# Piglet's Portfolio of Priceledd Potholder Patterns 

## Instructional Weaving Charts

 for Potholder Loop Looms 2023 Edition New Charts Only Created By Piglet Esans é Matthew Simon Cavalletto
## $\square$ <br> December 2023 Edition -

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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 "I" lies on top, i.e., whether your row passes over [-] or under [ [ ] the column at this spot.

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

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

In traditional potholder weaving terms:

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


## More About These Charts

Basic Weaving Patterns: Tabby and Twill

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

| Alternating with Interruptions  <br> Barbells 27,18 | 37 |  |
| :--- | :---: | :---: |
| Double Barbells | 27 | 39 |
|  |  |  |
| Threaded Alternating \& |  |  |
| Uneven |  |  |
| Narrow Ladders | 27,19 | 40 |
| Contrasting Narrow Ladders | 27 | 42 |
| Ladders | 27,19 | 43 |


| Threaded Solid Each Side <br> Basic Tabby <br>  <br> Threaded in Groups |  |
| :--- | :--- |
| 27, 18 |  |
| Nine Block |  |
| Plaid (Stripes of 6) | 27,18 |
| Plaid (Stripes of 5) | 27,18 |
| Plaid (Stripes of 4) | 27,18 |
| Plaid (Stripes of 3) | 27,18 |
| Pinwheels (of 2) | 27,18 |

## Threaded Solid \& Alternating

| Dot Grid | 27,18 |
| :--- | :---: |
| Split Dot Grid | 27,18 |
| Scattered Dots | 27,18 |
|  |  |
| Threaded Solid \& Alternating |  |


| Seersucker | 27,19 |
| :--- | :--- |
| Split Seersucker | $27,19 / 18$ |

Threaded Alternating Each Side
Stripes 27, 18

| Alternating with Repeats |  |  |
| :--- | :--- | :--- |
| Half-and-Half Stripes | 18 | 26 |
| Broken Stripes | 27,18 | 27 |
| 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 |

Contrasting Ladders ..... 27 ..... 45
1 Double Ladders ..... 27 ..... 46
Assorted Ladders ..... 27 ..... 47
Wide Ladders ..... 27, 19 ..... 48
Broken Ladders ..... 27 ..... 50
5 Combs ..... 27 ..... 51
6 Broken Combs ..... 27 ..... 52
8 Picket Fences 18 ..... 53
Threaded in CyclesMorse Code 27, 1954
Extended Morse Code ..... 27 ..... 56
Narrow Stripes
Border ..... 27, 18 ..... 57
Stripe Border 27, 18 ..... 59
Puzzle Pieces ..... 27 ..... 61
Multiple Colors
Tri-Color Nine Block ..... 27, 18 ..... 62
Gingham 27, 18 ..... 64
24
Tri-Color Pinwheels (of 2) ..... 18 ..... 66 ..... 682627
Log Cabin (Blocks of 9)27, 1831
Log Cabin (Blocks of 5)27, 18352022
Double-Stripe Border ..... 27, 18 ..... 69
Thin Double-Stripe Border ..... 27 ..... 71
Double-Stripe Grid ..... 28 ..... 72

## Alternating with Interruptions

37Double Barbells ..... 39Narrow Ladders27, 1940Ladders27, 1943

## Contents: Section II - Basketweave

| Two-Two Basketweave |  |  |
| :---: | :---: | :---: |
| Two-Two Basketweave | 27,18 | 1 |
| Basketweave Stripes | 27,18 | 3 |
| Basketweave Log Cabin | 28 | 5 |
| Basketweave Steps | 28,18 | 6 |
| Three-Three Basketweave |  |  |
| Three-Three Basketweave | 27,18 | 8 |
| Half Basketweave |  |  |
| Half Basketweave | 27 | 10 |
| Half Basketweave Stripes | 27,18 | 11 |
| Two-One Basketweave |  |  |
| Two-One Basketweave | 27,18 | 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, 19 | 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 Perpendicular 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 | 27, 19, 18 | 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 | 21 | Parallel Branches (Arms of 6) | 27,18 | 67 |
| Right Hook | 27 | 22 | Parallel Branches (Arms of 4) | 27,18 | 69 |
|  |  |  | Parallel Branches (Arms of 2) | 27,18 | 71 |
| Boxes |  |  | Parallel Branches (Alternate) | 27 | 73 |
| Noughts and Crosses | 27, 18, 17 | 23 | Paired Branches (of 4) | 27 | 74 |
| Square Tiles | 27 | 26 | Paired Branches (of 2) | 27 | 75 |
| Small Square Tiles | 27 | 27 | Fourfold Branches (of 4) | 27 | 76 |
| Tiny Square Tiles | 27, 19 | 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 | 79 |
| 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 | 27,19 | 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, 19 | 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 |  |  |  |
| 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 |  |  |  |
| Bands |  |  |  |  |  |
| Parallel Bands | 27,18 | 125 |  |  |  |

