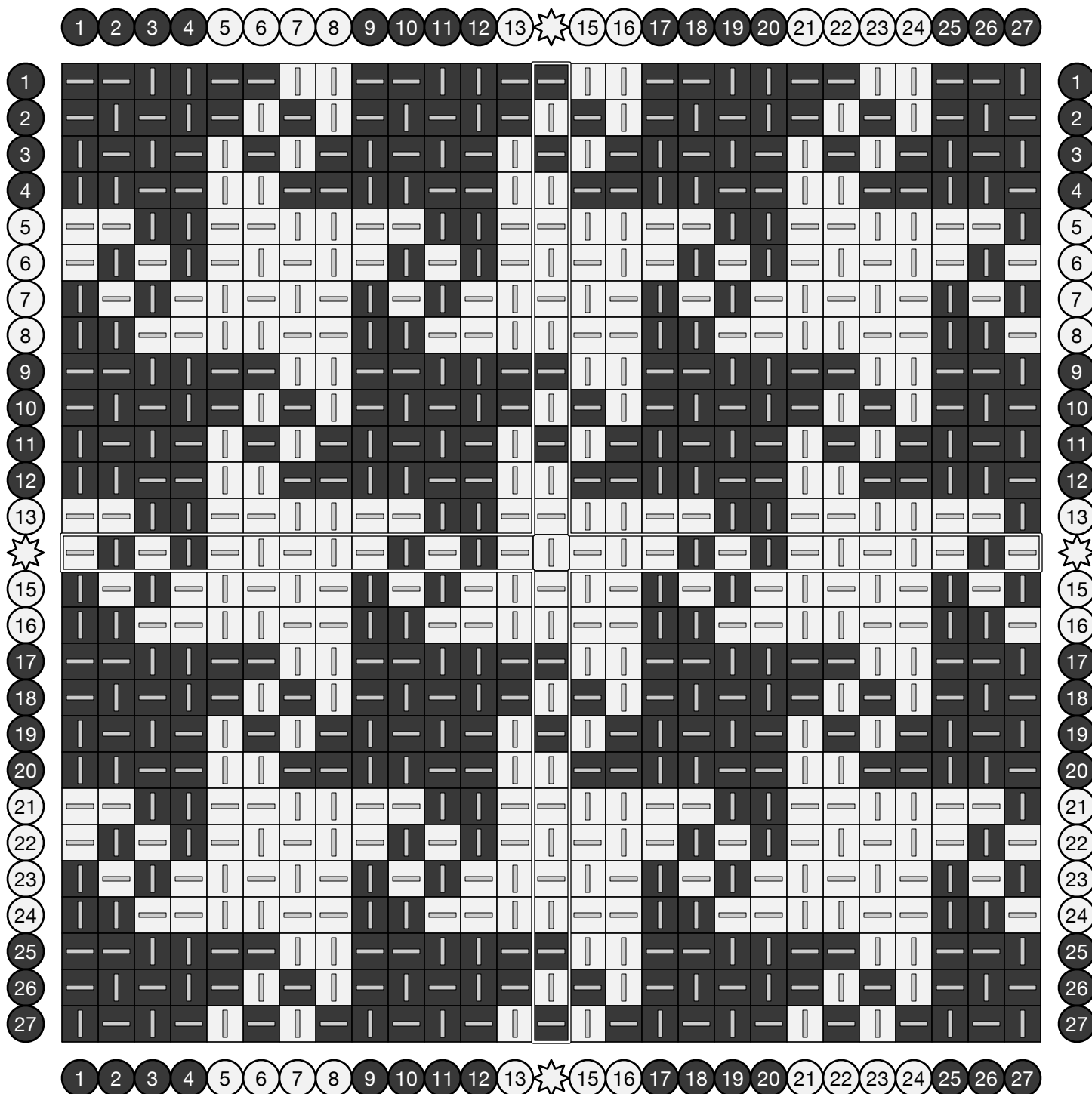
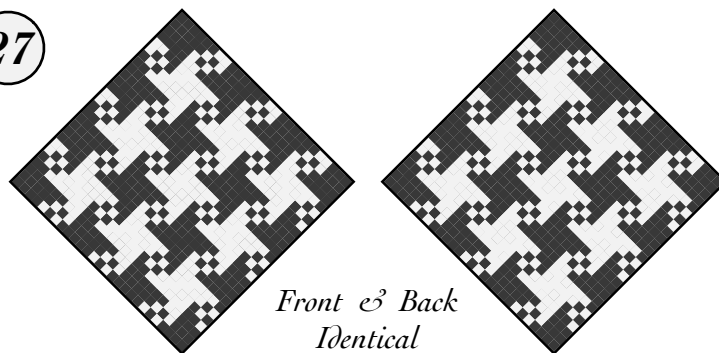
27



# Pinwheels (of 4)

Adapted from *Die farbige Gewebemusterung* by Franz Donat (1907), plate 19, figure 3.

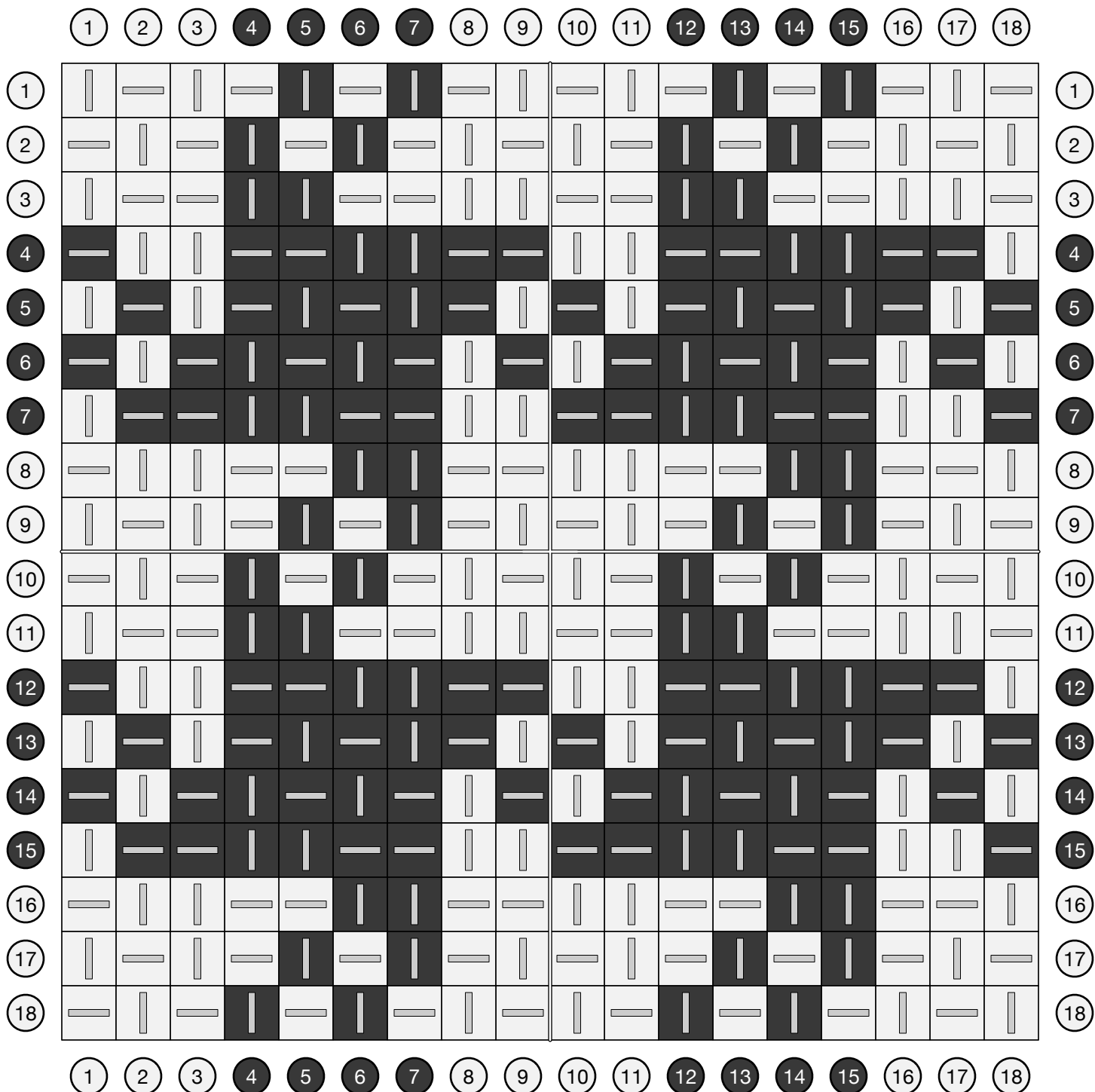
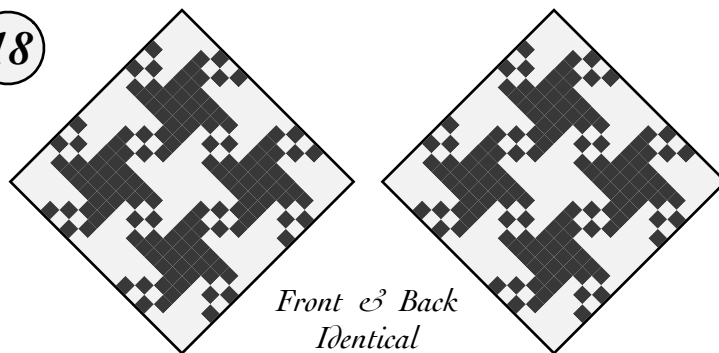
27



# Pinwheels (of 4)

Adapted from *Die farbige Gewebemusterung* by Franz Donat (1907), plate 19, figure 3.

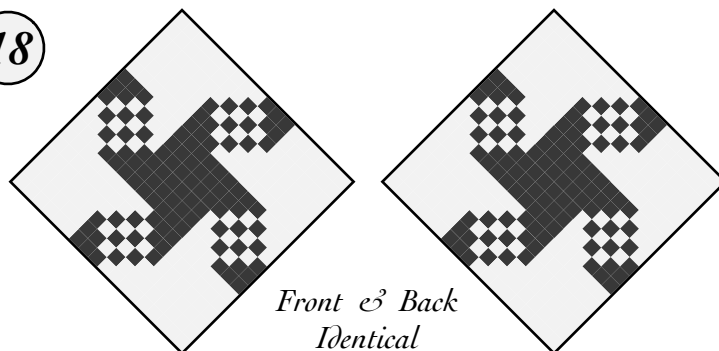
18



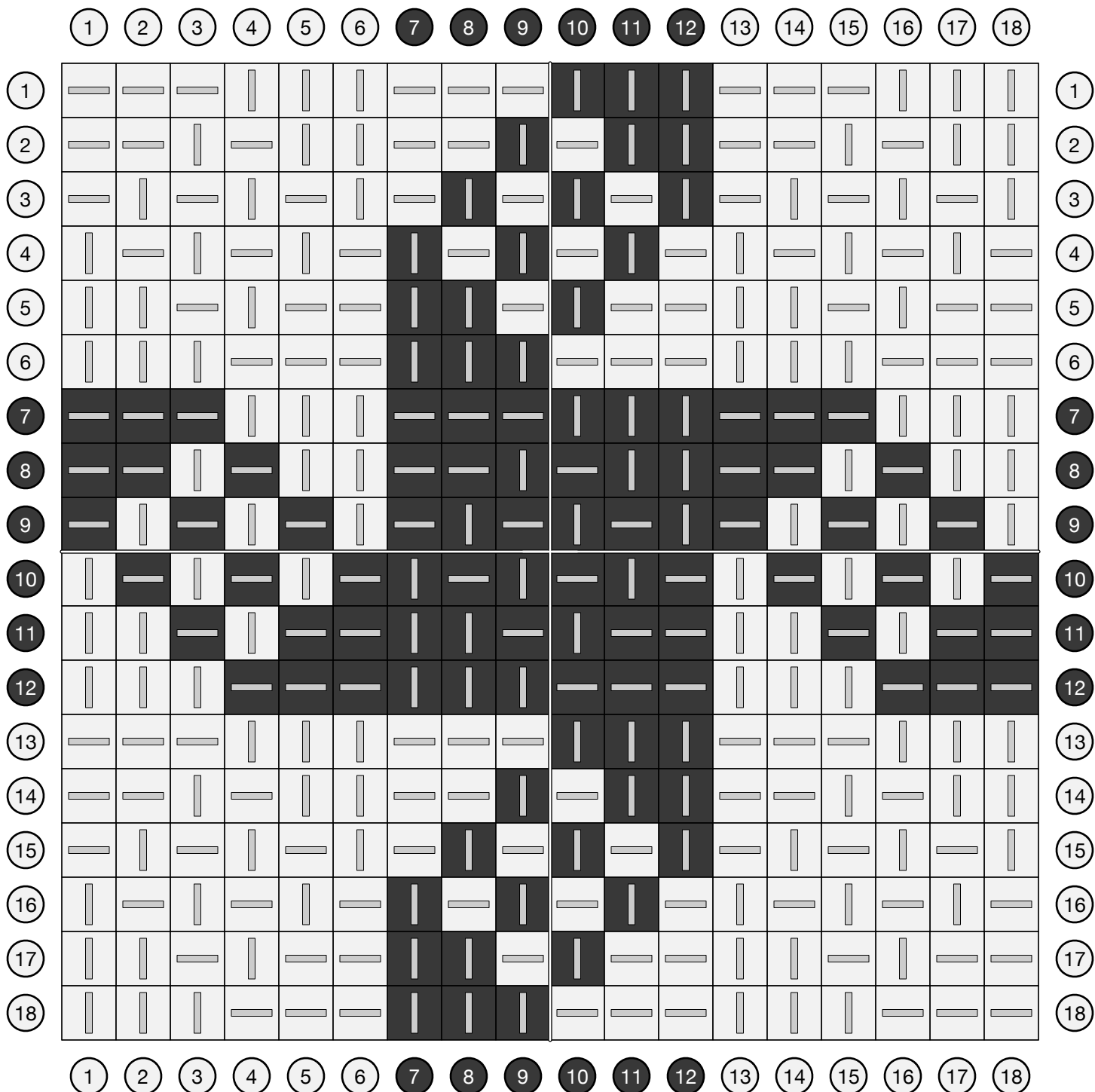
# Pinwheels (of 6)

Adapted from *Die farbige Gewebemusterung* by Franz Donat (1907), plate 19, figure 3.

18



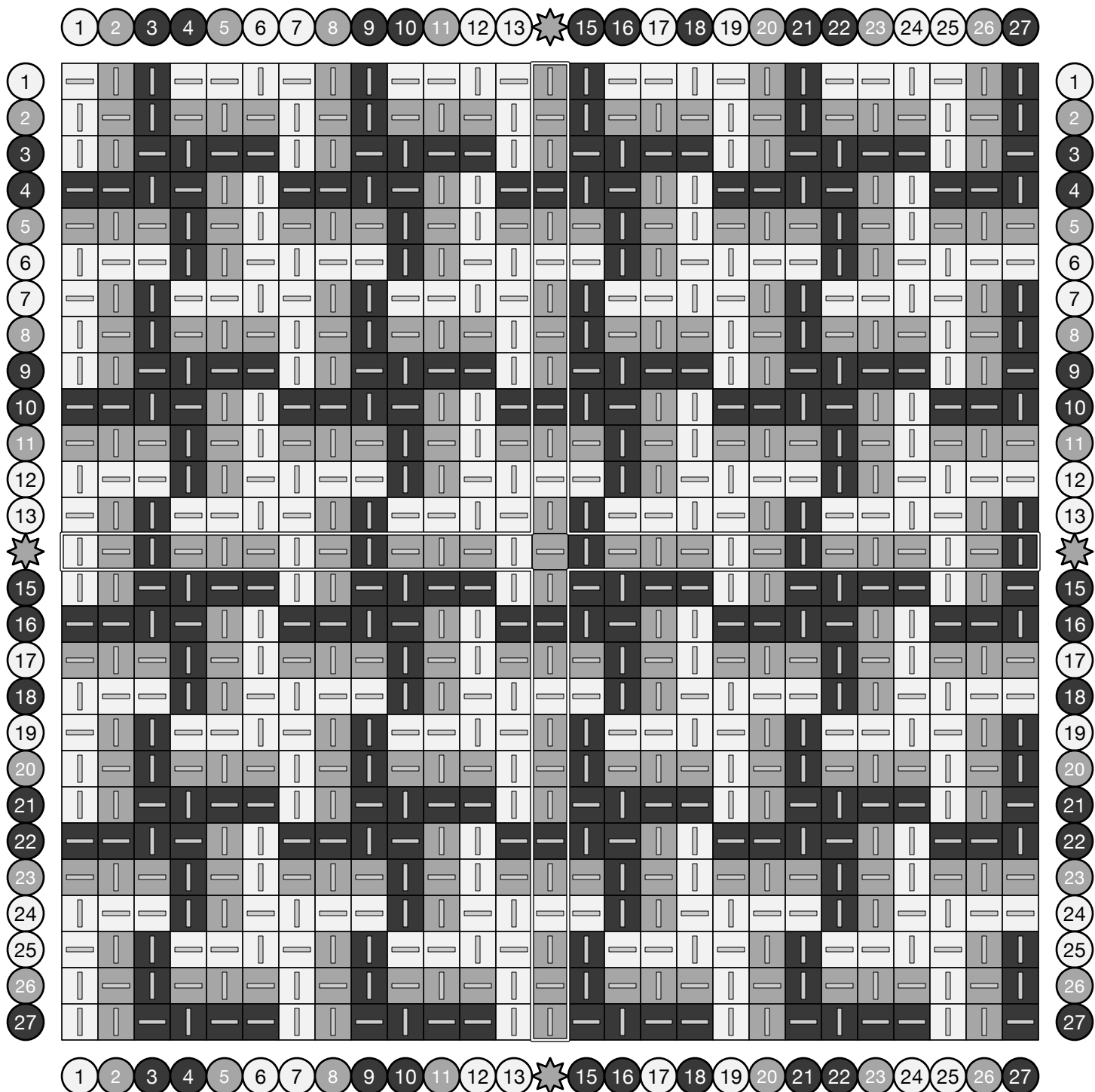
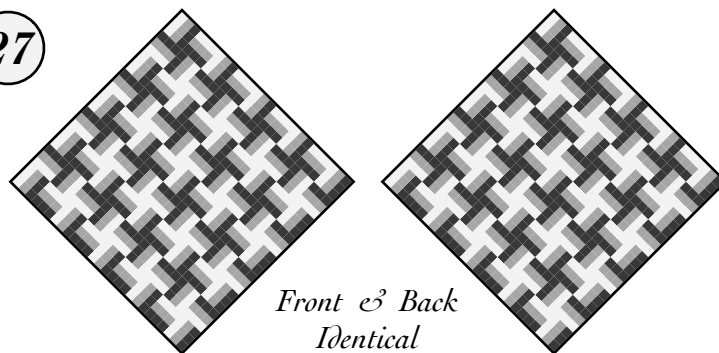
Front & Back  
Identical



# Tri-Color Long Pinwheels

27

Two distinct colors of pinwheels alternate across a background of a third color.





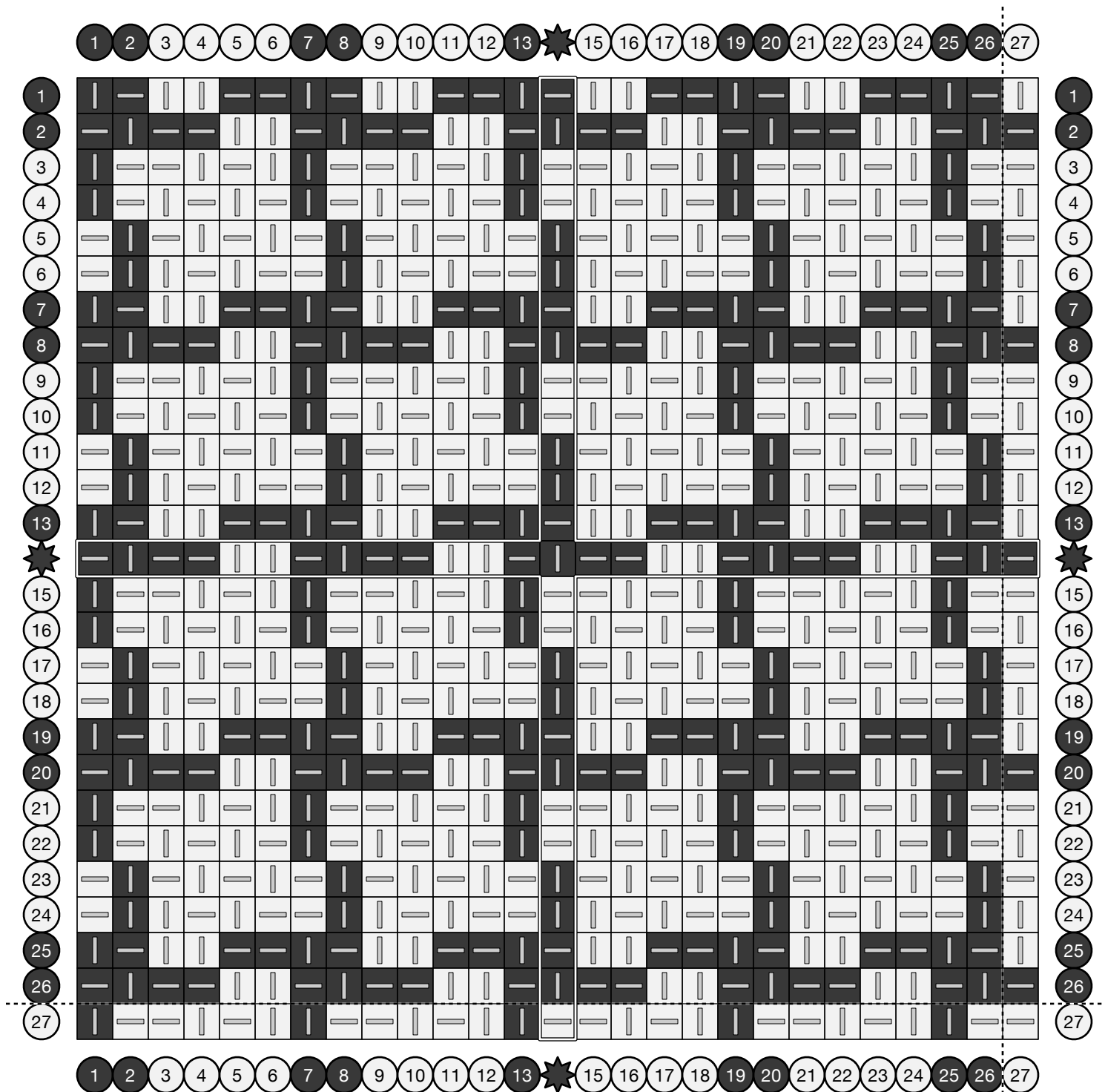
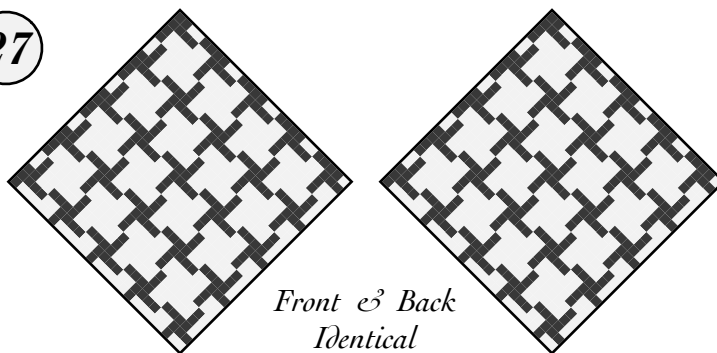
# Off-Kilter

Large pinwheels separate blocks that are slightly tilted off square.

For better symmetry, omit loop 27 in each direction.

Adapted from *Die farbige Gewebemusterung* by Franz Donat (1907), archived at [handweaving.net](http://handweaving.net) (#63538).

27

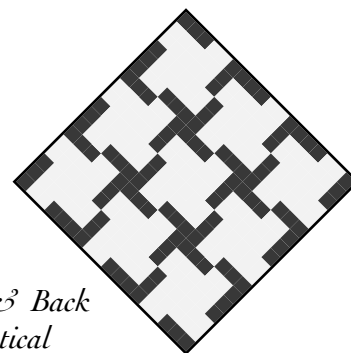
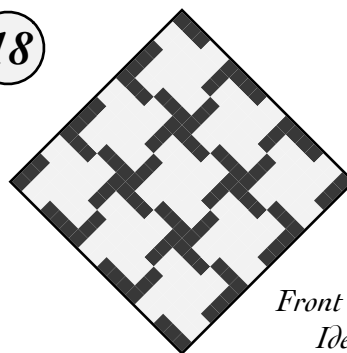


# Off-Kilter

Large pinwheels separate blocks that are slightly tilted off square.

Adapted from *Die farbige Gewebemusterung* by Franz Donat (1907), archived at [handweaving.net](http://handweaving.net) (#63538).

18



Front & Back  
Identical

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	
1		—	—			—		—	—			—		—	—			—	1
2	—	—		—			—	—		—			—	—		—			2
3	—		—		—		—		—		—		—		—		—		3
4		—		—		—		—		—		—		—		—		—	4
5			—		—	—			—		—	—			—		—	—	5
6	—			—	—		—			—	—		—			—	—		6
7		—	—			—		—	—			—		—	—			—	7
8	—	—		—			—	—		—			—	—		—			8
9	—		—		—		—		—		—		—		—		—		9
10		—		—		—		—		—		—		—		—		—	10
11			—		—	—			—		—	—			—		—	—	11
12	—			—	—		—			—	—		—			—	—		12
13		—	—			—		—	—			—		—	—			—	13
14	—	—		—			—	—		—			—	—		—			14
15	—		—		—		—		—		—		—		—		—		15
16		—		—		—		—		—		—		—		—		—	16
17			—		—	—			—		—	—			—		—	—	17
18	—			—	—		—			—	—		—			—	—		18
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	

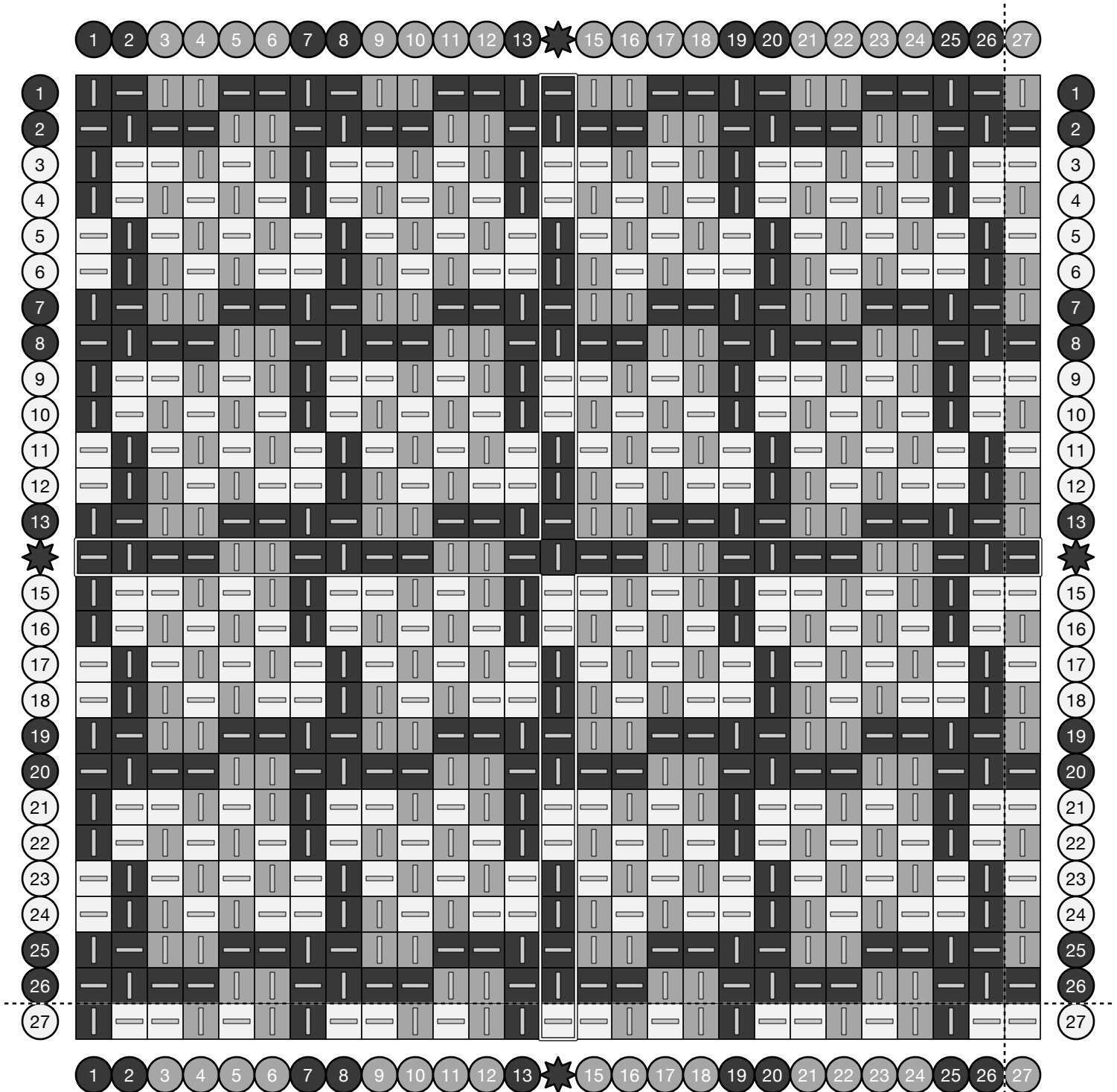
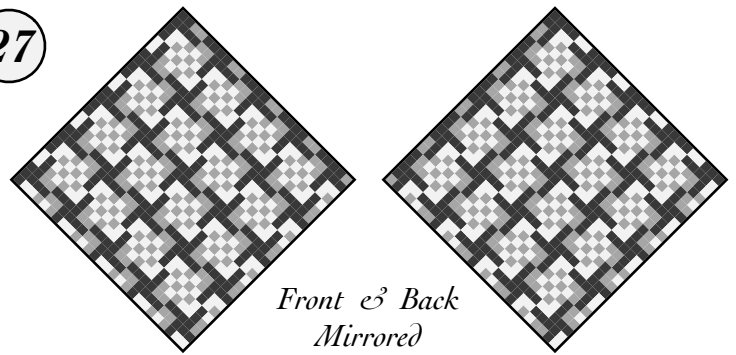
# Multi-Color Off-Kilter

27

For variety, you can use a different color for each group of four warp loops.

For better symmetry, omit loop 27 in each direction.

Adapted from *Die färbige Gewebemusterung* by Franz Donat (1907), archived at [handweaving.net](http://handweaving.net) (#63538).

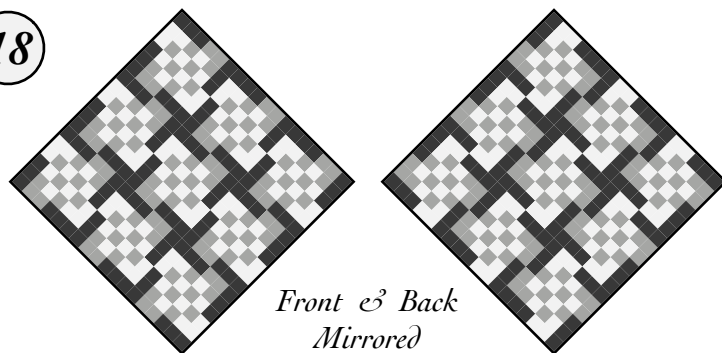


# Multi-Color Off-Kilter

18

For variety, you can use a different color for each group of four warp loops.

Adapted from *Die farbige Gewebemusterung* by Franz Donat (1907), archived at [handweaving.net](http://handweaving.net) (#63538).

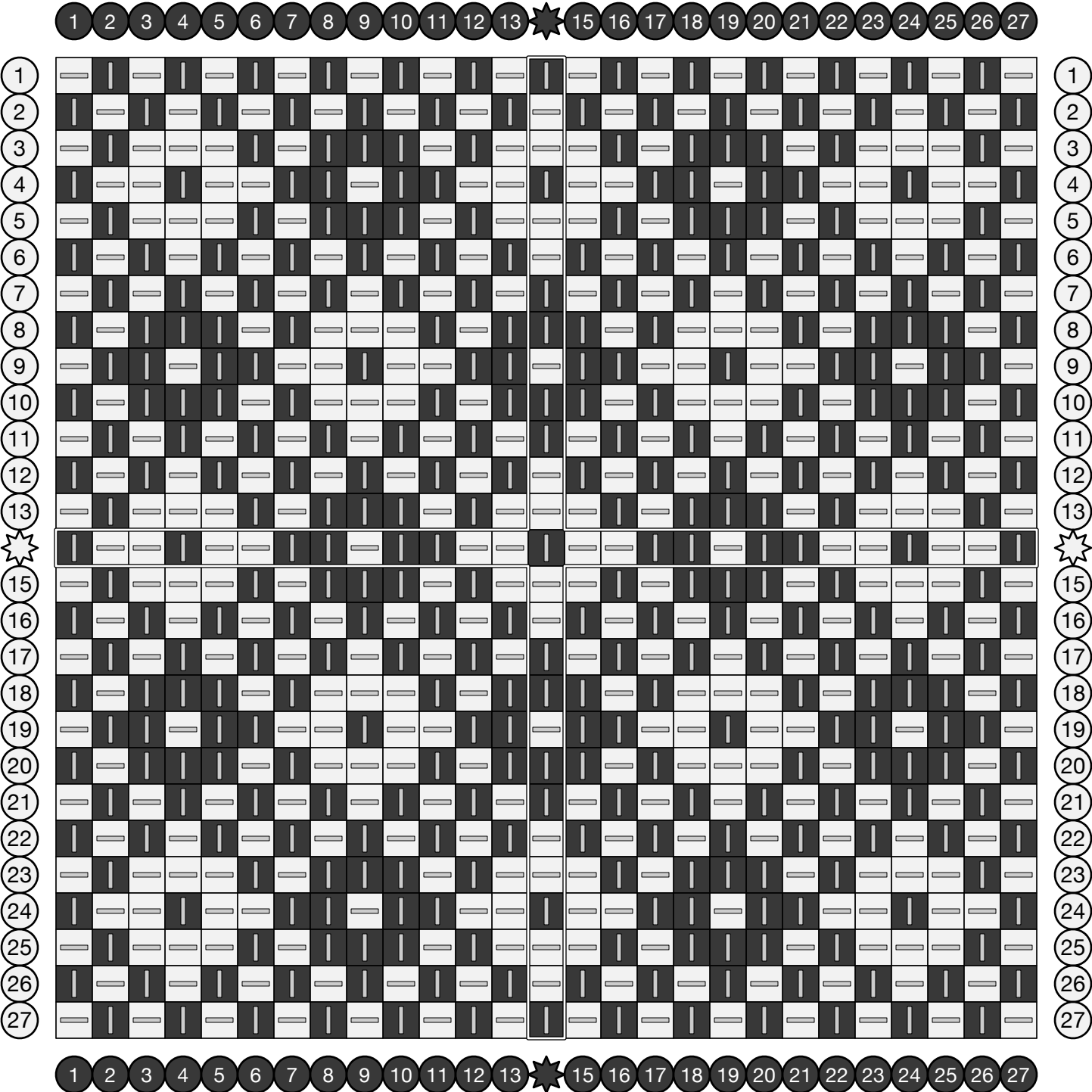
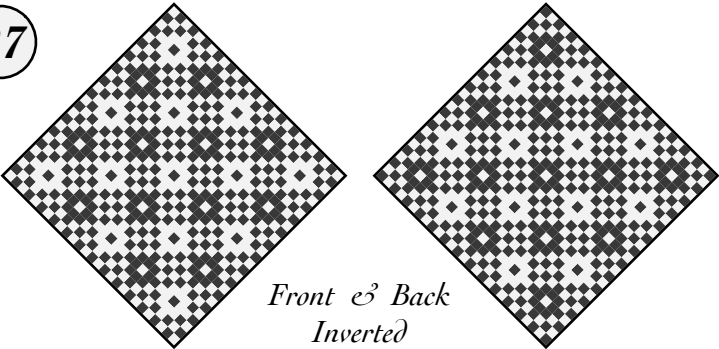


	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	
1		—	—			—		—	—			—		—	—			—	1
2	—	—		—			—	—		—			—	—		—			2
3	—		—		—		—		—		—		—		—		—		3
4		—		—		—		—		—		—		—		—		—	4
5			—		—	—			—		—	—			—		—	—	5
6	—			—	—		—			—	—		—			—	—		6
7		—	—			—		—	—			—		—	—			—	7
8	—	—		—			—	—		—			—	—		—			8
9	—		—		—		—		—		—		—		—		—		9
10		—		—		—		—		—		—		—		—		—	10
11			—		—	—			—		—	—			—		—	—	11
12	—			—	—		—			—	—		—			—	—		12
13		—	—			—		—	—			—		—	—			—	13
14	—	—		—			—	—		—			—	—		—			14
15	—		—		—		—		—		—		—		—		—		15
16		—		—		—		—		—		—		—		—		—	16
17			—		—	—			—		—	—			—		—	—	17
18	—			—	—		—			—	—		—			—	—		18
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	

# Diamond Buffalo

A diagonal grid is filled with alternating sections of tabby weave surround by blocks of warp and weft floats.

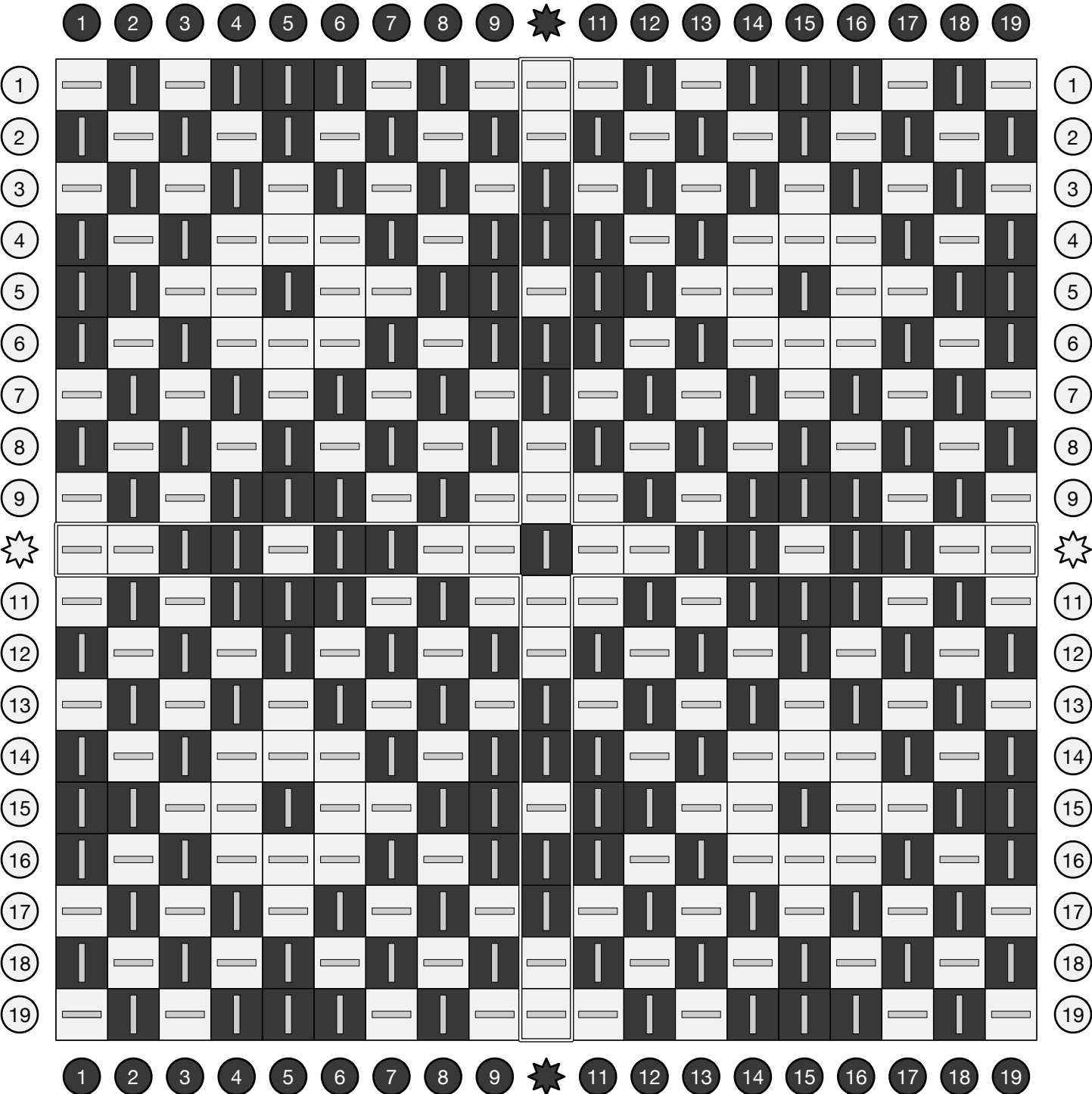
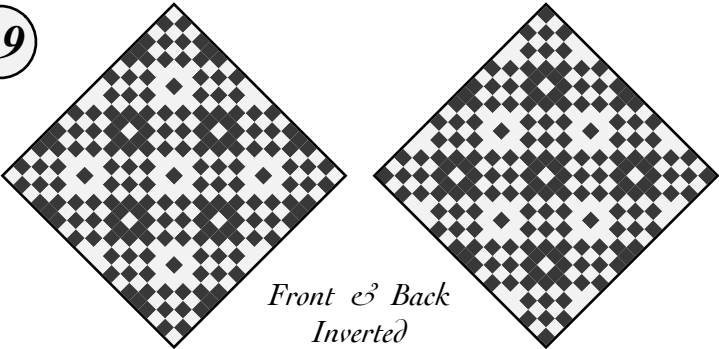
27



# Diamond Buffalo

A diagonal grid is filled with alternating sections of tabby weave surround by blocks of warp and weft floats.

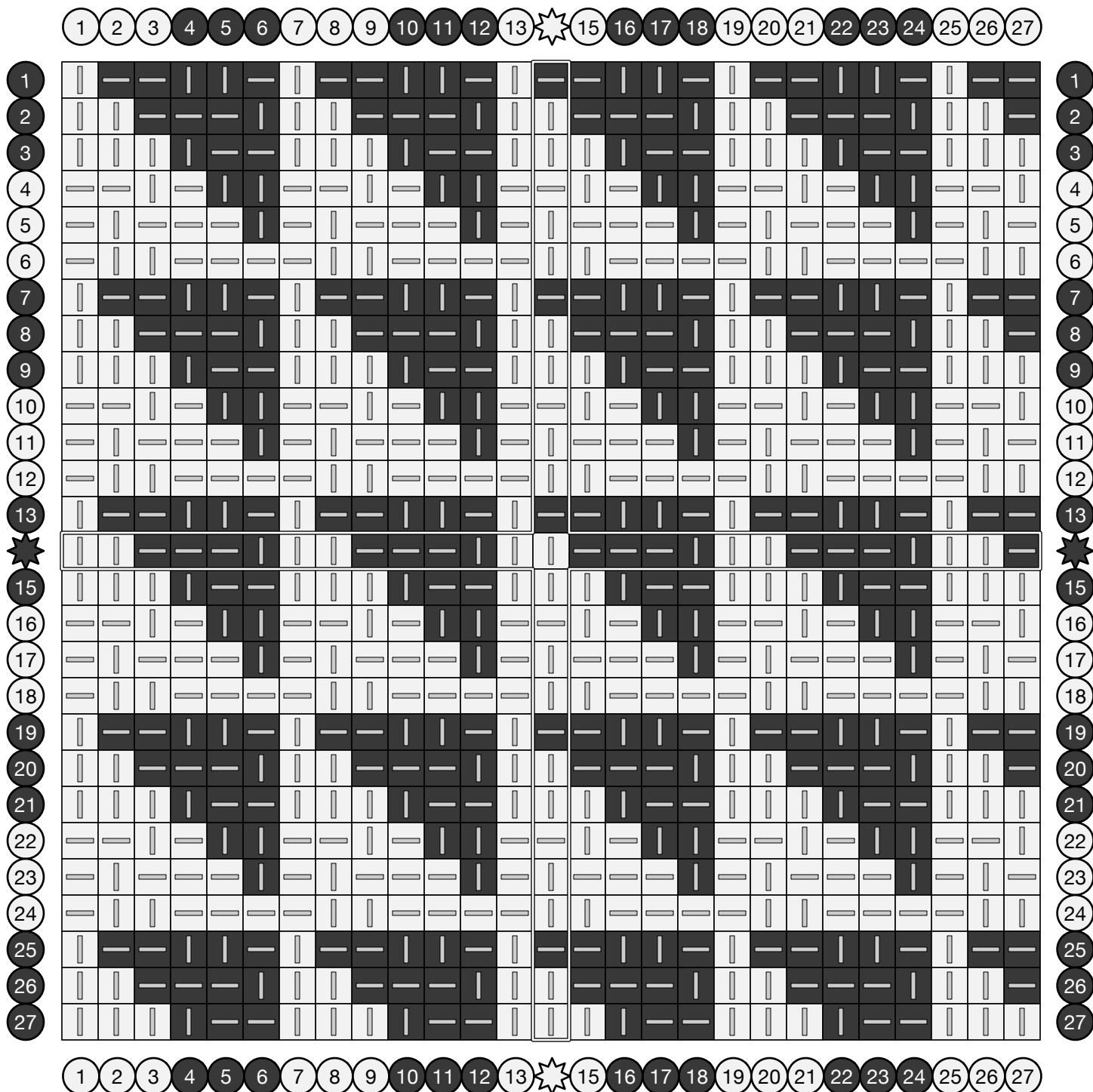
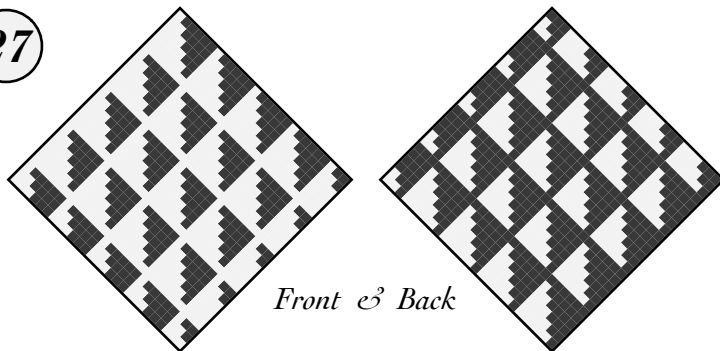
19



# Triangle Blocks

Adapted from *Die färbige Gewebemusterung* by Franz Donat (1907), plate 21, figure 5.

