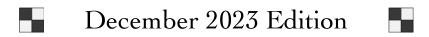
Piglet's Portfolio of Priceless Potholder Potholder Patterns

Instructional Weaving Charts
for Potholder Loop Looms
2023 Edition New Charts Only
Created By Piglet Evans e3
Matthew Simon Cavalletto



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Overall Table of Contents

Welcome

Overall Contents	2
Introduction	3
License For Free Use	4
Reading Charts	5

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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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 <u>over</u>: bring the horizontal weft loop in front of the vertical warp one.
- The | symbol means <u>under</u>: 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 compex 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 acrosss 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.

Contents: Section I — Plain Weave

Threaded Solid Each Side	:		Contrasting Ladders	27	45
Basic Tabby	27, 18	1	Double Ladders	27	46
			Assorted Ladders	27	47
Threaded in Groups			Wide Ladders	27 <mark>, 19</mark>	48
Nine Block	27, 18	3	Broken Ladders	27	50
Plaid (Stripes of 6)	27	5	Combs	27	51
Plaid (Stripes of 5)	27, 18	6	Broken Combs	27	52
Plaid (Stripes of 4)	27, 18	8	Picket Fences	18	53
Plaid (Stripes of 3)	27, 18	10			
Pinwheels (of 2)	27, 18	12	Threaded in Cycles		
			Morse Code	27, 19	54
Threaded Solid & Alterna	ting		Extended Morse Code	27	56
Dot Grid	27, 18	14			
Split Dot Grid	27, 18	16	Narrow Stripes		
Scattered Dots	27, 18	18	Border	27, 18	57
			Stripe Border	27 <mark>, 18</mark>	59
Threaded Solid & Alterna	ting		Puzzle Pieces	27	61
Seersucker	27 <mark>, 19</mark>	20			
Split Seersucker	27 <mark>, 19/18</mark>	22	Multiple Colors		
			Tri-Color Nine Block	27, 18	62
Threaded Alternating Eac	h Side		Gingham	27, 18	64
Stripes	27, 18	24	Tri-Color Herringbone	27, 18	66
~			Tri-Color Pinwheels (of 2)	18	68
Alternating with Repeats			Double-Stripe Border	27, 18	69
Half-and-Half Stripes	18	26	Thin Double-Stripe Border	27	71
Broken Stripes	27, 18	27	Double-Stripe Grid	28	72
Log Cabin (Blocks of 9)	27, 18	29			
Log Cabin (Blocks of 7)	27, 18	31			
Log Cabin (Blocks of 5)	27, 18	33			
Bars	27, 18	35			
Alternating with Interrup	tions				
Barbells	27, 18	37			
Double Barbells	27	39			
Threaded Alternating & U	Ineven				
Narrow Ladders	27 <mark>, 19</mark>	40			
	27 , 19 27	42			
Contrasting Narrow Ladders Ladders	27 <mark>, 19</mark>	43			
Lauders	41 <mark>, 17</mark>	ان -			

Contents: Section II — Basketweave

Two-Two Basketweave	<i>27, 18</i>	1
Basketweave Stripes	27 <mark>, 18</mark>	3
Basketweave Log Cabin	28	5
Basketweave Steps	28 <mark>, 18</mark>	6

Three-Three Basketweave

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

Half Basketweave

Half Basketweave	27	10
Half Basketweave Stripes	27, 18	11

Two-One Basketweave

Two-One Basketweave	27 <mark>, 18</mark>	13
Two-One Basketweave Grid	18	15
Two-One Basketweave Bands	19	16

Alternating Basketweave

Fragile Ladders	27	17
Chunky Ladders	27	18

Contents: Section III — Shadow Weave (1/2)

Stripes			Eddies	27	47
Interrupted Stripes	27, 19	1	Square Double Spiral	27, 18	48
			Greek Triple Key	27	50
Corners			Greek Double Key	27	51
Corners	27, 18	3	Greek Key	27 <mark>, 19</mark>	52
Ziggity-Do-Dah	27, 18	5	Greek Half-Key	27, 19	54
Twisted Corners	27, 18	7			
Parallel Corners	27, 18	9	Stripes with Perpendicula	r Figures	
			Criss-Cross	27, 19	56
Broken Corners			Floating Diamond	27, 18	58
Four Corners	27, 18	11	Floating Circle	27, 19	60
Diverging Corners	<i>27, 19, 18</i>	13	Floating Pierced Diamond	27	62
Intersecting Corners	27, 18	16	Floating Pierced Circle	27	63
Tiny Intersecting Corners	27, 18	18	Floating Double Circle	27	64
Complex Corners			Branches		
Two Corners	27	20	Branch	27, 18	65
Open Square	27 27	21	Parallel Branches (Arms of 6)	<i>27, 18</i>	67
Right Hook	27 27	22	Parallel Branches (Arms of 4)	<i>27, 18</i>	69
rugiit 1100k	21	22	Parallel Branches (Arms of 2)	<i>27, 18</i>	71
Boxes			Parallel Branches (Alternate)	27, 10	73
Noughts and Crosses	27, 18, 17	23	Paired Branches (of 4)	27 27	74
Square Tiles	27	26	Paired Branches (of 2)	27 27	75
Small Square Tiles	27	27	Fourfold Branches (of 4)	27	76
Tiny Square Tiles	27 <mark>, 19</mark>	28	Fourfold Branches (of 2)	27	77
Separated Square Tiles	27	30	Wreath of Branches (of 4)	27	78
Nesting Boxes	27	31	Double Branch	27	<i>7</i> 9
Stacked Blocks	27, 19	32	Paralllel Double Branches	27	80
Offset Stacked Blocks	27, 19	34	Paralllel Spiny Branches	27	81
			Forked Branch	27	82
Boxes and Corners			Forking Branch	27	83
Radiating Boxes	27, 19, 18	36	Branch and Root	27	84
Temple of Kukulcán	27	39			
			Worms		
Spirals			Worms	27	85
Square Spiral	27, 18	40	Wiggle Worms	27	86
Square Spiral Bands	27	42	Snakes	27	87
Small Square Spiral Bands	27, 18	43	Inchworms	27	88
Tiny Square Spiral Bands	27, 18	45	Potent Key	27	89

Contents: Section III — Shadow Weave (2/2)

Mazes			Nested Bands	27 <mark>, 19</mark>	127
Bridges and Tunnels	27	90	Fifties Banded Flair	27, 18	129
Twisty Little Passages	27	91	Pierced Lattice	27, 19	131
Twisty Tiny Passages	27	92	Tri-Color Pierced Lattice	27, 19	133
Offset Pistons	27	93			
Haring To Go	27	94	Interlocking Teeth		
Chartres Labyrinth	27	95	Linear Zippers	27	135
Chartres Labyrinth Revisited	27	96	Offset Zippers	27	136
The Long Road Home	27	97	Angled Zippers	27	137
			Angled Half-Zippers	27	138
Pattern Tiles			Waves	27	139
Twinkle Twinkle	27	98			
Little Stars	27	99	Interlocking Shapes		
Blocks and Crosses	27, 19	100	Mesa Verde	27	140
Roses and Thorns	27	102	Crystal Forest	27	141
Breeze Block	27 <mark>, 19</mark>	103	Sun Point	27	142
Crosses			Figures		
Sea of Naughts and Crosses	27	105	Sheila's Shamrock	27	143
Crazy Crosses	27	106			
Super Crosses	27	107	Lettering		
Pulsating Saltire (Arms of 2)	27	108	Pot Hol Der	27	144
Pulsating Saltire (Arms of 4)	27	109	Piglet Sampler	27	145
Pulsating Saltire (Arms of 6)	27	110			
Pulsating Millrind	27	111			
-					
Eights					
Crazy Eights	27, 19	112			
Super Eights	27	114			
OI.					
Chevrons					
Fish Scales	27, 18	115			
Three-Color Fish Scales	27, 18	117			
It's Raining Hearts	27, 18, 9	119			
Super Hearts	27	122			
Pulsating Heart	27, 18	123			
Rands					
Bands	27 10	107			
Parallel Bands	27 <mark>, 18</mark>	125			

Contents: Section IV — Twill Weave (1/3)

Two-Two Twill			Herringbone Twill	27 <mark>, 19</mark>	39
Basic Two-Two Twill	27, 18	1	Short Herringbone Twill	27	41
			Asymetric Herringbone	28, 18	42
Threaдeд in banдs (AAABBBAAA)) <i>:</i>		Leaning Tower Twill	27, 18	44
Twill Nine Block	27, 18	3	Kreuzköper	27, 18	46
Shepherd's Check	27	5			
Houndstooth Twill	27, 18	6	Threaded solid on each side, with br	oken lozenges	
Sharktooth Twill	27	8	Broken Lozenge Twill (4/5)	18	48
Glen Urquhart Check	28	9	Broken Lozenge Twill (5/6)	27, 18	49
Tri-Color Houndstooth Twill	27	10	Broken Lozenge Twill (6/5)	18	51
Tri-Color Twill Splotches	27	11	Broken Lozenge Twill (6/6)	18	52
Broken Twill Splotches	27	12	Broken Lozenge Twill (6/7)	18	53
Quad-Color Checkmarks	27	13	Broken Lozenge Twill (7/7)	27	54
			Broken Lozenge Twill (9/11)	27	55
Threaded solid & alternating (AAA	$AA \times ABAB$):				
Twill Dash Grid	27	14	Threaded solid on each side, with co	mplex patterns	
Twill Split Dash Grid	27	15	Twill Chevronels	27	56
Twill Dash and Zed Lanes	27	16	Twill Mesh	27	57
Threaдeд in groups (AAABBB):			Threaded alternating on each side, (with reversals	
Two-Two Twill Steps	27, 18	17	Cross Breeze	27, 18	58
Two-Two Twill Zeds	27, 10	19	Rick Rack	27, 18	60
1 wo-1 wo 1 will Zeds	21	1)	Garden Path	27, 10 27	62
Threaded solid on each side, with off	C10F1		Twill Step Diamond	27, 19	63
Two-Two Twill Chevrons	27, 18	20	Chladni Wave Plate	27, 19 27, 19	65
Jumbo Zig Zag Twill	27, 10	22	Diamond Spiral	27, 18	67
Hallstatt 74	27	23	Diamond Opiral	27, 10	07
Zig Zag Twill	27, 18	24	Three-Three Twill		
Back and Forth Twill	27, 18	26	Three-Three Twill	27, 18	69
Two-Two Twill Saltire	27	28	Three-Three Steps	27, 18	71
Two-Two Twill Diamond	<i>27, 18</i>	29	Three-Three Fletching	27, 18	73
Twill Pavé	27	31	Three-Three Houndstooth	27, 18	75
Twill Diamond Waves	27, 19	32	2111 00 2111 00 220 0111	- 1) 10	. 0
Spots and Waves	27, 19	34	Three Color Threading		
Wall of Troy	27	36	Tri-Color Twill Steps	27, 18	77
Wall of Troyish	27	37	Tri-Color Twill Herringbone	27, 18	<i>7</i> 9
V			-		
Threaded solid on each side, with bro	eaks		Four-Four Twill		
Broken Twill	27	38	Four-Four Twill	27, 18	81

Contents: Section IV — Twill Weave (2/3)

Four-Four Twill Steps	27, 18	83	Threaded in groups of three on each s	иде (ABC)	
Four-Four Twill Big Steps	27	85	Tri-Color Two-One Stripes	27, 18	119
Four-Four Twill Crackle	27	86	Tri-Color Log Cabin	27	121
Four-Four Twill Fletching	27, 18	87	Tri-Color Log Cabin (of 13)	27	122
Baskerville Houndstooth	27, 18	89	Tri-Color Two-One Corners	27, 18	123
Half-Basketweave Twill	27, 18	91	Tri-Color Two-One Zig-Zag	27	125
			Tri-Color Noughts and Crosses	27	126
Five-Five Twill			Tri-Color Square Spiral	27, 18	127
Five-Five Twill	27, 18	93	1 1		
			Three-One Twill		
Two-One Twill			Three-One Twill	27 <mark>, 19</mark>	129
Two-One Twill	27, 18	95	Three-One Herringbone	27 <mark>, 19</mark>	131
			Three-One Twill Stripes	27	133
Threaded alternating on each side (A	AB, AABB)		Three-One Twill Steps	27	134
Two-One Twill Steps	27, 18	97	•		
Two-One Twill Tilted Steps	18	99	Multicolor		
Dogbone Two-One Twill	27	100	Quad-Color Twill Stripes	27, 18	135
_					
Solid threading with changes of direc	ction		Alternating ribbons		
Two-One Chevron Twill	19	101	Egyptian Rippenköper	27 <mark>, 18</mark>	137
Open Diamond Tiles	27	102	Anchor Chains	27, 19, 18	138
Alternating Ribbons			Three-Two Twill		
Rippenköper	27 <mark>, 19</mark>	103	Three-Two Twill	27	142
Five-Row Rippenköper	27	105			
Broken Rippenköper	27	106	Multilayer Twill		
Angled Rippenköper	27 <mark>, 18</mark>	107	Three-Three Shift		
Rippenköper Chevrons	27	109	Three-Three Shift Twill	27, 18	143
Rippenköper Broken Saltire	27	110	Magical Three-Three Twill	27, 18	145
			Magical Newsprint	<i>27, 18</i>	147
Alternating Blocks			Three-Three Waves	27	149
Two-One Twill Nine Block	27, 18	111			
Two-One Twill Stacks	27	113	Weft-Faced Three-Three		
			Three-Three Offset Twill	27, 18	150
Threaded in groups of three on each .	siде (ABA)		Three-Three Offset Bands	27	152
Two-One Pinstripes	27, 18	114			
Pinstripe Log Cabin	27	116	Four-Four Shift		
Pinstripe Noughts and Crosses	27, 18	117	Four-Four Shift Twill	27, 18	153

Contents: Section IV — Twill Weave (3/3)

Double-Faceд Three-One		
Double-Faced Twill	18	155
Satin		
Three-One Satin	<i>27, 18</i>	157
Four-One Satin	27 <mark>, 18</mark>	159
Five-One Satin	27	161
Mixed Twills		
Multistep Twills		
Traveling Twill	<i>27, 18</i>	162
Three-Two-One-Two Twill	27 <mark>, 18</mark>	164
Three-Three-One-One Twill	27 <mark>, 18</mark>	166
Twill-Tabby Angled Bands	27 <mark>, 18</mark>	168
Diamond Tiles	27	170
Angled Twill Fade	28/27, 19/	18 171
Tri-Color Chevrons	27, 18	173
Twill-like Patterns		
Beaded Twill	<i>27, 18</i>	175
Barleycorn	27, 19	177
Twilled Hopsack	26, 18	179
Separated Twill Crosses	27, 19	181

Contents: Section V — Other Weaves (1/2)

Figurative Patterns			Race Day Banded Twill	18/17	35
Pinwheels (of 4)	27, 18	1	Basketweave Broken Steps	27	36
Pinwheels (of 6)	<mark>27,</mark> 18	3	Basketweave Uneven Steps	27	37
Pinwheels (of 8)	27	5			
Two-Two Twill Starfield	27	6	Plain Weave and Twill		
Three-Three Twill Starfield	27	7	Tabby-Framed Twill Steps	27, 19, 19	38
Tri-Color Windmills	27	8	Twill-Framed Tabby Boxes	27, 19	41
Off-Kilter	27, 18	9	Tabby-Framed Twill Bends	27	43
Multi-Color Off-Kilter	27, 18	11	Twill-Framed Tabby Checks	27	44
Bricks In The Wall	27	13	Tabby-to-Twill Bends	27, 18	45
Scandinavian Poinsettia	27	14	Twill-to-Tabby Bends	27, 18	47
Solitary Snowflake	27	15	Twill-to-Tabby Diamonds	19	49
				D.	
Split Loops			Overshot & Tabby/Float		
Split-Loop Tabby	27, 18	16	Diamond Buffalo	27, 19	50
			Half-Waffle	27, 19	52
Split-Loop Twill			Alternating Float Weave	27, 19	54
Split-Loop Twill	27, 18	18	Tri-color Alternating Floats	27, 19	56
Split-Loop Twill Cables	27	20	Faux Corduroy	27, 19	58
Split-Loop Wide Chevrons	27	21	Tri-Color Corduroy	27, 19	60
Split-Loop Narrow Chevrons	27	22	Summer/Winter	27	62
Split-Loop Wide Zig-Zags	27	23	Summer/Winter Nine Block	27	63
Split-Loop Narrow Zig-Zags	27	24	Halvdräll Nine Block 27		64
			Alladorf 60	27, 19	65
Split-Loop Bands			Alladorf 60 Hexes	27	67
Split-Loop Chains	27, 18	25	Frankish Pattern Blocks	19	68
Split-Loop Basketweave			Textured Boxes		
Half-Offset Basketweave	27/26, 19/18	27	Padded Basketweave	27, 18	69
Tair Officer Basherweave	21,20, 15,110	_,	Padded Basketweave Steps	27, 18	71
Mixed Weaves			Tiny Boxes	27, 19	73
Plain Weave and Basketweave			Double Boxes	27 <mark>, 19</mark>	75
Tabby-Framed Basketweave	27	29	Moving Boxes	27, 18	77
Basketweave-Framed Tabby	27	30	Tri-Color Moving Boxes	18	79
Tabby-Banded Half-Basket	28, 18	31	Giant Boxes	27 <mark>, 19</mark>	80
ruooy builded Hall-basket	20, 10	01	Indented Bendlets	27, 19 27, 19	82
Twill and Basketweave			Tumbling Boxes	27, 18	84
Basket-Banded Twill	18/17	33	Tumoning Dones	21, 10	U
Basket-Banded Twill Chevrons		34			
Dasket-Danueu Twin Chevrons	10/17	JH			

Contents: Section V — Other Weaves (2/2)

Dimpled Tiles		
Wonder Waffle	<i>27, 19</i>	86
Cobblestone	27, 19	88
Angled Waffle		
Triangle Blocks	27, 18	90
Waffle Weave		
Brighton Honeycomb		
Brighton Honeycomb	28, 18	92
Jumbo Brighton Honeycomb	28, 18	94
	,	
Classic Waffle Weave		
Micro Waffle	27, 19	96
Mini Waffle	27, 19	98
Liége Waffle	27, 19	100
Breakfast Waffle	27, 19	102
Belgian Waffle	27, 19	104
Jumbo Waffle	27, 19	106
Offset Waffle Weave		
Offset Wafffle	18	108
Other Waffles		
Sluier van Maria	27, 19	109
Highlighted Sluier van Maria	27	111
Gauze		
Gauze	18	112

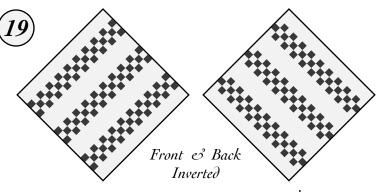
SECTION I

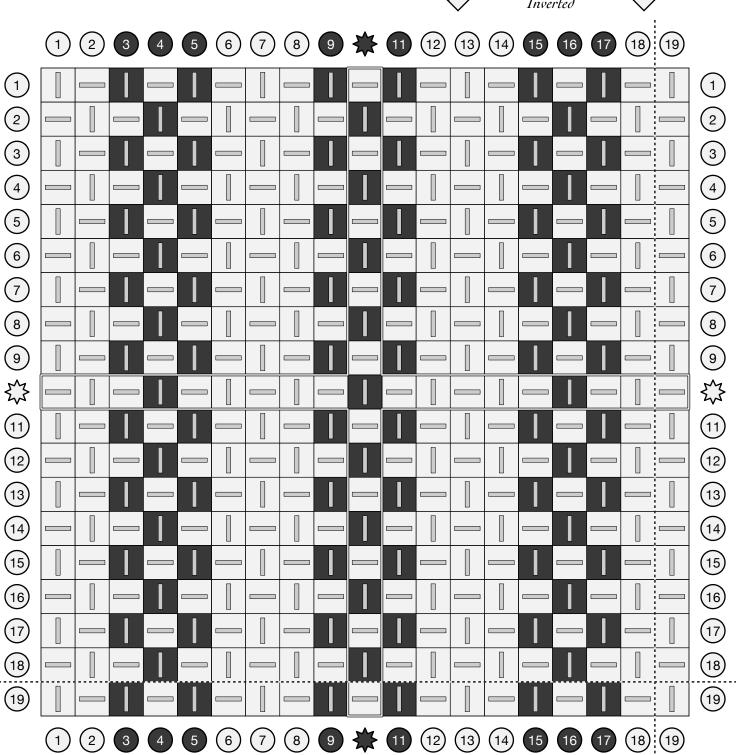
Plain Weave

Seersucker

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

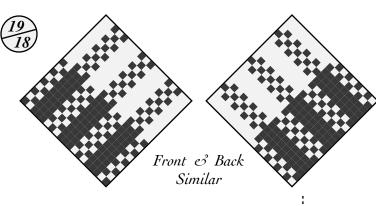
To create a true seersucker effect, use pro-size 10" loops for the warp threads shown as white below.

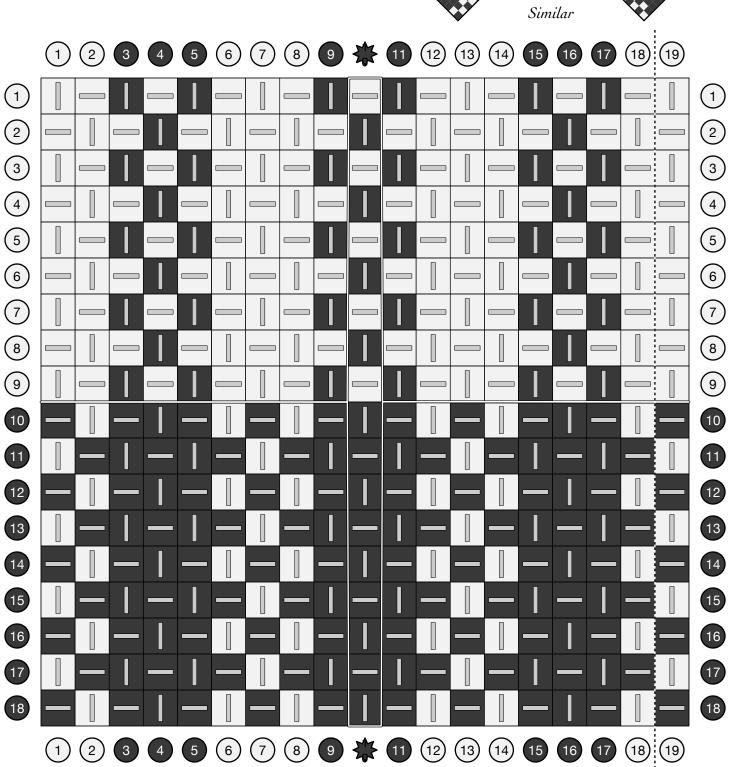


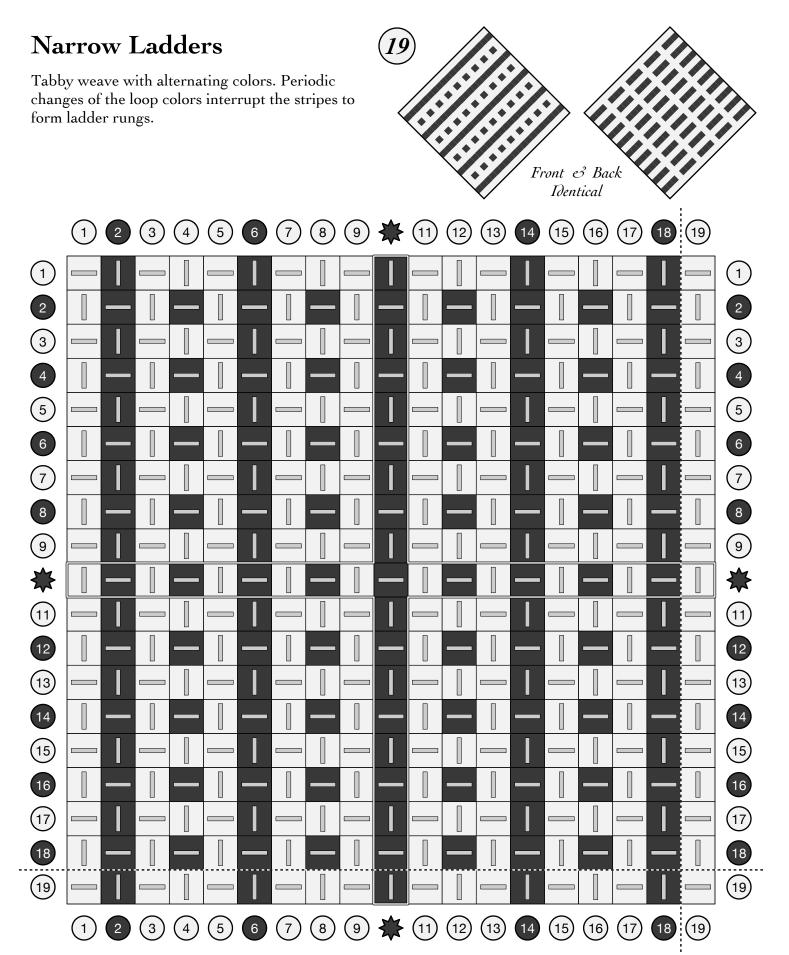


Split Seersucker

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

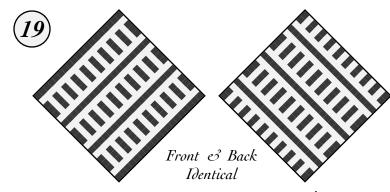


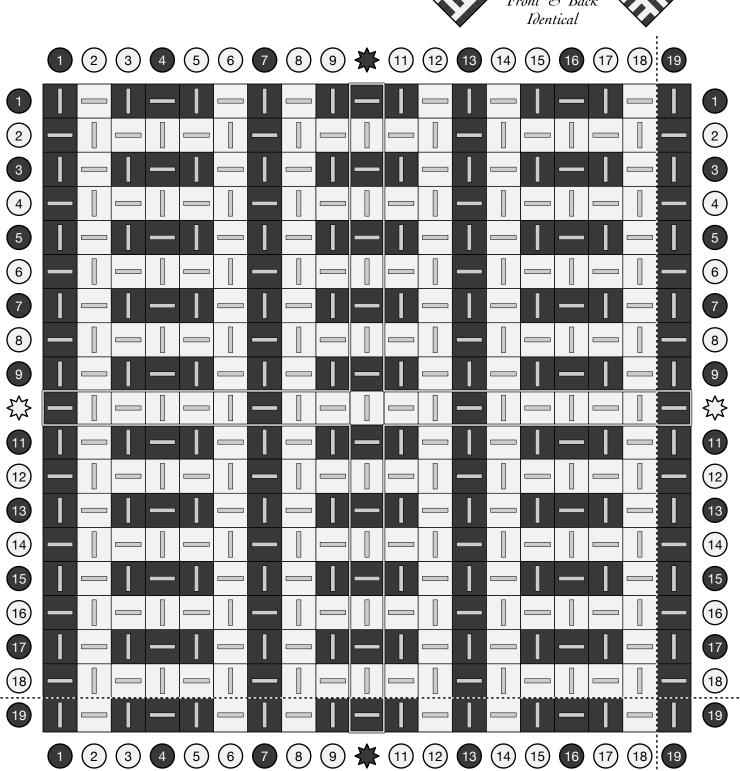




Ladders

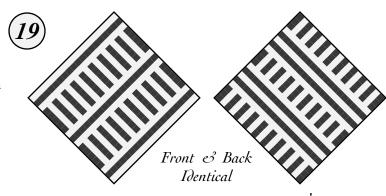
Tabby weave with alternating colors. Periodic changes of the loop colors interrupt the stripes to form ladder rungs.

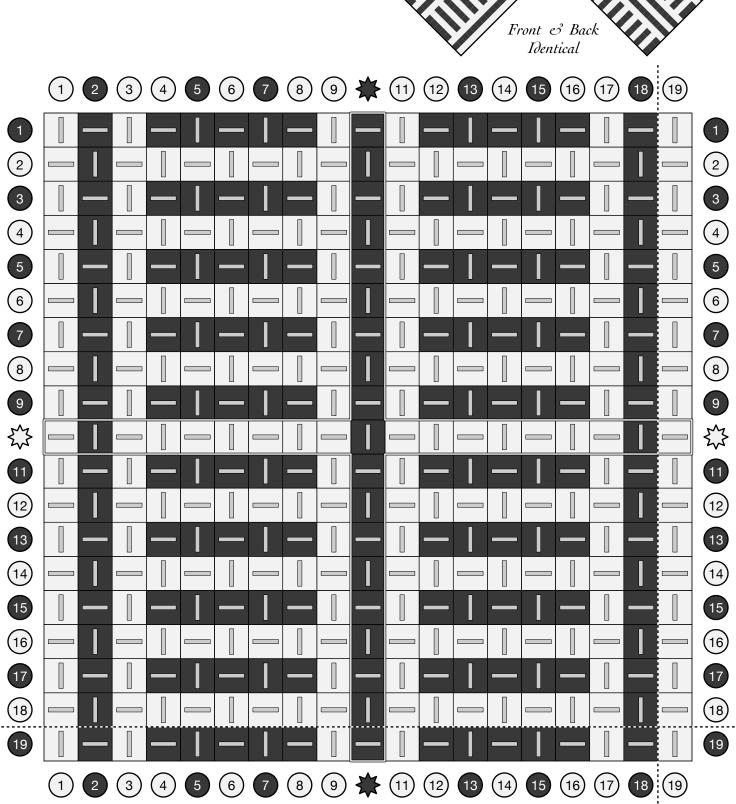




Wide Ladders

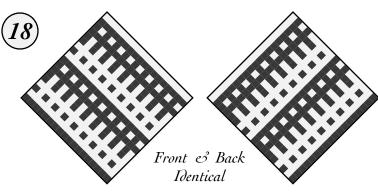
Tabby weave with alternating colors. Periodic changes of the loop colors cause the stripe direction to alternate.

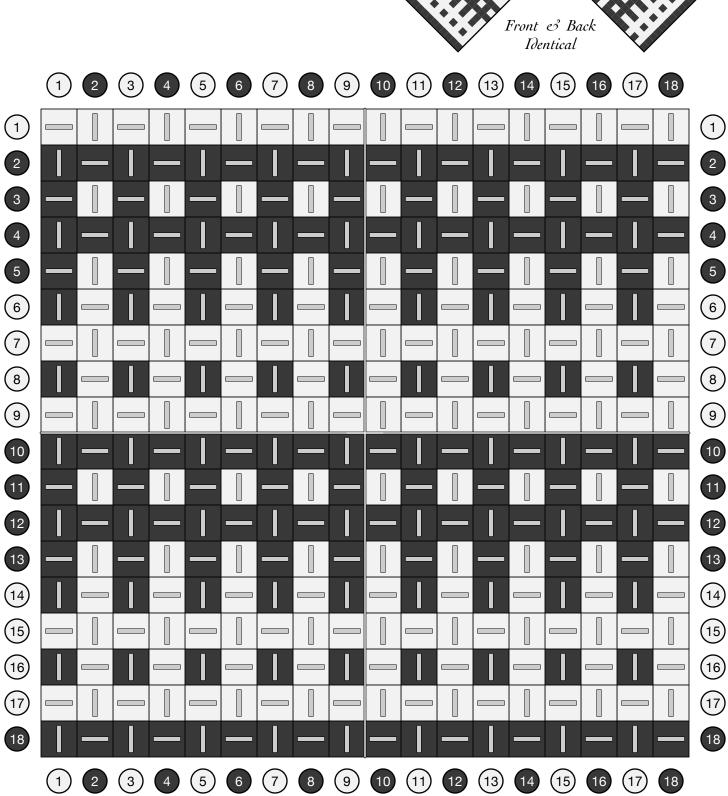




Picket Fences

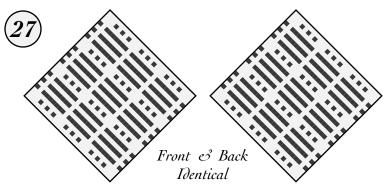
Tabby weave with alternating colors, ABAB in one direction and AAAABBBB in the other, produces a pattern reminiscent of interlaced fence slats.

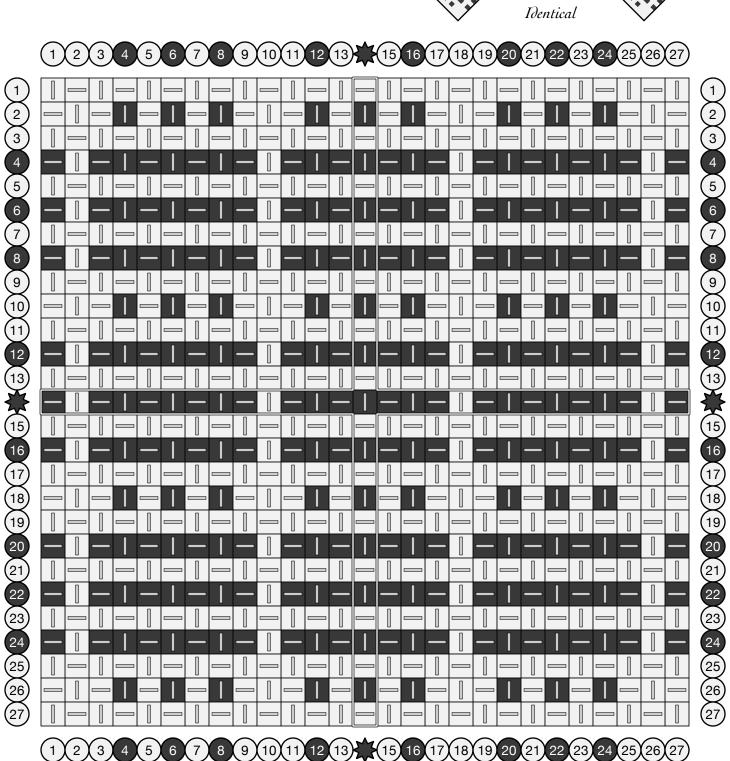




Extended Morse Code

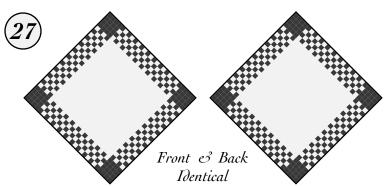
Tabby weave, combined with a cycle of AAABABAB threading, produces a repeating pattern of dots and dashes.

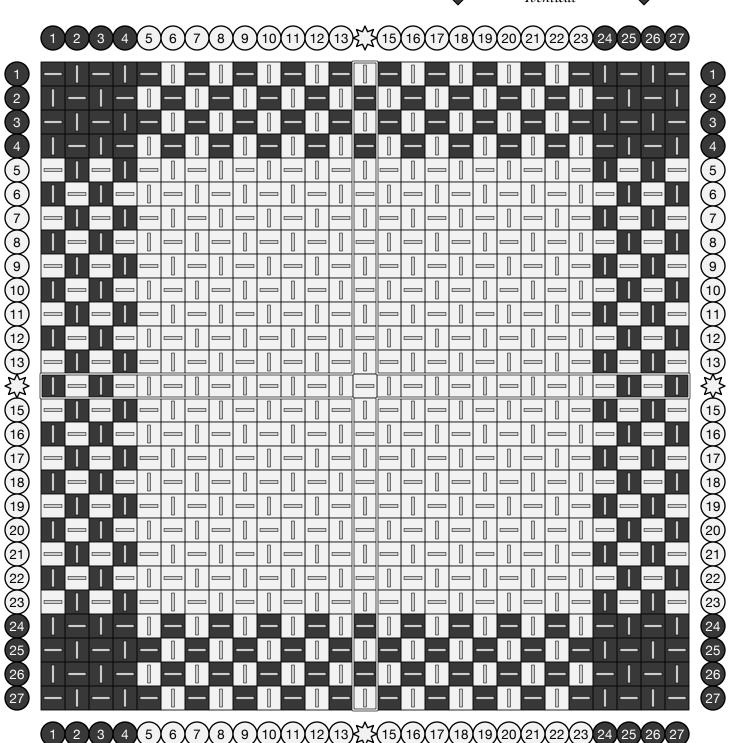




Border

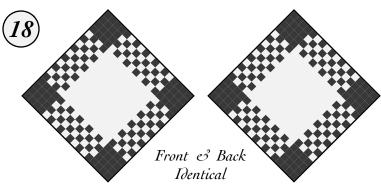
Plain tabby weave with a contrasting stripe on each side.

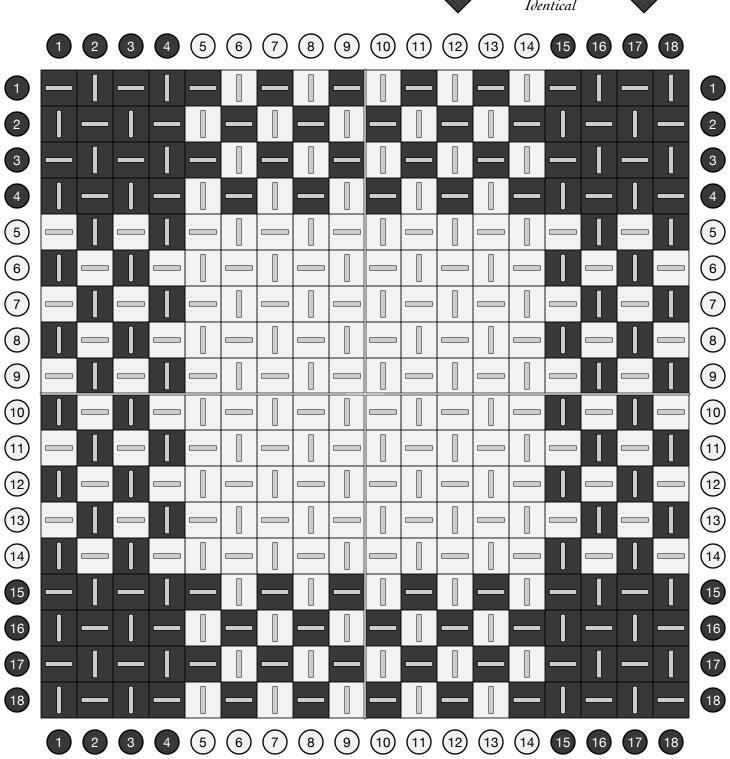




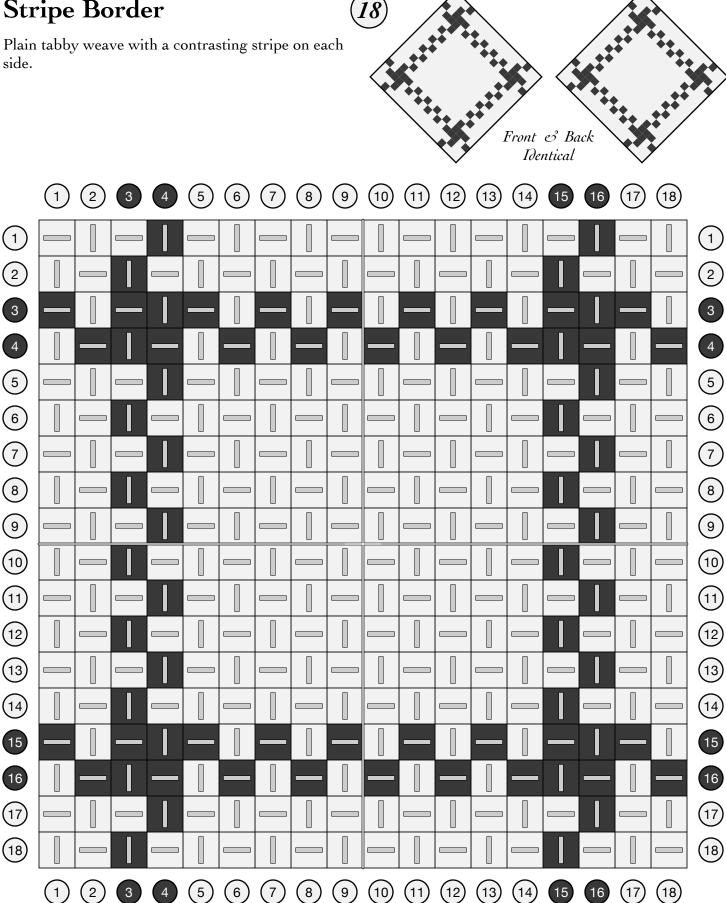
Border

Plain tabby weave with a contrasting stripe on each side.





Stripe Border

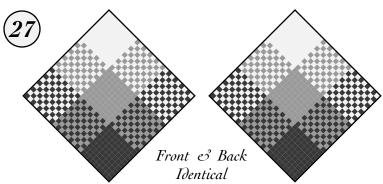


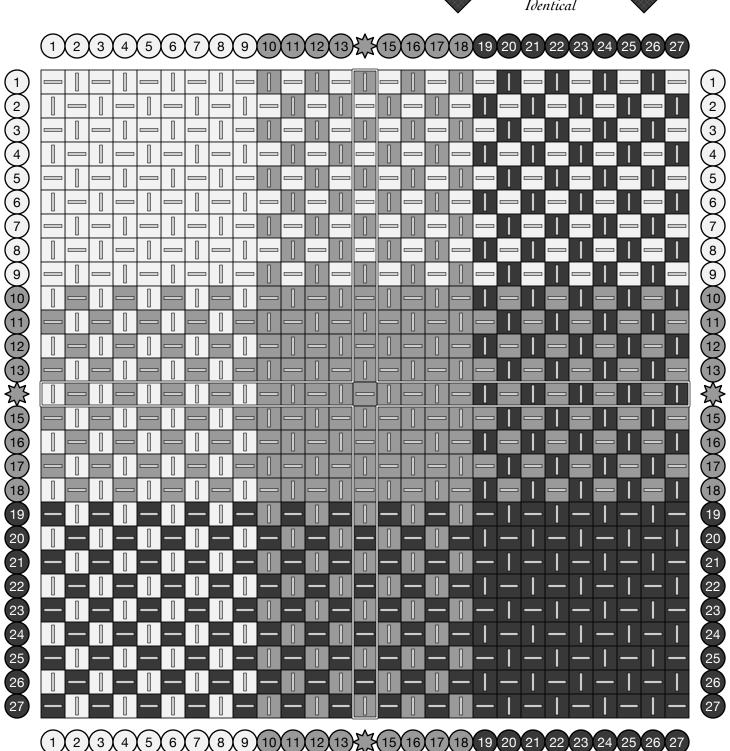
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Section I Page 60 December 2023

Tri-Color Nine Block

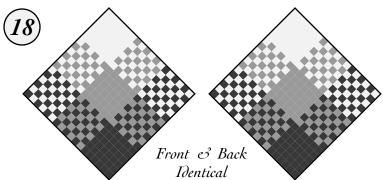
Tabby weave with threading in three groups each way.

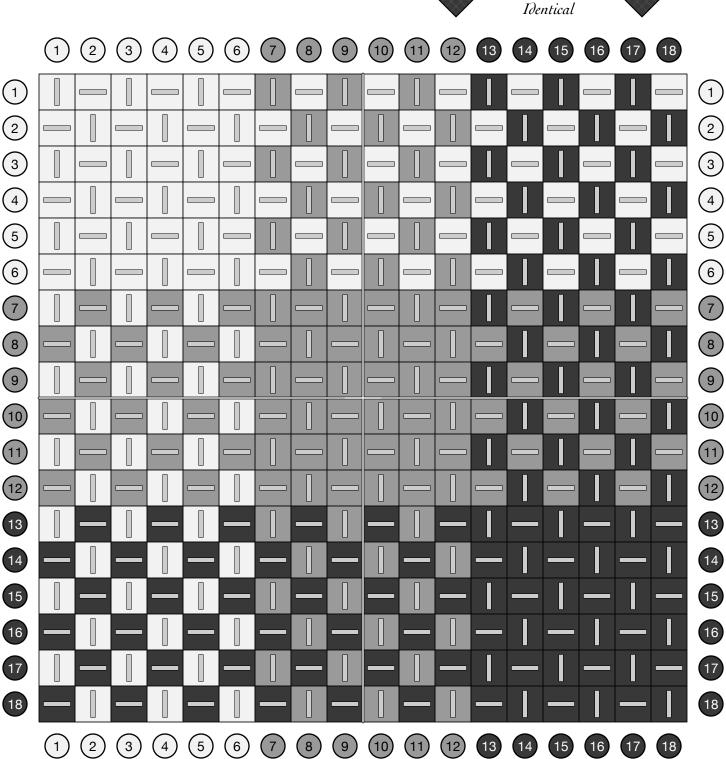




Tri-Color Nine Block

Tabby weave with threading in three groups each way.



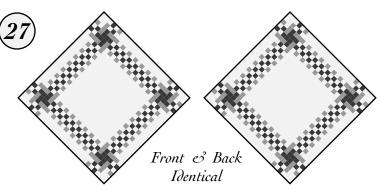


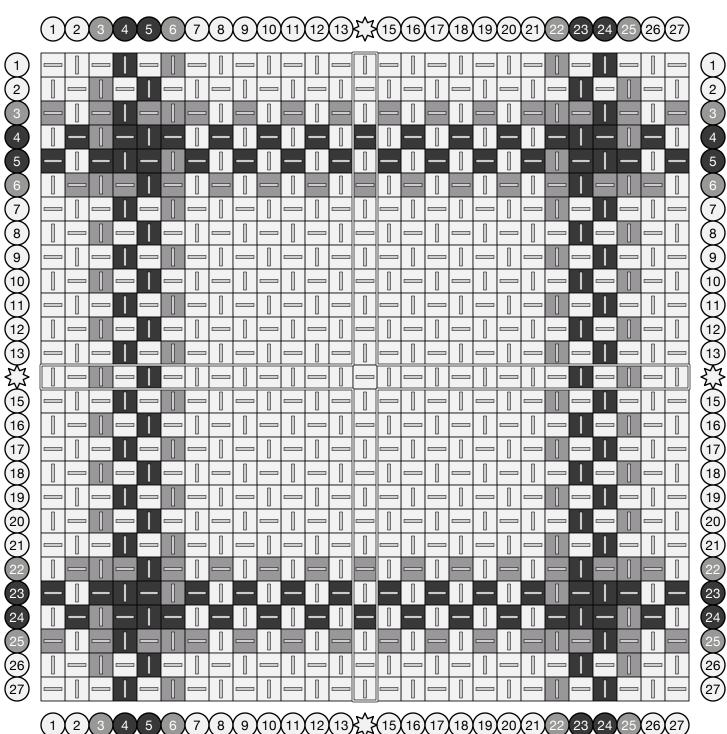
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Section I Page 63 December 2023

Thin Double-Stripe Border

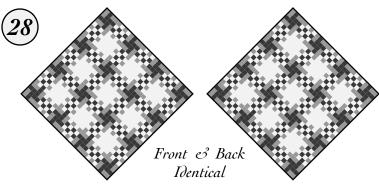
Plain tabby weave with a contrasting stripe on each side.