## Contents: Section IV - Twill Weave (1/3)



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

| Four-Four Twill Steps | 27, 18 | 83 | Threaded in groups of three on each side (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 |
| Five-Five Twill |  |  | Tri-Color Noughts and Crosses | 27 | 126 |
|  |  |  | Tri-Color Square Spiral | 27, 18 | 127 |
| Five-Five Twill | 27, 18 | 93 |  |  |  |
|  |  |  | Three-One Twill |  |  |
| Two-One Twill |  |  | Three-One Twill | 27, 19 | 129 |
| Two-One Twill | 27, 18 | 95 | Three-One Herringbone | 27, 19 | 131 |
|  |  |  | Three-One Twill Stripes | 27 | 133 |
| Threaded alternating on each side ( $A B, A A B B$ ) |  |  | 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 Direction |  |  | Alternating ribbons |  |  |
| Two-One Chevron Twill | 19 | 101 | Egyptian Rippenköper | 27, 18 | 137 |
| Open Diamond Tiles | 27 | 102 | Anchor Chains | 27, 19, 18 | 138 |
| Alternating Ribbons |  |  | Three-Two Twill |  |  |
| Rippenköper | 27, 19 | 103 | Three-Two Twill | 27 | 142 |
| Five-Row Rippenköper | 27 | 105 |  |  |  |
| Broken Rippenköper | 27 | 106 | Multilayer Twill |  |  |
| Angled Rippenköper | 27, 18 | 107 | Three-Three Sbift |  |  |
| 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 | 27,18 | 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 side (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-Faced Three-One
Double-Faced Twill $18 \quad 155$

## Satin

| Three-One Satin | 27,18 | 157 |
| :--- | :--- | :--- |
| Four-One Satin | 27,18 | 159 |

Five-One Satin 27161

## Mixed Twills

Multistep Twills
Traveling Twill 27,18 162

Three-Two-One-Two Twill 27, $18 \quad 164$
Three-Three-One-One Twill 27, $18 \quad 166$
Twill-Tabby Angled Bands 27,18 168
Diamond Tiles 27170
Angled Twill Fade 28/27, 19/18 171
Tri-Color Chevrons 27,18 173
Twill-like Patterns

| Beaded Twill | 27,18 | 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 |  |  |
| :--- | :--- | ---: |
| Pinwheels (of 4) | 27,18 | 1 |
| Pinwheels (of 6) | 27,18 | 3 |
| Pinwheels (of 8) | 27 | 5 |
| Two-Two Twill Starfield | 27 | 6 |
| Three-Three Twill Starfield | 27 | 7 |
| Tri-Color Windmills | 27 | 8 |
| Off-Kilter | 27,18 | 9 |
| Multi-Color Off-Kilter | 27,18 | 11 |
| Bricks In The Wall | 27 | 13 |
| Scandinavian Poinsettia | 27 | 14 |
| Solitary Snowflake | 27 | 15 |
| Split Loops |  |  |
| Split-Loop Tabby | 27,18 | 16 |
|  |  |  |
| Split-Loop Twill | 27,18 | 18 |
| Split-Loop Twill | 27 | 20 |
| Split-Loop Twill Cables | 27 | 21 |
| Split-Loop Wide Chevrons | 27 | 22 |
| Split-Loop Narrow Chevrons | 27 | 27 |
| Split-Loop Wide Zig-Zags | 27 | 24 |
| Split-Loop Narrow Zig-Zags | 27 | 27 |
| Split-Loop Bands |  |  |
| Split-Loop Chains | 27,18 | 25 |
| Split-Loop Basketweave |  |  |
| Half-Offset Basketweave | $27 / 26,19 / 18$ | 27 |
| Mixed Weaves |  |  |
| Plain Weave and Basketweave |  |  |
| Tabby-Framed Basketweave | 27 |  |
| Basketweave-Framed Tabby | 27 | 30 |
| Tabby-Banded Half-Basket | 28,18 | 31 |
| Basket-Banded Twill |  |  |
| Basket-Banded Twill Chevrons | $18 / 17$ |  |