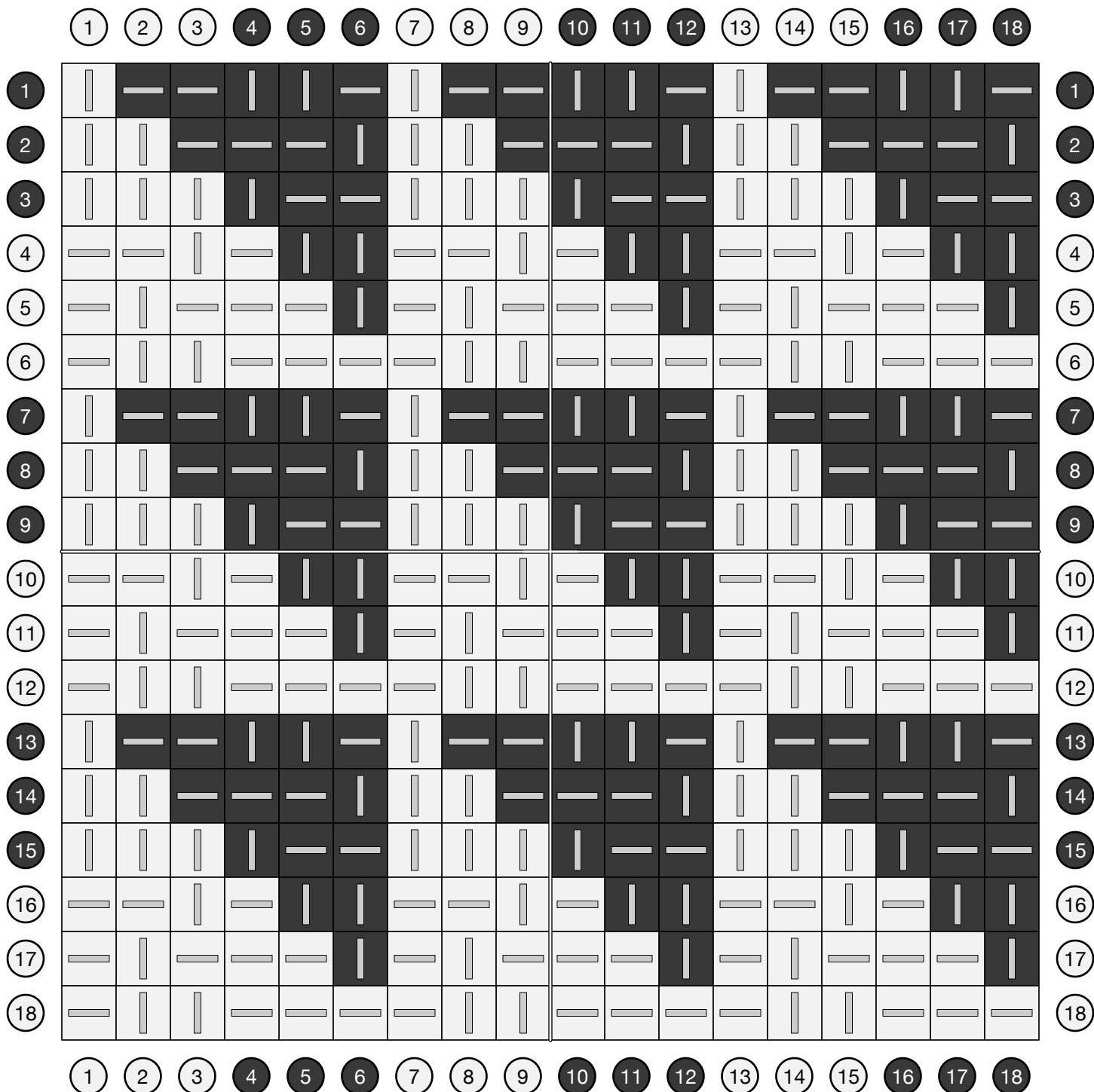
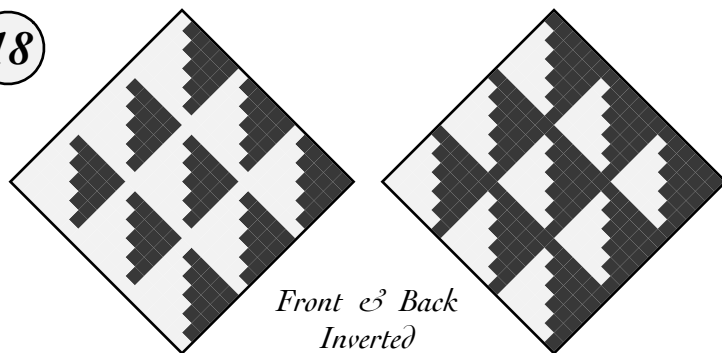
27



# Triangle Blocks

Adapted from *Die farbige Gewebemusterung* by Franz Donat (1907), plate 21, figure 5.

18



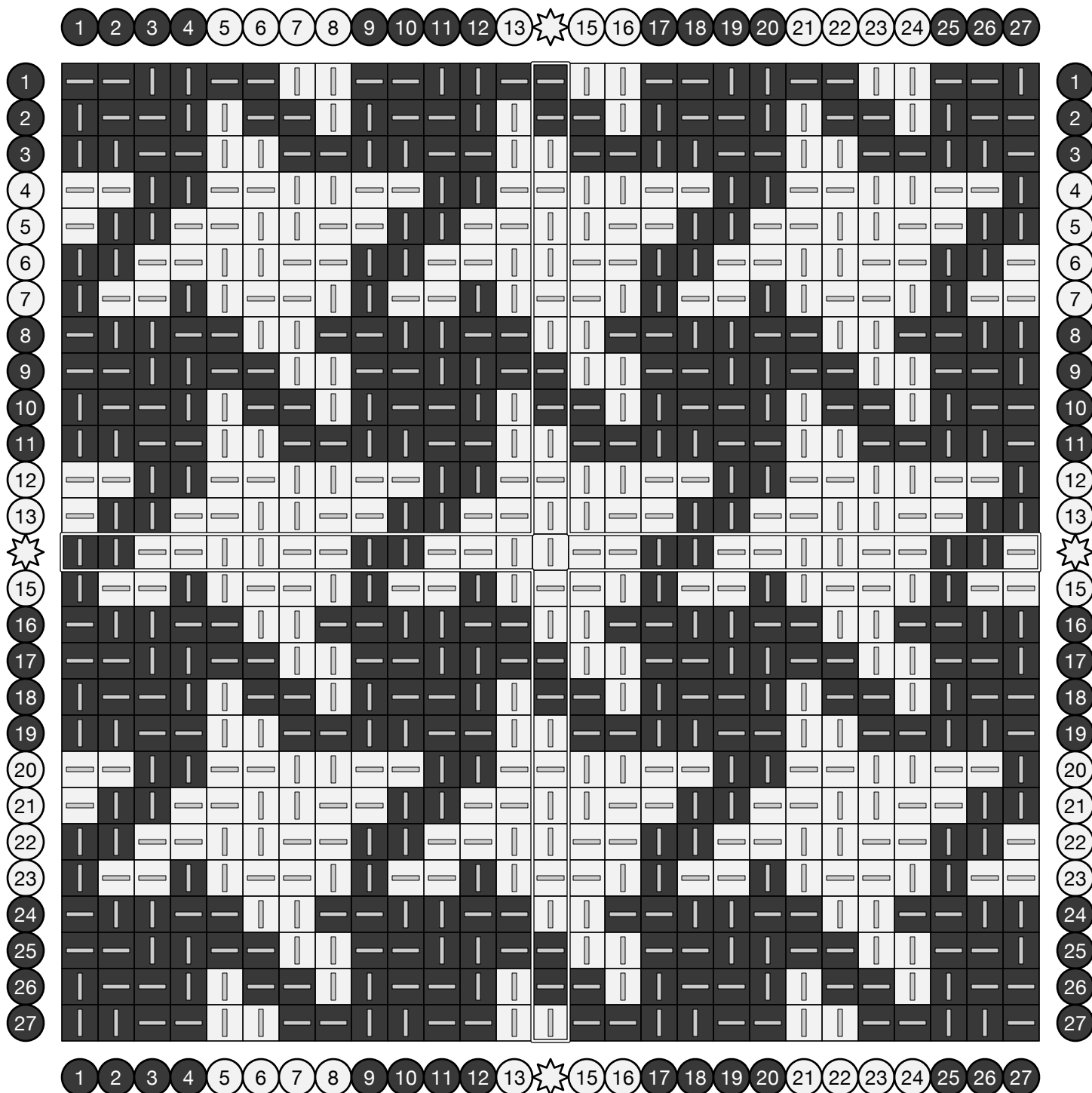
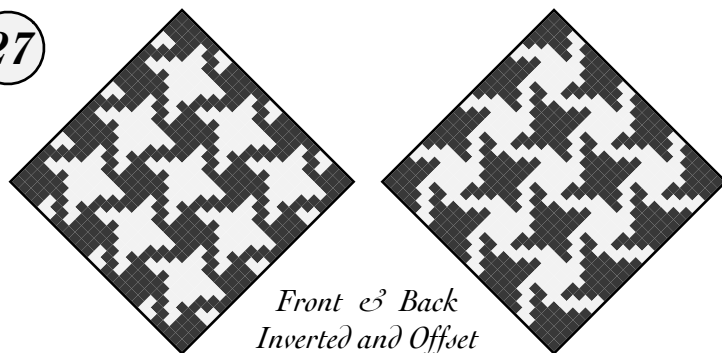


# Two-Two Twill Starfield

27

On a base of two-two twill, threading color changes and a few occasional over-one weaves generate a pattern reminiscent of densely-packed stars.

Adapted from *Die färbige Gewebemusterung* by Franz Donat (1907), archived at [handweaving.net](http://handweaving.net) (#63549).

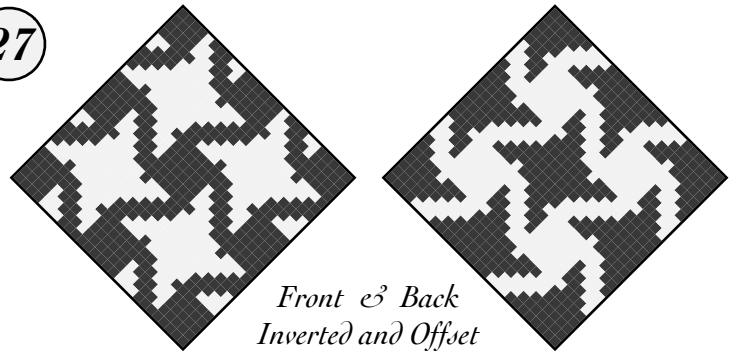


# Three-Three Twill Starfield

27

On a base of three-three twill, threading color changes and occasional over-one weaves generate a pattern reminiscent of densely-packed stars.

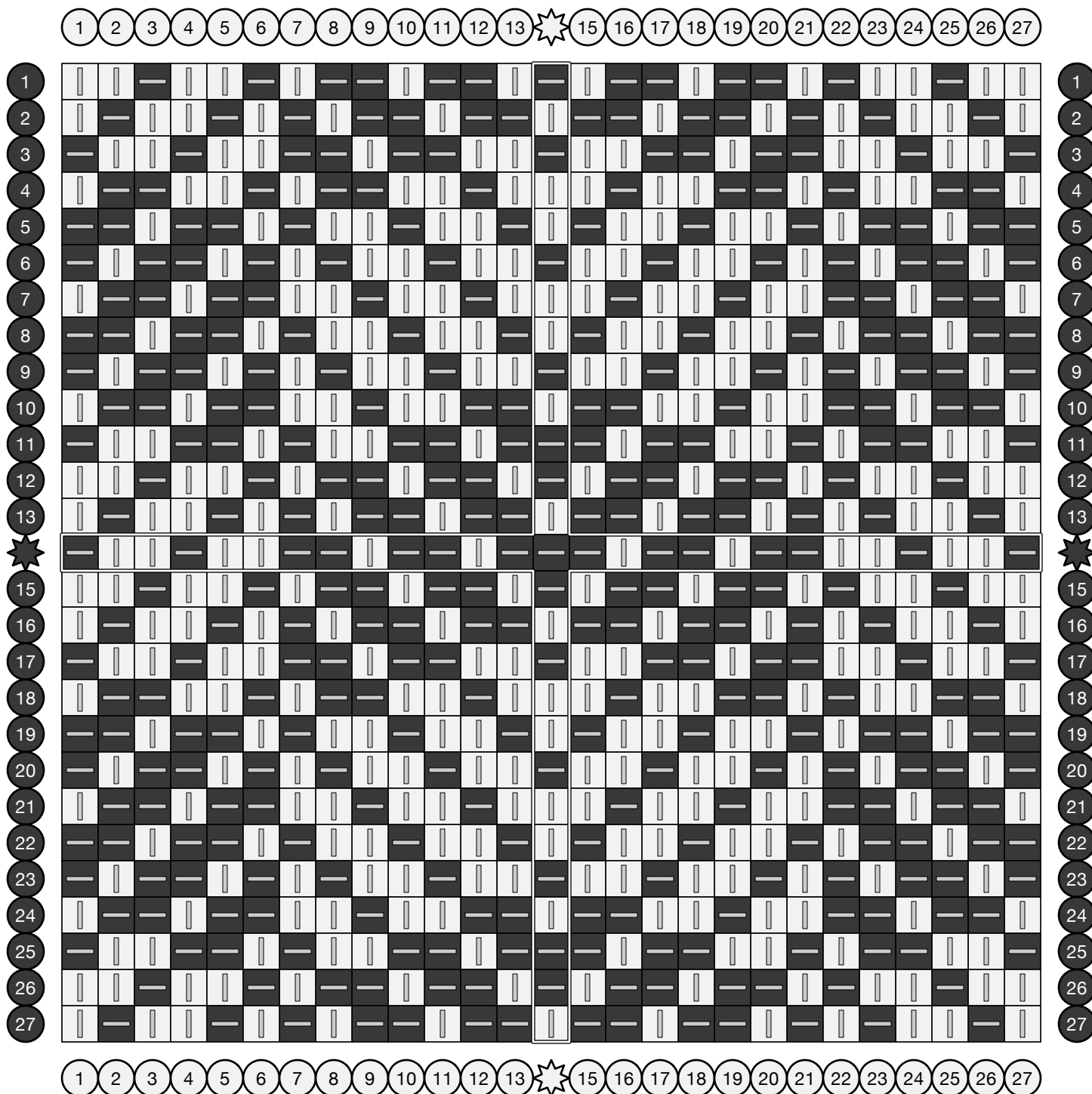
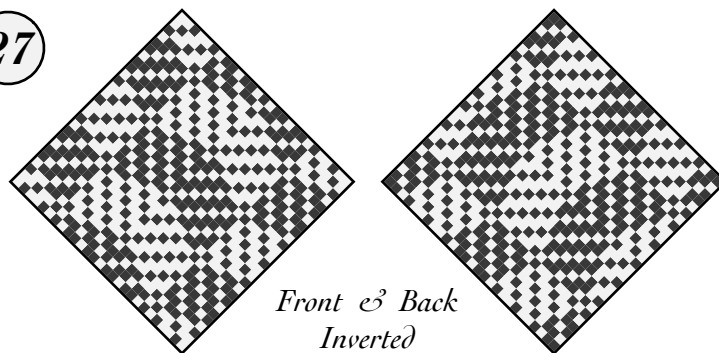
Adapted from *Die färbige Gewebemusterung* by Franz Donat (1907), archived at [handweaving.net](http://handweaving.net) (#63708).



# Two-One Twill Stacks

27

Adapted from 2500 Armature-Intreccio Per Tessuti  
Di Lana, Cotone, Rayon, Seta by Eugenio Poma  
(1947), archived at [handweaving.net](http://handweaving.net) (#43992).

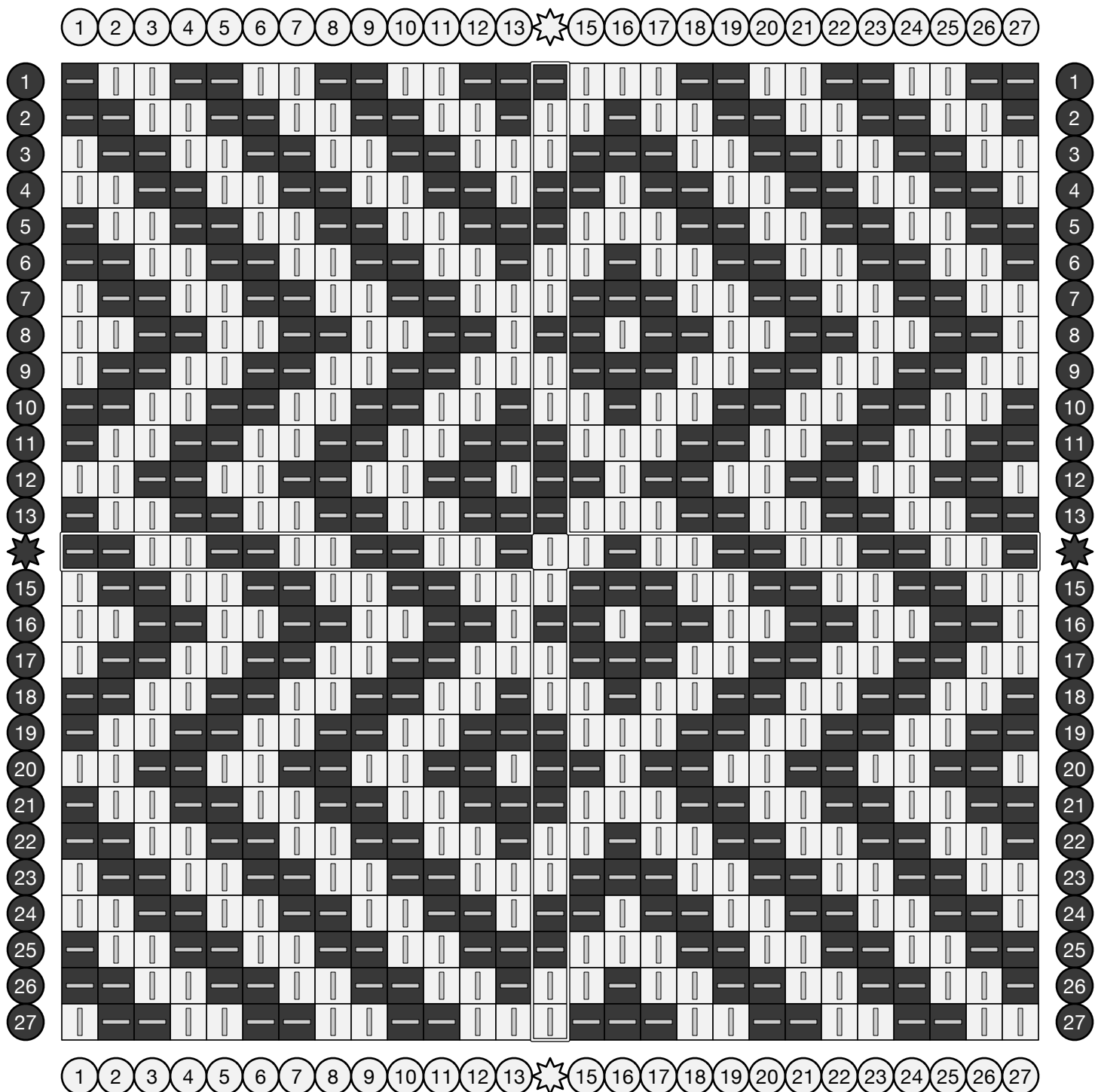
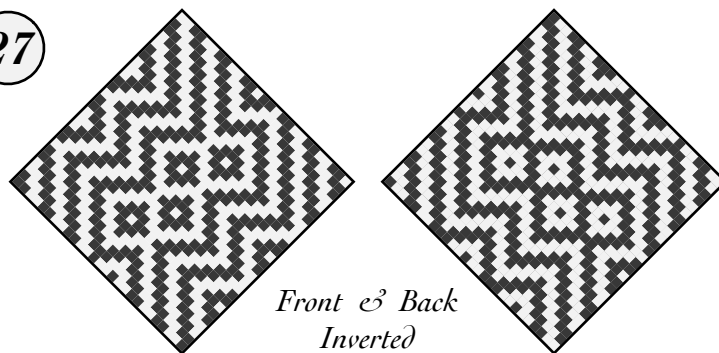


# Wall of Troyish

This is a variation of a harness-weaving pattern named Wall of Troy that features boxes separated by fields of diagonal lines.

Adapted from a weaving draft by “n ab” archived on [handweaving.net](http://handweaving.net) (#79370).

27

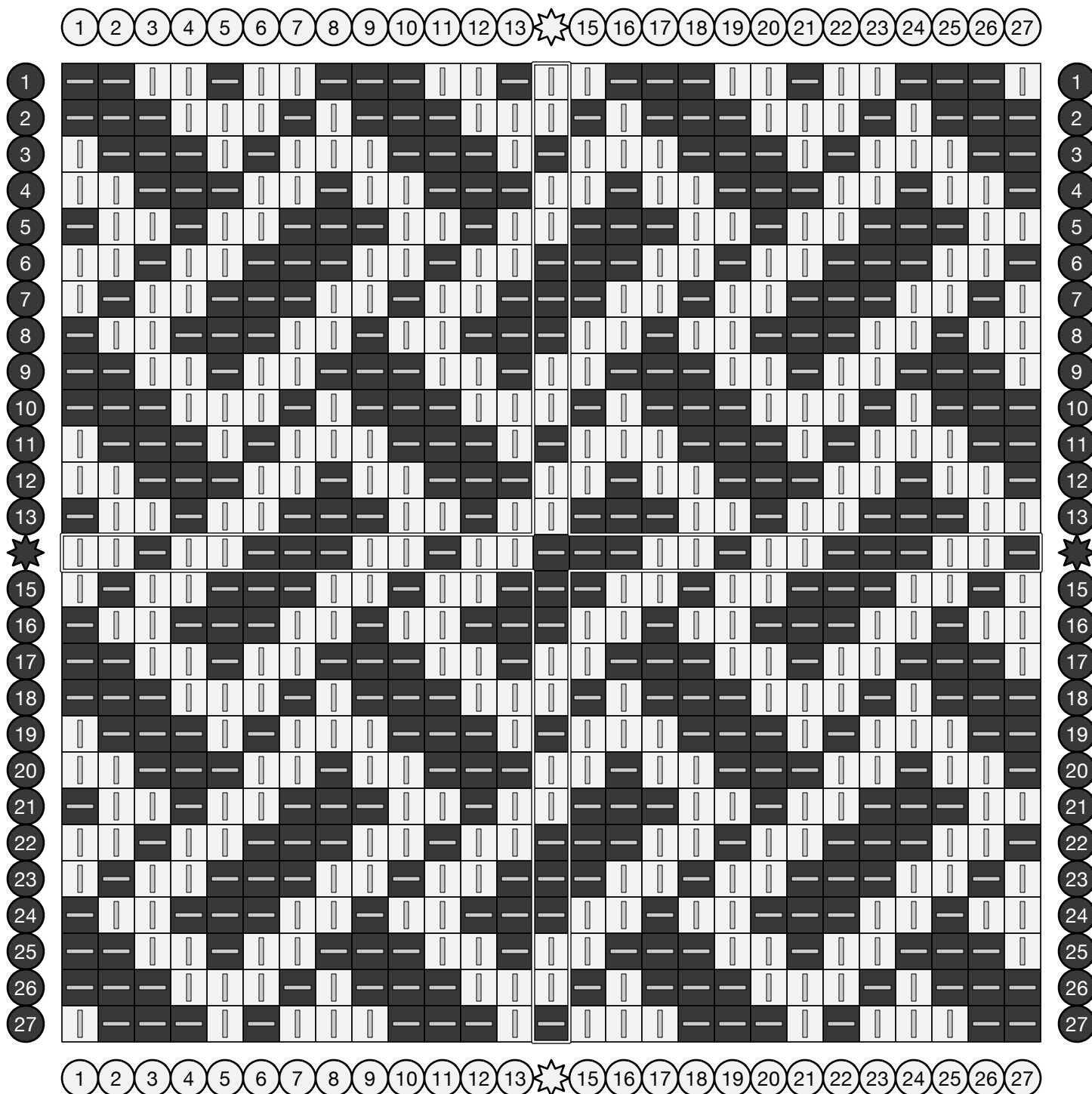
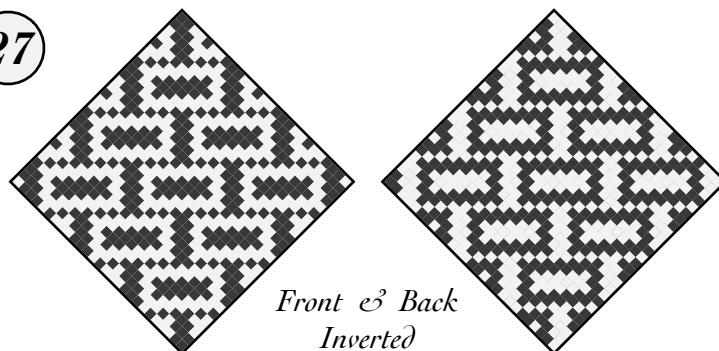


# Bricks In The Wall

27

Solid threading and a mix of 3/2/1/2 and 3/3/1/1 mixed twill weaving yields a pattern of staggered bricks.

Adapted from a weaving draft by Kris Bruland archived on [handweaving.net](http://handweaving.net) (#79788).

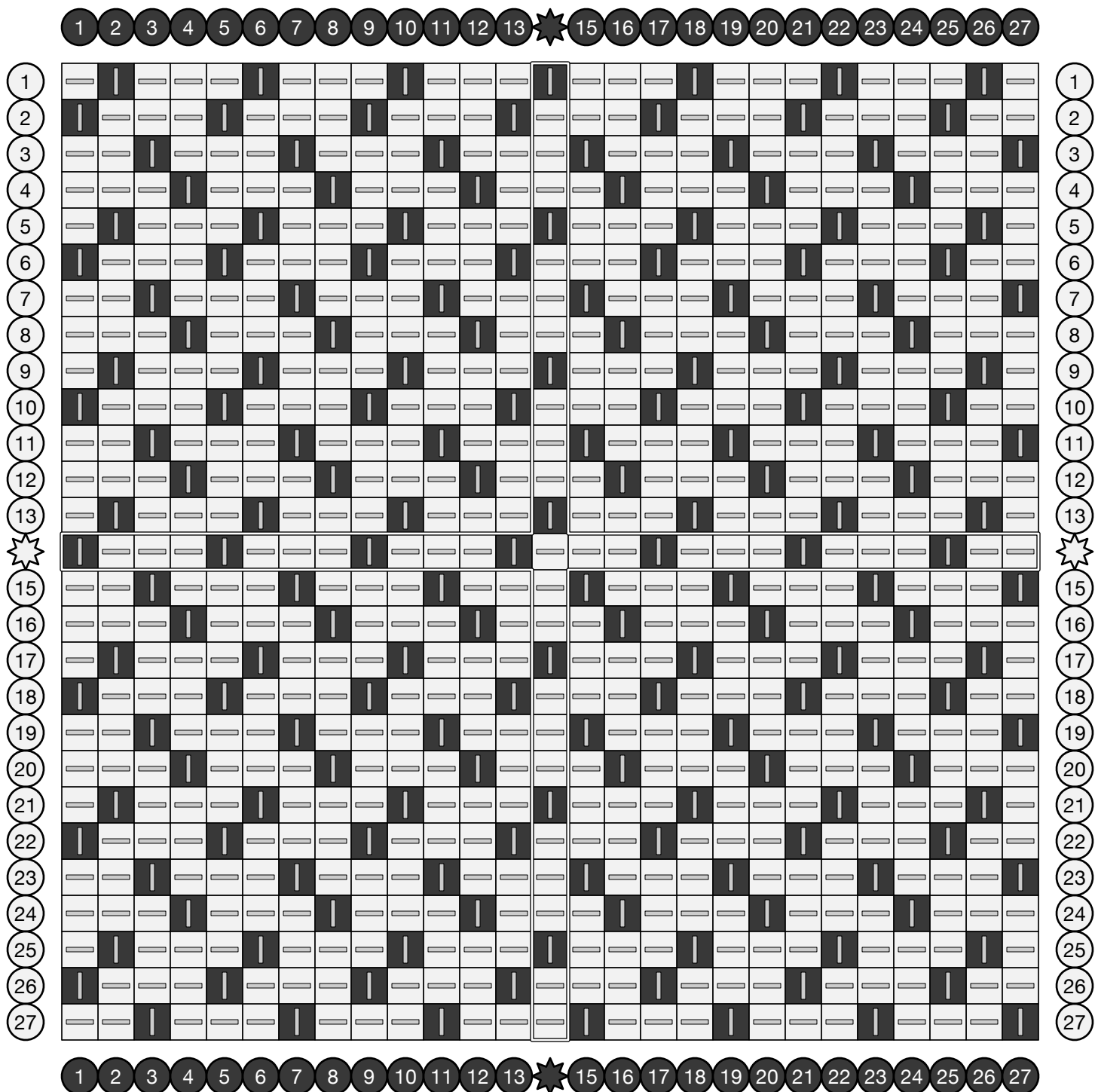
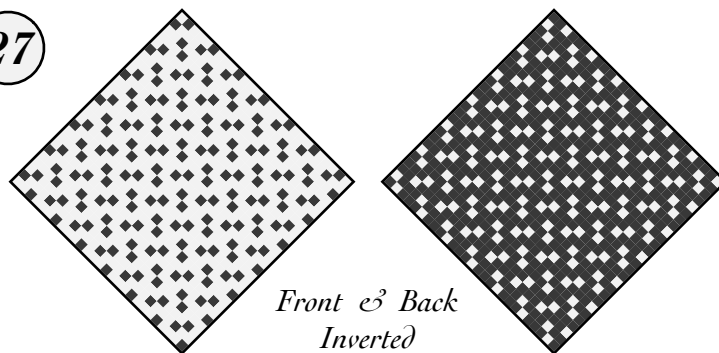


# Three-One Satin

A 3/1 weaving pattern covers the fabric with long parallel floats without creating diagonal wales.

Adapted from a weaving draft archived on [handweaving.net](http://handweaving.net) (#56).

27

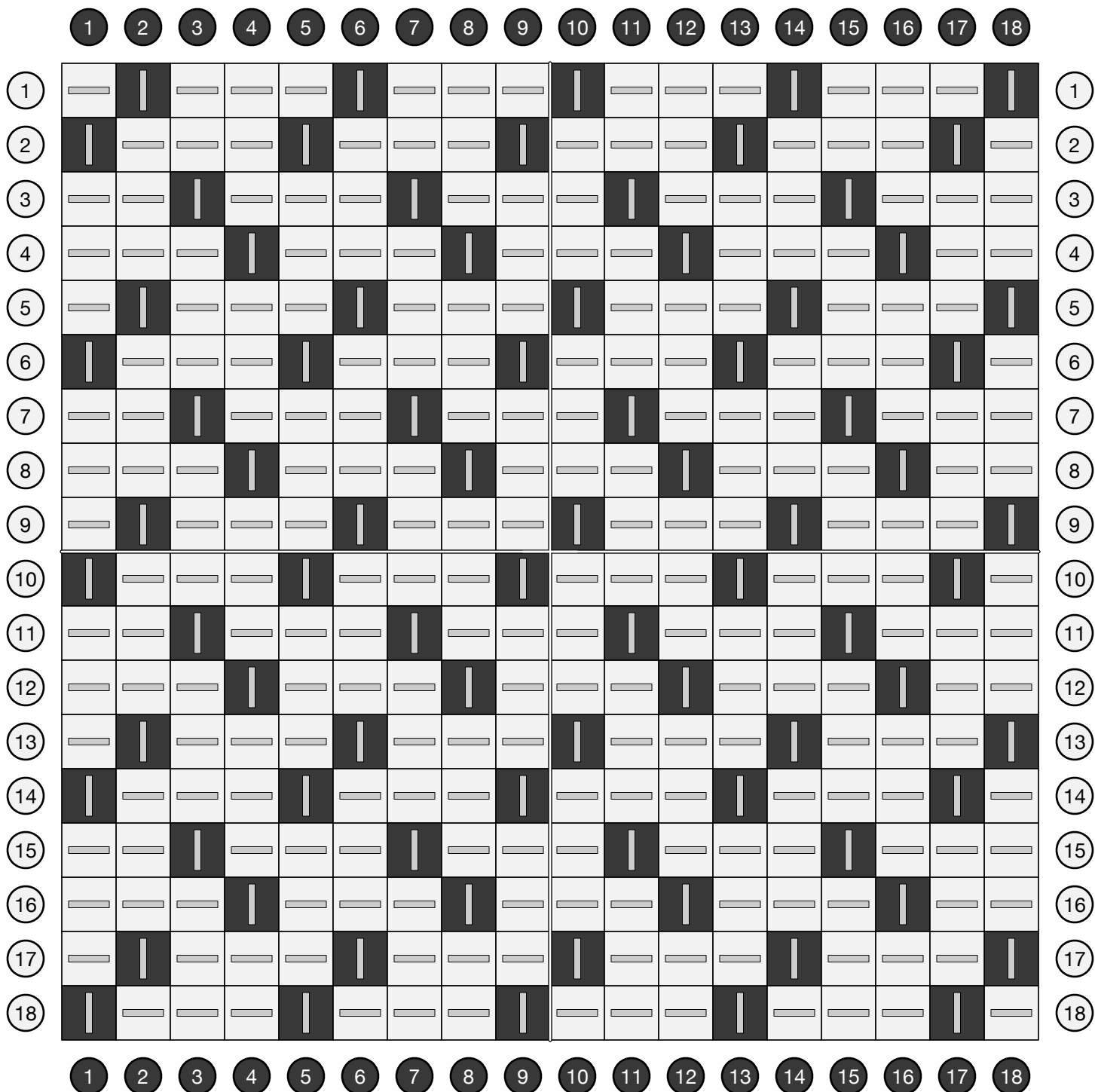
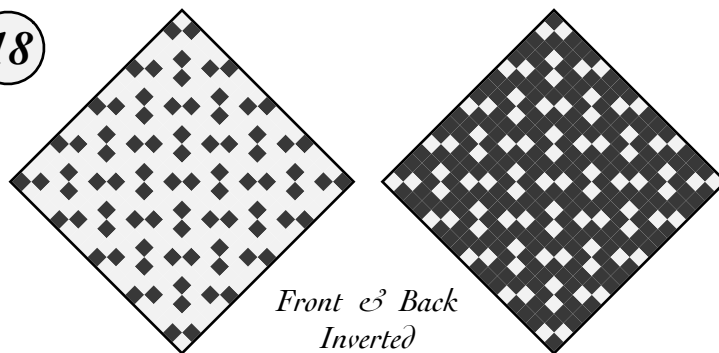


# Three-One Satin

A 3/1 weaving pattern covers the fabric with long parallel floats without creating diagonal wales.

Adapted from a weaving draft archived on [handweaving.net](http://handweaving.net) (#56).

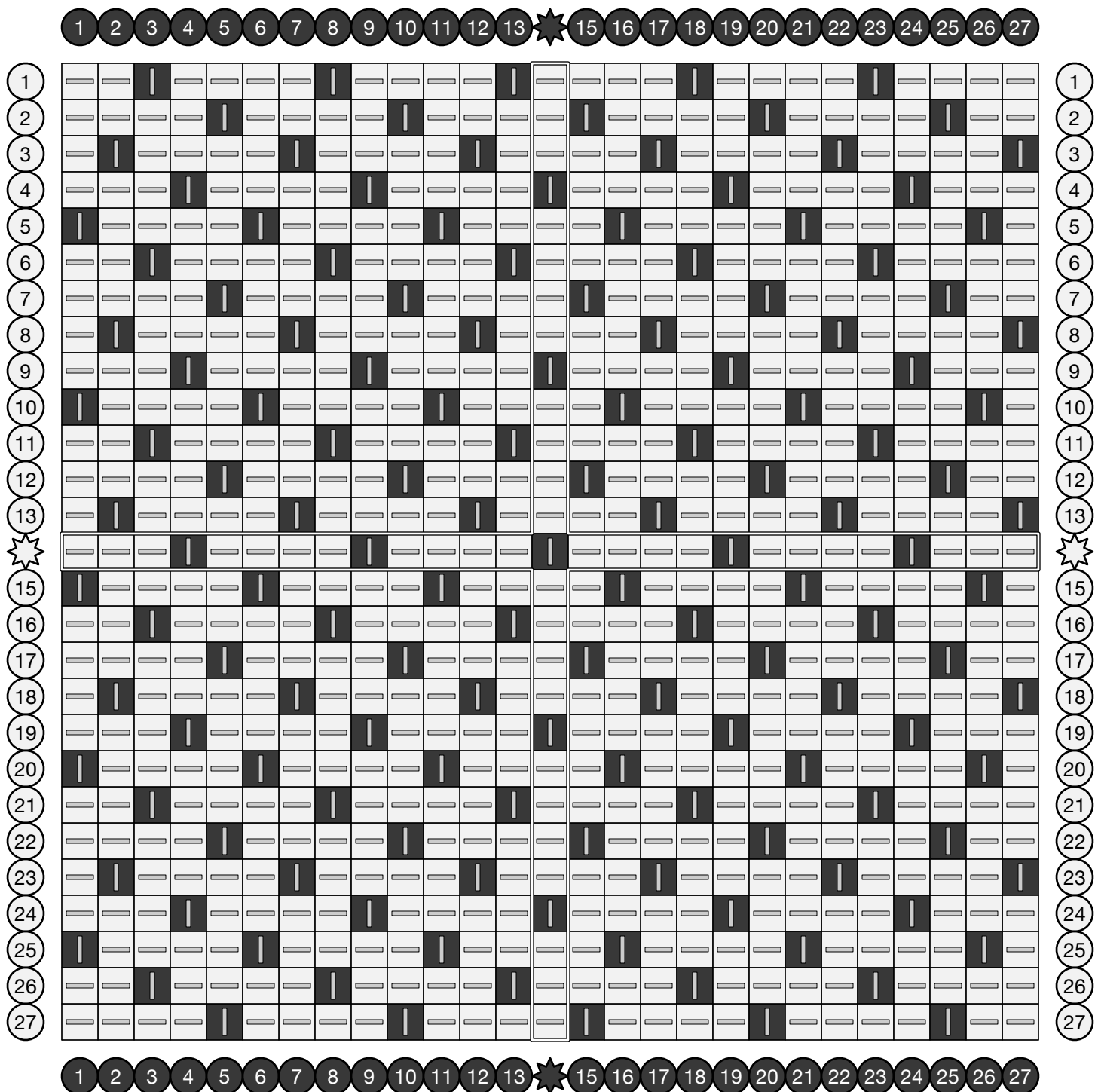
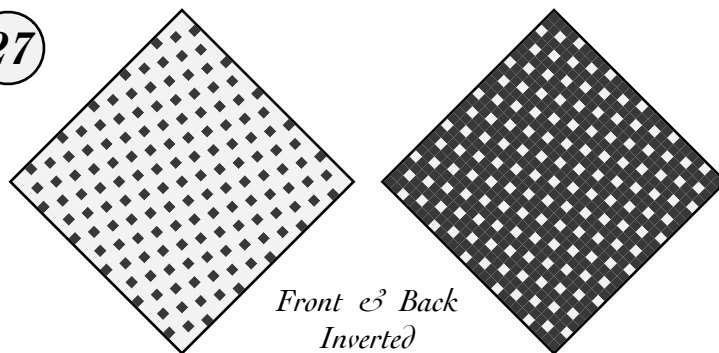
18



# Four-One Satin

A 4/1 weaving pattern covers the fabric with long parallel floats.

27

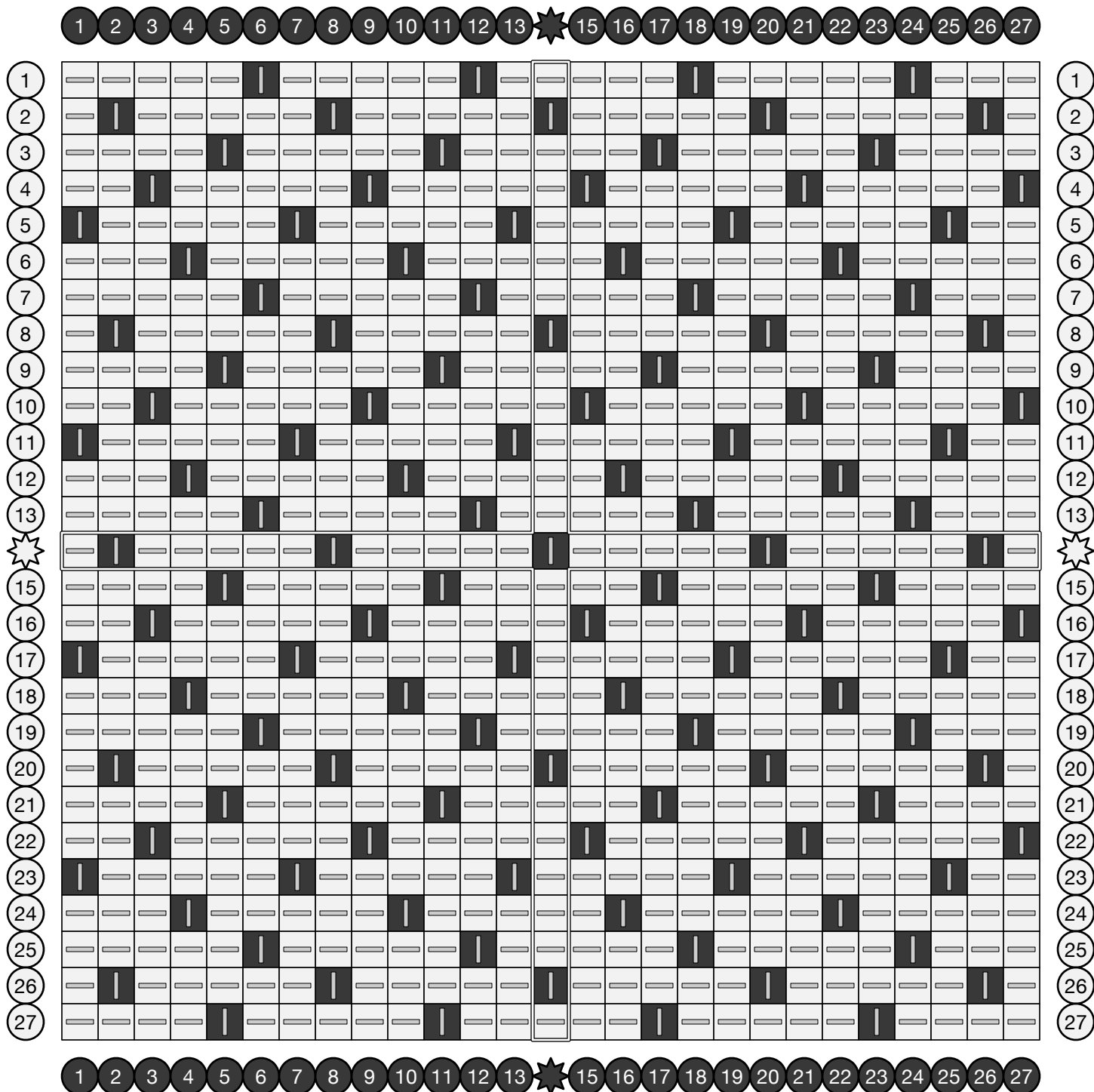
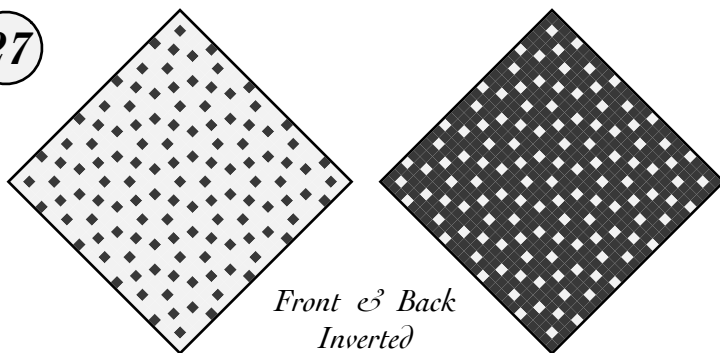




# Five-One Satin

A 5/1 weaving pattern covers the fabric with long parallel floats.

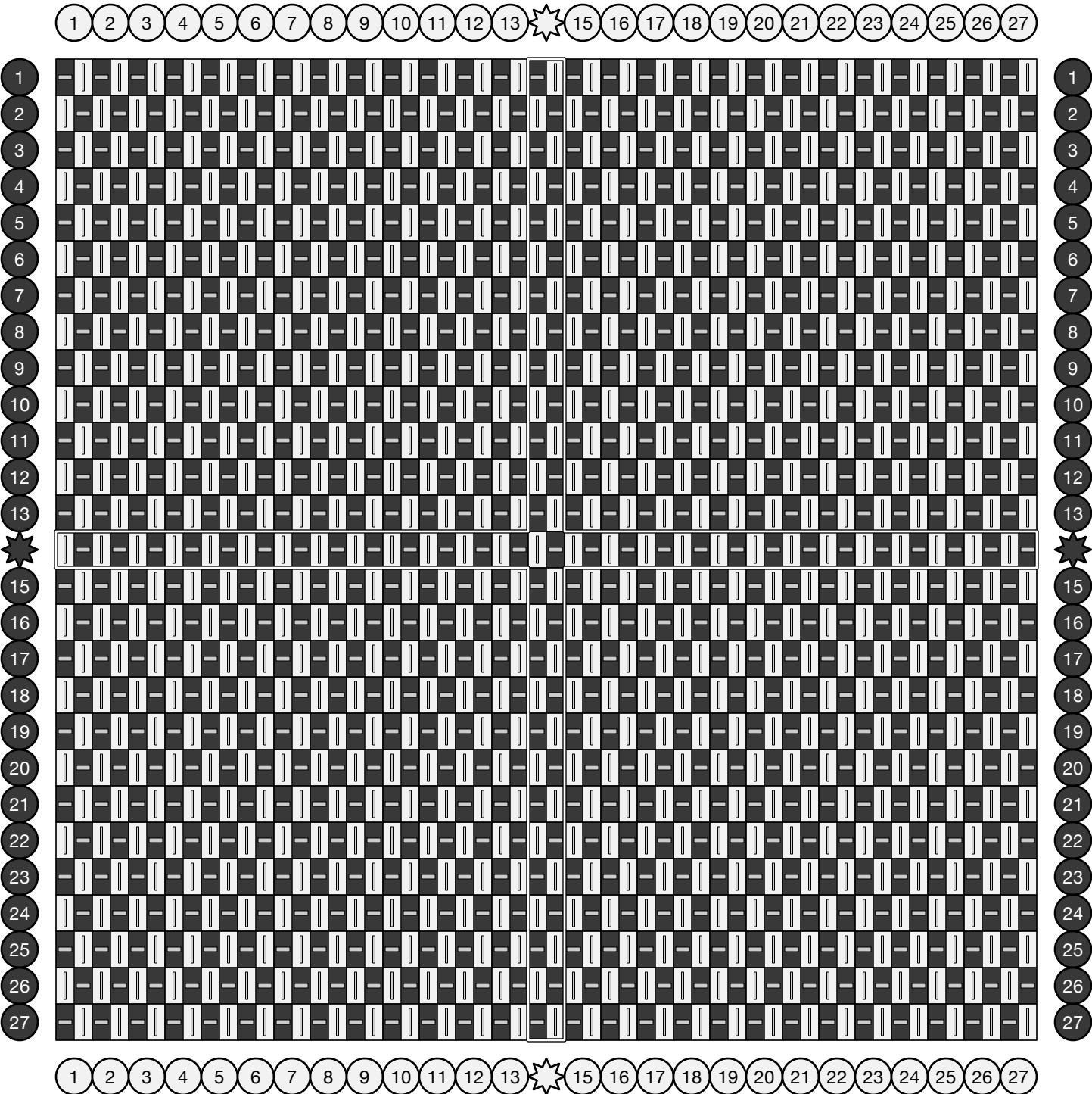
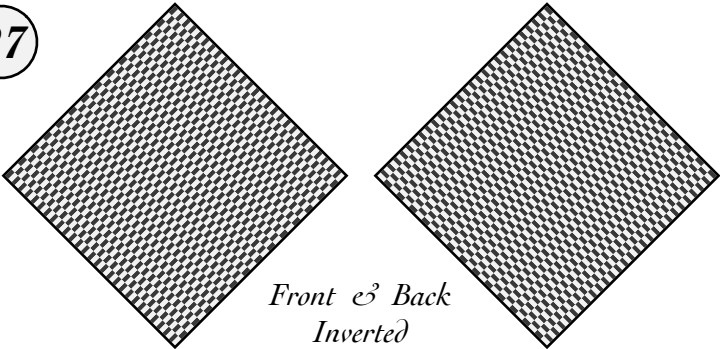
27



# Split-Loop Tabby

A simple tabby weave, but treating each side of each loop separately.

