



Piglet's Portfolio *of Priceless* Potholder Patterns

Instructional Weaving Charts
for Potholder Loop Looms

*Created By Piglet Evans &
Matthew Simon Cavalletto*



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Section I: Plain Weave

This section is all "tabby," or "over-1/under-1" weave, with patterns produced only by choosing different loop colors..

Section II: Basketweave

Basketweave builds on plain weave by treating several loops as a group the follow a common pattern.

Section III: Shadow Weave

The "shadow weave" section has more complex designs with alternating thread colors.

Section IV: Twill Weave

The "twill" section begins with "over-2/under-2" weave and then explores related variations

Section V: Other Weaves

This catch-all section covers split-weave, complicated figurative patterns, and highly-textured structures such as waffle weave.

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 complex weaves.

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

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. Occasionally, you'll find a chart that calls for slightly fewer loops, such as 26 or 17 — in these cases, just leave one peg empty, and after you bind off, wiggle the potholder a bit to even out the fabric. Conversely, you might find a chart that calls for slightly more loops, such as 29 or 19 — if your loom doesn't have an extra peg, just double-up two loops on the last peg and weave with them as if they were side-by-side; things should work out just fine.

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.

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- 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 generally are covered by copyright, and some decorative designs can be as well, if they are sufficiently complex, and if they can be separated from the functional design of the underlying article.

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.

On this basis, we send these charts back out into the world — let them spark your own creativity!

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: oououoou

row 2: uouououo

row 3: ouououou

[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.

Contents: Section I – Plain Weave

Threaded Solid Each Side

Basic Tabby 27, 18 1

Threaded in Groups

Nine Block 27, 18 3
 Plaid (Stripes of 6) 27 5
 Plaid (Stripes of 5) 27, 18 6
 Plaid (Stripes of 4) 27, 18 8
 Plaid (Stripes of 3) 27, 18 10
 Pinwheels (of 2) 27, 18 12

Threaded Solid & Alternating

Dot Grid 27, 18 14
 Split Dot Grid 27, 18 16
 Scattered Dots 27, 18 18

Threaded Solid & Alternating

Seersucker 27, 19 20
 Split Seersucker 27, 19/18 22

Threaded Alternating Each Side

Stripes 27, 18 24

Alternating with Repeats

Half-and-Half Stripes 18 26
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 Log Cabin (Blocks of 7) 27, 18 31
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Contrasting Ladders 27 45
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Basketweave Steps	<i>28, 18</i>	6

Three-Three Basketweave

Three-Three Basketweave	<i>27, 18</i>	8
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Half Basketweave

Half Basketweave	<i>27</i>	10
Half Basketweave Stripes	<i>27, 18</i>	11

Two-One Basketweave

Two-One Basketweave	<i>27, 18</i>	13
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Intersecting Corners	27, 18	16
Tiny Intersecting Corners	27, 18	18

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Boxes

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Small Square Tiles	27	27
Tiny Square Tiles	27, 19	28
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Offset Stacked Blocks	27, 19	34

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Broken Twill Splotches 27 12

Quad-Color Checkmarks 27 13

Threaded solid & alternating (AAAA x ABAB):

Twill Dash Grid 27 14

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Twill Dash and Zed Lanes 27 16

Threaded in groups (AAABBB):

Two-Two Twill Steps 27, 18 17

Two-Two Twill Zeds 27 19

Threaded solid on each side, with offsets

Two-Two Twill Chevrons 27, 18 20

Jumbo Zig Zag Twill 27 22

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Wall of Troyish 27 37

Threaded solid on each side, with breaks

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Threaded solid on each side, with broken lozenges

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