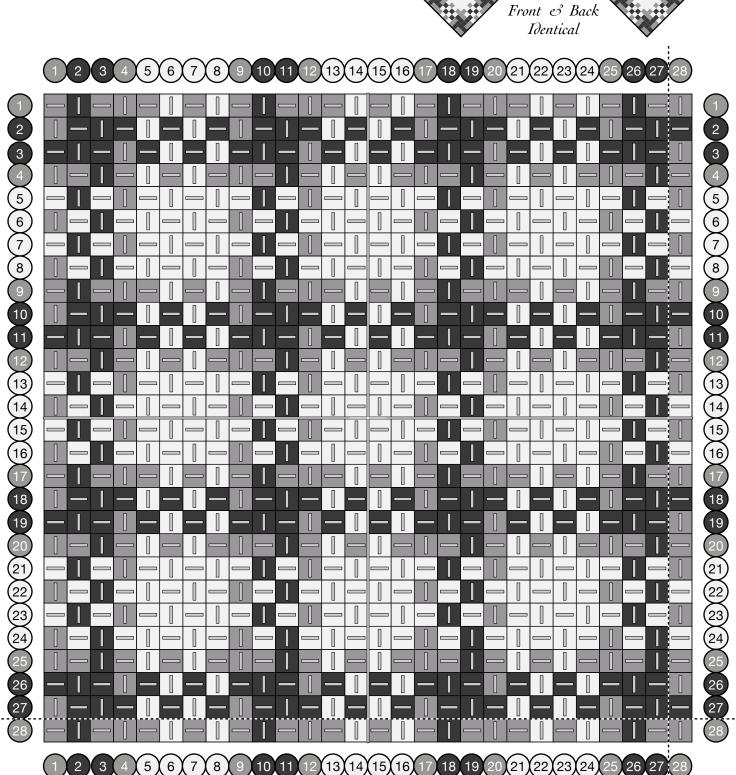




Double-Stripe Grid

Plain tabby weave with multiple contrasting stripes on each side.





SECTION II

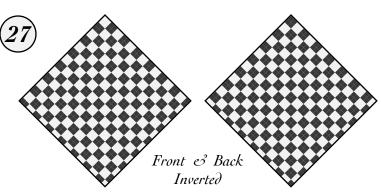
Basketweave

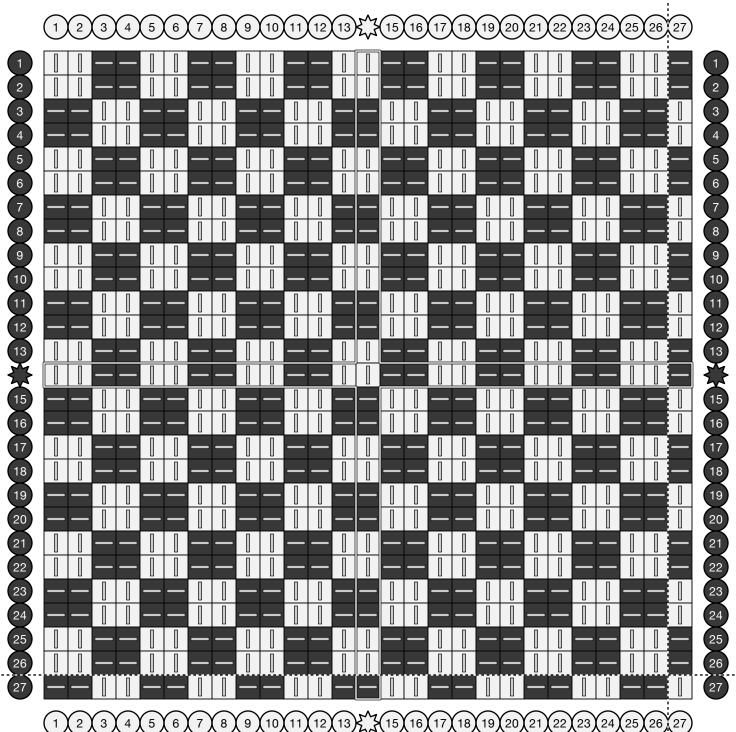
Two-Two Basketweave

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.

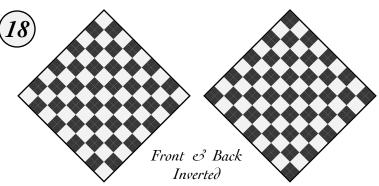


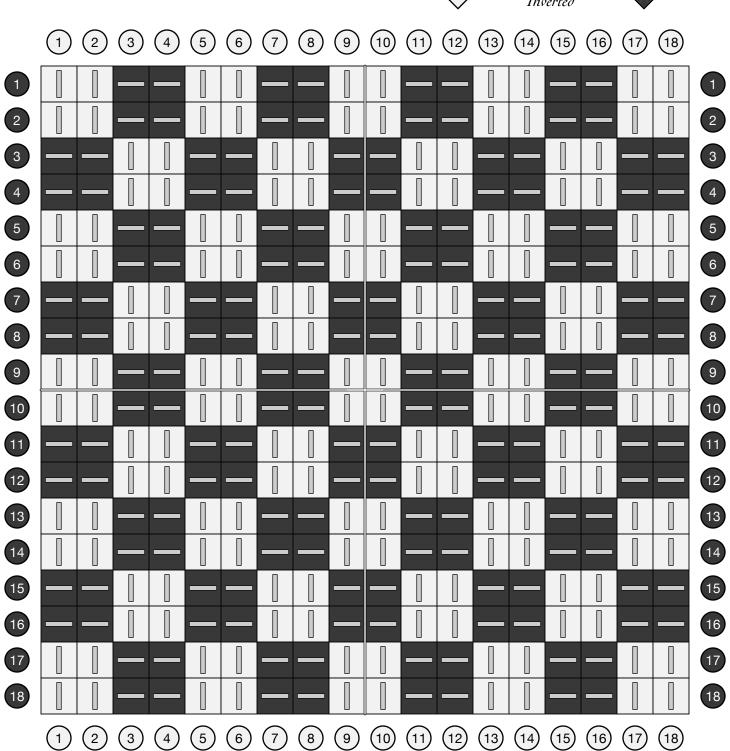


Two-Two Basketweave

For an absorbent coaster, try a basketweave tabby.

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





Basketweave Stripes

4

5

6

8

9

10

11

12

13

14

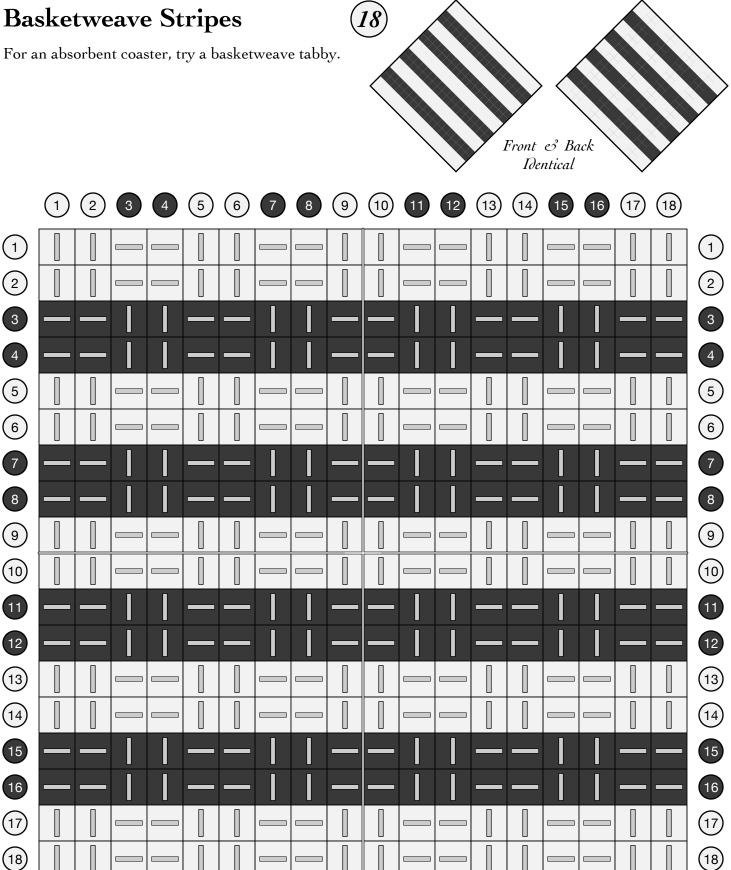
15

(17)

(18)

1

2



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9

(10)

(13)

(14)

16

(17)

5

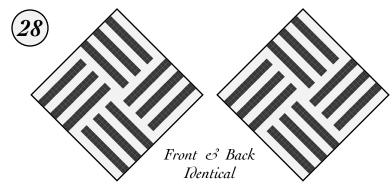
 $\left(6\right)$

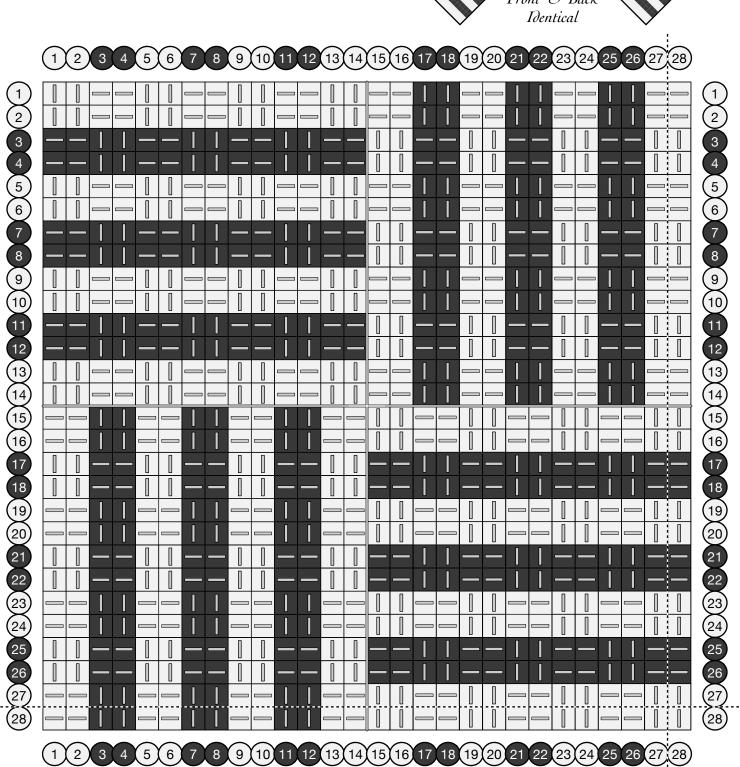
Section II Page 4 December 2023

(18)

Basketweave Log Cabin

Double weave with alternating loop colors.





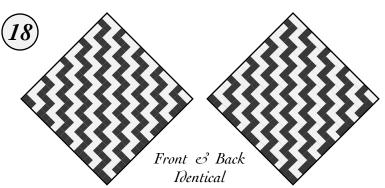
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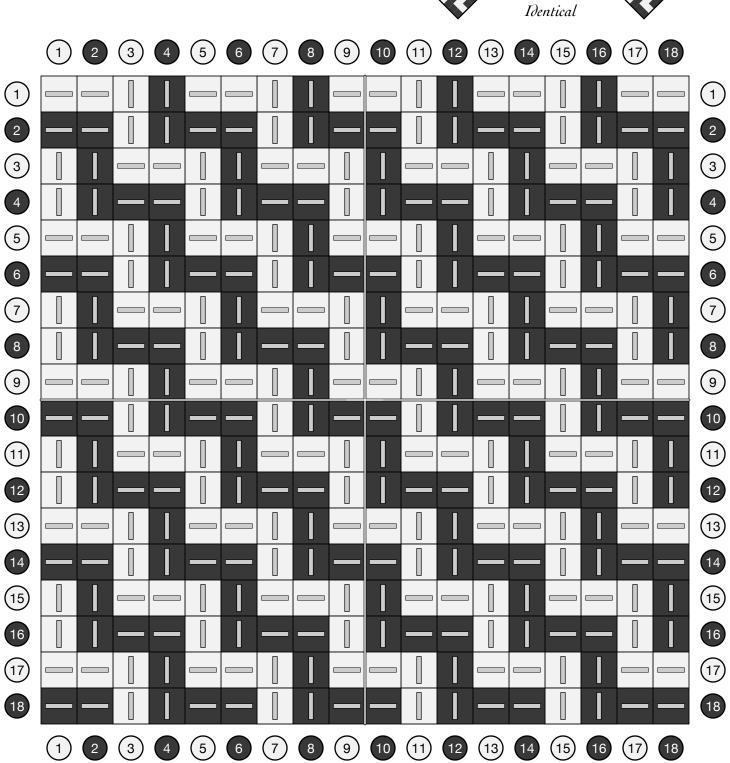
Section II Page 5 December 2023

Basketweave Steps

For an absorbent coaster, try a basketweave tabby.

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

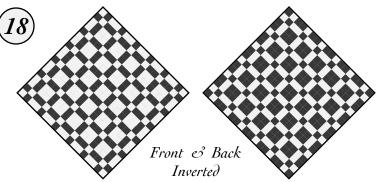


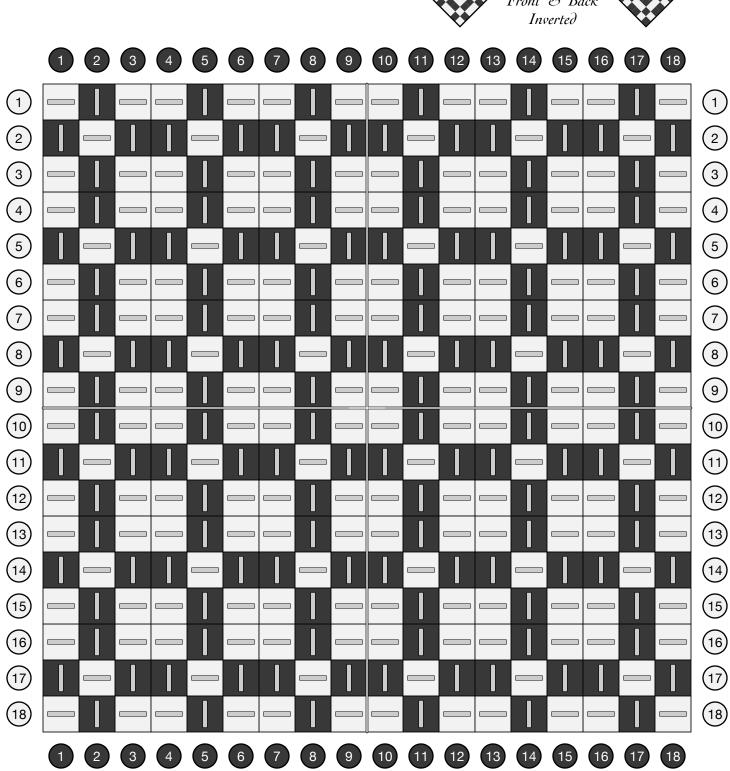


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Two-One Basketweave

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





Two-One Basketweave Grid Repeats of two-one weaving alternate with one-two rows to produce a pattern of stripes and chevrons. Front & Back 9 **(6)** 8 (12) (15)5 5 6 6 8 8 9 9 11 11 (12) 12 13 13 14 14 15) 15 17 (17) (18) (18)6 9 (12)(15) (18)

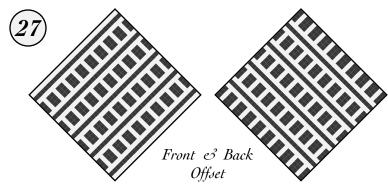
Two-One Basketweave Bands (19) Repeats of two-one weaving alternate with one-two rows to produce a pattern of stripes and chevrons. Front & Back Rotated 8 9 🔅 9 😂 🕦 (5) 12 13 Piglet's Portfolio of Priceless Potholder Patterns is available for free at potholders.piglet.org. Section II Page 16

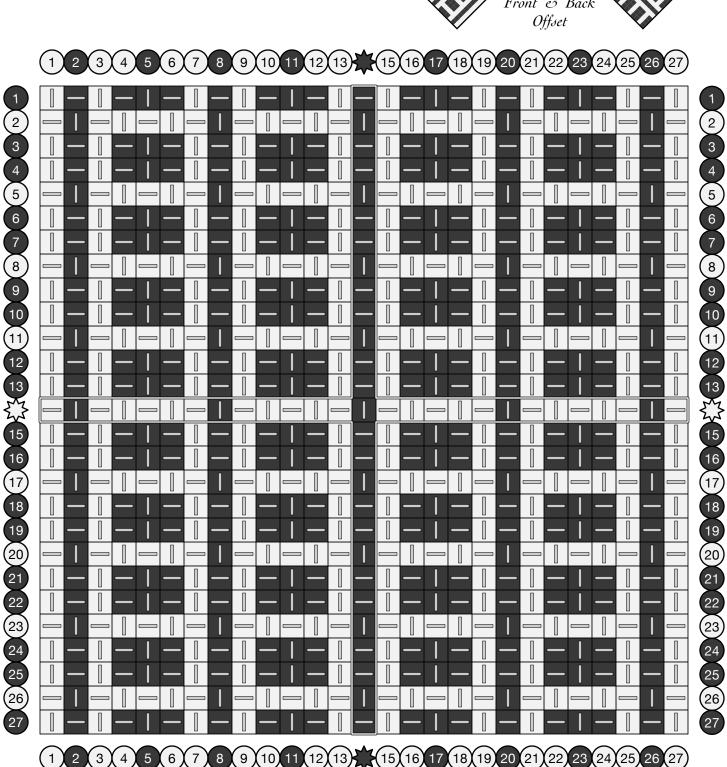
December 2023

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Fragile Ladders

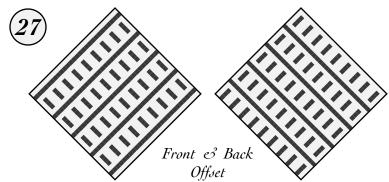
A variation of the basic Ladders design with repeating double-weft rows.

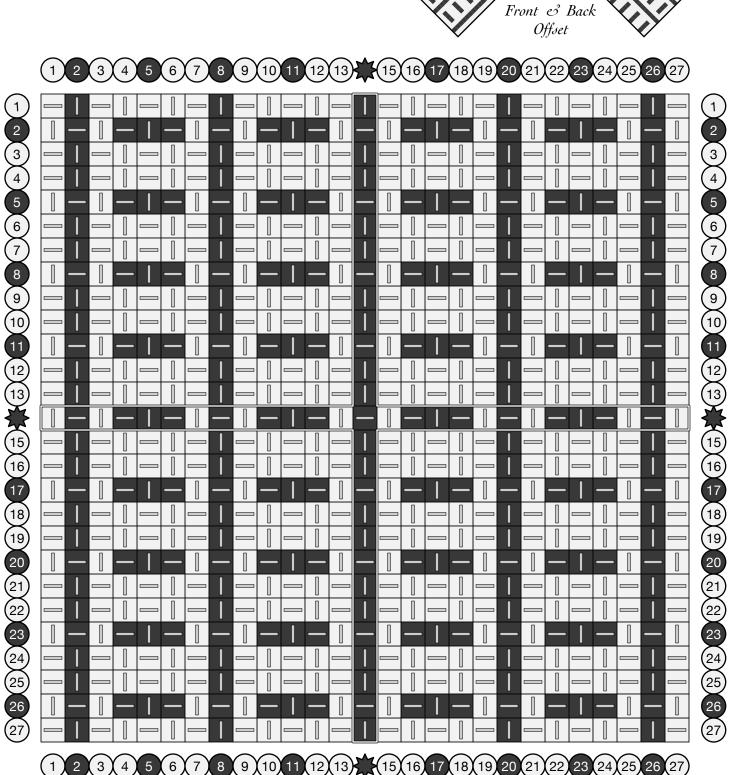




Chunky Ladders

A variation of the basic Ladders design with repeating double-weft rows.



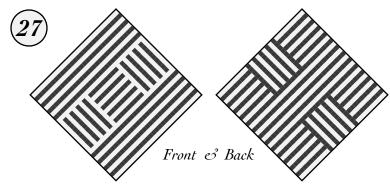


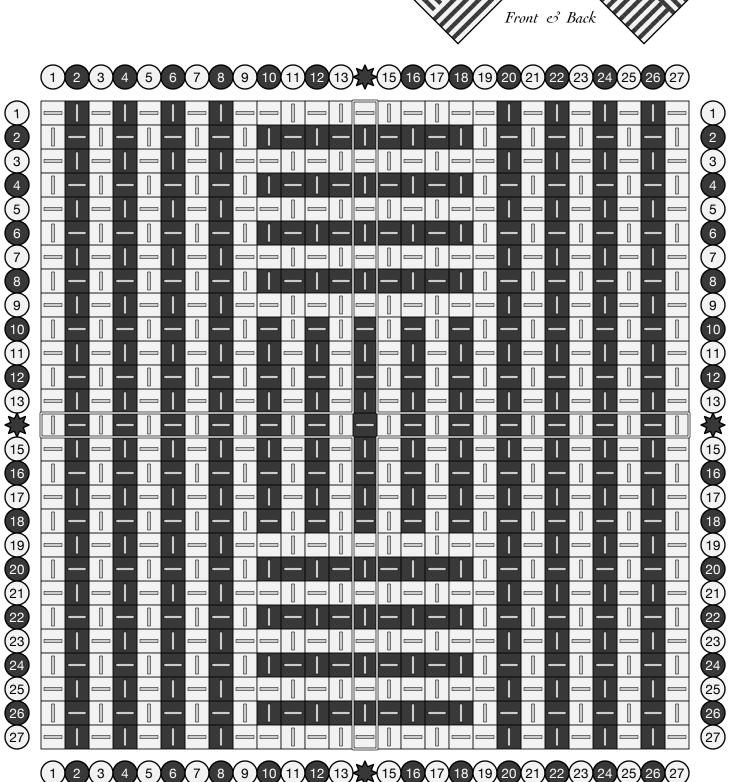
SECTION III

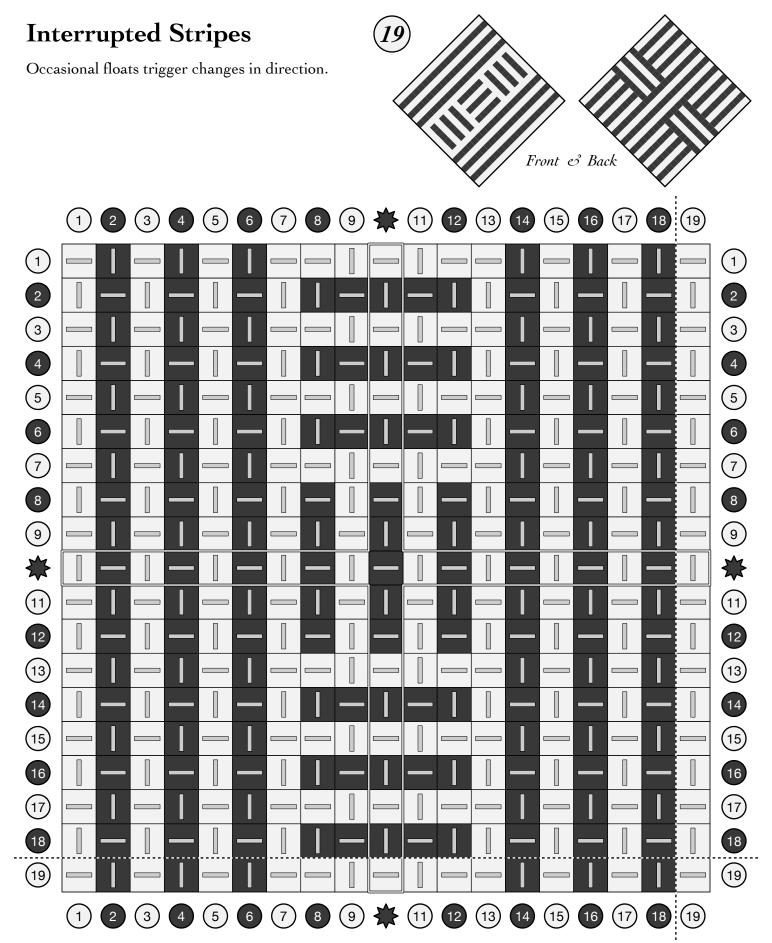
Shadow Weave

Interrupted Stripes

Occasional floats trigger changes in direction.





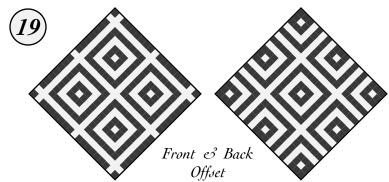


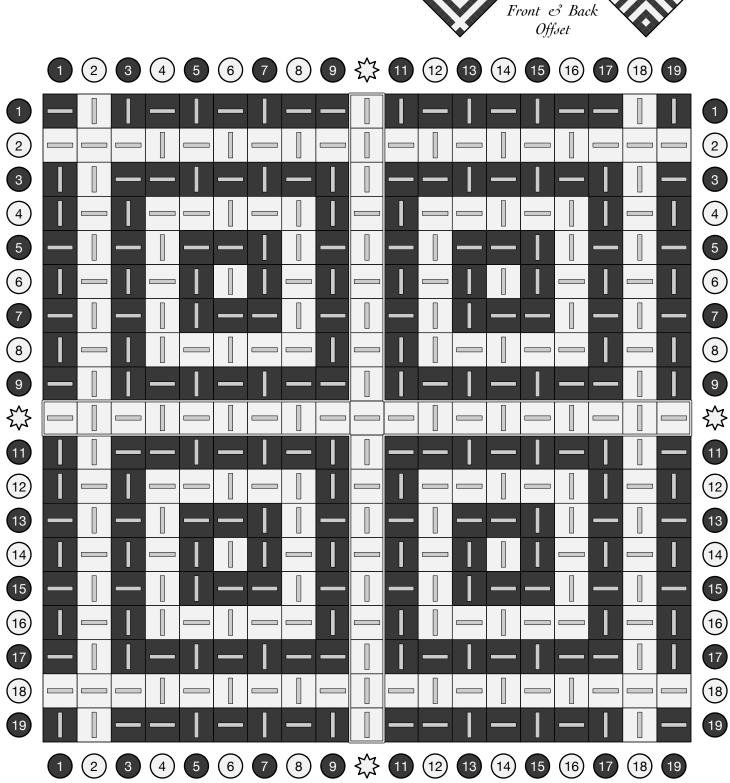
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Section III Page 2 December 2023

Tiny Square Tiles

Squares on each side; centered on one side and offset on the other.

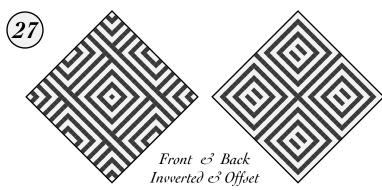


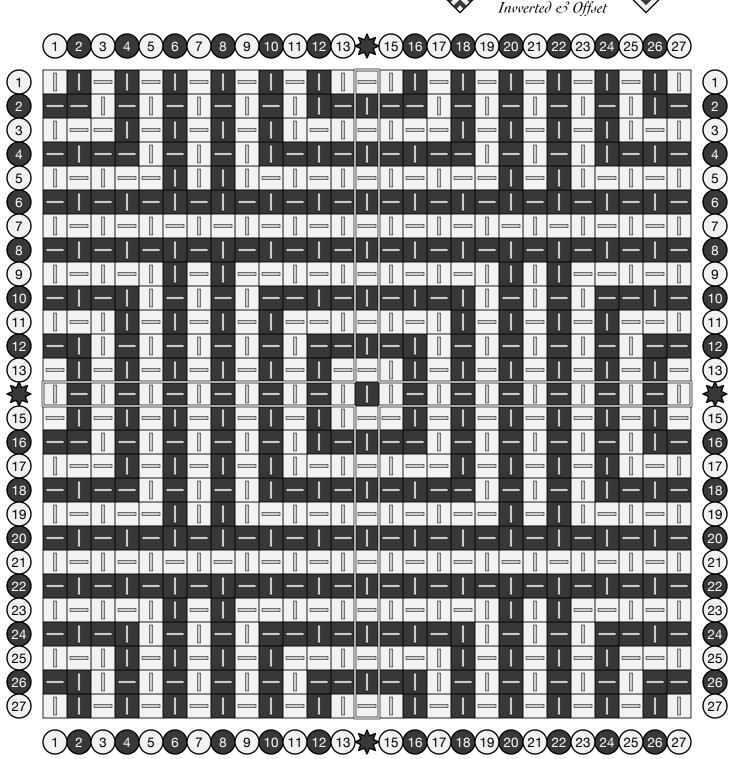


Separated Square Tiles

Squares on each side; centered on one side and offset on the other.

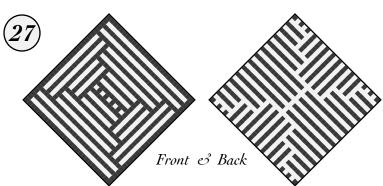
Inspired by a particularly lovely three-color splitloop design by Terri Rutledge Frantz.

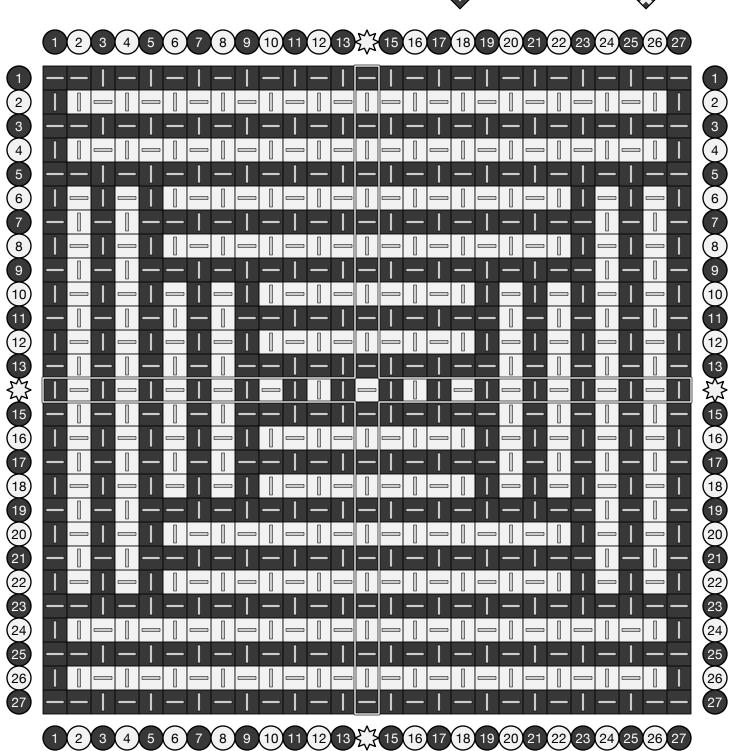




Stacked Blocks

Nesting sets of parallel lines form step pyramids on each side.





Stacked Blocks

2

4

5

6

8

1

(12)

13

14

15

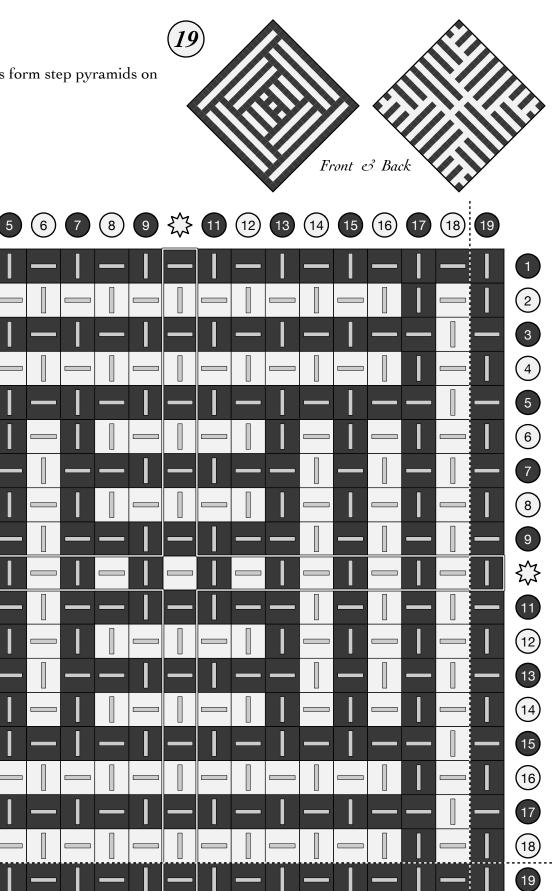
(16)

17

(18)

19

Nesting sets of parallel lines form step pyramids on each side.



(12)

13

(14)

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8

Section III Page 33 December 2023

19

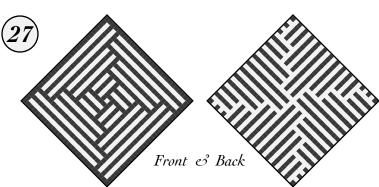
17

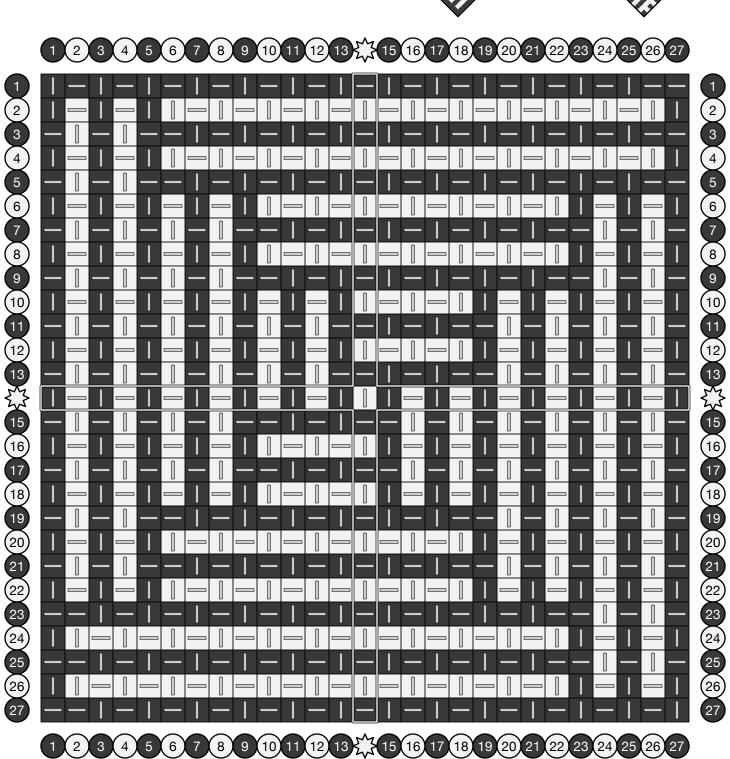
(18)

(16)

Offset Stacked Blocks

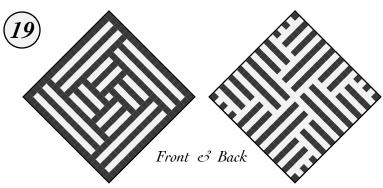
Nesting sets of parallel lines form step pyramids on each side.

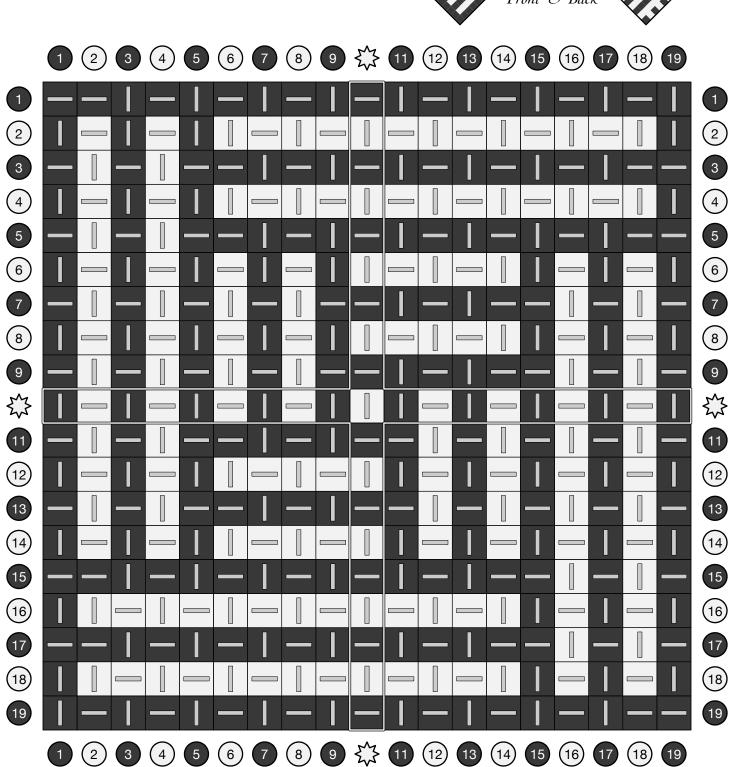




Offset Stacked Blocks

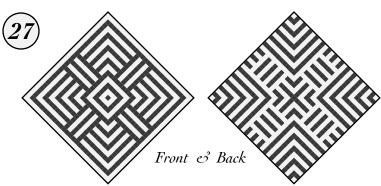
Nesting sets of parallel lines form step pyramids on each side.

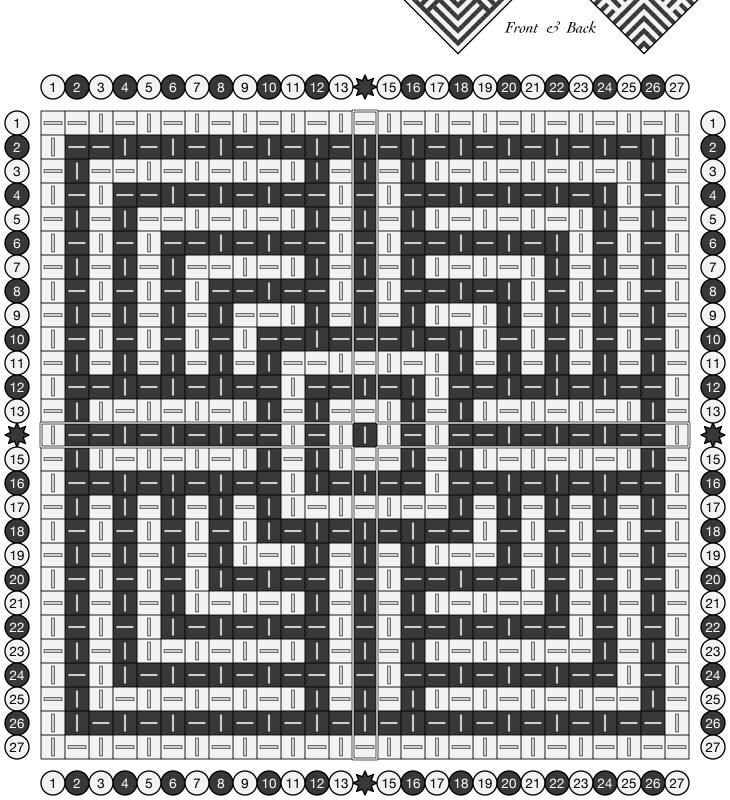




Temple of Kukulcán

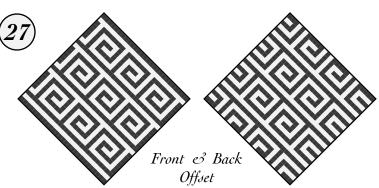
Nested squares are interupted by perpendicular pathways. Inspired by aerial images of the central pyramid at the Mayan site of Chichen Itza.

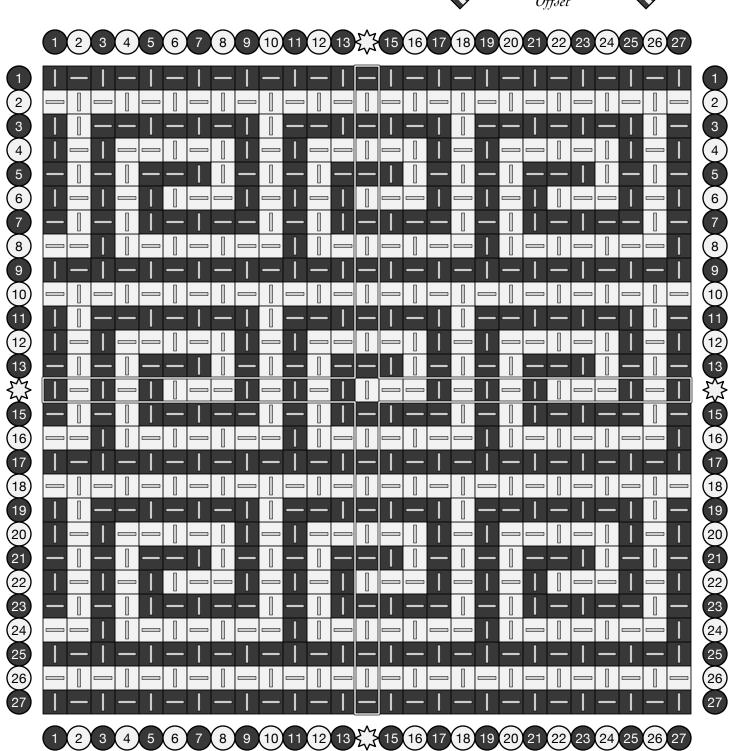




Small Square Spiral Bands

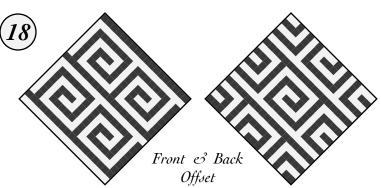
Offset twill wales cause this spiral to grow on each cycle.

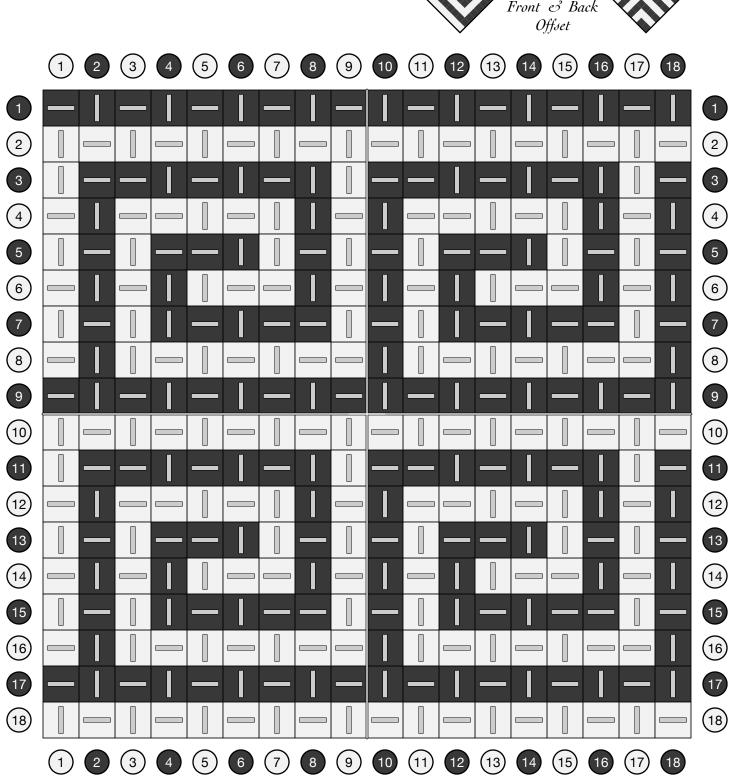




Small Square Spiral Bands

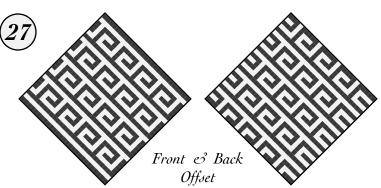
Offset twill wales cause this spiral to grow on each cycle.

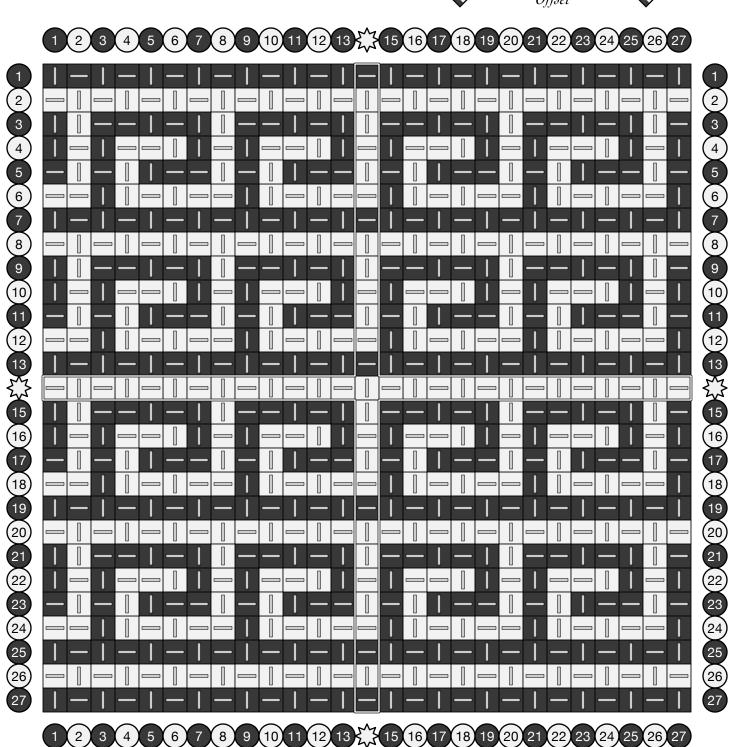




Tiny Square Spiral Bands

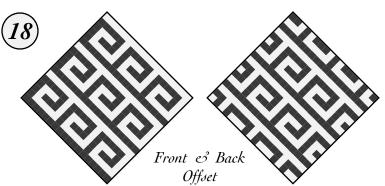
Offset twill wales cause this spiral to grow on each cycle.

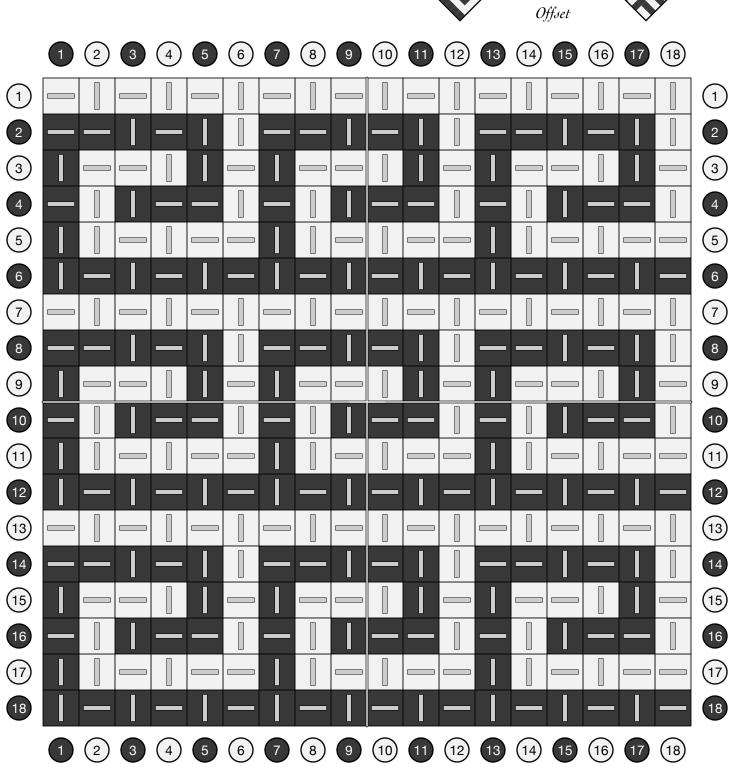




Tiny Square Spiral Bands

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

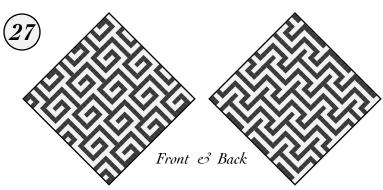


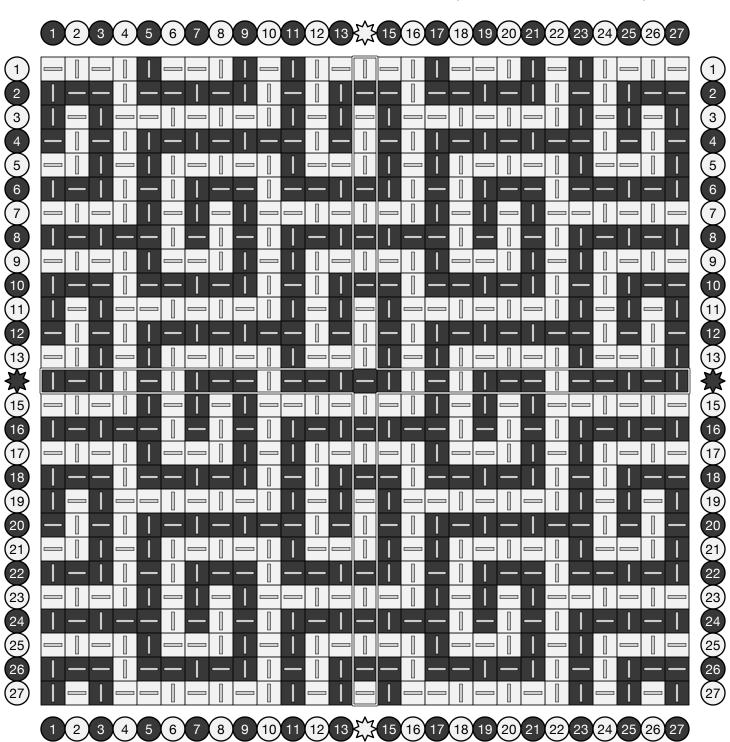


Eddies

An interlocking set of sprials forms a pattern reminiscent of waves.