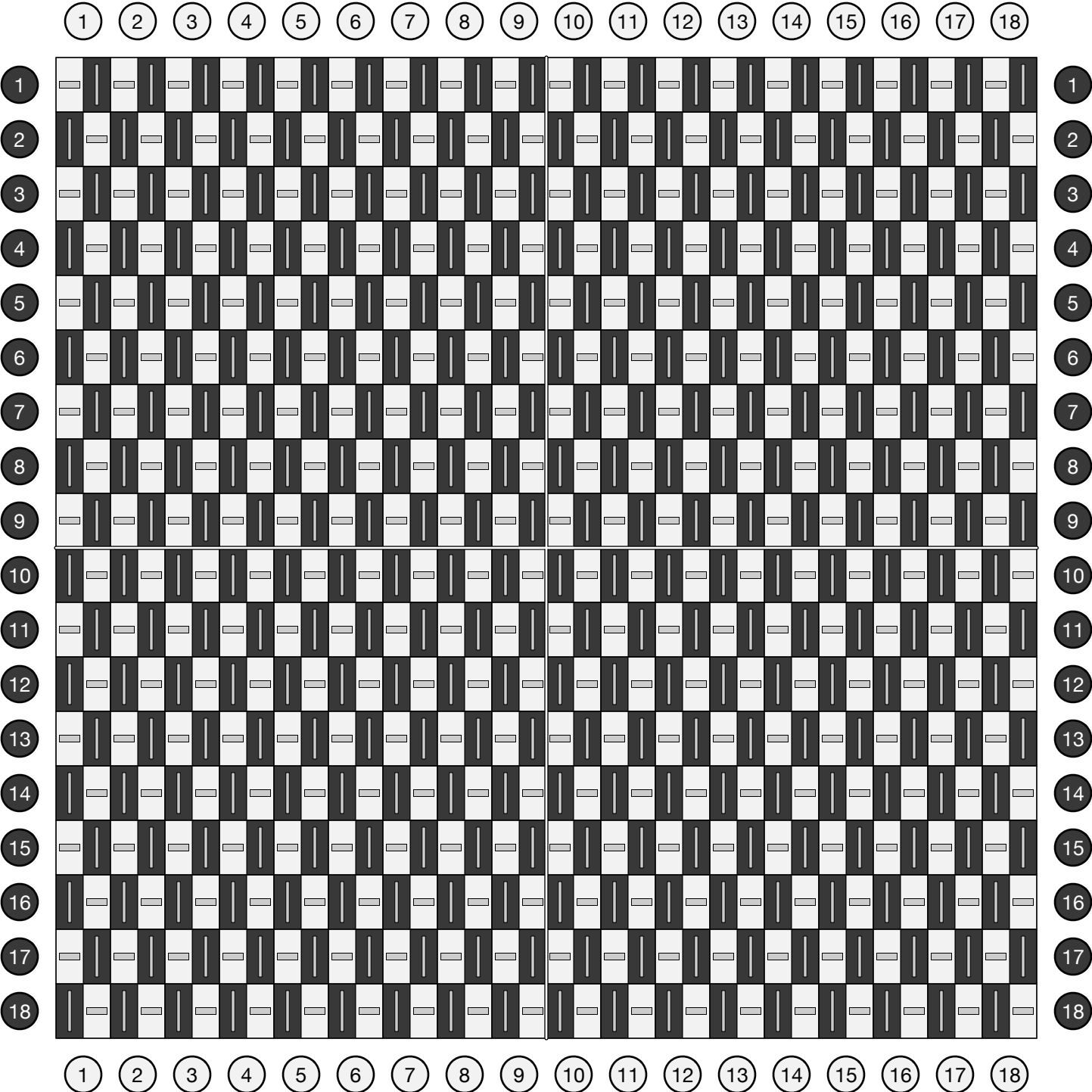
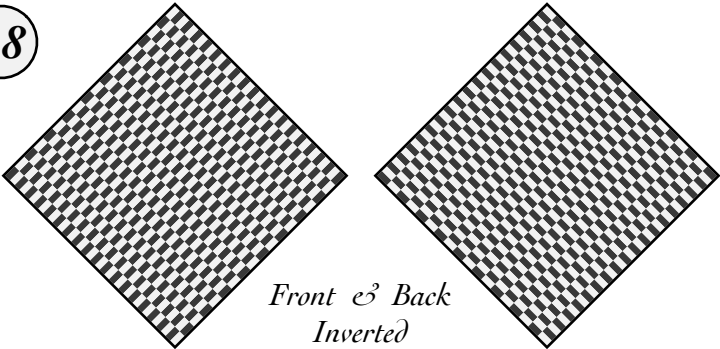
27



# Split-Loop Tabby

A simple tabby weave, but treating each side of each loop separately.

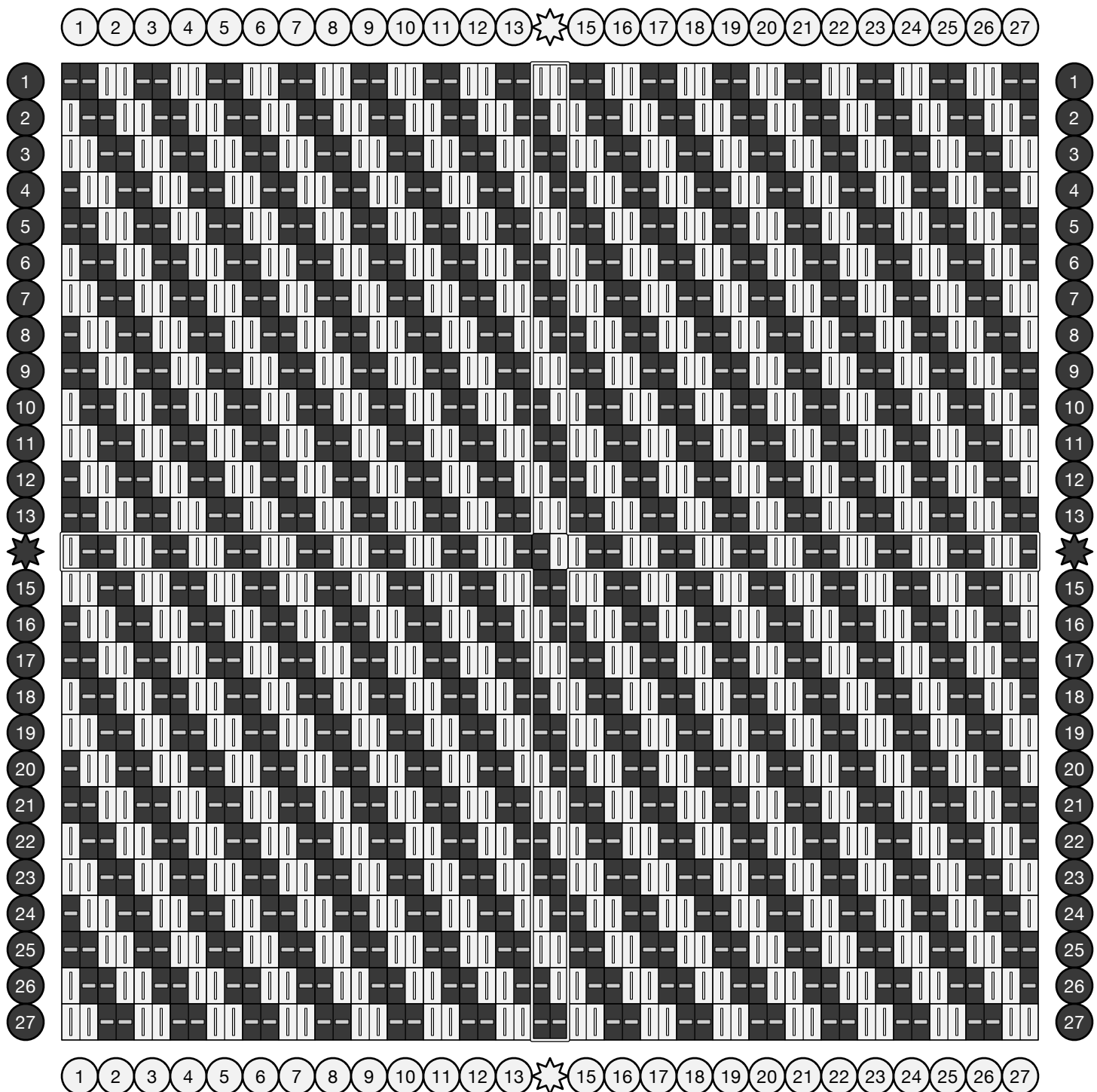
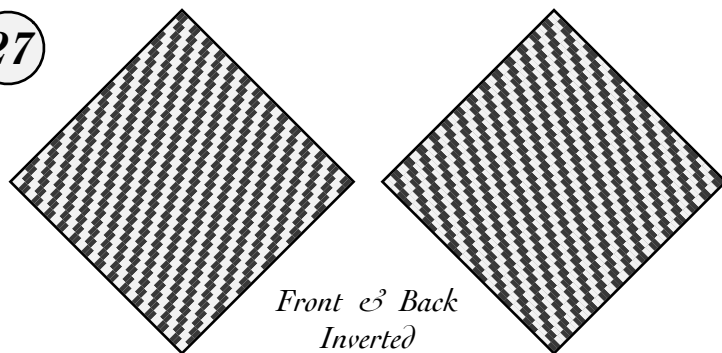
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# Split-Loop Twill

27

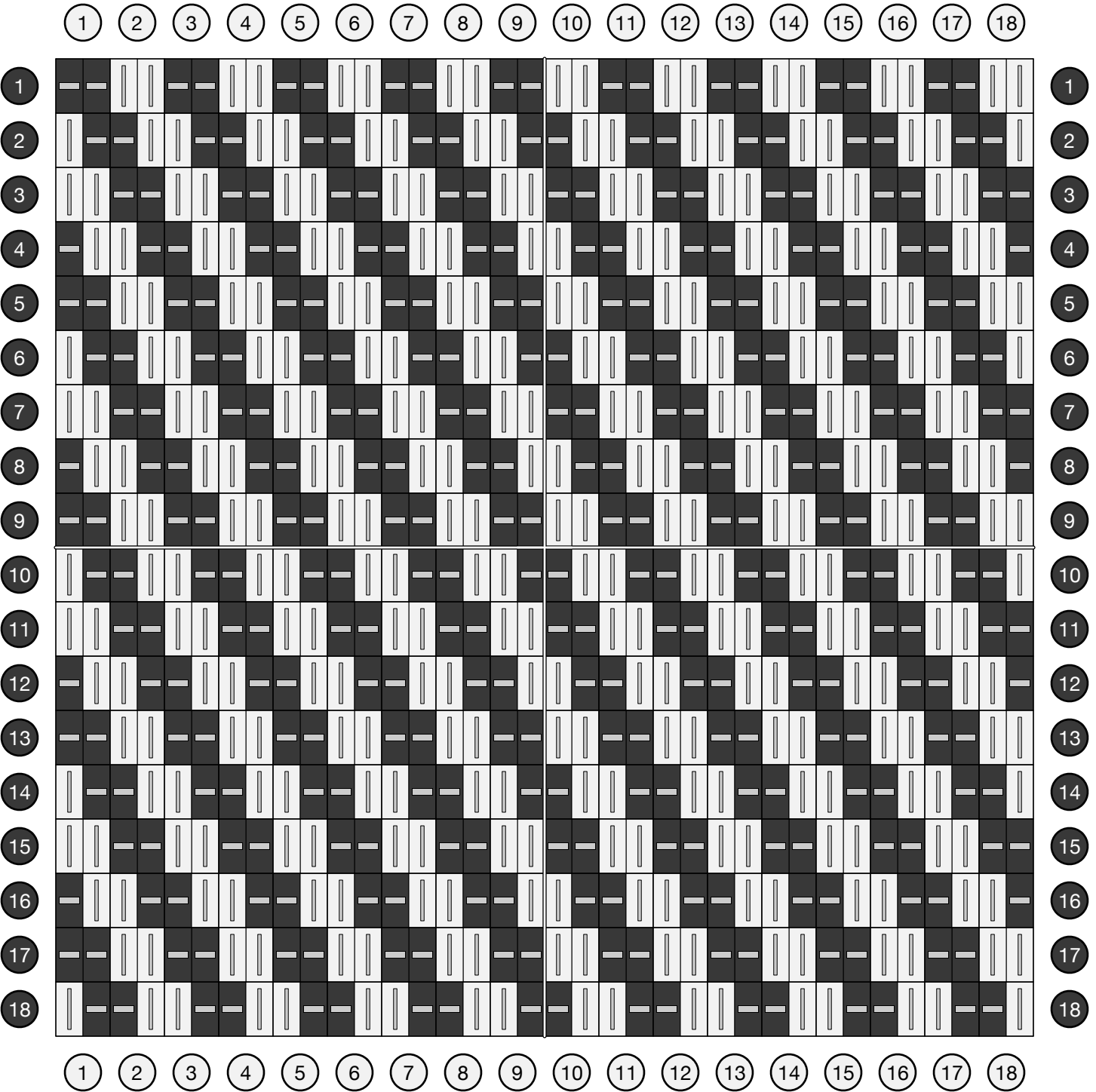
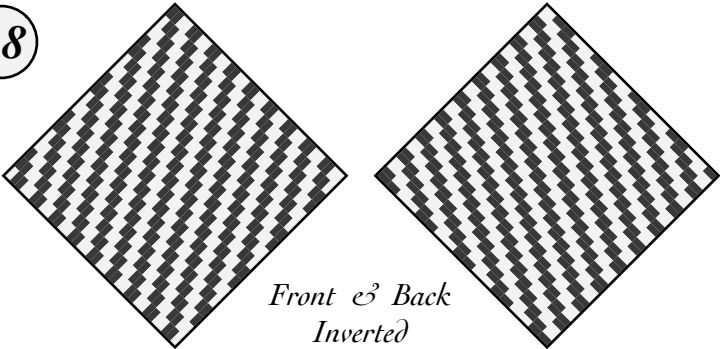
A simple two-two twill weave, but treating each side of each loop separately.



# Split-Loop Twill

A simple two-two twill weave, but treating each side of each loop separately.

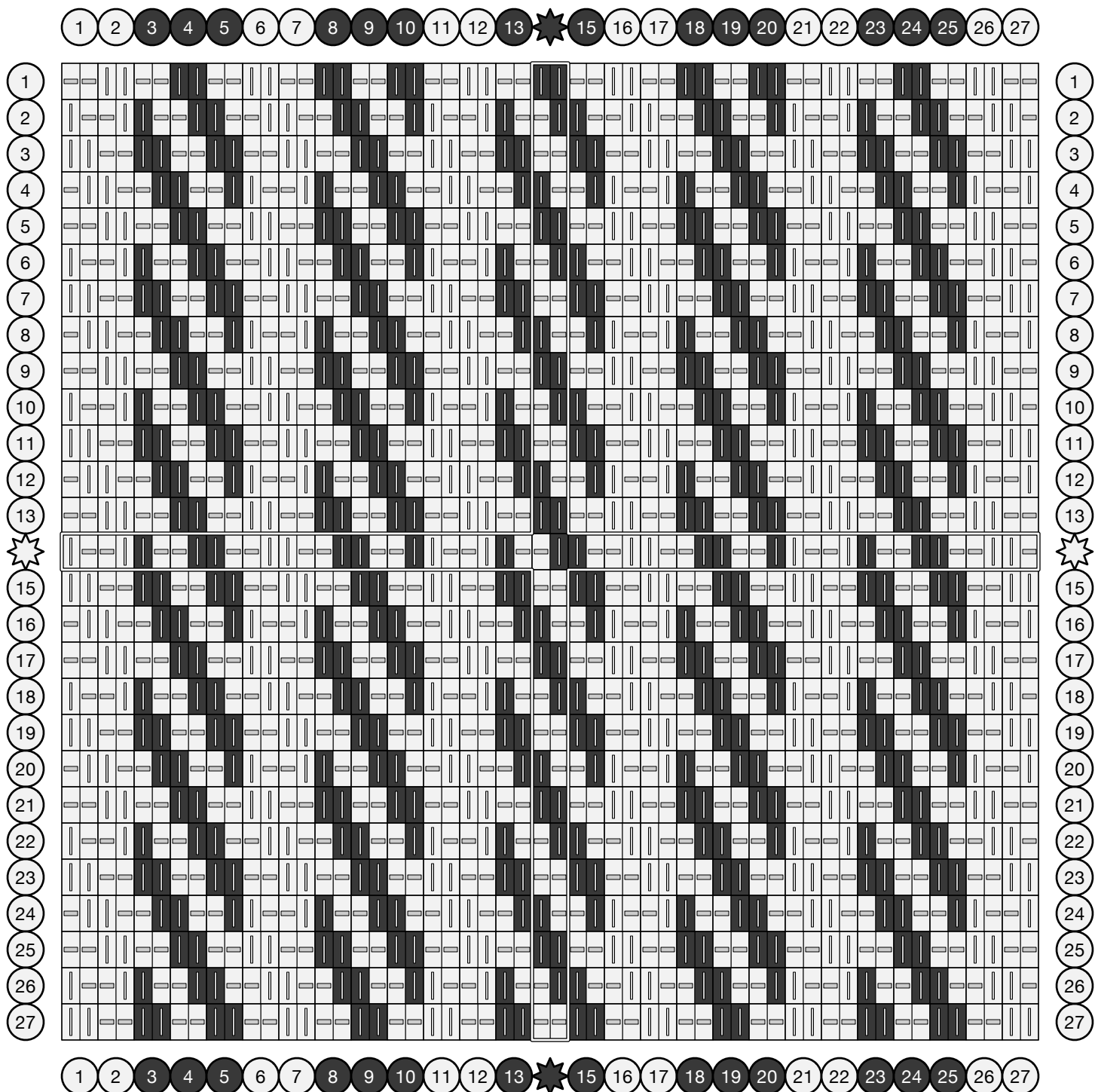
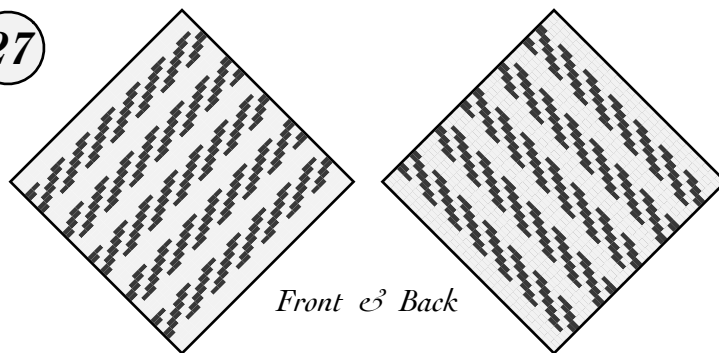
18



# Split-Loop Twill Cables

27

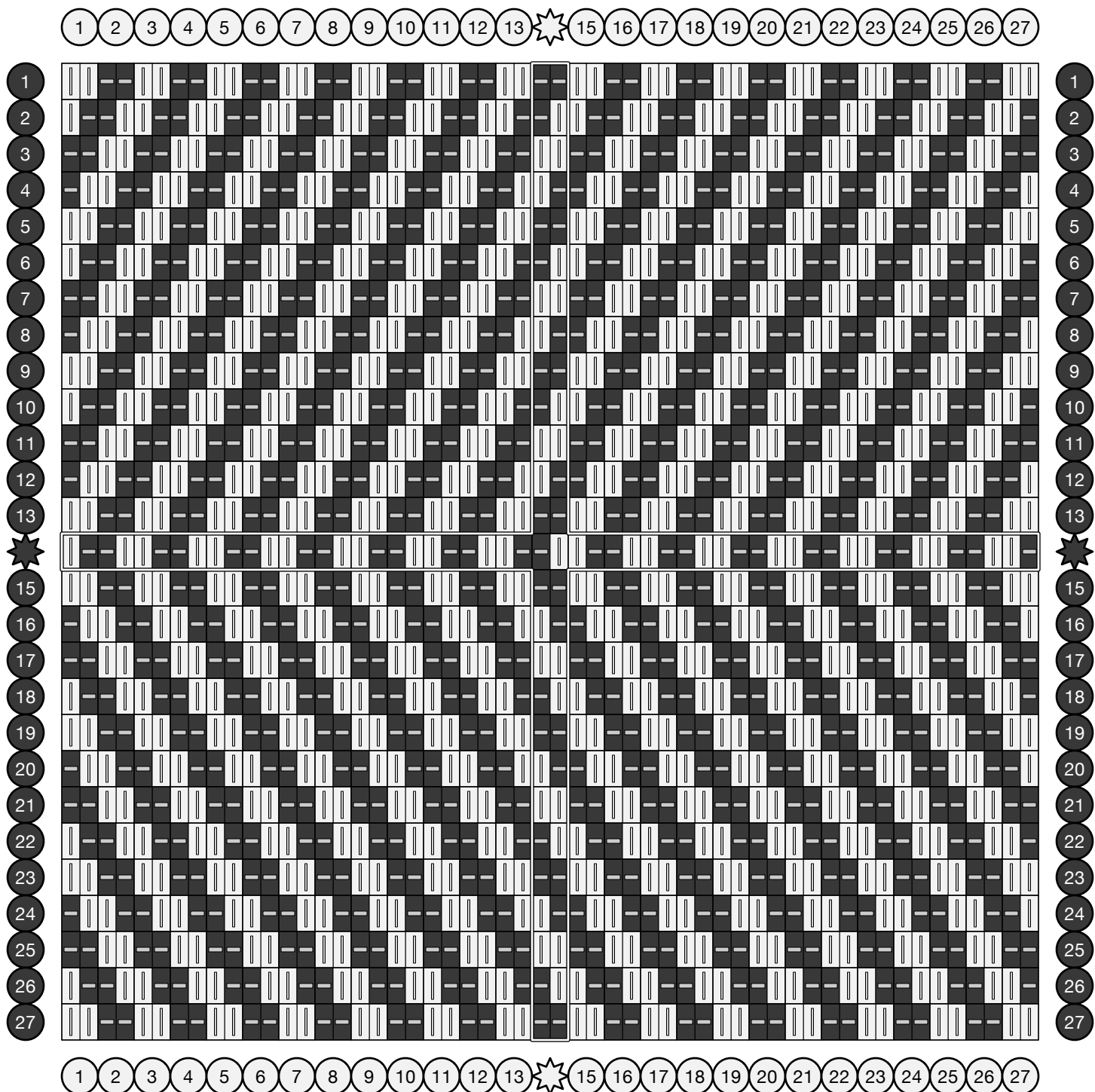
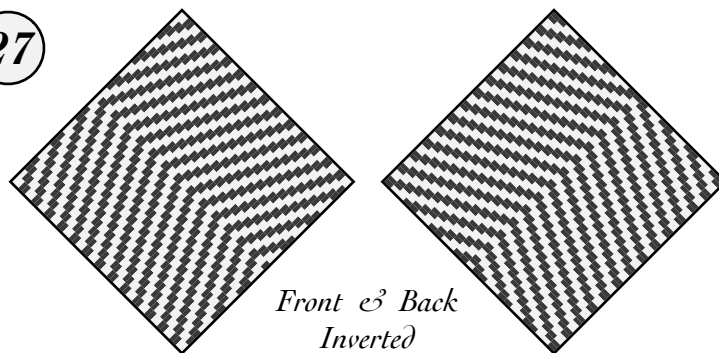
A simple two-two twill weave, but treating each side of each loop separately.



# Split-Loop Wide Chevrons

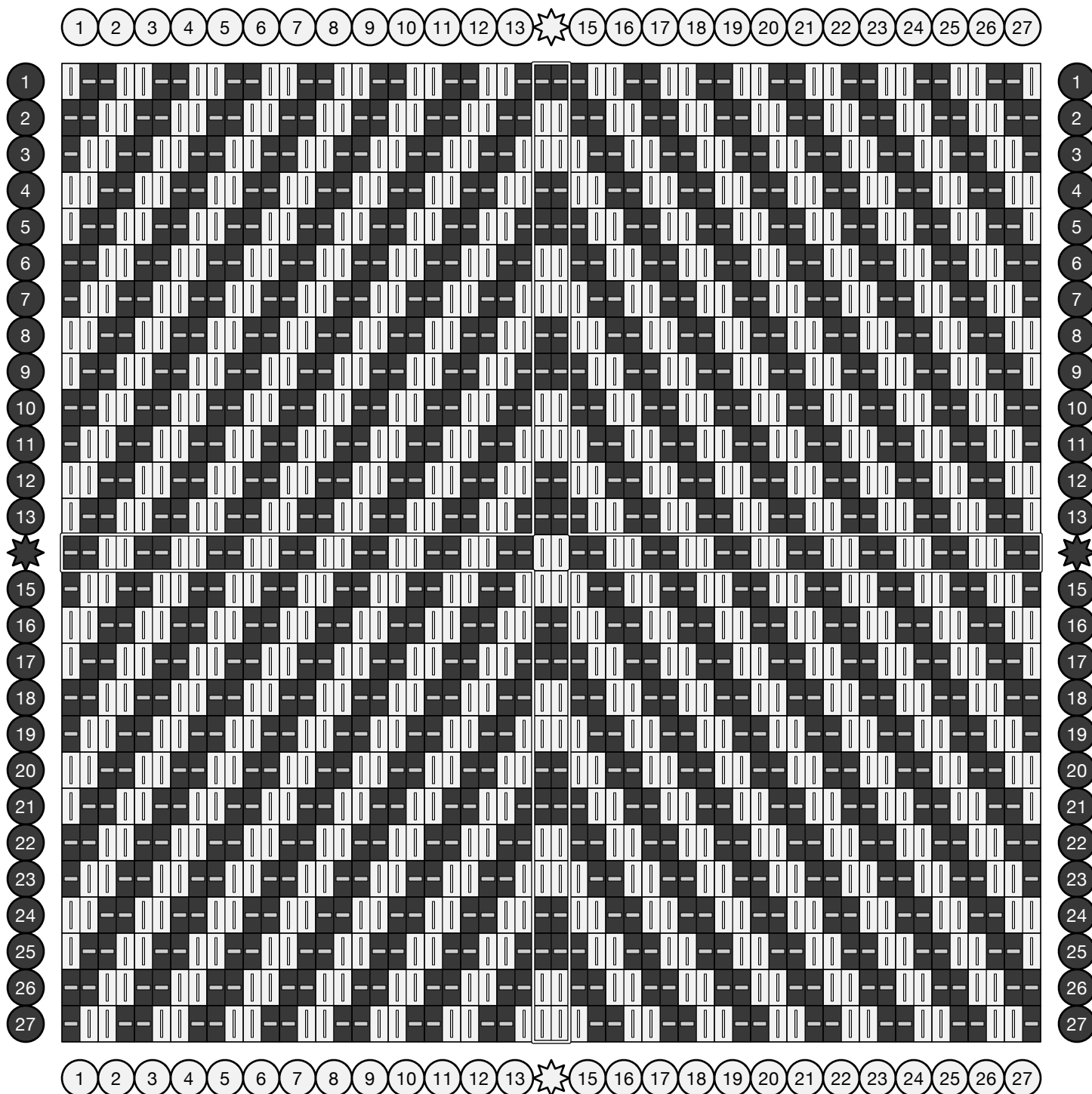
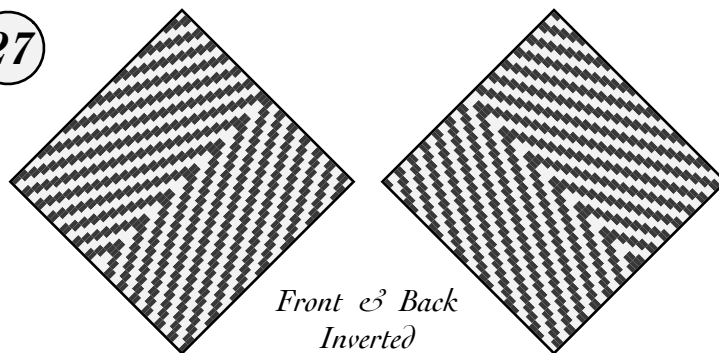
27

A simple two-two twill weave, but treating each side of each loop separately.



# Split-Loop Narrow Chevrons (27)

A simple two-two twill weave, but treating each side of each loop separately.

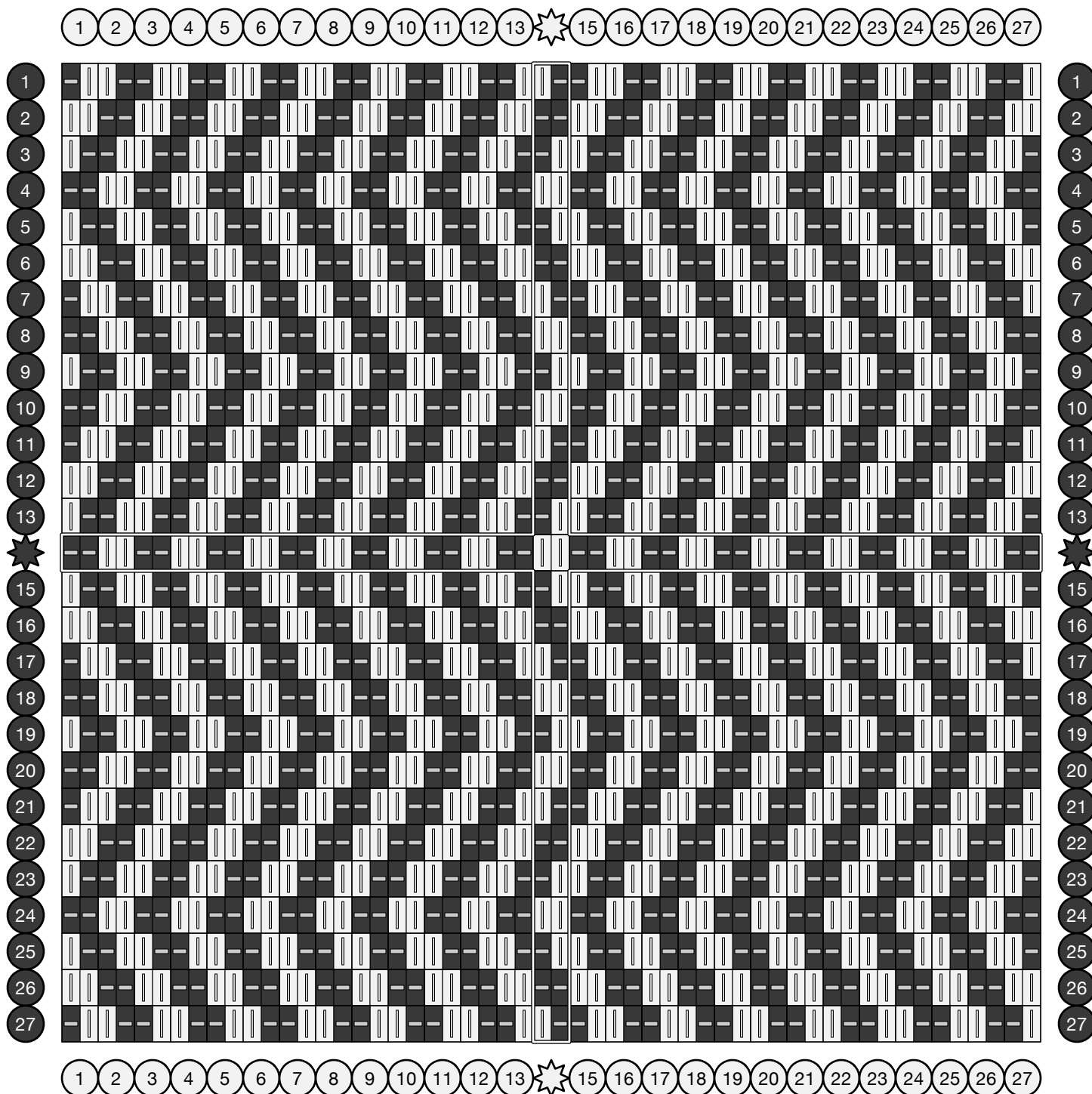
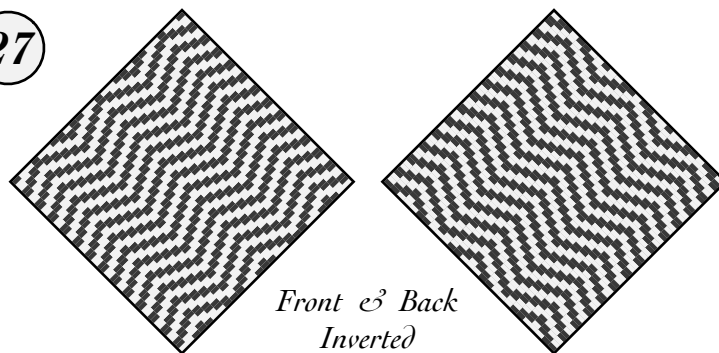




# Split-Loop Wide Zig-Zags

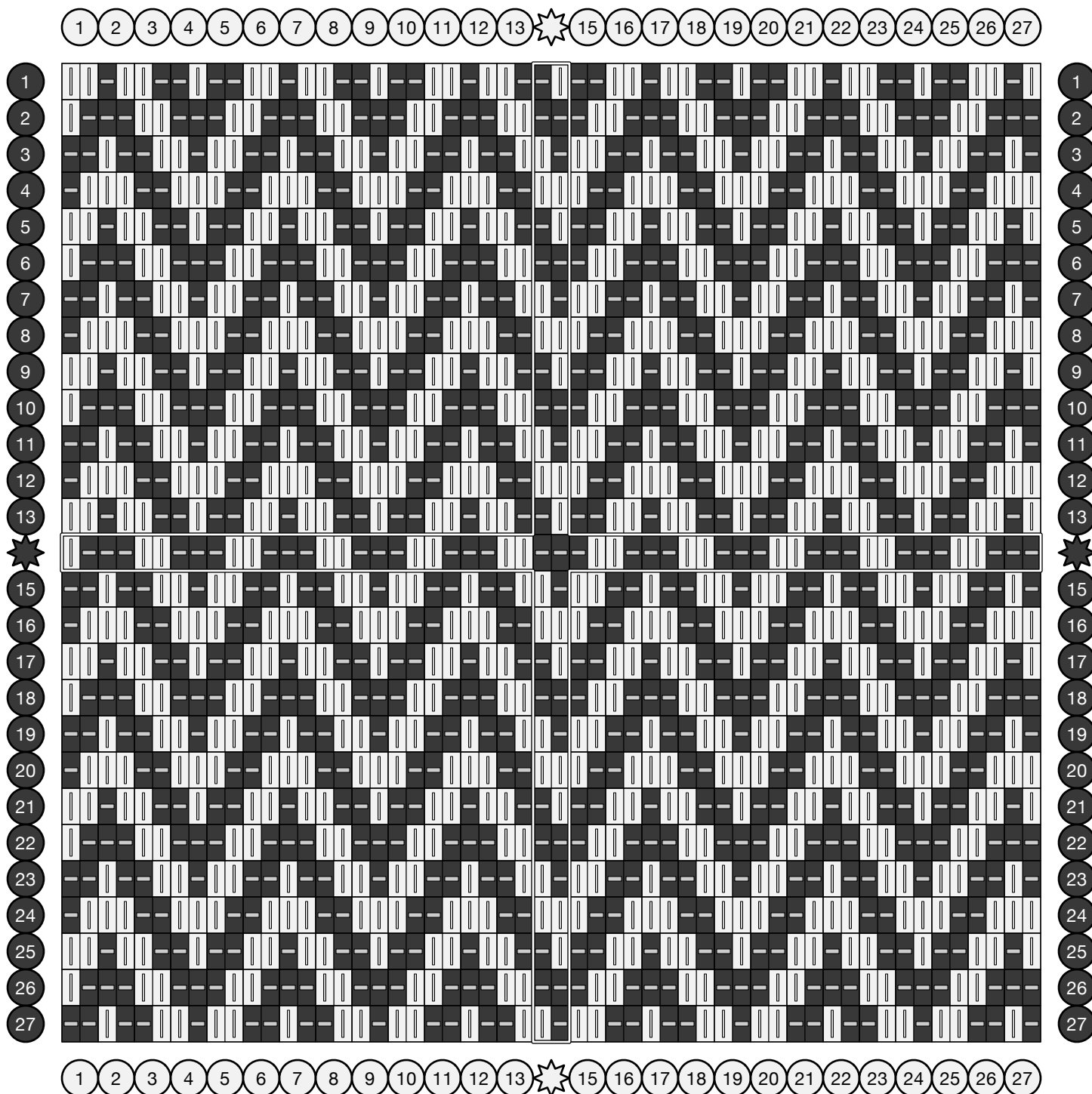
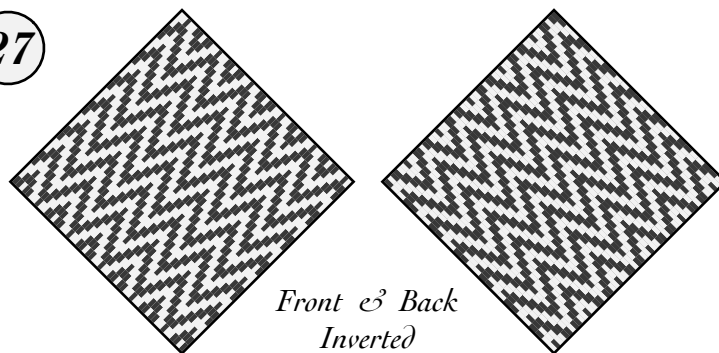
27

A simple two-two twill weave, but treating each side of each loop separately.



# Split-Loop Narrow Zig-Zags (27)

A simple two-two twill weave, but treating each side of each loop separately.

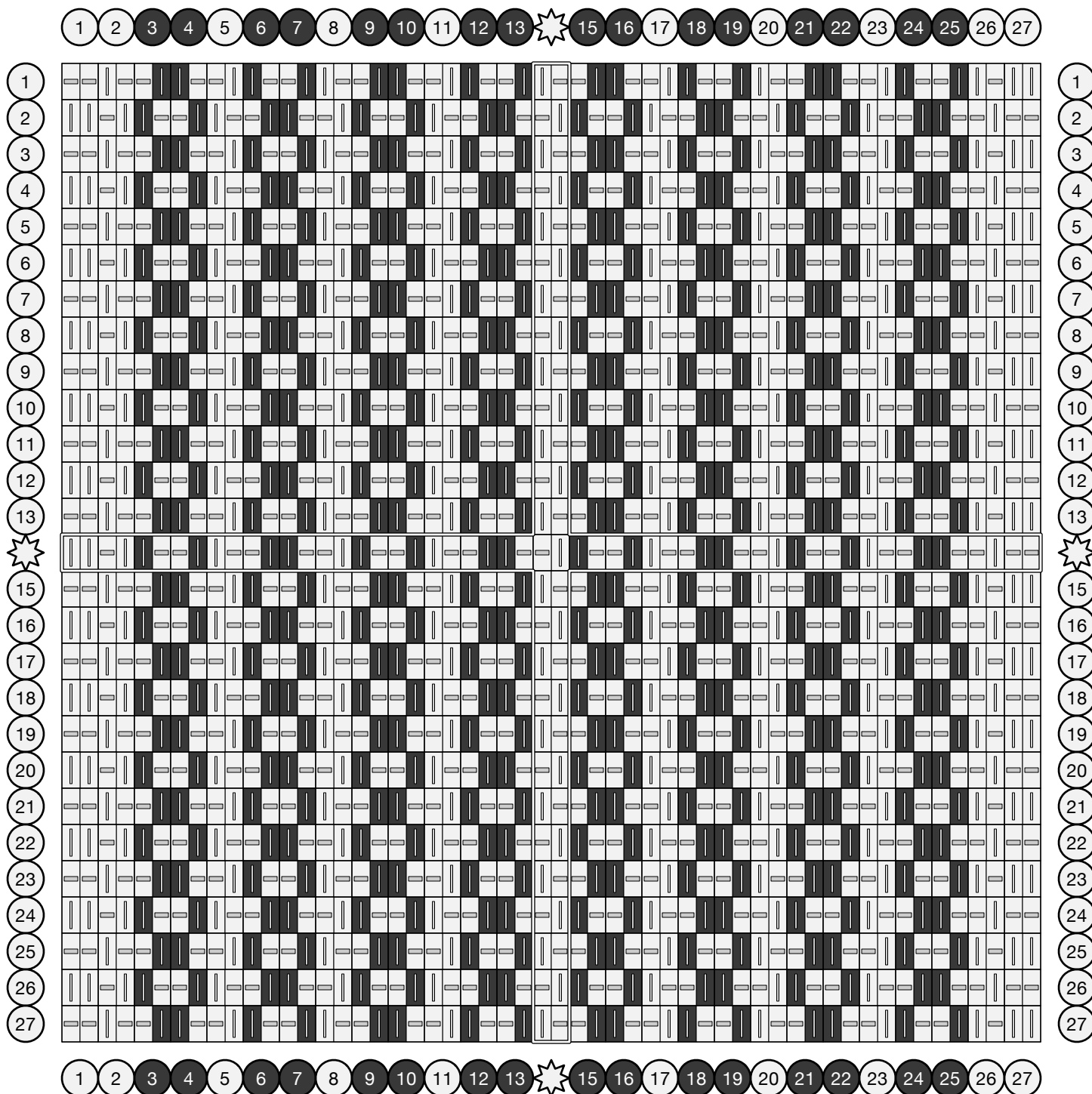
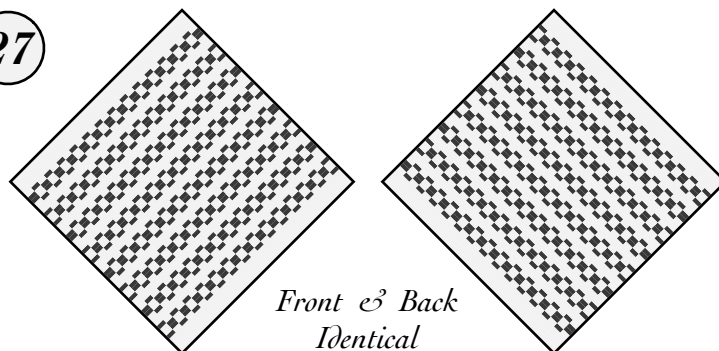


# Split-Loop Chains

A narrow band of half-loop weaving on each side shifts a simple tabby weave split loops, producing a series of chain links. Select multiple pairs of colored loops to produce a rainbow of chains.

Adapted from examples woven by Jim Murff.

27

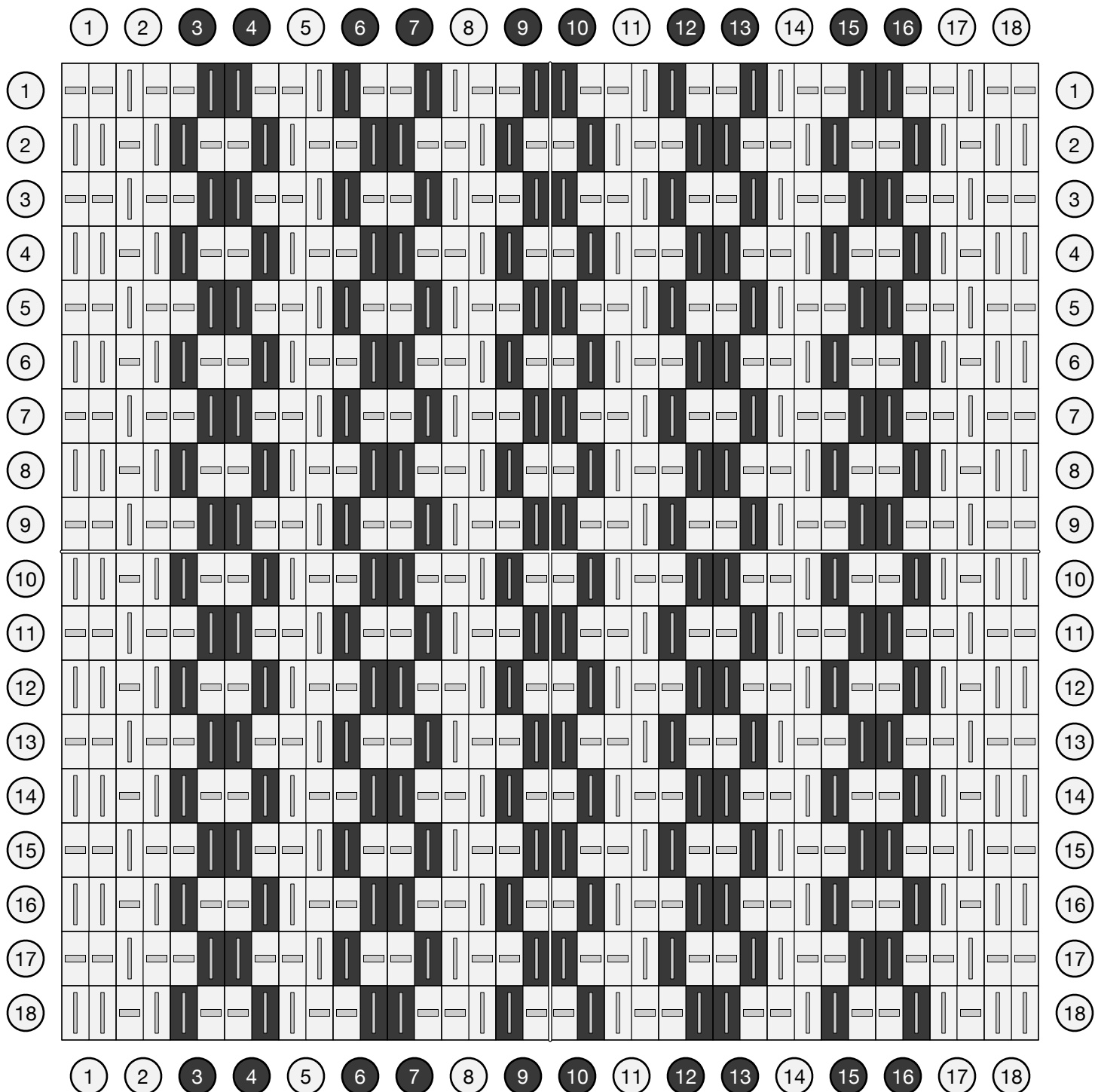
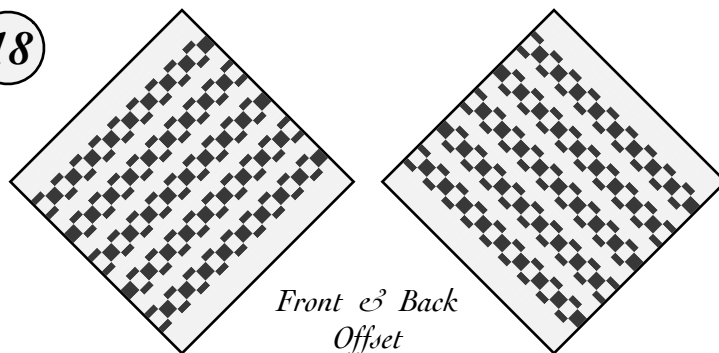


# Split-Loop Chains

A narrow band of half-loop weaving on each side shifts a simple tabby weave split loops, producing a series of chain links. Select multiple pairs of colored loops to produce a rainbow of chains.