Race Day Banded Twill $18 / 17 \quad 35$
1 Basketweave Broken Steps $27 \quad 36$
Basketweave Uneven Steps 2737
Plain Weave and Twill
7 Tabby-Framed Twill Steps 27, 19, 1938
8 Twill-Framed Tabby Boxes 27, $19 \quad 41$
9 Tabby-Framed Twill Bends $27 \quad 43$
11 Twill-Framed Tabby Checks 2744
13 Tabby-to-Twill Bends 27, $18 \quad 45$
14 Twill-to-Tabby Bends 27,18 47
15 Twill-to-Tabby Diamonds 1949

## Overshot \& Tabby/Float Patterns

16 Diamond Buffalo 27,19 50
Half-Waffle 27, $19 \quad 52$
Alternating Float Weave 27, $19 \quad 54$
18 Tri-color Alternating Floats 27,19 56
20 Faux Corduroy 27,19 58
21 Tri-Color Corduroy 27,19 60
22 Summer/Winter $27 \quad 62$
23 Summer/Winter Nine Block $27 \quad 63$
24 Halvdräll Nine Block $27 \quad 64$
Alladorf $60 \quad 27,19 \quad 65$
Alladorf 60 Hexes 2767
Frankish Pattern Blocks 1968
Textured Boxes
Padded Basketweave 27,18 69
Padded Basketweave Steps 27, $18 \quad 71$
Tiny Boxes 27, $19 \quad 73$
Double Boxes 27, $19 \quad 75$
Moving Boxes 27, $18 \quad 77$
Tri-Color Moving Boxes $18 \quad 79$
Giant Boxes 27, $19 \quad 80$
Indented Bendlets $\quad 27,19 \quad 82$
Tumbling Boxes 27, 18
84

## Contents: Section V - Other Weaves (2/2)

## Dimpled Tiles

Wonder Waffle
Cobblestone
Angled Waffle
Triangle Blocks
27, $19 \quad 86$
27, $19 \quad 88$

Waffle Weave
Brighton Honeycomb
$\begin{array}{lll}\text { Brighton Honeycomb } & 28,18 & 92 \\ \text { Jumbo Brighton Honeycomb } & 28,18 & 94\end{array}$
Classic Waffle Weave
Micro Waffle 27, $19 \quad 96$
Mini Waffle 27, $19 \quad 98$
Liége Waffle
27, $19 \quad 100$
Breakfast Waffle 27,19 102
Belgian Waffle 27,19 104
Jumbo Waffle 27, $19 \quad 106$
Offset Waffle Weave
Offset Wafffle 18108
Other Waffles
Sluier van Maria 27, $19 \quad 109$
Highlighted Sluier van Maria $27 \quad 111$
$\begin{array}{lll}\text { Gauze } \\ \text { Gauze } & 18 & 112\end{array}$

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## 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.


(1)


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Section I Page 21 December 2023

## Split Seersucker

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

## Narrow Ladders

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

(1) (2) (3)
(4) (5)
(6) 7
(8) (9) $\mathrm{n}_{3}$
(11)
(12) 13
(14) 15
(16) (17) $18: 19$
$\odot$


(1)

(3)


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| :---: | :---: |
| $\square$ |  |



## Ladders

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

## 19)

(1) (2) (3) (4) (5) (6) 7) (8) (9) (11) (12) (13) (14) (15) (16) (17) (18) (19)


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## Wide Ladders

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

Front e3 Back Identical


(1) (2) (3) (4) (5) (6) (7) (8) (9) ${ }^{4} \mathbf{N}^{3}$
(11)
(12) (13)
(14)
(15) (16) (17) (18) 19


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Section I Page 49 December 2023

## Picket Fences

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

(1) (2) (3) (4)
(5) (6) (7)
(8) (9)
(11) 12
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14 (15
(16) 17
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(1)

(1) ©

- ©
- © © ©
© (1) ©
(1) (1)
© (1)
18


## (18)

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## Extended Morse Code

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


Front oj Back
Identical



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## Border

Plain tabby weave with a contrasting stripe on each side.