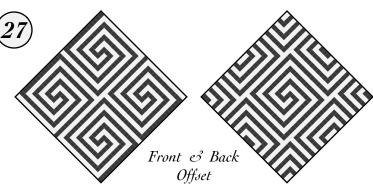
Adapted from a pattern shared by John Bryan in spring 2023.

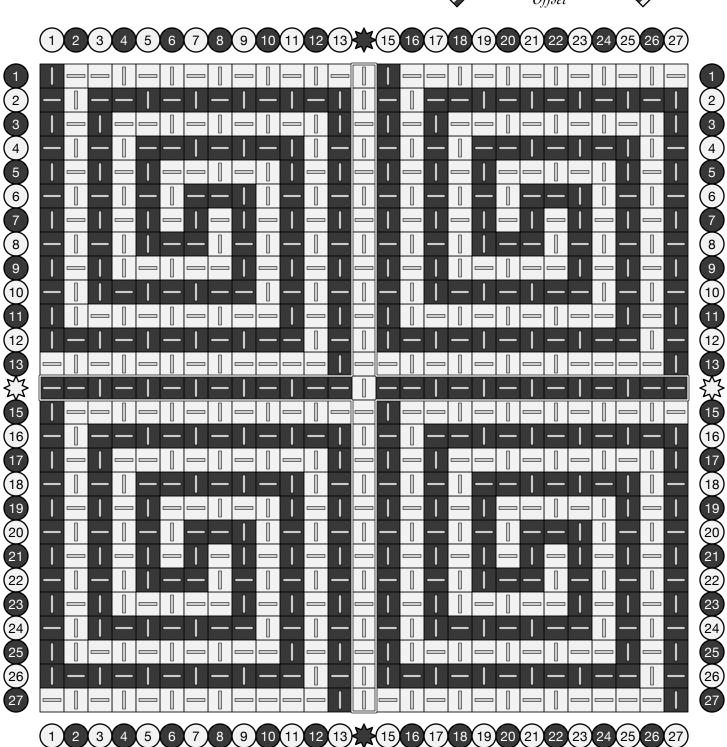




Greek Triple Key

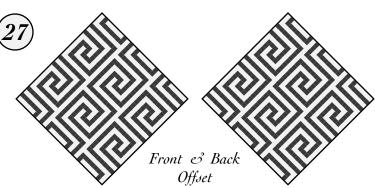
This pattern uses an artistic motif called a "meander" found in Greek art and architecture since antiquity. The back has the same design, but offset.

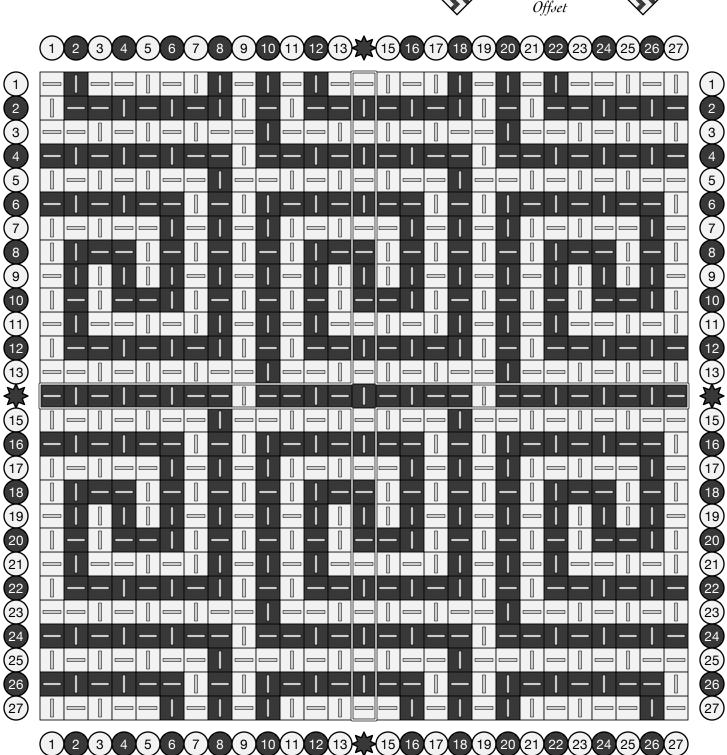




Greek Double Key

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

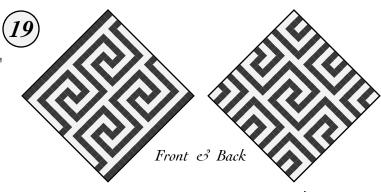


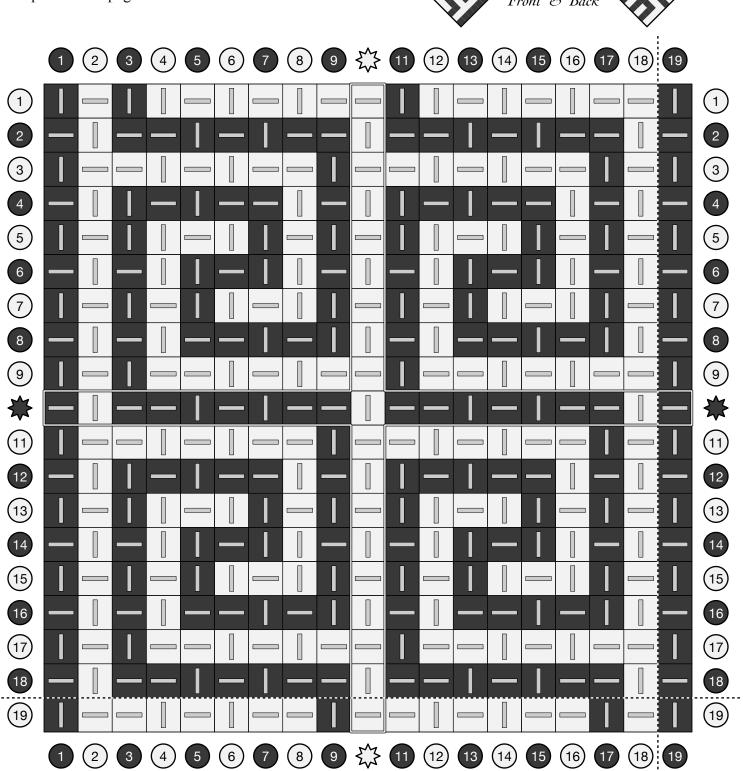


Greek Key

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.

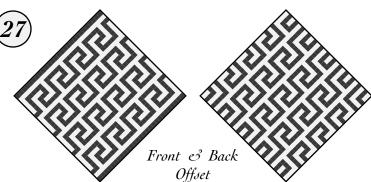
An original pattern created in December 2020 and adapted for 19 pegs in November 2023.

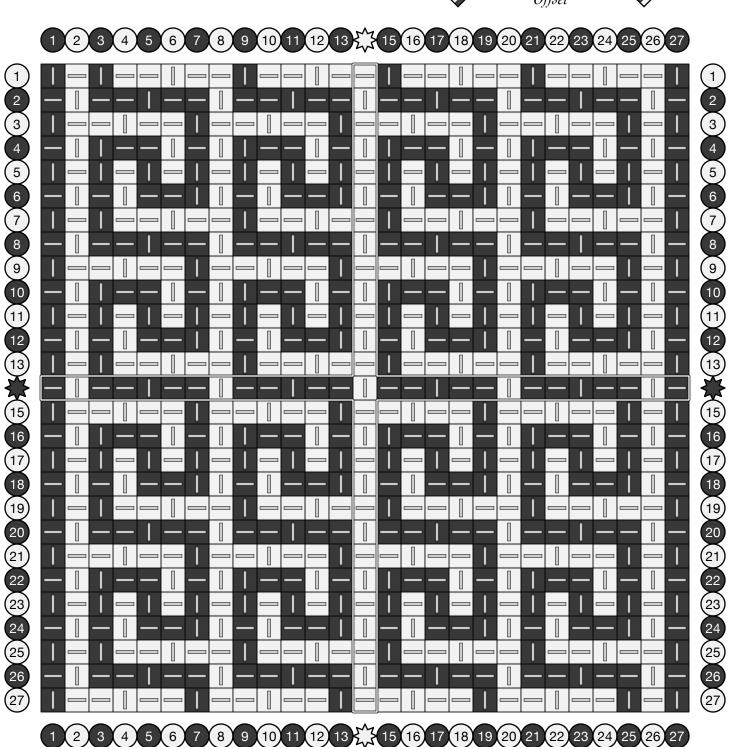




Greek Half-Key

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.





Greek Half-Key

6

8

1

(12)

(14)

15

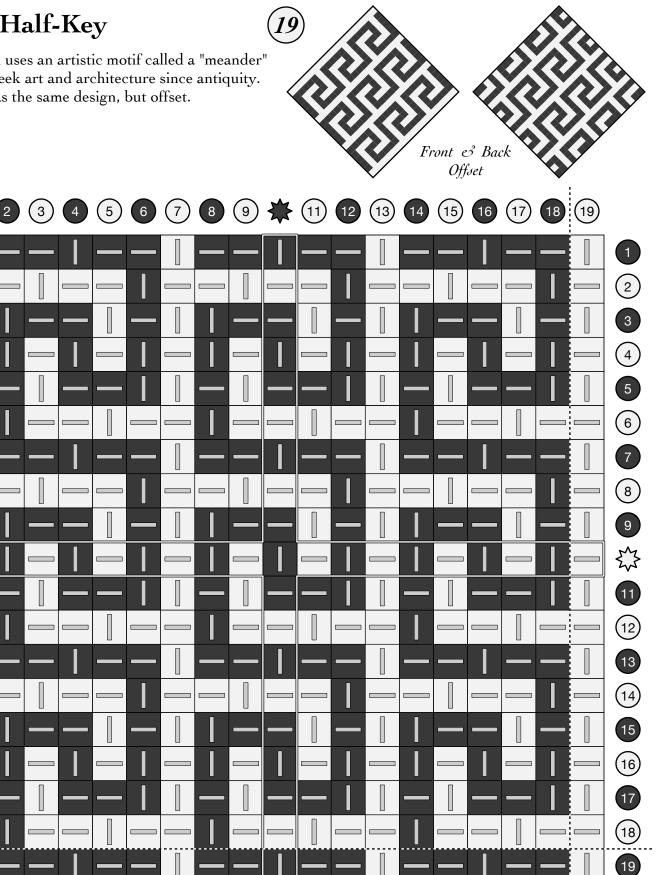
(16)

17

(18)

19

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.



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Section III Page 55 December 2023

(19)

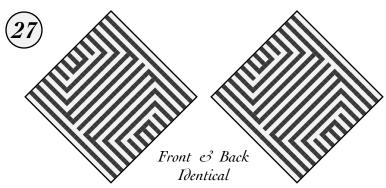
(17)

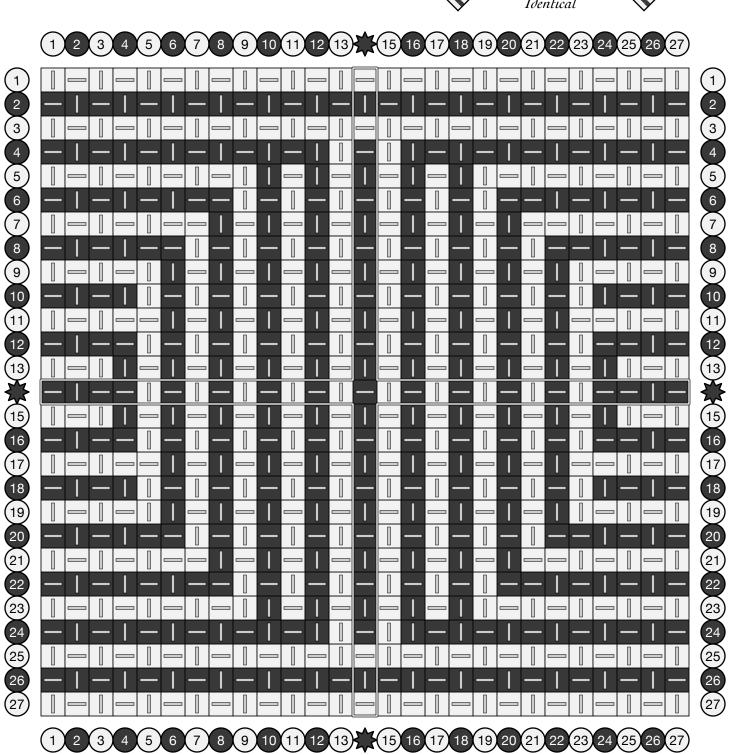
18

Floating Circle

Worked in mostly tabby (over/under) weaving, mirrored pairs of over-two floats change the line directions to create the optical illusion of a circle.

Adapted from *Die färbige Gewebemusterung* by Franz Donat (1907), plate 59, figure 2.

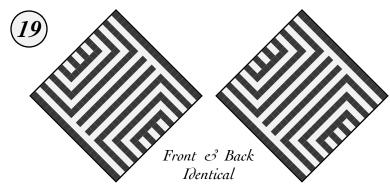


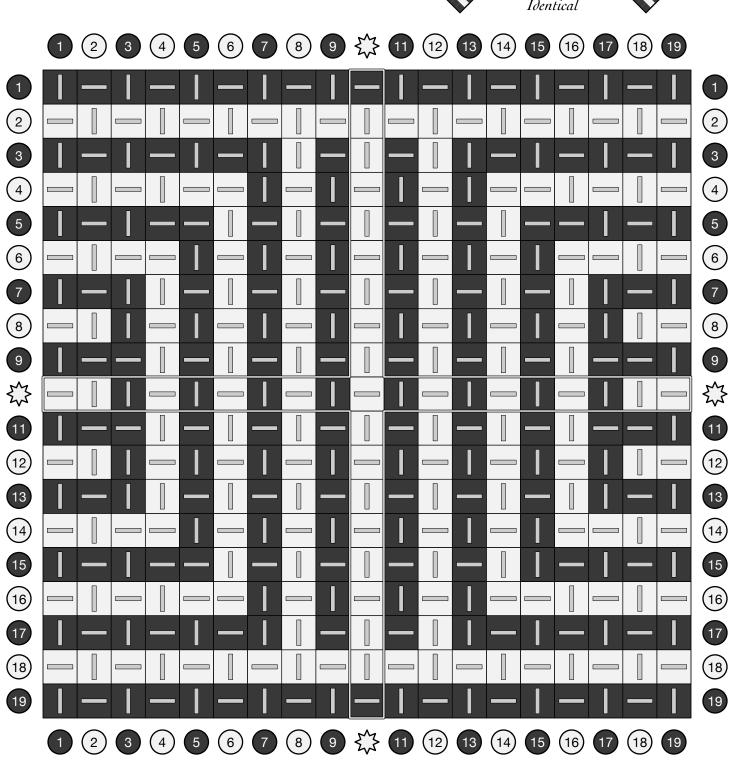


Floating Circle

Worked in mostly tabby (over/under) weaving, mirrored pairs of over-two floats change the line directions to create the optical illusion of a circle.

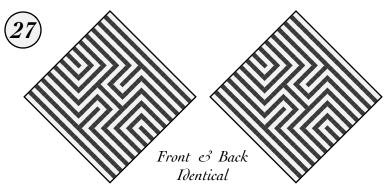
Adapted from *Die färbige Gewebemusterung* by Franz Donat (1907), plate 59, figure 2.

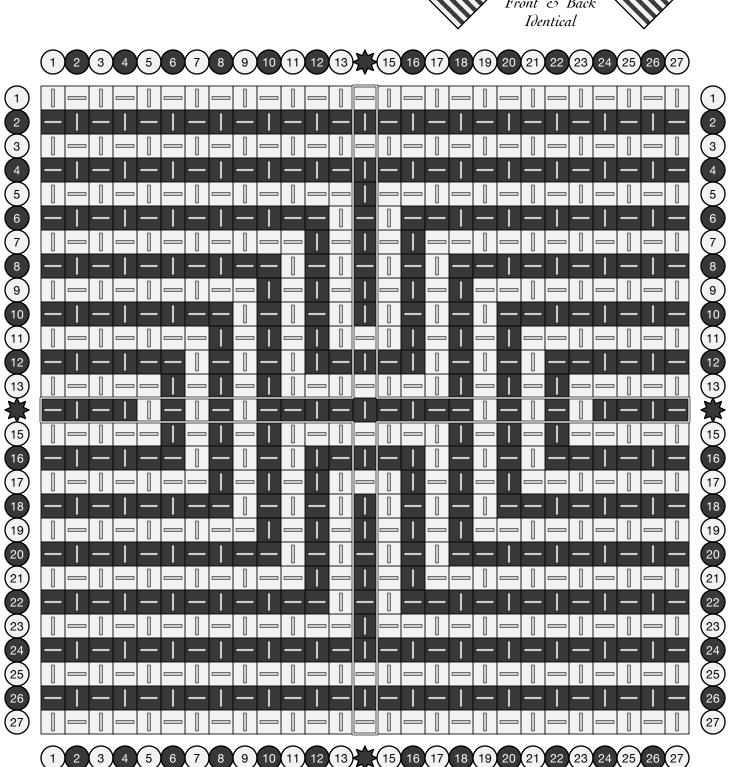




Floating Pierced Diamond

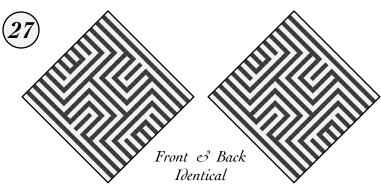
Worked in mostly tabby (over/under) weaving, mirrored pairs of over-two column floats on rows 5-23 change the line directions and texturally enhance the diamond optical illusion.

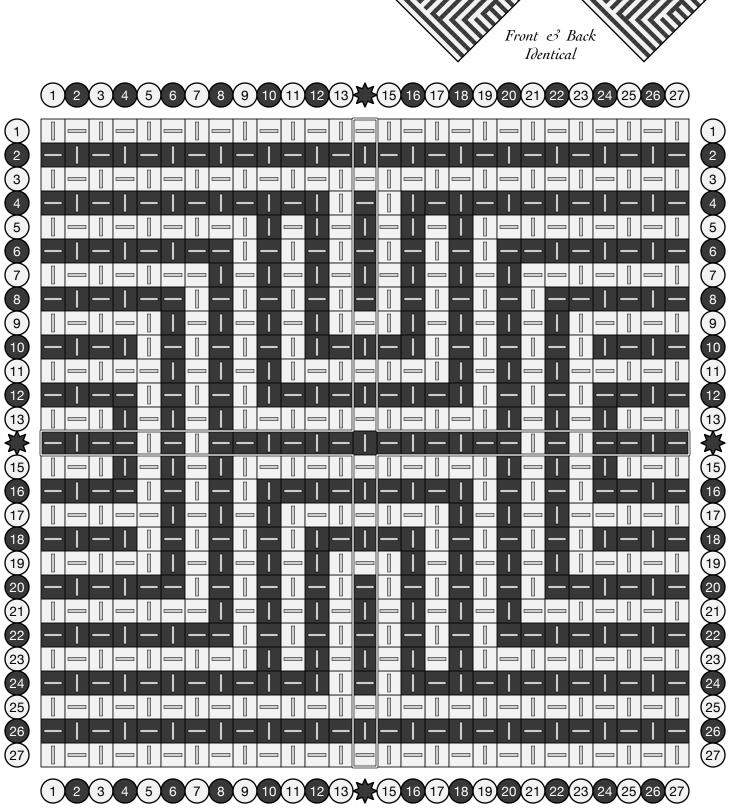




Floating Pierced Circle

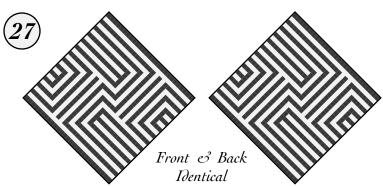
Worked in mostly tabby (over/under) weaving, mirrored pairs of over-two floats change the line directions to create the optical illusion of a circle

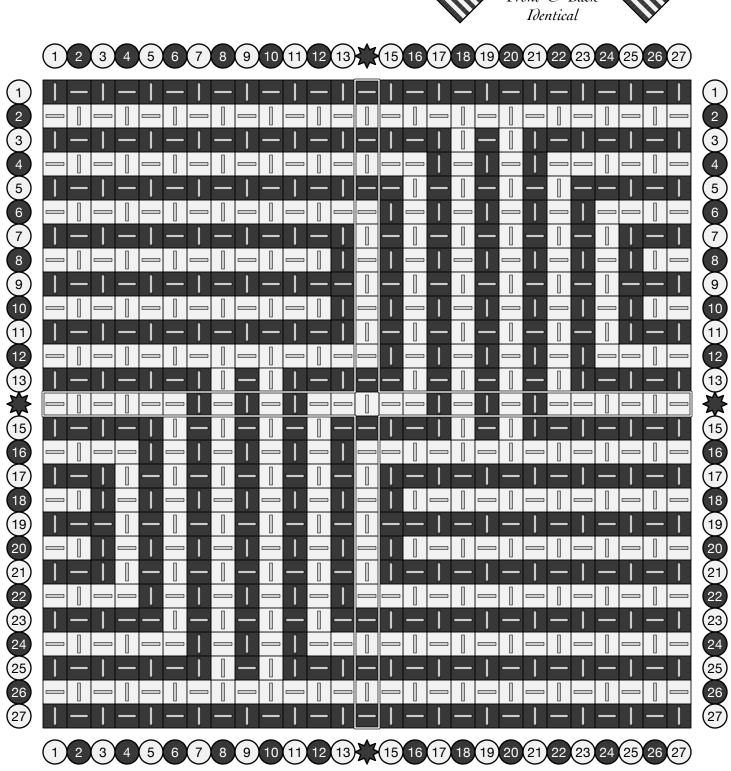




Floating Double Circle

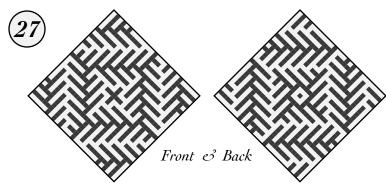
Worked in mostly tabby (over/under) weaving, mirrored pairs of over-two floats change the line directions to create the optical illusion of a pair of circle.

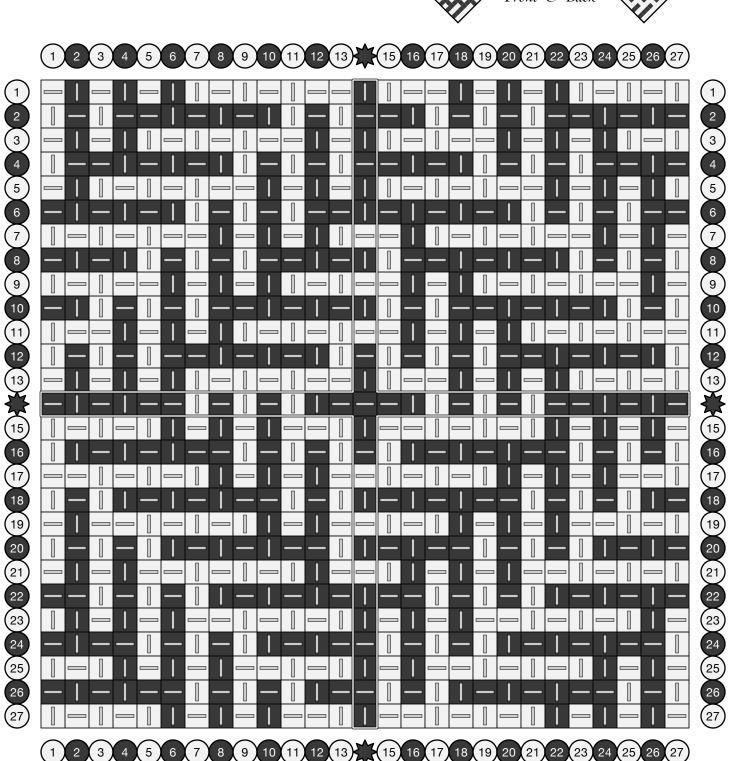




Wreath of Branches

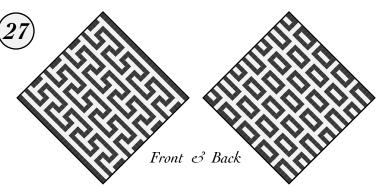
Branch motifs are reflected in loop around the center.

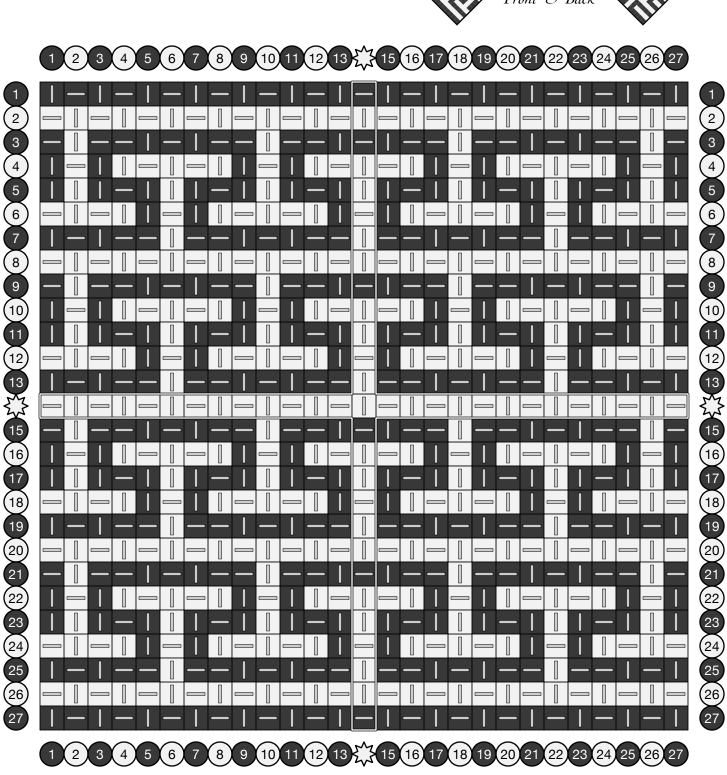




Potent Key

This pattern uses an artistic motif of interlocking T shapes, which in the medival era was called "potent" because it looks like the top edge of a crutch.

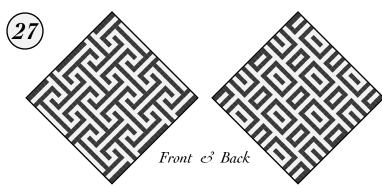


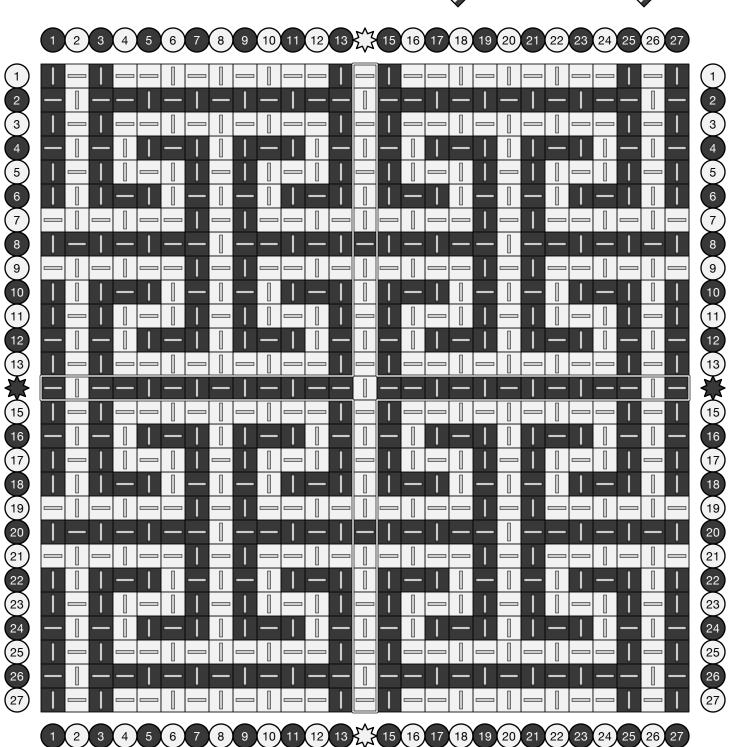


Twisty Tiny Passages

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

Thanks to John Bryan for sharing this design he created in November 2022 as a variation on our "Twisty Little Passages,"

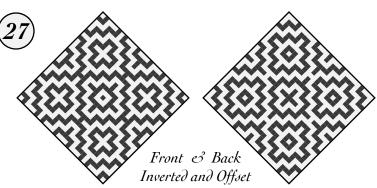


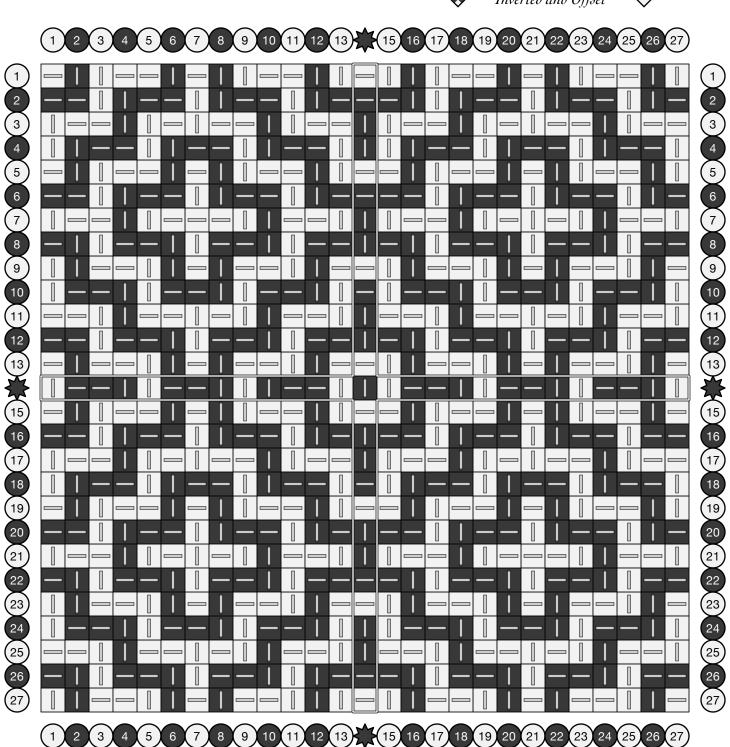


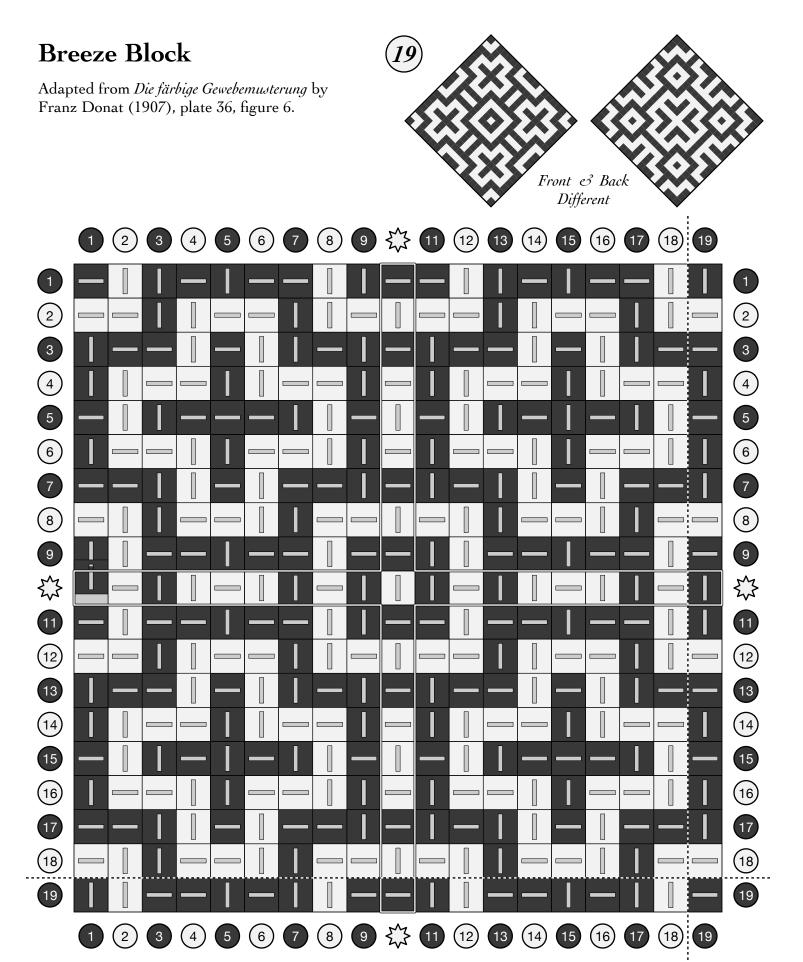
Little Stars

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

A simple modifications of our "Twinkle Twinkle" chart.







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Section III Page 104 December 2023

Parallel Bands

4

5

6

8

9

10

11

(12)

13

(14)

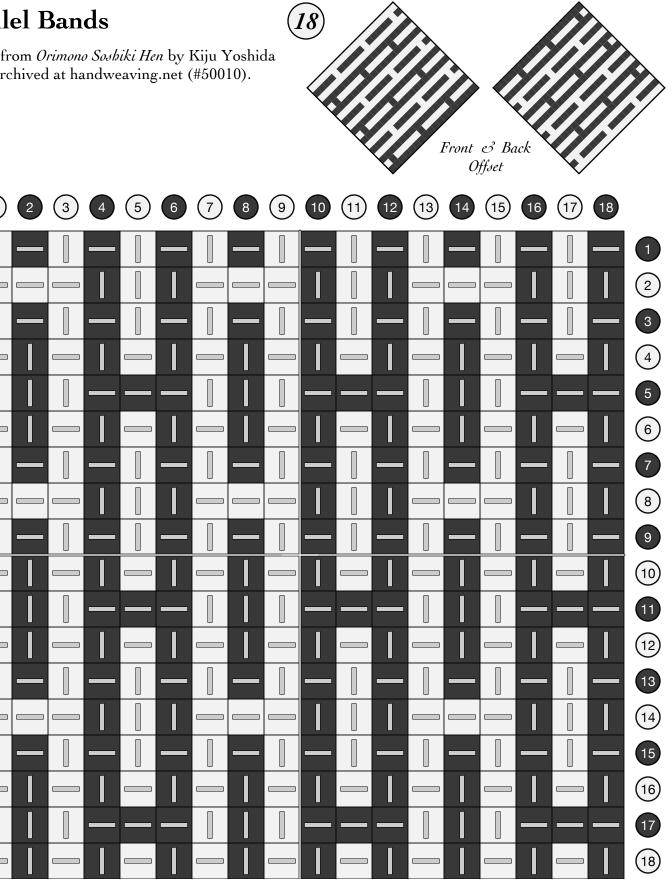
15

(16)

17

(18)

Adapted from Orimono Soshiki Hen by Kiju Yoshida (1903), archived at handweaving.net (#50010).



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5

9

(13)

12

(15)

16

Section III Page 126 December 2023

18

(17)

Nested Bands

4

5

6

8

1

(12)

13

(14)

15

(16)

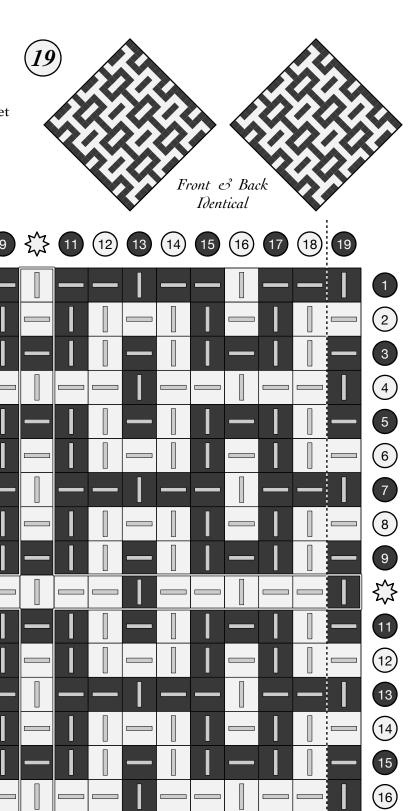
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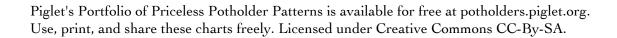
(18)

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

8

(6)





8

(12)

13

19

(16)

17

(18)

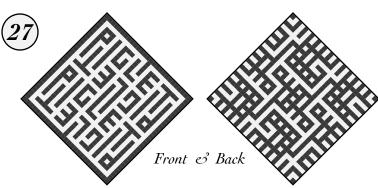
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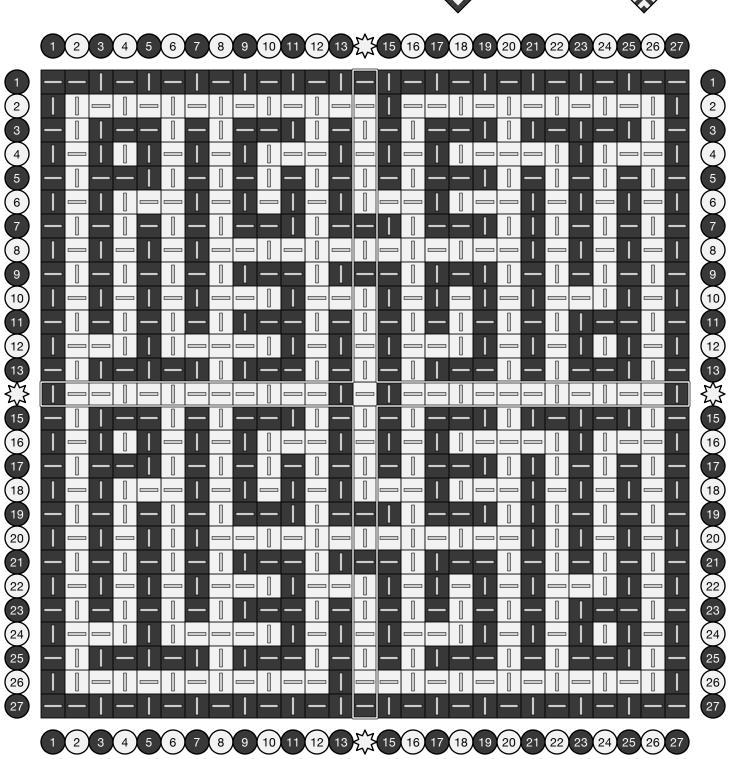
18

19

Piglet Sampler

A alphabet test pattern charted for the fairest on the First of May 2022.



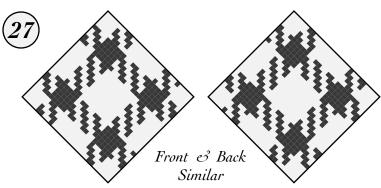


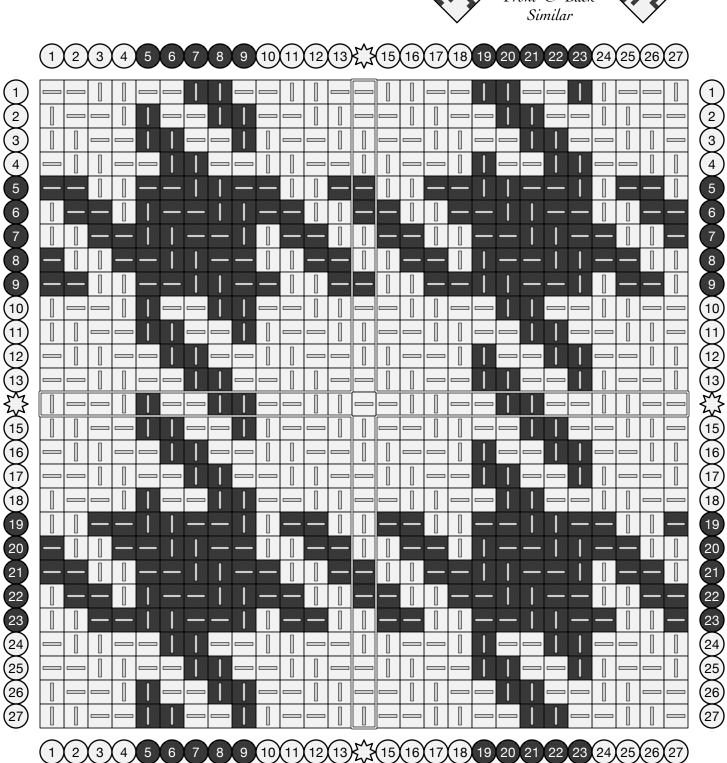
SECTION IV

Twill Weave

Shepherd's Check

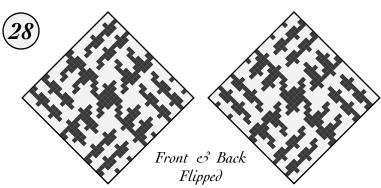
Combining two-two twill weaving with threading that features wide stripe produces a pattern with a mix of solid blocks and diagonal stripes.

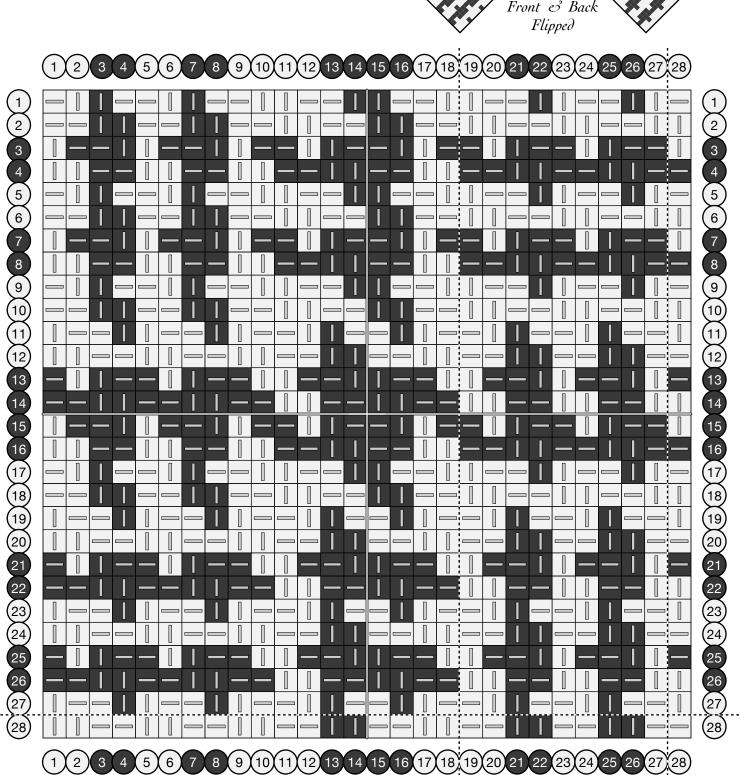




Glen Urquhart Check

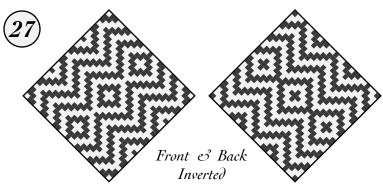
Combining two-two twill weaving with threading that features wide and narrow stripes produces a pattern with a mix of houndstooth and smaller motifs.