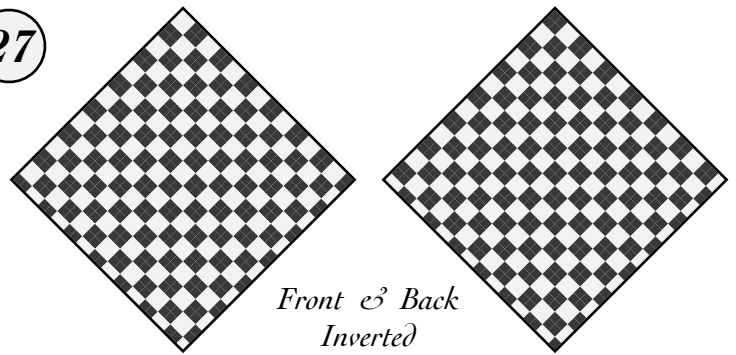
Adapted from examples woven by Jim Murff.

18



# Two-Two Basketweave

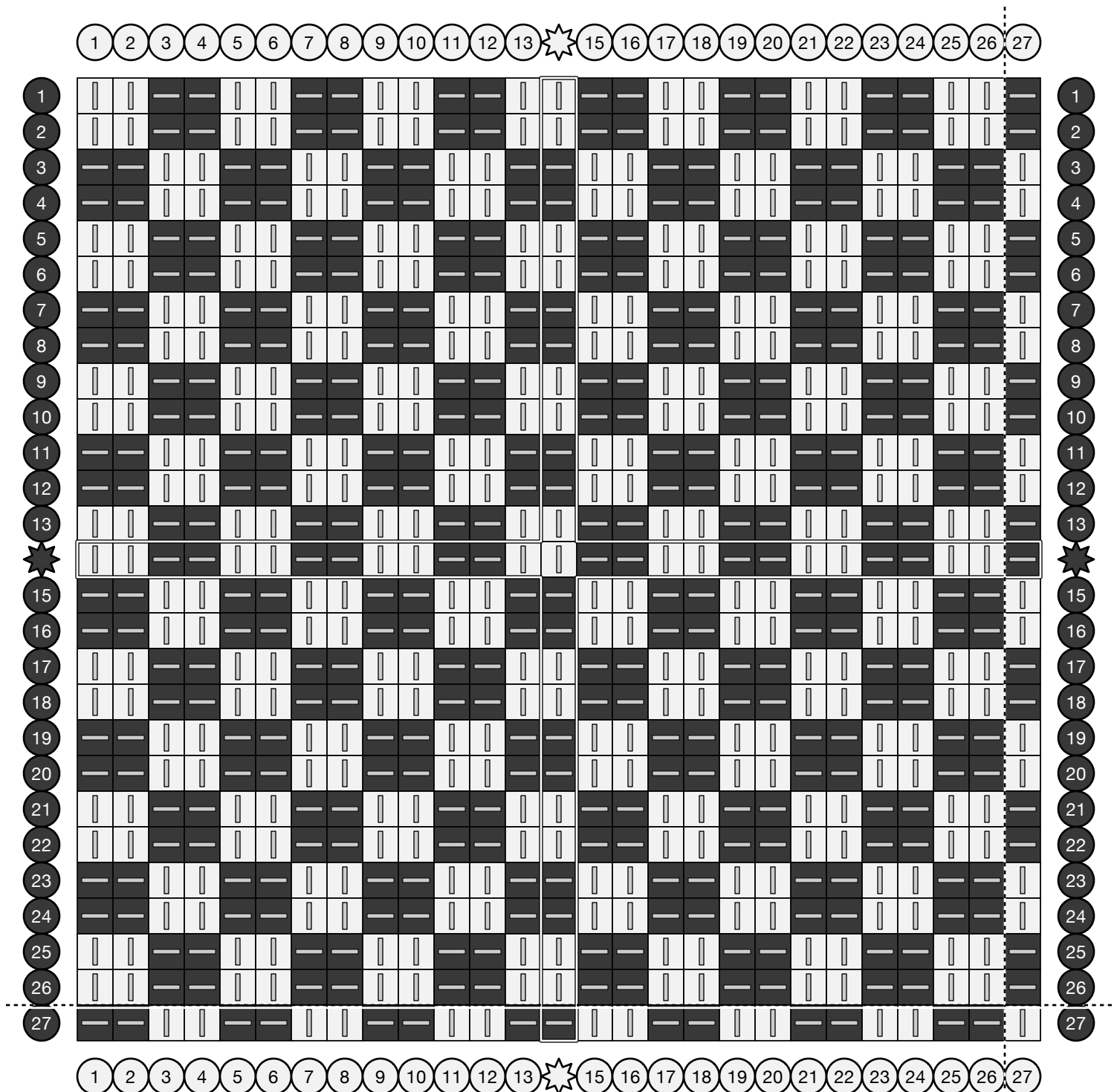
27



For an absorbent coaster, try a basketweave tabby.

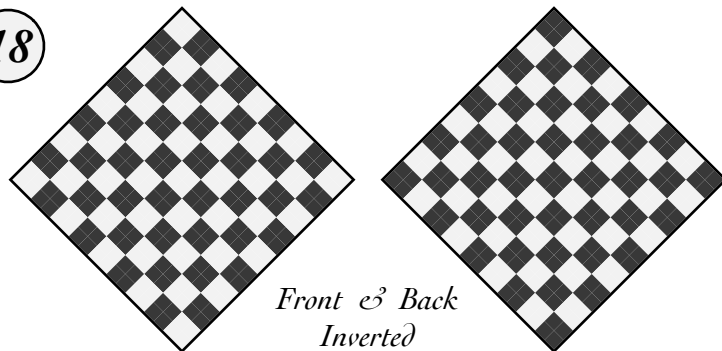
Similar to a tabby, but with multiple warp and weft threads in each shed.

Skip the last warp and weft for greater symmetry.



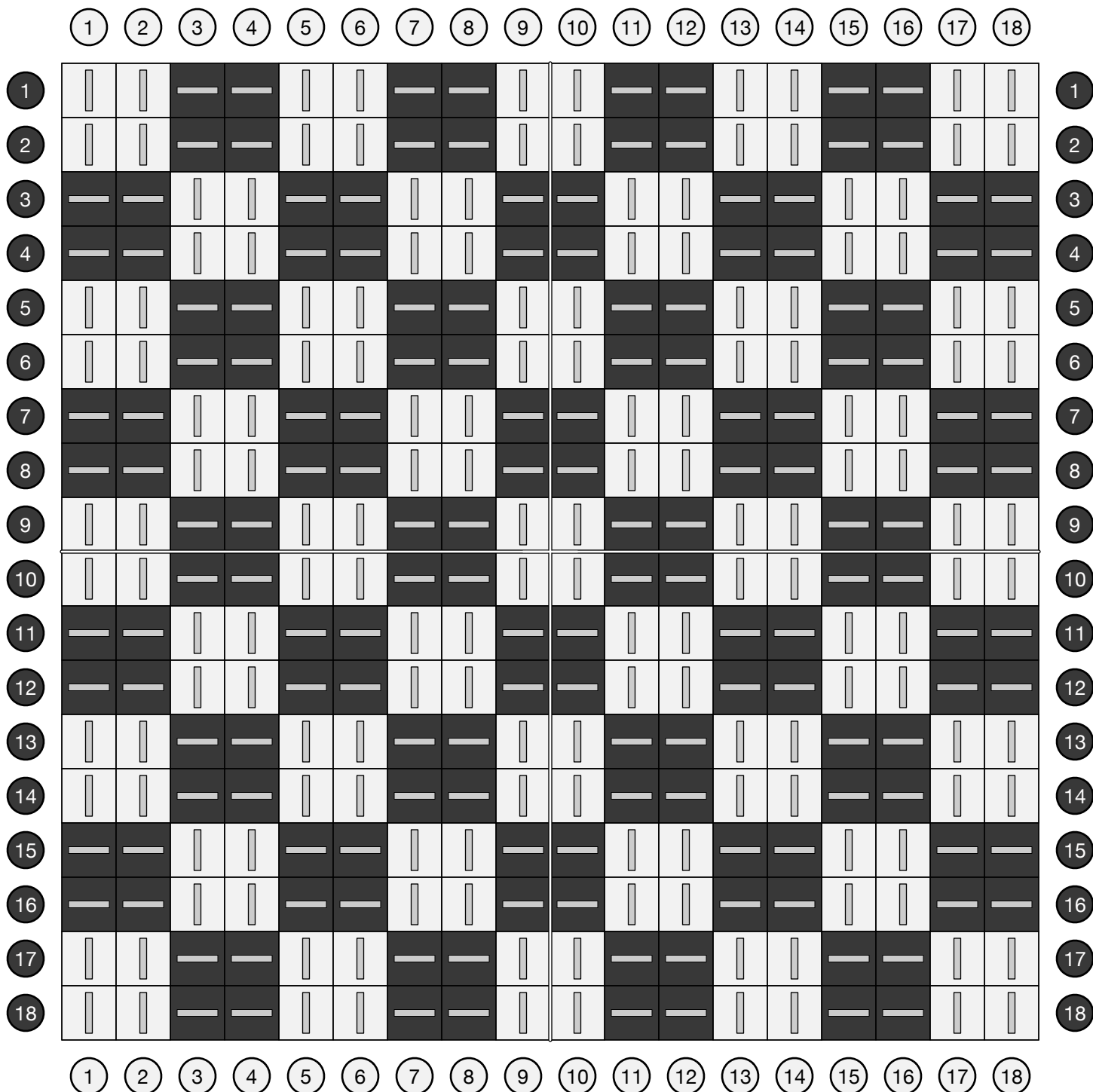
# Two-Two Basketweave

18



For an absorbent coaster, try a basketweave tabby.

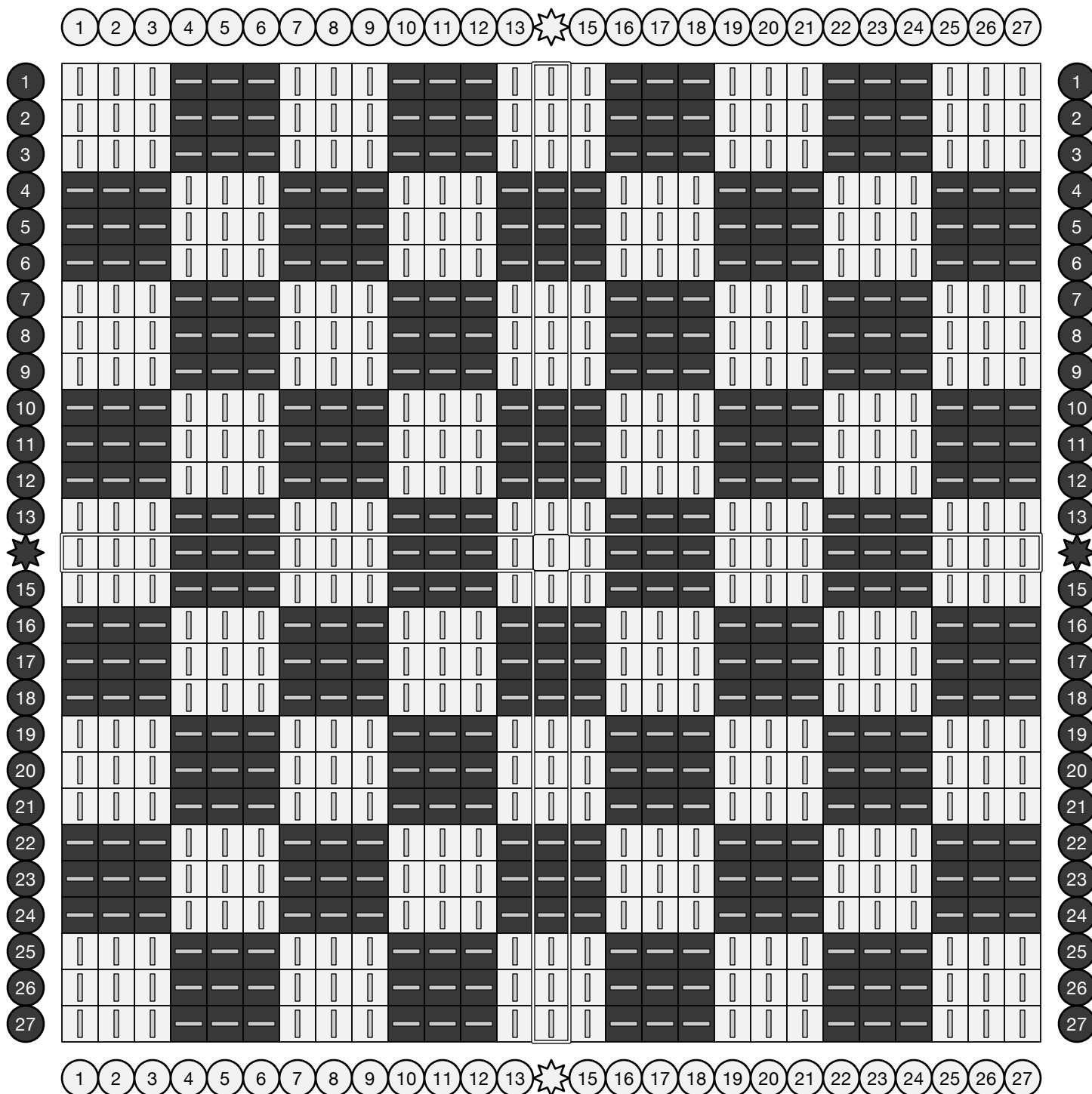
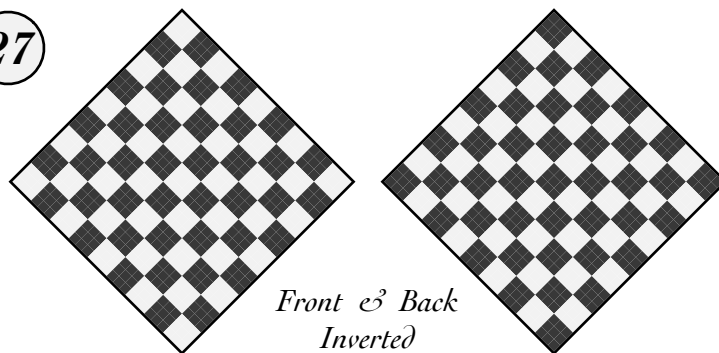
Similar to a tabby, but with multiple warp and weft threads in each shed.



# Three-Three Basketweave

27

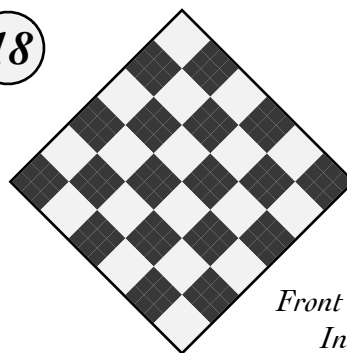
Similar to a tabby, but with multiple warp and weft threads in each shed.



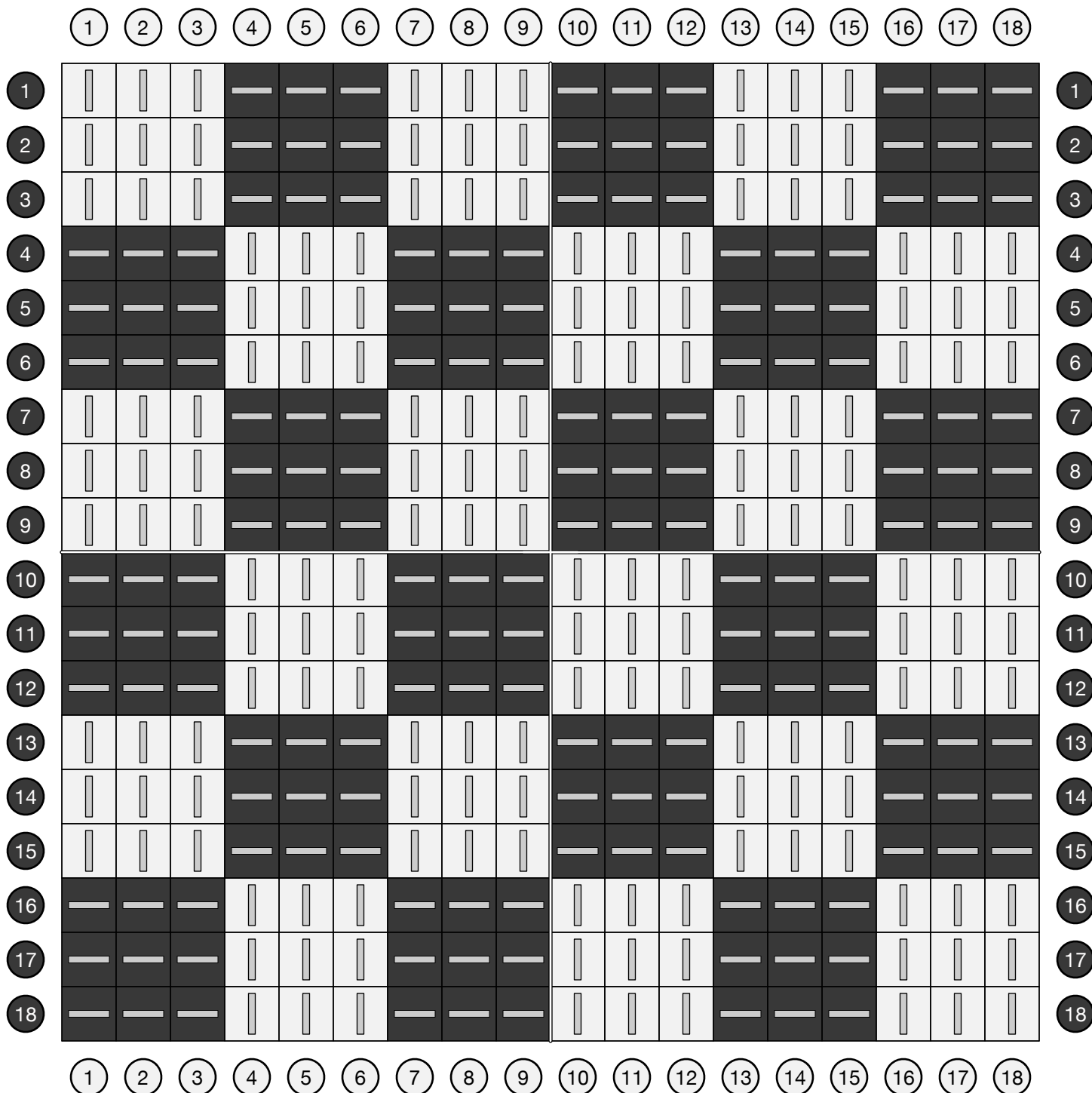
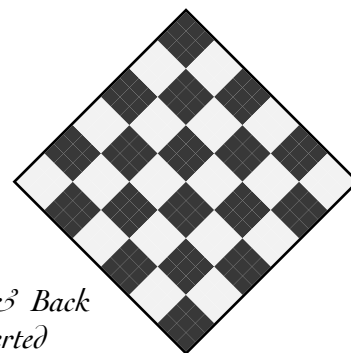
# Three-Three Basketweave

Similar to a tabby, but with multiple warp and weft threads in each shed.

18



Front & Back  
Inverted



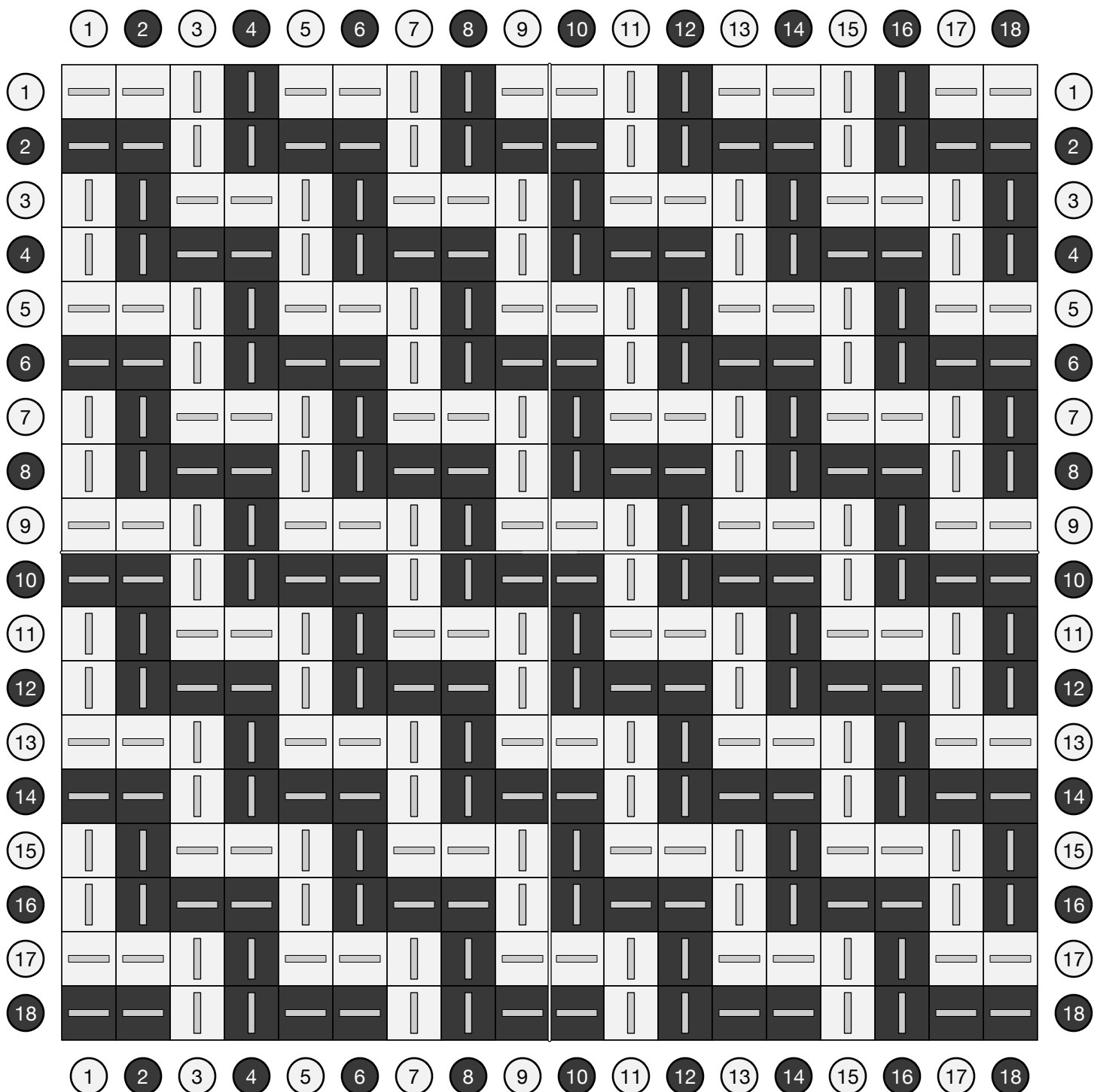
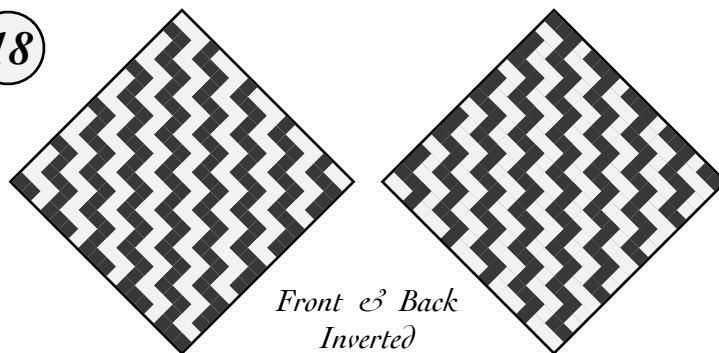


# Basketweave Steps

For an absorbent coaster, try a basketweave tabby.

Similar to a tabby, but with multiple warp and weft threads in each shed.

18

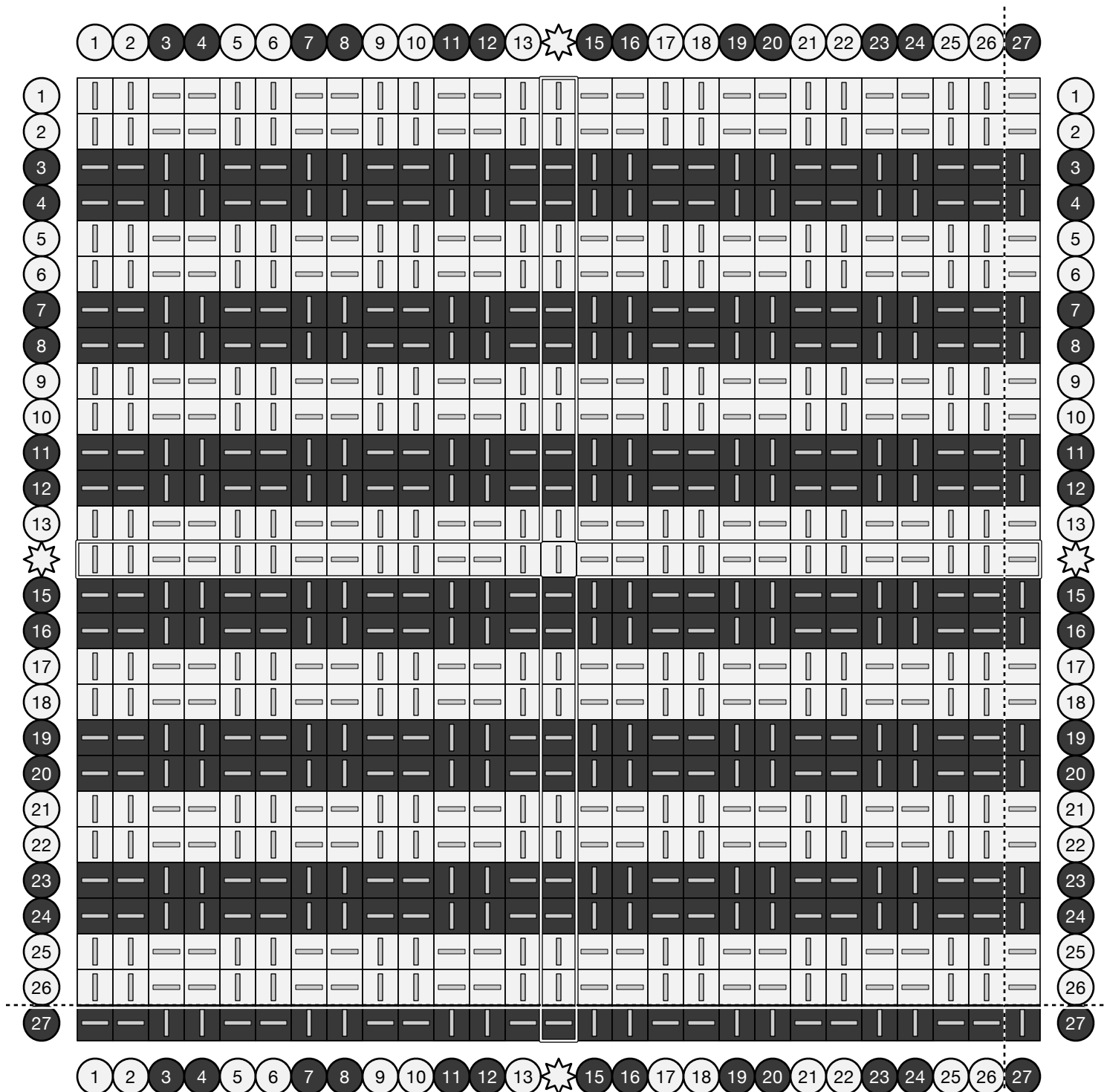
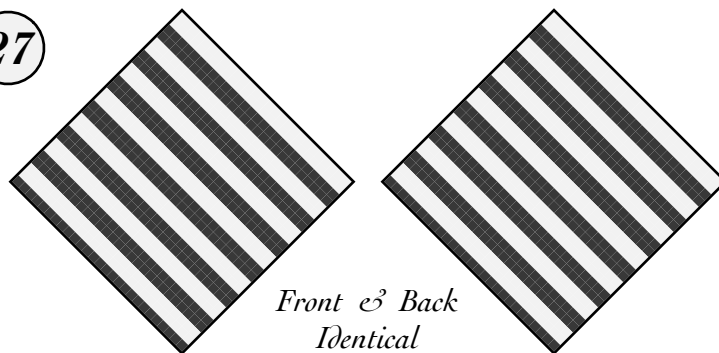


# Basketweave Stripes

Double weave with alternating loop colors.

Skip the last warp and weft for greater symmetry.

27



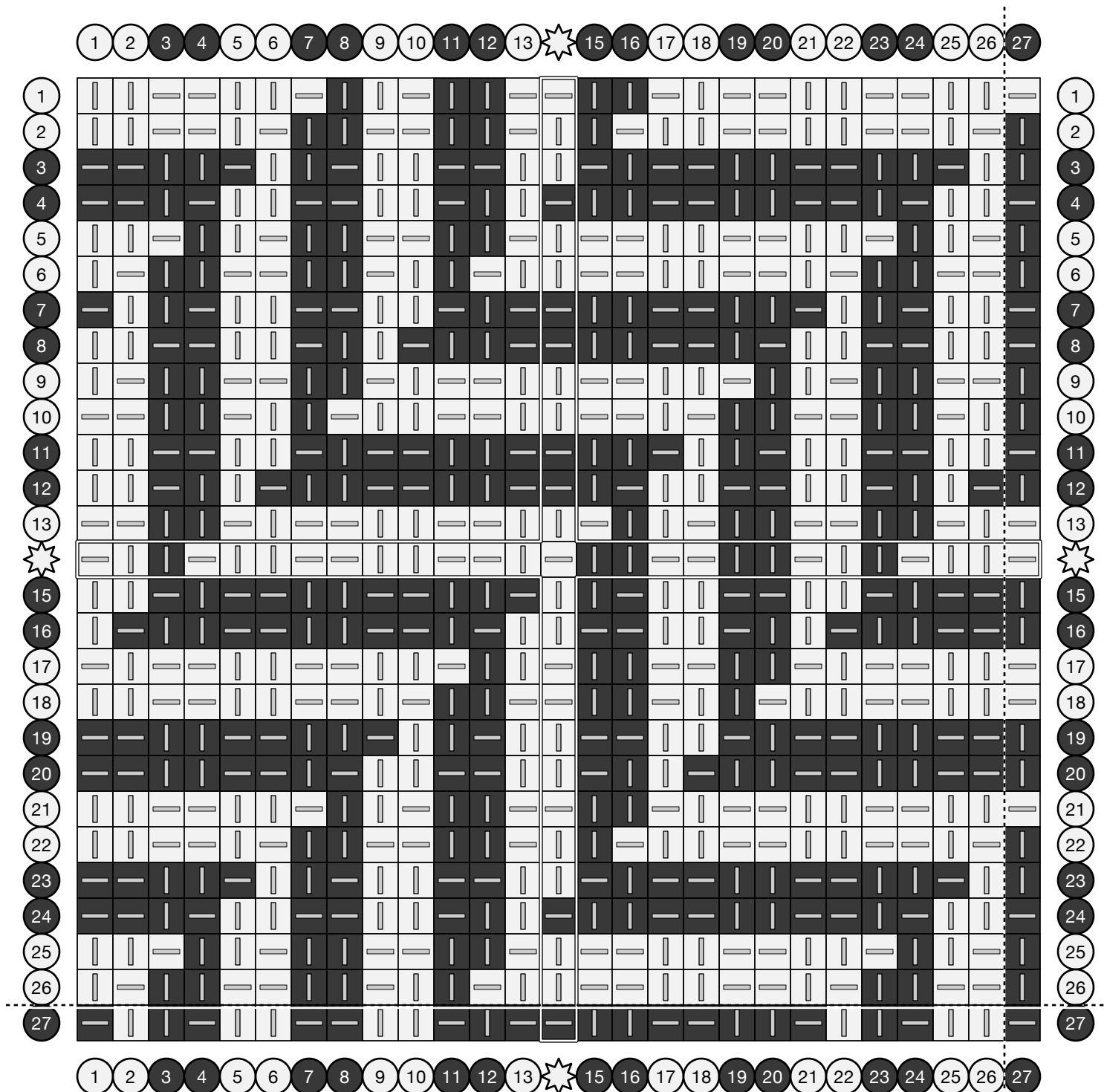
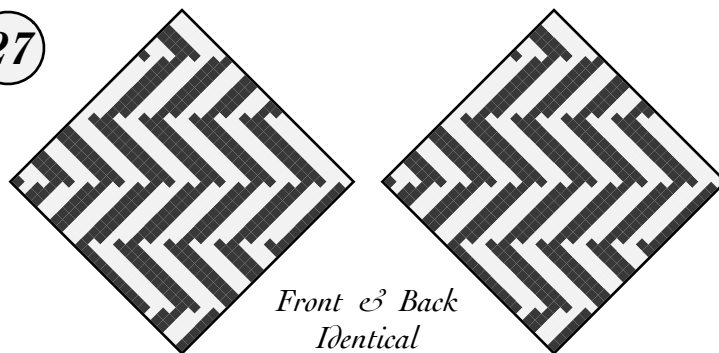
# Basketweave Broken Steps

27

Double weave with alternating loop colors.

Skip the last warp and weft for greater symmetry.

Adapted from *A Handbook of Weaves* by  
G. H. Oelsner (1915), archived  
at [handweaving.net](http://handweaving.net) (#44323).



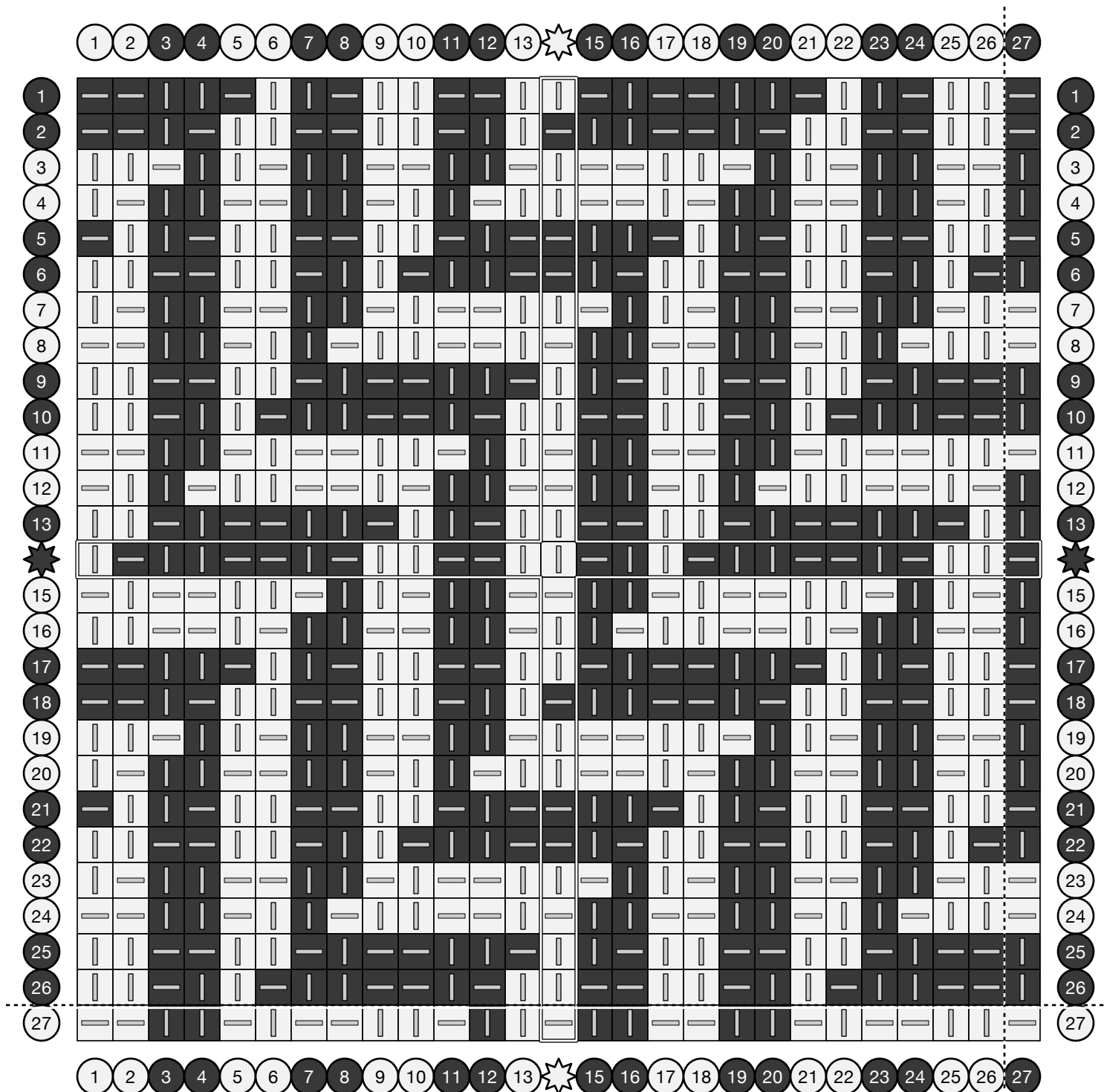
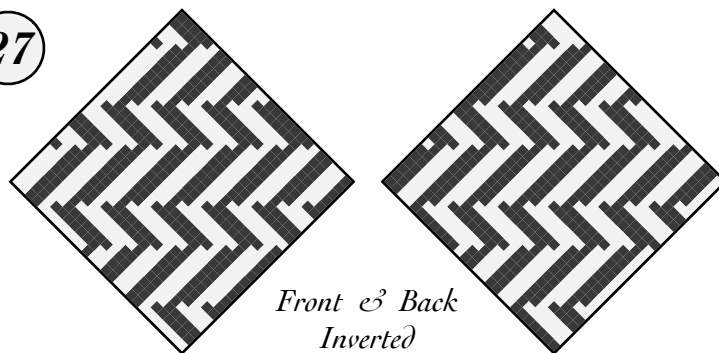
# Basketweave Uneven Steps

27

For an absorbent coaster, try a basketweave tabby.

Similar to a tabby, but with multiple warp and weft threads in each shed.

Skip the last warp and weft for greater symmetry.

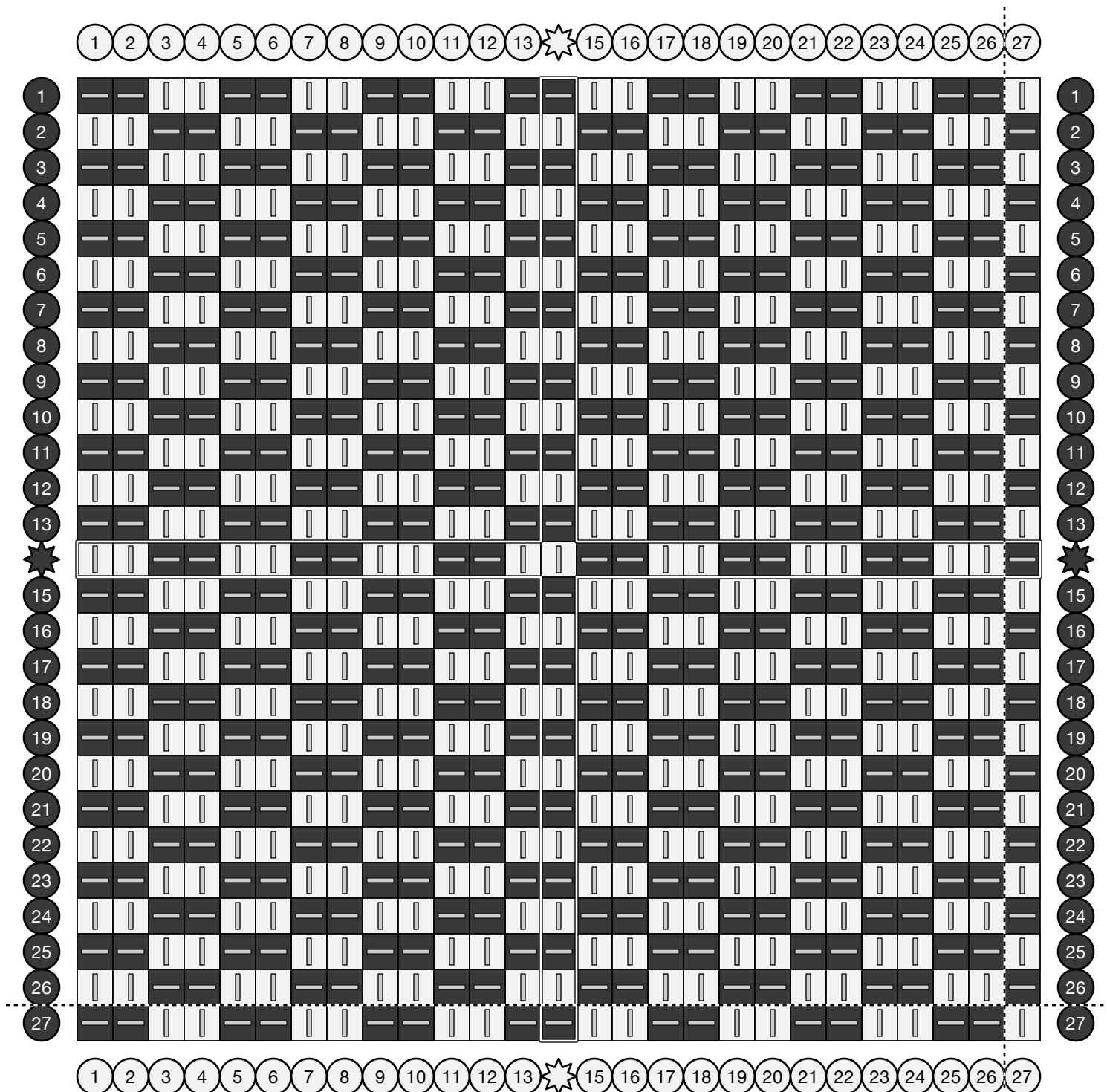
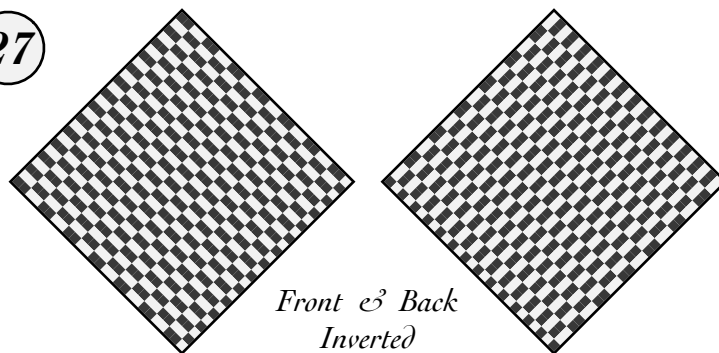


# Half Basketweave

Woven over two/under two, alternating on each row.

Skip the last warp for greater symmetry.

