# Piglet's Portfolio of Priceless Potholder Potholder Patterns

Instructional Weaving Charts for Potholder Loop Looms

Created By Piglet Evans es Matthew Simon Cavalletto

December 2023 Edition

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#### Section I: Plain Weave

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

#### Section II: Basketweave

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

#### Section III: Shadow Weave

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

#### Section IV: Twill Weave

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

#### Section V: Other Weaves

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

#### Introduction

#### Welcome!

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

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

#### A Work In Progress

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

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

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

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

#### The Charts

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

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

#### **Loom Sizes**

At the top of each page, you see a circled number indicating the size of the loom it's for; most of the charts are for 27-peg or 18-peg looms. Occasionally, you'll find a chart that calls for slightly fewer loops, such as 26 or 17 — in these cases, just leave one peg empty, and after you bind off, wiggle the potholder a bit to even out the fabric. Conversely, you might find a chart that calls for slightly more loops, such as 29 or 19 — if your loom doesn't have an extra peg, just double-up two loops on the last peg and weave with them as if they were side-by-side; things should work out just fine.

#### Front and Back Previews

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

#### License For Free Use

#### These Charts Are Free

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

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

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

#### Open Culture and the Fiber Arts

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

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

SECTION I

# Plain Weave

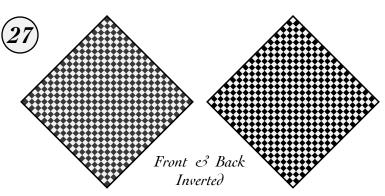
# Contents: Section I — Plain Weave

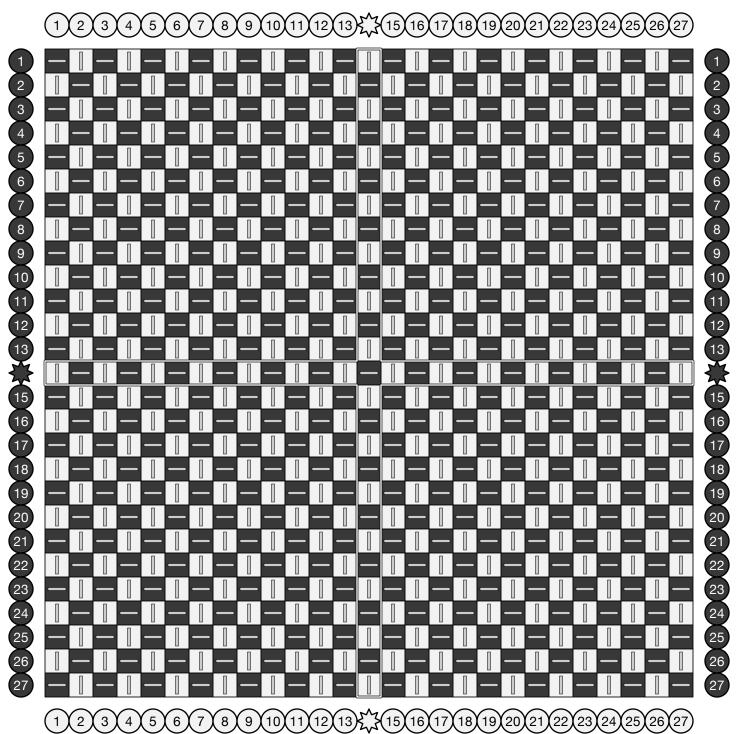
Threaded Solid Each Side	<b>)</b>		Contrasting Ladders	27	45		
Basic Tabby	27, 18	1	Double Ladders	27	46		
			Assorted Ladders	27	47		
Threaded in Groups			Wide Ladders	27 <mark>, 19</mark>	48		
Nine Block	27, 18	3	Broken Ladders	27	50		
Plaid (Stripes of 6)	27	5	Combs	27	51		
Plaid (Stripes of 5)	27, 18	6	Broken Combs	27	52		
Plaid (Stripes of 4)	27, 18	8	Picket Fences	18	53		
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Pinwheels (of 2)	27, 18	12	Threaded in Cycles				
			Morse Code	27, 19	54		
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Split Dot Grid	27, 18	16	Narrow Stripes				
Scattered Dots	27, 18	18	Border	27, 18	57		
			Stripe Border	27 <mark>, 18</mark>	59		
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Split Seersucker	27 <mark>, 19/18</mark>	22	Multiple Colors				
			Tri-Color Nine Block	27, 18	62		
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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							
Barbells	27, 18	37					
Double Barbells	27	39					
Threaded Alternating & Uneven							
Narrow Ladders	27 <mark>, 19</mark>	40					
	27 <del>, 19</del> 27	42					
Contrasting Narrow Ladders Ladders	27 <mark>, 19</mark>	43					
Lauueis	41 <del>, 17</del>	٦٥					

# **Basic Tabby**

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

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

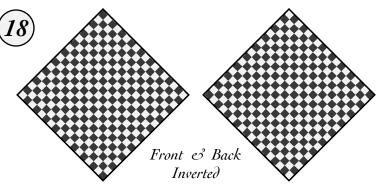


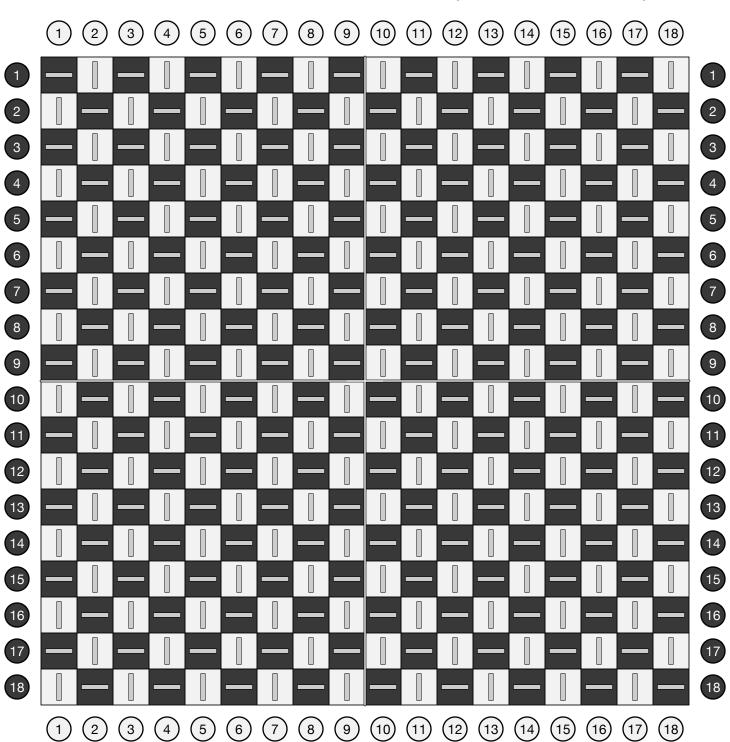


# **Basic Tabby**

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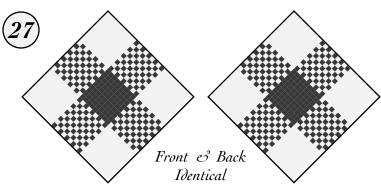
If all of your vertical "warp" loops are one color and all of your horizontal "weft" loops are another, the result is a dense checkerboard of alternating colors. The other side is the same but with colors reversed.

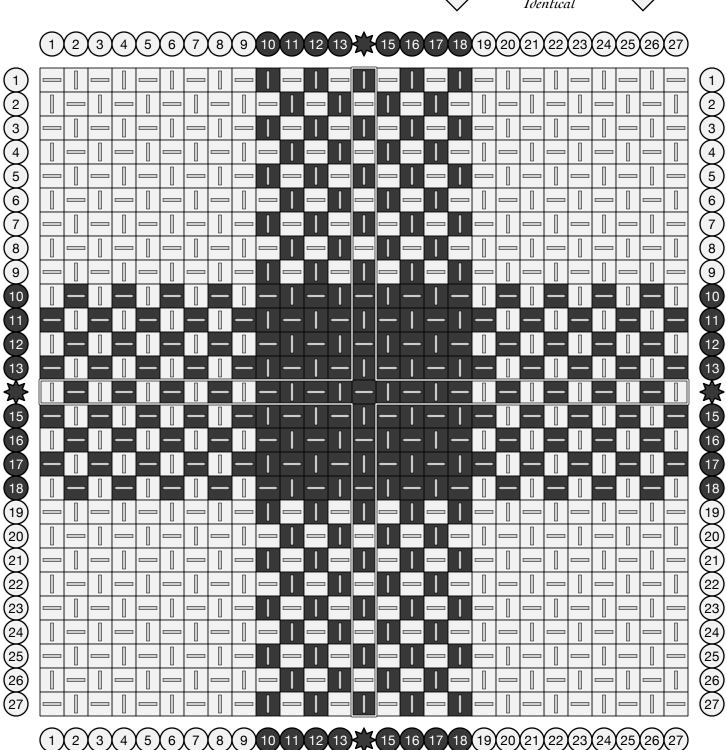




#### Nine Block

Tabby weave with threading in three groups each way.





#### Nine Block

4

(5)

6

8

9

10

(11)

12

13

(14)

(15)

16

(17)

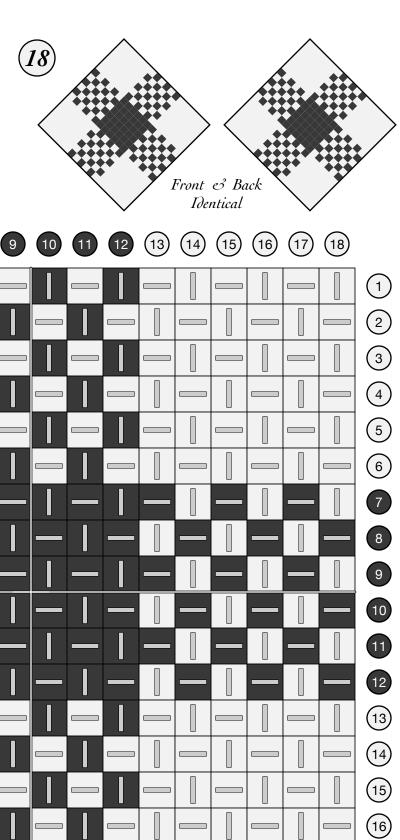
(18)

Tabby weave with threading in three groups each way.

4

(5)

6



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

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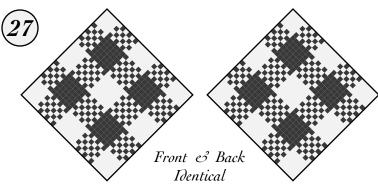
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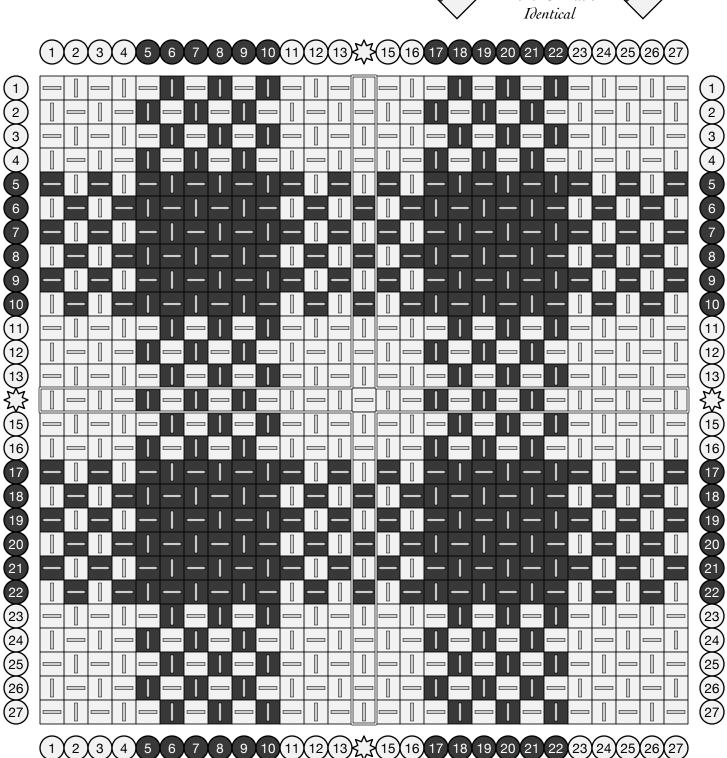
17

(18)

# Plaid (Stripes of 6)

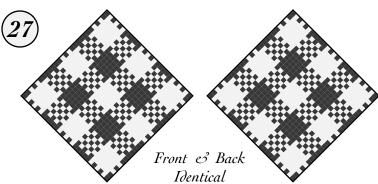
Tabby weave with alternating bands of loop colors.