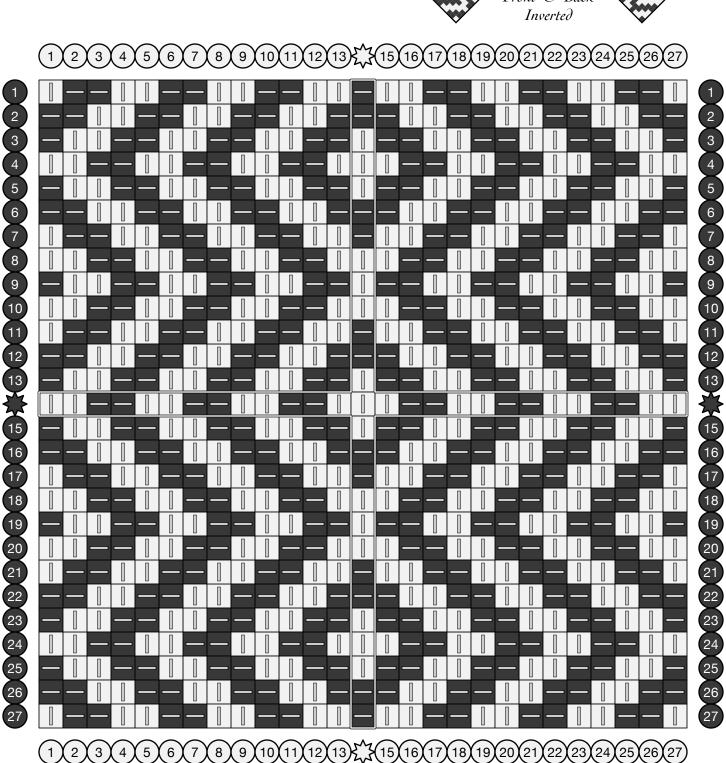




Twill Diamond Waves

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



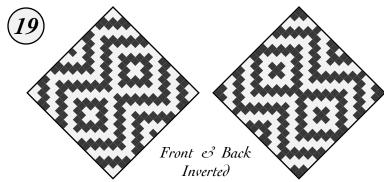


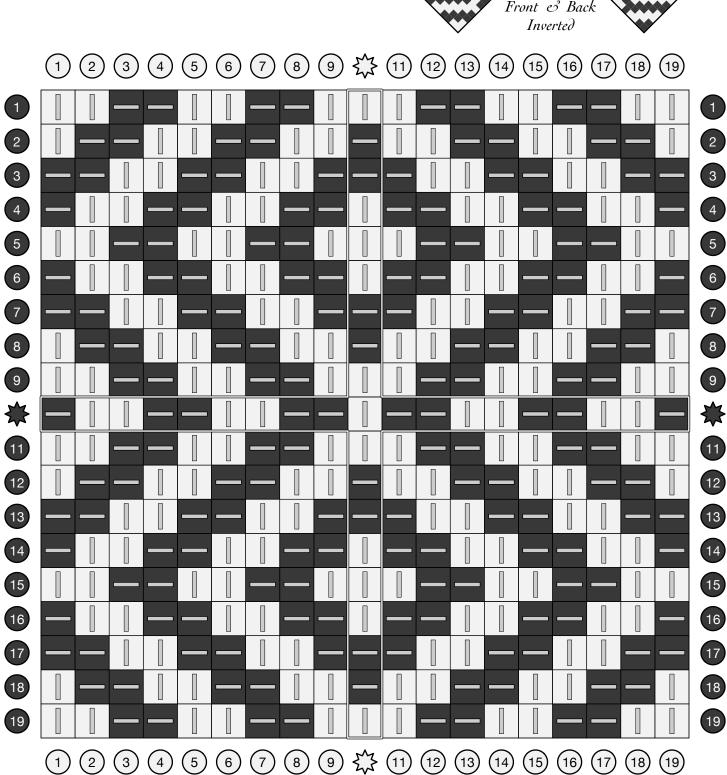
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Section IV Page 32 December 2023

Twill Diamond Waves

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





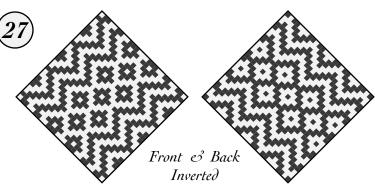
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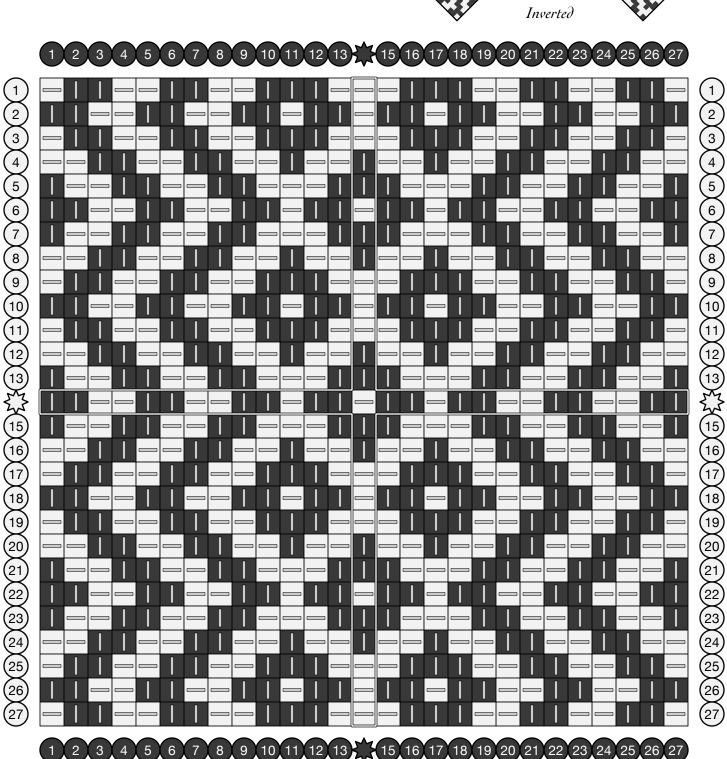
Section IV Page 33 December 2023

Spots and Waves

A column of spots is surrounded by zigzag lines.

Adapted from an example shared by Allie Hoffman.





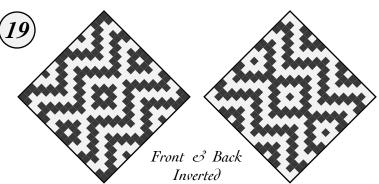
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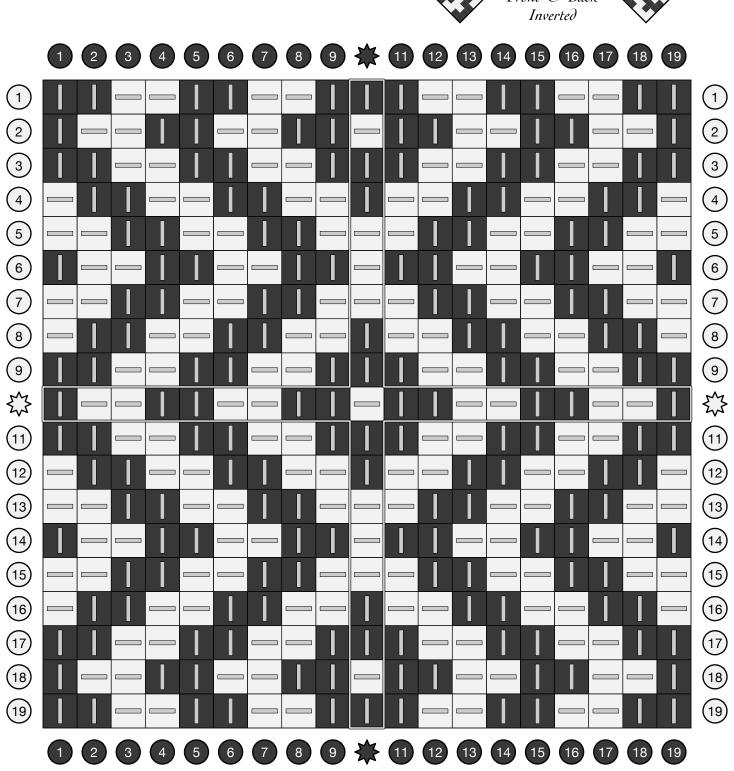
Section IV Page 34 December 2023

Spots and Waves

A column of spots is surrounded by zigzag lines.

Adapted from an example shared by Allie Hoffman.

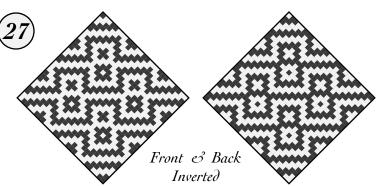


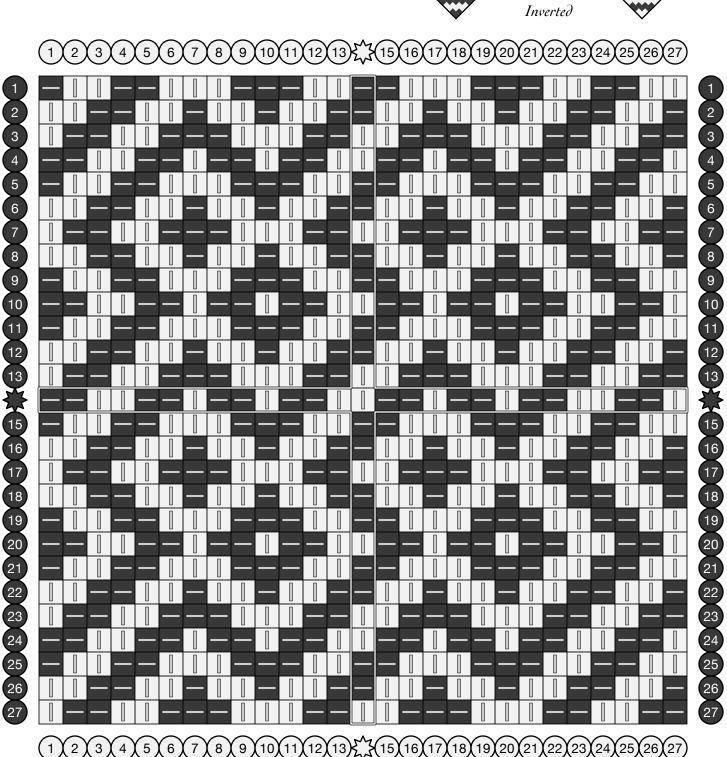


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Wall of Troy

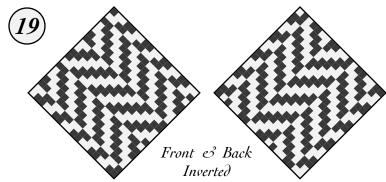
A traditional harness-weaving pattern that features boxes separated by fields of diagonal lines.

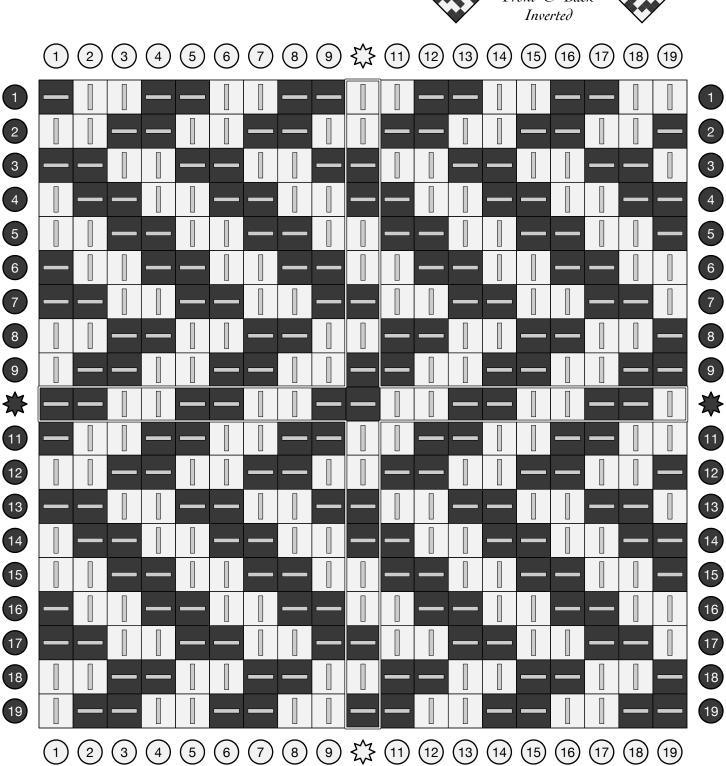




Herringbone Twill

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





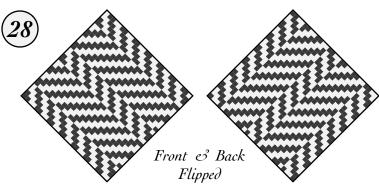
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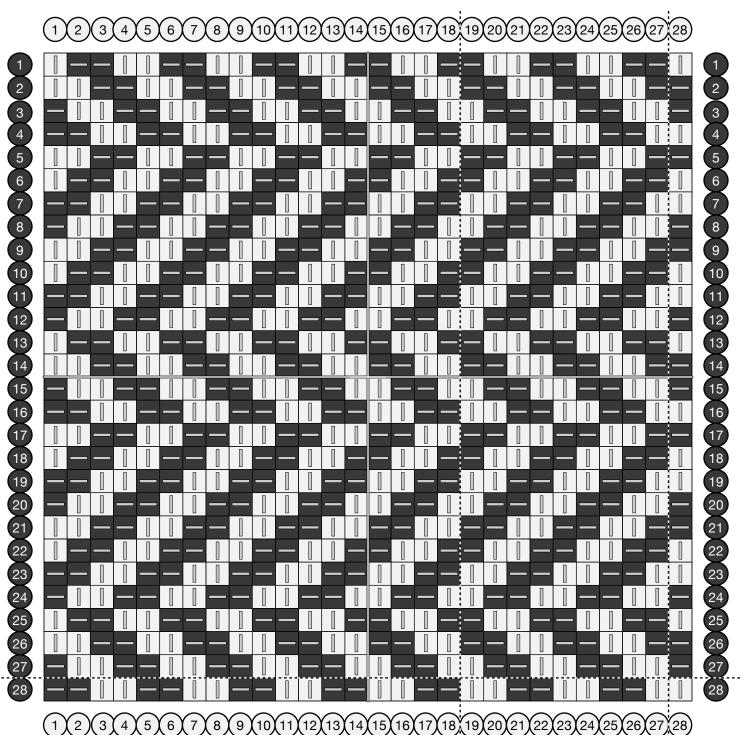
Section IV Page 40 December 2023

Asymmetric Herringbone

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

Inspired by Coppergate fragment 1306.

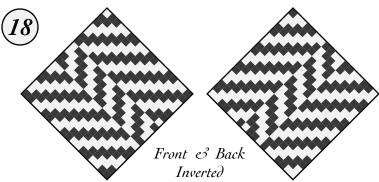


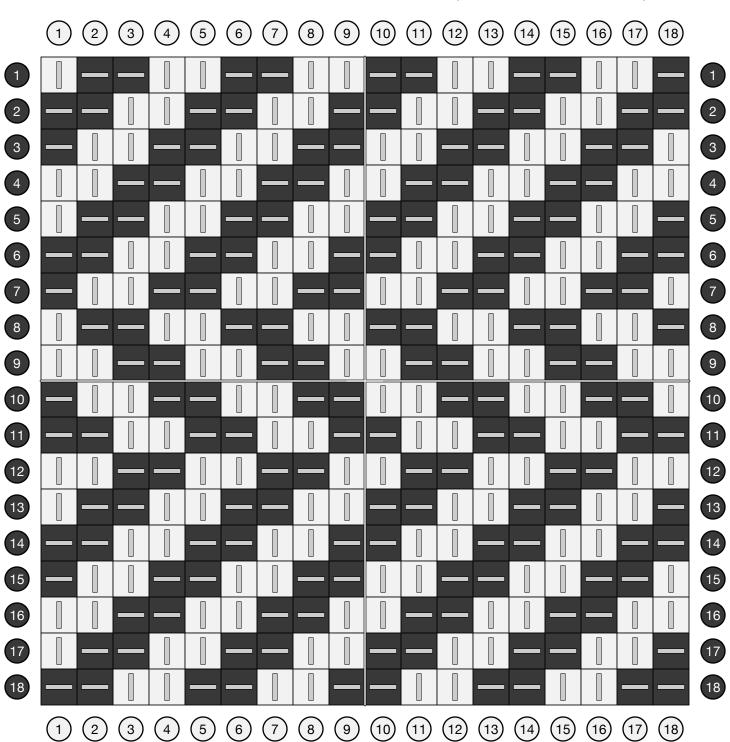


Asymmetric Herringbone

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Inspired by Coppergate fragment 1306.

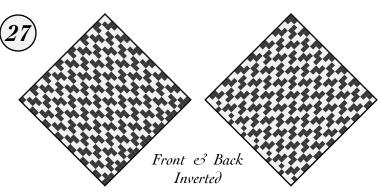


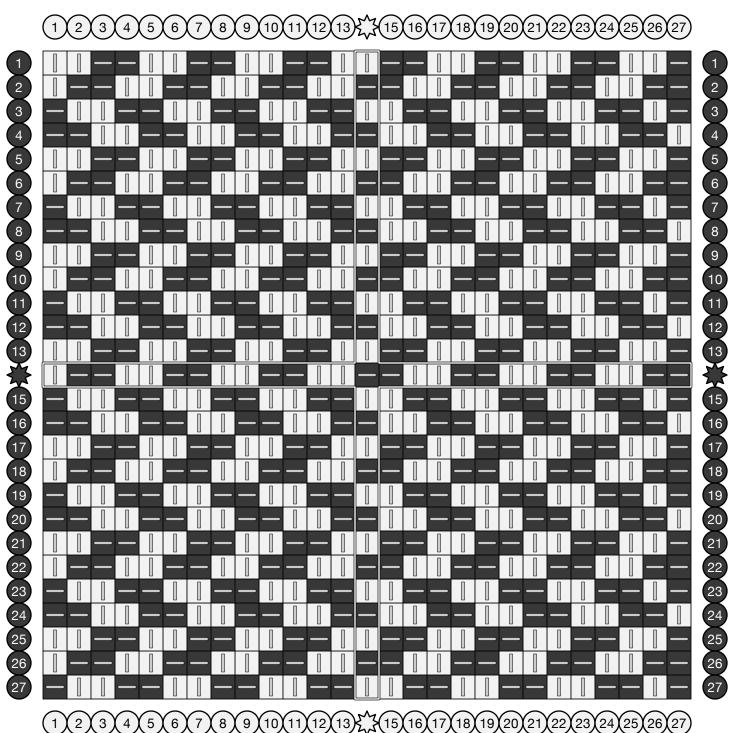


Kreuzköper

With a German name meaning "cross twill," this is a two-two twill with broken chevrons reversing every two rows.

This weave was common throughout northern Europe during the early medieval period.

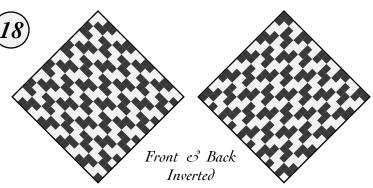


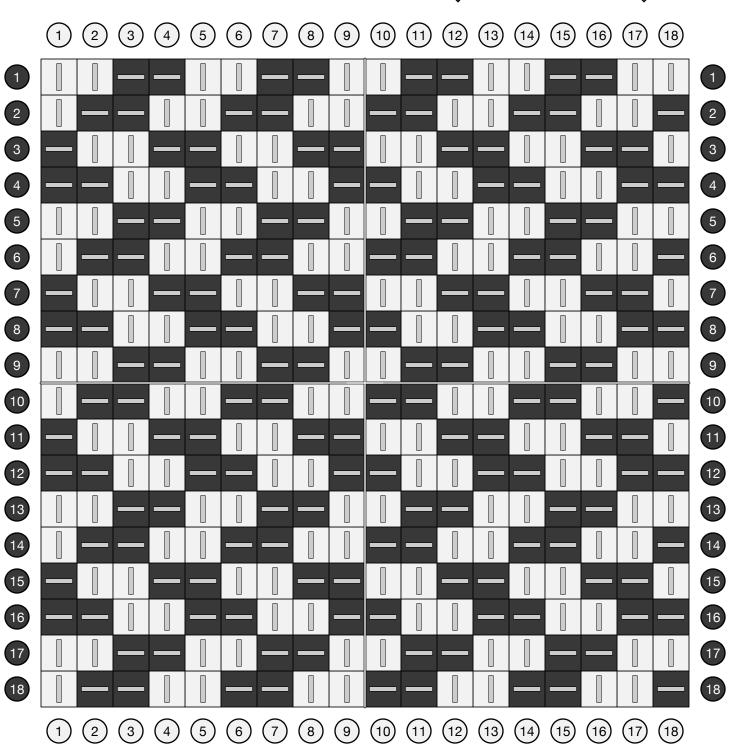


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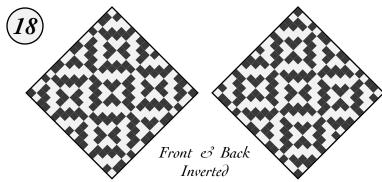
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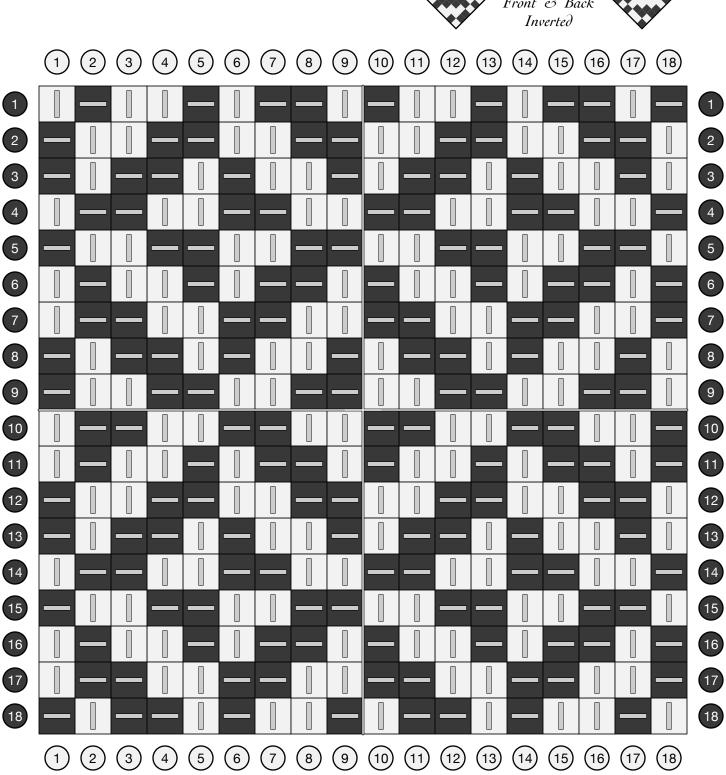




Broken Lozenge Twill (4/5)

Broken 2/2 chevron blocks.



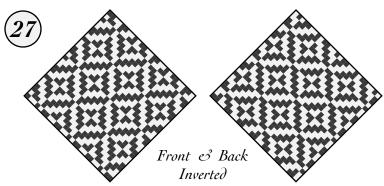


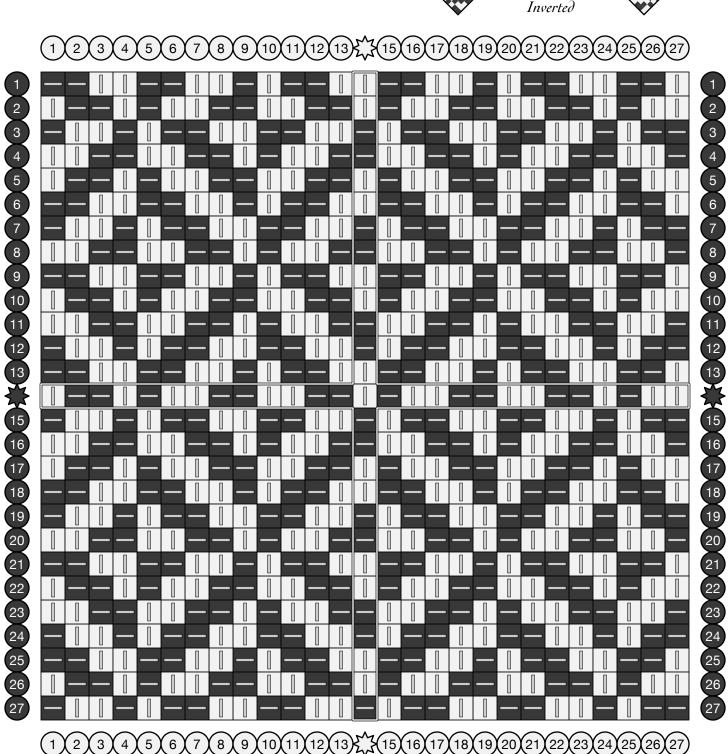
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Section IV Page 48 December 2023

Broken Lozenge Twill (5/6)

Broken 2/2 chevron blocks.



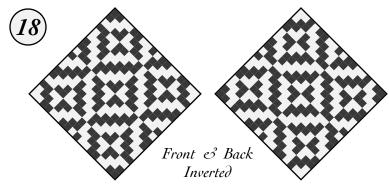


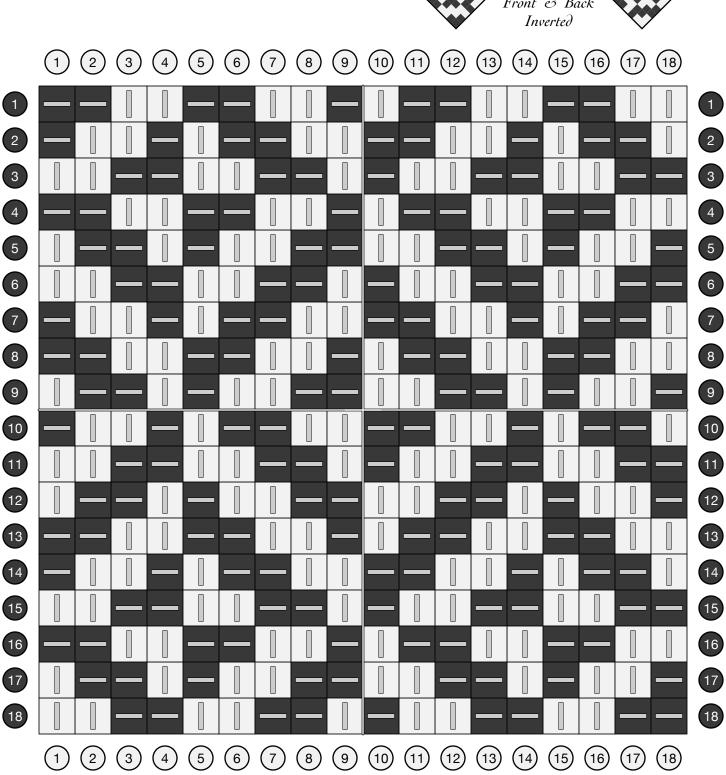
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Section IV Page 49 December 2023

Broken Lozenge Twill (5/6)

Broken 2/2 chevron blocks.



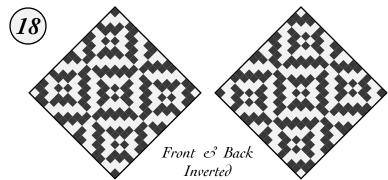


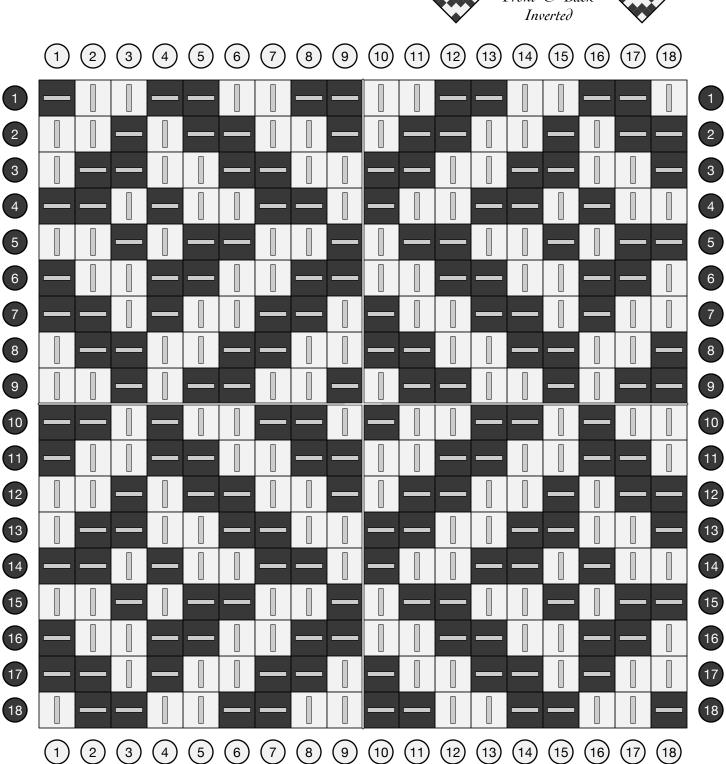
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Section IV Page 50 December 2023

Broken Lozenge Twill (6/5)

Broken 2/2 chevron blocks.



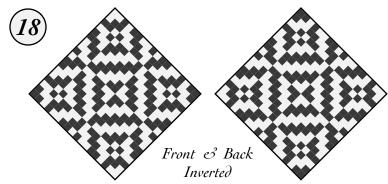


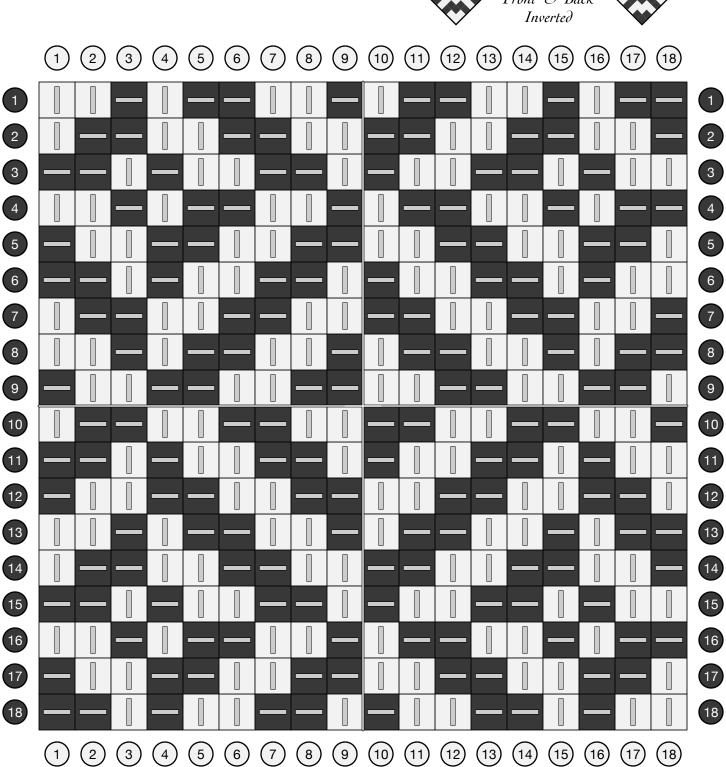
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Section IV Page 51 December 2023

Broken Lozenge Twill (6/6)

Broken 2/2 chevron blocks.



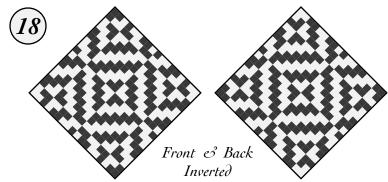


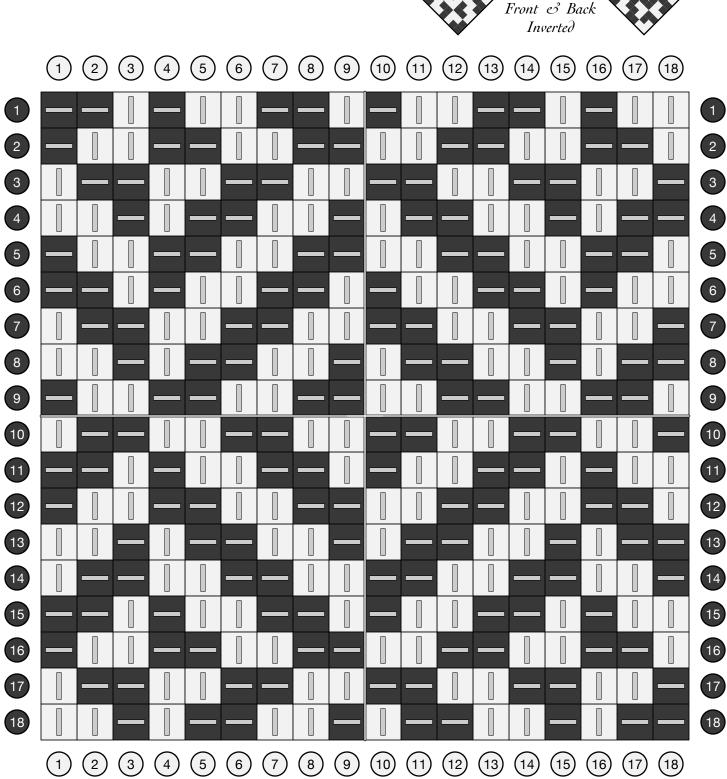
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Section IV Page 52 December 2023

Broken Lozenge Twill (6/7)

Broken 2/2 chevron blocks.



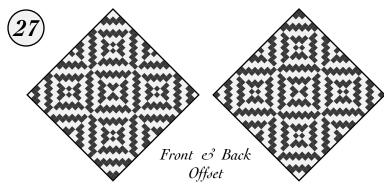


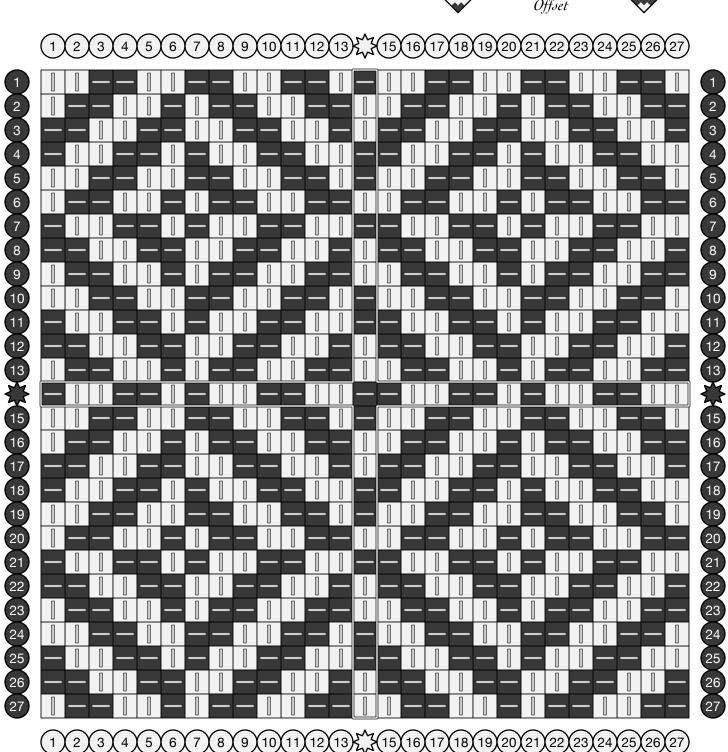
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Section IV Page 53 December 2023

Broken Lozenge Twill (7/7)

Broken 2/2 chevron blocks.





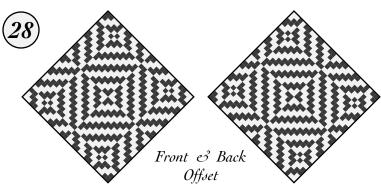
[15**]**[16][17]

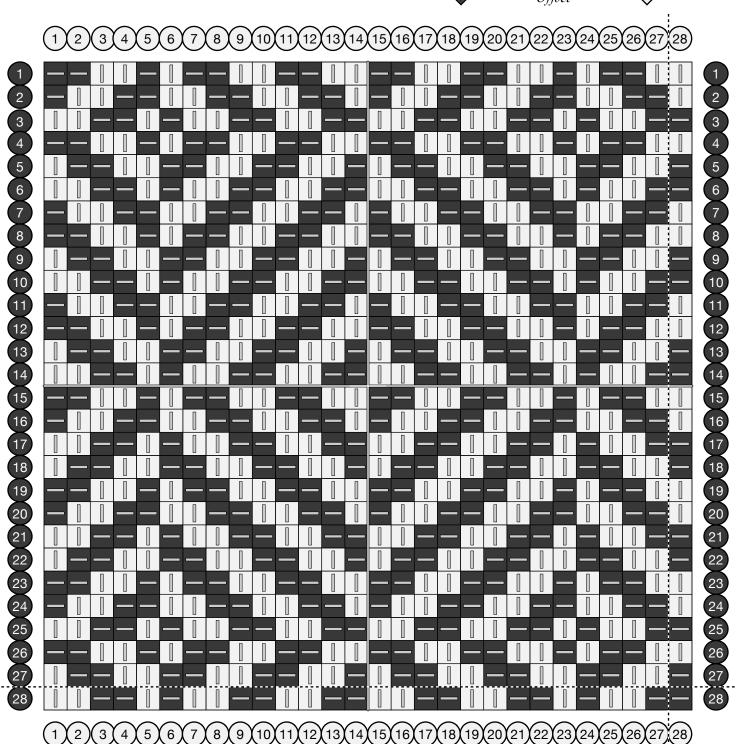
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Section IV Page 54 December 2023

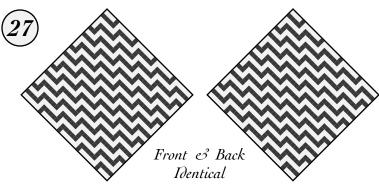
Broken Lozenge Twill (9/11)

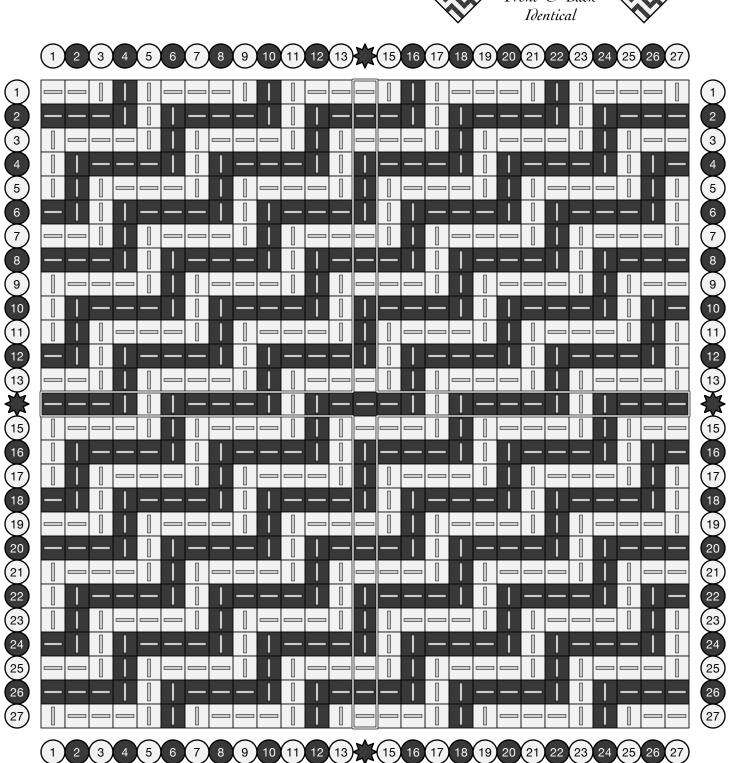
Broken 2/2 chevron blocks.



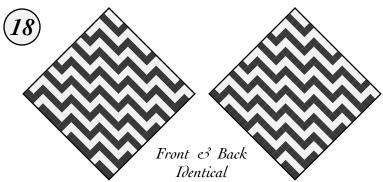


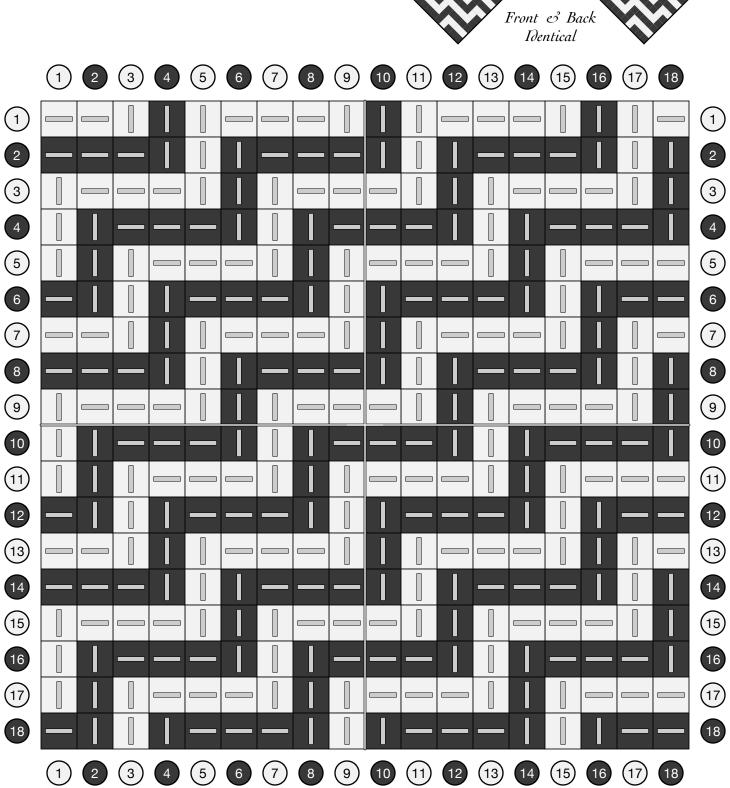
Three-Three Twill Steps



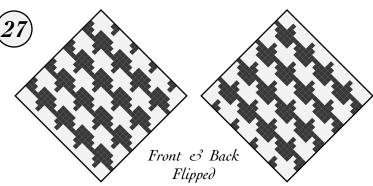


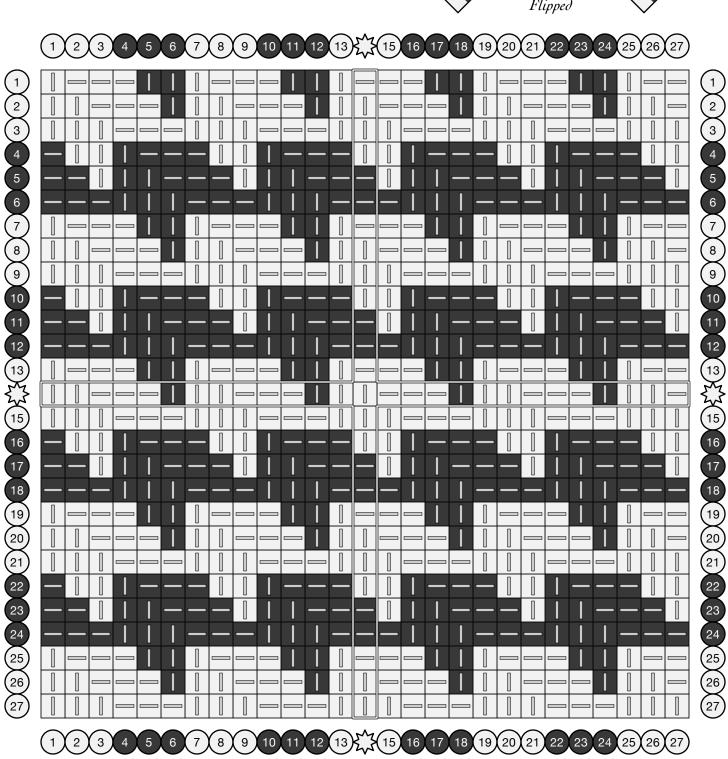
Three-Three Twill Steps



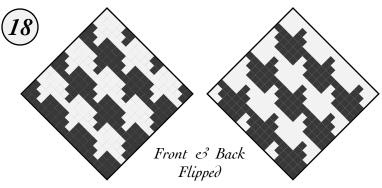


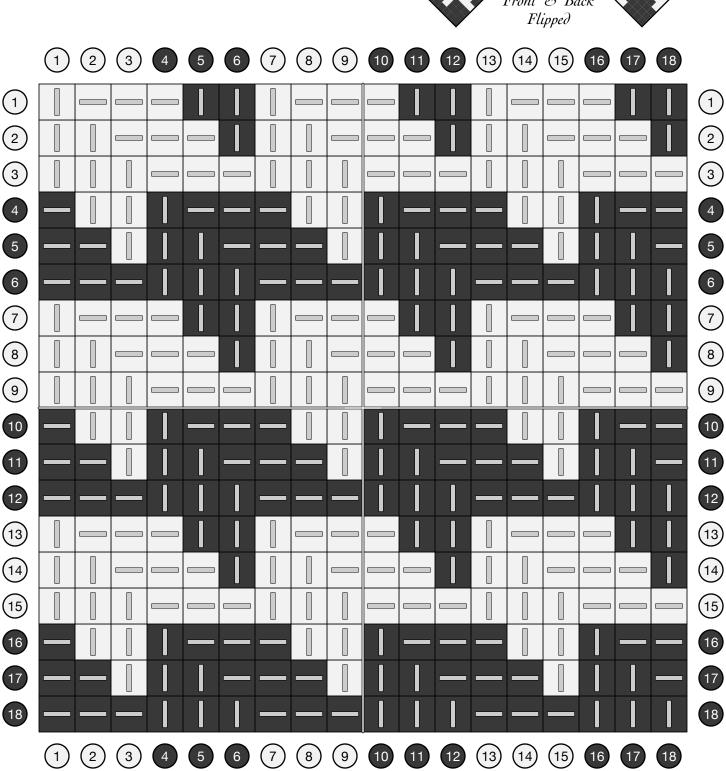
Three-Three Twill Fletching



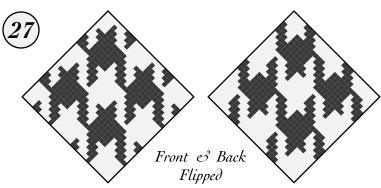


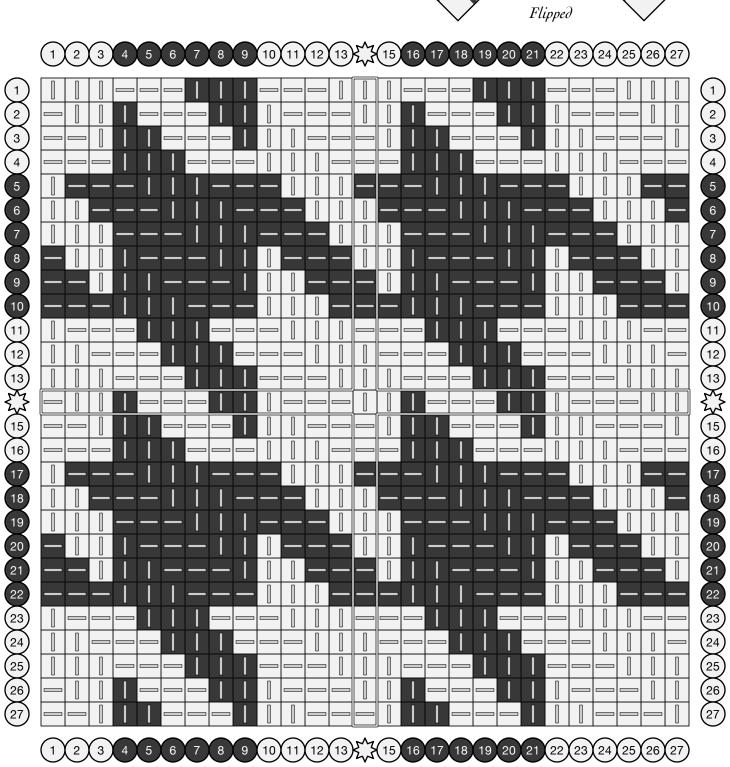
Three-Three Twill Fletching



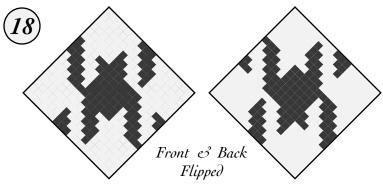


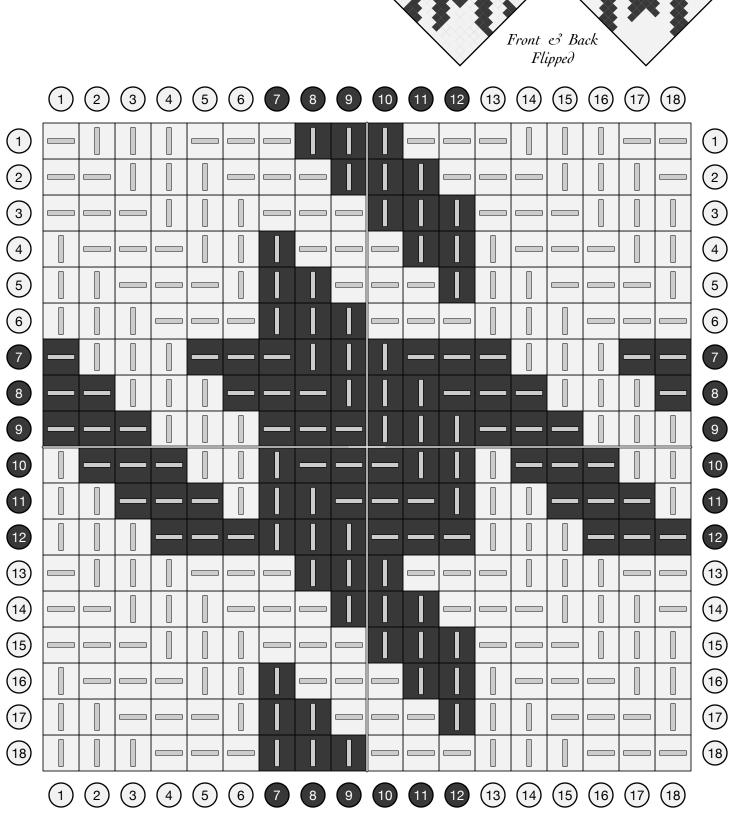
Three-Three Houndstooth





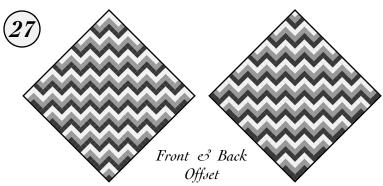
Three-Three Houndstooth

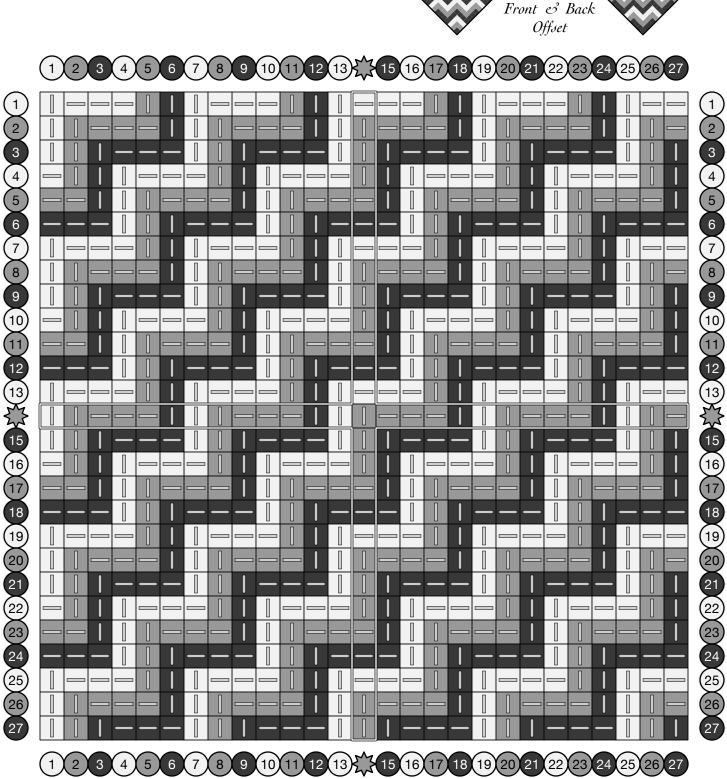




Tri-Color Twill Steps

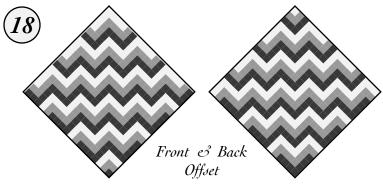
A thick twill weave with alternating three-color threading produces a regular pattern of diagonal steps.