27



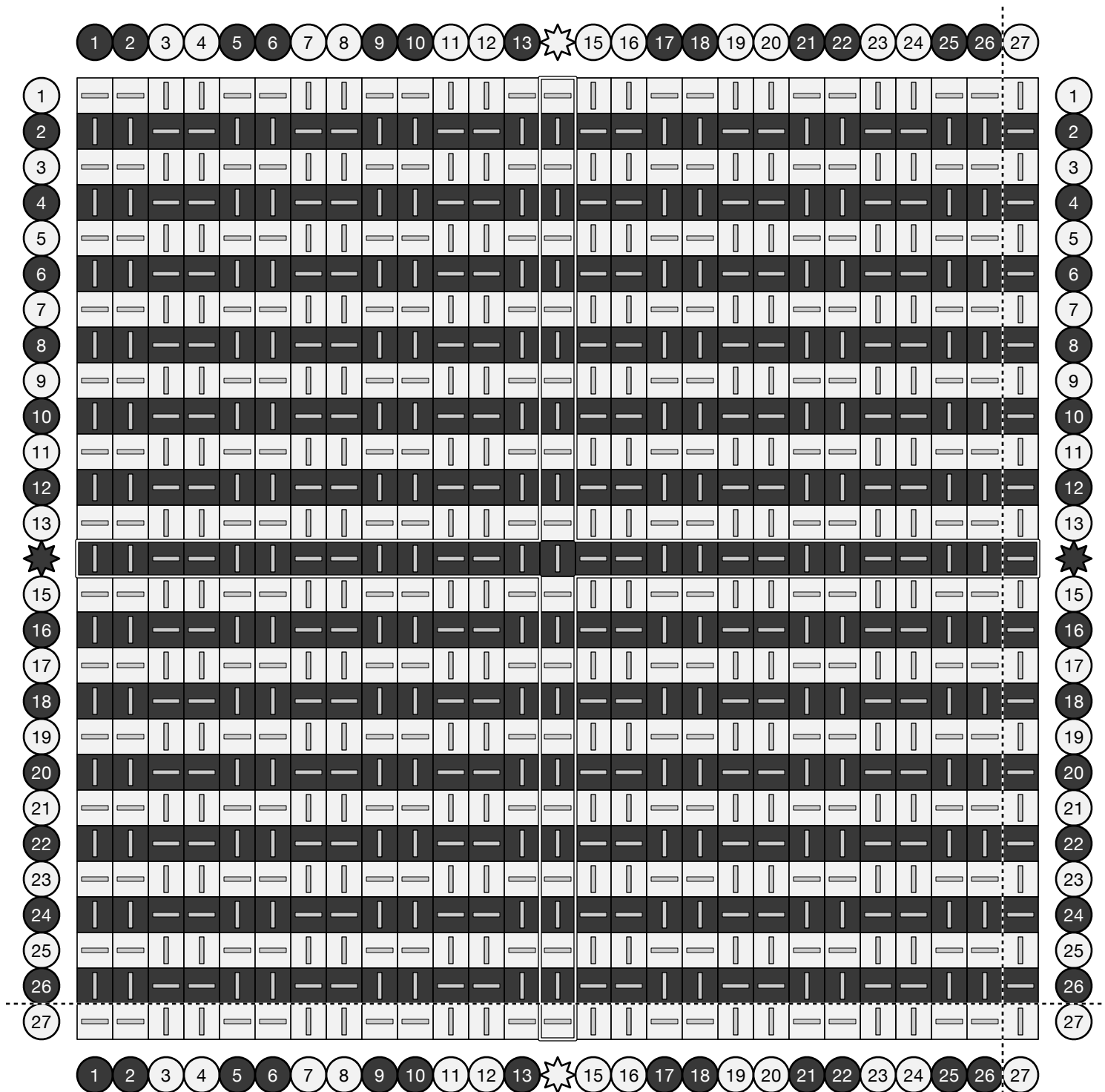
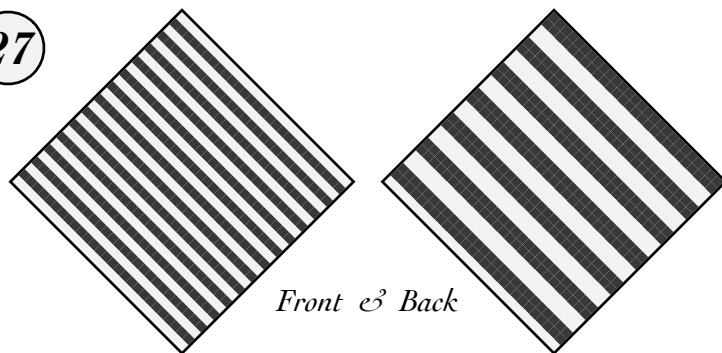
# Half Basketweave Stripes

27

Woven over two/under two, alternating on each row, with colors cycling in the same way.

Produces thin stripes on one face and thick on the other

Skip the last warp for greater symmetry.

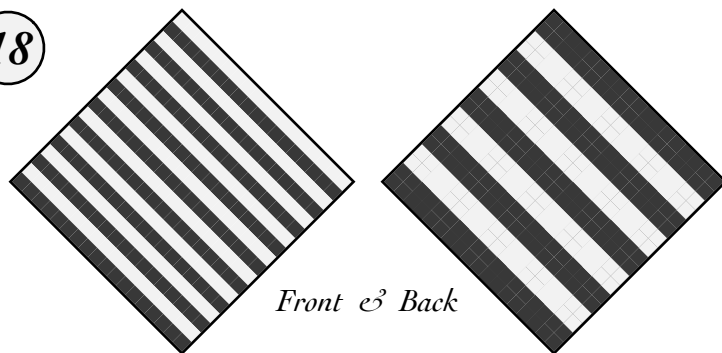


# Half Basketweave Stripes

Woven over two/under two, alternating on each row, with colors cycling in the same way.

Produces thin stripes on one face and thick on the other

18

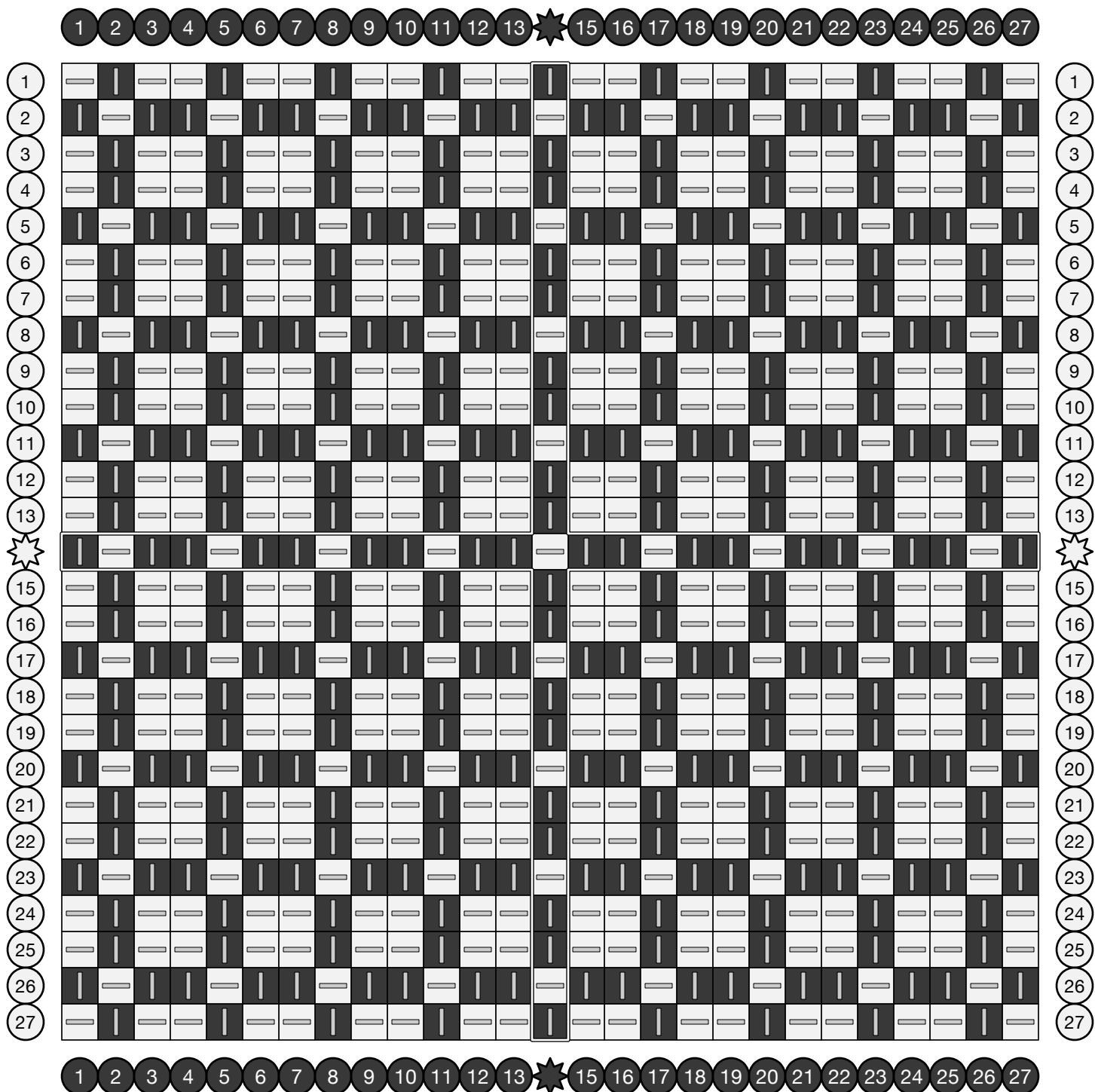
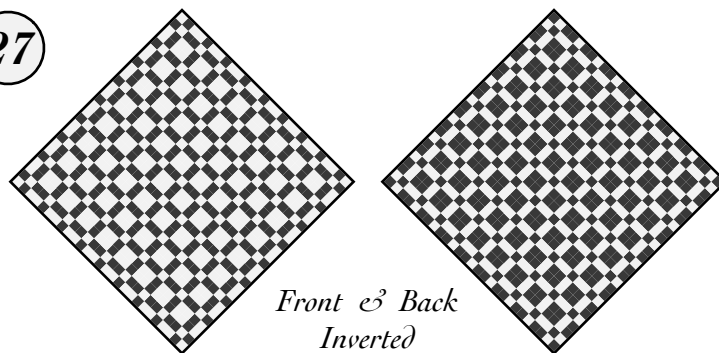


	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	
1	—	—			—	—			—	—			—	—			—	—	1
2			—	—			—	—			—	—			—	—			2
3	—	—			—	—			—	—			—	—			—	—	3
4			—	—			—	—			—	—			—	—			4
5	—	—			—	—			—	—			—	—			—	—	5
6			—	—			—	—			—	—			—	—			6
7	—	—			—	—			—	—			—	—			—	—	7
8			—	—			—	—			—	—			—	—			8
9	—	—			—	—			—	—			—	—			—	—	9
10			—	—			—	—			—	—			—	—			10
11	—	—			—	—			—	—			—	—			—	—	11
12			—	—			—	—			—	—			—	—			12
13	—	—			—	—			—	—			—	—			—	—	13
14			—	—			—	—			—	—			—	—			14
15	—	—			—	—			—	—			—	—			—	—	15
16			—	—			—	—			—	—			—	—			16
17	—	—			—	—			—	—			—	—			—	—	17
18			—	—			—	—			—	—			—	—			18
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	

# Two-One Basketweave

27

Repeats of two-one weaving alternate with one-two rows to produce a pattern of large and small squares.



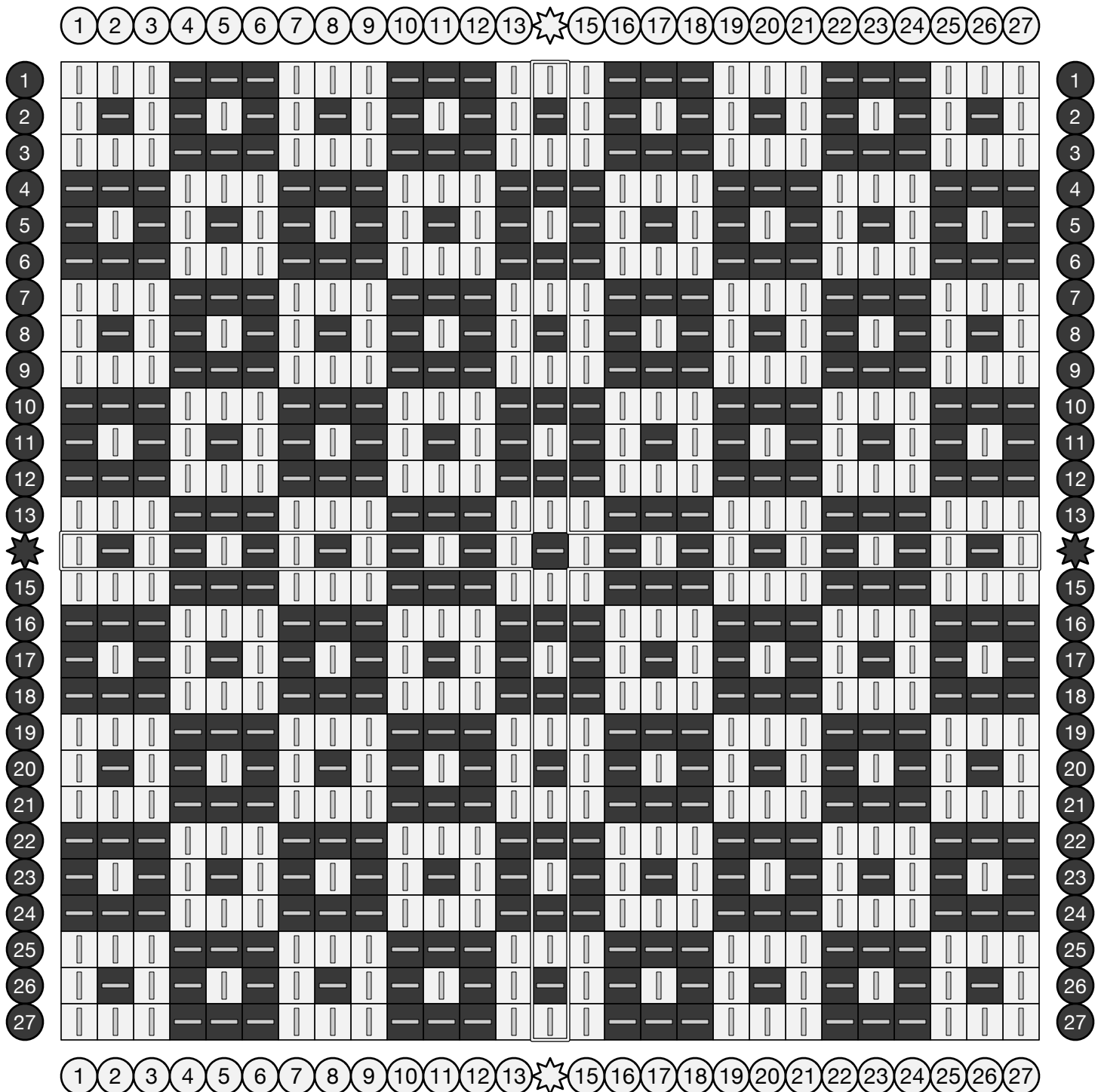
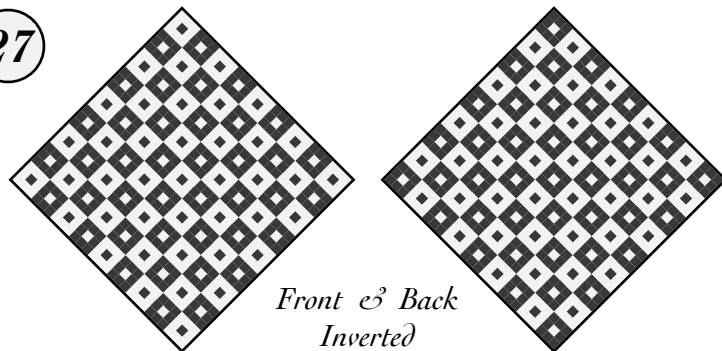


# Padded Basketweave

27

When removed from the loom, the pairs of floating loops pull up to surround and mostly obscure the inner core of tabby-woven loops, forming an extra-thick fabric.

Adapted from *Orimono Soshiki Hen* by Kiju Yoshida (1903), archived at [handweaving.net](http://handweaving.net) (#41837).

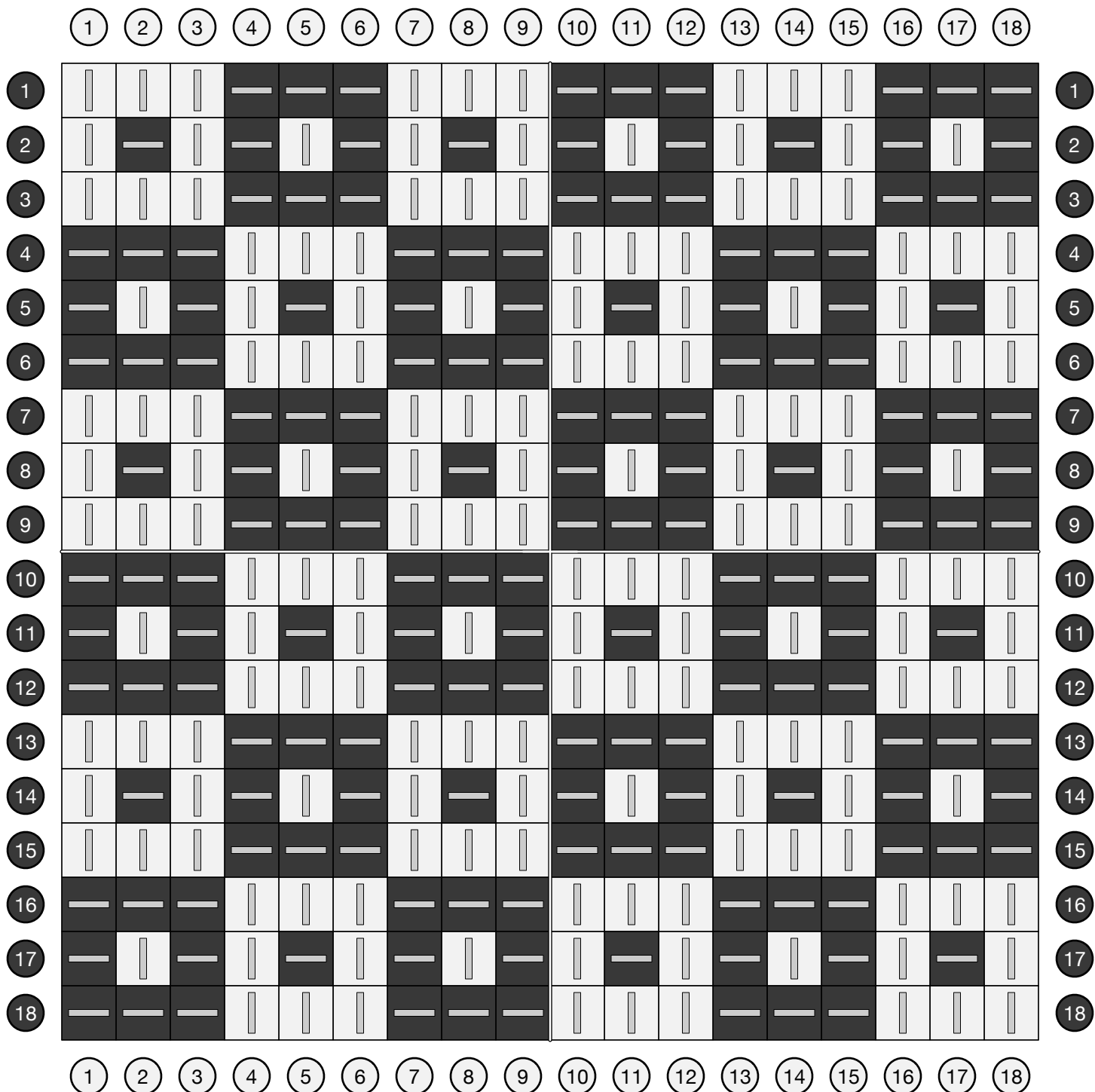
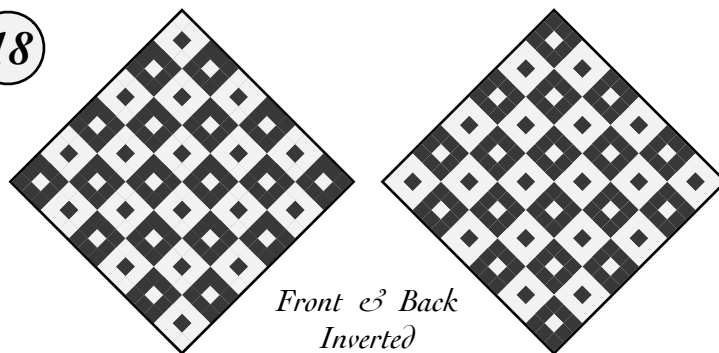


# Padded Basketweave

18

When removed from the loom, the pairs of floating loops pull up to surround and mostly obscure the inner core of tabby-woven loops, forming an extra-thick fabric.

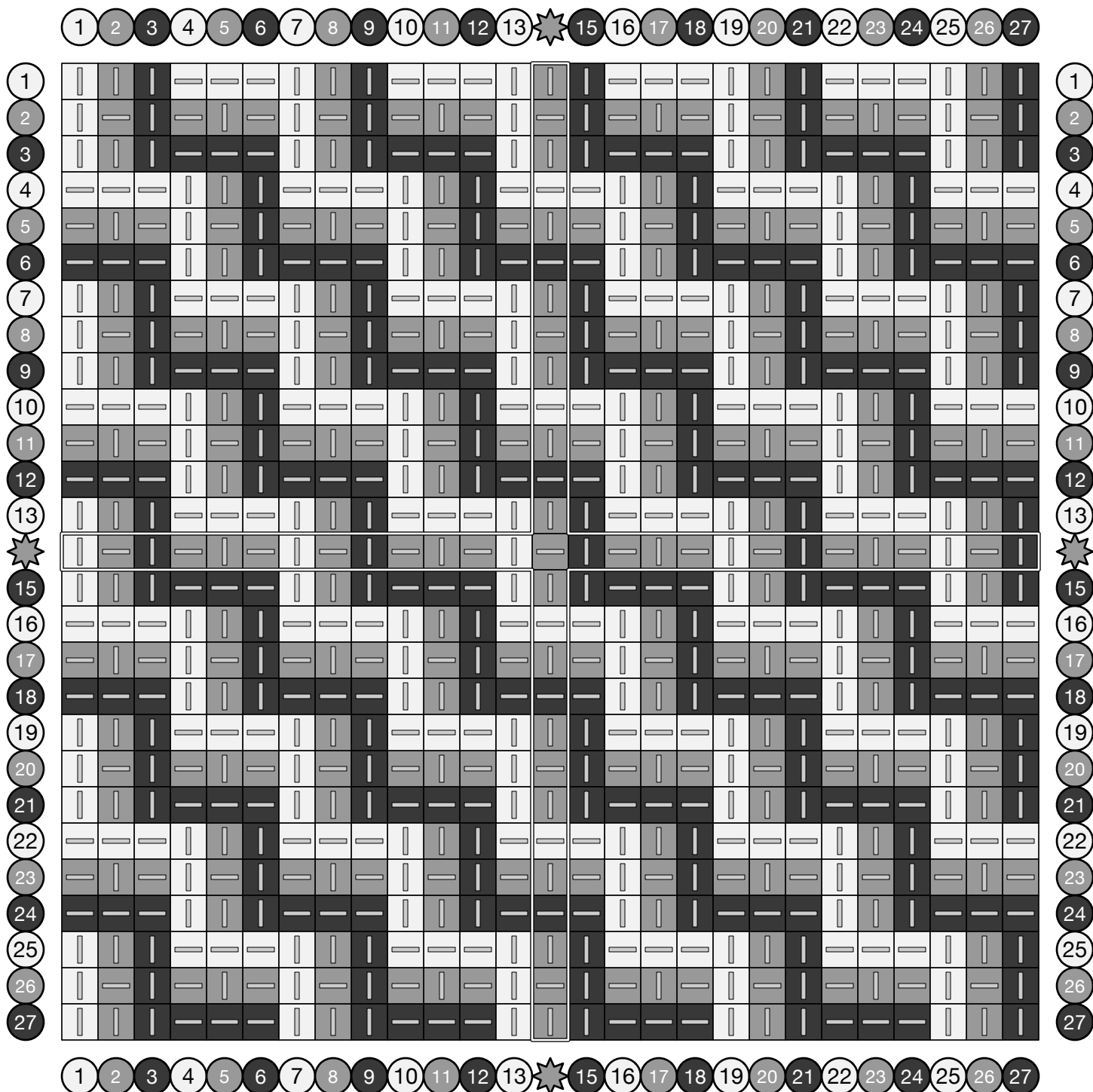
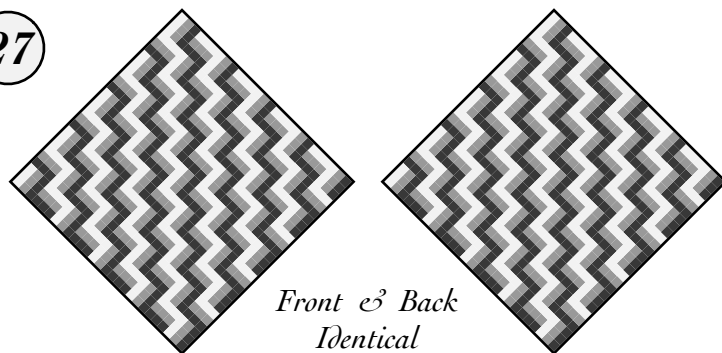
Adapted from *Orimono Soshiki Hen* by Kiju Yoshida (1903), archived at [handweaving.net](http://handweaving.net) (#41837).



# Padded Basketweave Steps

27

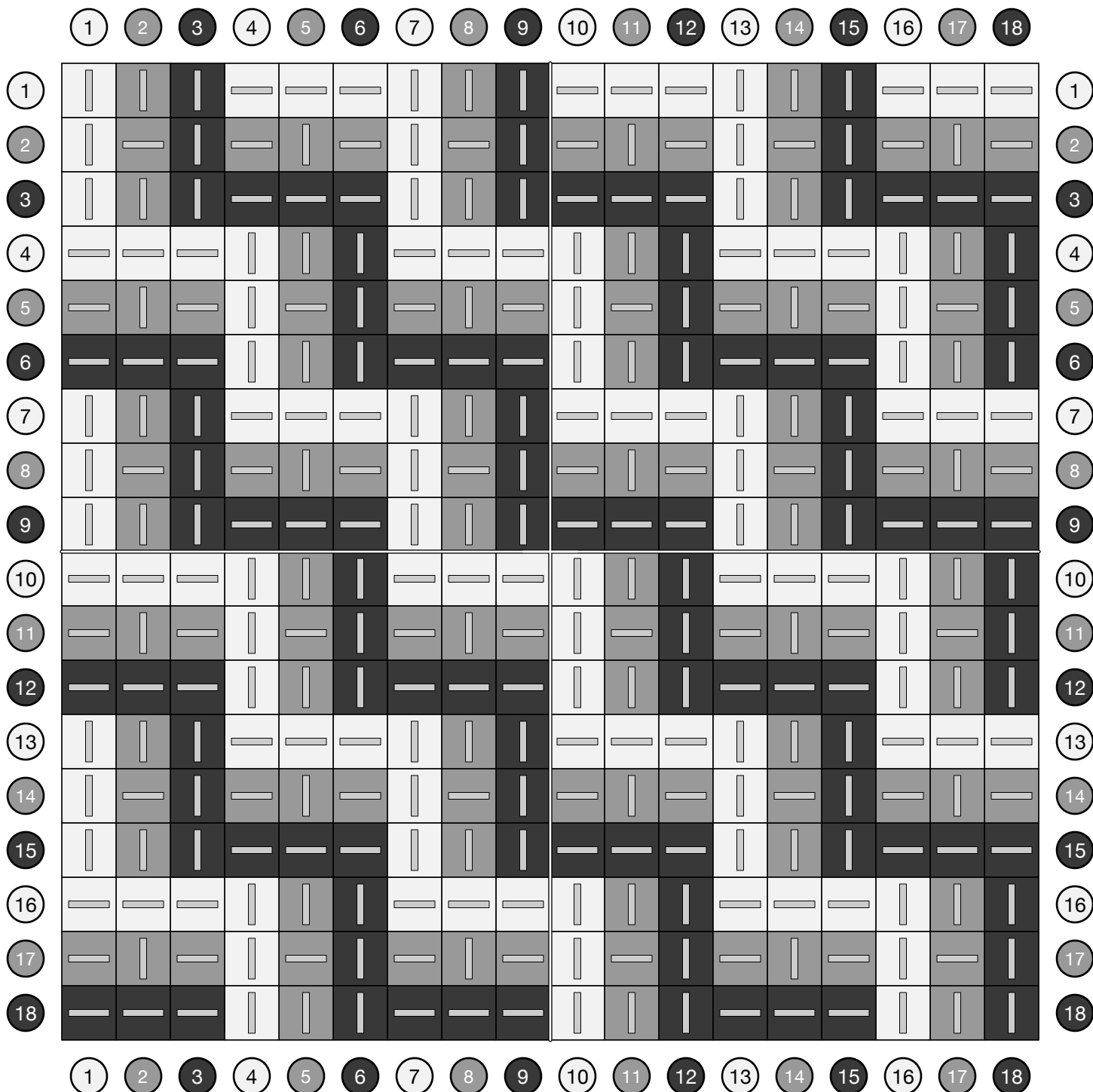
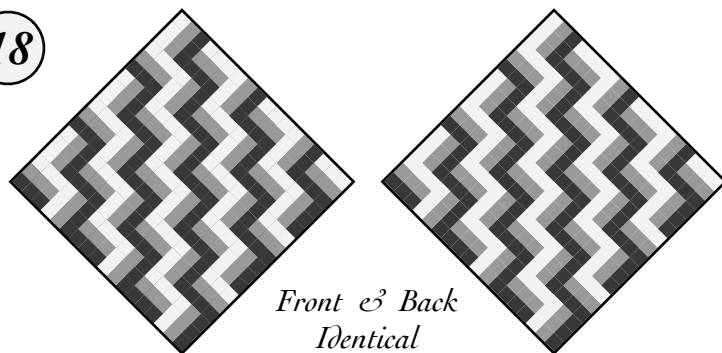
When removed from the loom, the pairs of floating loops pull up to surround and mostly obscure the inner core of tabby-woven loops, forming an extra-thick fabric.



# Padded Basketweave Steps

18

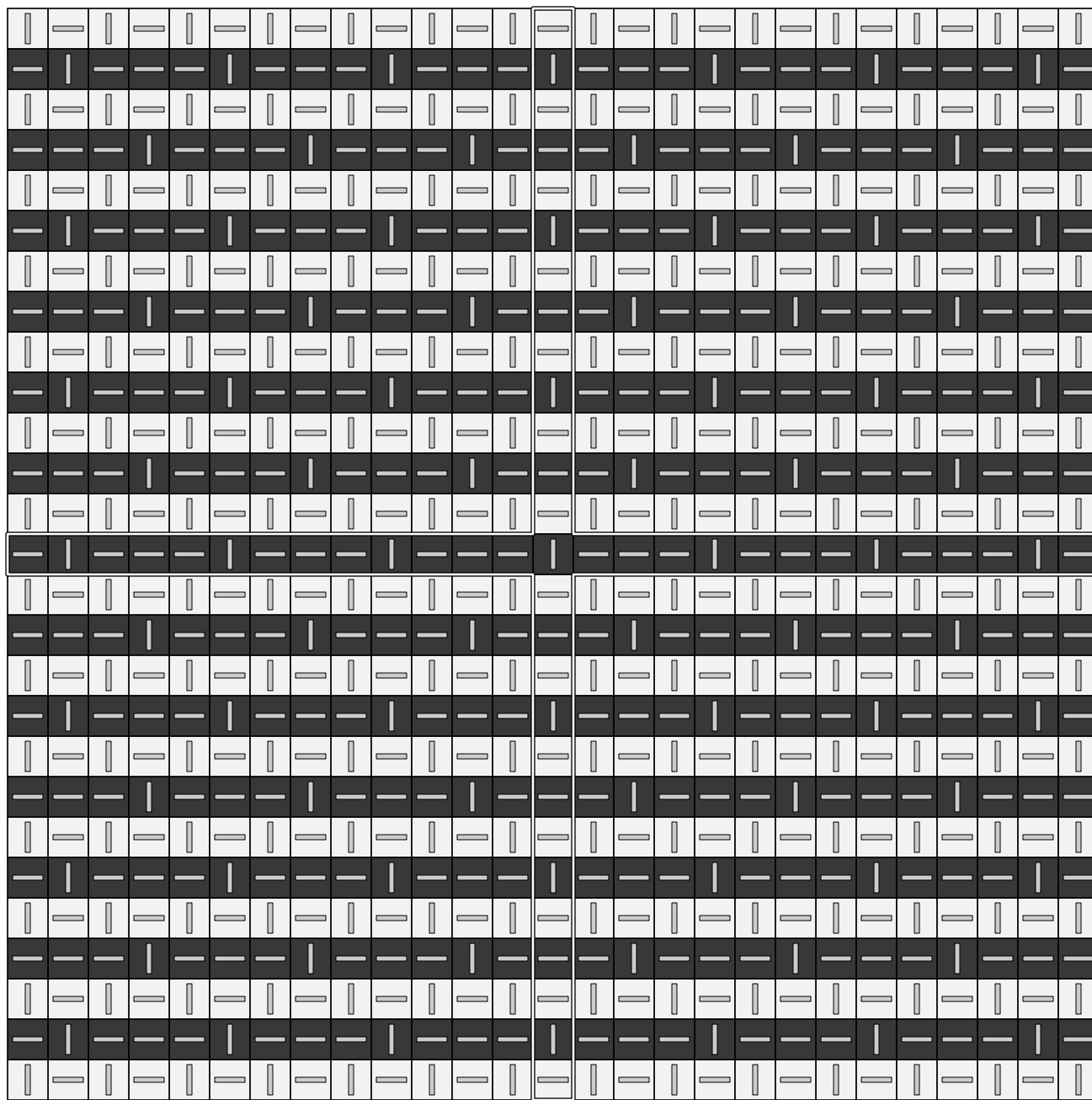
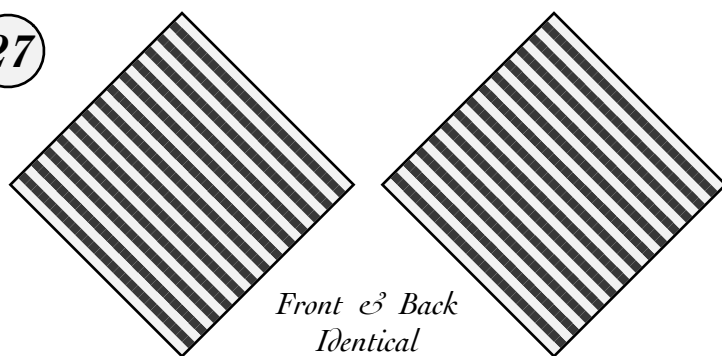
When removed from the loom, the pairs of floating loops pull up to surround and mostly obscure the inner core of tabby-woven loops, forming an extra-thick fabric.



# Corduroy

Odd-numbered loops provide a plain-weave base fabric while even-numbered loops float over it in long raised ribs on each face.

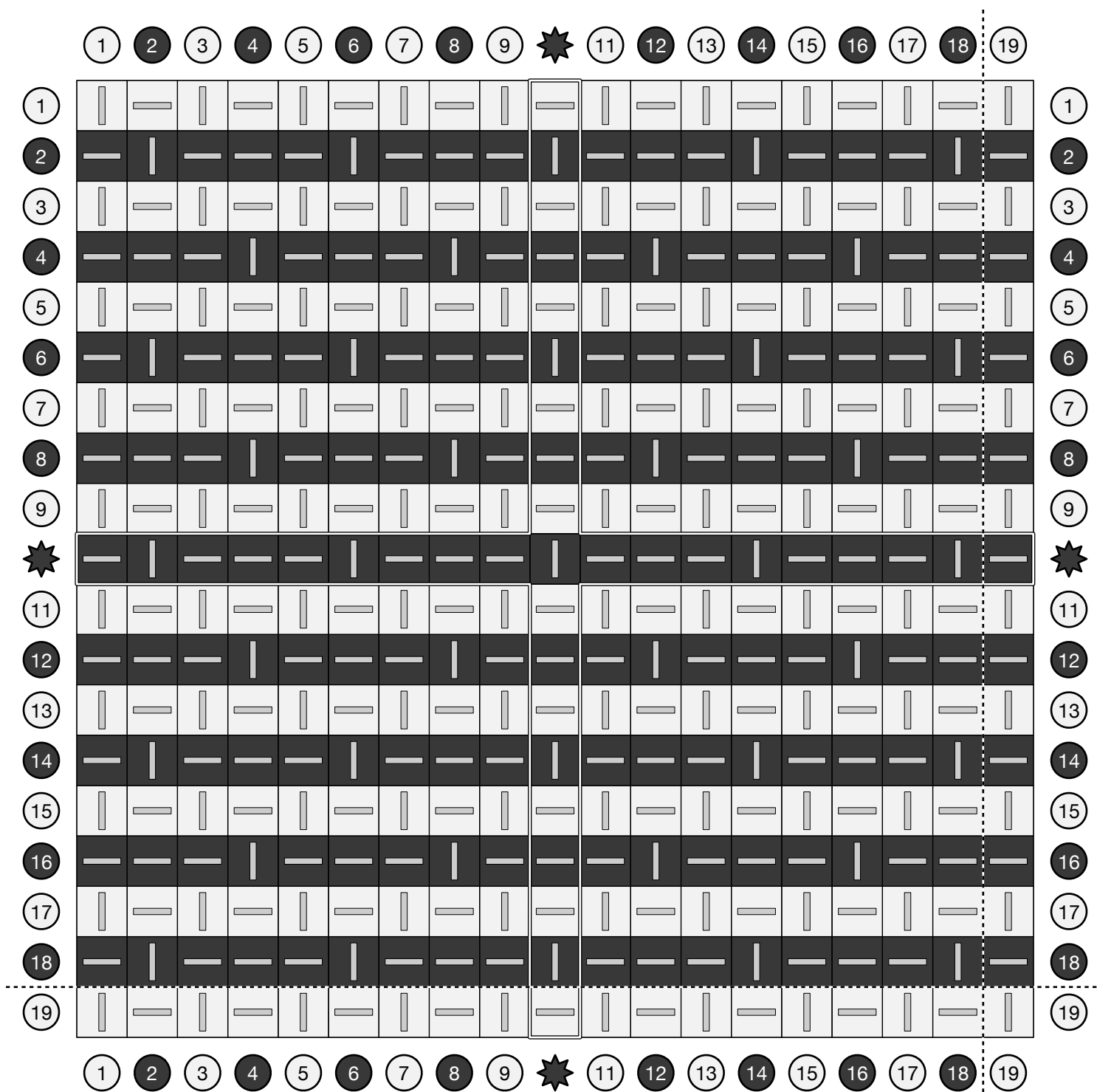
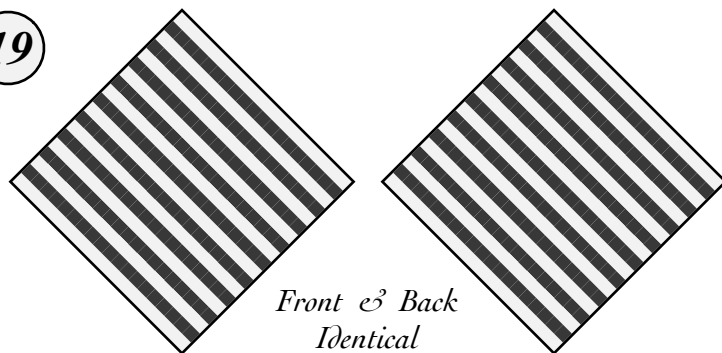
27



# Corduroy

Odd-numbered loops provide a plain-weave base fabric while even-numbered loops float over it in long raised ribs on each face.

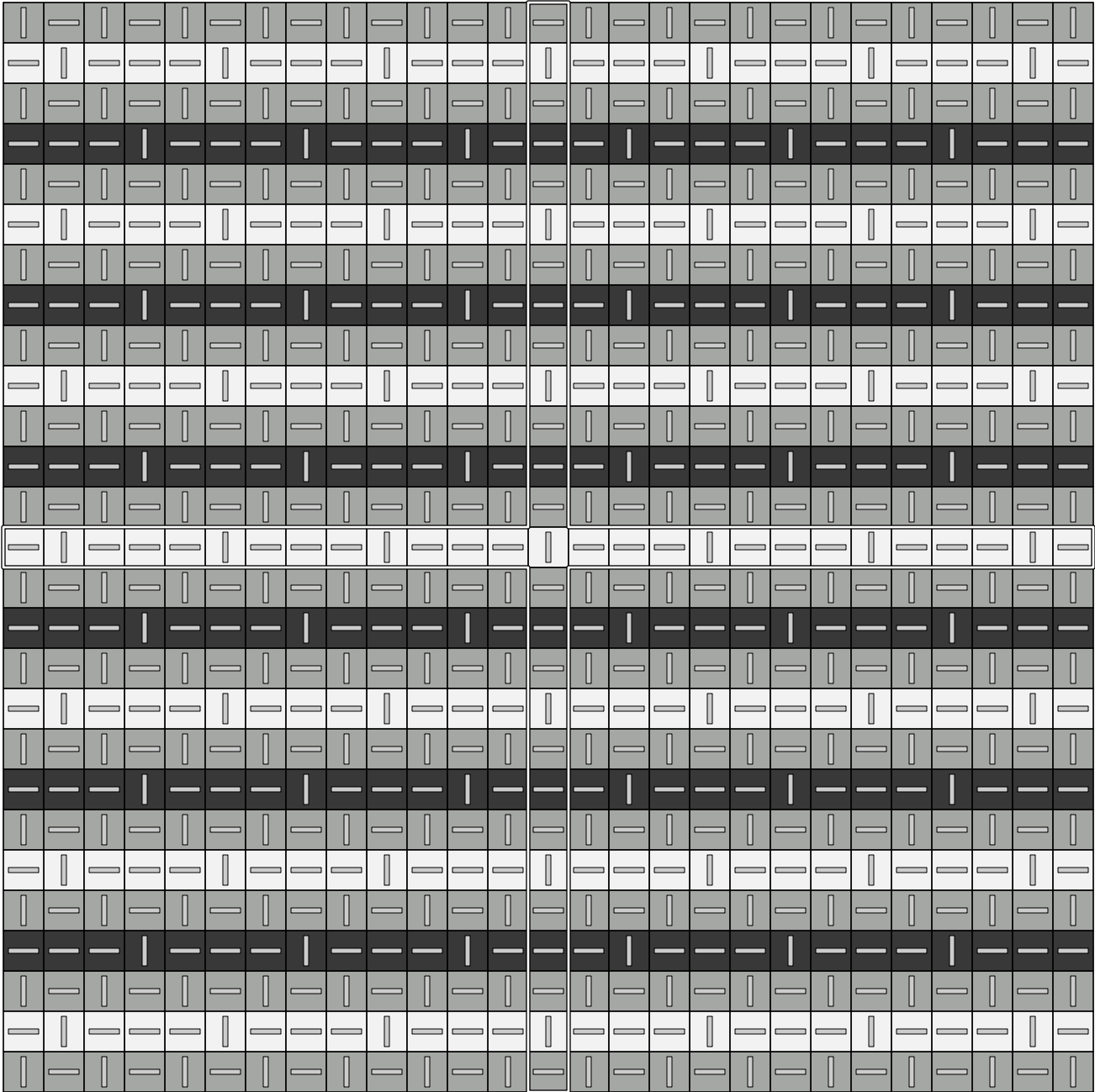
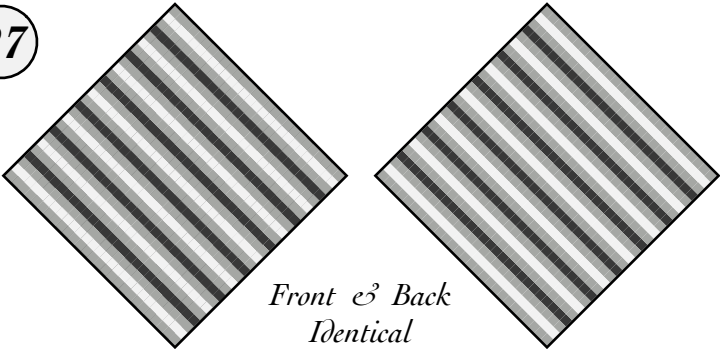
19



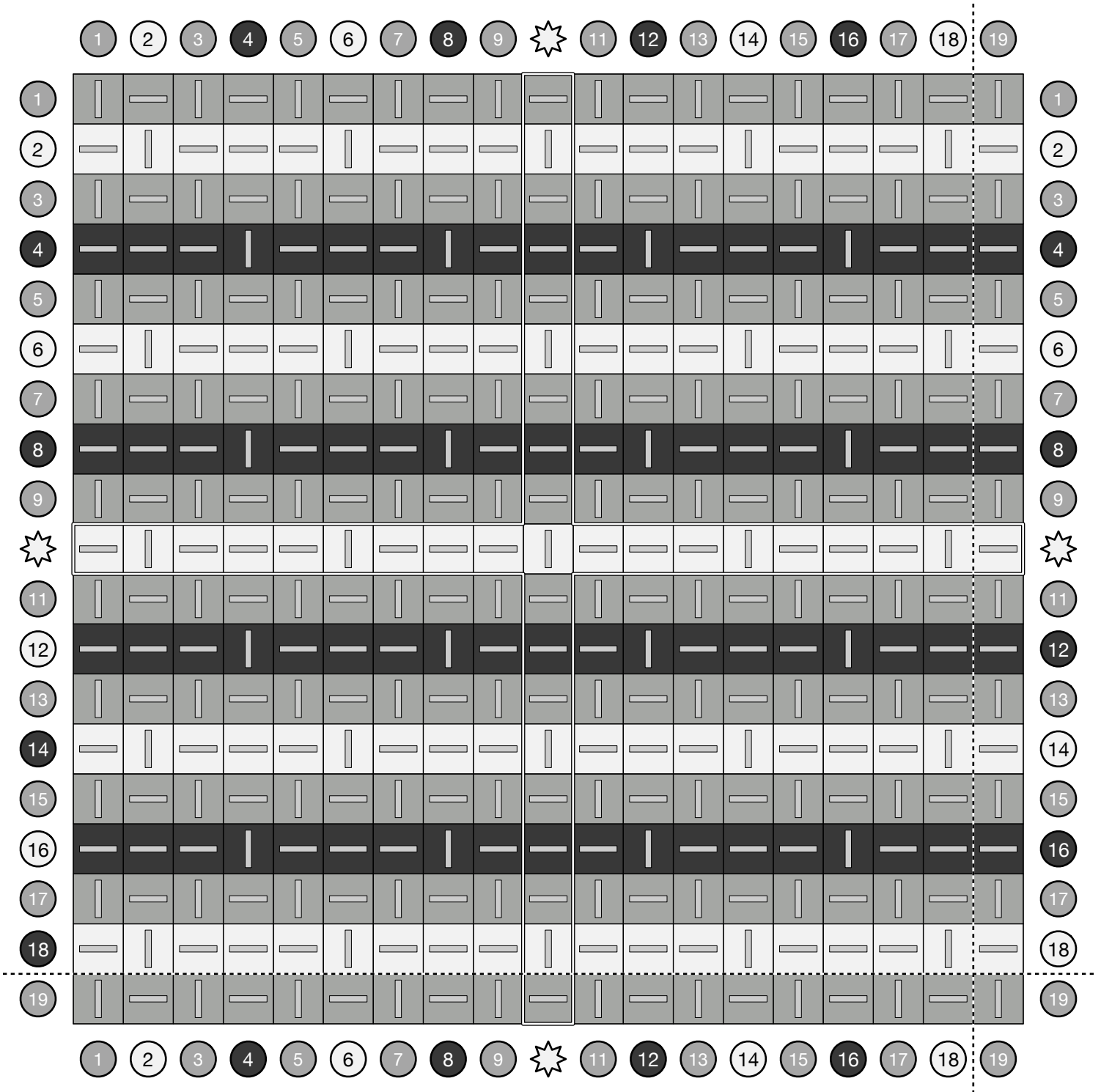
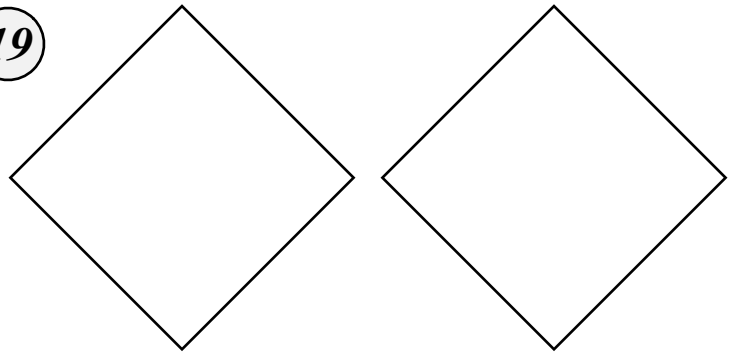
# Tri-Color Corduroy

Odd-numbered loops provide a plain-weave base fabric while even-numbered loops float over it in long raised ribs on each face.