## Border

Plain tabby weave with a contrasting stripe on each side.

## Stripe Border

Plain tabby weave with a contrasting stripe on each side.

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

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(8)

## Tri-Color Nine Block

Tabby weave with threading in three groups each way.


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## Tri-Color Nine Block

Tabby weave with threading in three groups each

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

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## Thin Double-Stripe Border

Plain tabby weave with a contrasting stripe on each side.

## (27)





## 

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Section I Page 71 December 2023

## Double-Stripe Grid

Plain tabby weave with multiple contrasting stripes on each side.

Front ©ै Back Identical





## 

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## 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.
(1) (2) (3) (5) (6) (9) (10) (11) (12) 20


## 

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Section II Page 1 December 2023

## 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.



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Section II Page 2 December 2023

## Basketweave Stripes

For an absorbent coaster, try a basketweave tabby.

## Front ça Back Identical




(1) 2

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Section II Page 4 December 2023

## 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.

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

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(7)
(8)
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(18)


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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.


Front ©3 Back Inverted



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Section II Page 14 December 2023

Two-One Basketweave Grid
Repeats of two-one weaving alternate with one-two rows to produce a pattern of stripes and chevrons.

## (ㄱ) (2) (3) (5) (6) (ㄱ) (8) (9) (1) (11) (12) (B) (14) (15) (1) (17) (18)

(1)
(2)
(3)
(5)
(6)
(8)
(11)
(12)
(3)
(14)
(15)
(3)
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(18)


Section II Page 15 December 2023

## Two-One Basketweave Bands 19

Repeats of two-one weaving alternate with one-two rows to produce a pattern of stripes and chevrons.


(1) (1)
© 0 (1)
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Section II Page 16 December 2023

## Fragile Ladders

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

Front é Back
Offoet



## 

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Section II Page 17 December 2023

## Chunky Ladders

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

Front o3 Back Offfet




## 

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Section II Page 18 December 2023


## Interrupted Stripes

Occasional floats trigger changes in direction.

1
2
3


## 

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Section III Page 1 December 2023

## Interrupted Stripes

Occasional floats trigger changes in direction.

(1) (2)
(3) (4) (5) (6) (7) (8) (9) $\mathrm{y}^{3}$
(11) 12
(13)
-
(15)
(16) (17) 18) (19)
(1)

(2)
(3)
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(6)
(7)
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${ }^{2} 3$
11
12
(13)
(14)

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17
17
18
19
(1) (2) (3) (4) (5)

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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.

(1) (2) (3) (4) (2) ( ( ) (3) (2) 衫 (1)
(12) 13 14 (15) (17) 18 16


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## 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.


Front ef Back Invverted ẻ̛ Offset




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Section III Page 30 December 2023

## Stacked Blocks

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

Front $\mathcal{O}$ Back

## 



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Section III Page 32
December 2023

## Stacked Blocks

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

## (1) (2) (3) (4) (5) (6) (7) (8) (9) $)_{\mu_{3}}(11)$ (12) (13) (14) (15) (16) (17) (18) (19)



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Section III Page 33 December 2023

## Offset Stacked Blocks

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

Front © $\mathfrak{B}$ Back

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Section III Page 34
December 2023

## Offset Stacked Blocks

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


## (1) (2) (3) (4) (5) (6) (7) (8) (9) $\sum_{\mu_{3}}(11)$ (12) (13) (14) (15) (16) (17) (18) (19)



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Section III Page 35 December 2023

## 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.


1
2
3
4


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Section III Page 39 December 2023

## Small Square Spiral Bands

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

Adapted from Orimono Soshiki Hen by Kiju Yoshida (1903), archived at handweaving.net (\#50018).



## Small Square Spiral Bands

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

Adapted from Orimono Soshiki Hen by Kiju Yoshida (1903), archived at handweaving.net (\#50018).