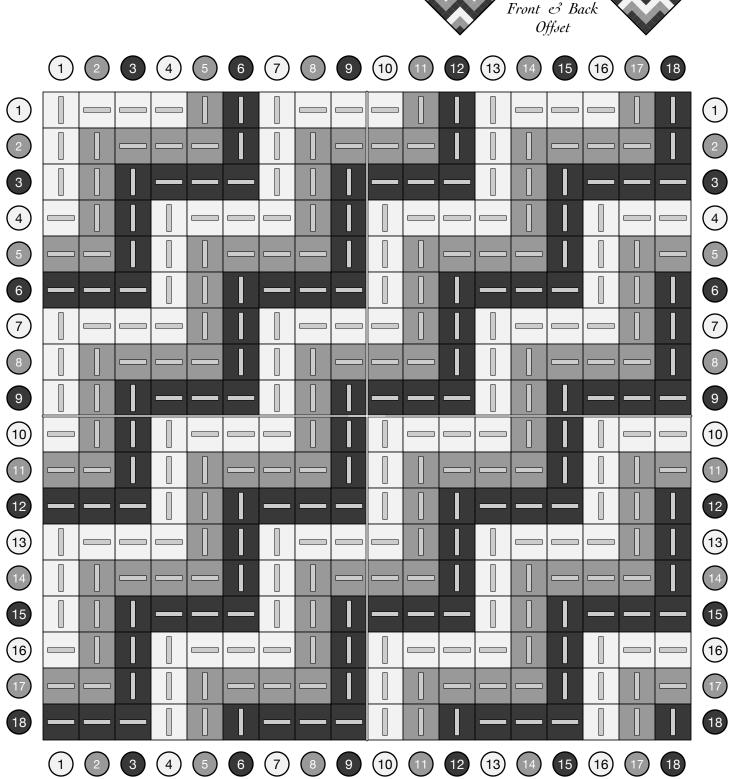




Tri-Color Twill Steps

A thick twill weave with alternating three-color threading produces a regular pattern of diagonal steps.

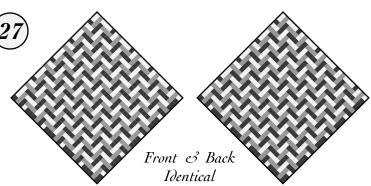


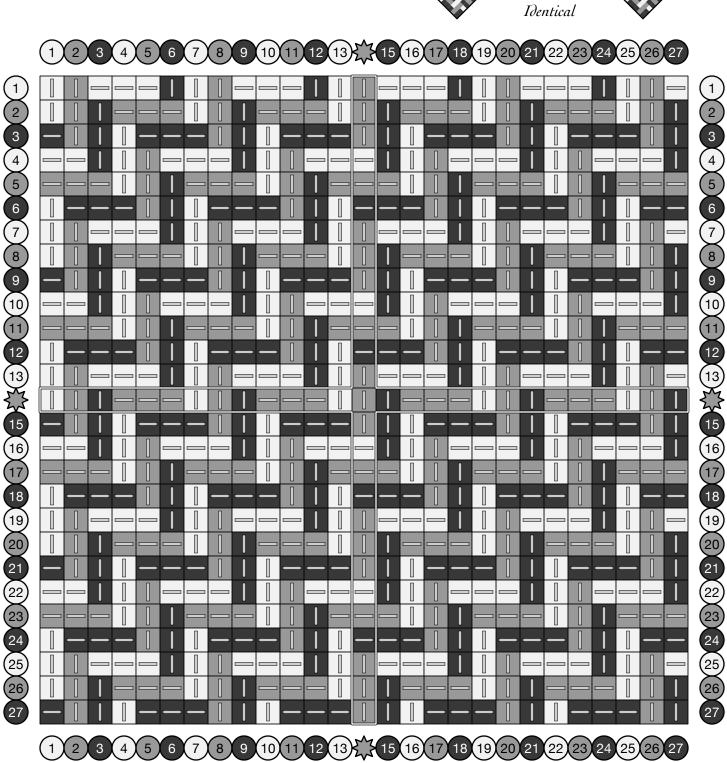


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Tri-Color Twill Herringbone

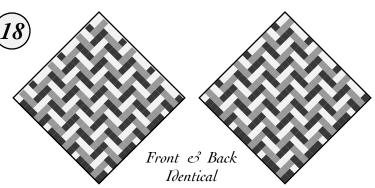
A thick twill weave with alternating three-color threading produces a regular pattern of short bars turned in both directions.

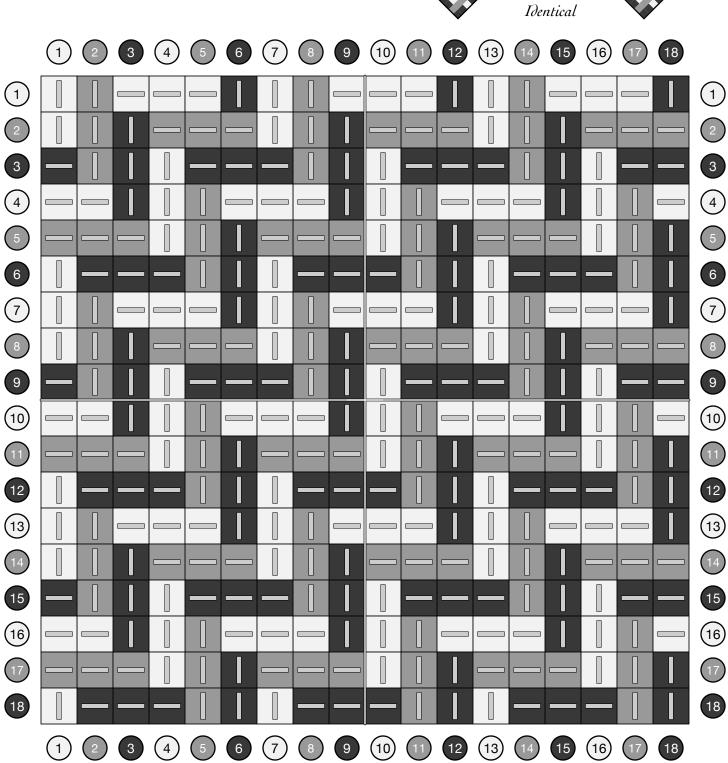




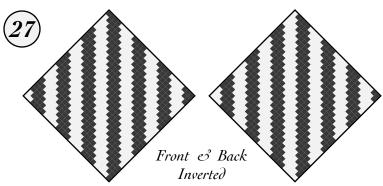
Tri-Color Twill Herringbone (18)

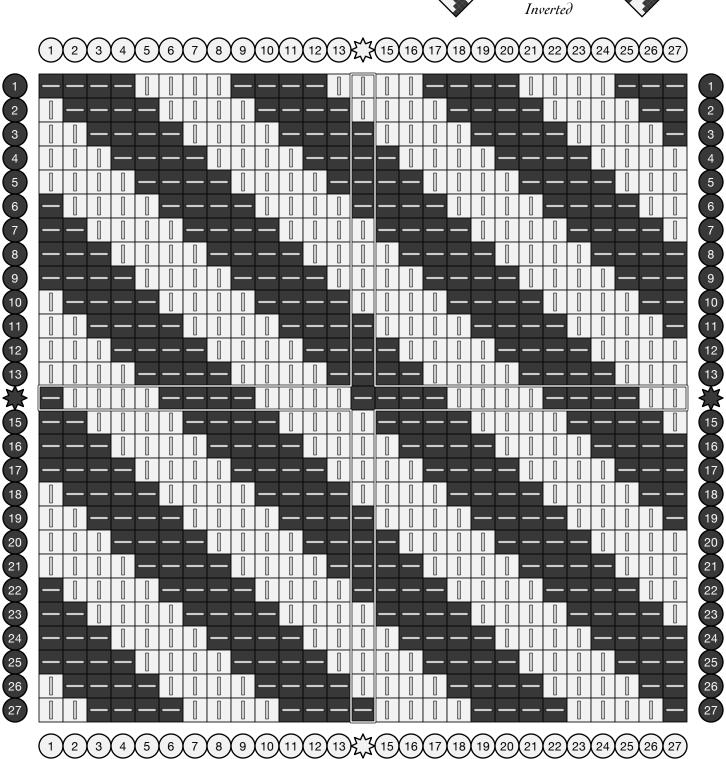
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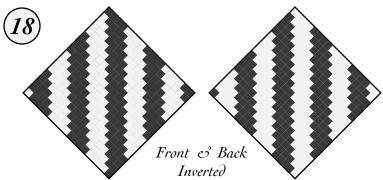


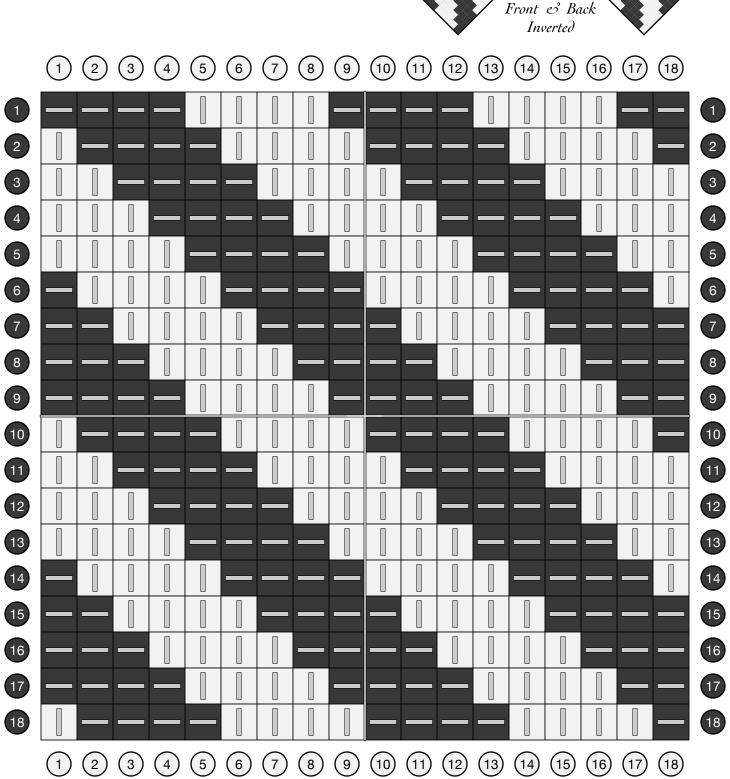
Four-Four Twill



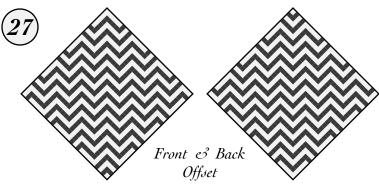


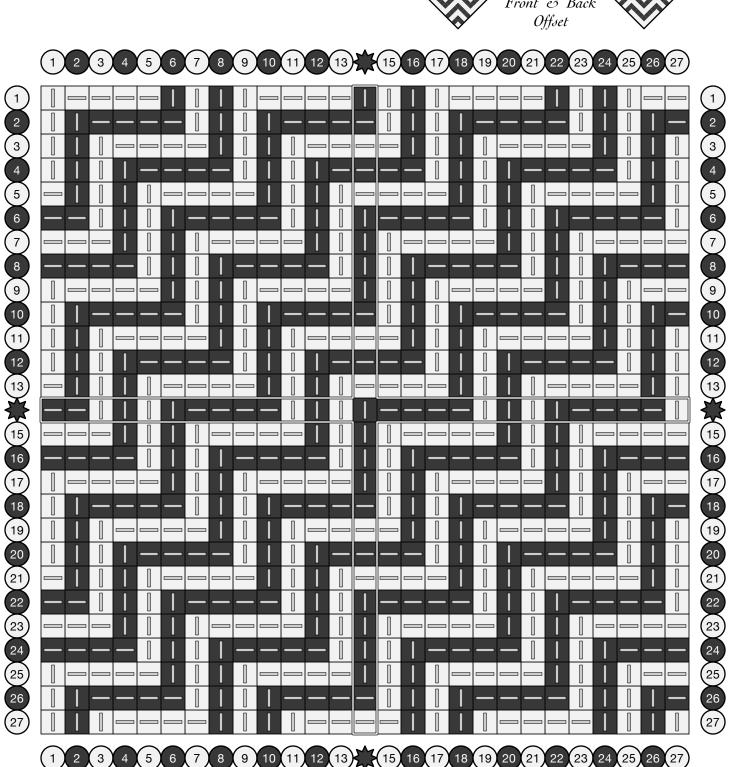
Four-Four Twill





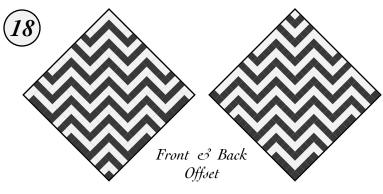
Four-Four Twill Steps

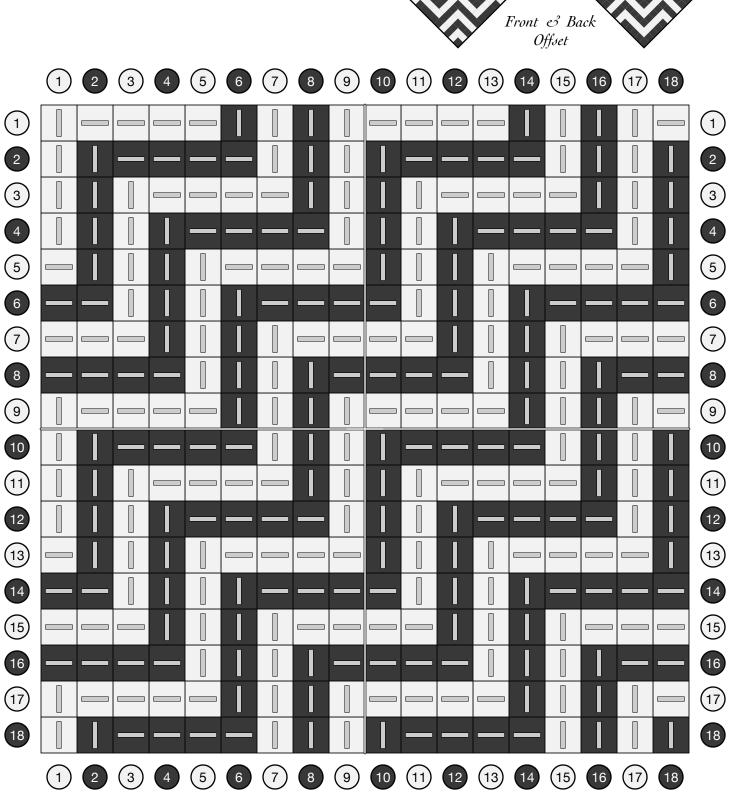




Four-Four Twill Steps

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

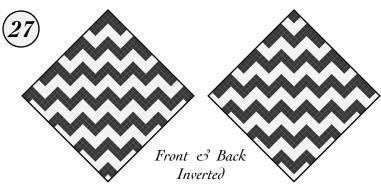


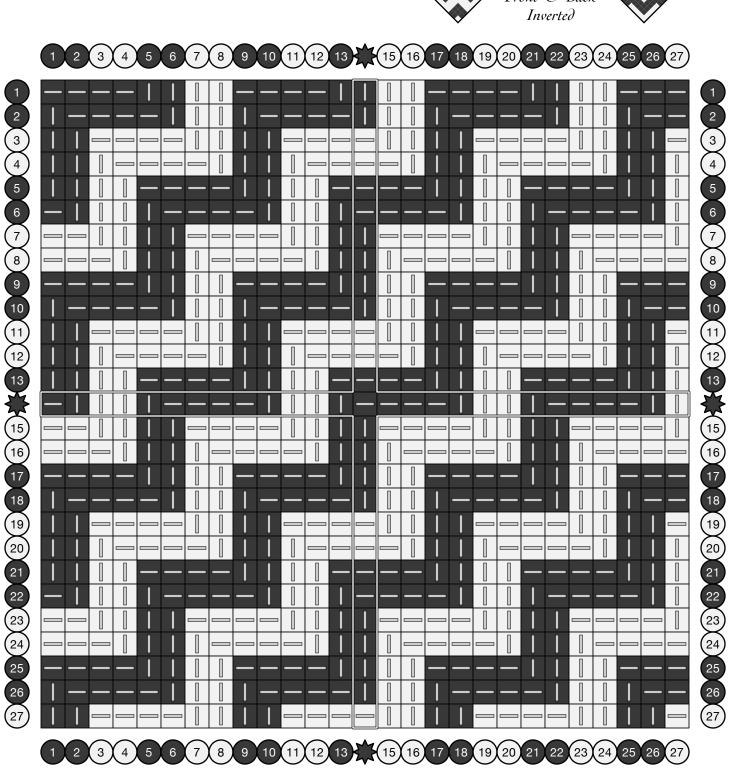


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Four-Four Twill Big Steps

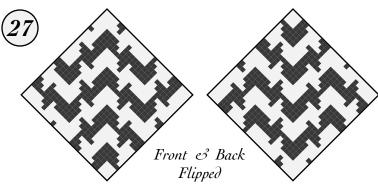
Pulls up even more than two-two twill, creating a smaller potholder with remarkably thick fabric.

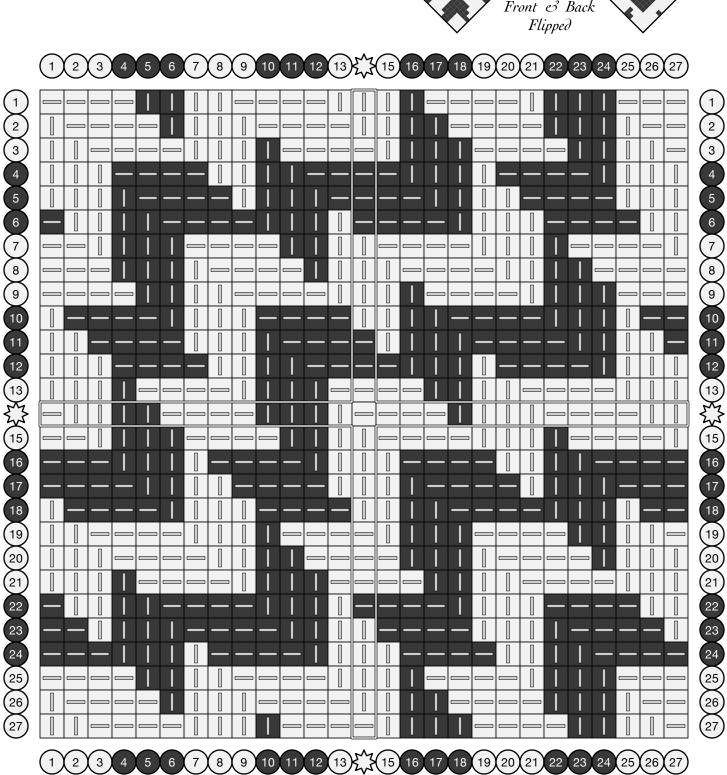




Four-Four Twill Crackle

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

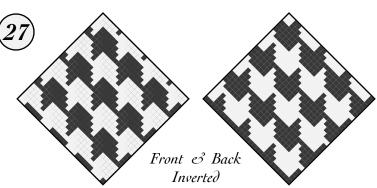


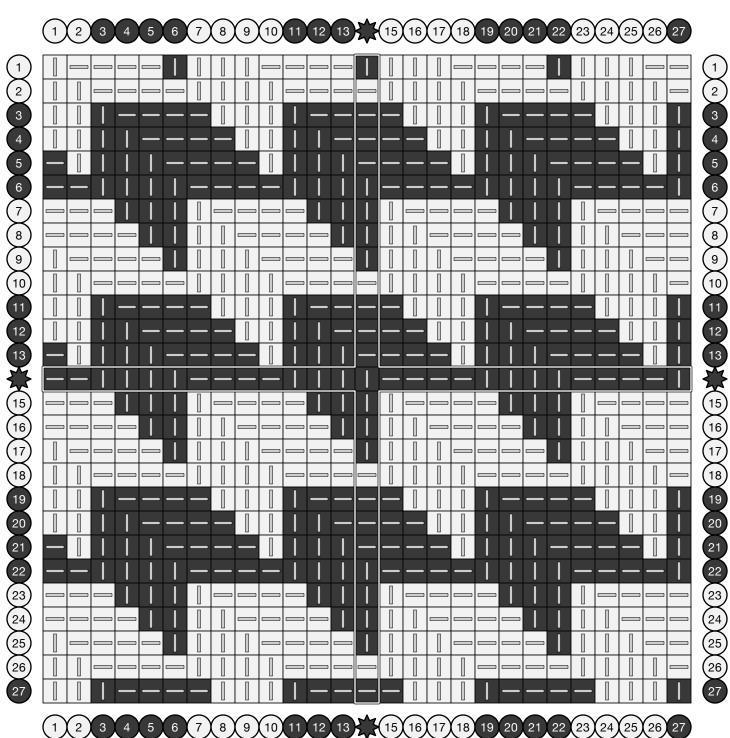


Four-Four Twill Fletching

As with other four-four twills, this pulls up dramatically when removed from the loom, creating a smaller potholder with remarkably thick fabric.

The alternating bands of color produce a pattern reminiscent of fletching, the feathers used to make arrows fly straight.

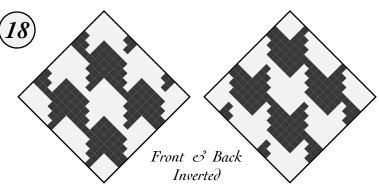


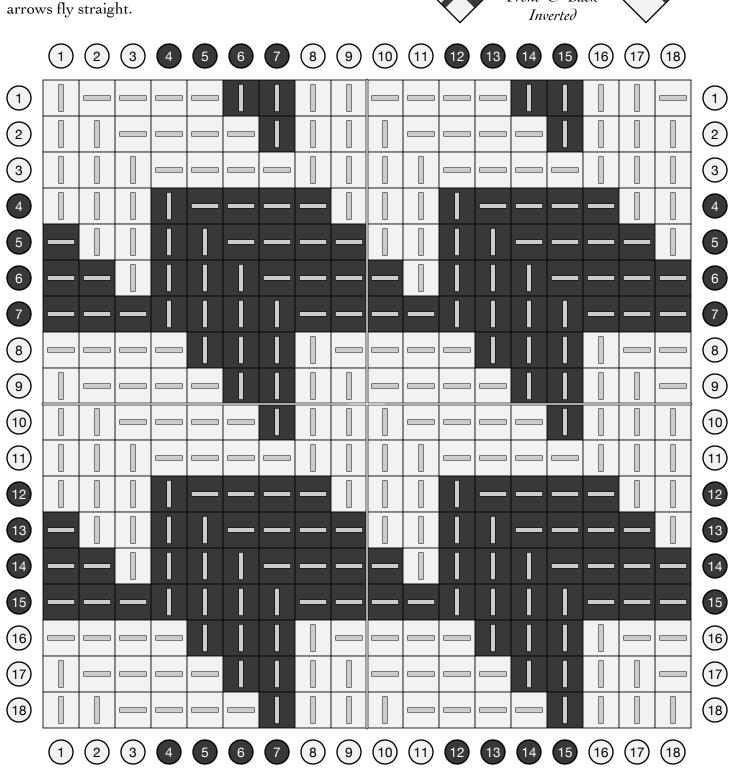


Four-Four Twill Fletching

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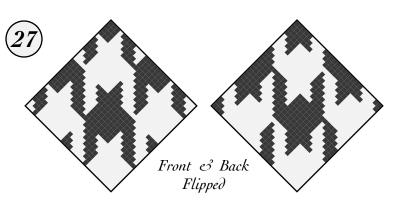


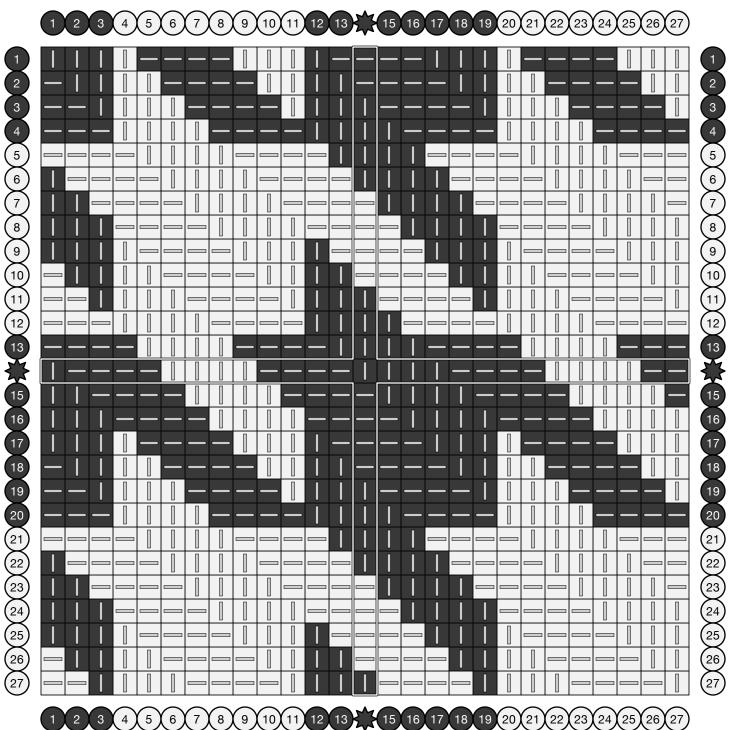
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Baskerville Houndstooth

As with other four-four twills, this pulls up dramatically when removed from the loom, creating a smaller potholder with remarkably thick fabric.

The alternating bands of color produce a pattern reminiscent of traditional houndstooth, but at an unusually large scale.

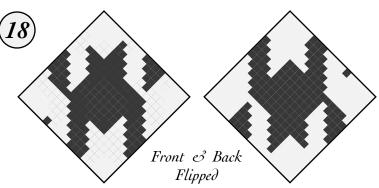


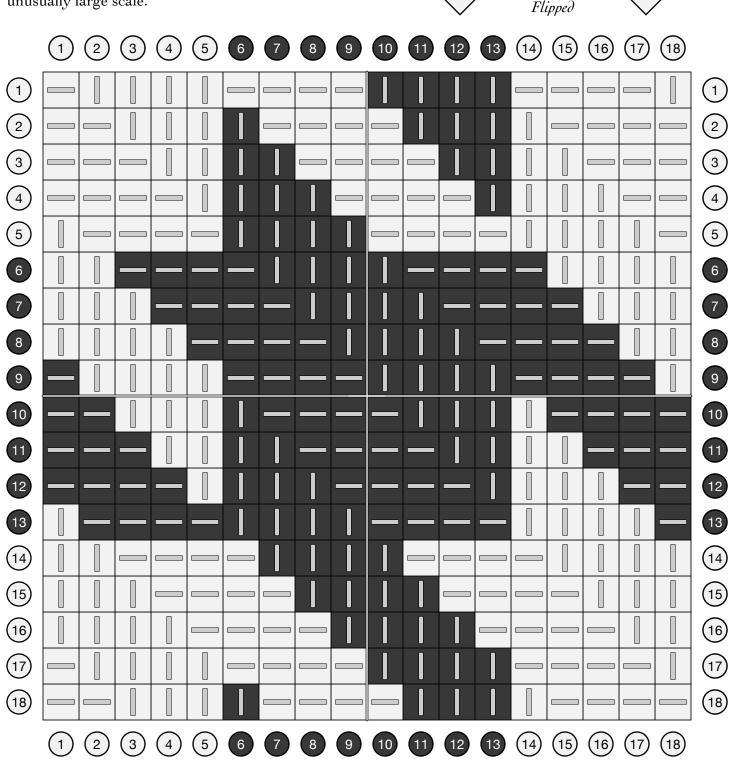


Baskerville Houndstooth

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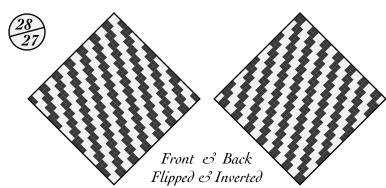
The alternating bands of color produce a pattern reminiscent of traditional houndstooth, but at an unusually large scale.

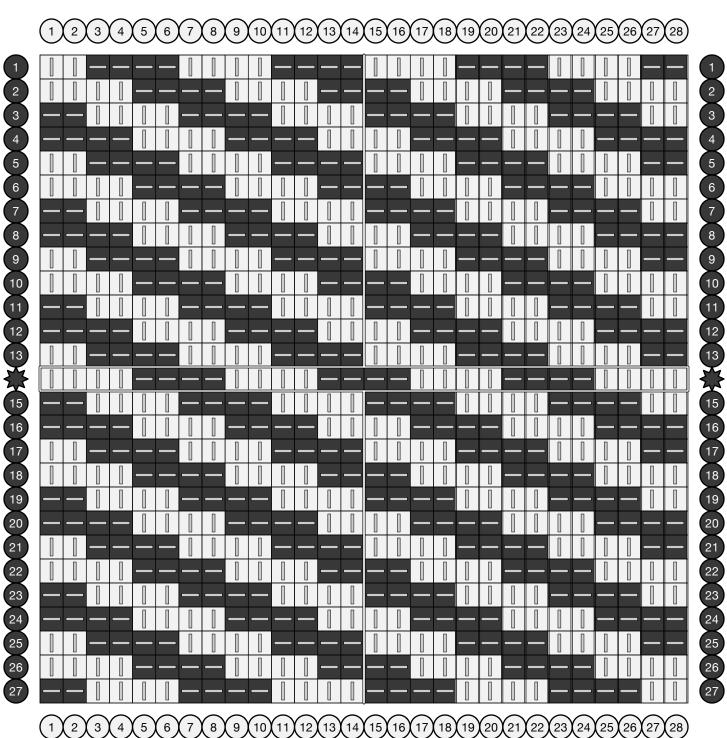




Half-Basketweave Twill

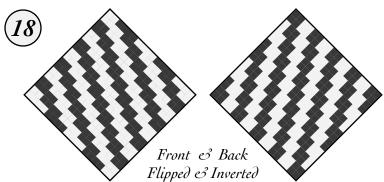
A modified 4/4 twill that shifts over two loops on each row rather than one.

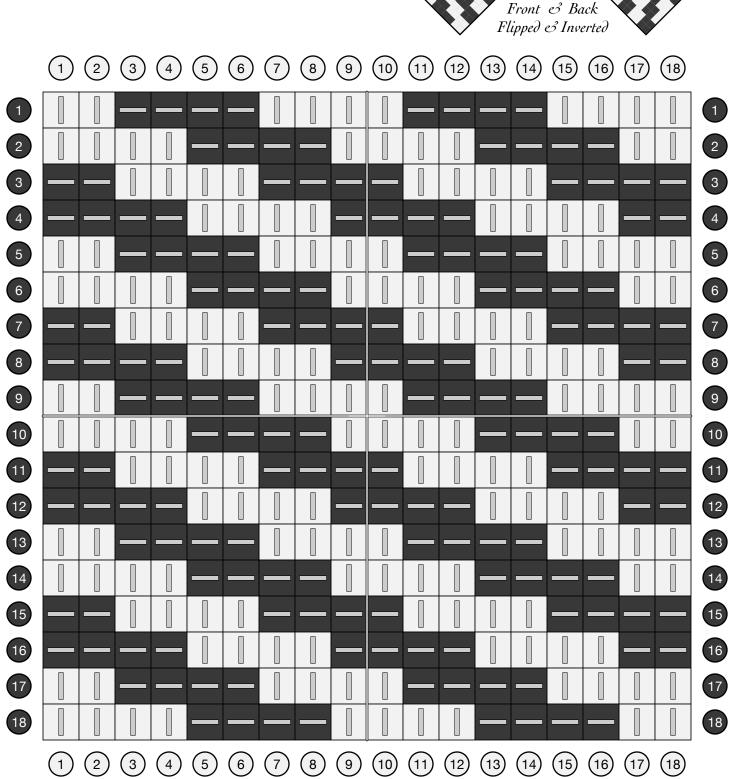




Half-Basketweave Twill

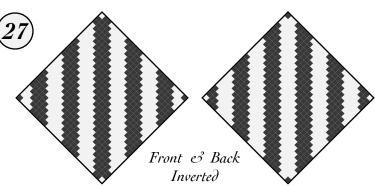
A modified 4/4 twill that shifts over two loops on each row rather than one.

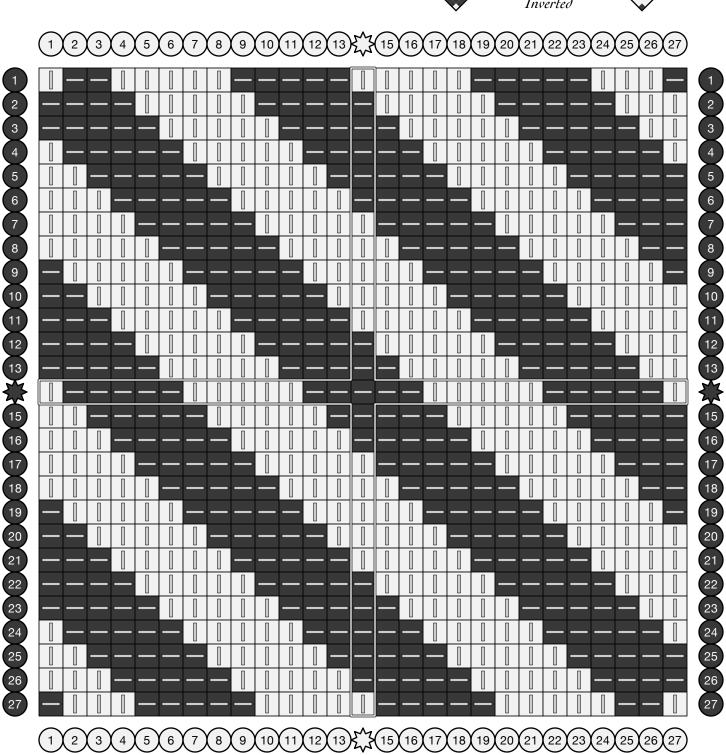




Five-Five Twill

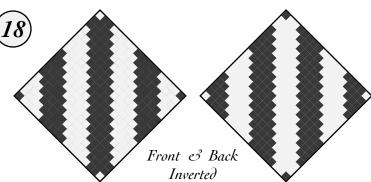
As with other long-length twills, this pulls up dramatically when removed from the loom, creating a smaller potholder with remarkably thick fabric.

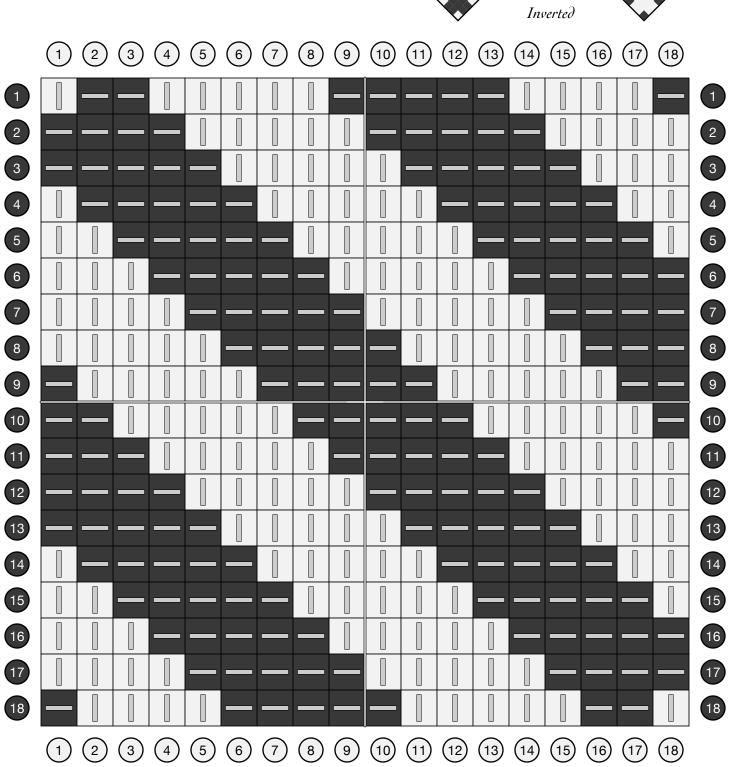




Five-Five Twill

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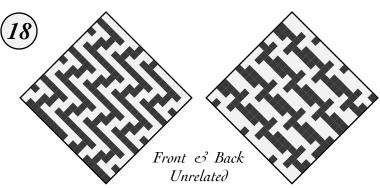


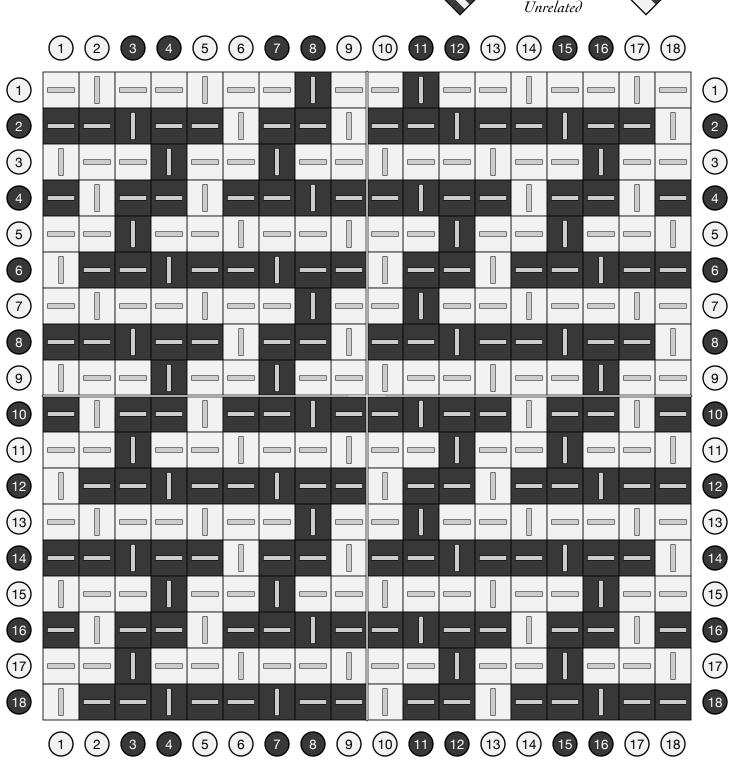


Two-One Twill Tilted Steps

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

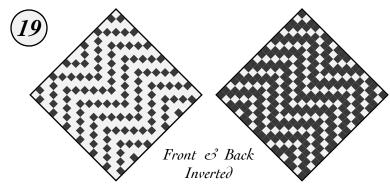
Adapted from a potholder by Julie Binkley Hue.

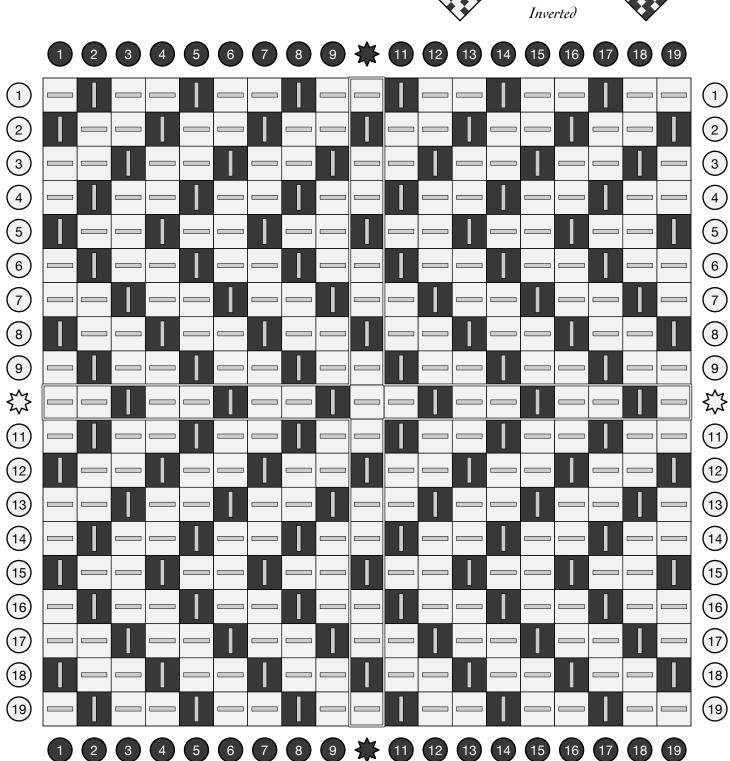




Two-One Chevron Twill

Examples of 2/1 chevron twill are found woven from linen in 7th-century Britain and from wool from 8th-century Germany.

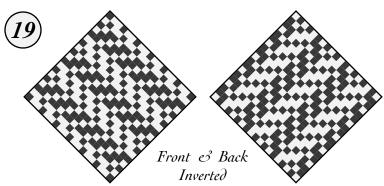


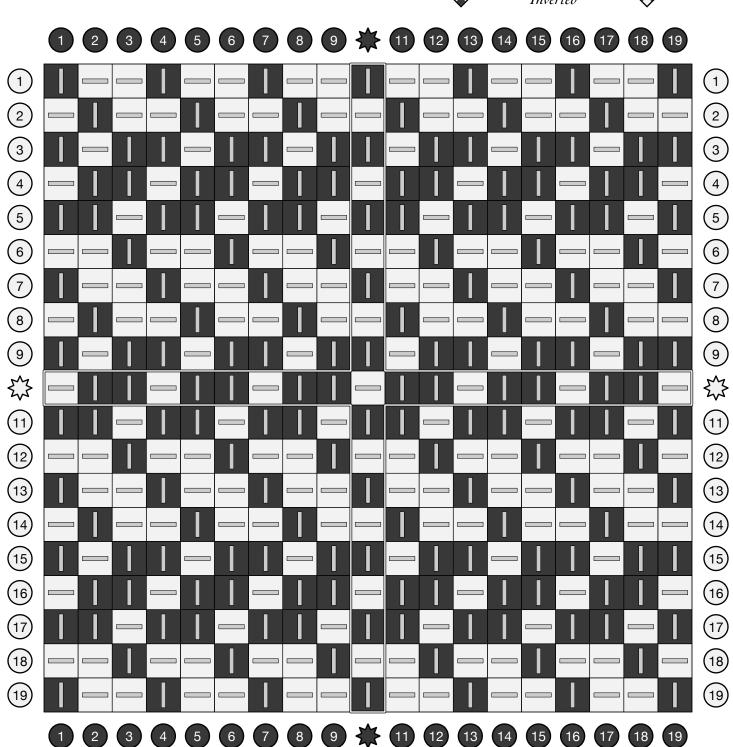


Rippenköper

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

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



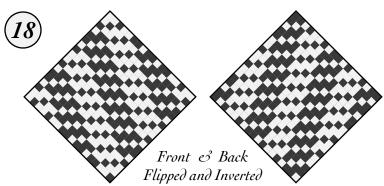


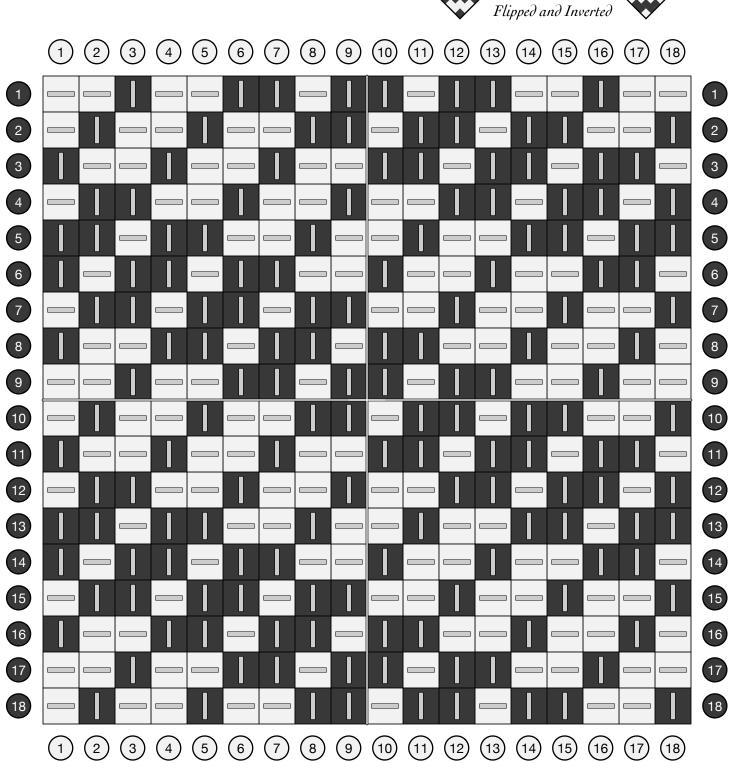
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Angled Rippenköper

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

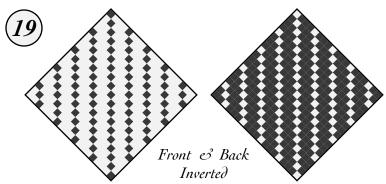
Adapted from *Posselt's Textile Journal* (1911), archived at handweaving.net (#58157).