27



19

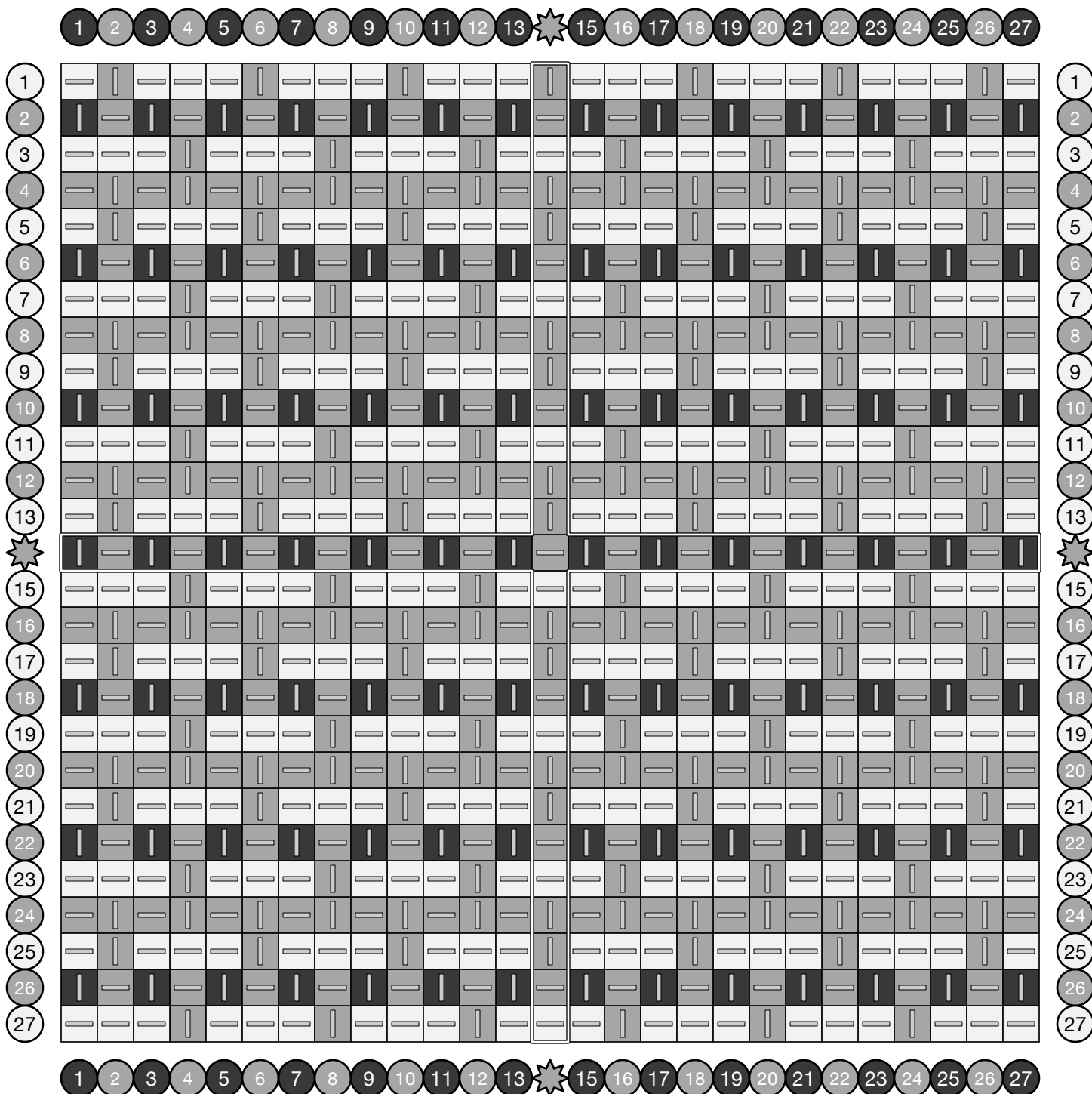
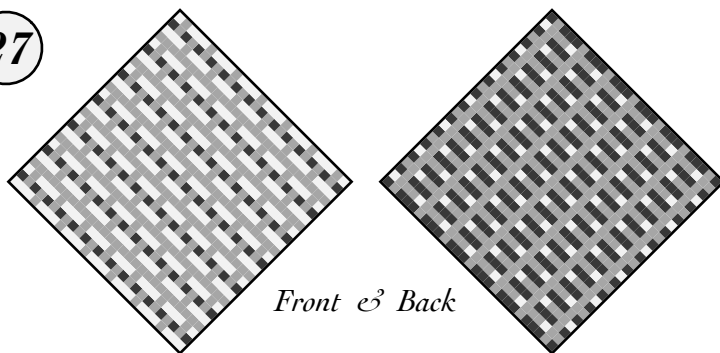




# Summer/Winter

The term summer/winter refers to a variation of overshot weaving that combines alternating tabby-weave rows with patterns formed by over-three warp floats on one side and over-three weft floats on the other.

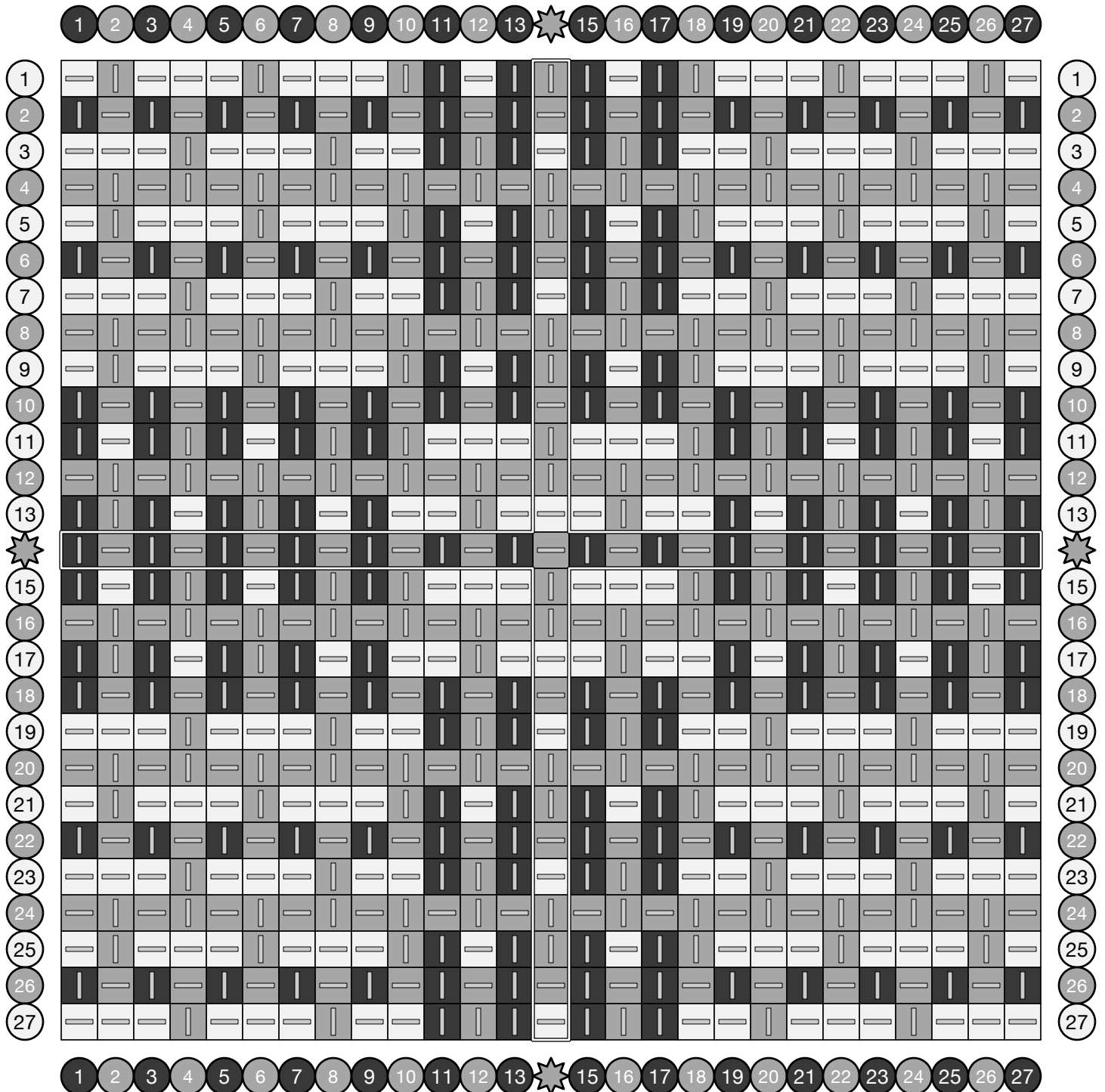
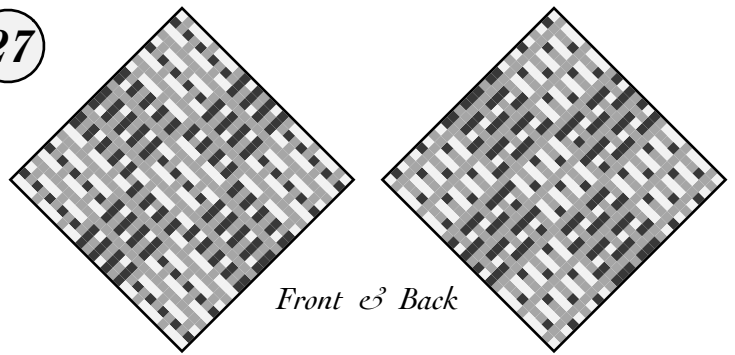
27



# Summer/Winter Nine Block

27

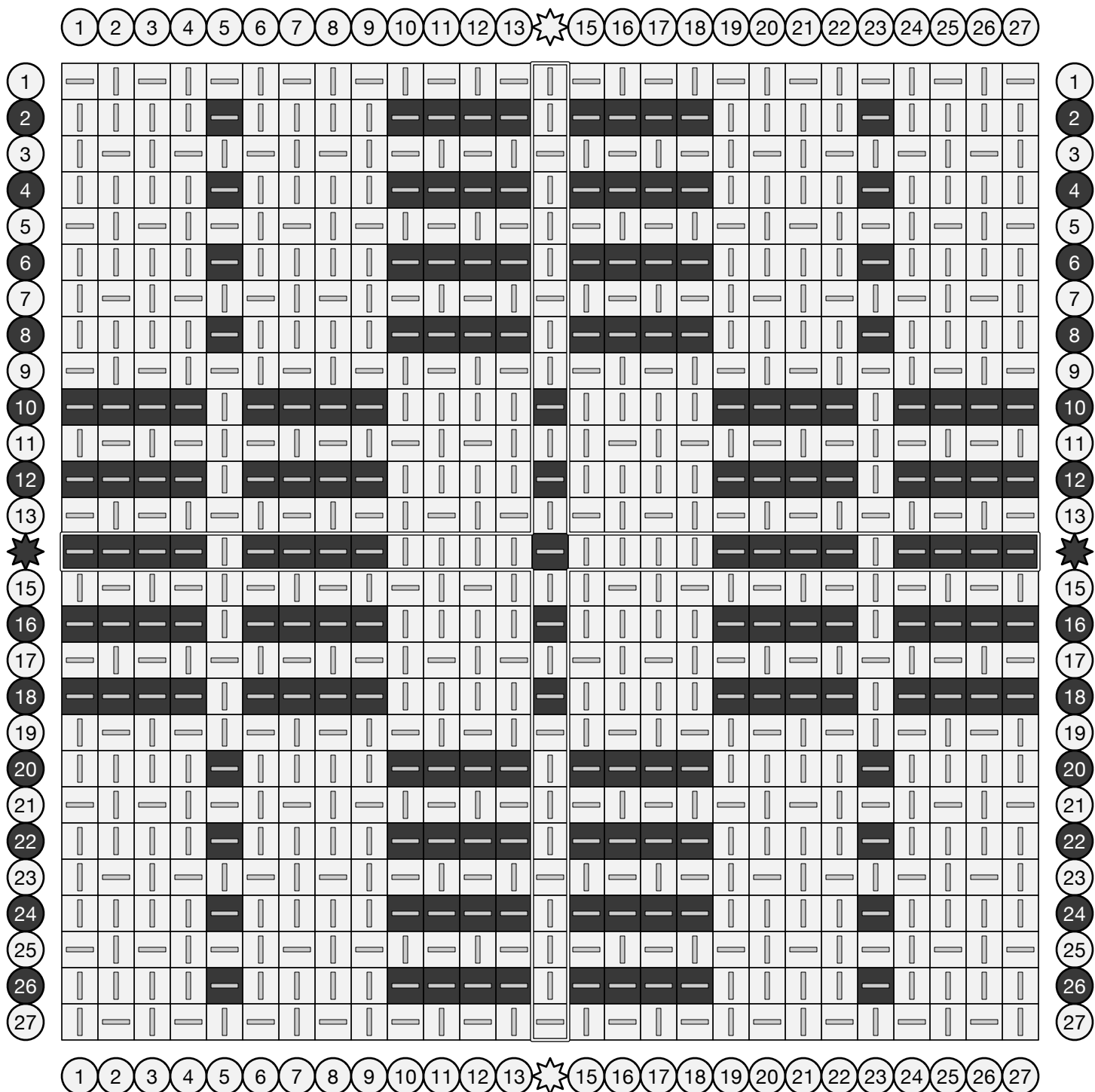
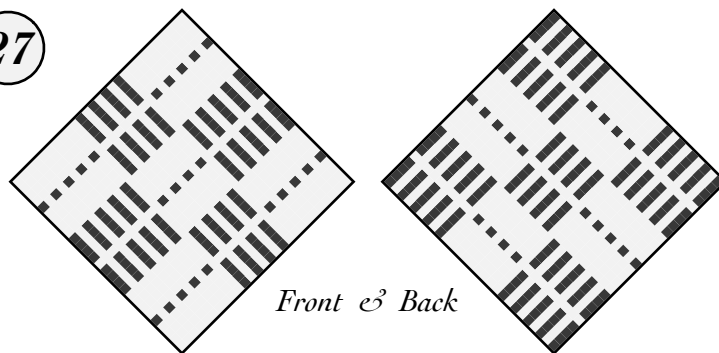
The term summer/winter refers to a variation of overshot weaving that combines alternating tabby-weave rows with patterns formed by over-three warp floats on one side and over-three weft floats on the other.



# Halvdräll Nine Block

Halvdräll is a form of overshot weaving found in Sweden that combines tabby-weave rows with blocks of ether over-three warp floats or over-four weft floats.

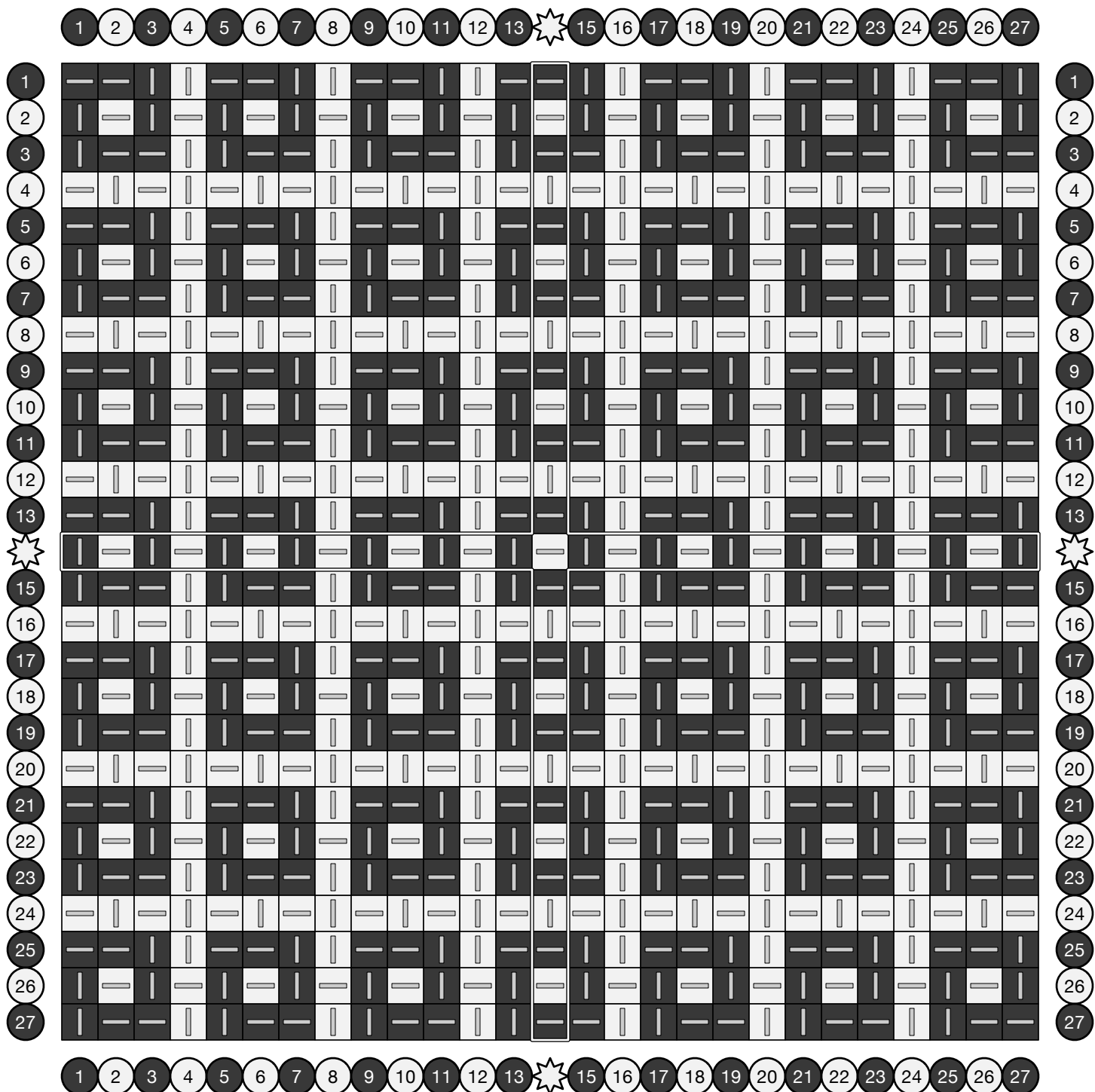
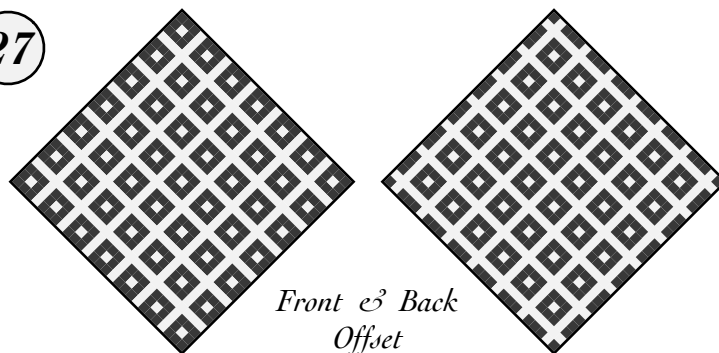
27



# Tiny Boxes (On the Hillside) 27

A repeating pattern of over-2 and over-3 floats produces a highly textured fabric with gentle ridges on each side.

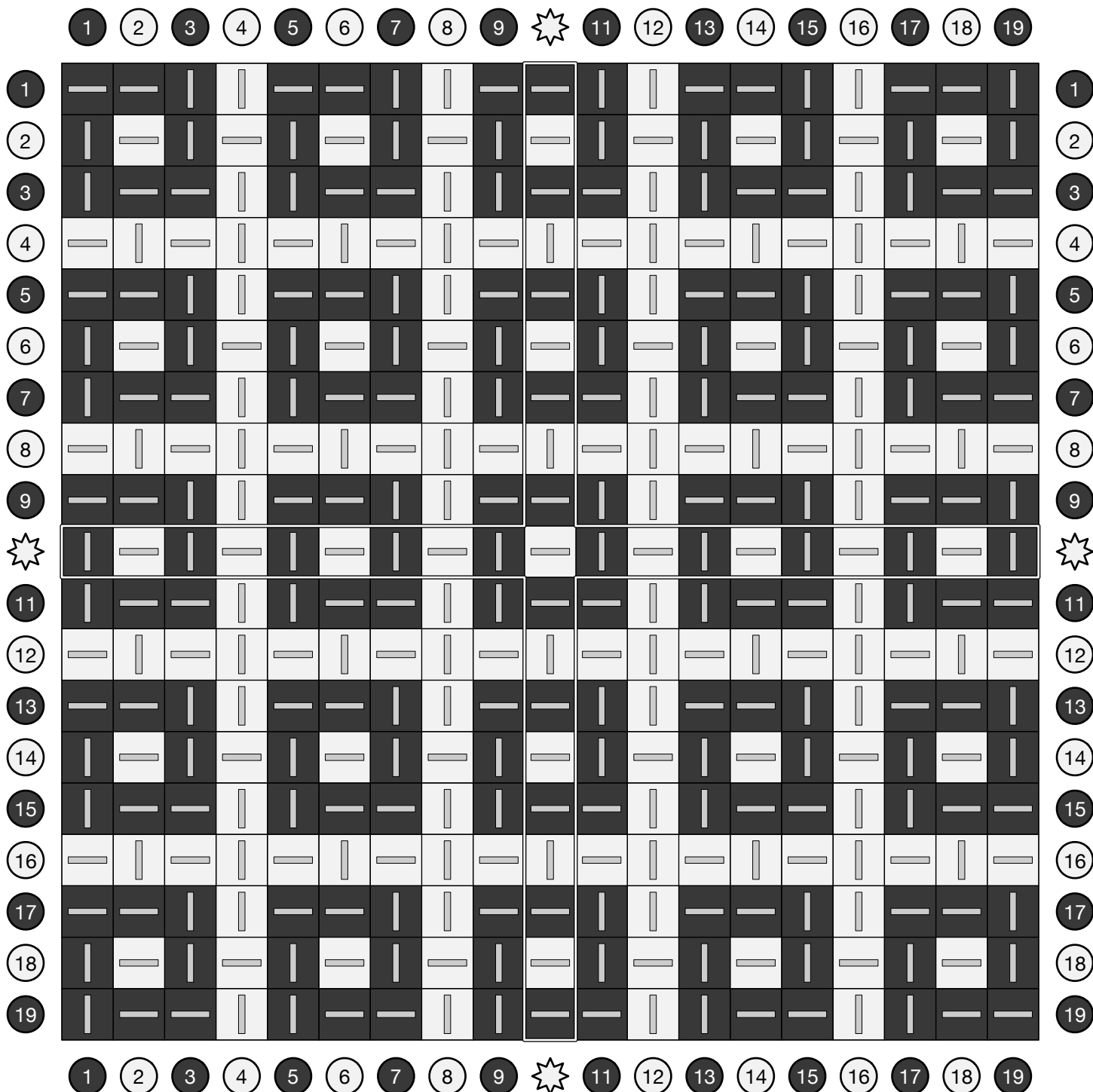
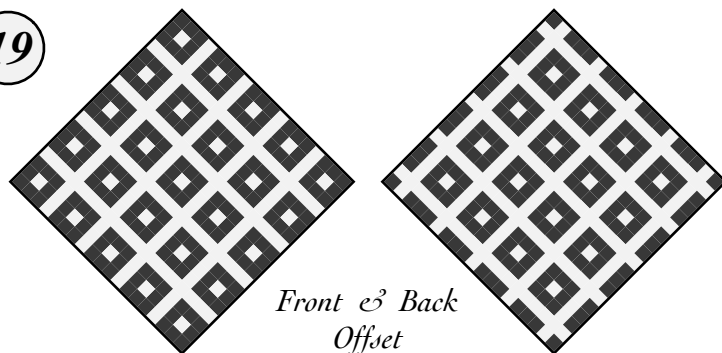
A simple pattern added to our charts in April 2022.



# Tiny Boxes (On the Hillside) 19

A repeating pattern of over-2 and over-3 floats produces a highly textured fabric with gentle ridges on each side.

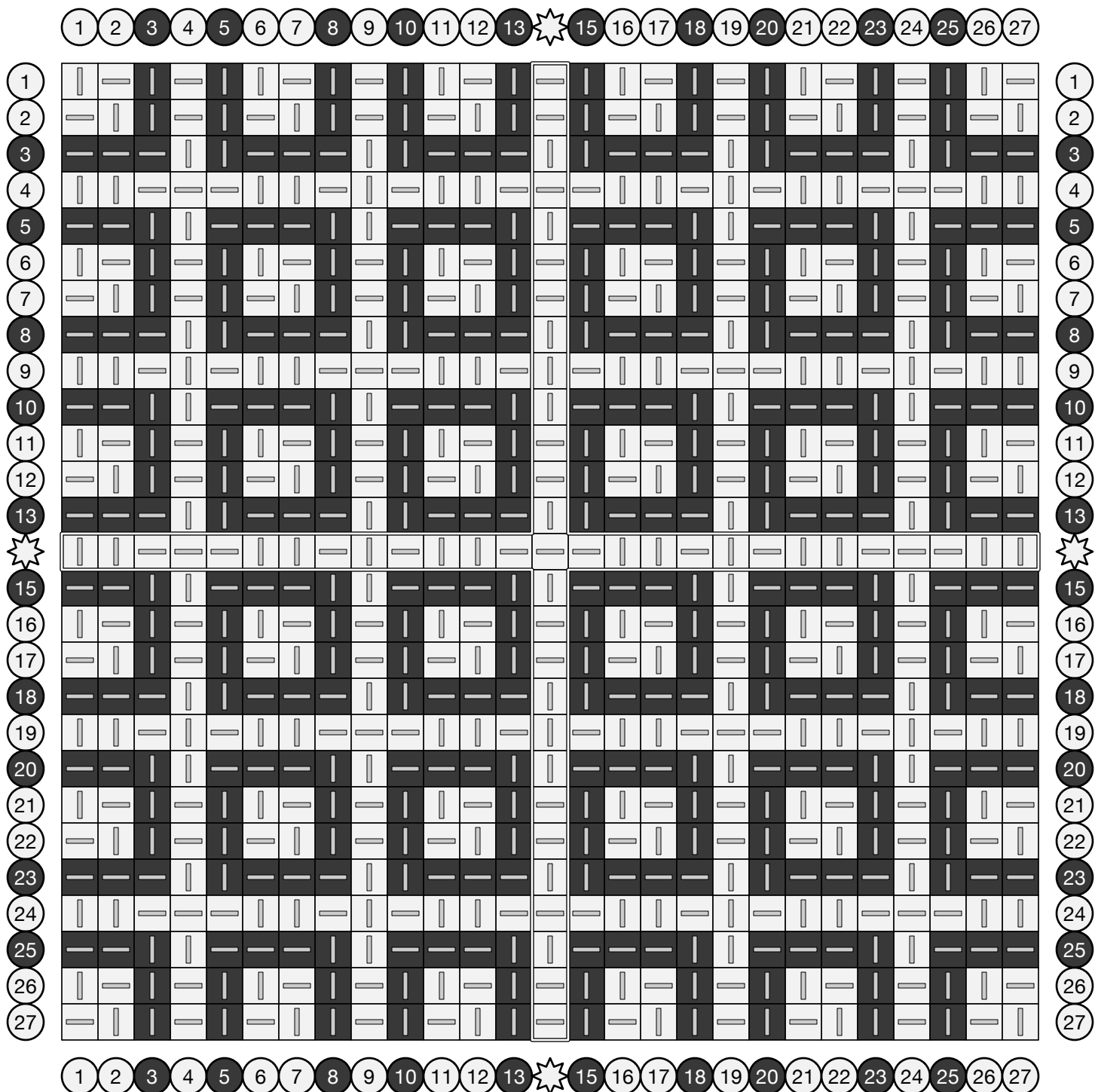
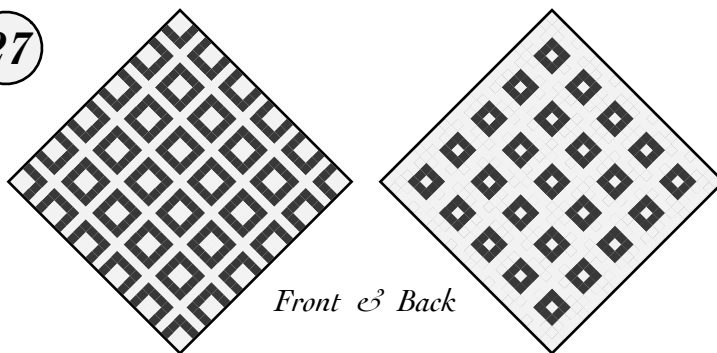
A simple pattern added to our charts in April 2022.



# Double Boxes

Smaller boxes on one side, larger on the other.

27

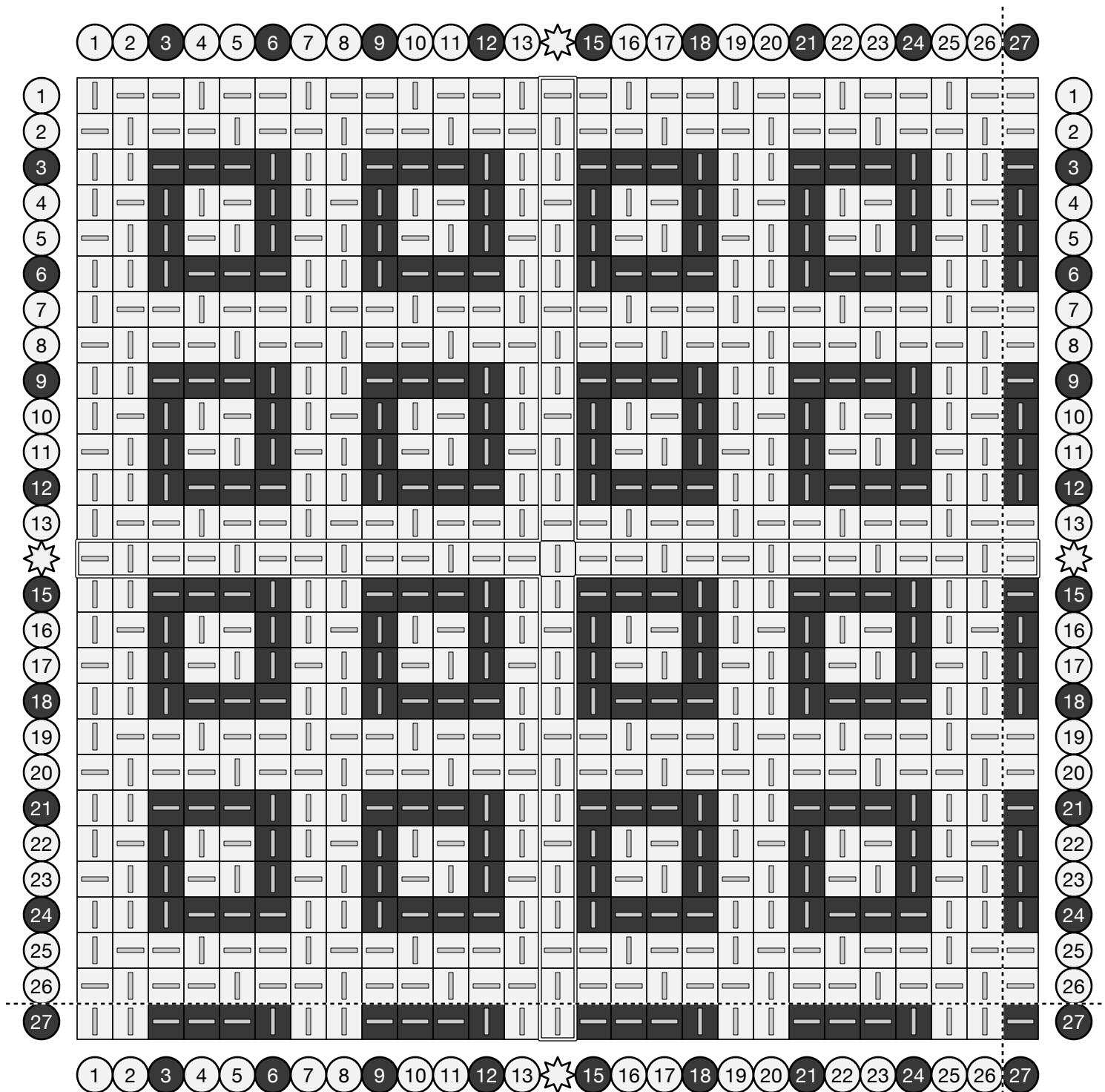
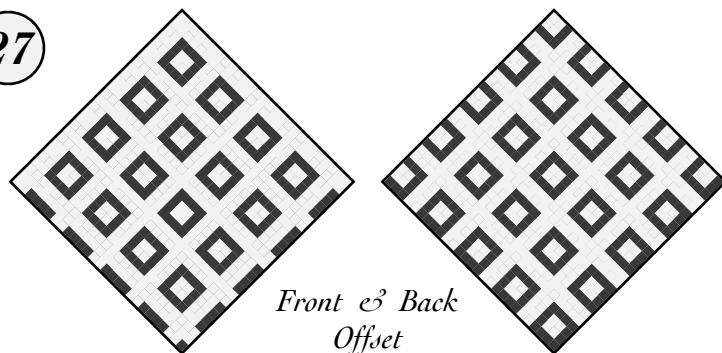


# Moving Boxes

When removed from the loom, the boxes contact while their centers drop out, forming a thick and very flexible fabric.

For greater symetry, skip the last warp and weft.

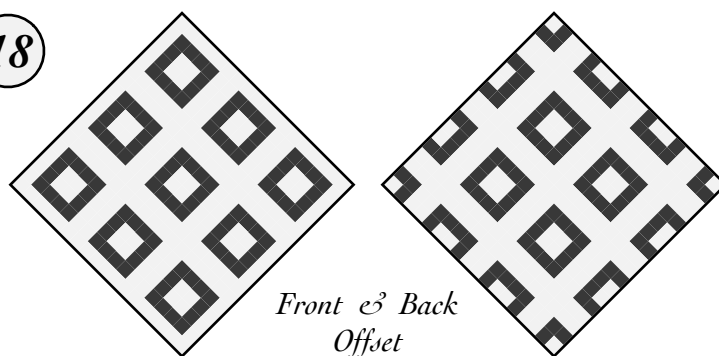
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# Moving Boxes

When removed from the loom, the boxes contact while their centers drop out, forming a thick and very flexible fabric.

18



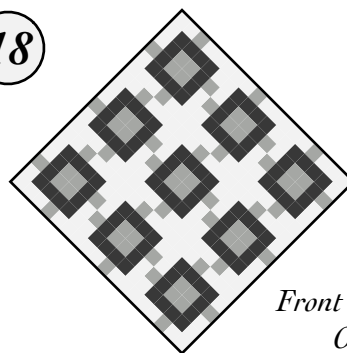
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2		—	—	—				—	—	—				—	—	—			2
3				—		—				—		—				—		—	3
4	—		—				—		—				—		—				4
5			—	—	—				—	—	—				—	—	—		5
6	—	—	—		—		—	—	—		—		—	—	—		—		6
7		—		—	—	—		—		—	—	—		—		—	—	—	7
8		—	—	—				—	—	—				—	—	—			8
9				—		—				—		—				—		—	9
10	—		—				—		—				—		—				10
11			—	—	—				—	—	—				—	—	—		11
12	—	—	—		—		—	—	—		—		—	—	—		—		12
13		—		—	—	—		—		—	—	—		—		—	—	—	13
14		—	—	—				—	—	—				—	—	—			14
15				—		—				—		—				—		—	15
16	—		—				—		—				—		—				16
17			—	—	—				—	—	—				—	—	—		17
18	—	—	—		—		—	—	—		—		—	—	—		—		18
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	



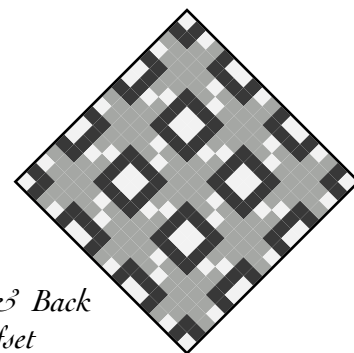
# Tri-Color Moving Boxes

When removed from the loom, the boxes contact while their centers drop out, forming a thick and very flexible fabric.

18



Front & Back  
Offset



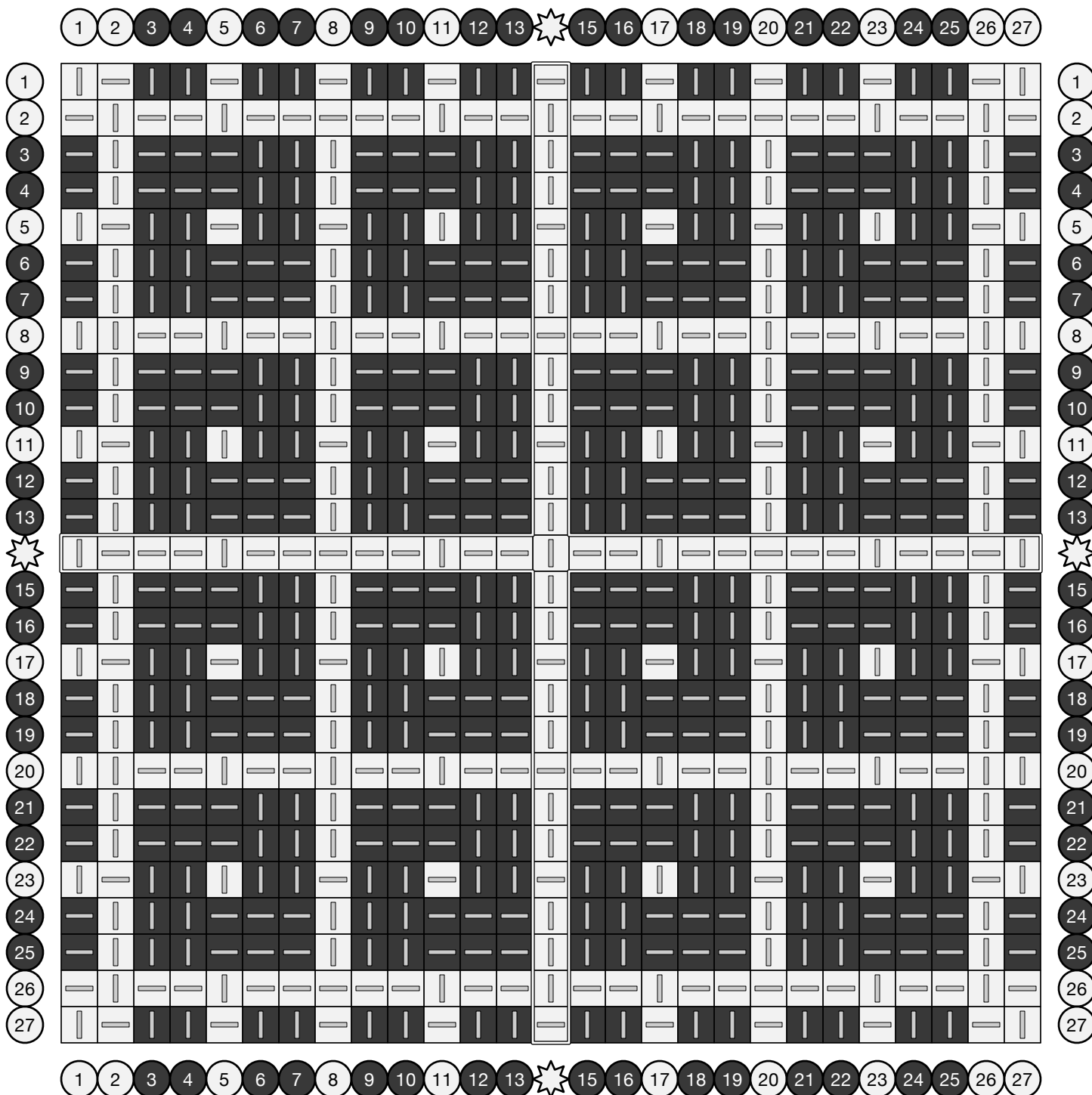
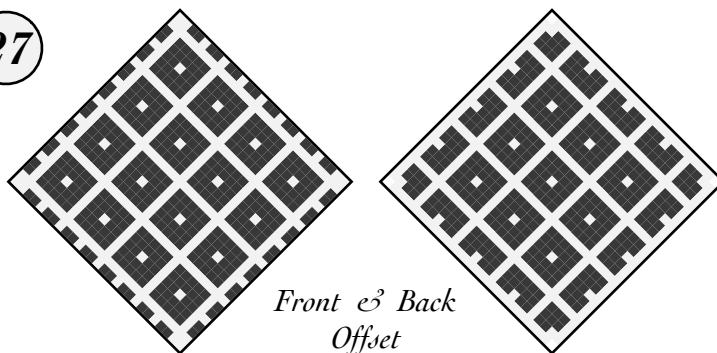
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	
1		—		—	—	—		—		—	—	—		—		—	—		1
2		—	—	—				—	—	—				—	—	—			2
3				—		—				—		—				—		—	3
4	—		—				—		—				—		—				4
5			—	—	—				—	—	—				—	—	—		5
6	—	—	—		—		—	—	—		—		—	—	—		—		6
7		—		—	—	—		—		—	—	—		—		—	—	—	7
8		—	—	—				—	—	—				—	—	—			8
9				—		—				—		—				—		—	9
10	—		—				—		—				—		—				10
11			—	—	—				—	—	—				—	—	—		11
12	—	—	—		—		—	—	—		—		—	—	—		—		12
13		—		—	—	—		—		—	—	—		—		—	—	—	13
14		—	—	—				—	—	—				—	—	—			14
15				—		—				—		—				—		—	15
16	—		—				—		—				—		—				16
17			—	—	—				—	—	—				—	—	—		17
18	—	—	—		—		—	—	—		—		—	—	—		—		18
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	

# Giant Boxes

A repeating pattern of over-3 and over-5 floats produces a highly textured fabric with gentle ridges on each side.

An extension of the earlier "Tiny Boxes" pattern.

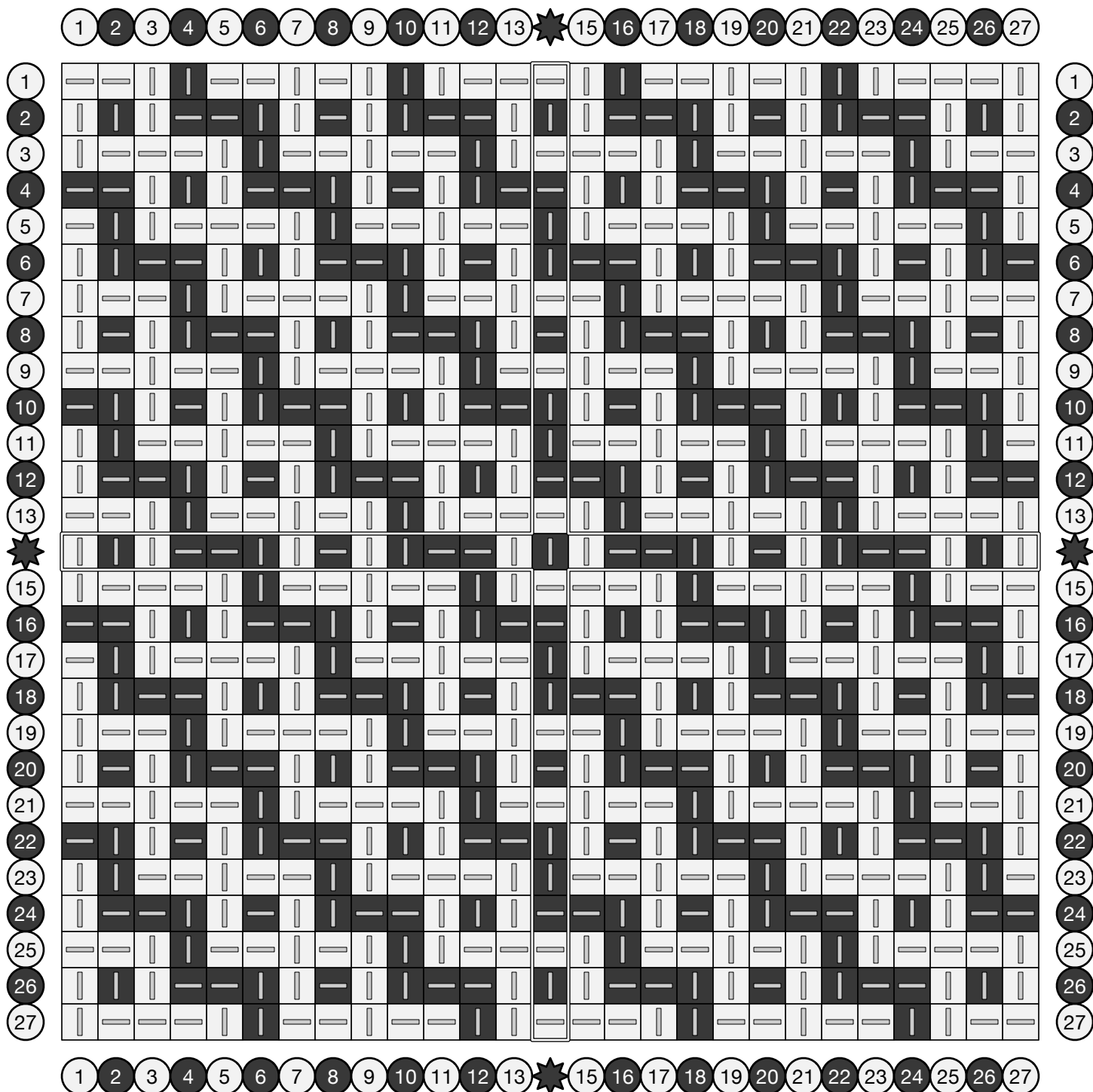
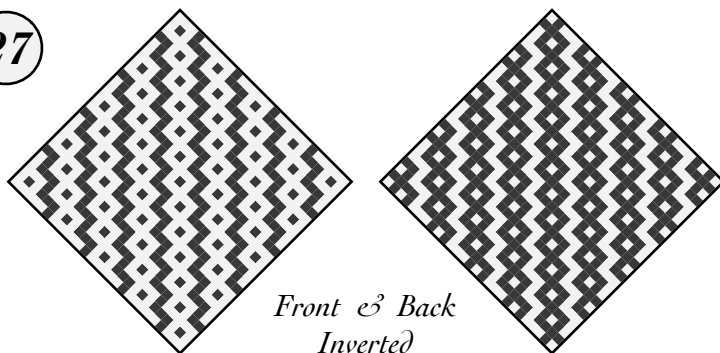
27



# Indented Bendlets

Alternating wide and narrow diagonal bands.