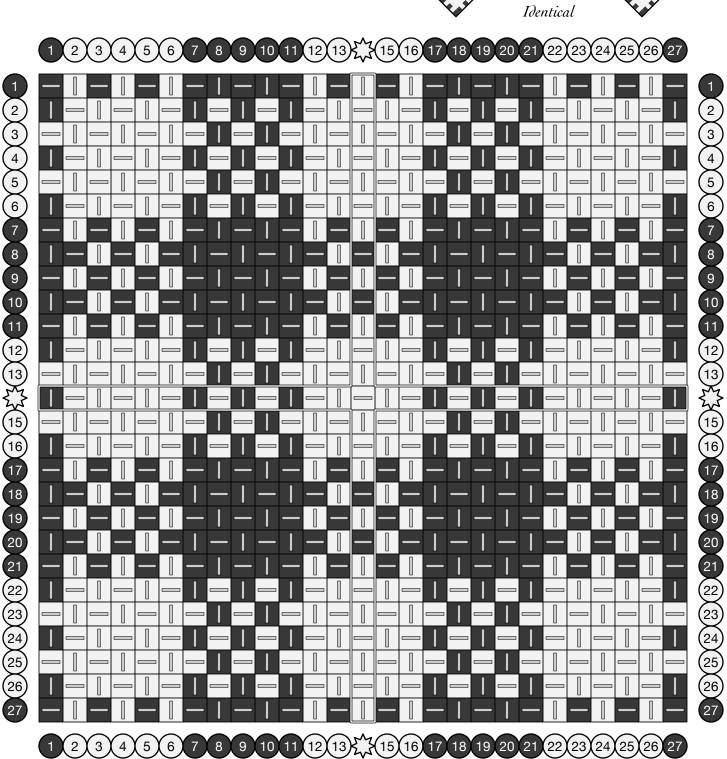




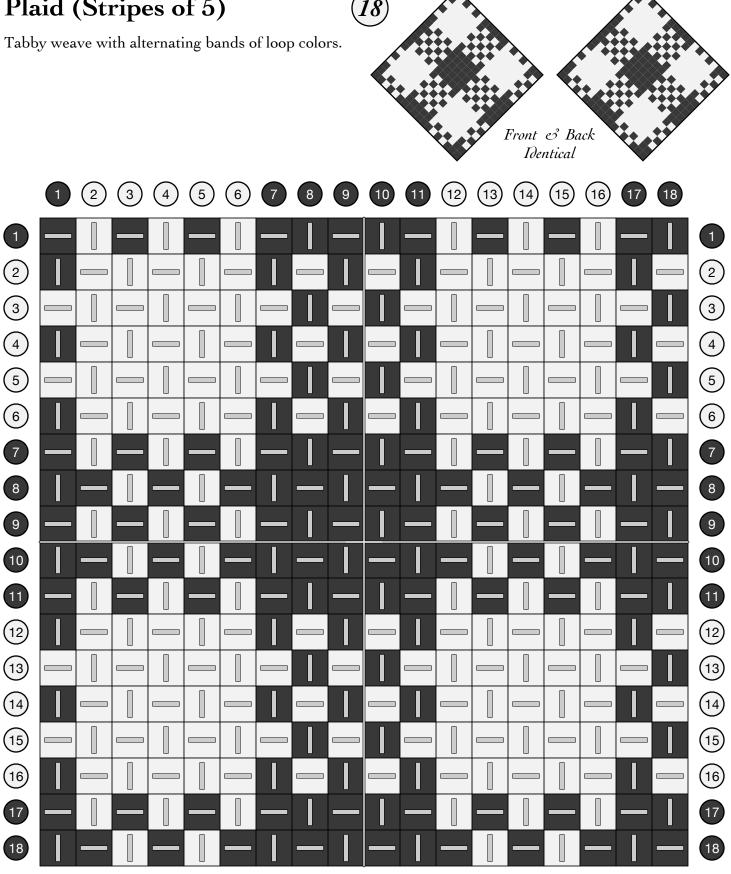
# Plaid (Stripes of 5)

Tabby weave with alternating bands of loop colors.





# Plaid (Stripes of 5)



(12)

(13)

(14)

(15)

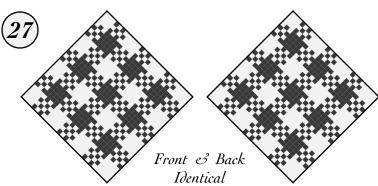
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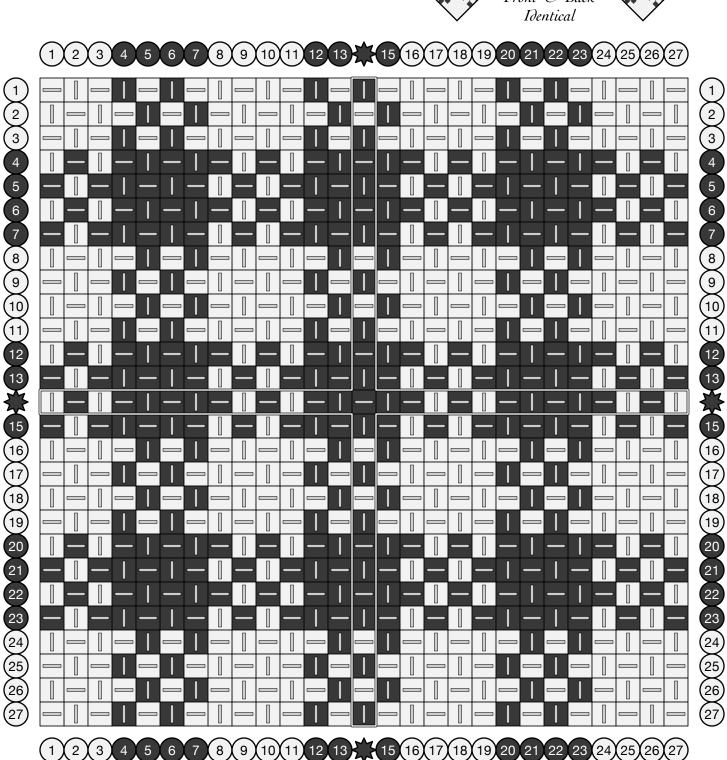
[5]

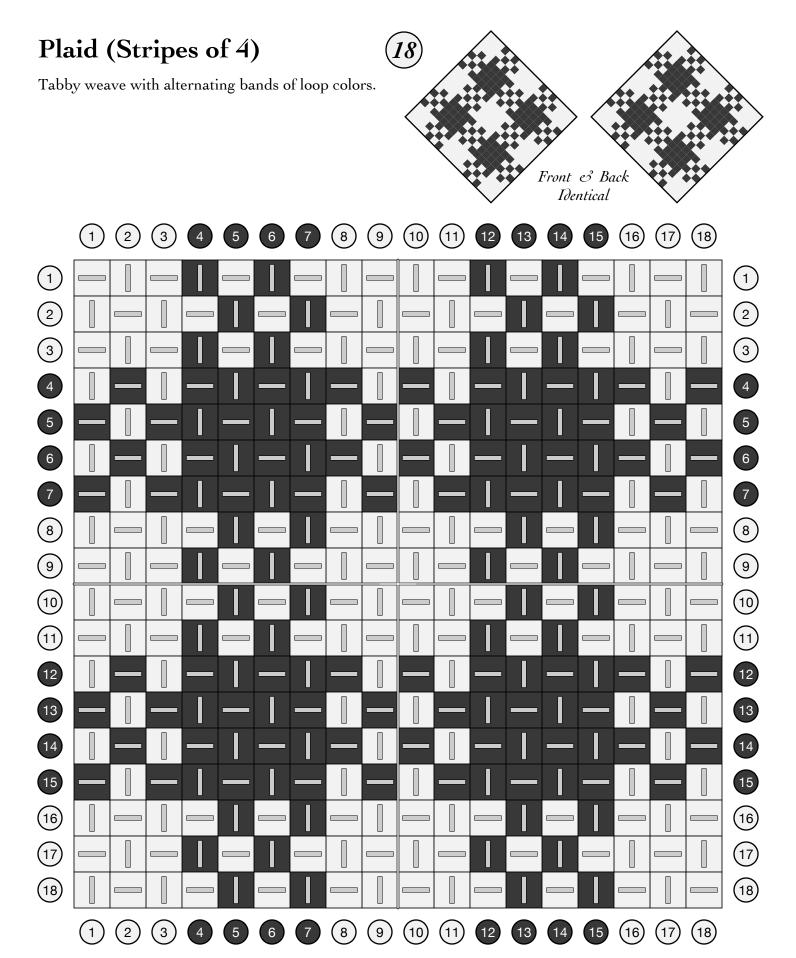
 $\left[ 6\right]$ 

# Plaid (Stripes of 4)

Tabby weave with alternating bands of loop colors.





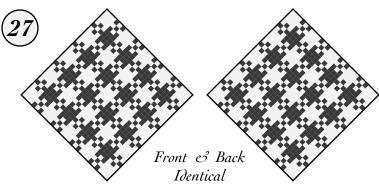


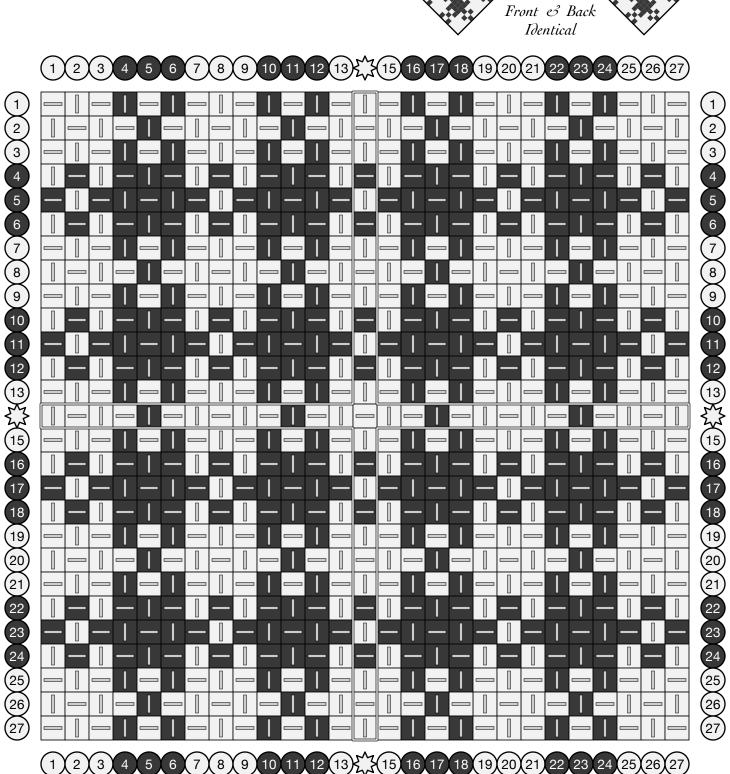
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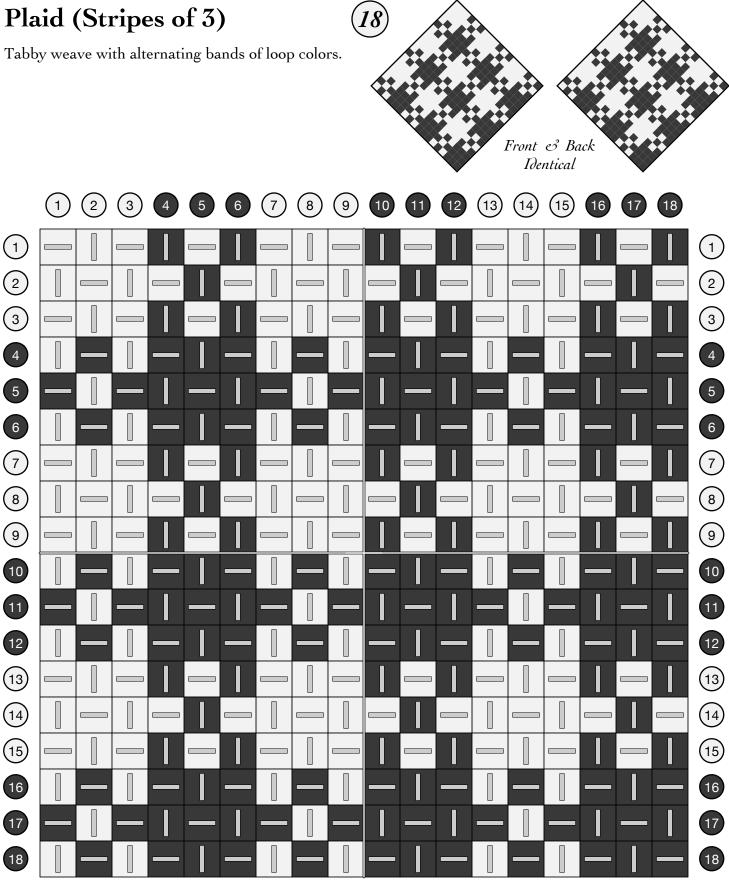
# Plaid (Stripes of 3)

Tabby weave with alternating bands of loop colors.