## Tiny Square Spiral Bands

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

Adapted from Orimono Soshiki Hen by Kiju Yoshida (1903), archived at handweaving.net (\#50018).


Front é Back Offreet



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Section III Page 45
December 2023

## Tiny Square Spiral Bands

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

Adapted from Orimono Sosbiki Hen by Kiju Yoshida (1903), archived at handweaving.net (\#50018).

(1) (2) (3) (4) (5) (6) 7
(8) (9)
(10) 11
(12)
(13)
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(18)


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(1) 2
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(4) (5)
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(16) 17
(18)

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Section III Page 46 December 2023

## Eddies

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

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


Front eb Back


## 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.




## 

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Section III Page 50
December 2023

## 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.




## 

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Section III Page 51
December 2023

## 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.


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## 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.





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Section III Page 54 December 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.

(1) (2) (3) (4) (5) (6) (7) 8) (9) ${ }^{4}{ }^{3}$
(11) (12)
(13)
-
(15) 16 (17) 18 (19)


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## 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.

Front ©̧ Back Identical




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Section III Page 60 December 2023

## 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.




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Section III Page 62
December 2023

## 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




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Section III Page 63 December 2023

## 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.

## Front ©ै Back IDentical





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Section III Page 64
December 2023

## Wreath of Branches

Branch motifs are reflected in loop around the center.




## 

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Section III Page 78 December 2023

## 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.

Front ef Back

## 



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Section III Page 89
December 2023

## 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,"


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Section III Page 92
December 2023

## 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.

Inverted and Offset





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Section III Page 99
December 2023

Breeze Block
Adapted from Die färbige Gewebemusterung by Franz Donat (1907), plate 36, figure 6.

(1) (2) (3) (4) (5) (6) (7) (8) (9) $)^{3}{ }^{3}(11)$ (12) (13) (14) (17) (17) 18


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Section III Page 104 December 2023

## Parallel Bands

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




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Section III Page 126 December 2023

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

## (1) (2) (3) (4) (5) (6) (7) (8) 9) $\xi^{3} \boldsymbol{y}^{(11) ~(12) ~(13) ~(14) ~(15) ~(17) ~(18) ~(19) ~}$



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Section III Page 128 December 2023

## Piglet Sampler

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

Front ©3 Back



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Section III Page 145 December 2023


## 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.




## 

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Section IV Page 5 December 2023

## 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

Front o̧ Back Flipped




## 

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Section IV Page 9
04 Jan 2024

## 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

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

(1) (2) (3) (4) (6) (7) (9) $\xi^{3}$
(11)
(12) (13)
(14) 15
(16) 17) 19


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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.
(

Front ©3 Back


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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.
Adapted

## Wall of Troy

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

Front e3 Back Inverted





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Section IV Page 36 December 2023

## 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.


## 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

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.


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Section IV Page 43 December 2023

## 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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Section IV Page 46 December 2023

## 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.


Front © 3 Back Inverted



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Section IV Page 47 December 2023

Broken Lozenge Twill (4/5)
Broken 2/2 chevron blocks.
(1) (2) (3) (4)
(5) (6) 7
(8) (9)
(10) (11)
(12)
(13)
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(15)
(16) 17
(18)


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Section IV Page 48 December 2023

## Broken Lozenge Twill (5/6)

Broken 2/2 chevron blocks.

Broken Lozenge Twill (5/6)
Broken 2/2 chevron blocks.

Broken Lozenge Twill (6/5)
Broken 2/2 chevron blocks.

Broken Lozenge Twill (6/6)
Broken 2/2 chevron blocks.

Broken Lozenge Twill (6/7)
Broken 2/2 chevron blocks.

## (18)


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Section IV Page 53 December 2023

## Broken Lozenge Twill (7/7)

Broken 2/2 chevron blocks.





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Section IV Page 54 December 2023

## Broken Lozenge Twill (9/11)

Broken 2/2 chevron blocks.