27

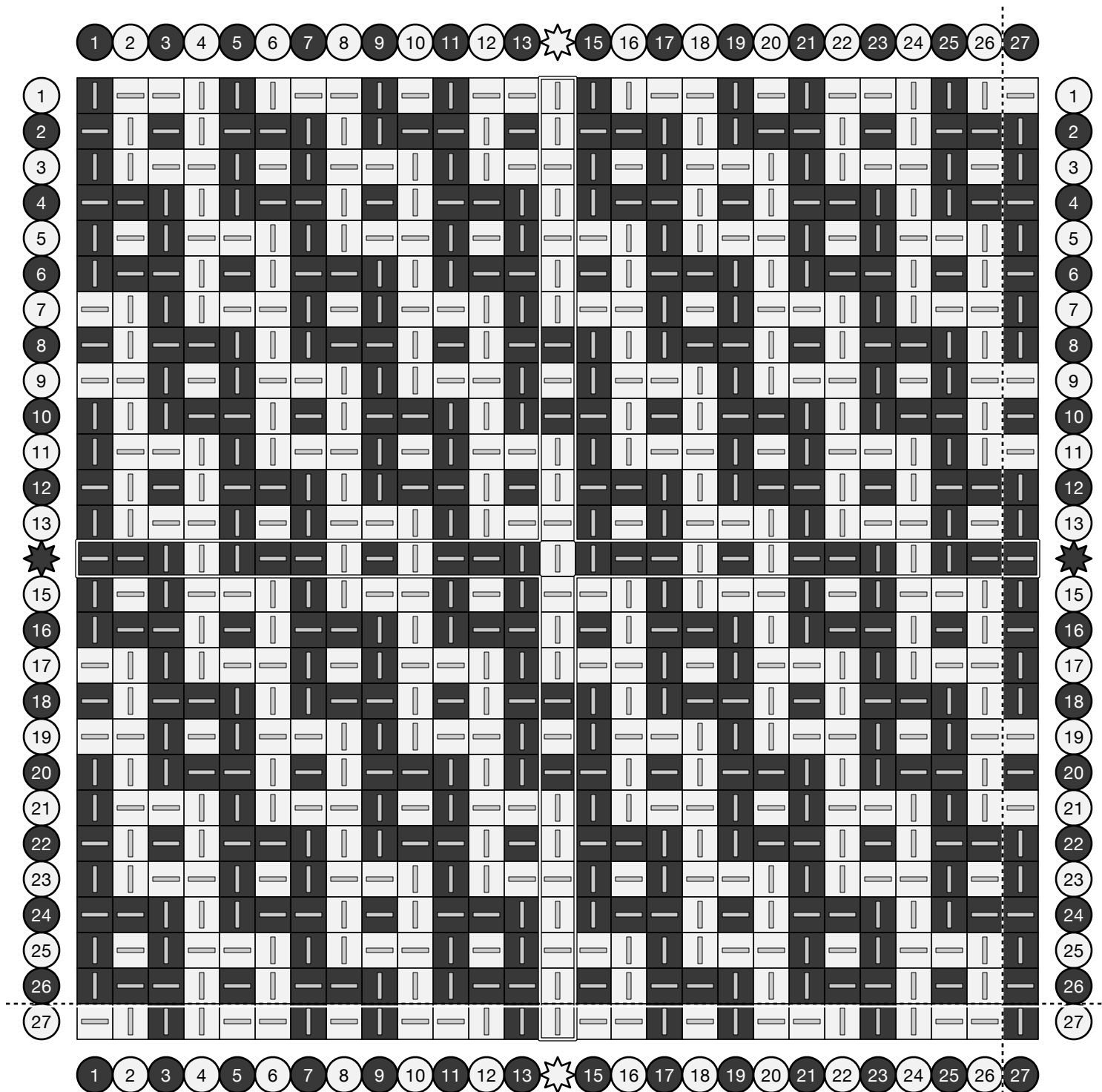
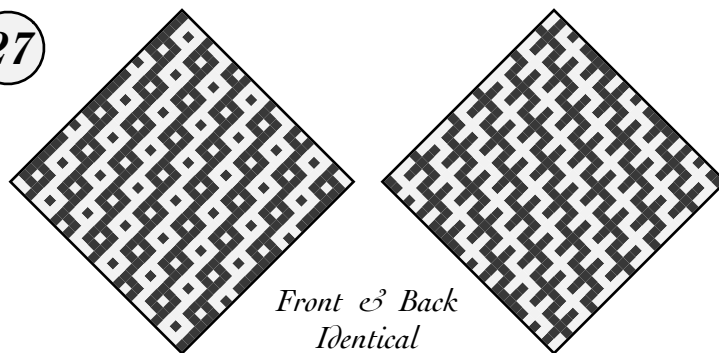


# Tumbling Boxes

27

When removed from the loom, these boxes twist in on themselves, producing a grid of diamonds and leaving an airy texture on the back.

Adapted from *Die färbige Gewebemusterung* by Franz Donat (1907), archived at [handweaving.net](http://handweaving.net) (#64233).

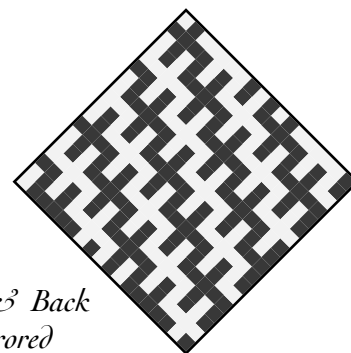
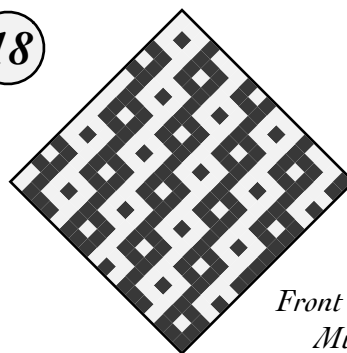


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18



Front & Back  
Mirrored

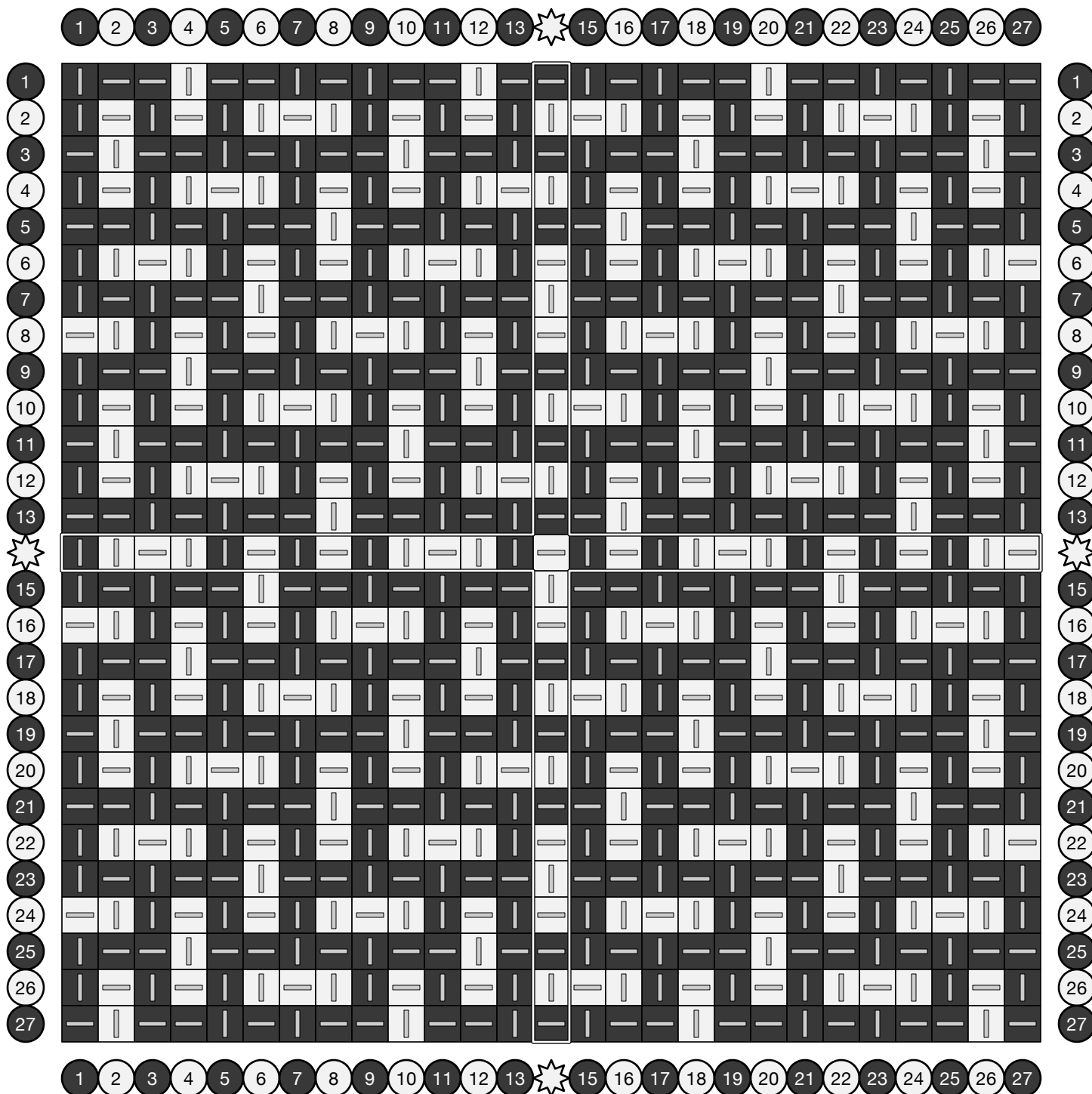
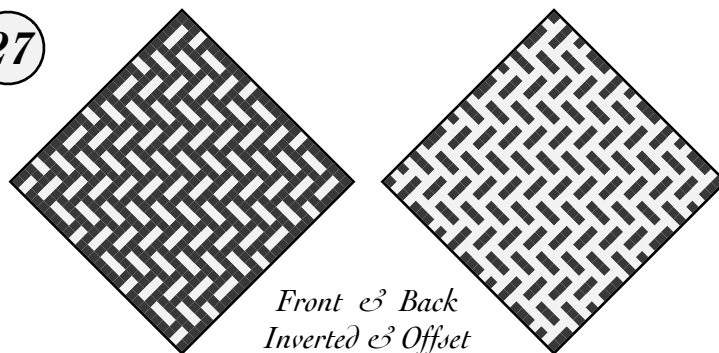
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2		—		—	—				—	—		—		—	—				2
3		—	—		—		—	—			—	—			—		—	—	3
4	—				—	—		—		—	—				—	—		—	4
5	—		—	—				—	—		—	—		—				—	5
6	—	—		—		—	—				—	—		—		—	—		6
7				—	—		—		—	—			—	—			—		7
8		—	—				—	—		—		—	—				—	—	8
9	—		—		—	—				—	—		—		—	—			9
10			—	—		—		—	—				—	—		—		—	10
11	—	—				—	—		—		—	—				—	—		11
12		—		—	—				—	—		—		—	—				12
13		—	—		—		—	—				—	—		—		—	—	13
14	—				—	—		—		—	—				—	—		—	14
15	—		—	—				—	—		—	—		—				—	15
16	—	—		—		—	—				—	—		—		—	—		16
17				—	—		—		—	—			—	—			—		17
18		—	—				—	—		—		—	—				—	—	18
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	

# Wonder Waffle

Woven as a herringbone brickwork pattern, this design transforms when taken off the loom, with each color's loops snugging up on each other to form a raised waffle pattern on one side of the fabric, surrounding dimples of the other color.

An original pattern designed in April 2022.

27

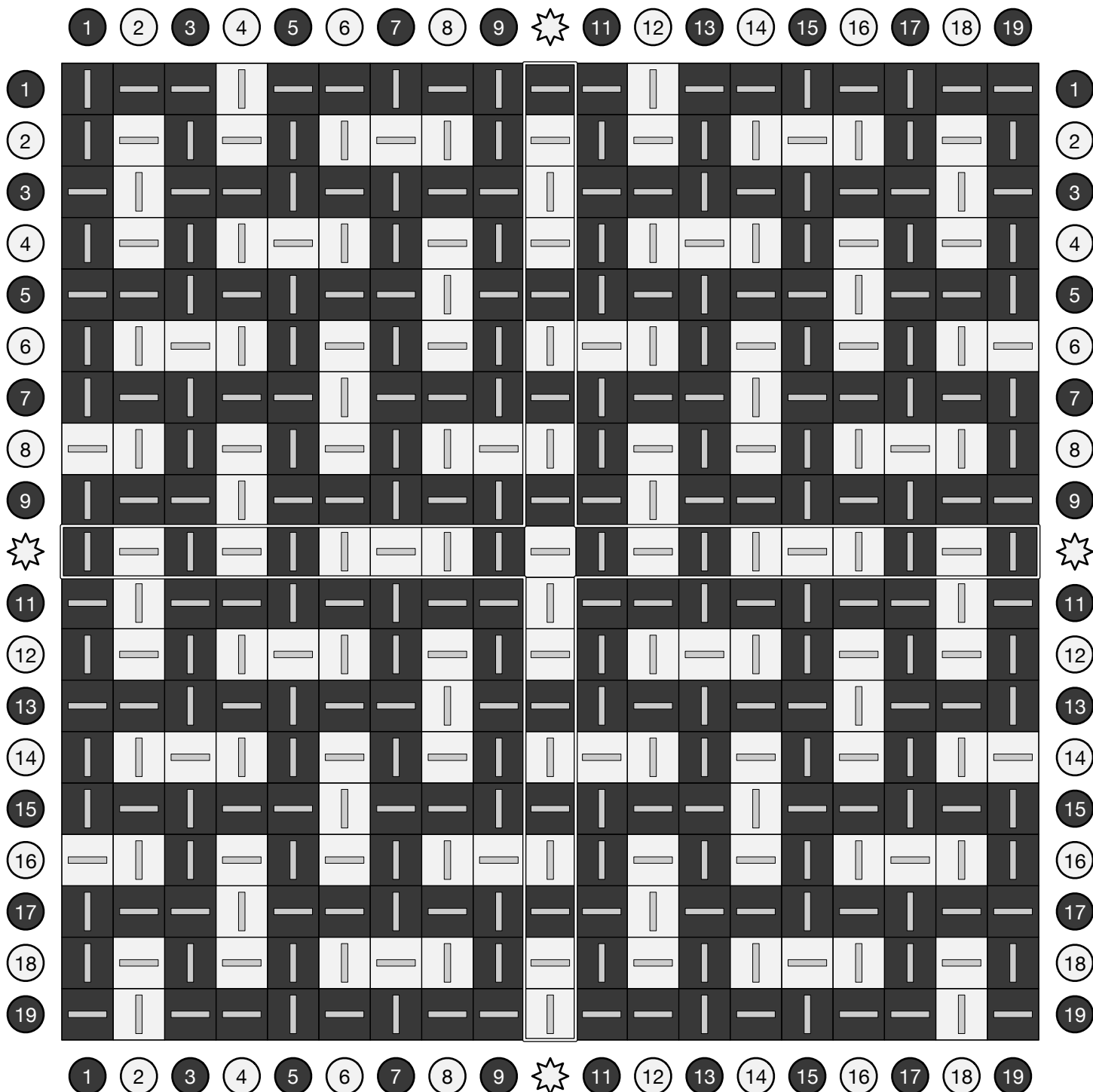
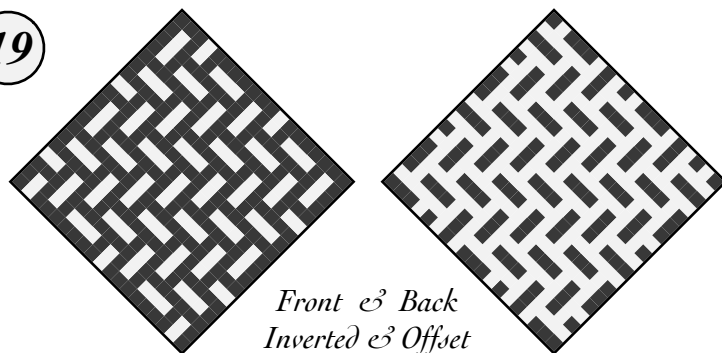


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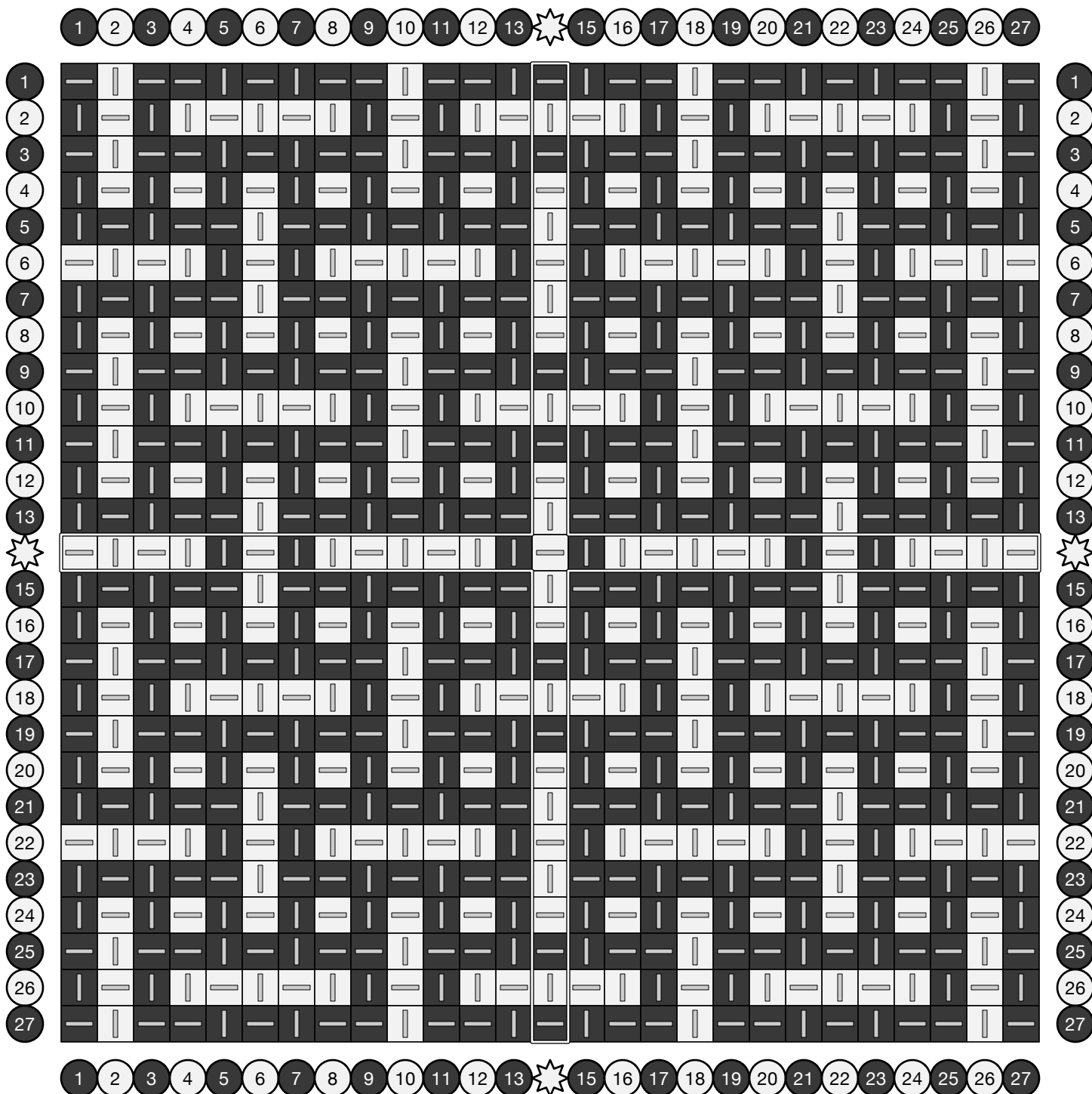
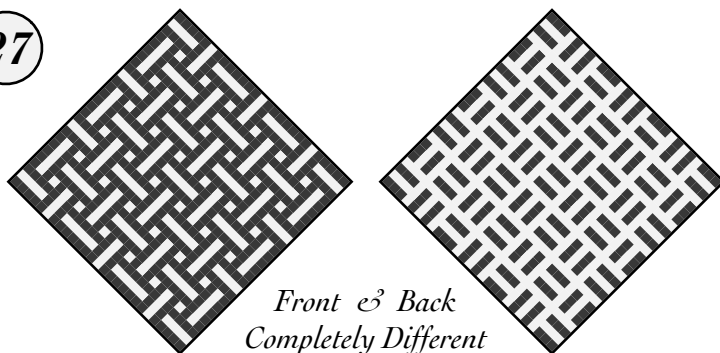


# Cobblestone

This pattern hides a surprise: when removed from the loom, the small dots on the front disappear as the boxes around them snug up to form a raised bump. Despite the presence of over-3 floats, the resulting weave is solid, with an interesting texture.

An original pattern designed in April 2022.

27



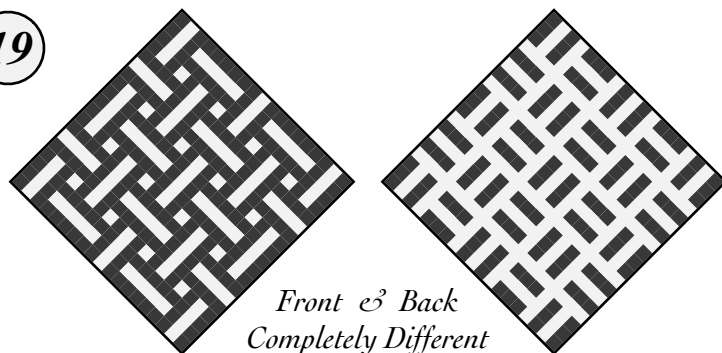


# Cobblestone

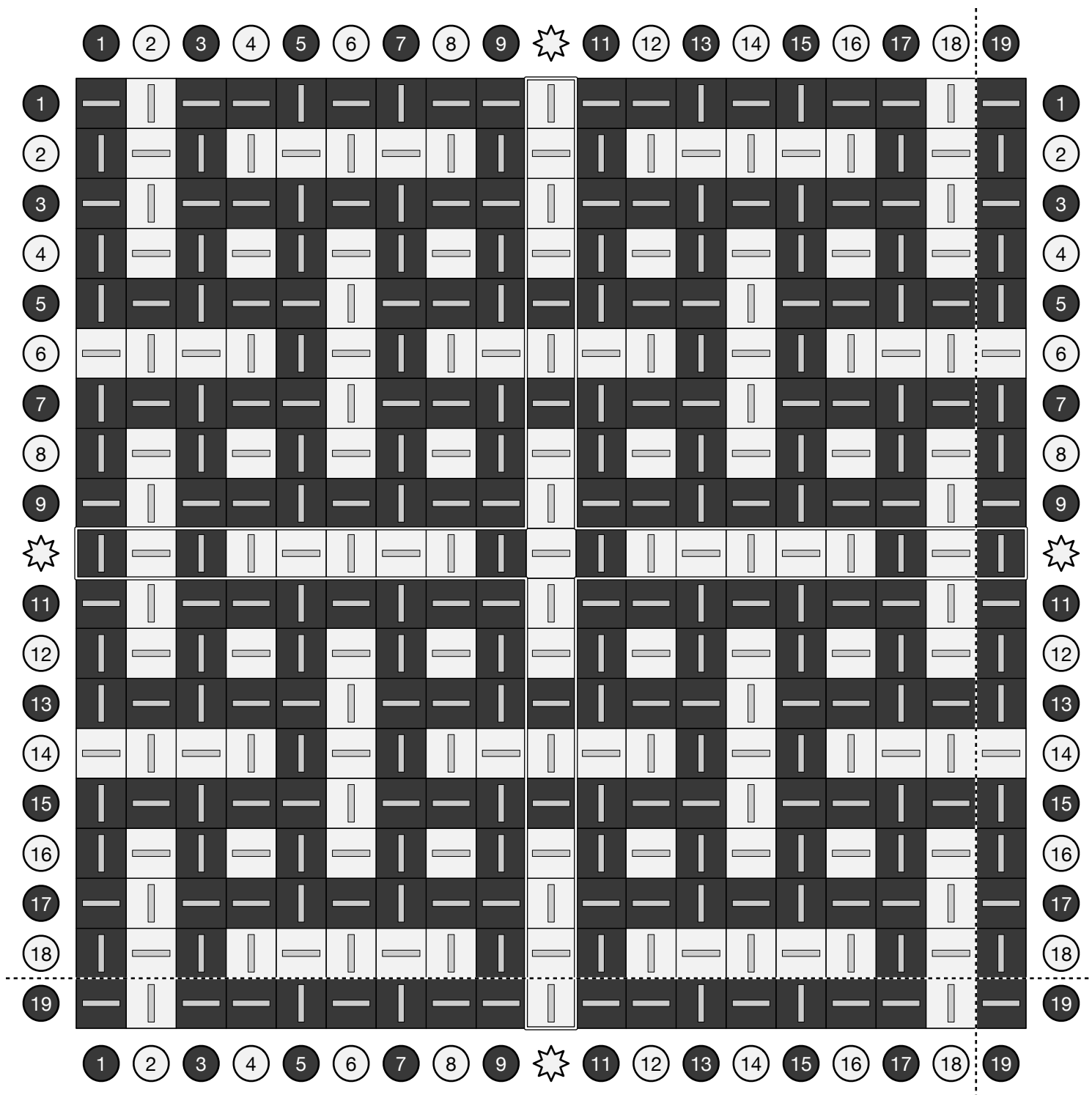
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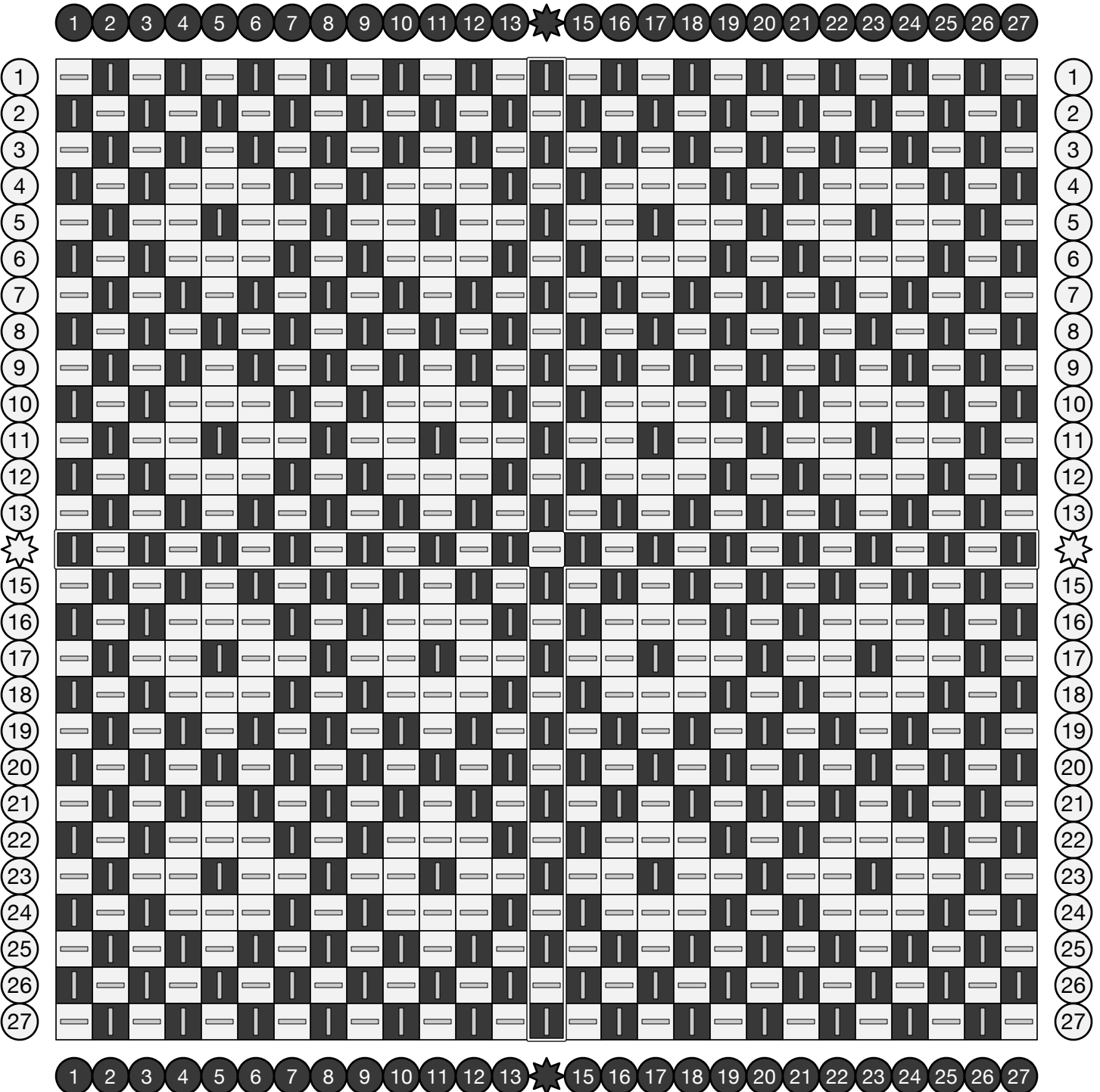
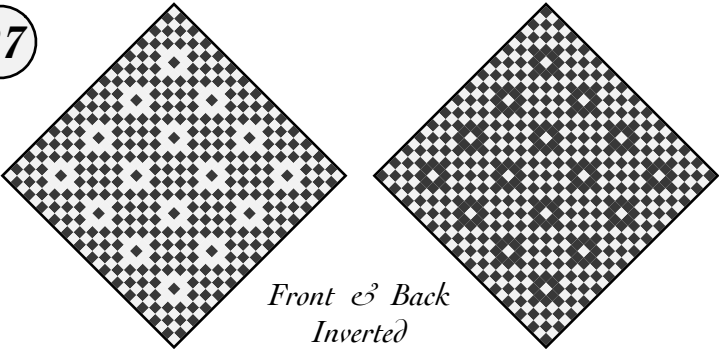
Front & Back  
Completely Different



# Half-Waffle

A tabby fabric is marked by a grid of spots with floats that encourage the fabric to pucker.

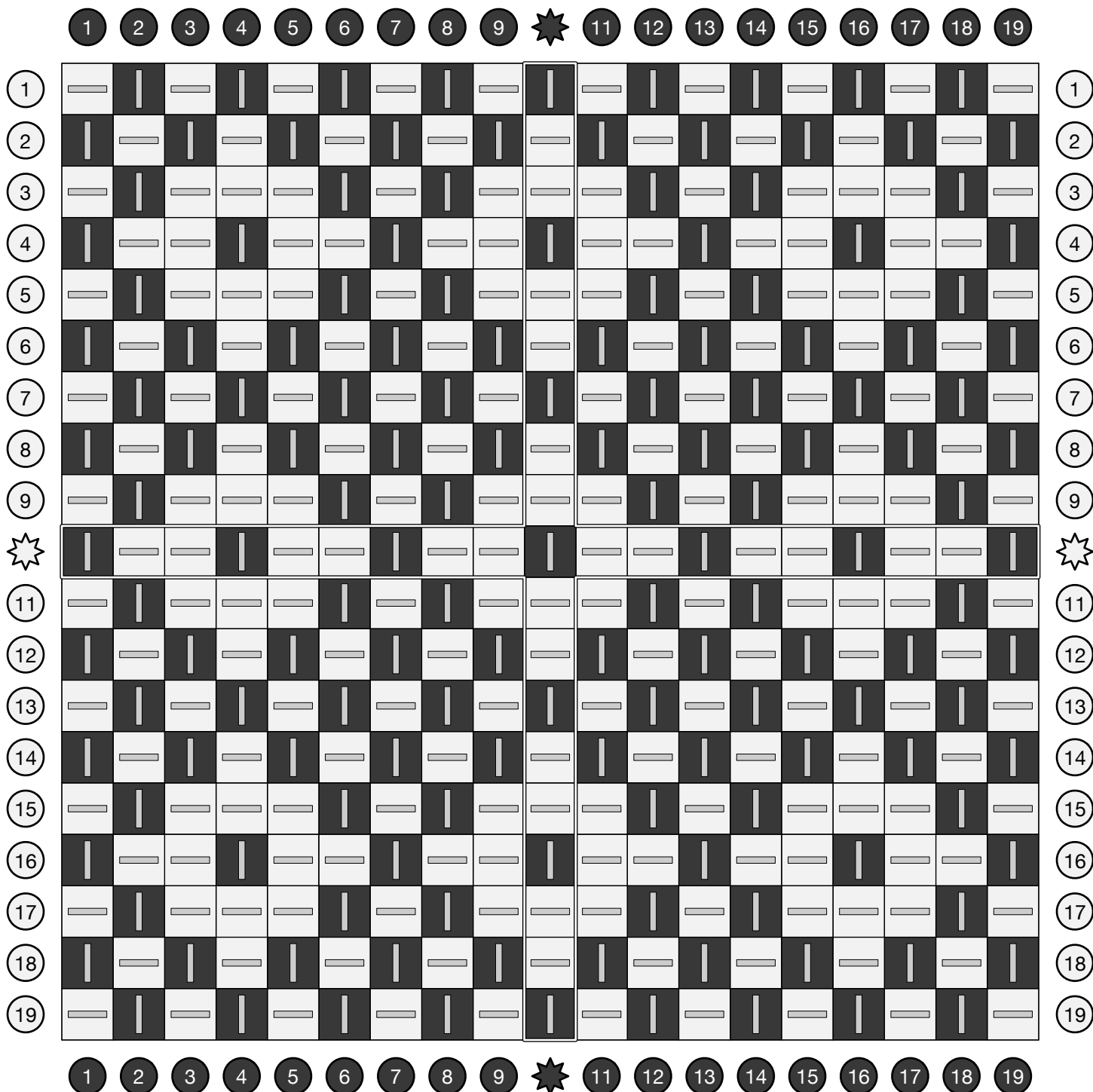
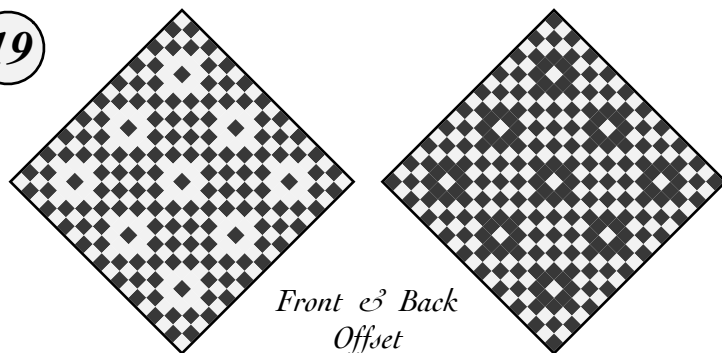
27



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19

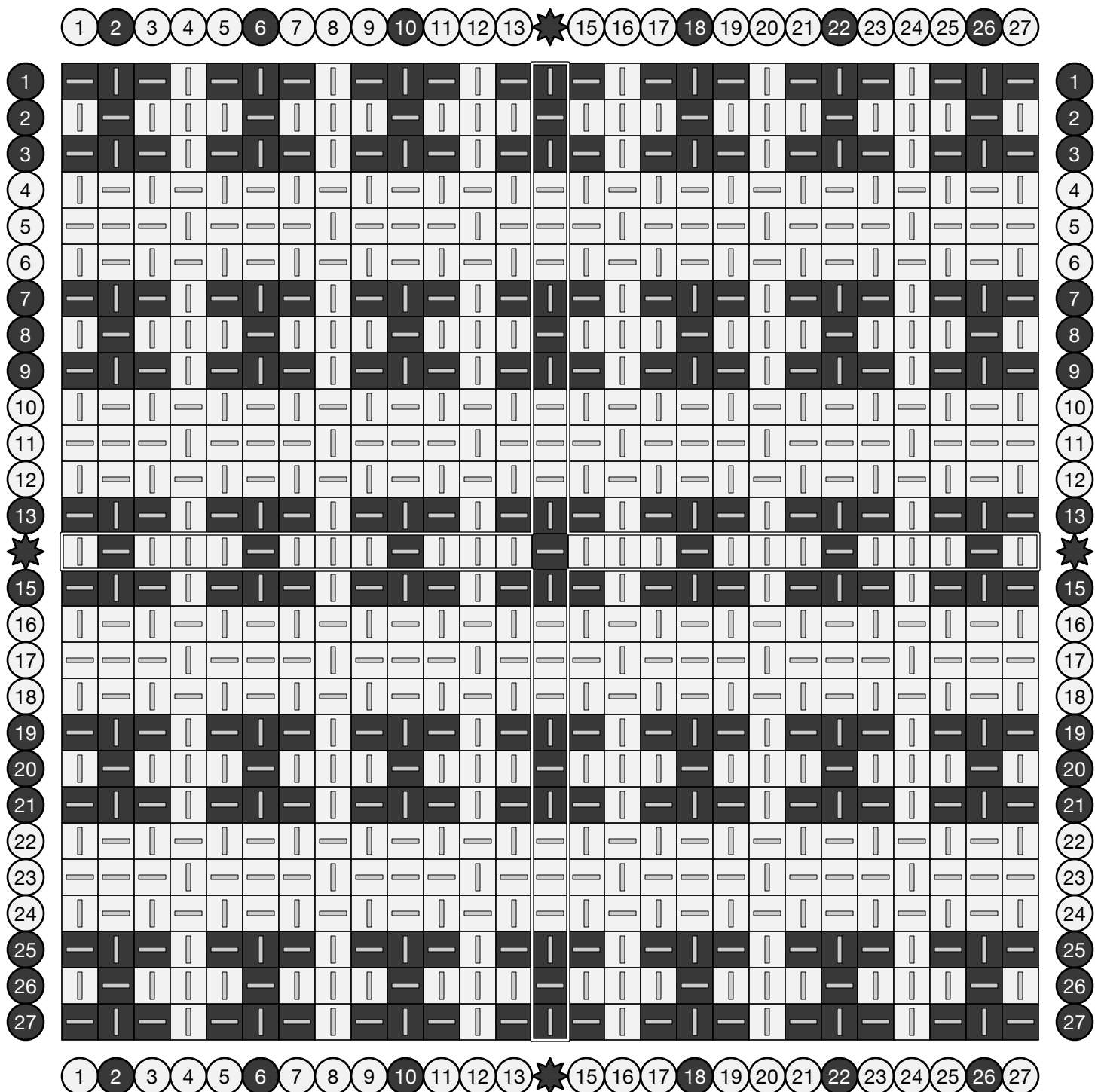
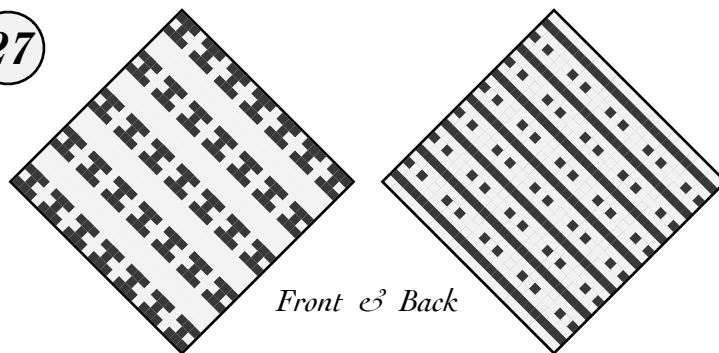


# Micro Waffle

Waffle weave is formed when long warp and weft floats surround pockets of tabby weave. When taken off the loom, the floats draw up, pushing the adjacent tabby sections higher and lower.

This waffle has a repeat size of 4x6 with maximum floats of 3x3.

27

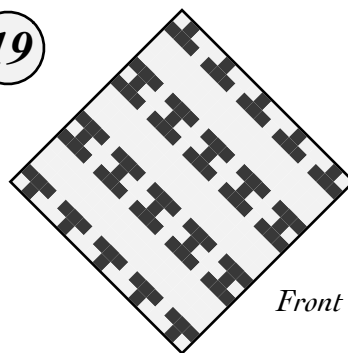


# Micro Waffle

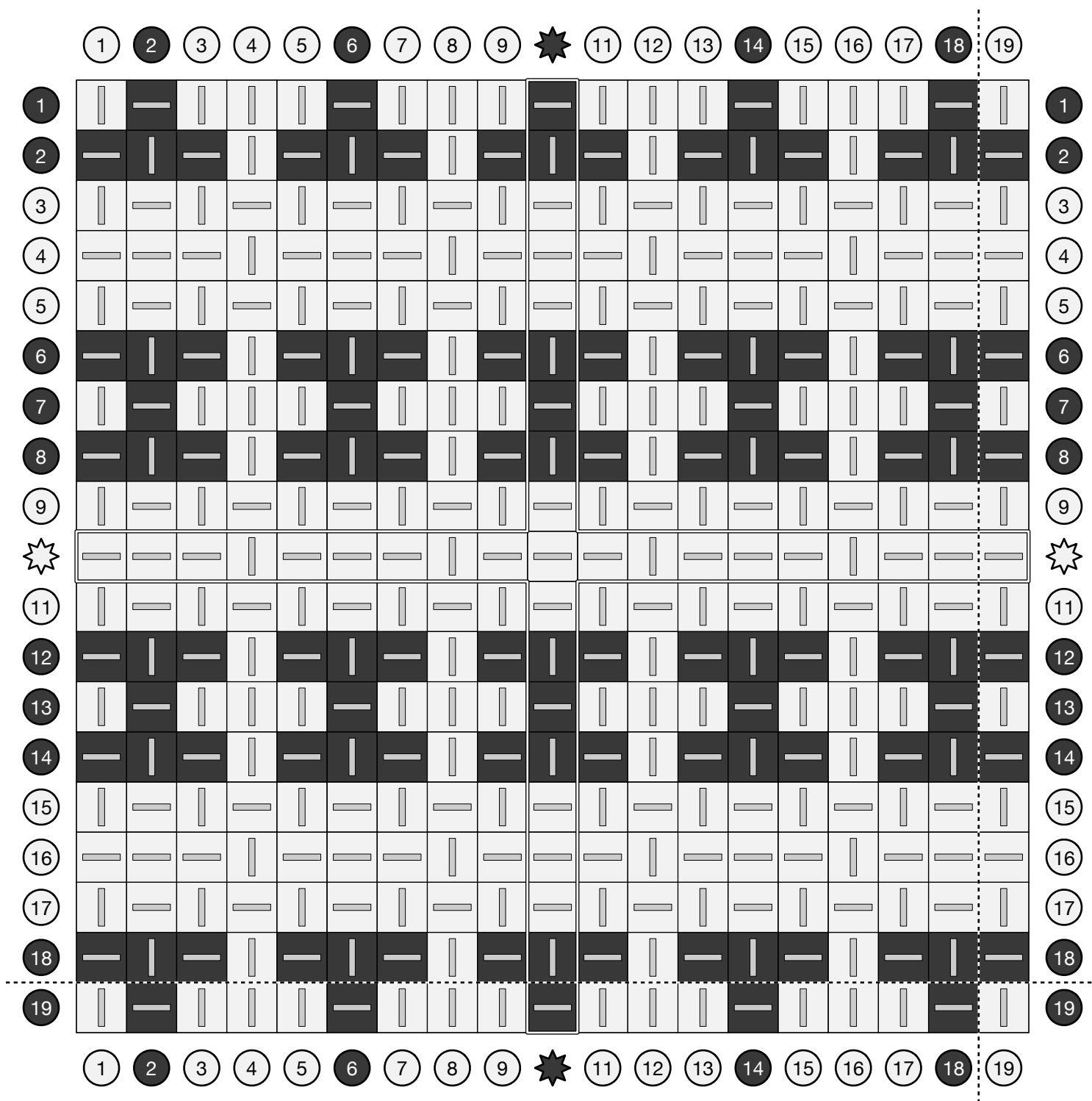
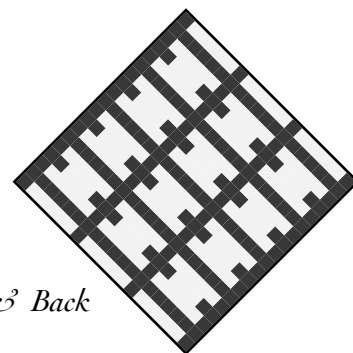
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Front & Back

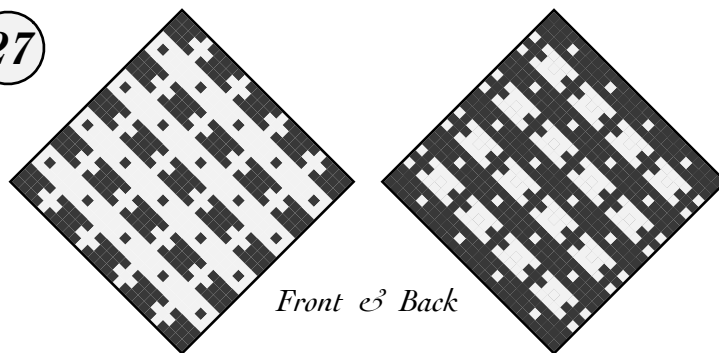


# Mini Waffle

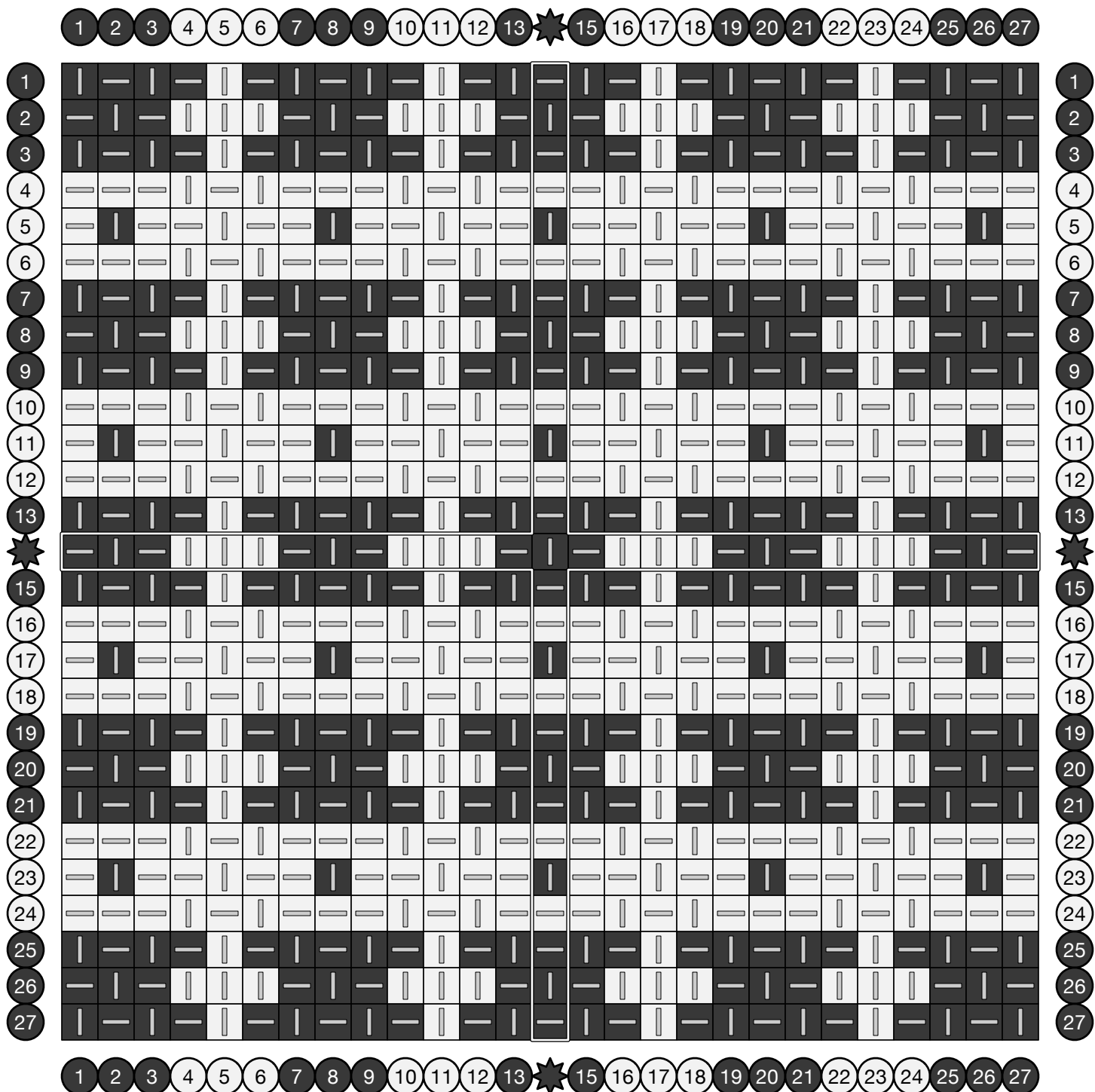
Waffle weave is formed when long warp and weft floats surround pockets of tabby weave. When taken off the loom, the floats draw up, pushing the adjacent tabby sections higher and lower.