(2)



8

9

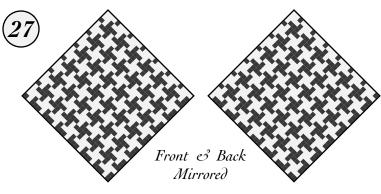
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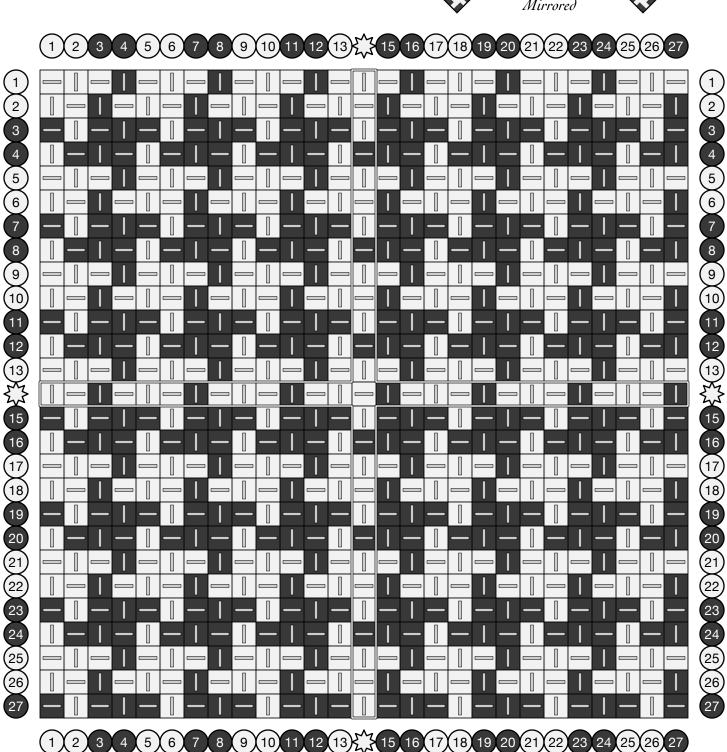
(15)

16

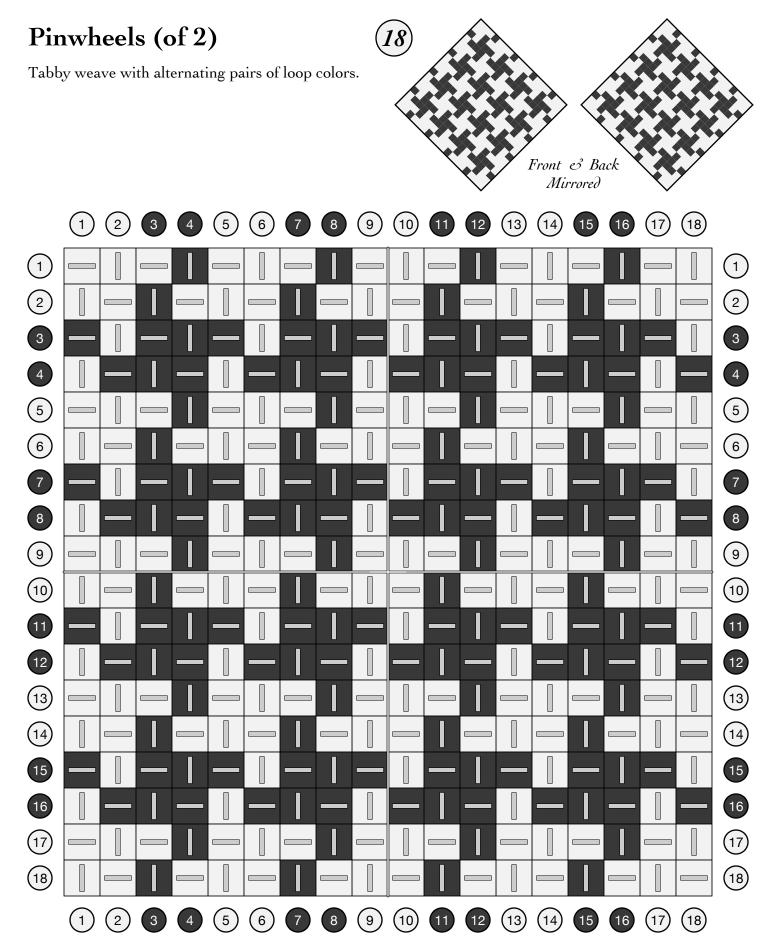
# Pinwheels (of 2)

Tabby weave with alternating pairs of loop colors.



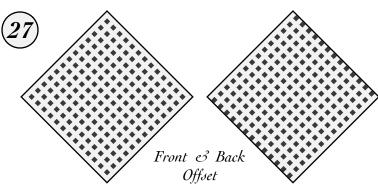


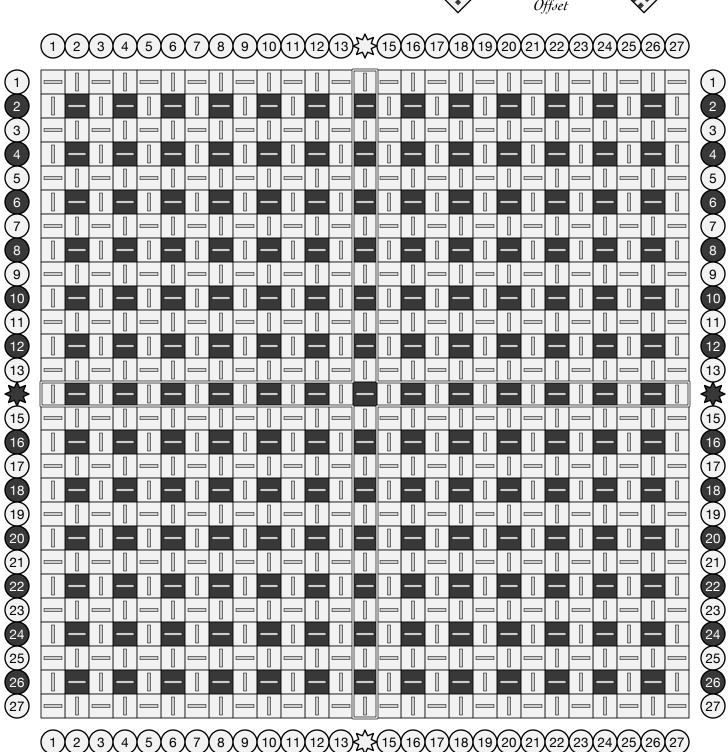
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#### **Dot Grid**





#### **Dot Grid**

3

4

(5)

6

7

8

9

10

(11)

12

13

(15)

(17)

18

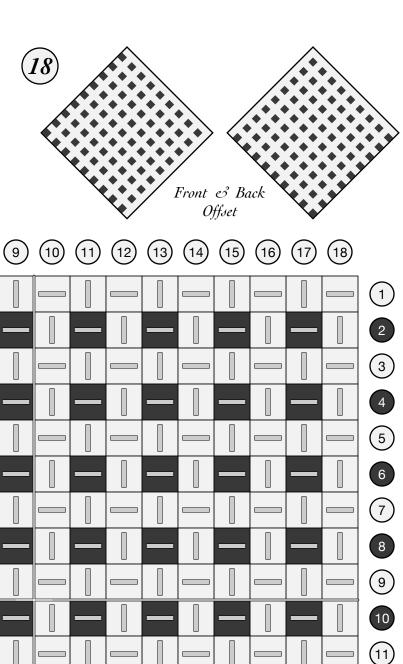
A plain tabbby weave with alternating weft loops can produce a grid of isolated dots.

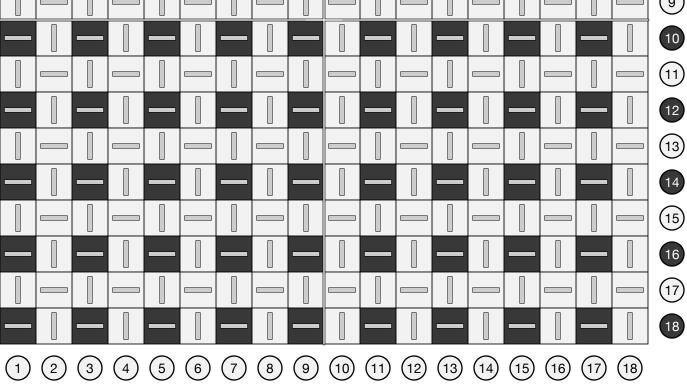
(5)

(6)

7

8

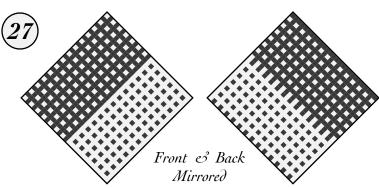


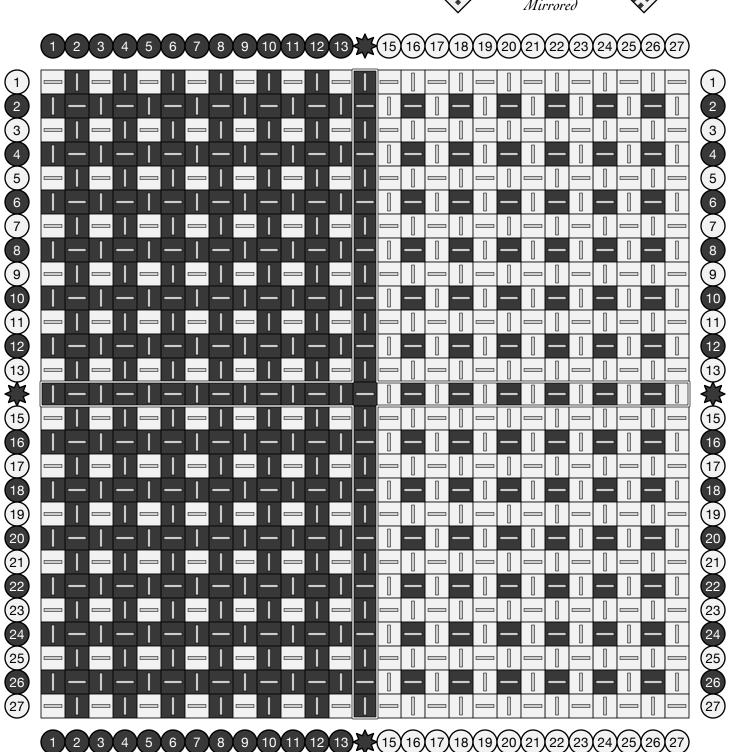


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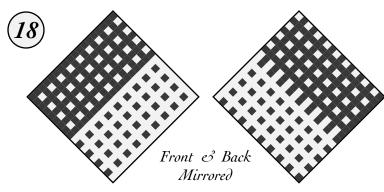
Section I Page 15 December 2023