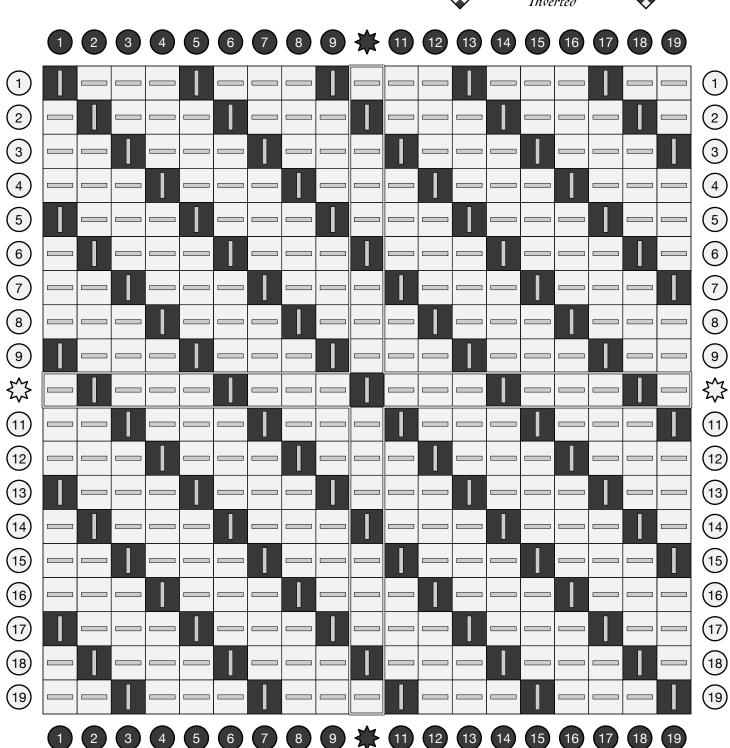




Three-One Twill

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



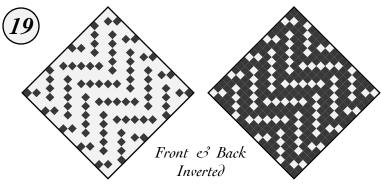


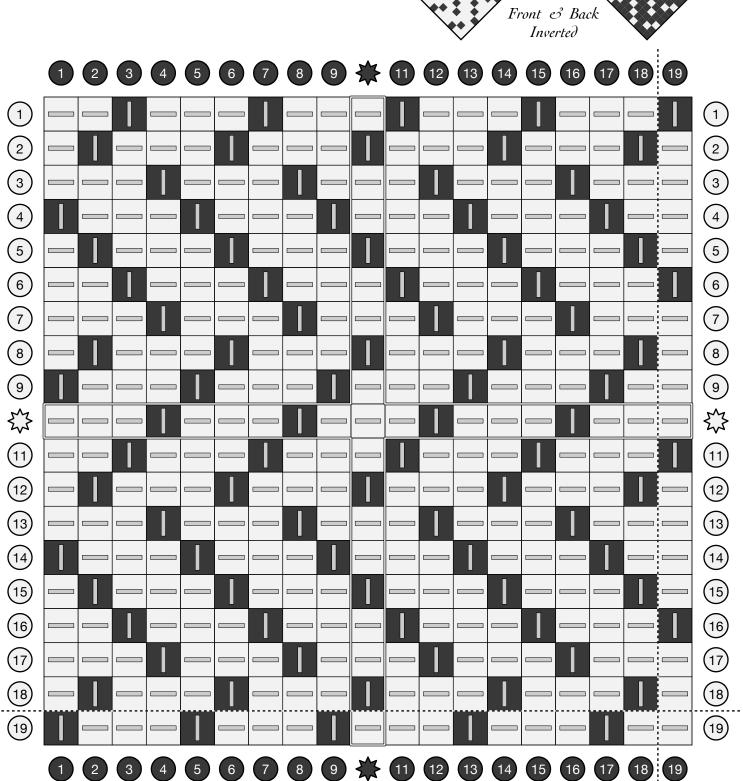
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Section IV Page 130 December 2023

Three-One Herringbone

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



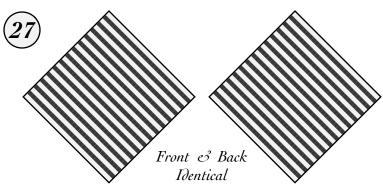


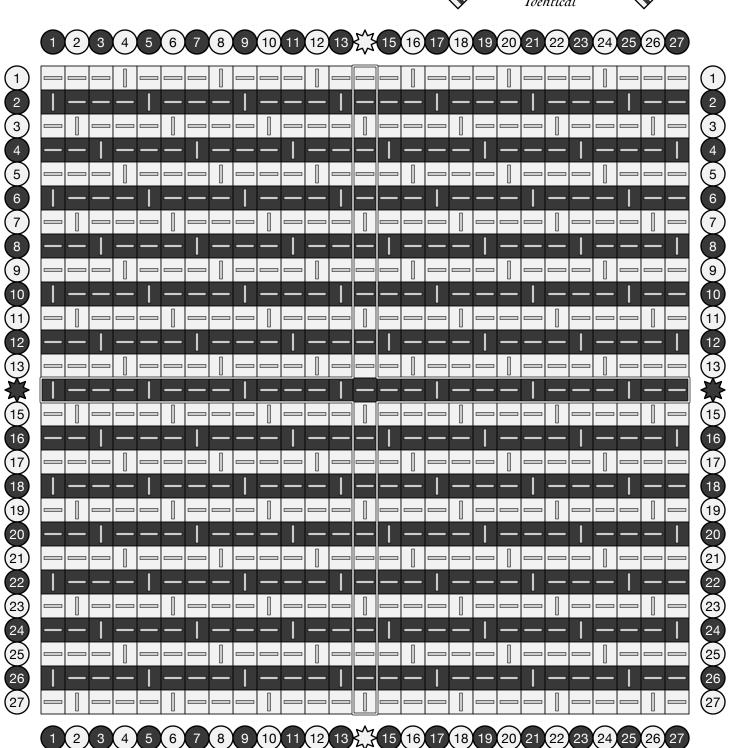
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Section IV Page 132 December 2023

Three-One Twill Stripes

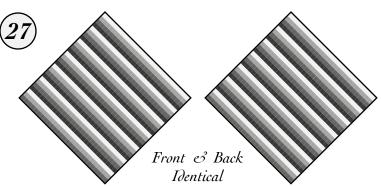
A repeating weave of over-3/under-1 produces a series of straight lines.

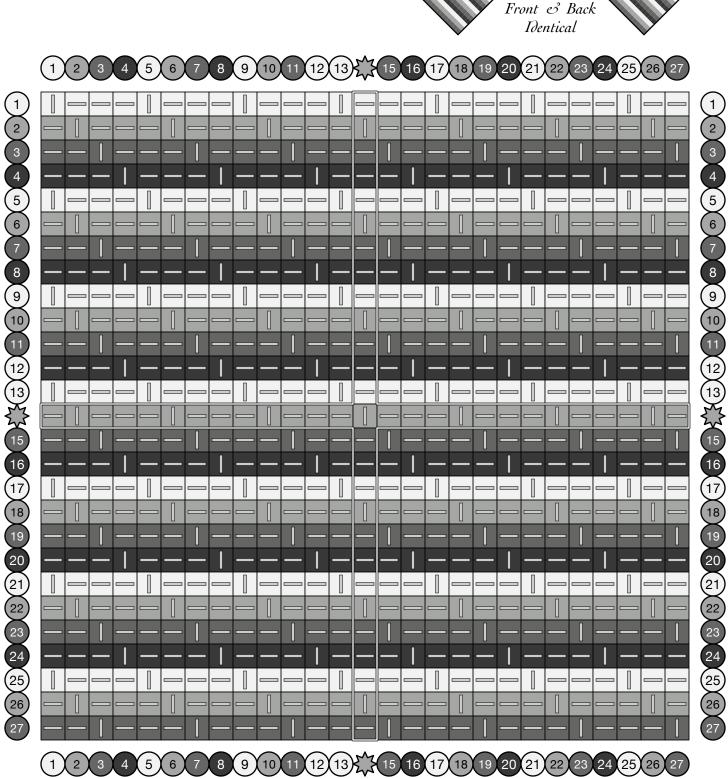




Quad-Color Twill Stripes

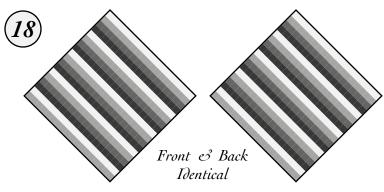
Straight lines are produced by combining 3/1 twill with a four-color threading cycle in warp and weft.

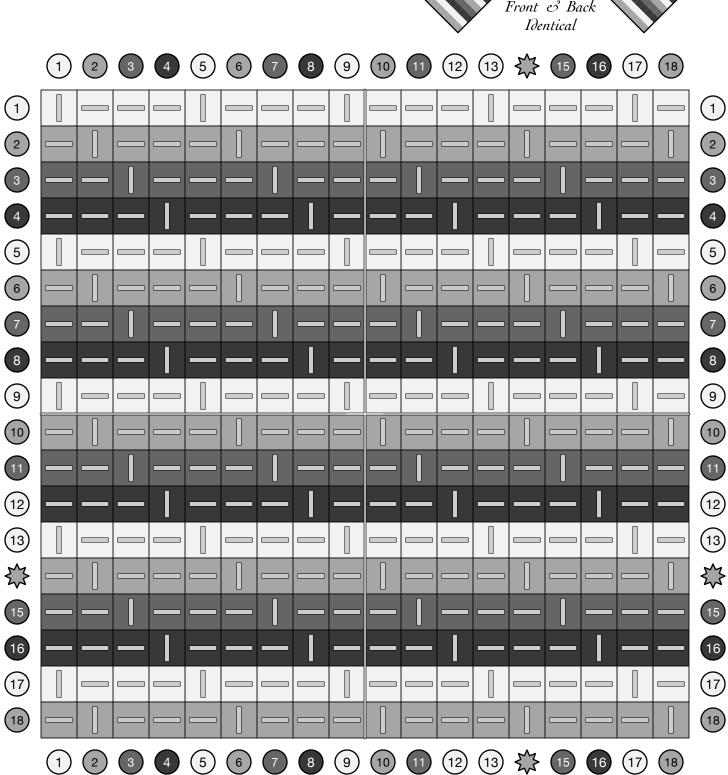




Quad-Color Twill Stripes

Straight lines are produced by combining 3/1 twill with a four-color threading cycle in warp and weft.



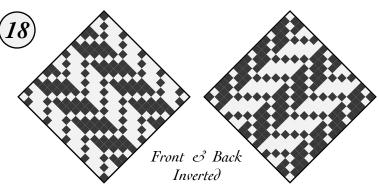


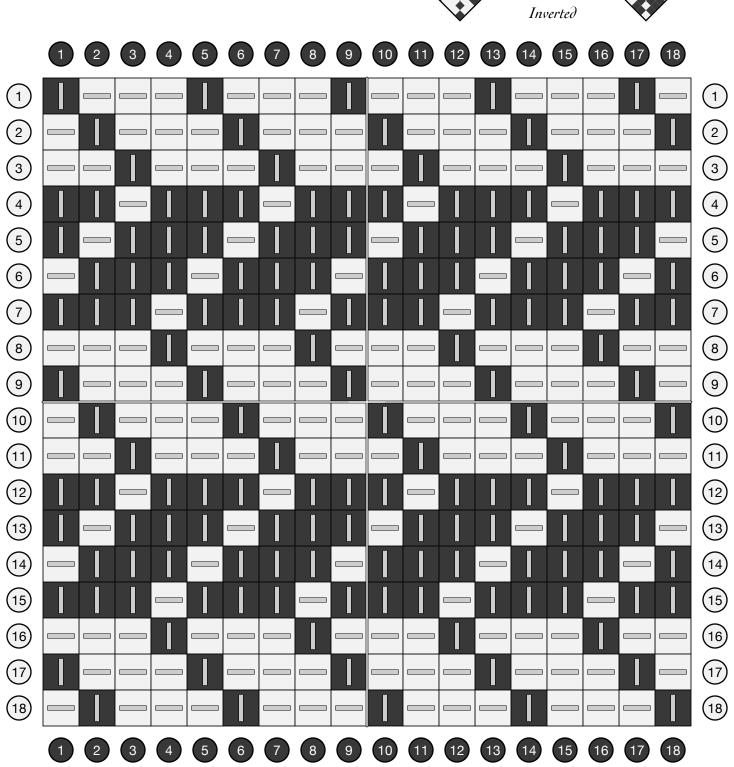
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Egyptian Rippenköper

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.

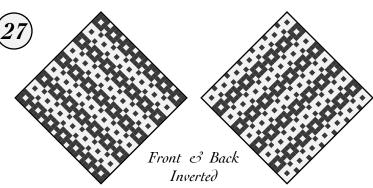


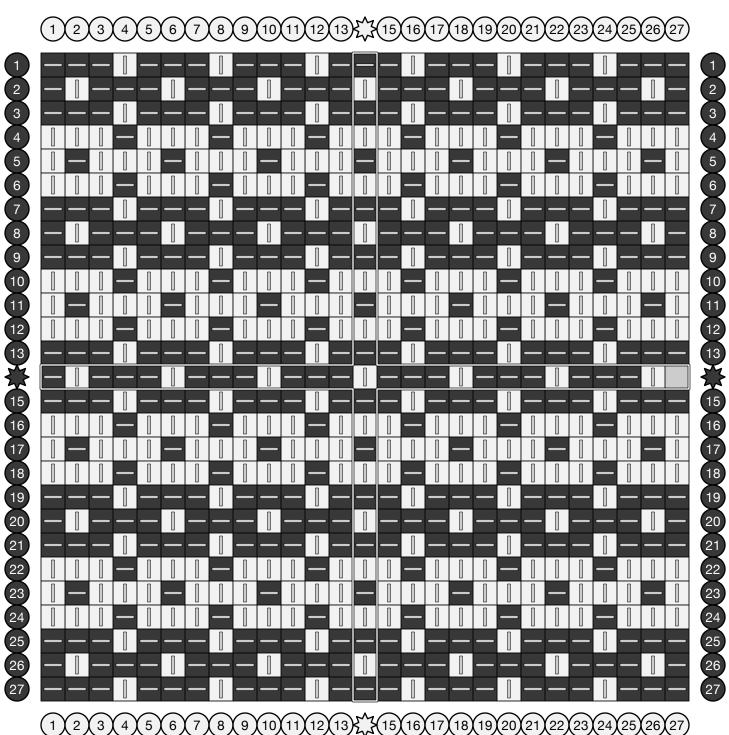


Anchor Chains

A row of parallel chains ride above the background, mirrored by another set on the other side.

The weft chains (shown as dark in this chart) form a ridge over the flat warp, creating a substantial wave and producing an extra-thick fabric.

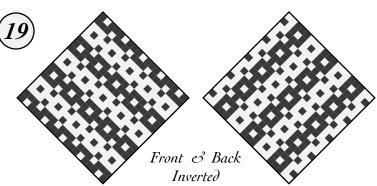


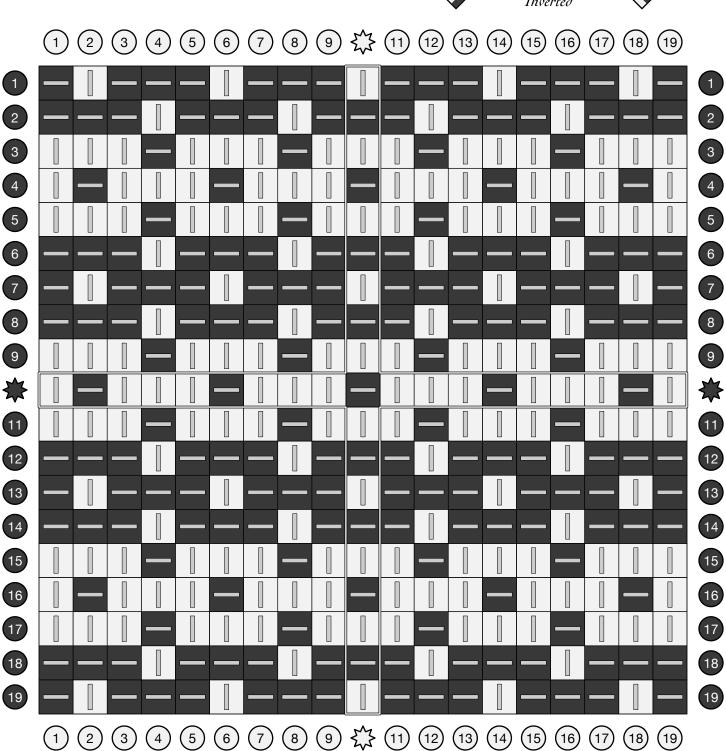


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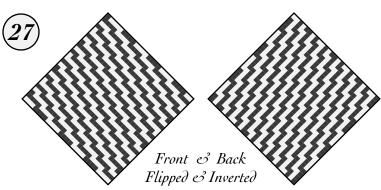


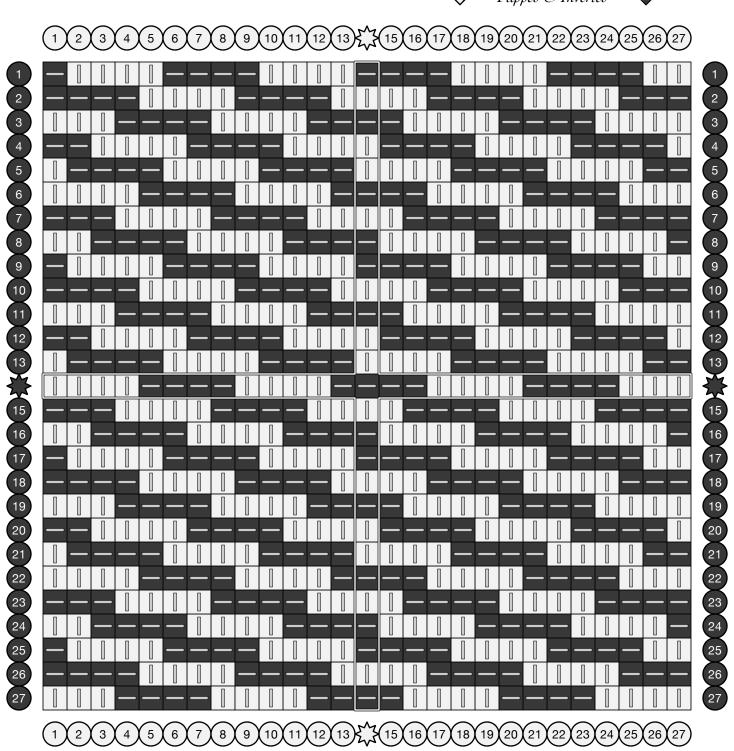
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Four-Four Shift Twill

A modified 4/4 twill that shifts over three loops on each row rather than one.

When removed from the loom, the weft rises to the surface on each side, hiding much of the warp loops, which peek through only once every six rows.

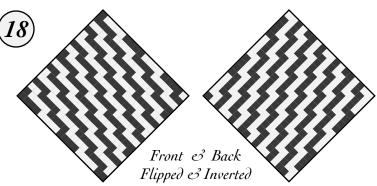


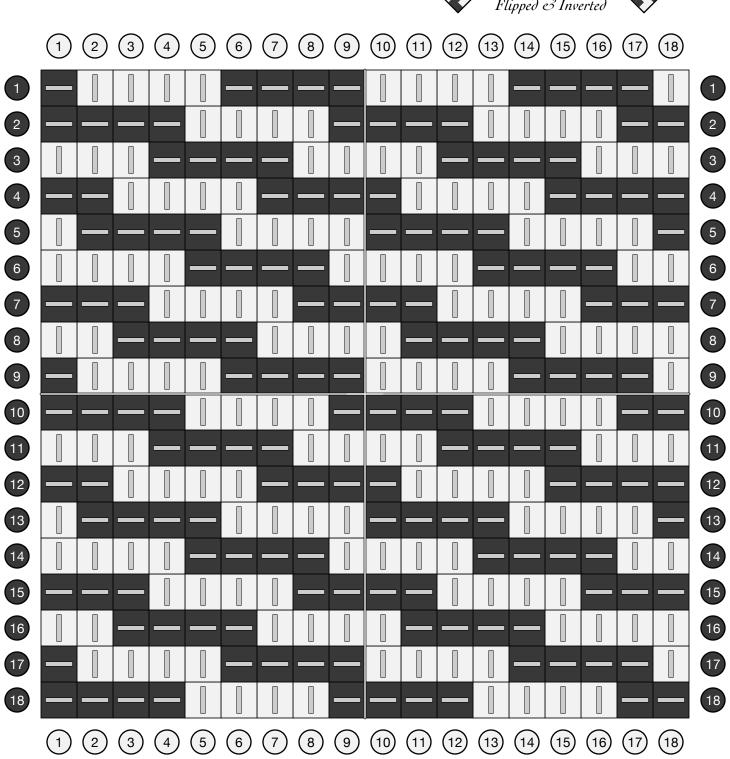


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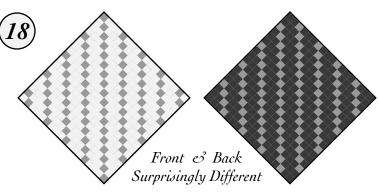


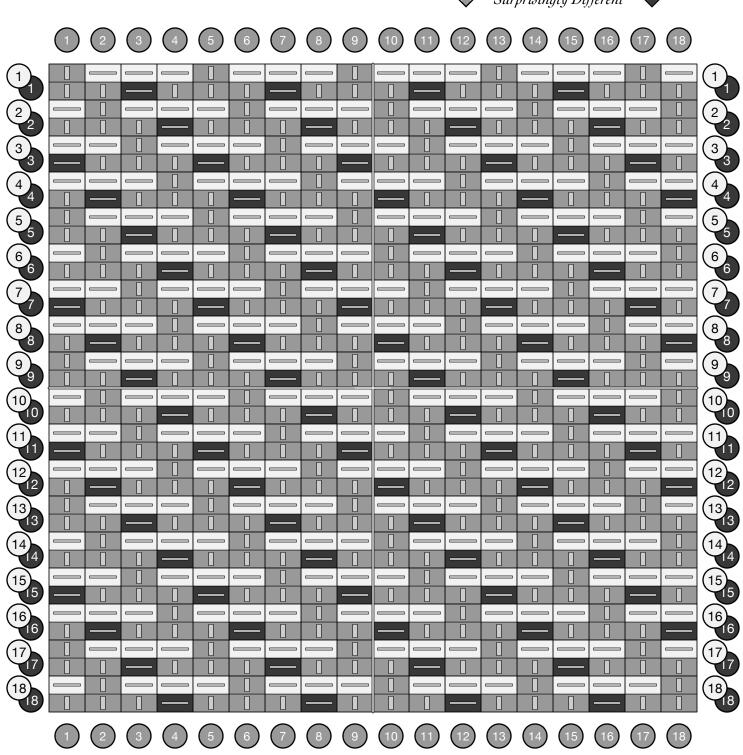


Double-Faced Twill

A 3/1 twill and a 1/3 twill are woven simultaneously and collapse to produce a double-sided fabric..

Each peg of your loom will get two loops stacked on it — a lower one in 1/3 twill (dark color in this chart) and an upper one in 3/1 twill (light color).





Four-One Satin

4

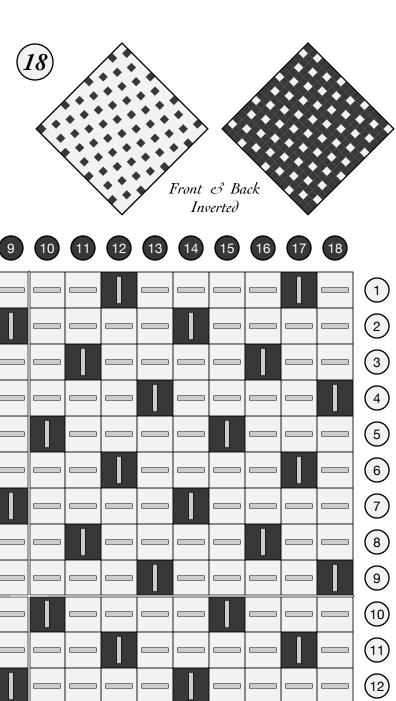
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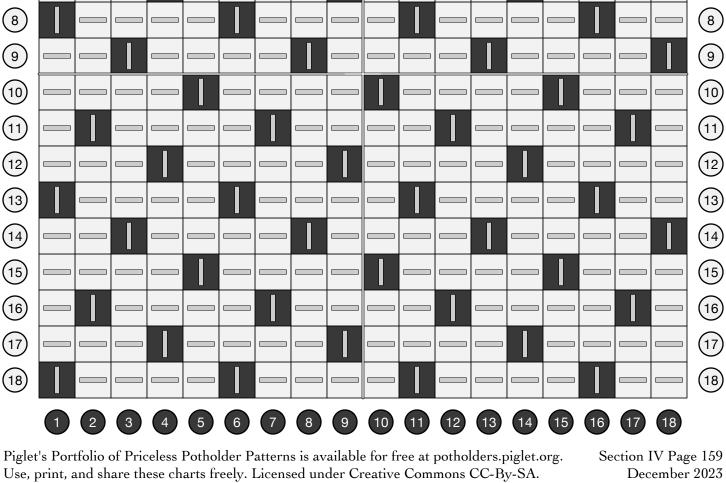
6

7

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

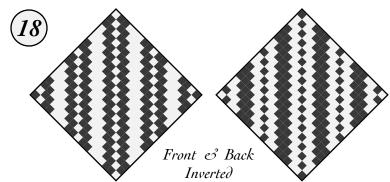
7 8

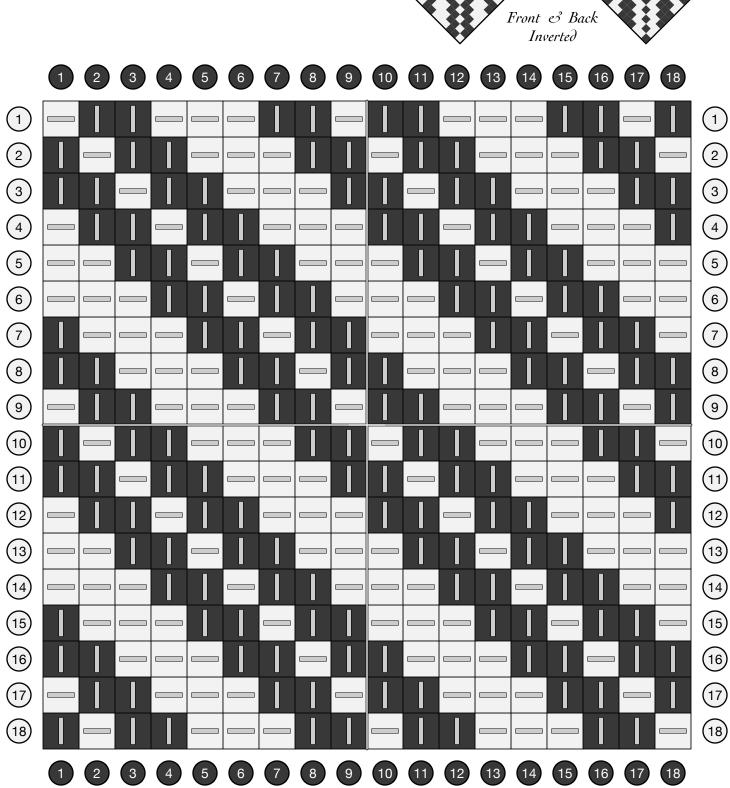




Three-Two-One-Two Twill

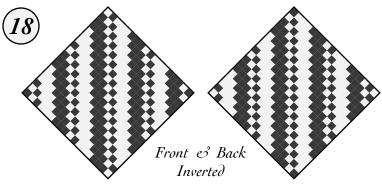
Solid threading and a pattern of 3/2/1/2 twill weaving yields a pattern of mis-matched lines.

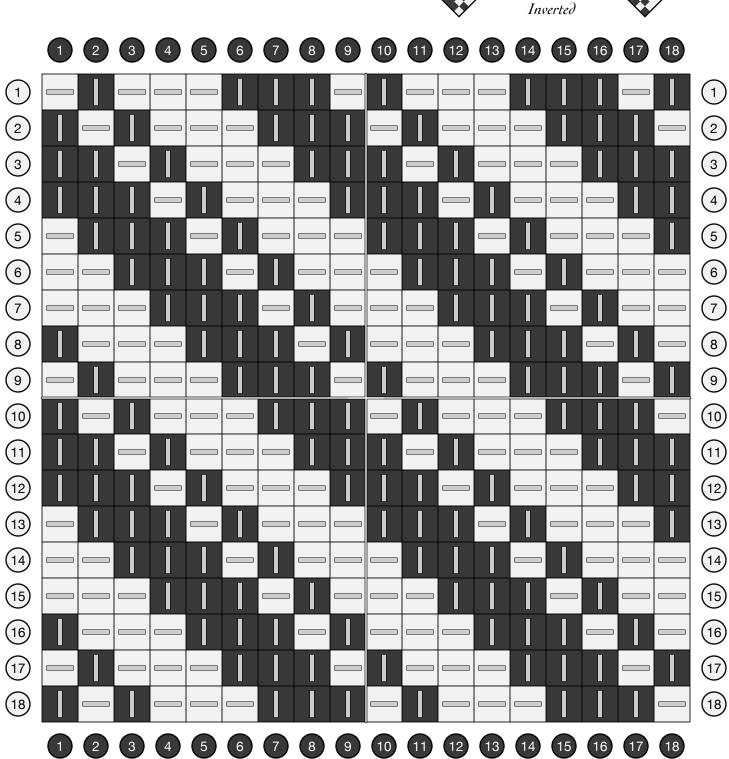




Three-One-One Twill

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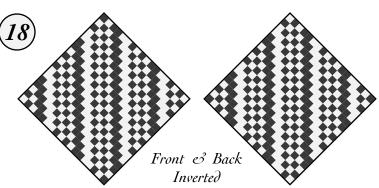


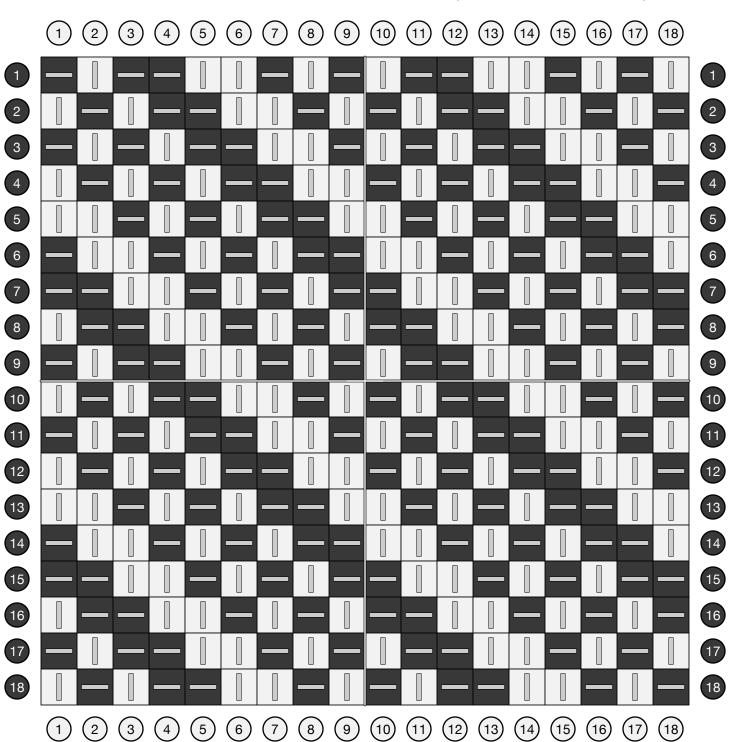
Twill-Tabby Angled Bands

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 (#34243).

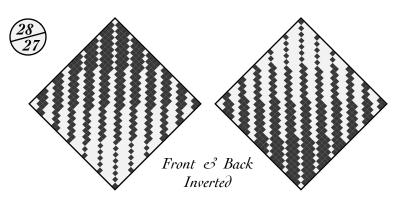


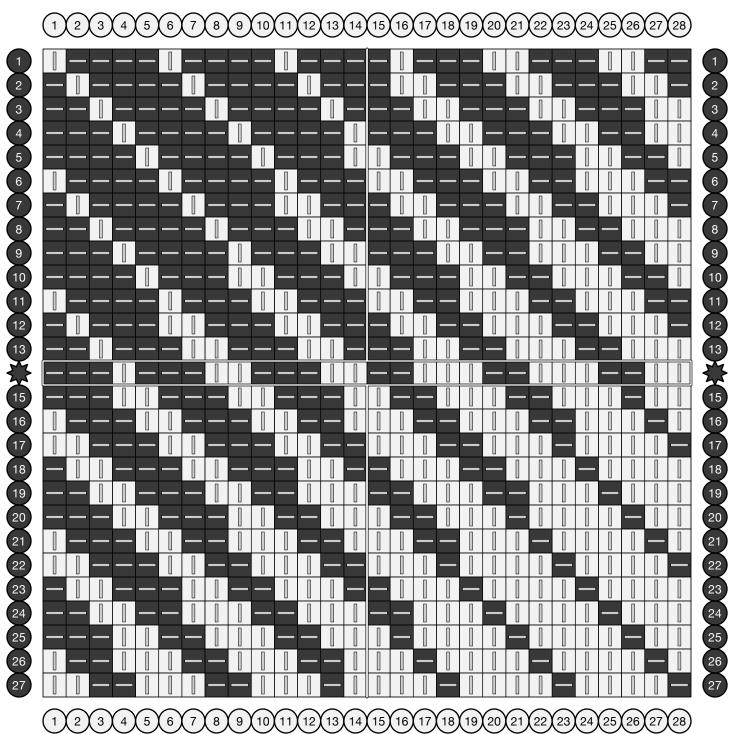


Angled Twill Fade

A spectrum of twills steps in angled bands from 4/1 through 3/2 and 2/3 to 1/4.

The result is flexible and flat despite the changes in weave.

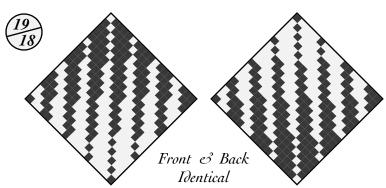


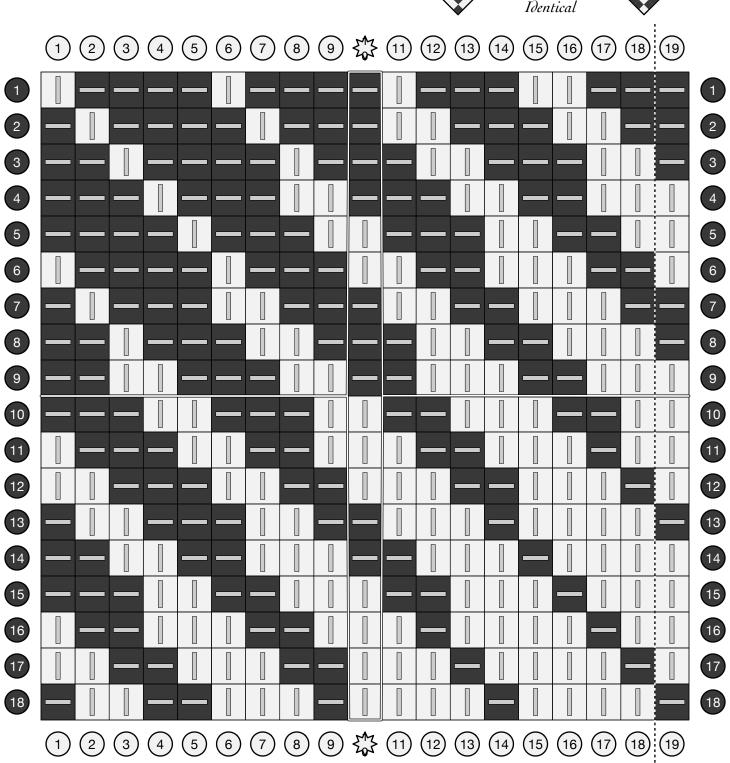


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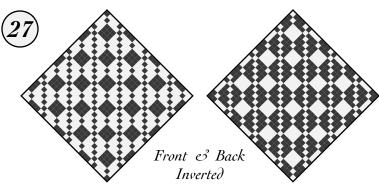
The result is flexible and flat despite the changes in weave.

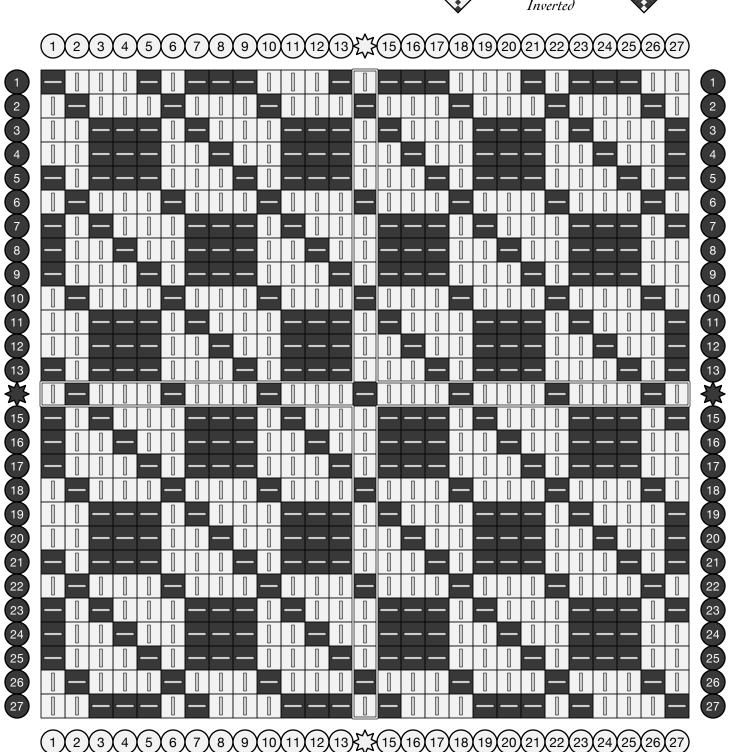




Barleycorn

Alternating small and large squares separated by long diagonals.



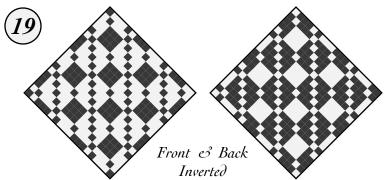


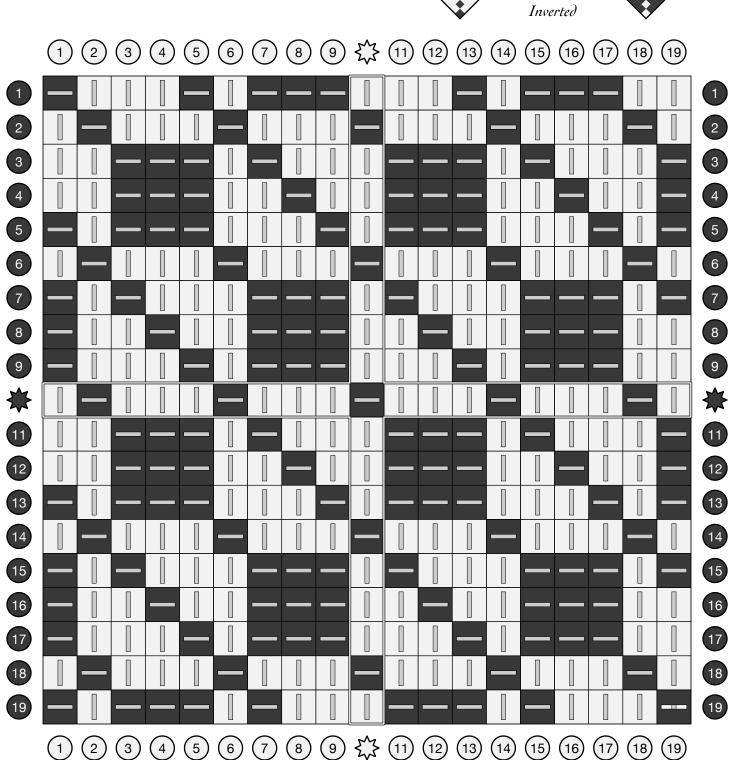
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Section IV Page 176 December 2023

Barleycorn

Alternating small and large squares separated by long diagonals.



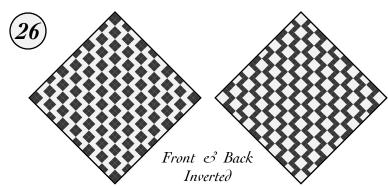


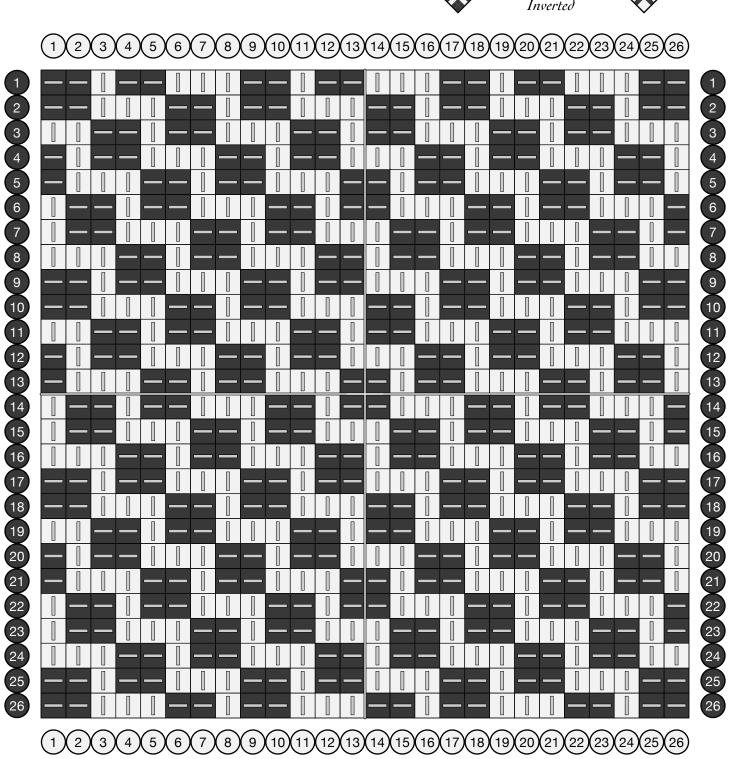
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Section IV Page 177 December 2023

Twilled Hopsack

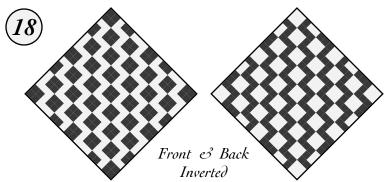
An angled series of over-two floats is framed by alternating one- and three-floats to produce the appearance of an angled weave.

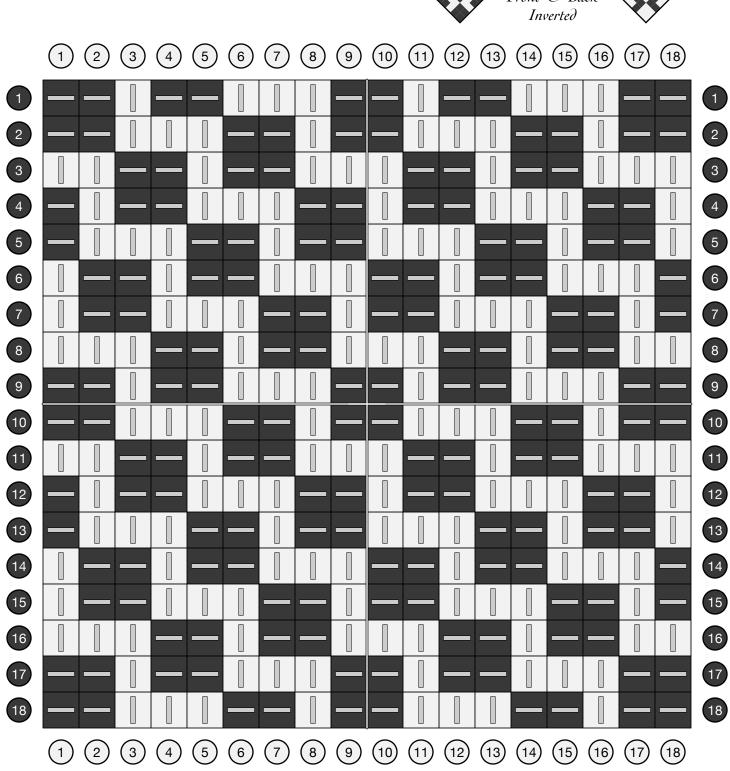




Twilled Hopsack

An angled series of over-two floats is framed by alternating one- and three-floats to produce the appearance of an angled weave.