This waffle has a repeat size of 6x6 with maximum floats of 3x3.

27



Front & Back

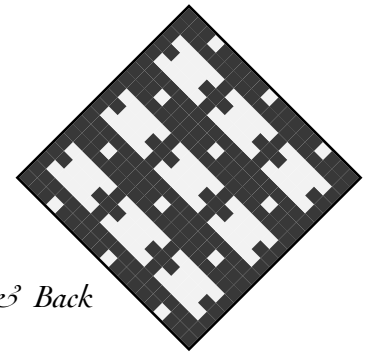
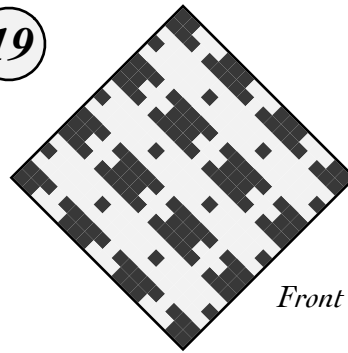


# Mini Waffle

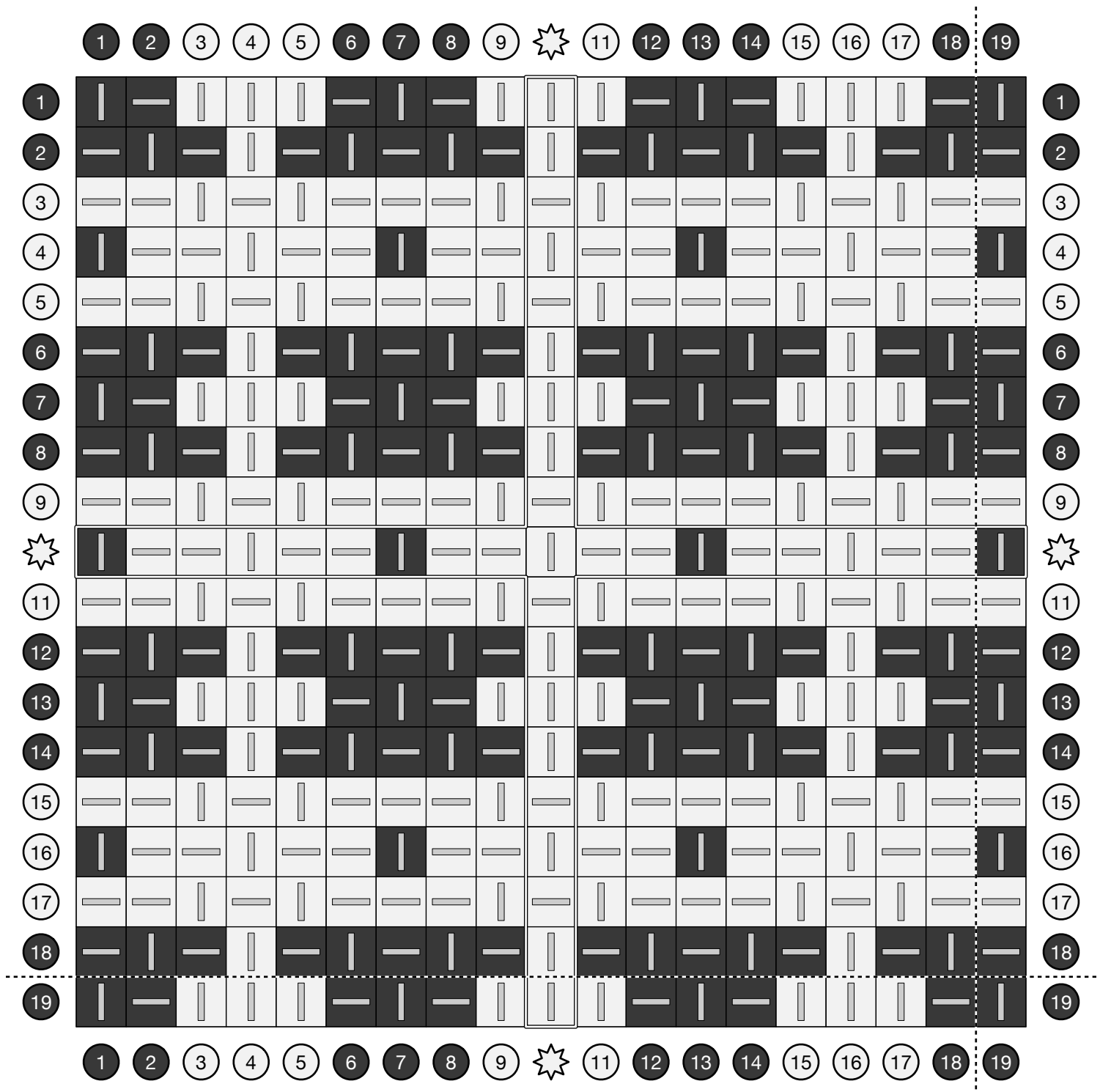
Waffle weave is formed when long warp and weft floats surround pockets of tabby weave. When taken off the loom, the floats draw up, pushing the adjacent tabby sections higher and lower.

This waffle has a repeat size of 6x6 with maximum floats of 3x3.

19



Front & Back

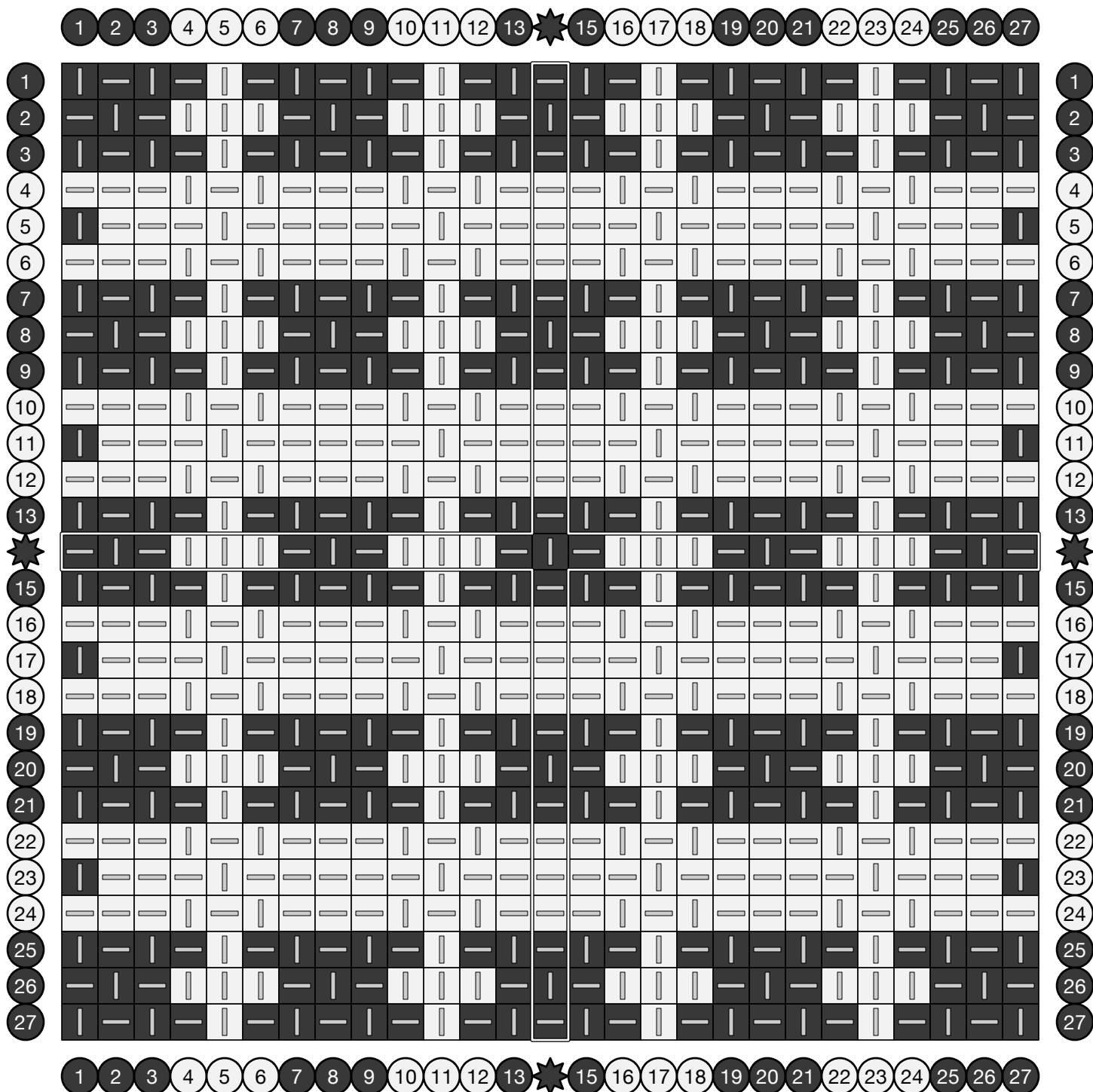
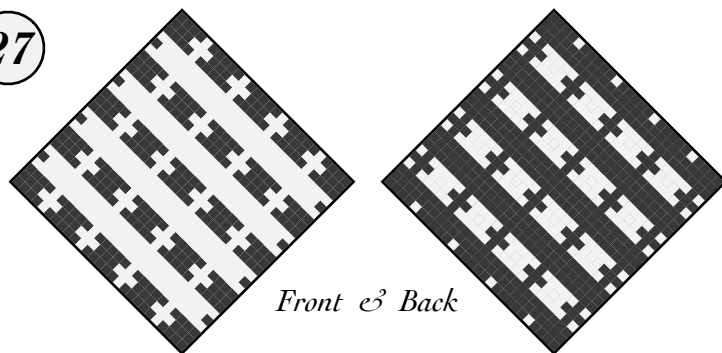


# Liège Waffle

Waffle weave is formed when long warp and weft floats surround pockets of tabby weave. When taken off the loom, the floats draw up, pushing the adjacent tabby sections higher and lower.

This waffle has a repeat size of 6x6 with maximum floats of 5x3.

27



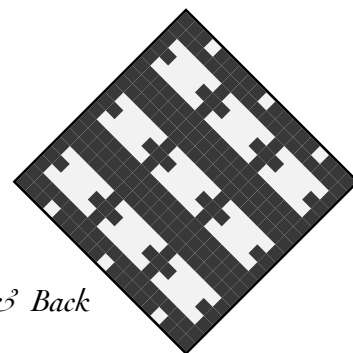
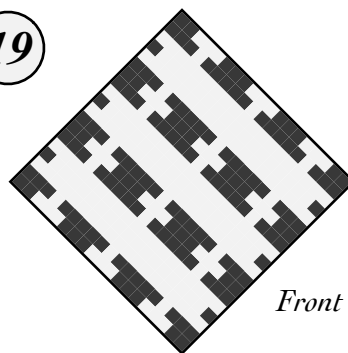


# Liège Waffle

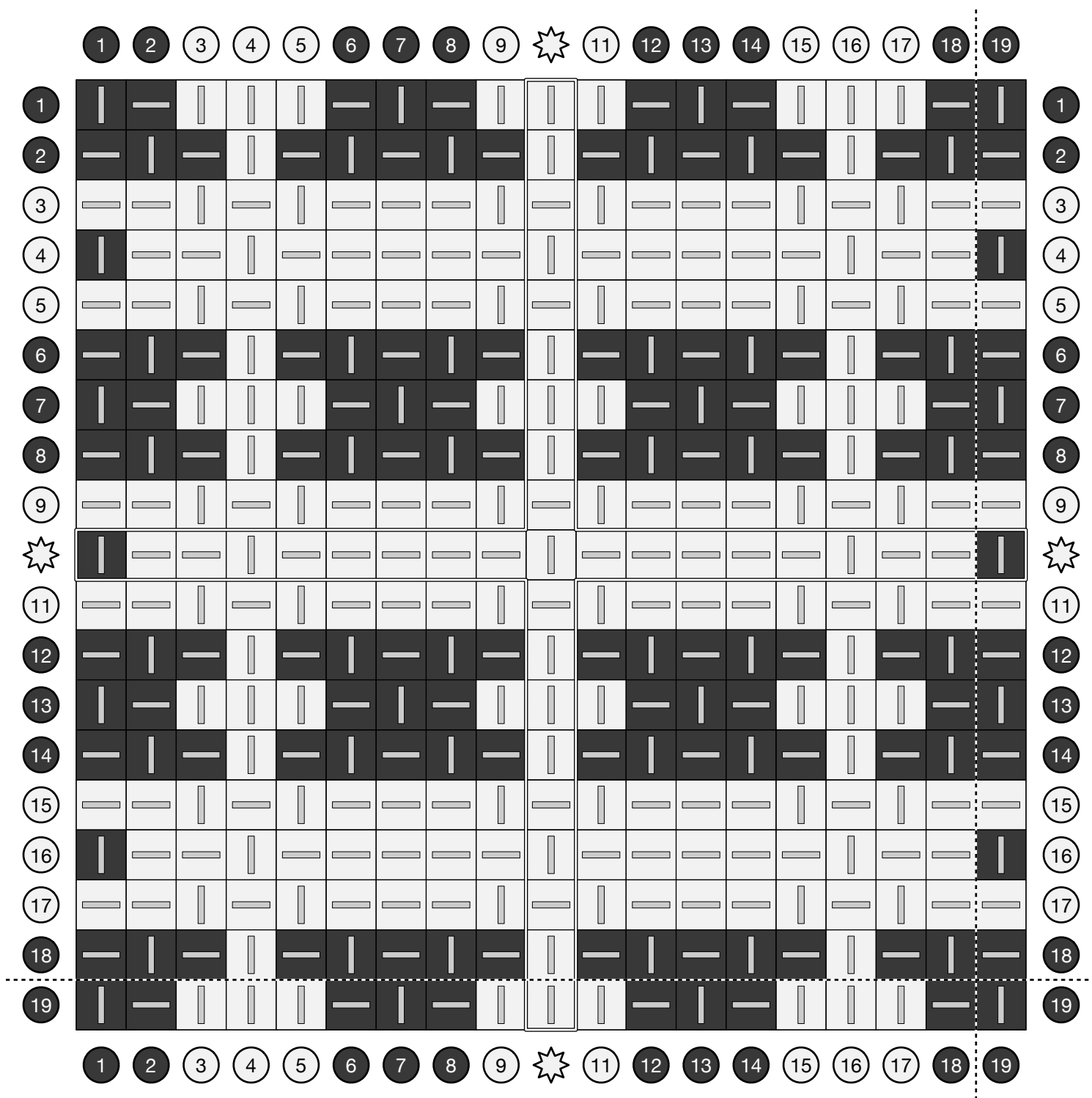
Waffle weave is formed when long warp and weft floats surround pockets of tabby weave. When taken off the loom, the floats draw up, pushing the adjacent tabby sections higher and lower.

This waffle has a repeat size of 6x6 with maximum floats of 5x3.

19



Front & Back

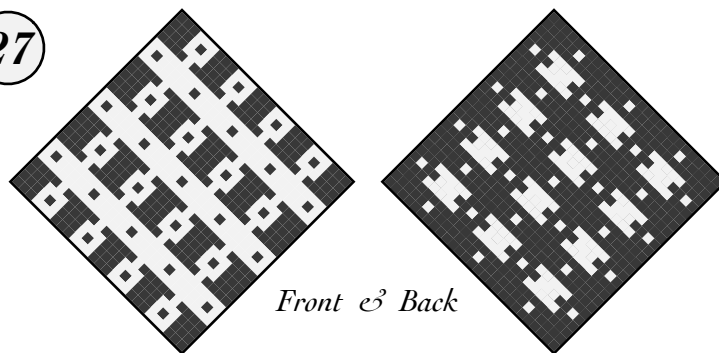


# Breakfast Waffle

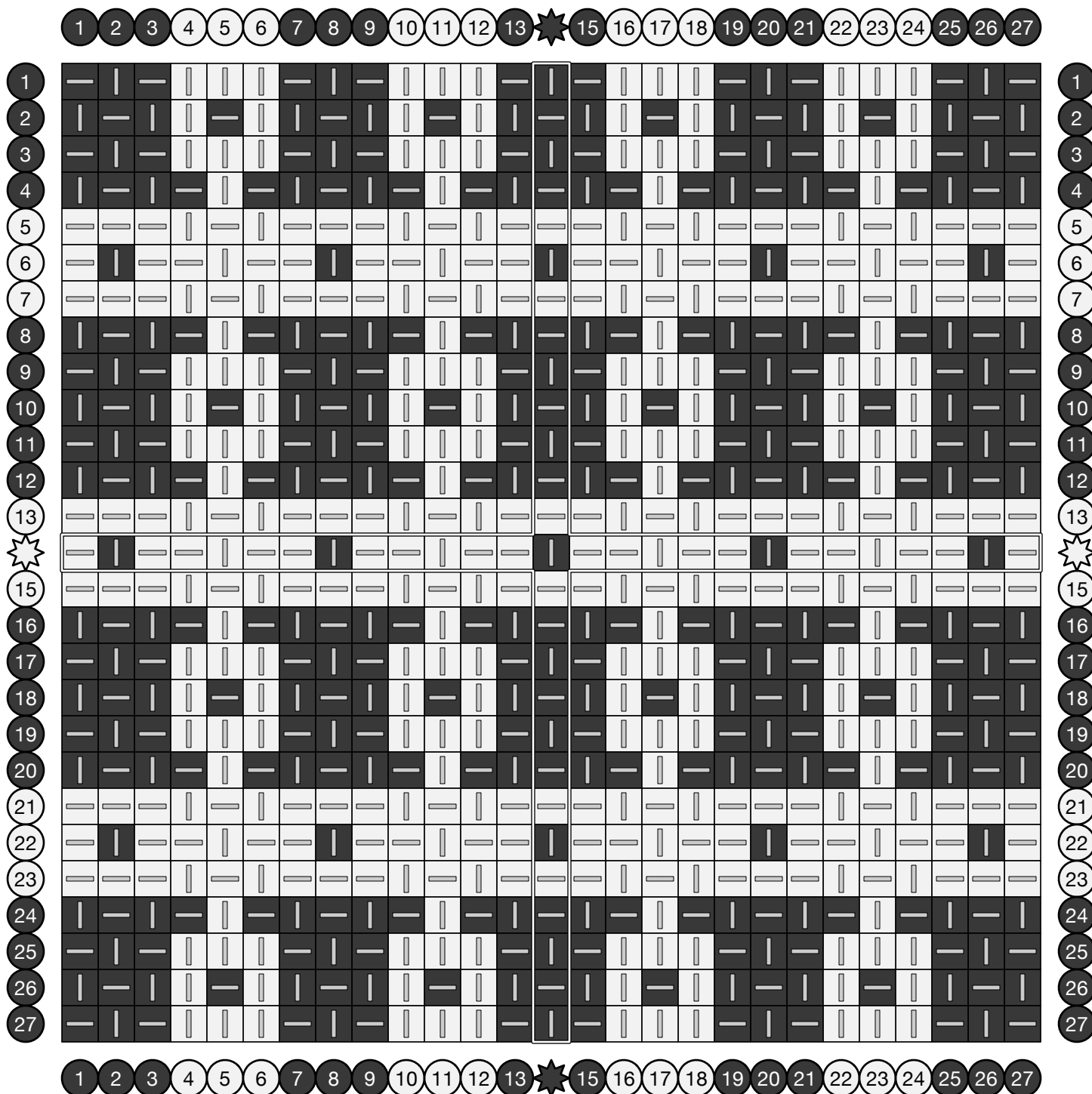
Waffle weave is formed when long warp and weft floats surround pockets of tabby weave. When taken off the loom, the floats draw up, pushing the adjacent tabby sections higher and lower.

This waffle has a repeat size of 6x8 with maximum floats of 3x3.

27



Front & Back

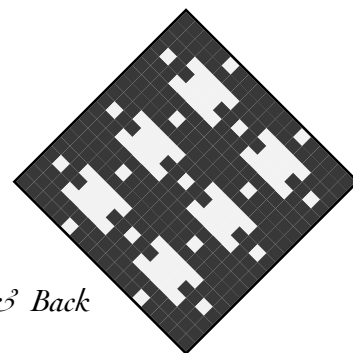
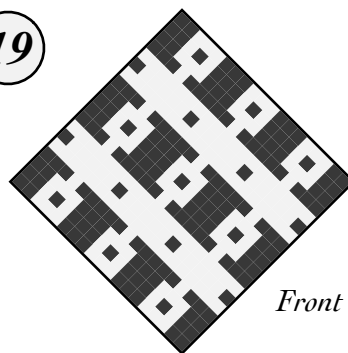


# Breakfast Waffle

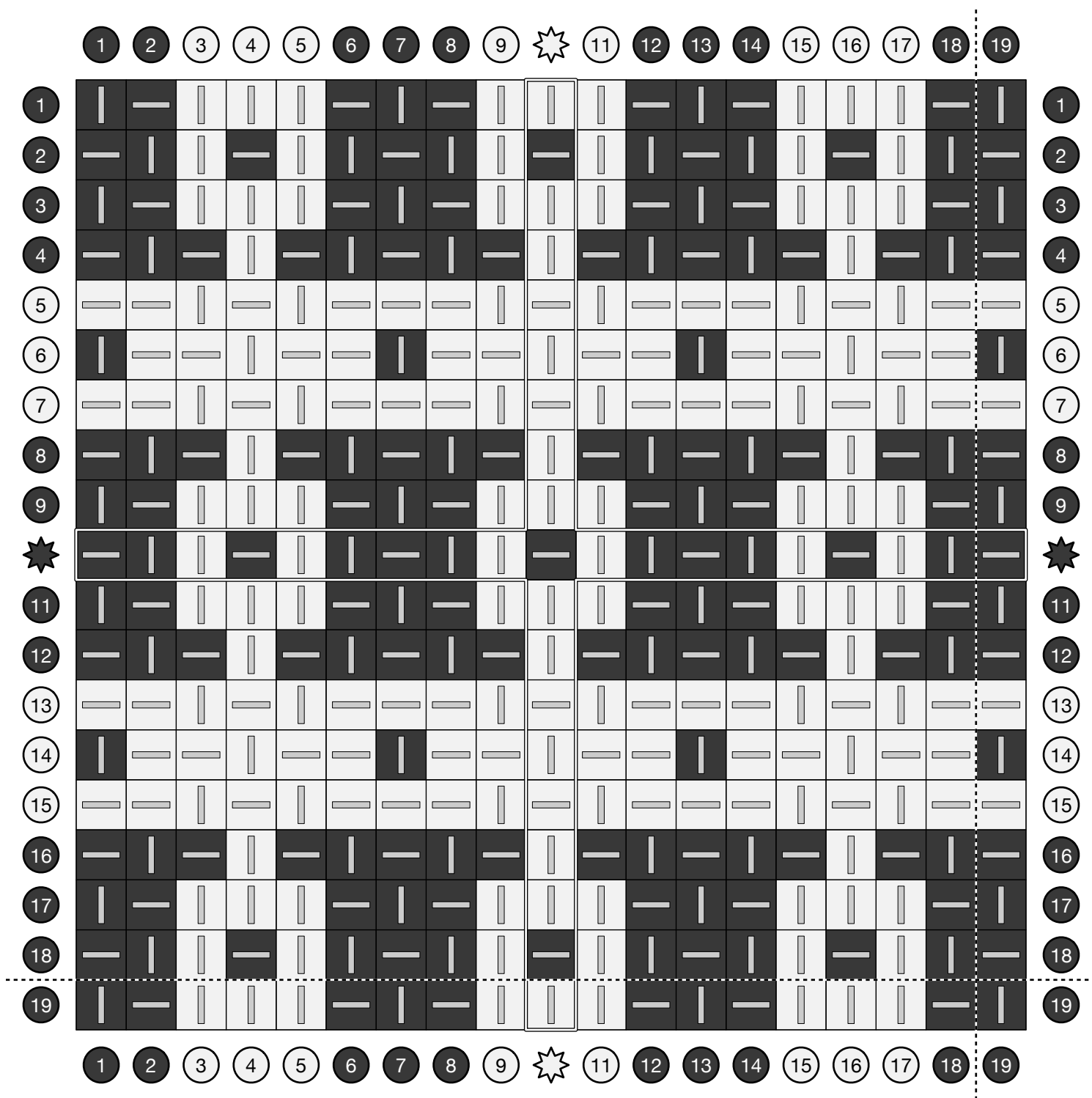
Waffle weave is formed when long warp and weft floats surround pockets of tabby weave. When taken off the loom, the floats draw up, pushing the adjacent tabby sections higher and lower.

This waffle has a repeat size of 6x8 with maximum floats of 3x3.

19



Front & Back

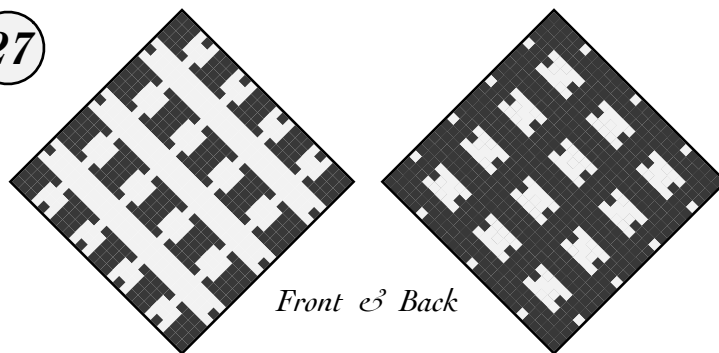


# Belgian Waffle

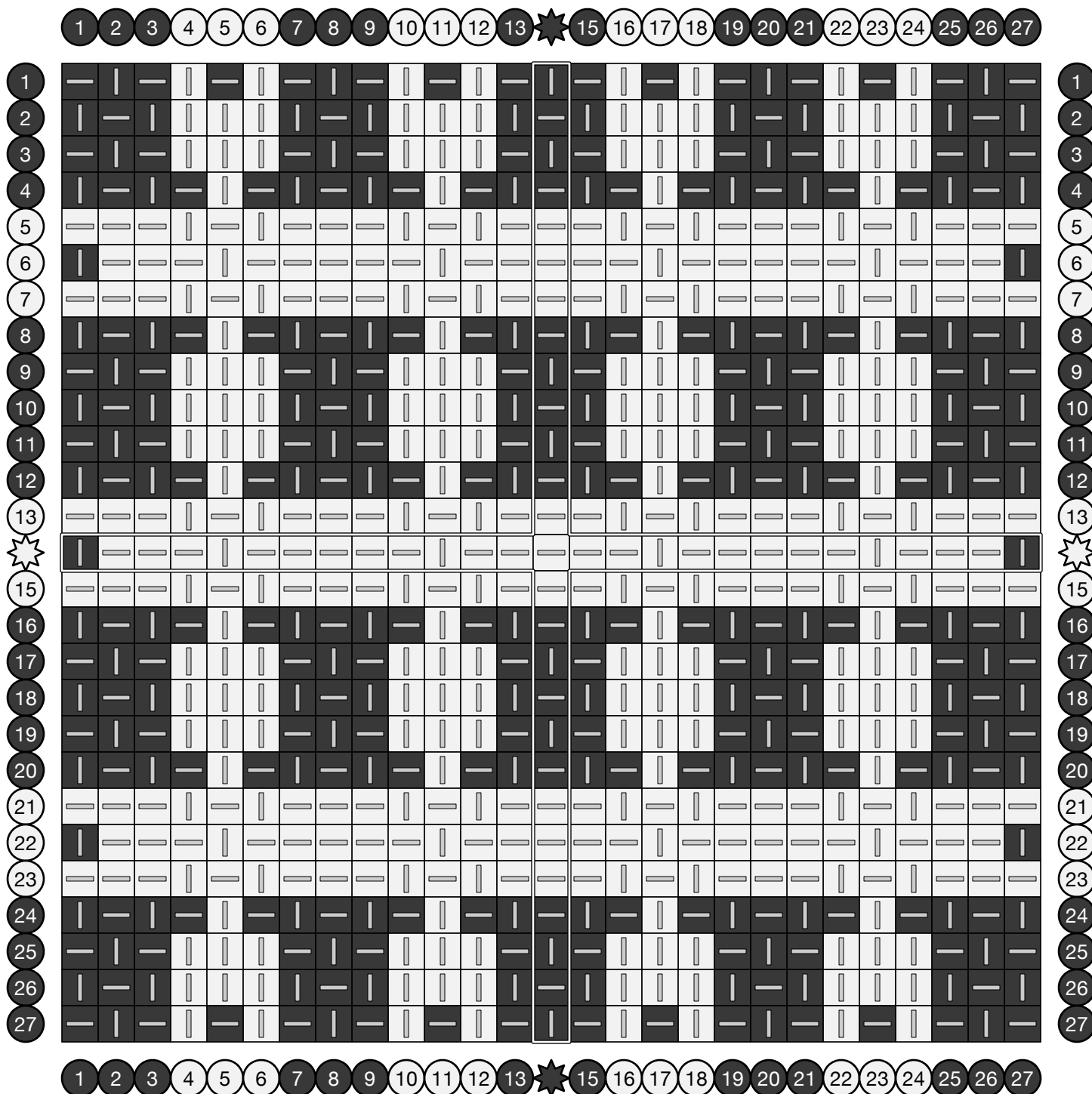
Waffle weave is formed when long warp and weft floats surround pockets of tabby weave. When taken off the loom, the floats draw up, pushing the adjacent tabby sections higher and lower.

This waffle has a repeat size of 6x8 with maximum floats of 5x5.

27



Front & Back

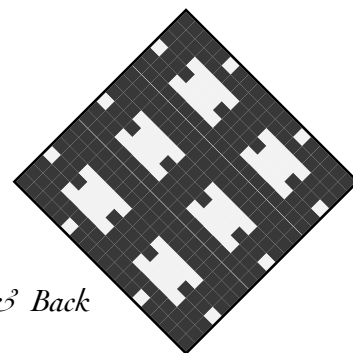
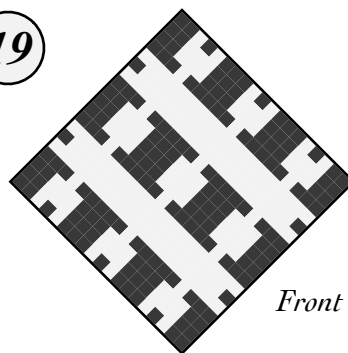


# Belgian Waffle

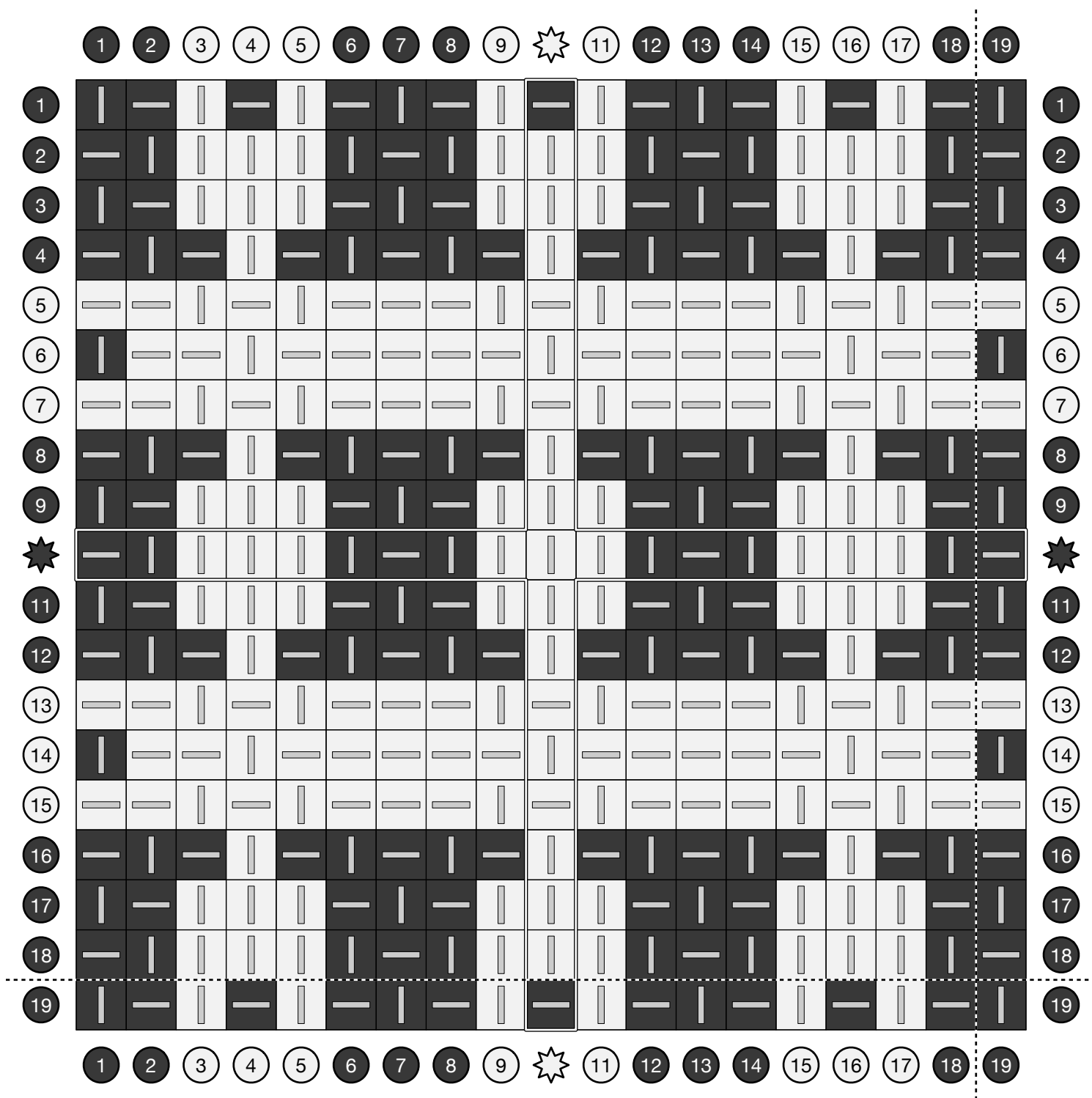
Waffle weave is formed when long warp and weft floats surround pockets of tabby weave. When taken off the loom, the floats draw up, pushing the adjacent tabby sections higher and lower.

This waffle has a repeat size of 6x8 with maximum floats of 5x5.

19



Front & Back

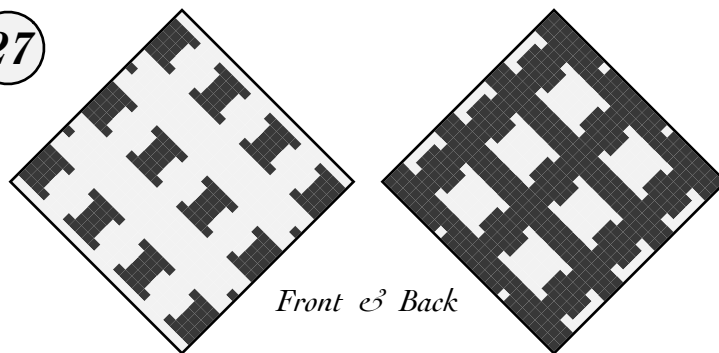


# Jumbo Waffle

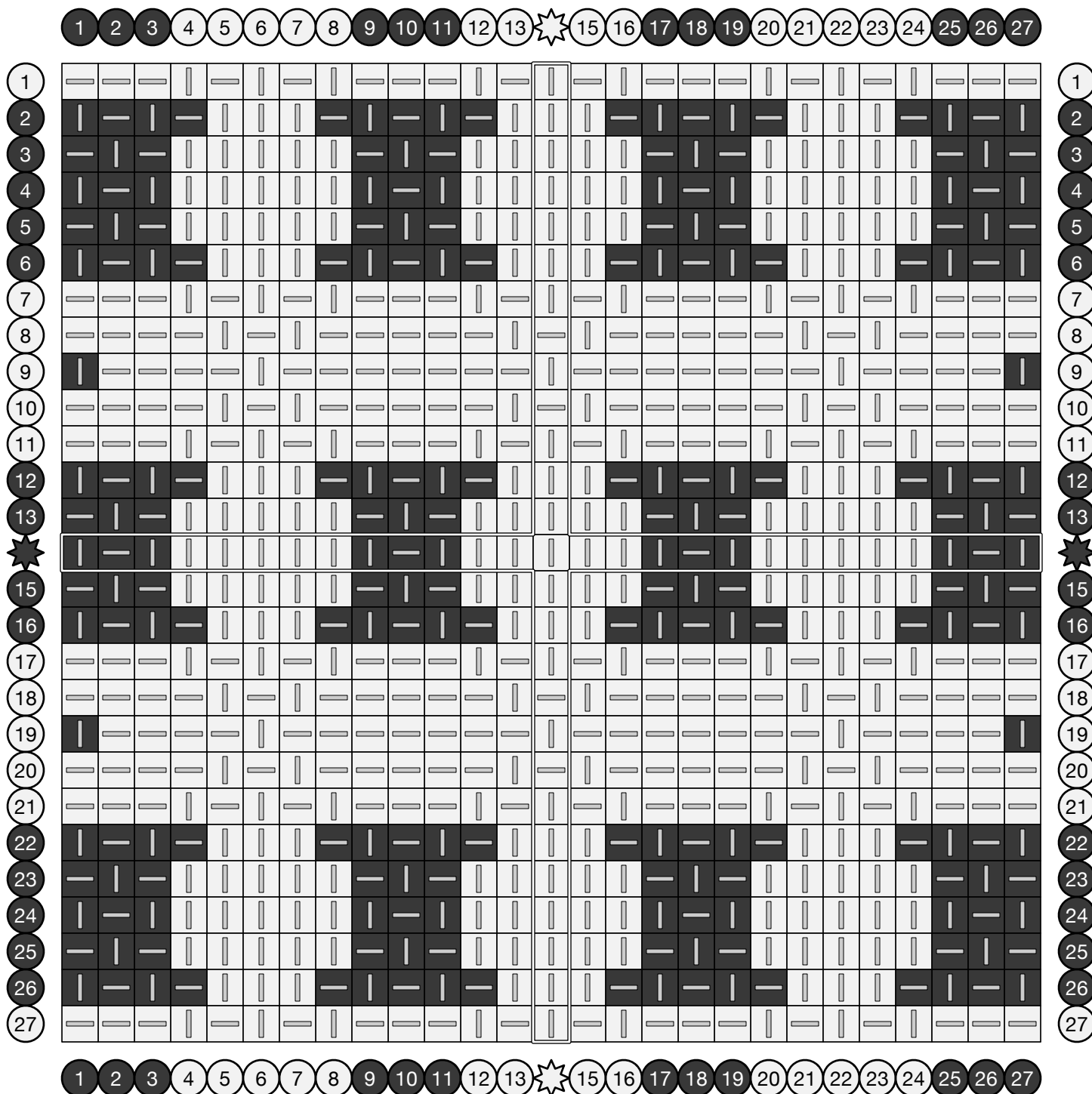
Waffle weave is formed when long warp and weft floats surround pockets of tabby weave. When taken off the loom, the floats draw up, pushing the adjacent tabby sections higher and lower.

This waffle has a repeat size of 8x10 with maximum floats of 7x7. These long floats make the surface less solid than most of our other designs.

27



Front & Back

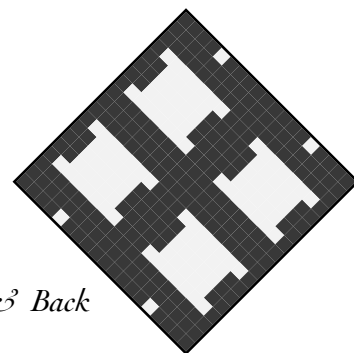
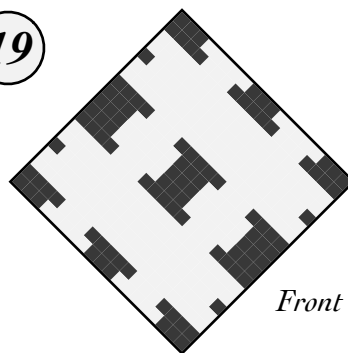


# Jumbo Waffle

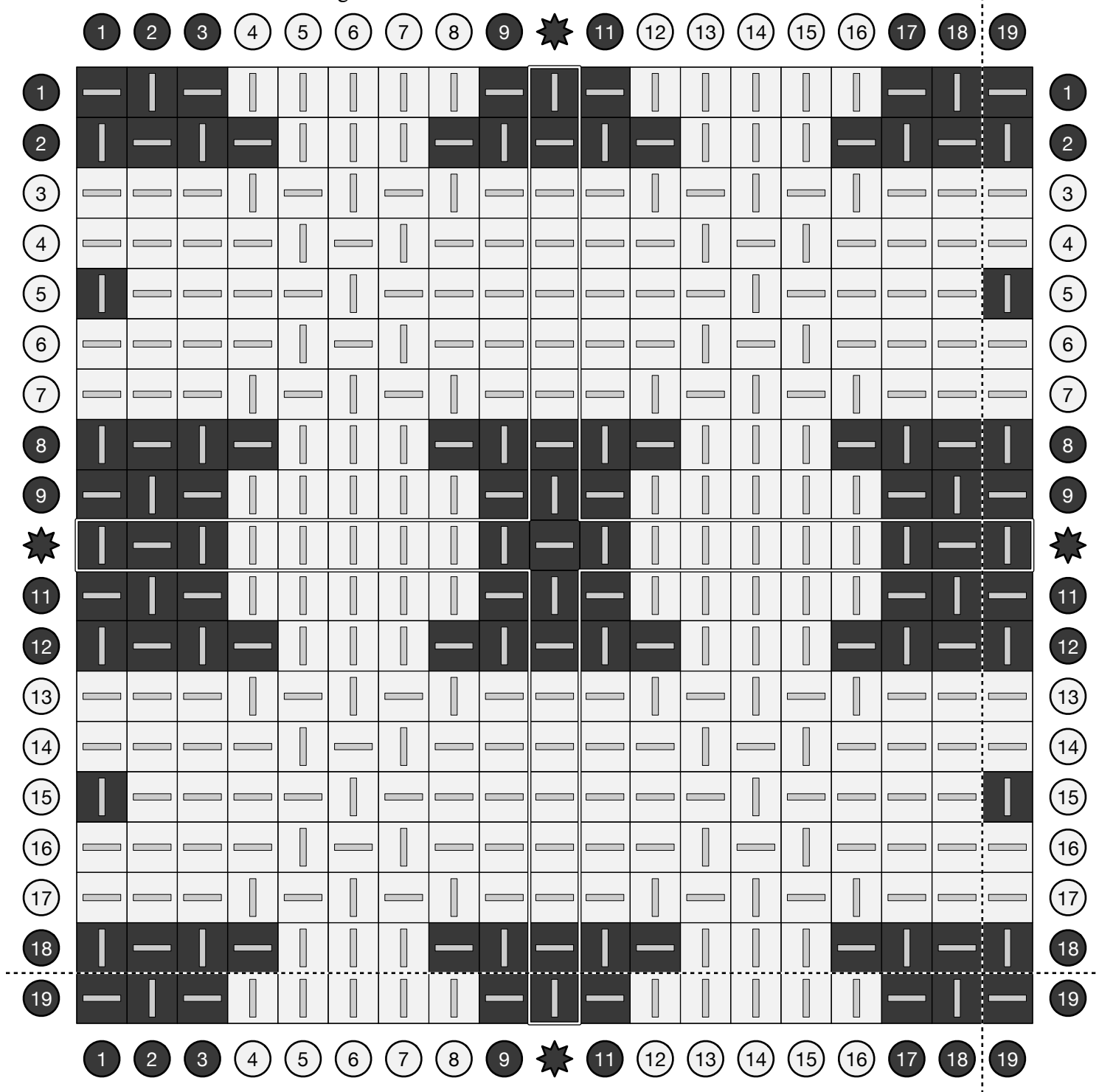
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19



Front & Back



# Gauze

Gauze is a weave with open spaces between the threads, which are twisted to lock them in place.

18