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Section IV Page 55 04 Jan 2024

## Three-Three Twill Steps

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


Front ©̧ Back Identical




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Section IV Page 71 December 2023

## Three-Three Twill Steps

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


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Section IV Page 72 December 2023

## Three-Three Twill Fletching (27)

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

Front ©j Back Flipped





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Section IV Page 73 December 2023

## Three-Three Twill Fletching (18

Pulls up even more than two-two twill, creating a smaller potholder with remarkably thick fabric.
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Section IV Page 74 December 2023

## Three-Three Houndstooth

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


## (1) (2) 3 (4) 5 (6) 7 (8) (9) (11) (12) 13



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Section IV Page 75 December 2023

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

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Section IV Page 76 December 2023

## Tri-Color Twill Steps

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

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Section IV Page 77 December 2023

## Tri-Color Twill Steps

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

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Section IV Page 78 December 2023

## Tri-Color Twill Herringbone

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

Front © 3 Back Identical





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Section IV Page 79 December 2023

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

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Section IV Page 80 December 2023

## Four-Four Twill

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



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Section IV Page 81 December 2023

## Four-Four Twill

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

## Four-Four Twill Steps

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

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Section IV Page 83 December 2023

## Four-Four Twill Steps

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


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Section IV Page 84 December 2023

## Four-Four Twill Big Steps

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




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Section IV Page 85 December 2023

## Four-Four Twill Crackle

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






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Section IV Page 86 December 2023

## 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.




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Section IV Page 87 December 2023

## 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.

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Section IV Page 88 December 2023

## 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.


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## Half-Basketweave Twill

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

Front ©3 Back Flipped $\mathcal{C}$ Inverted

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



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Section IV Page 92 December 2023

## 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.





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Section IV Page 93 December 2023

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



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Section IV Page 94 December 2023

## Two-One Twill Tilted Steps

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

Adapted from a potholder by Julie Binkley Hue.

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Section IV Page 99
December 2023

## 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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Section IV Page 104 December 2023

## Angled Rippenköper

Alternating bands of two-one and one-two twill.
Adapted from Posselt's Textile Journal (1911), archived at handweaving.net (\#58157).


Flipped and Inverted

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## 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.
 Inverted


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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.

## Front ©̧ Back Identical





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Section IV Page 133 December 2023

## 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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Section IV Page 135 December 2023

## 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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Section IV Page 136
December 2023

## 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.



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Section IV Page 138 December 2023

## 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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Section IV Page 139 December 2023

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Section IV Page 140 December 2023

## 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.

Front $\mathfrak{c}$ Back Flipped é Inverted




## 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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Section IV Page 154 December 2023

## 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).

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## Four-One Satin

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




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Section IV Page 159 December 2023

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



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Section IV Page 164 December 2023

## Three-Three-One-One Twill (18

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


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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).
ave.


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Section IV Page 168 December 2023

## 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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Section IV Page 170 December 2023

## 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.

## Barleycorn

Alternating small and large squares separated by long diagonals.


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## Barleycorn

Alternating small and large squares separated by long diagonals.

## 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.

Front e〕 Back Inverted



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Section IV Page 178 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.

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## Pinwheels (of 6)

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




## 

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## Pinwheels (of 8)

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




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## Scandinavian Poinsettia

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

Front ob Back Inverted




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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.



## 

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Section V Page 27 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.


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|  | $\square$ | $\square$ | ! | $\square$ |  | $\square$ | $\square$ | $\square$ |  | T | \\| | I |  | $\square$ | $\square$ | $\square$ | $\square$ |  |  | $\square 1$ | $\square$ | $\square$ | $\square$ | $\square$ | I | ! | \\| |  | $\square$ | $\square$ | $\square$ | $\square 1 / \square$ | I |

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Section V Page 28
December 2023

## Tabby-Framed Basketweave

Tabby edges surround a two-two basetweave center.




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Section V Page 29 December 2023

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

Front e3 Back Inverted




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Section V Page 30 December 2023

## Tabby-Banded Half-Basket

Tabby edges surround $2 / 1$ half basketweave.
Inspired by Coppergate fragment 1417.

Front ©3 Back Identical




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Section V Page 31 December 2023

Tabby-Banded Half-Basket
Tabby edges surround $2 / 1$ half basketweave.
(1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18)


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Section V Page 32 December 2023

## Basket-Banded Twill Chevron $\frac{18}{17}$

Basket-weave edges surround $2 / 2$ twill.
Inspired by Hallstatt fragment 75.955.