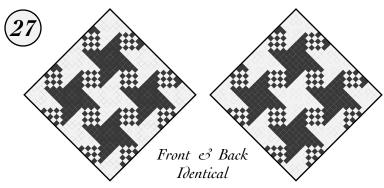
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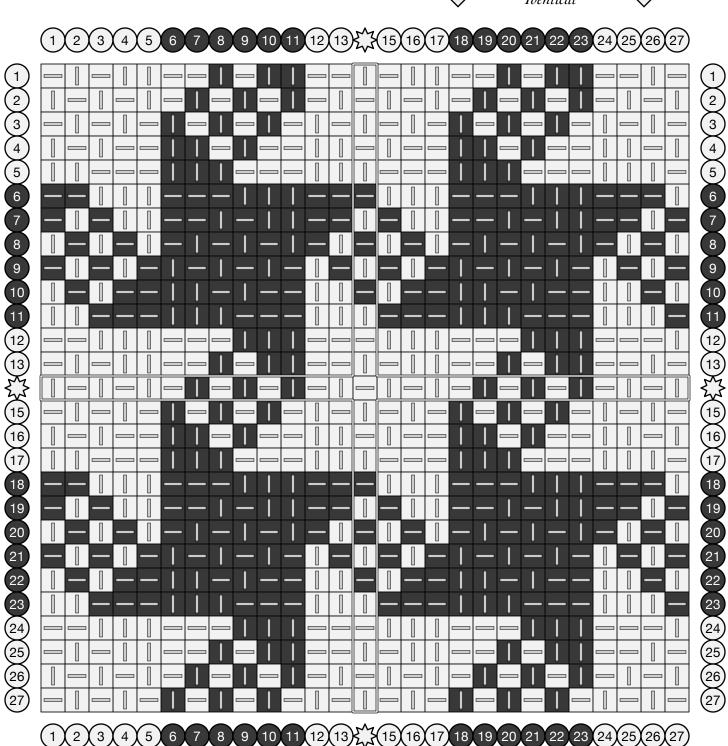
SECTION V

Other Weaves

Pinwheels (of 6)

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



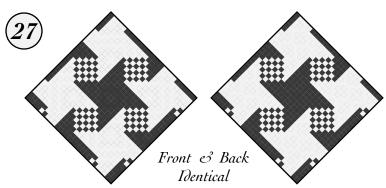


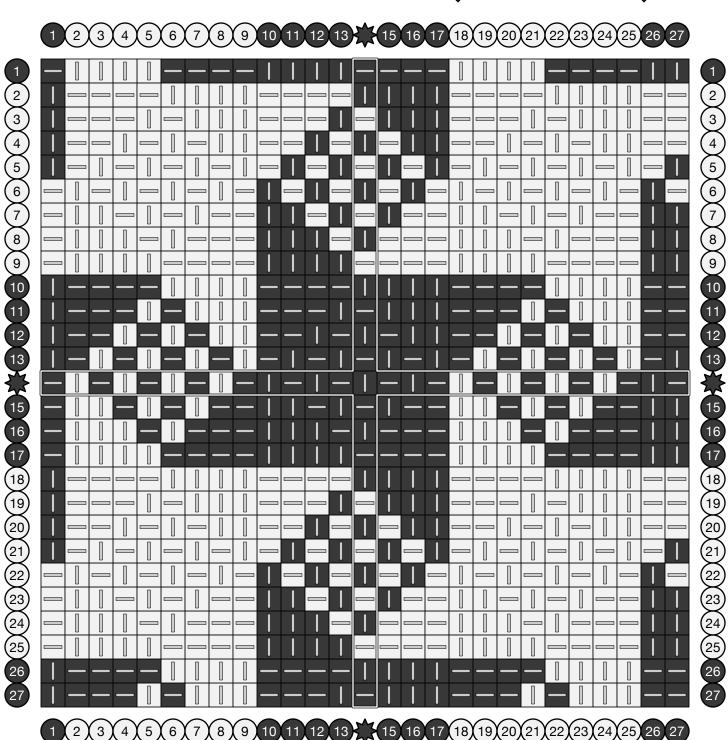
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Section V Page 3 December 2023

Pinwheels (of 8)

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



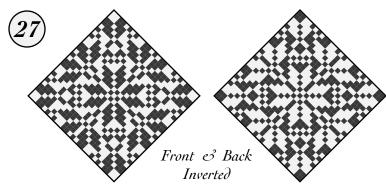


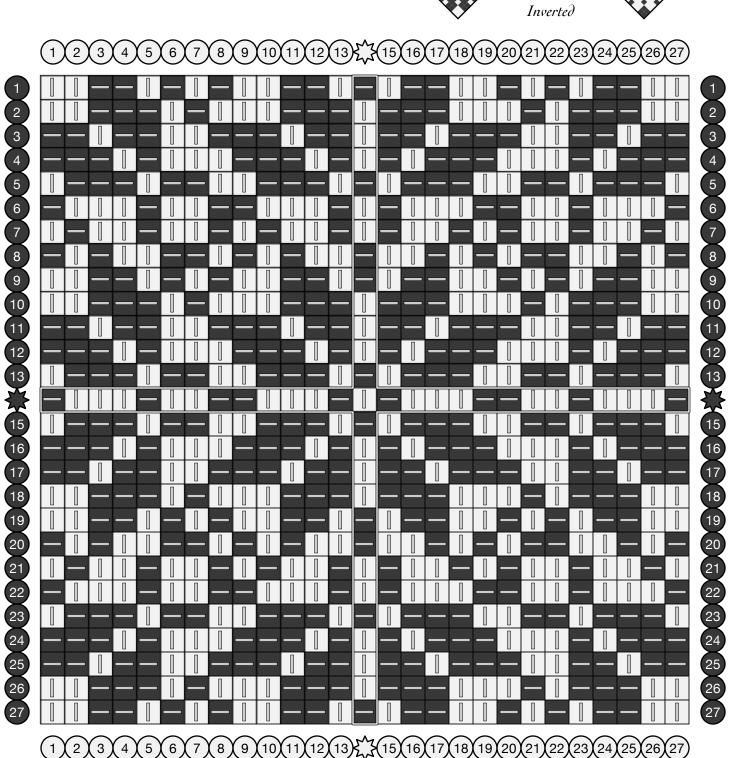
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Section V Page 5 December 2023

Scandinavian Poinsettia

Adapted from a design by Lindsay Robb, archived at handweaving.net (#74581).



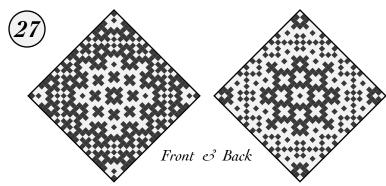


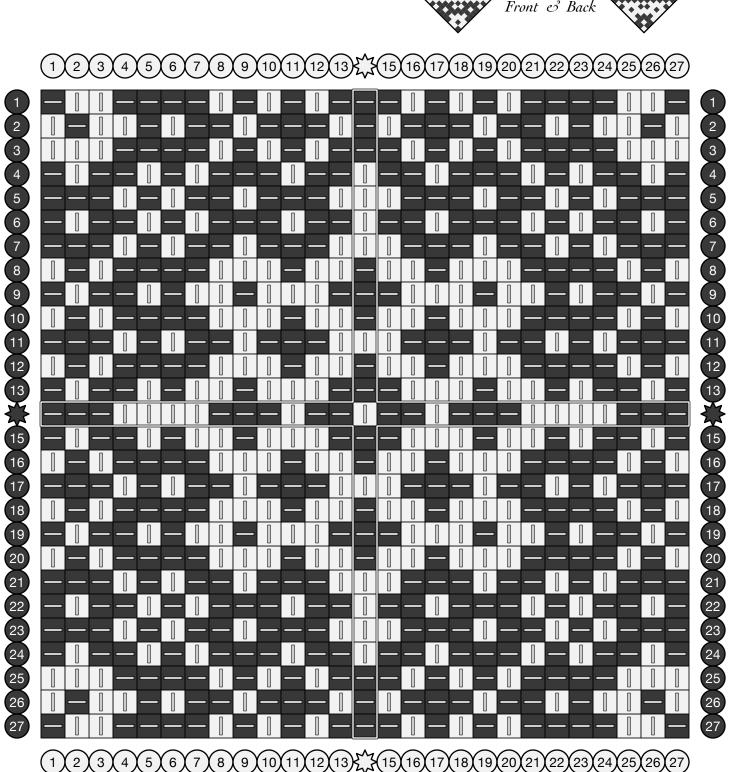
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Section V Page 14 December 2023

Solitary Snowflake

Adapted from a pattern by Susan Haggerty, archived on handweaving.net (#69703).





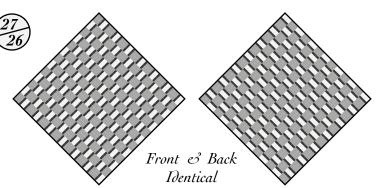
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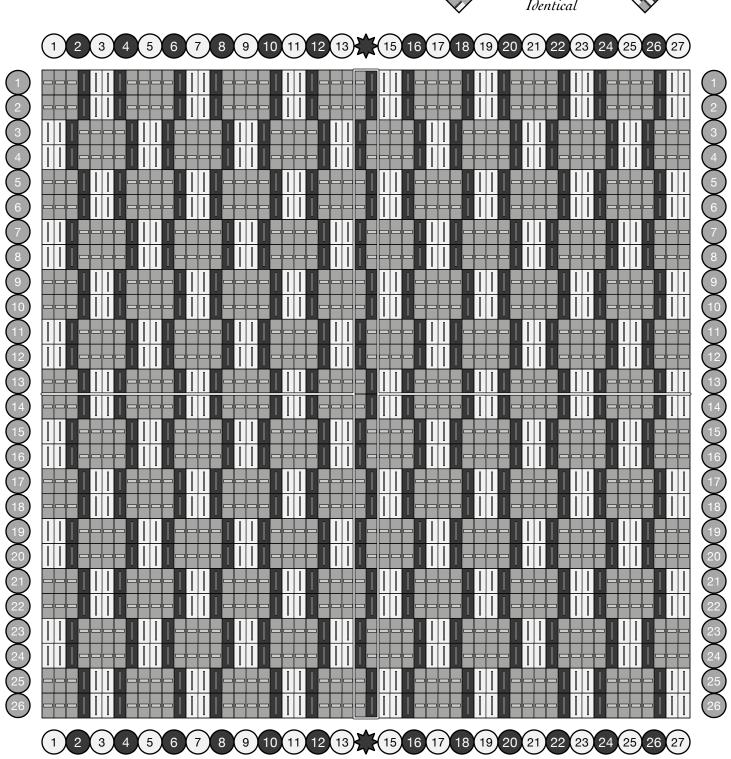
Section V Page 15 December 2023

Half-Offset Basketweave

A two-two basketweave in which the weave is offset by half a loop, producing contrasting stripes.

Adapted from a design shared by Allie Hoffman on Pinterest in February 2022.

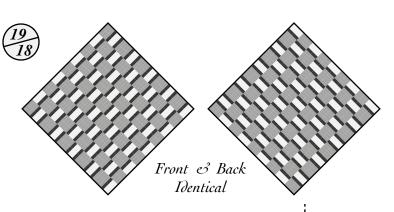


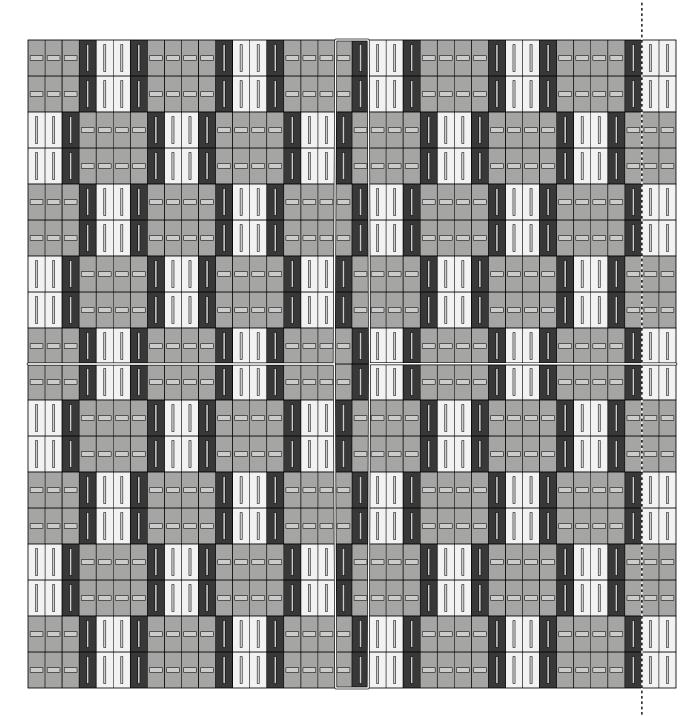


Half-Offset Basketweave

A two-two basketweave in which the weave is offset by half a loop, producing contrasting stripes.

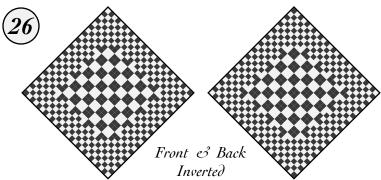
Adapted from a design shared by Allie Hoffman on Pinterest in February 2022.

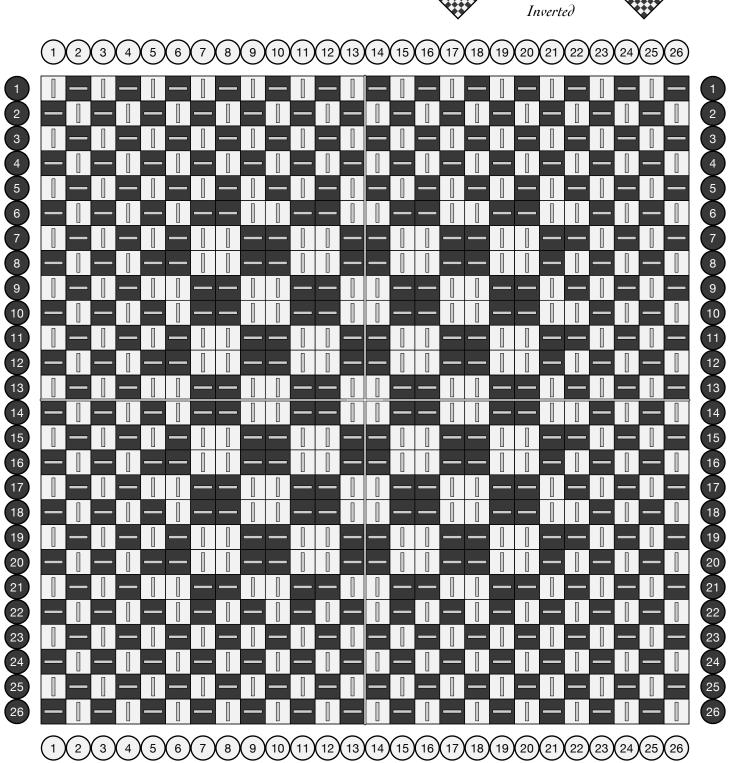




Tabby-Framed Basketweave

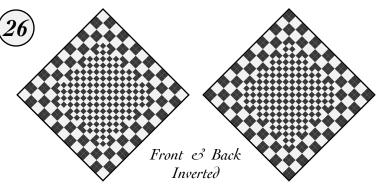
Tabby edges surround a two-two basetweave center.

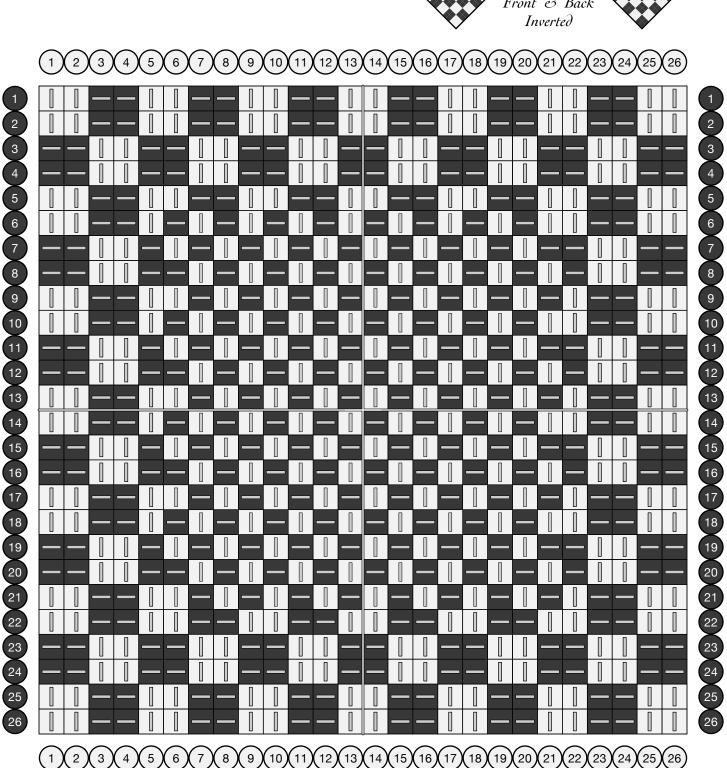




Basketweave-Framed Tabby

A tabby center is surrounded by a two-two basetweave edge.

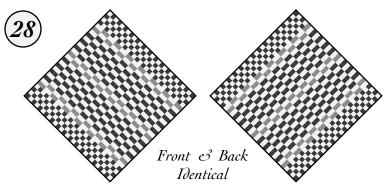


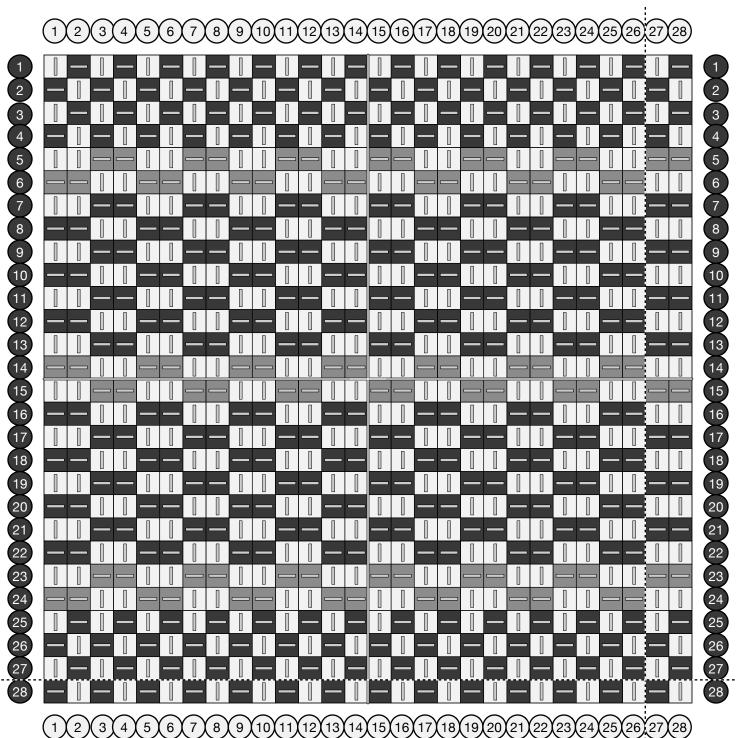


Tabby-Banded Half-Basket

Tabby edges surround 2/1 half basketweave.

Inspired by Coppergate fragment 1417.

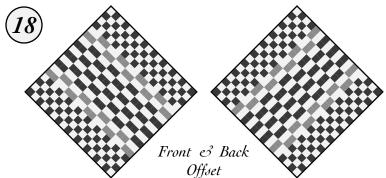


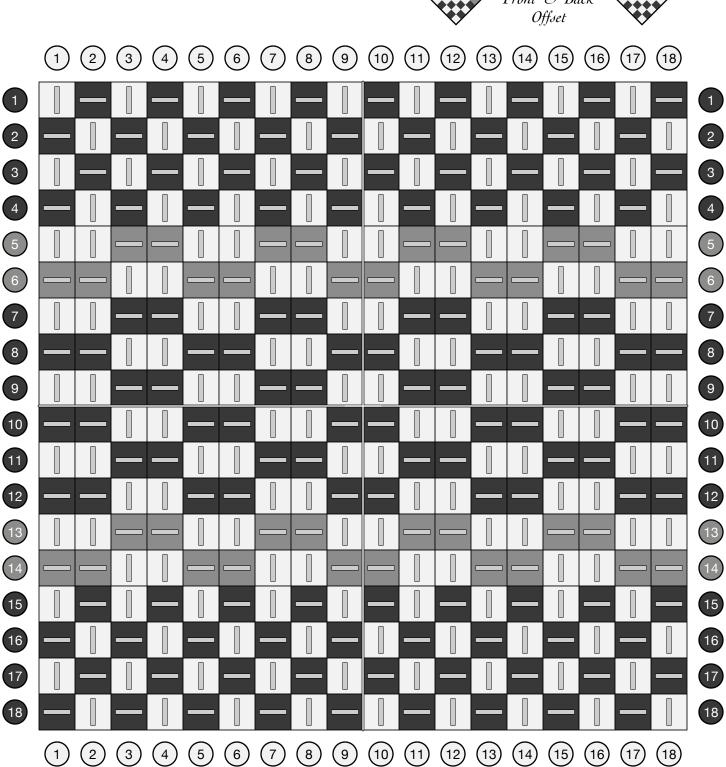


Tabby-Banded Half-Basket

Tabby edges surround 2/1 half basketweave.

Inspired by Coppergate fragment 1417.

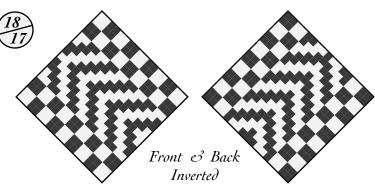


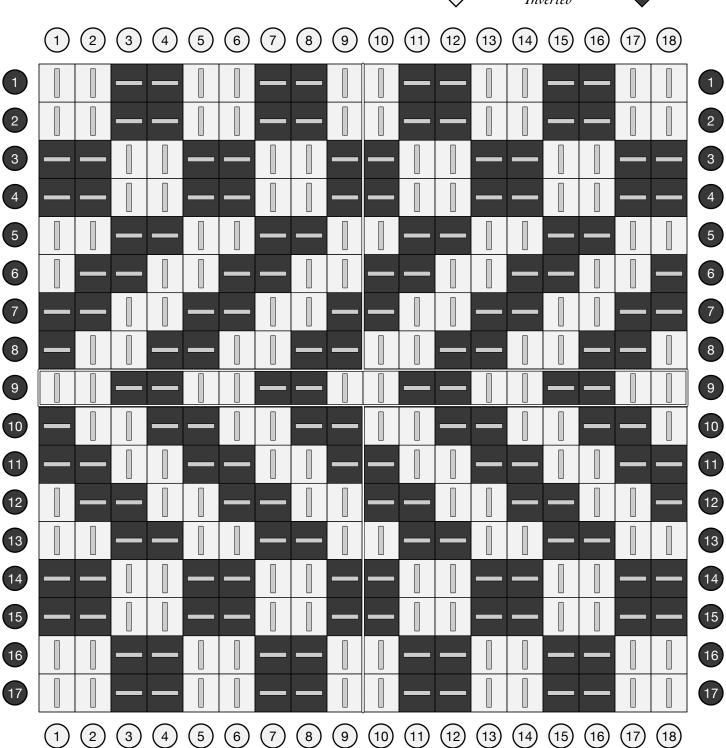


Basket-Banded Twill Chevron (18)

Basket-weave edges surround 2/2 twill.

Inspired by Hallstatt fragment 75.955.



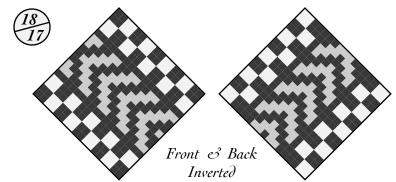


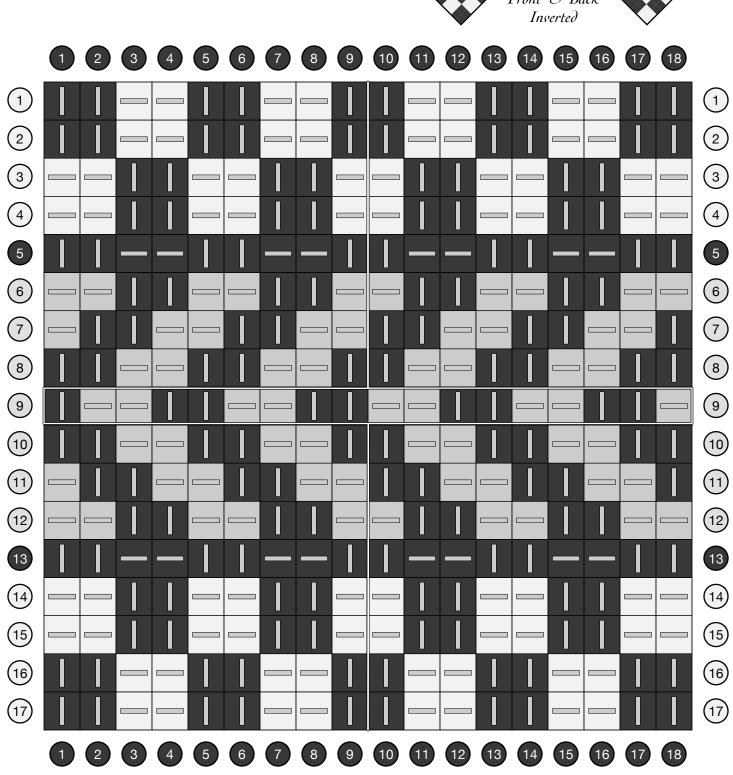
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Section V Page 34 December 2023

Race Day Banded Twill

Basket-weave edges surround 2/2 twill.

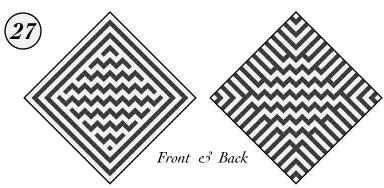


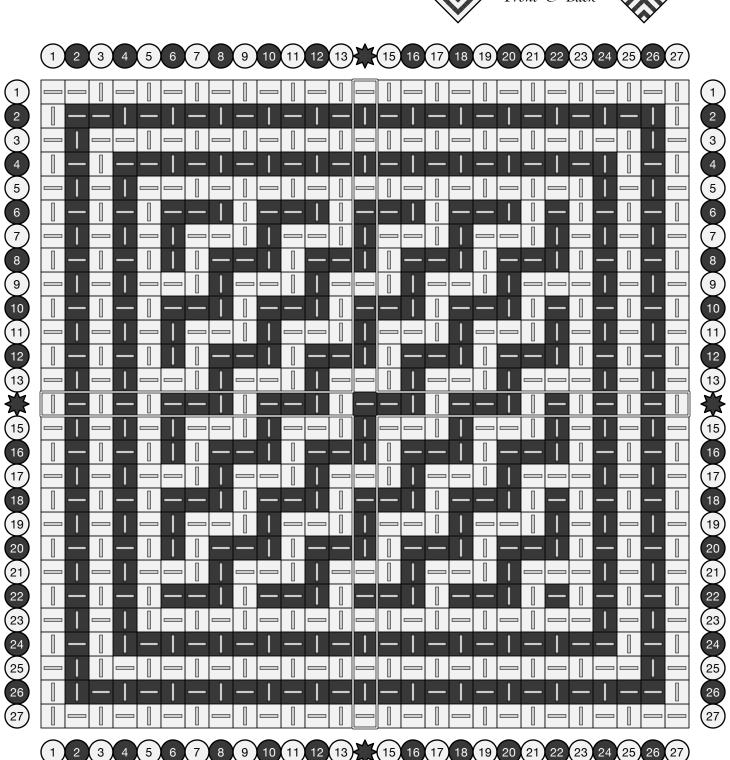


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Tabby-Framed Twill Steps

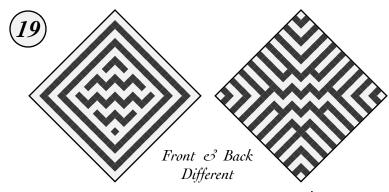
An alternating color warp and weft is combined with a center over-two/under-two twill weave to produce a stair-step pattern, surrounded by the straight lines formed by an over-one/under-one tabby weave around the edge.

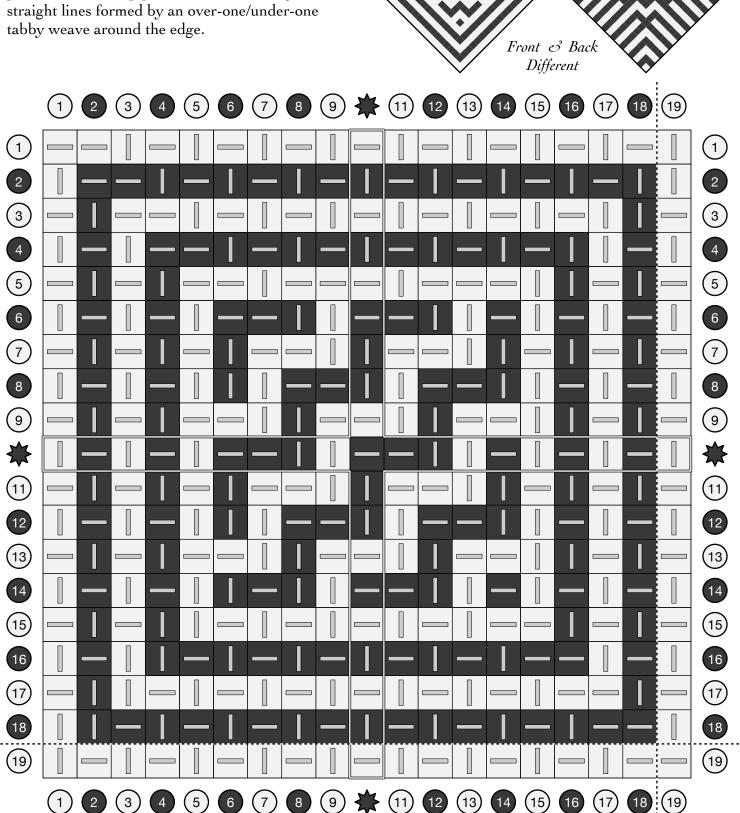




Tabby-Framed Twill Steps

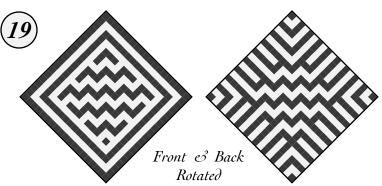
An alternating color warp and weft is combined with a center over-two/under-two twill weave to produce a stair-step pattern, surrounded by the straight lines formed by an over-one/under-one tabby weave around the edge.

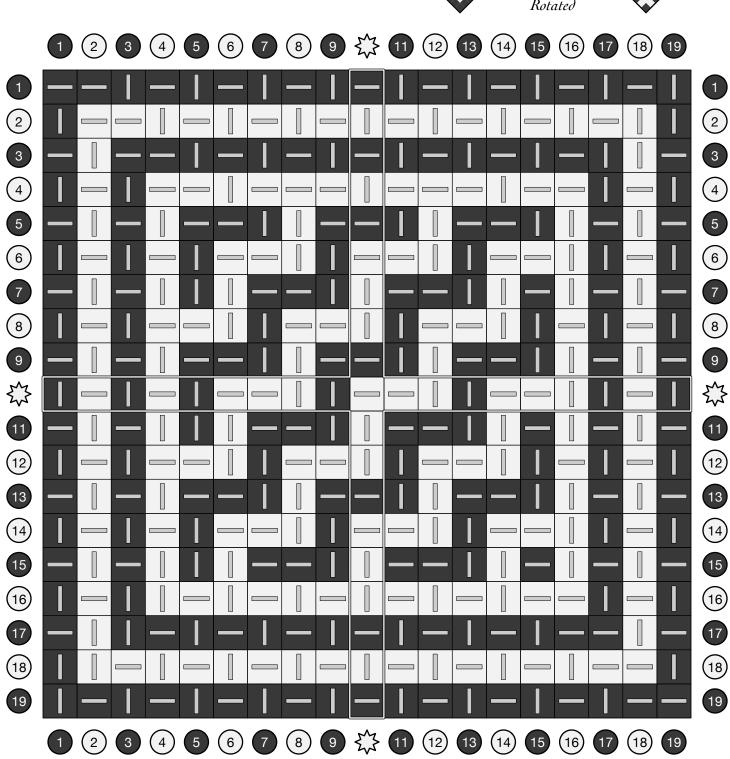




Tabby-Framed Twill Steps 2

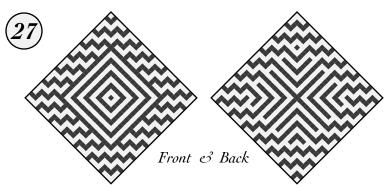
An alternating color warp and weft is combined with a center over-two/under-two twill weave to produce a stair-step pattern, surrounded by the straight lines formed by an over-one/under-one tabby weave around the edge.

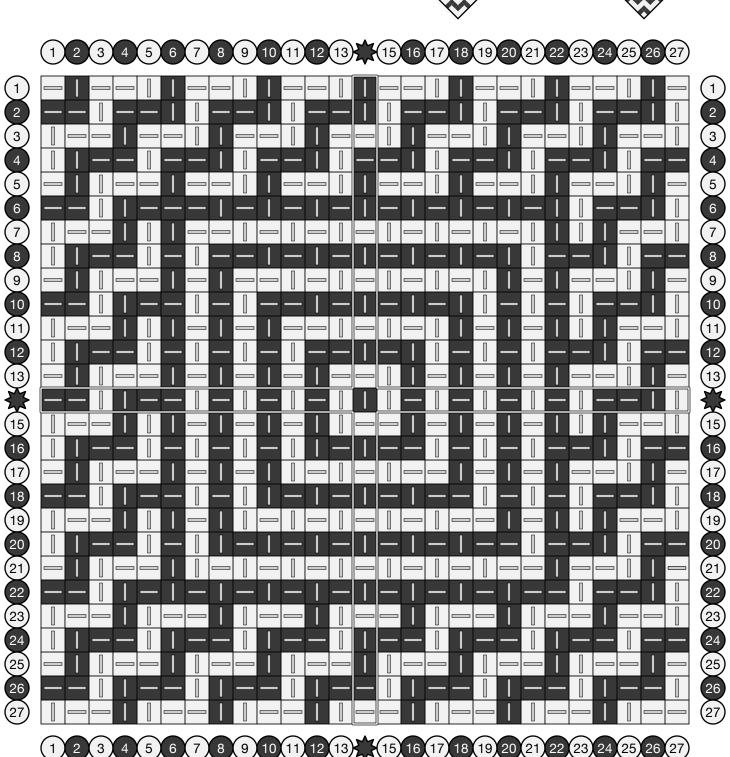




Twill-Framed Tabby Boxes

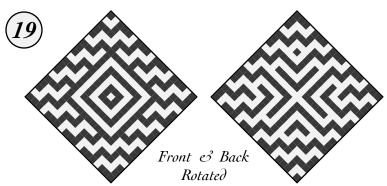
An alternating color warp and weft is combined with a center of nesting boxes produced by over-one/under-one tabby weave, surrounded by stair-steps of over-two/under-two twill around the edge

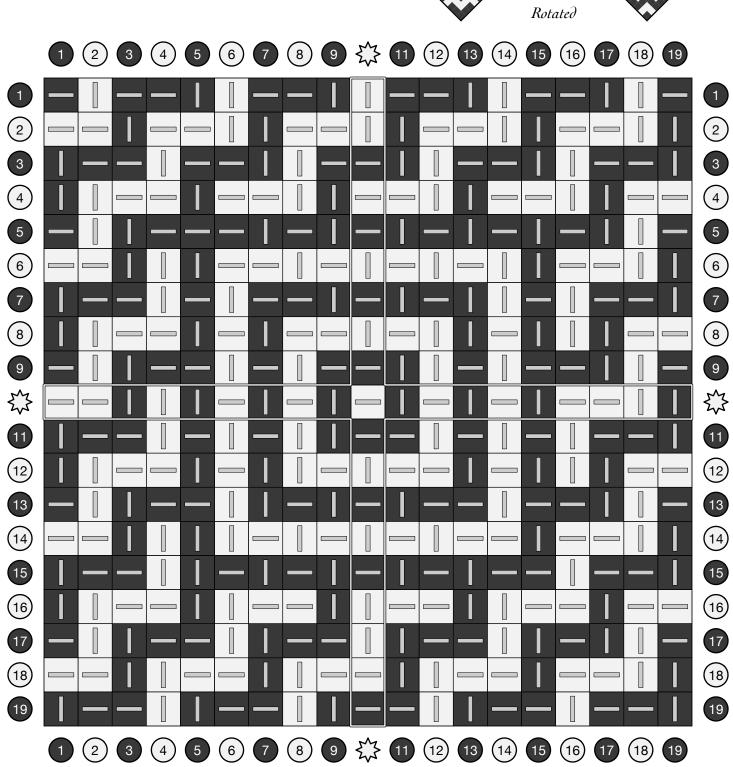




Twill-Framed Tabby Boxes

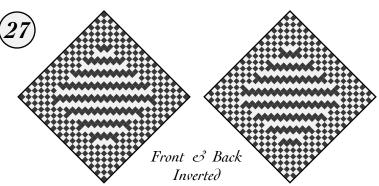
An alternating color warp and weft is combined with a center of nesting boxes produced by over-one/under-one tabby weave, surrounded by stair-steps of over-two/under-two twill around the edge

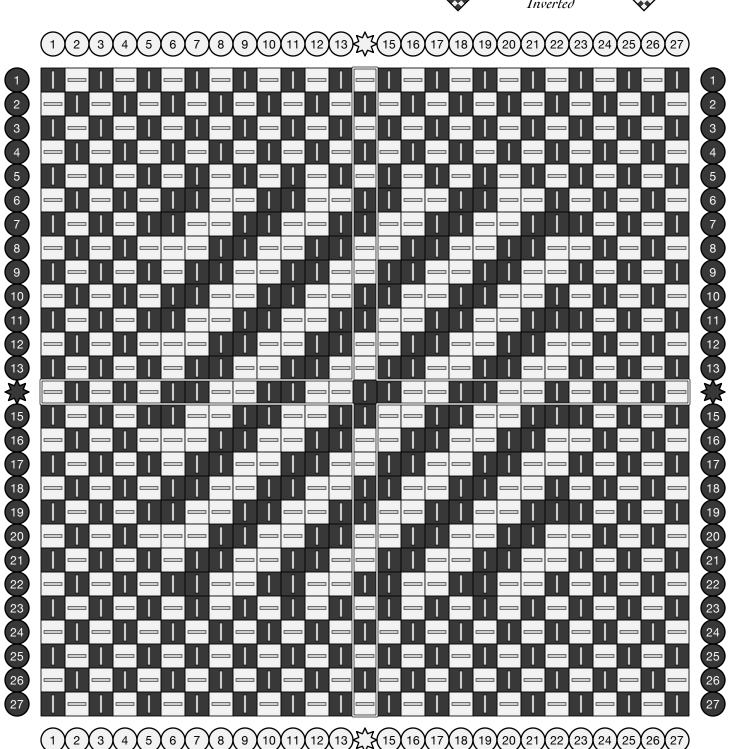




Tabby-Framed Twill Bends

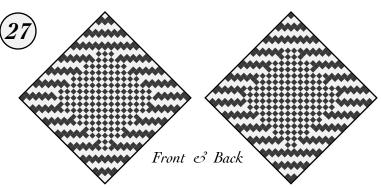
A solid color warp and weft is combined with a center over-two/under-two twill weave to produce diagonal bands, surrounded by the checkered pattern formed by an over-one/under-one tabby weave around the edge.

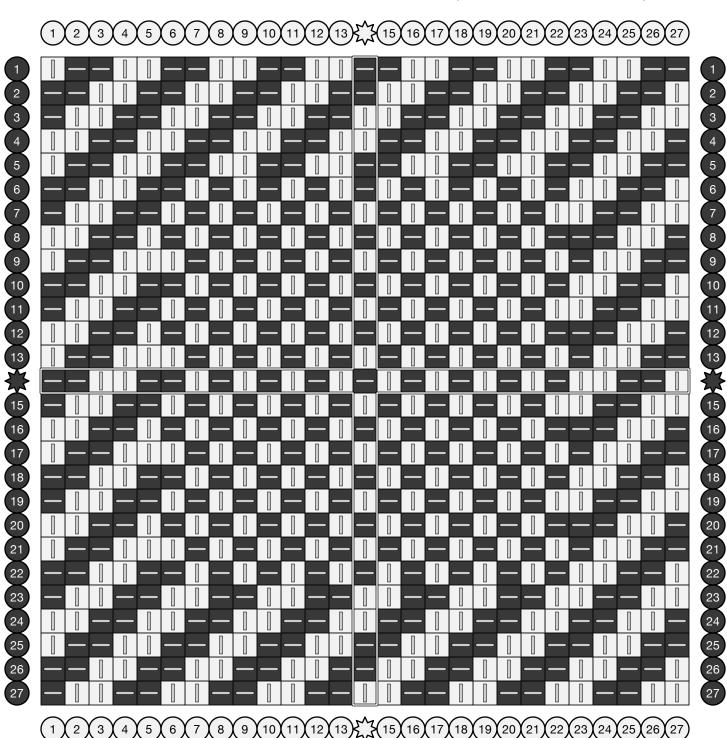




Twill-Framed Tabby Checks

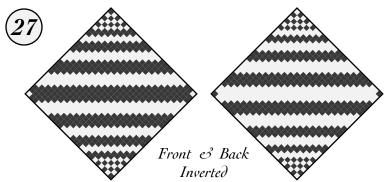
An alternating color warp and weft is combined with a center of nesting boxes produced by over-one/under-one tabby weave, surrounded by stair-steps of over-two/under-two twill around the edge

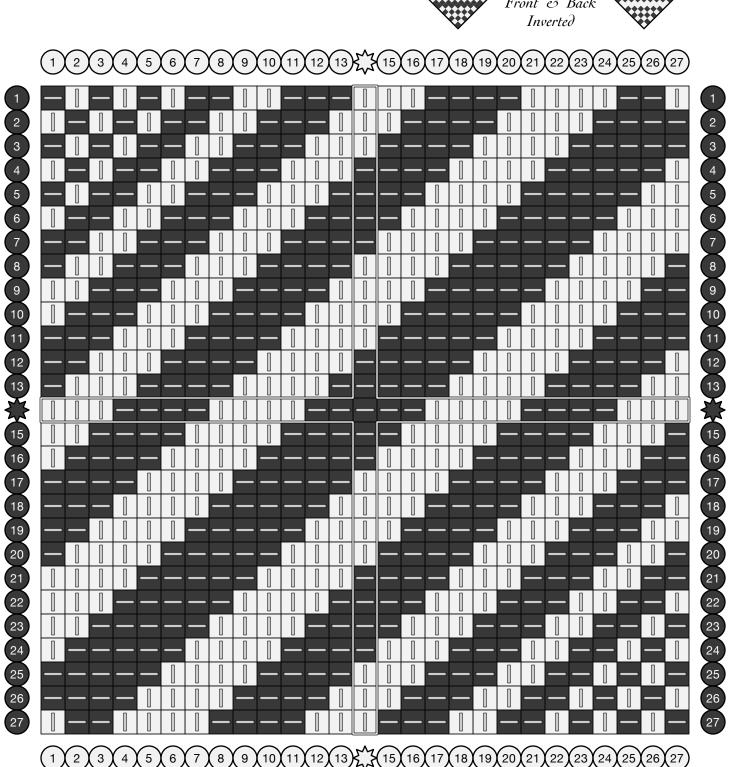




Tabby-to-Twill Bends

Tabby corners blend to a chunky twill center.



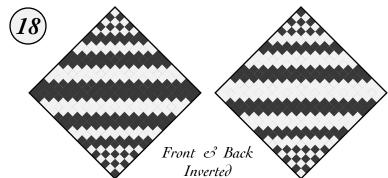


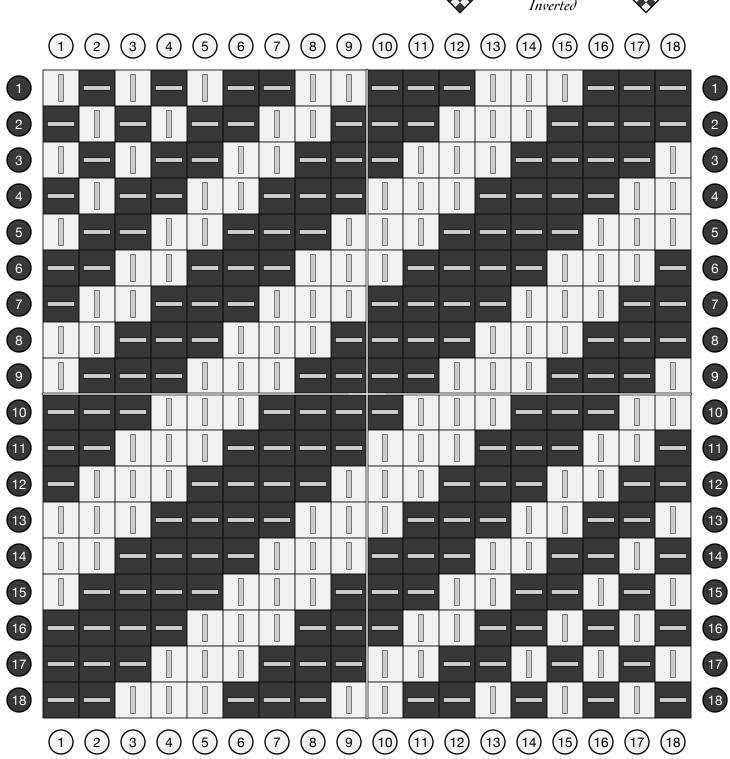
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Section V Page 45 December 2023

Tabby-to-Twill Bends

Tabby corners blend to a chunky twill center.





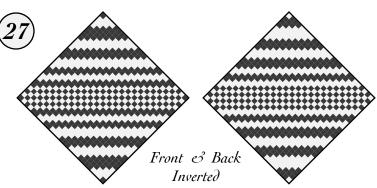
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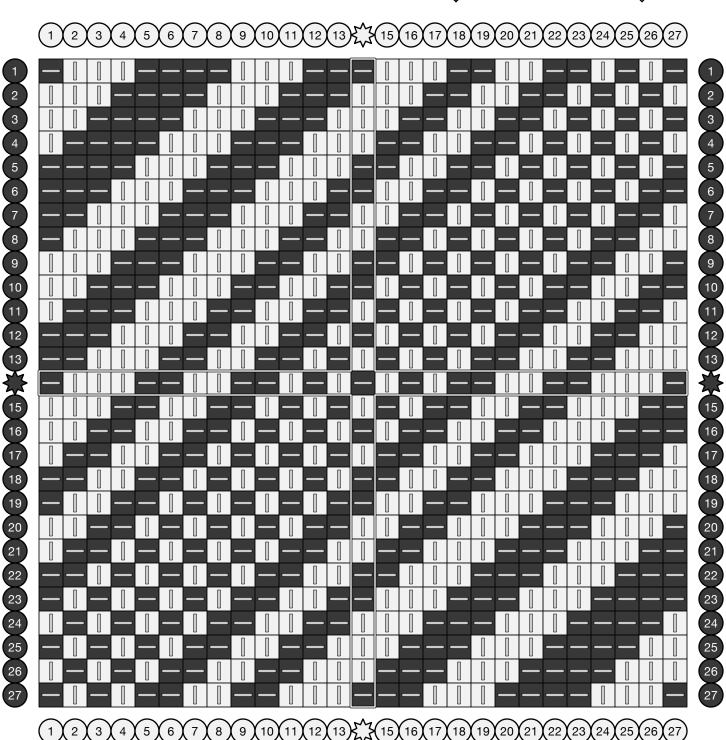
Section V Page 46 December 2023

Twill-to-Tabby Bends

Twill corners blend to a smooth tabby center.

When taken off the loom, the twill edges shrink in on themselves more than the tabby sections, which can cause the potholder to curve into a bowl shape.