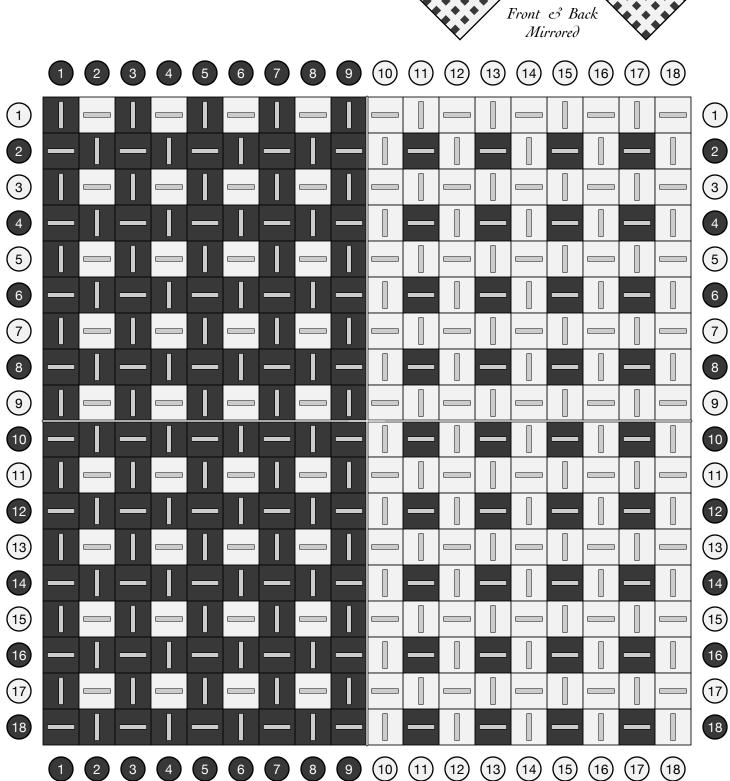
# Split Dot Grid





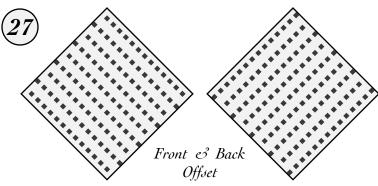
# Split Dot Grid

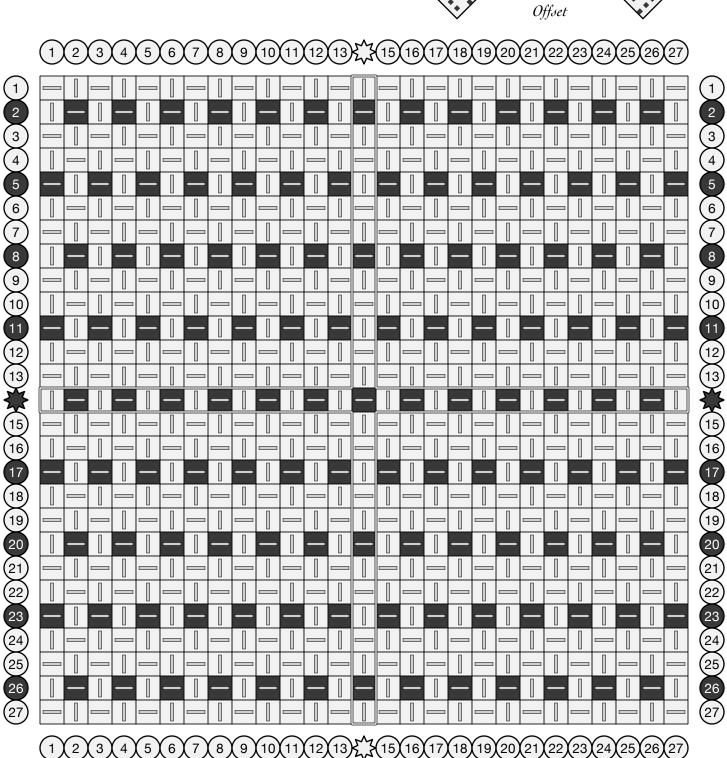


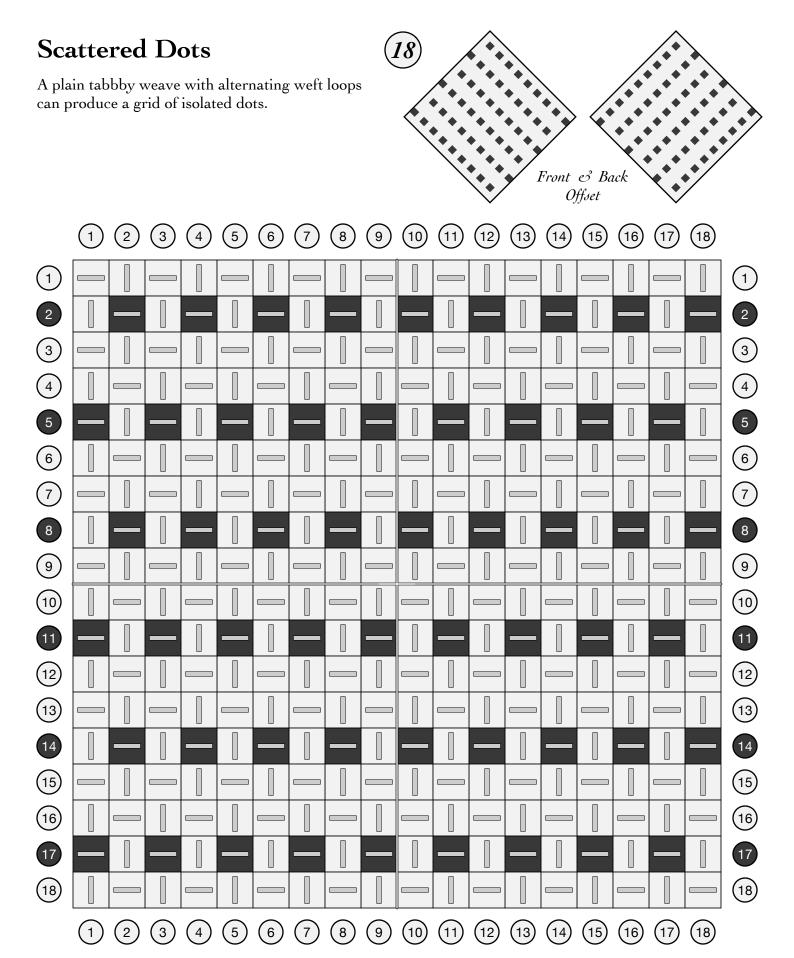


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#### **Scattered Dots**

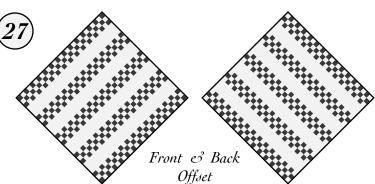


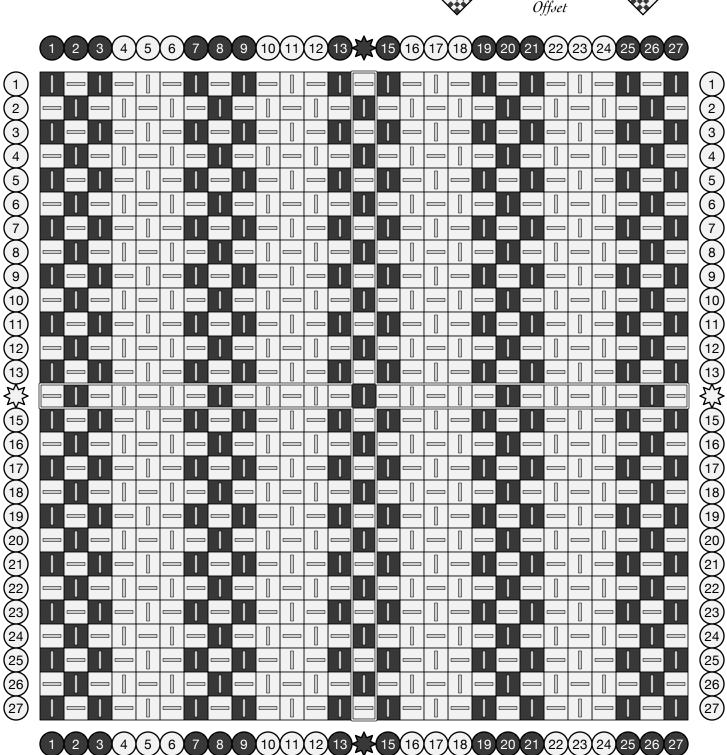




#### Seersucker

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

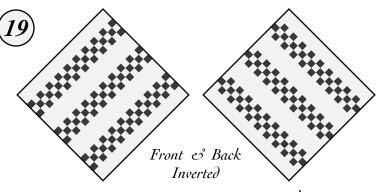


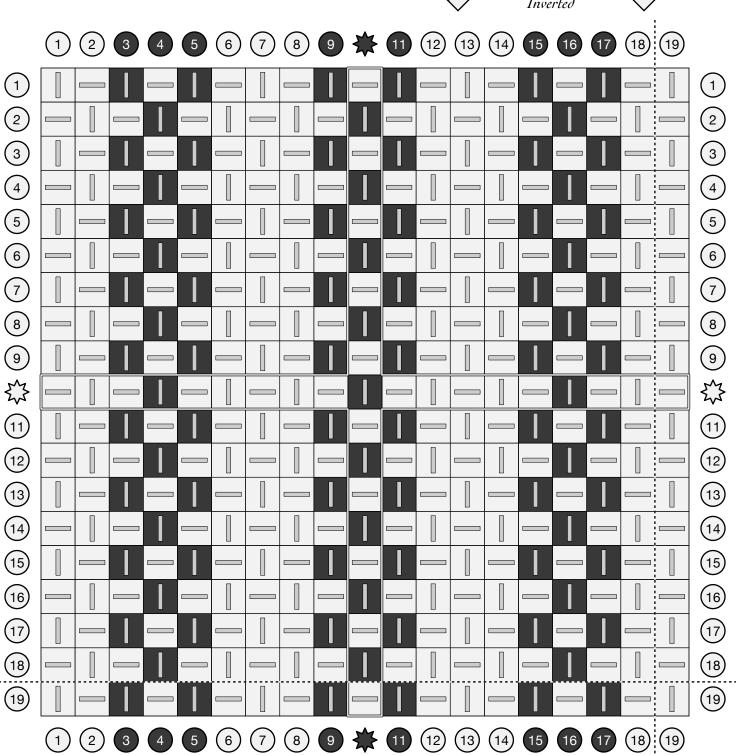


#### Seersucker

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

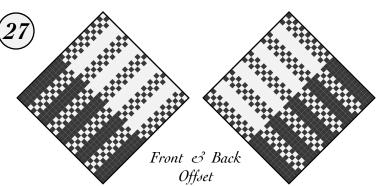
To create a true seersucker effect, use pro-size 10" loops for the warp threads shown as white below.