Front e3 Back Inverted

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


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Section V Page 34 December 2023


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Section V Page 35 December 2023

## 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.




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Section V Page 38 December 2023

## 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.

(1) 2
(3) (4) (5) (6) 8 (9) $\sum^{3}$
(11) 12
(13)
14
(15)
(16) 17
(19)

$\square$
$\square$
(2)
(3)
(3)

(8)


## Tabby-Framed Twill Steps 2 <br> (19)

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.


Front ej Back Rotated



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Section V Page 40 December 2023

## 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 stairsteps of over-two/under-two twill around the edge




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Section V Page 41 December 2023

## 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 stairsteps of over-two/under-two twill around the edge

## 19 (ant 3 Back




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Section V Page 42 December 2023

## 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.




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Section V Page 43 December 2023

## 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 stairsteps of over-two/under-two twill around the edge




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Section V Page 44 December 2023

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.

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


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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.




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Section V Page 47 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.

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


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Section V Page 48 December 2023

## 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.

(1) (2) 3
(4) (5) (6) (7) (9) $\mathfrak{N}^{3}$
(11)
(12) (13)
(14) 15
(16) (17) 18)


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Section V Page 49 December 2023

## Half-Waffle

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

Front o3 Back Inverted


## 



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Section V Page 52 December 2023

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



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Section V Page 53 December 2023

## Alternating Float Weave

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


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

Front e〕 Back Inverted




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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.

Front ©̧ Back Inverted

## 



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Section V Page 56 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.

Front ej Back Inverted



## (ㄱ) (2) (3) (ㄱ) (6) (ㄱ) (8) (ㅇ) (1) (12) (1) (14) (1) (18) (1) (18) (1)

(1)
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Section V Page 57 December 2023

## 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.





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Section V Page 65 December 2023

## 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.

## 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 8 th or 9 th century by Germanic Franks.

(1) (2) (3)
(4) (5) (6) (7) (8) (9) $\varepsilon_{0}^{3}$
(11)
(12)
(13)
(14) (15)
(16) (17) (18) (19)


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Section V Page 68 December 2023

## Double Boxes

Smaller boxes on one side, larger on the other.
(1) (2) (3) (4) (5) (6) (7) (8) (9) 乿 (11) (12) (13) (14) (15) (16) (17) (18) (19)


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Section V Page 76 December 2023

## 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.

(1) (2) (3)
(4) (5) (6) (7) 8) (9) $\sum_{n} \xi^{2}$ (11)
©
(1)
.

- (3) ©
(19)
(1)
(2)

(19)


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(16) 17 (19)

Section V Page 81 December 2023

## Indented Bendlets

Alternating wide and narrow diagonal bands.

## 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 $8 \times 8$ with maximum floats of $3 \times 3$.




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Section V Page 92 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 $8 x 8$ with maximum floats of $3 \times 3$.




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Section V Page 93 December 2023

## 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 $12 \times 12$ with maximum floats of $5 \times 5$.

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




## 

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Section V Page 94 December 2023

## 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 $12 \times 12$ with maximum floats of $5 \times 5$.

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



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Section V Page 95 December 2023

## Offset Waffle

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

This waffle has a repeat size of $8 x 8$ with maximum floats of $5 \times 5$.

Adapted from A Handbook of Weaves by G. H.
Oelsner, archived at handweaving.net (\#34369).
(1) (2)
(3) (4) 5 (7)
(8)
(9)
(10)
(11)
© © ©
(16) 17
(18)

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|  |  | - - - - |  |  | - |  |  |  |
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Section V Page 108 December 2023

## 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 twelfthcentury relic Sluier van Maria ("Mary's Veil").

This waffle has a repeat size of 12 x 8 with maximum floats of $5 \times 5$.






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Section V Page 109 December 2023

## 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 twelfthcentury relic Sluier van Maria ("Mary's Veil").

This waffle has a repeat size of $12 \times 8$ with maximum floats of $5 \times 5$.




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## 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 twelfthcentury relic Sluier van Maria ("Mary's Veil").

This waffle has a repeat size of $12 \times 8$ with maximum floats of $5 \times 5$.



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Section V Page 111 December 2023