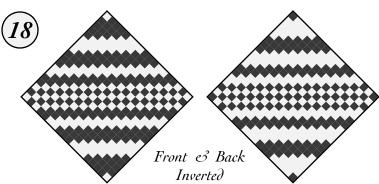


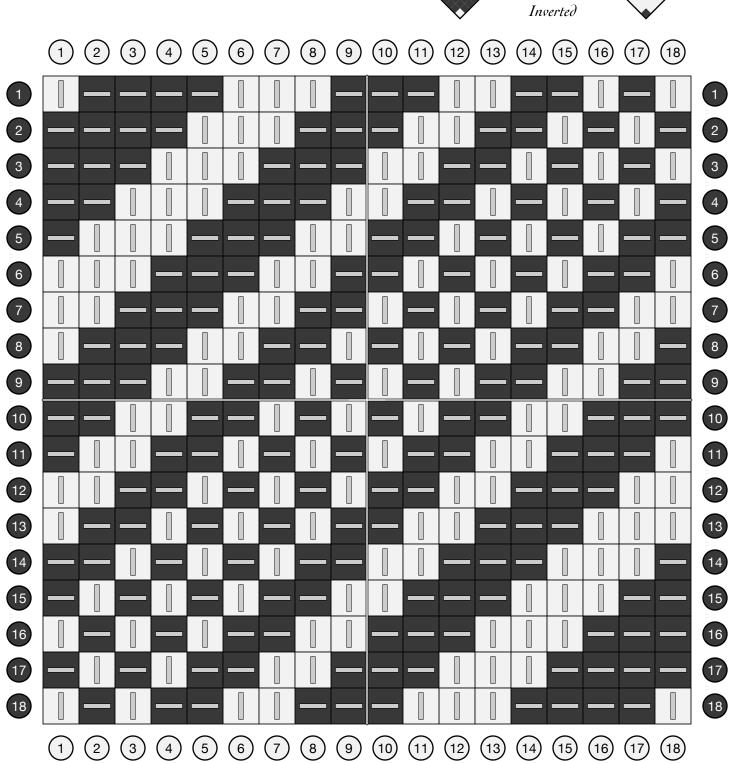


Twill-to-Tabby Bends

Twill corners blend to a smooth tabby center.

When taken off the loom, the twill edges shrink in on themselves more than the tabby sections, which can cause the potholder to curve into a bowl shape.

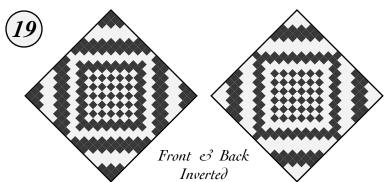


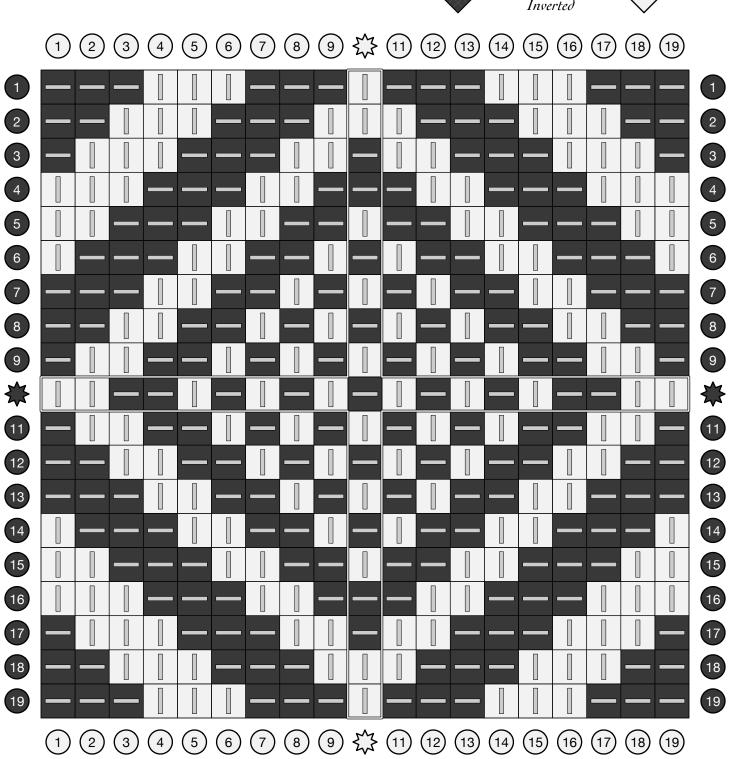


Twill-to-Tabby Diamonds

Twill corners blend to a smooth tabby center.

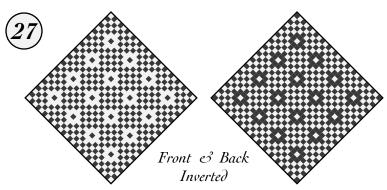
When taken off the loom, the twill edges shrink in on themselves more than the tabby sections, which can cause the potholder to curve into a bowl shape.

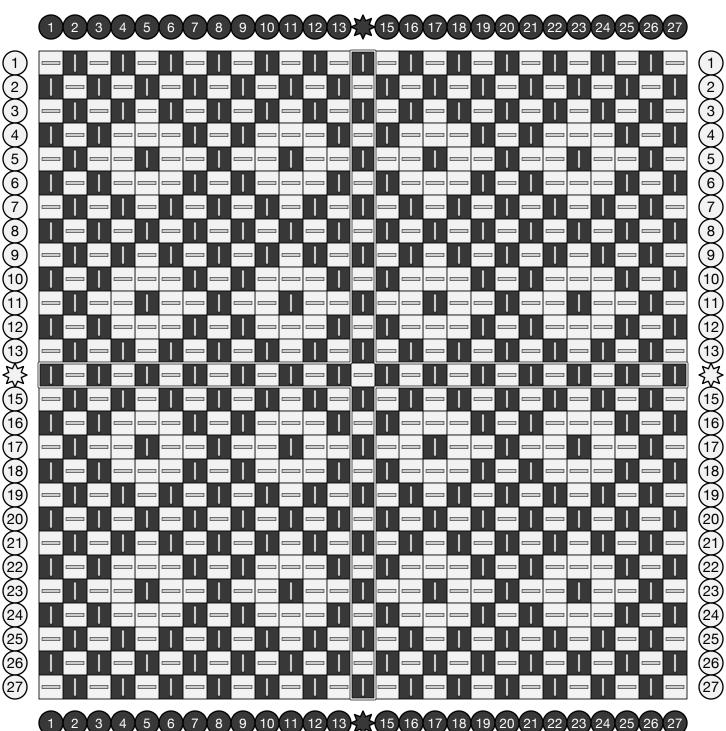




Half-Waffle

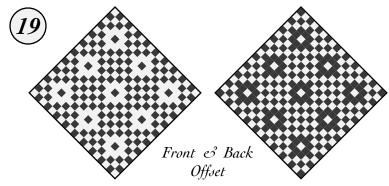
A tabby fabric is marked by a grid of spots with floats that encourage the fabric to pucker.

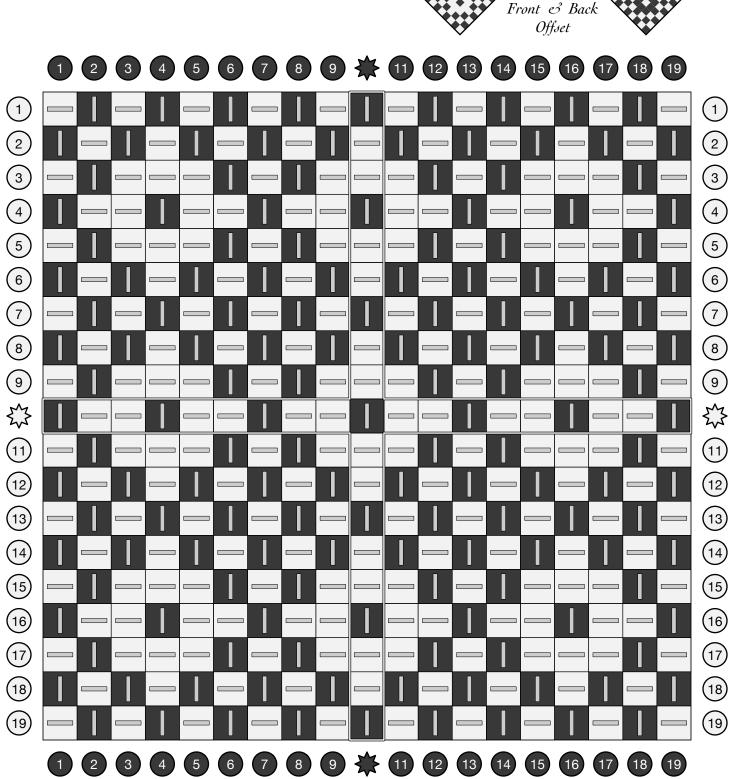




Half-Waffle

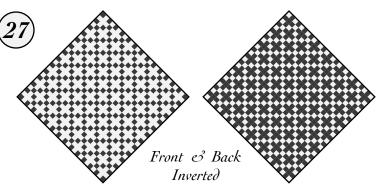
A tabby fabric is marked by a grid of spots with floats that encourage the fabric to pucker.

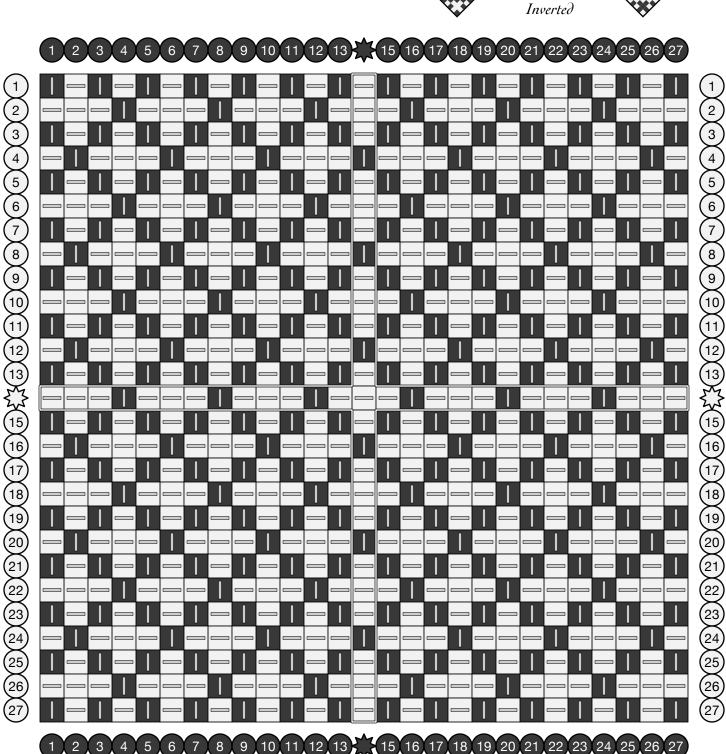




Alternating Float Weave

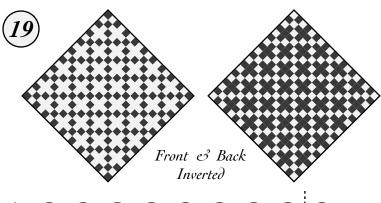
Rows of plain weave alternate with offset rows of 3/1 weave, producing long raised ribs on each face.

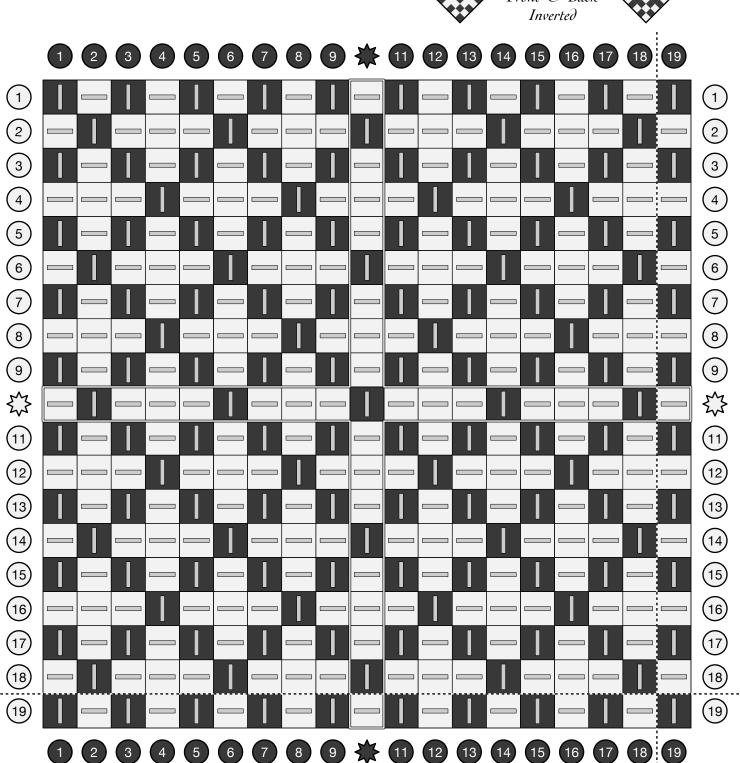




Alternating Float Weave

Rows of plain weave alternate with offset rows of 3/1 weave, producing long raised ribs on each face.



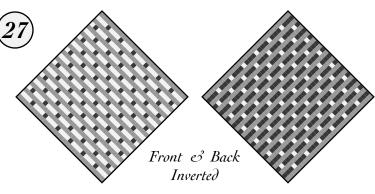


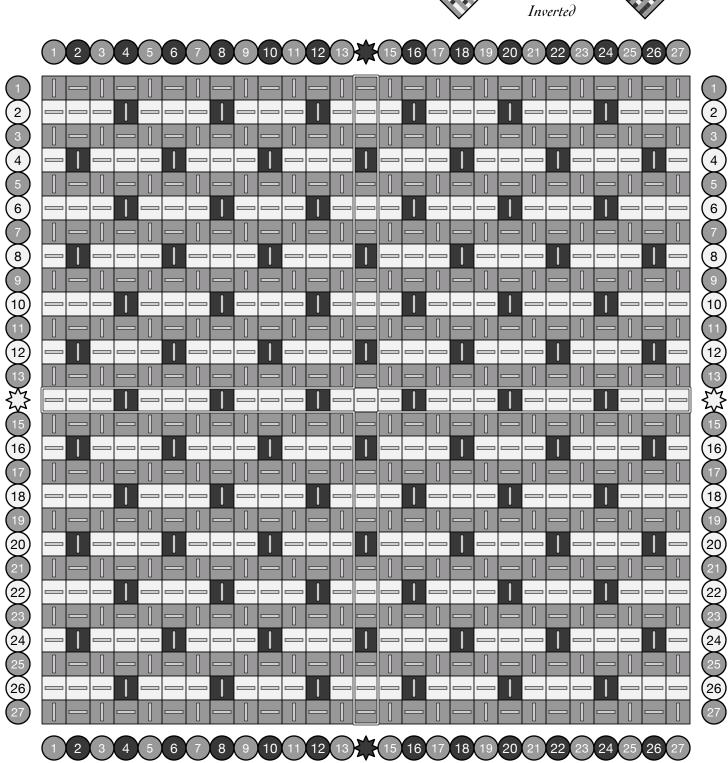
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Section V Page 55 December 2023

Tri-Color Alternating Floats

Rows of plain weave alternate with offset rows of 3/1 weave, producing long raised ribs on each face.

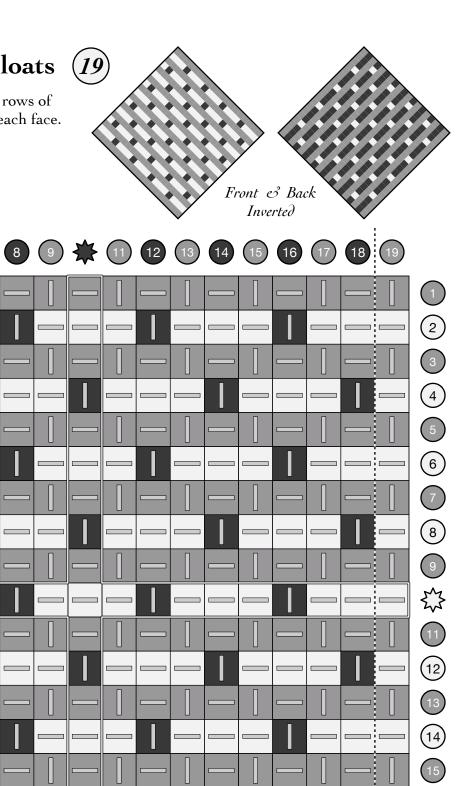


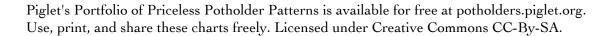


Tri-Color Alternating Floats

Rows of plain weave alternate with offset rows of 3/1 weave, producing long raised ribs on each face.

(18)

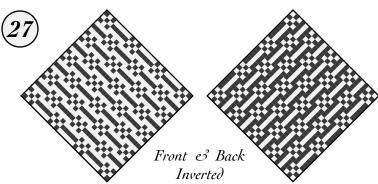


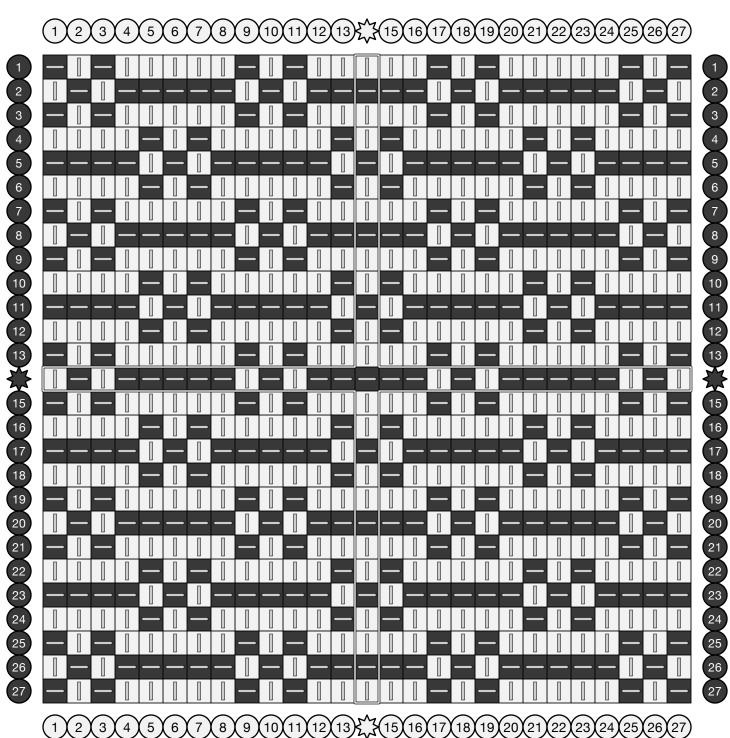


Alladorf 60

One of the diverse medieval fabrics classified as *Wabengewebe*, the Alladorf 60 fragment was woven from wool in the 8th century by Germanic Franks.

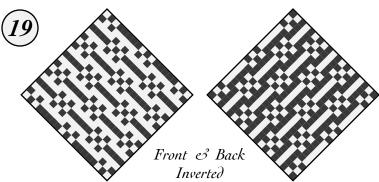
When removed from the loom the long floats form prominant ridges on the front and checkerboard blocks on the back of the fabric.

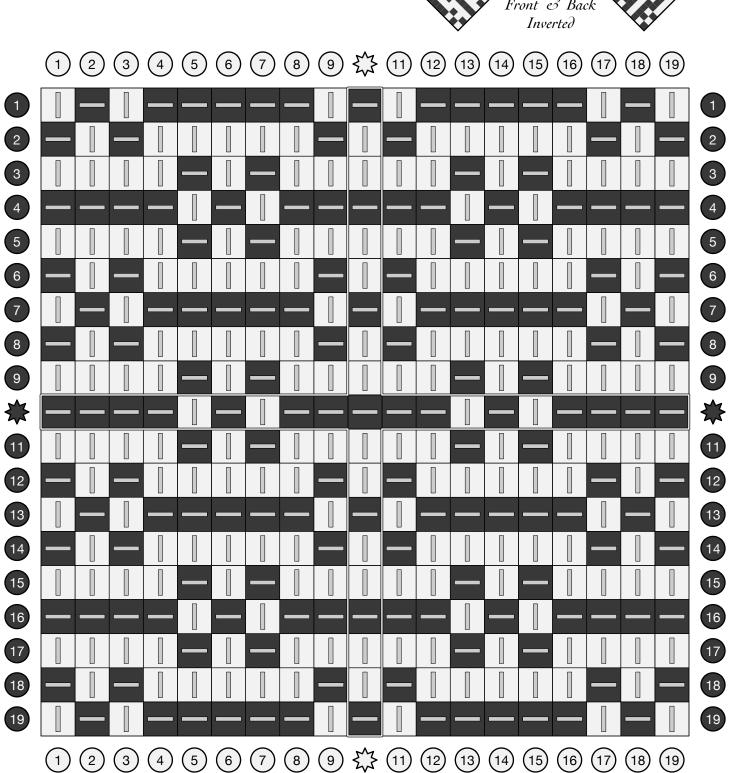




Alladorf 60

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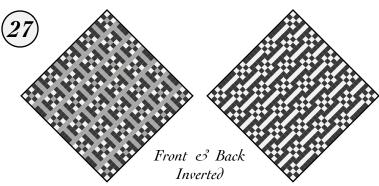


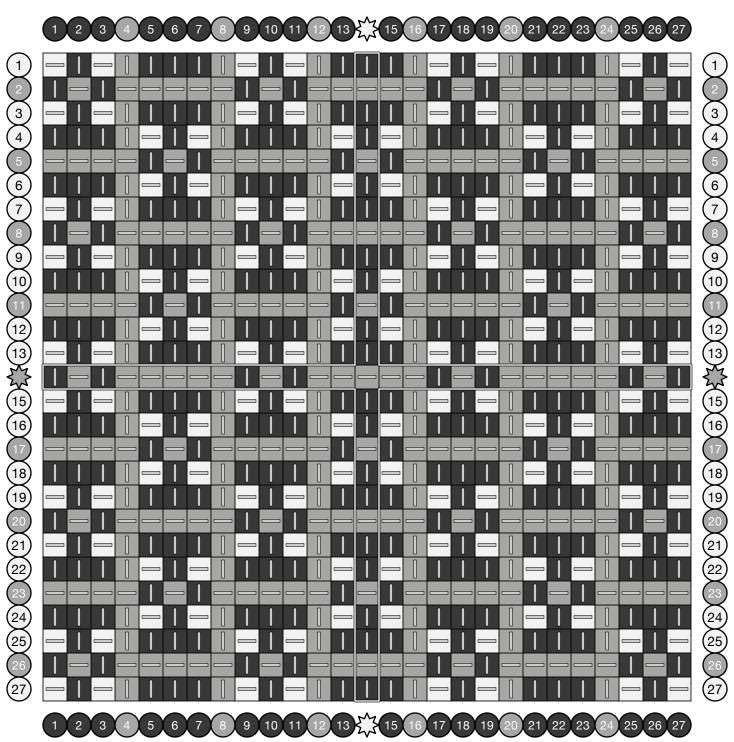


Alladorf 60 Hexes

One of the diverse medieval fabrics classified as *Wabengewebe*, the Alladorf 60 fragment was woven from wool in the 8th century by Germanic Franks.

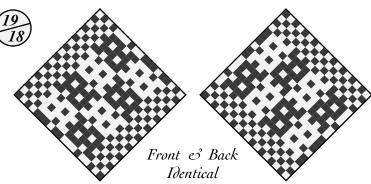
When removed from the loom the long floats form prominant ridges on the front and checkerboard blocks on the back of the fabric.

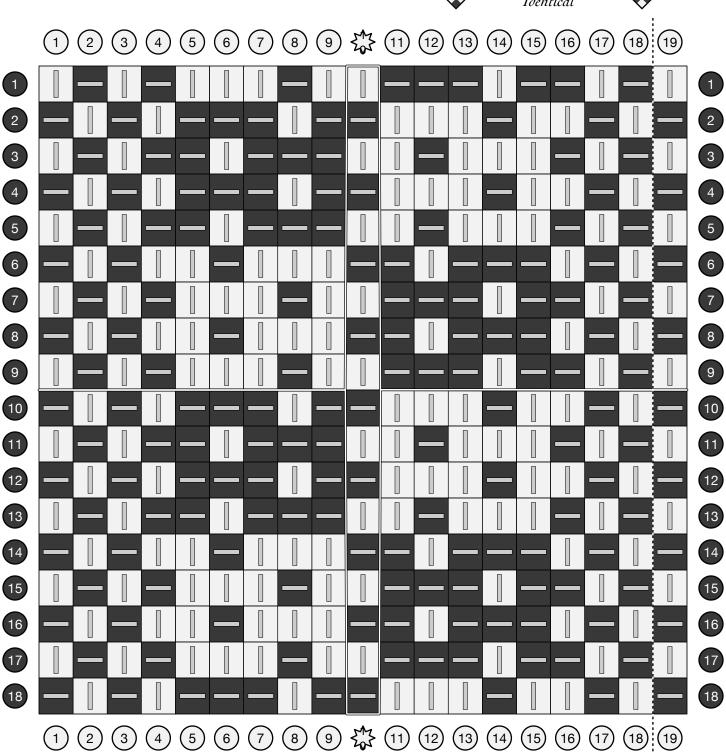




Frankish Pattern Blocks

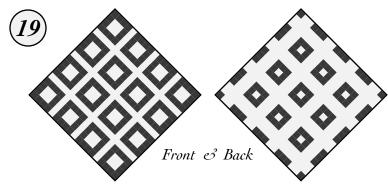
Adapted from a fragment that was woven from wool in the 8th or 9th century by Germanic Franks.

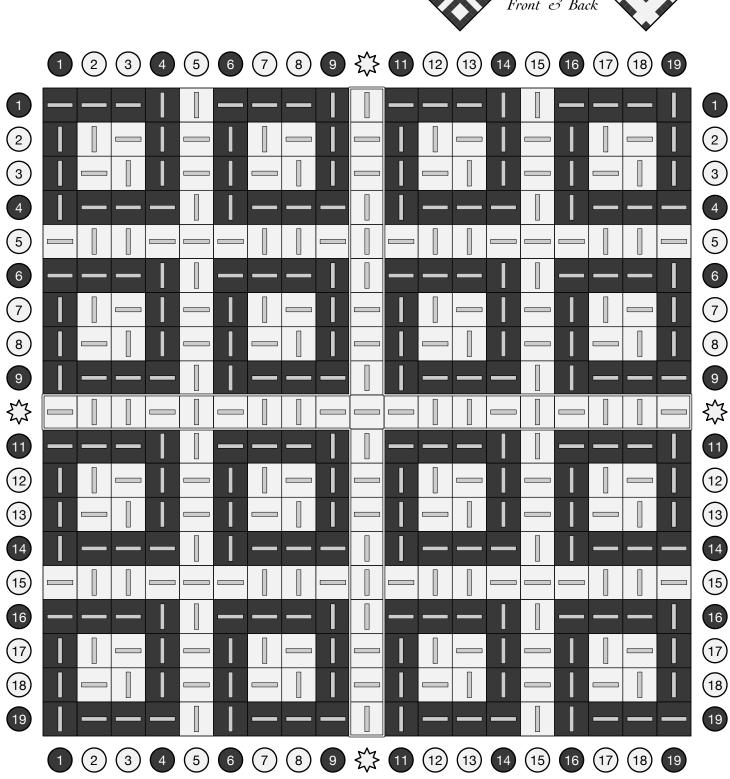




Double Boxes

Smaller boxes on one side, larger on the other.



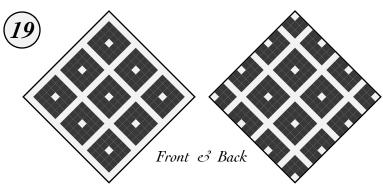


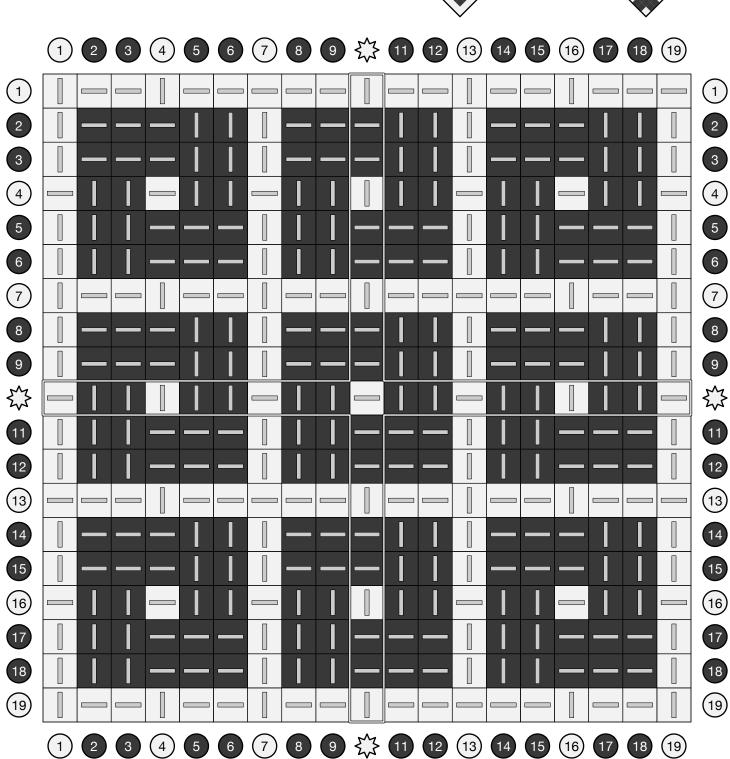
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Giant Boxes

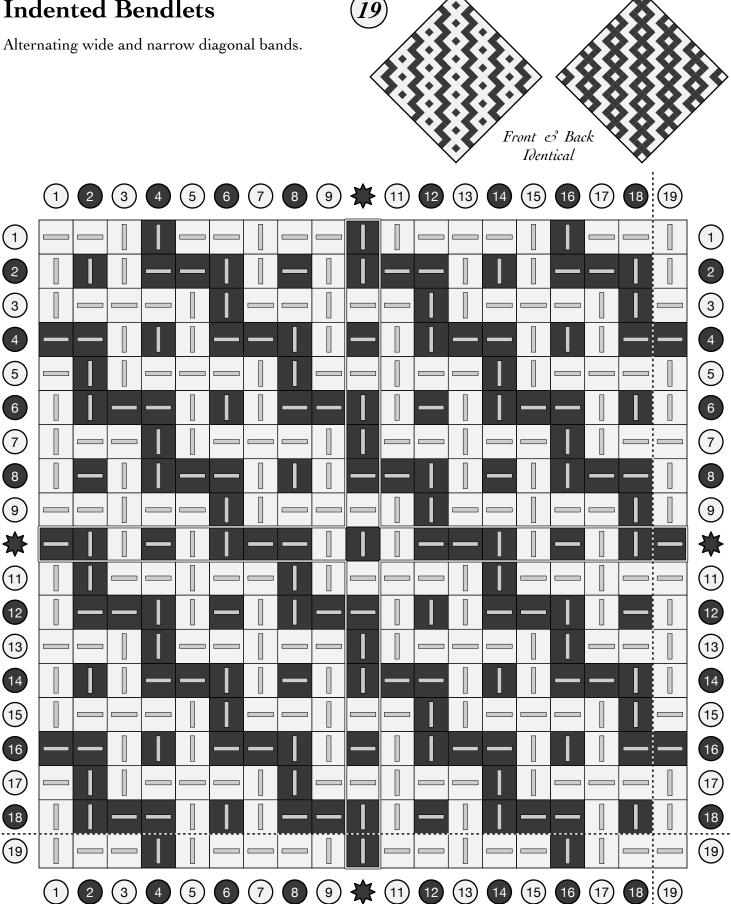
A repeating pattern of over-3 and over-5 floats produces a highly textured fabric with gentle ridges on each side.

An extension of the earlier "Tiny Boxes" pattern.





Indented Bendlets



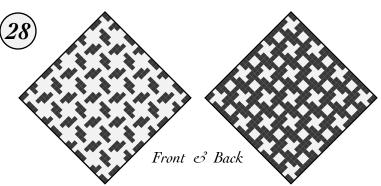
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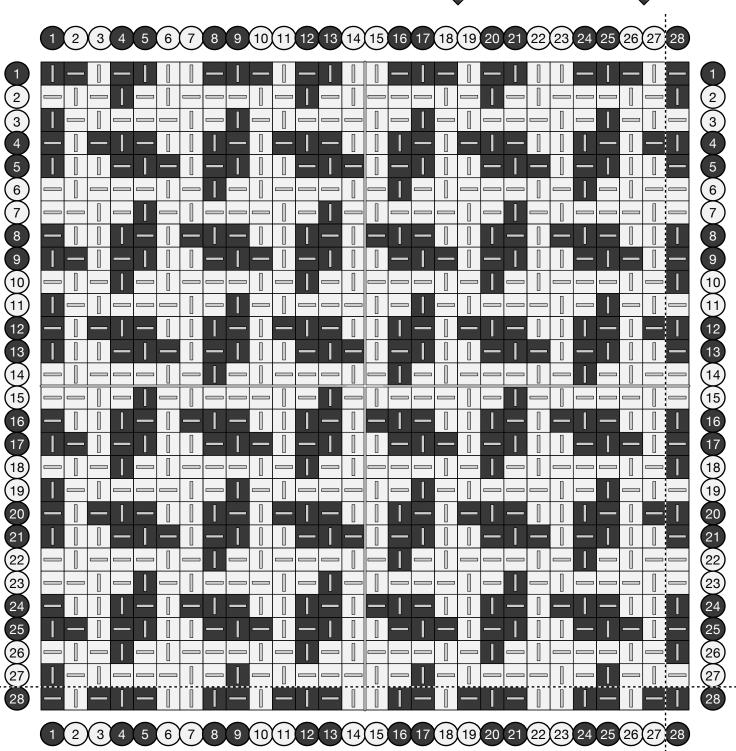
Section V Page 83 December 2023

Brighton Honeycomb

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 8x8 with maximum floats of 3x3.

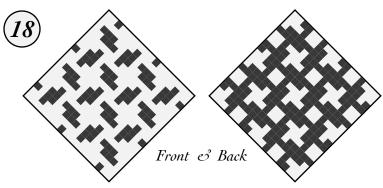


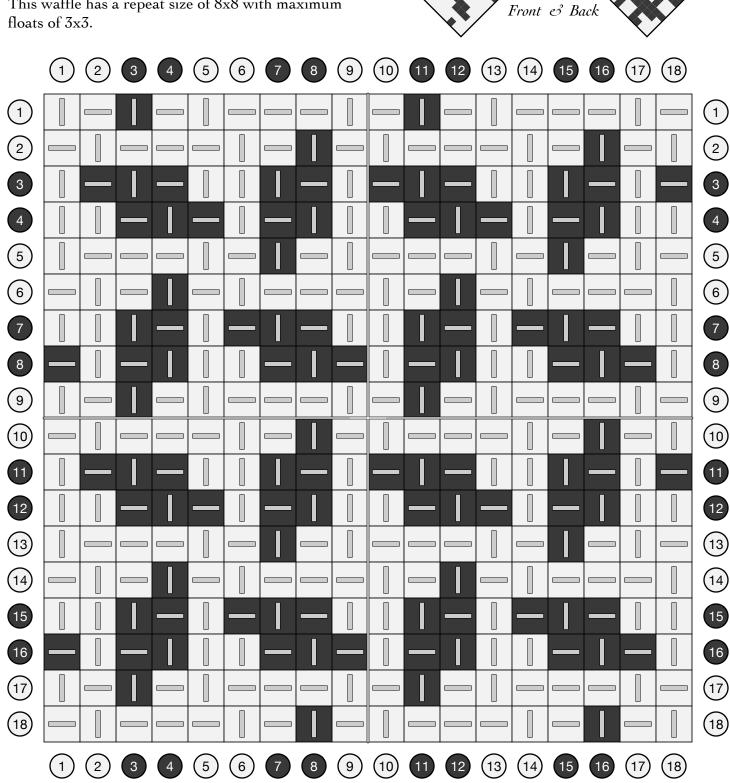


Brighton Honeycomb

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 8x8 with maximum





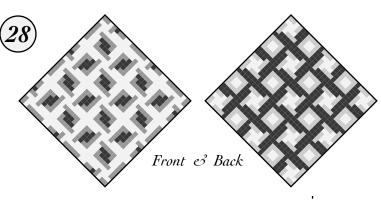
Piglet's Portfolio of Priceless Potholder Patterns is available for free at potholders.piglet.org. Use, print, and share these charts freely. Licensed under Creative Commons CC-By-SA.

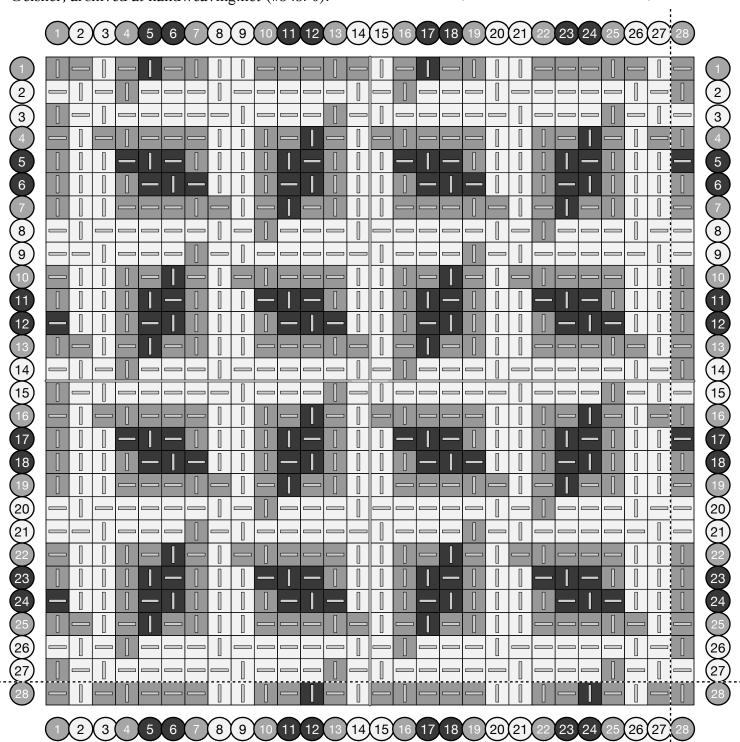
Jumbo Brighton Honeycomb (28)

This waffle is comically deep, more than an inch thick, and isn't really usable as a potholder.

This waffle has a repeat size of 12x12 with maximum floats of 5x5.

Adapted from *A Handbook of Weaves* by G. H. Oelsner, archived at handweaving.net (#34370).



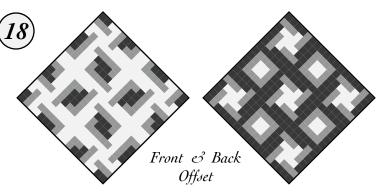


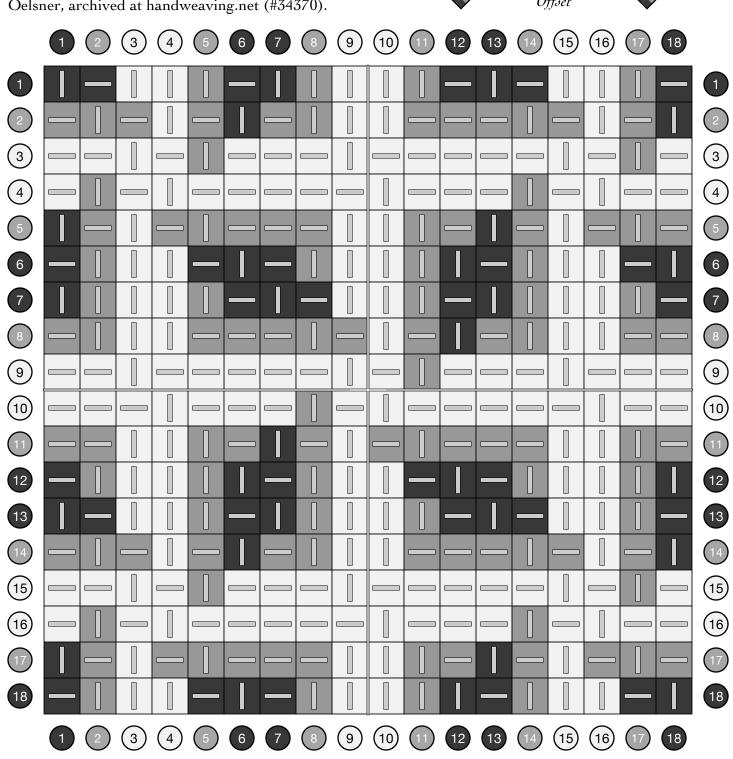
Jumbo Brighton Honeycomb (18)

This waffle is comically deep, more than an inch thick, and isn't really usable as a potholder.

This waffle has a repeat size of 12x12 with maximum floats of 5x5.

Adapted from *A Handbook of Weaves* by G. H. Oelsner, archived at handweaving.net (#34370).



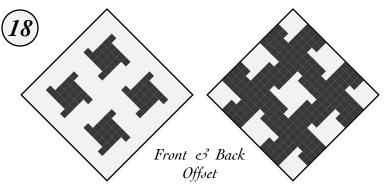


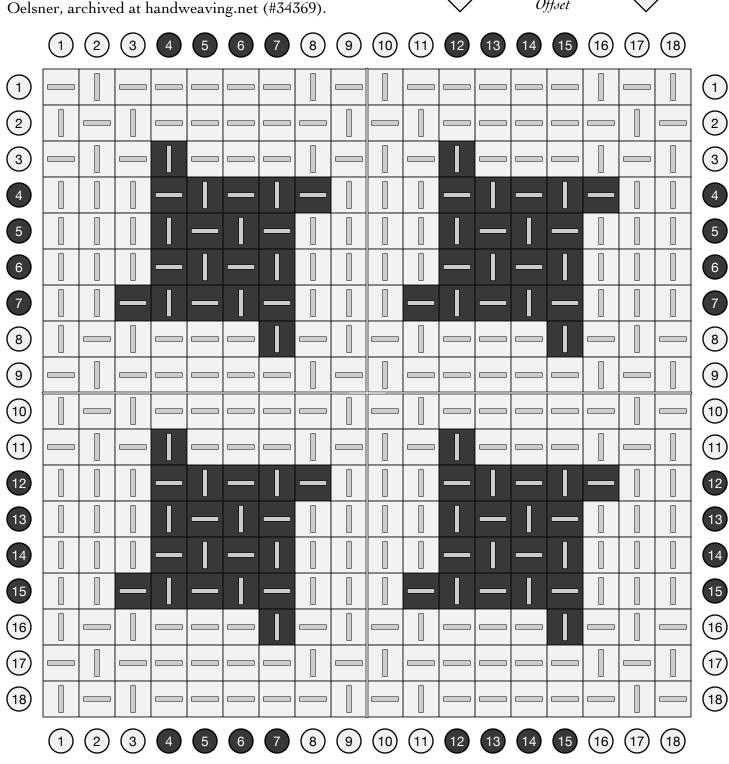
Offset Waffle

Waffle weave is formed when long warp and weft floats surround pockets of tabby weave.

This waffle has a repeat size of 8x8 with maximum floats of 5x5.

Adapted from *A Handbook of Weaves* by G. H. Oelsner, archived at handweaving.net (#34369).



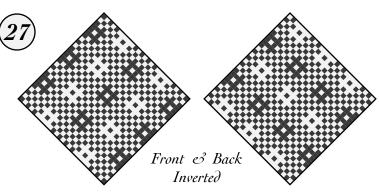


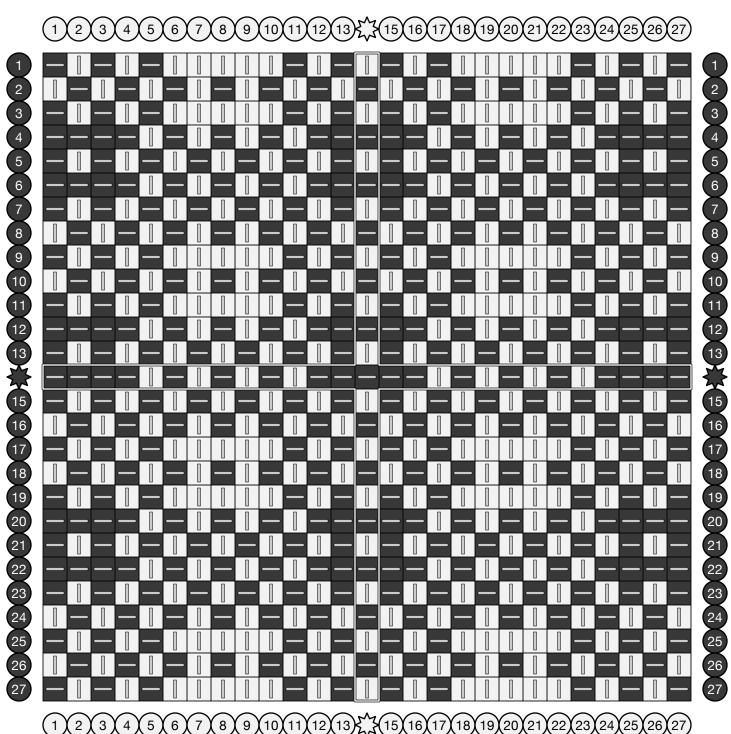
Sluier van Maria

A tabby base is checkerboarded by alternating blocks of warp floats and weft floats.

Based on the structure of the eleventh- or twelfth-century relic Sluier van Maria ("Mary's Veil").

This waffle has a repeat size of 12x8 with maximum floats of 5x5.



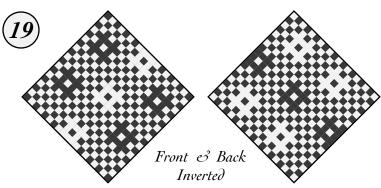


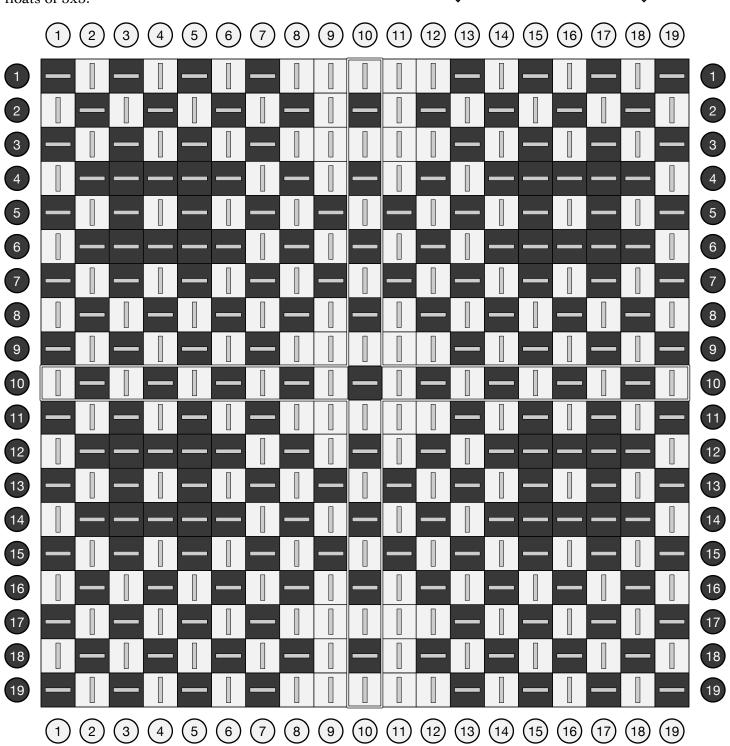
Sluier van Maria

A tabby base is checkerboarded by alternating blocks of warp floats and weft floats.

Based on the structure of the eleventh- or twelfth-century relic Sluier van Maria ("Mary's Veil").

This waffle has a repeat size of 12x8 with maximum floats of 5x5.





Highlighted Sluier van Maria (27)

A tabby base is checkerboarded by alternating blocks of warp floats and weft floats.

Based on the structure of the eleventh- or twelfth-century relic Sluier van Maria ("Mary's Veil").

This waffle has a repeat size of 12x8 with maximum floats of 5x5.