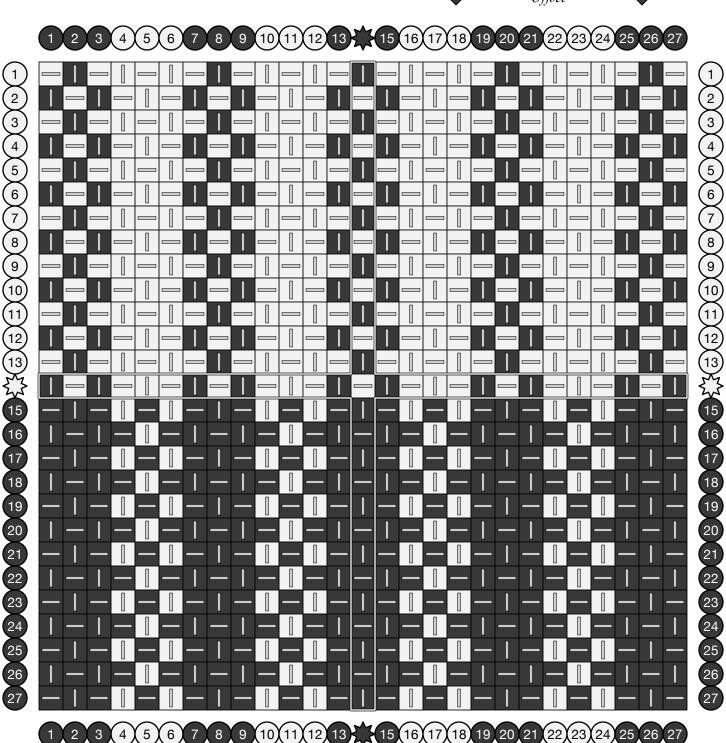




# Split Seersucker

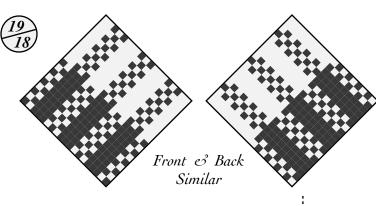
Seersucker fabric traditionally features puckers produced by alternating stripes of tighter and looser warp.

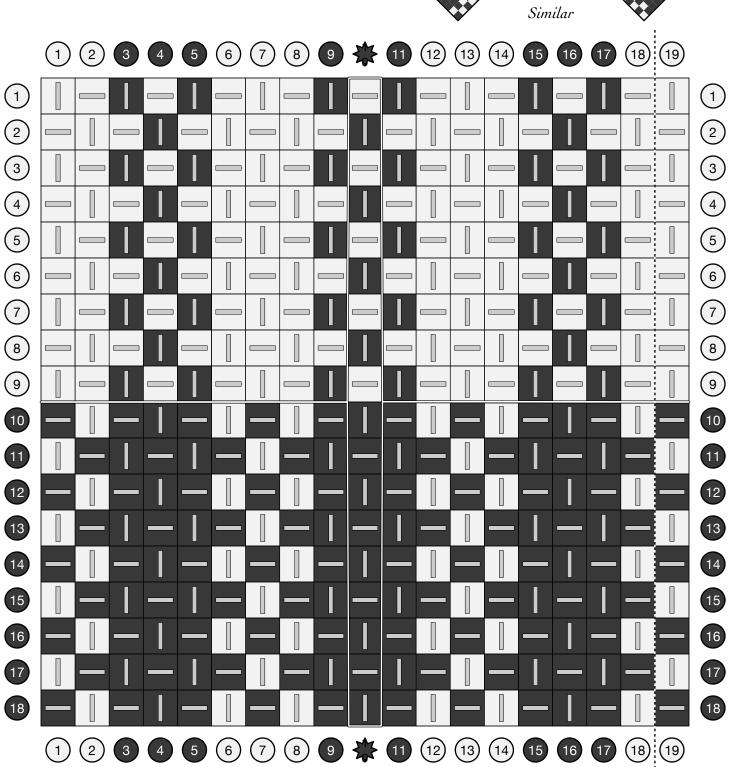




# Split Seersucker

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

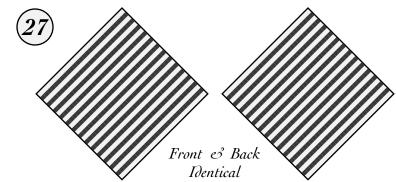


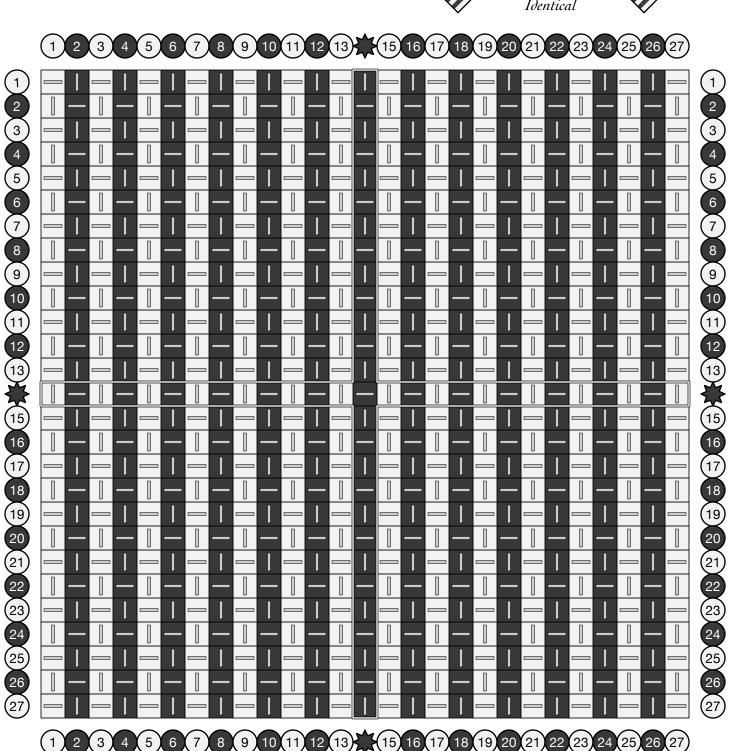


# **Stripes**

Tabby weave with alternating colors.

The other side shows the same design.

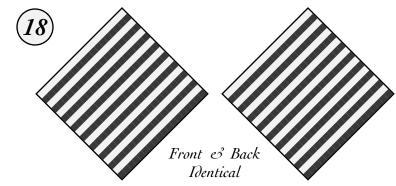


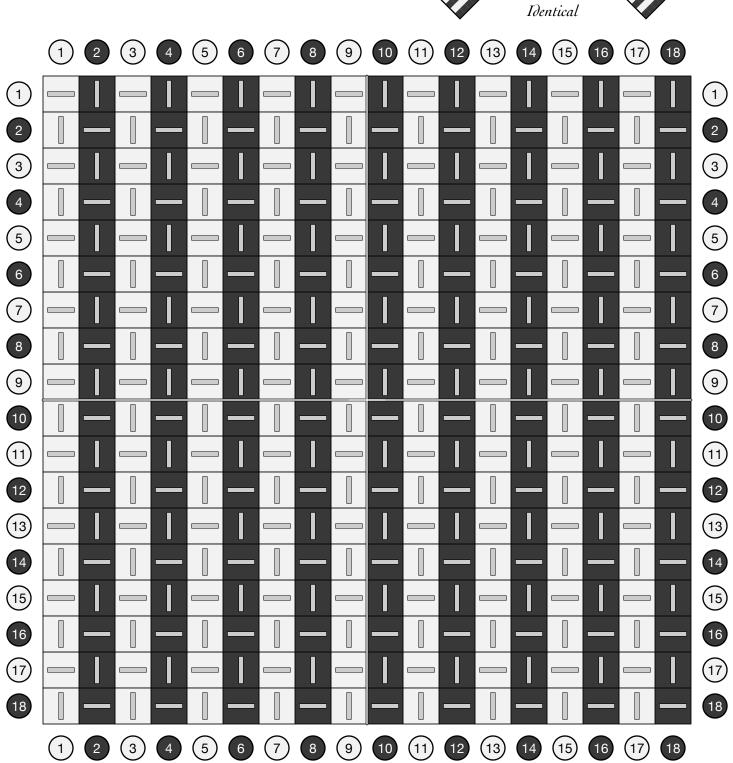


# **Stripes**

Tabby weave with alternating colors.

The other side shows the same design.



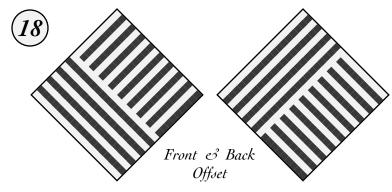


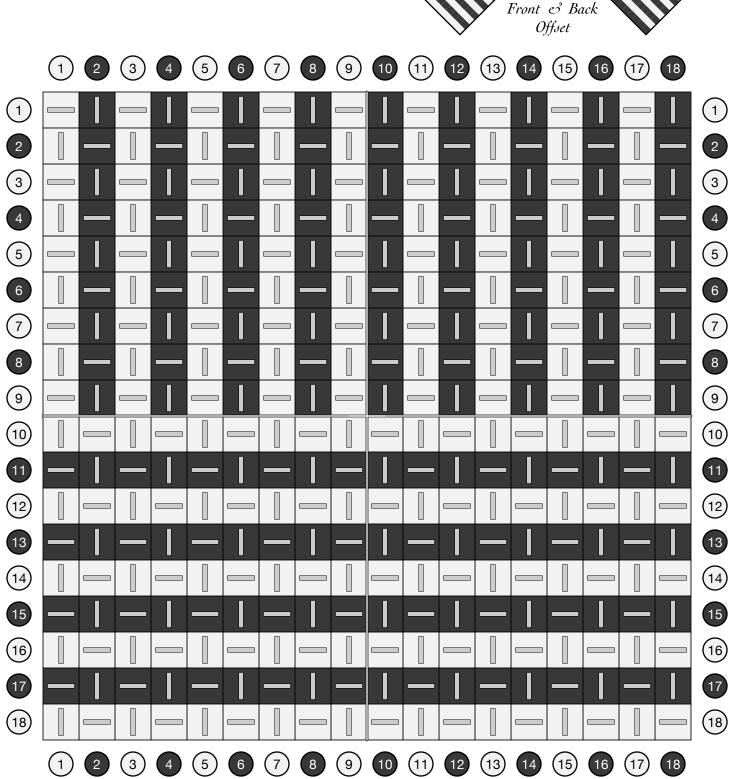
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# Half-and-Half Stripes

Tabby weave with alternating colors.

Occasional doubled color rows cause the lines to shift direction.

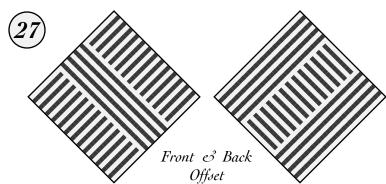


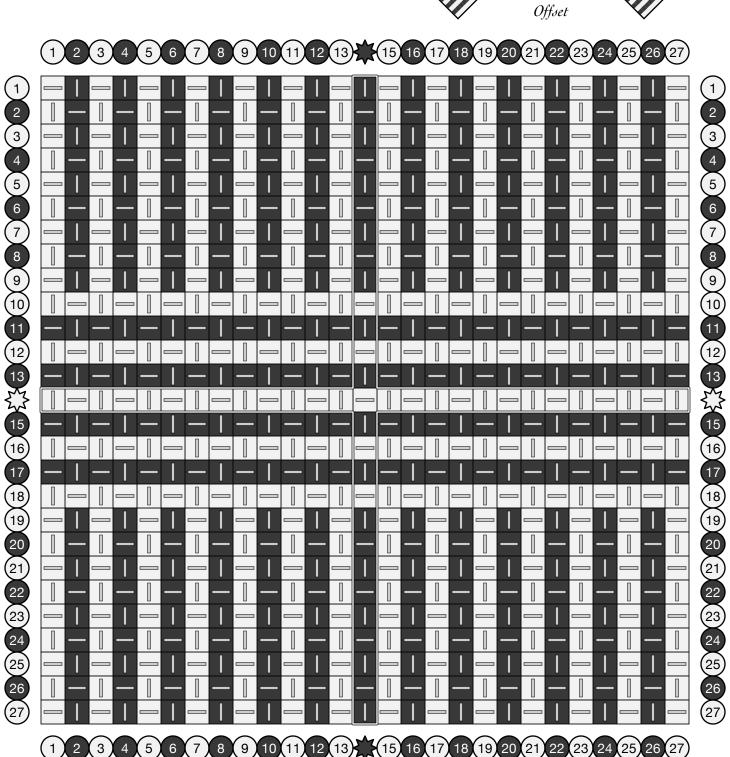


#### **Broken Stripes**

Tabby weave with alternating colors.

Occasional doubled color rows cause the lines to shift direction.

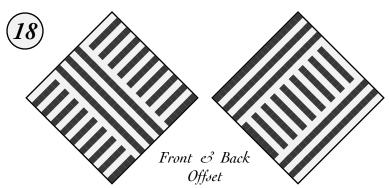


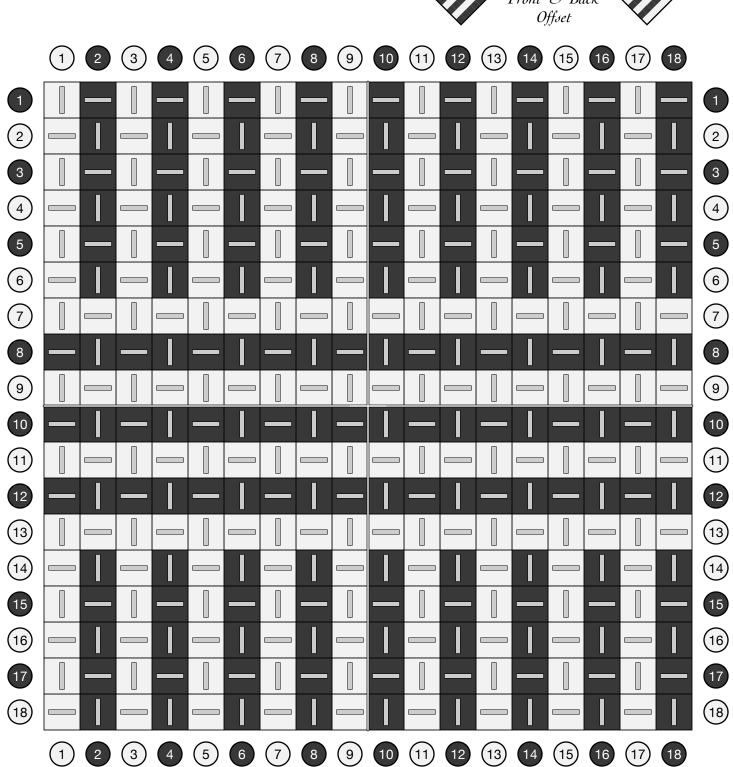


# **Broken Stripes**

Tabby weave with alternating colors.

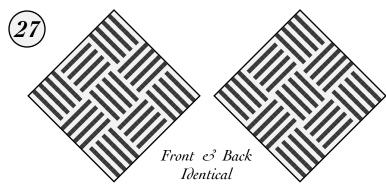
Occasional doubled color rows cause the lines to shift direction.

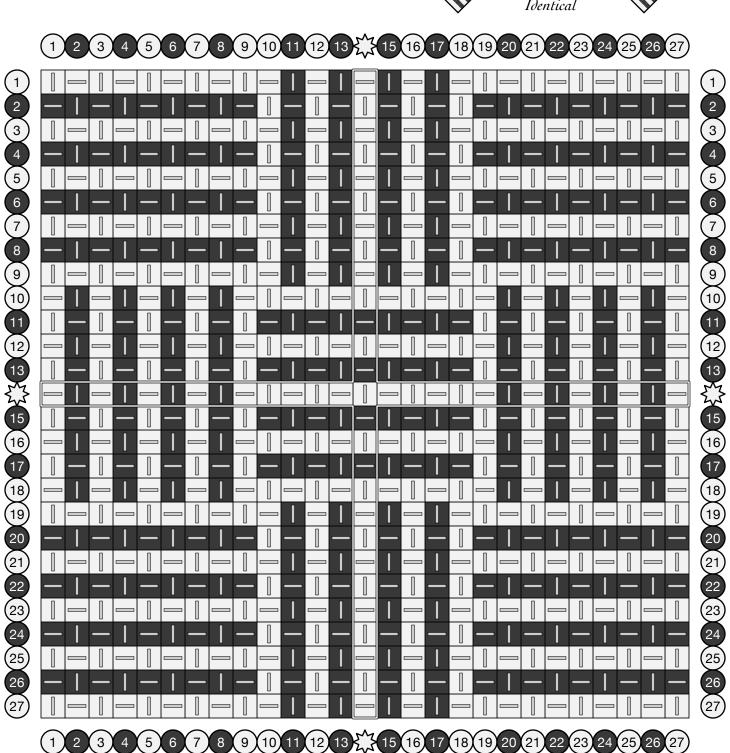




# Log Cabin (Blocks of 9)

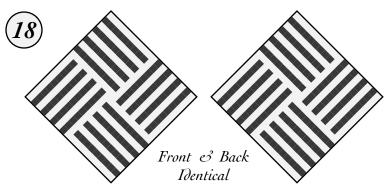
Tabby weave with alternating color threading.

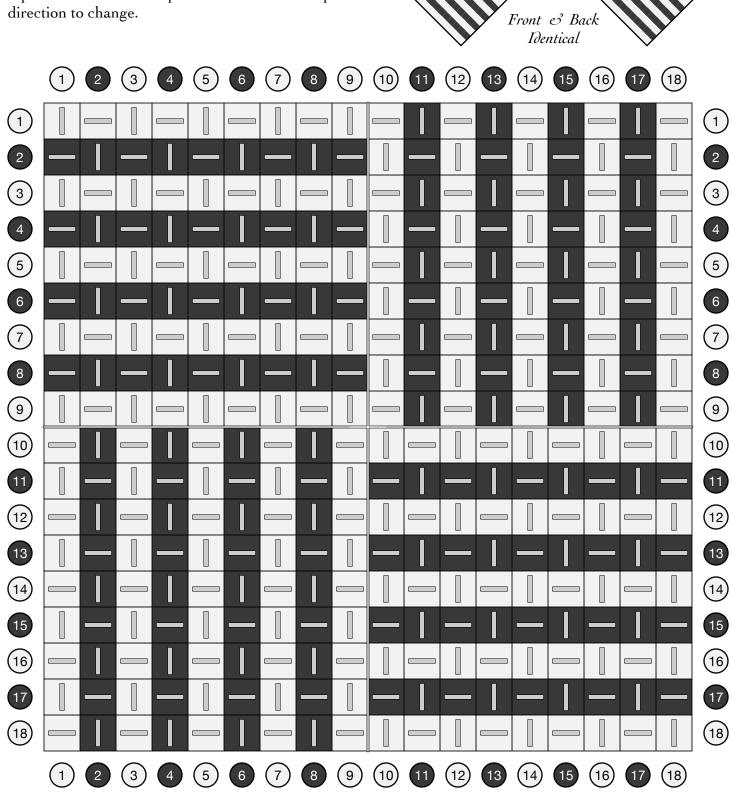




# Log Cabin (Blocks of 9)

Tabby weave with alternating color threading.

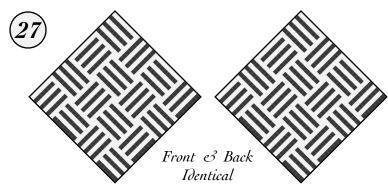


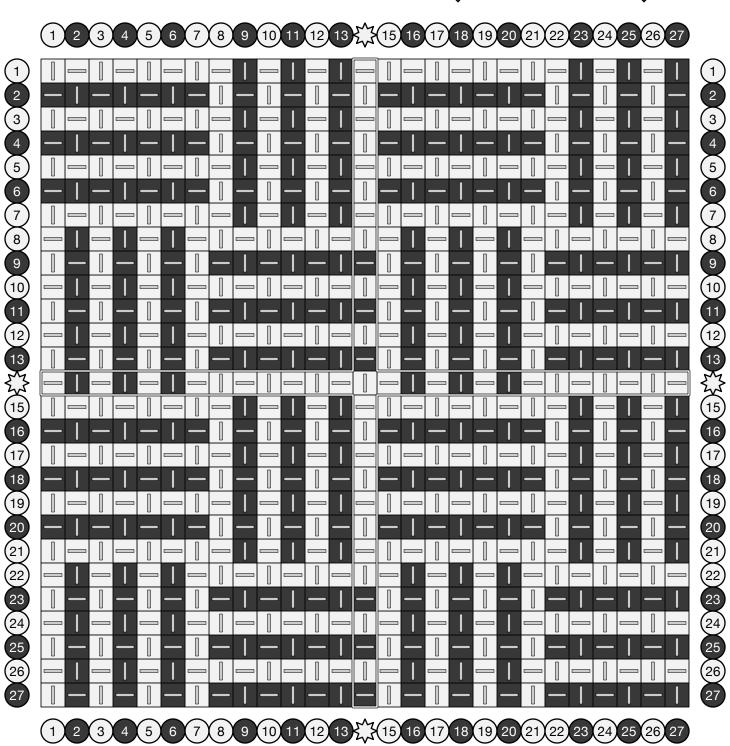


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# Log Cabin (Blocks of 7)

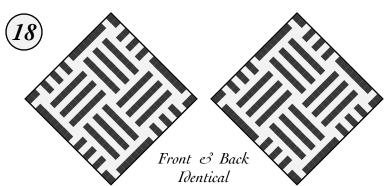
Tabby weave with alternating color threading.

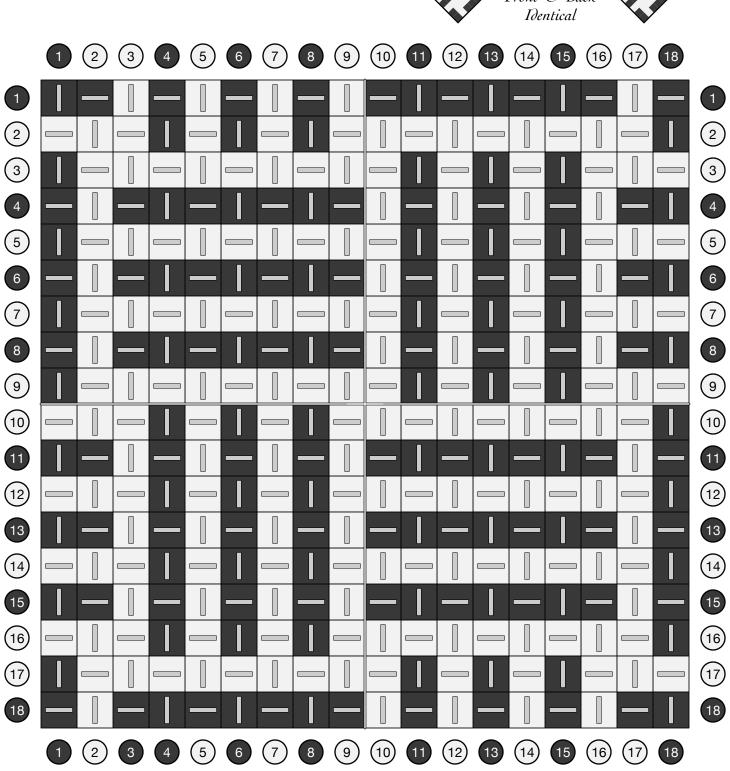




# Log Cabin (Blocks of 7)

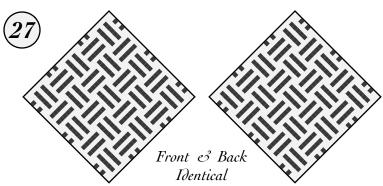
Tabby weave with alternating color threading.

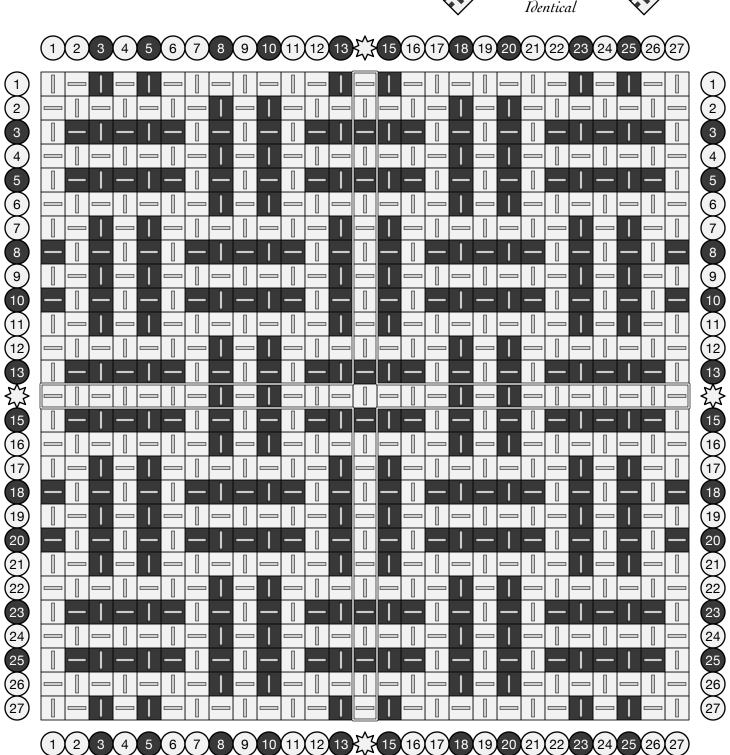




# Log Cabin (Blocks of 5)

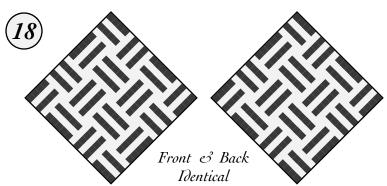
Tabby weave with alternating color threading.

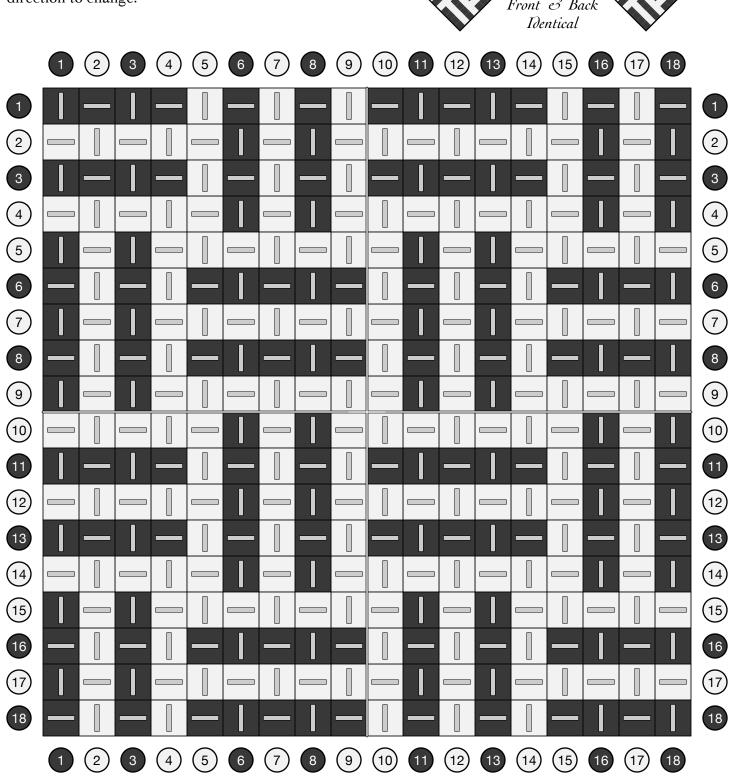




# Log Cabin (Blocks of 5)

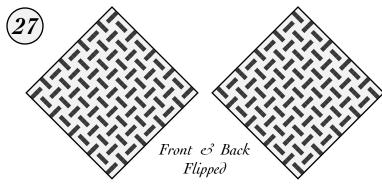
Tabby weave with alternating color threading.

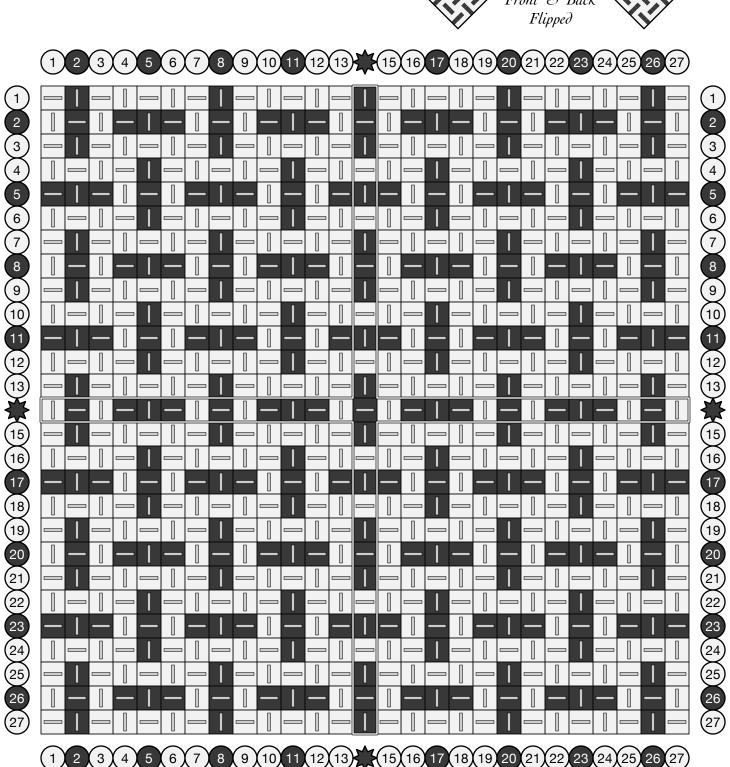




#### Bars

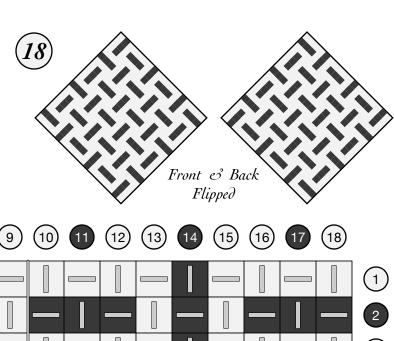
Combining a plain tabby weave with alternating loop colors in ABAABAABA order produces a weave with a grid of perpendicular bars.

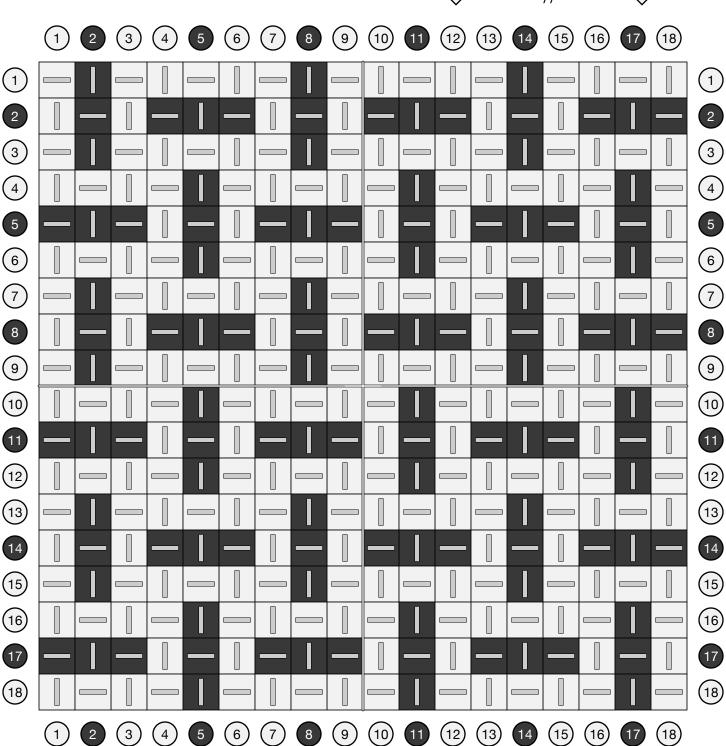




#### Bars

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



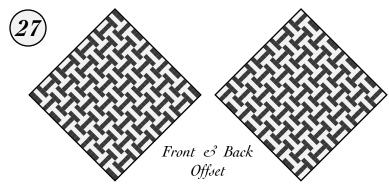


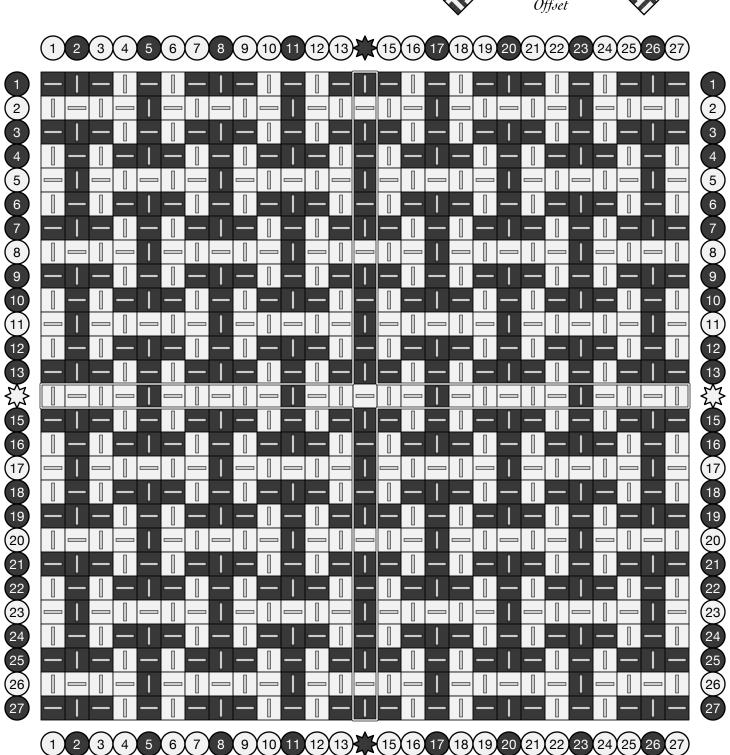
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## **Barbells**

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





## **Barbells**

4

(5)

6

8

10

(11)

12

13

(14)

15

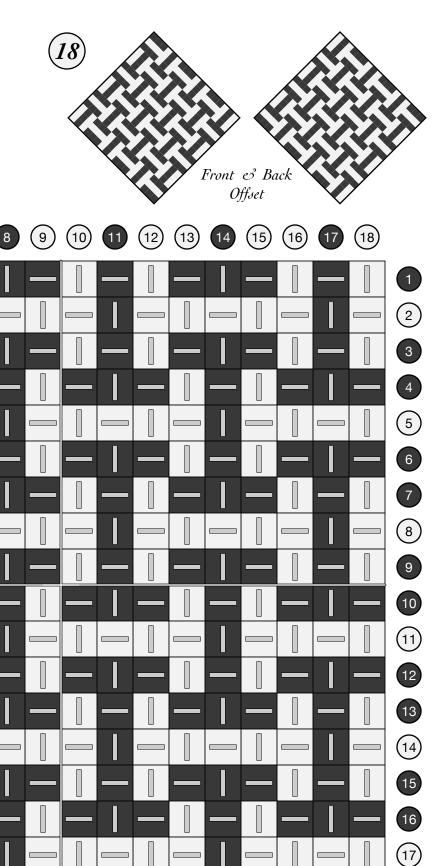
16

(17)

18

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

 $\left( 6\right)$ 



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9

(12)

(13)

 $\left[ 6\right]$ 

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18

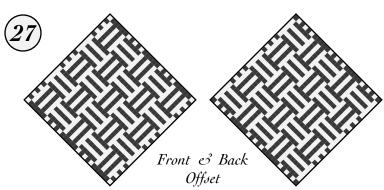
16

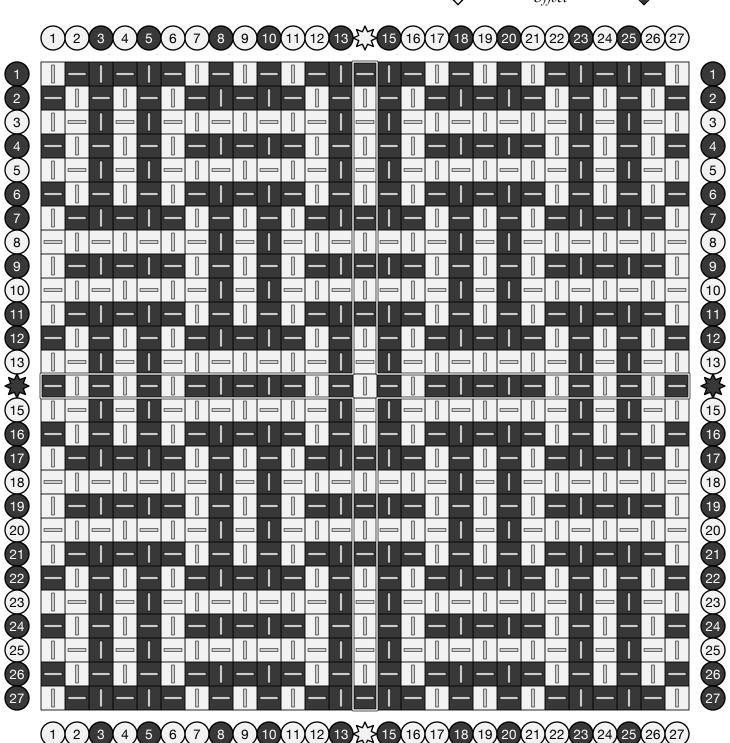
(15)

18

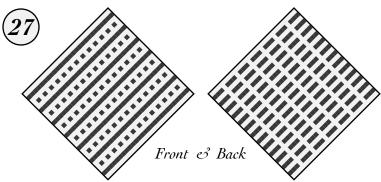
## **Double Barbells**

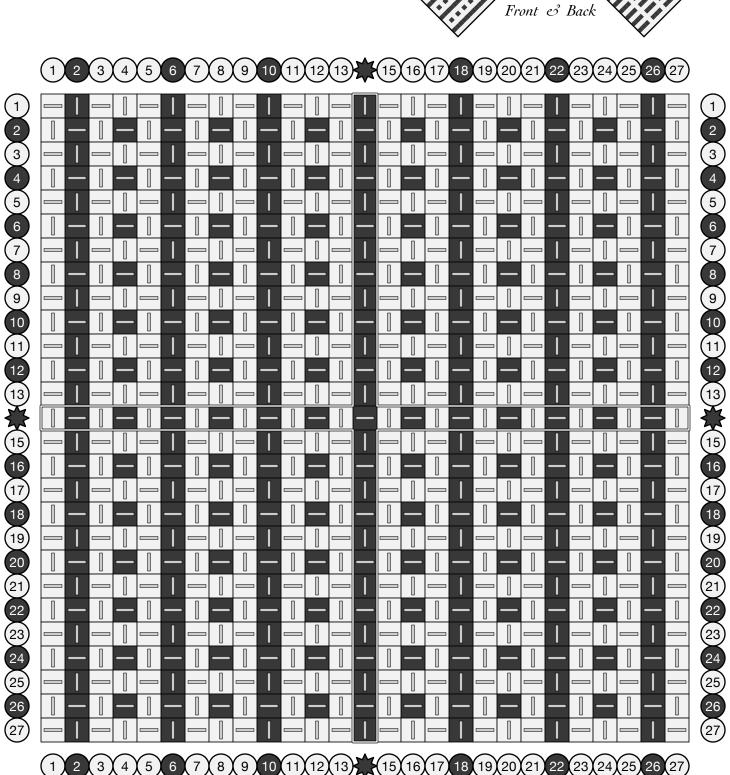
Tabby weave with alternating color threading.

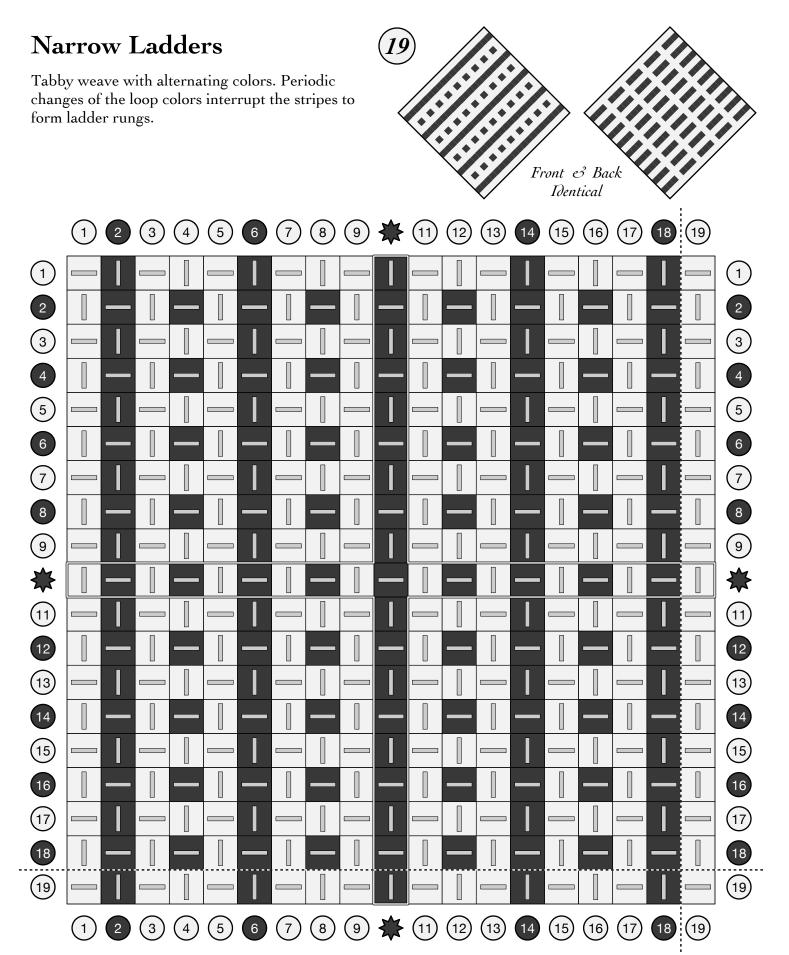




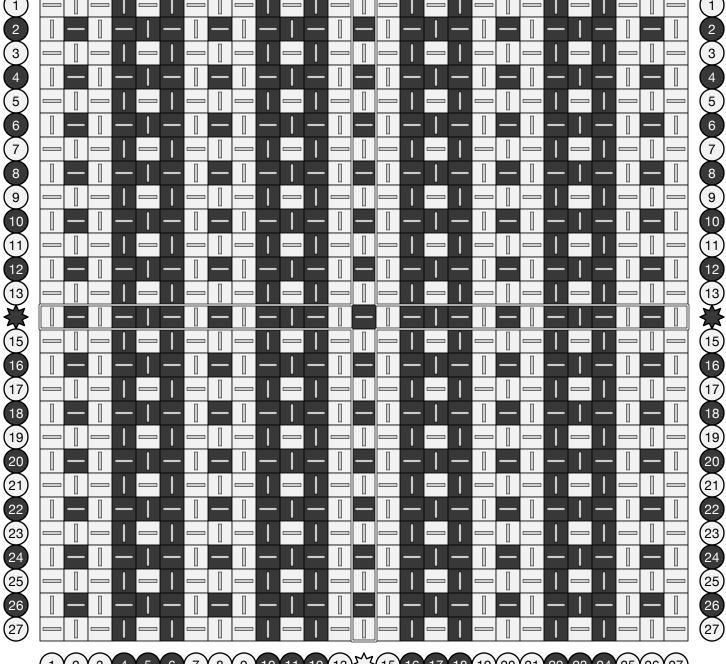
### Narrow Ladders





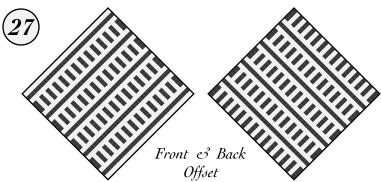


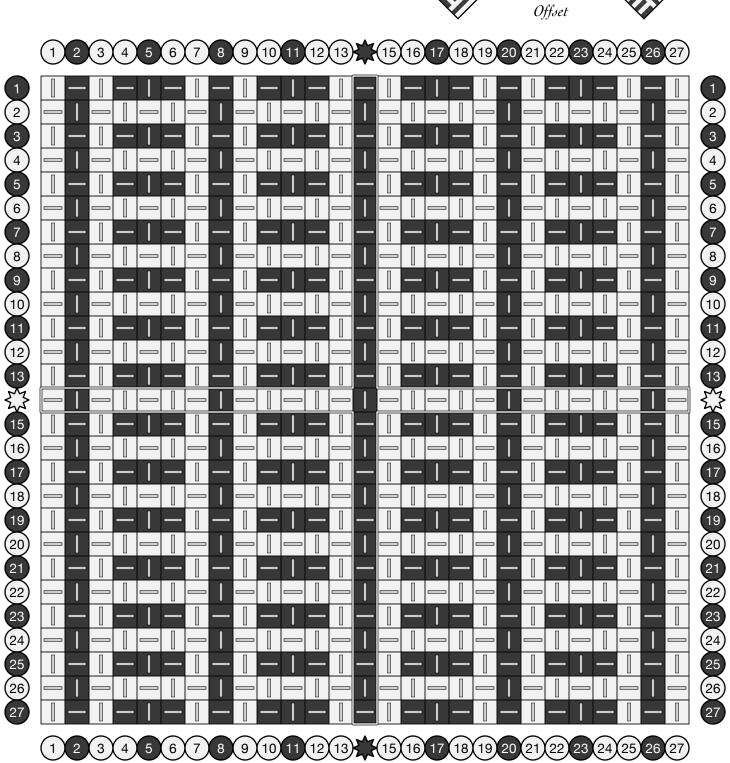
Contrasting Narrow Ladders (27) Tabby weave with alternating groups of loop colors. Front & Back 8 9 10 11 12 13 (19



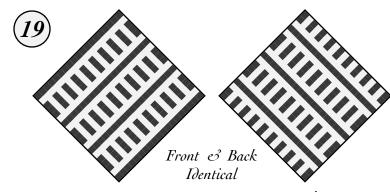
1 2 3 4 5 6 7 8 9 10 11 12 13 ( 15 16 17 18 19 20 21 22 23 24 25 26 27

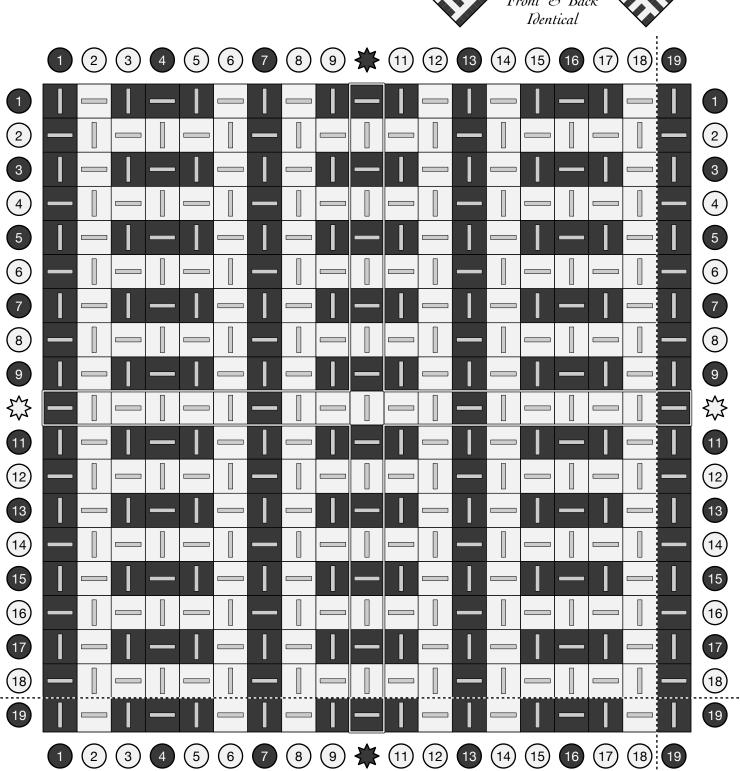
### Ladders



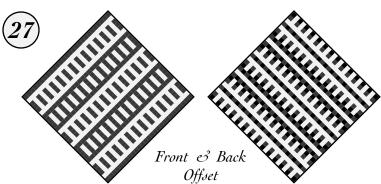


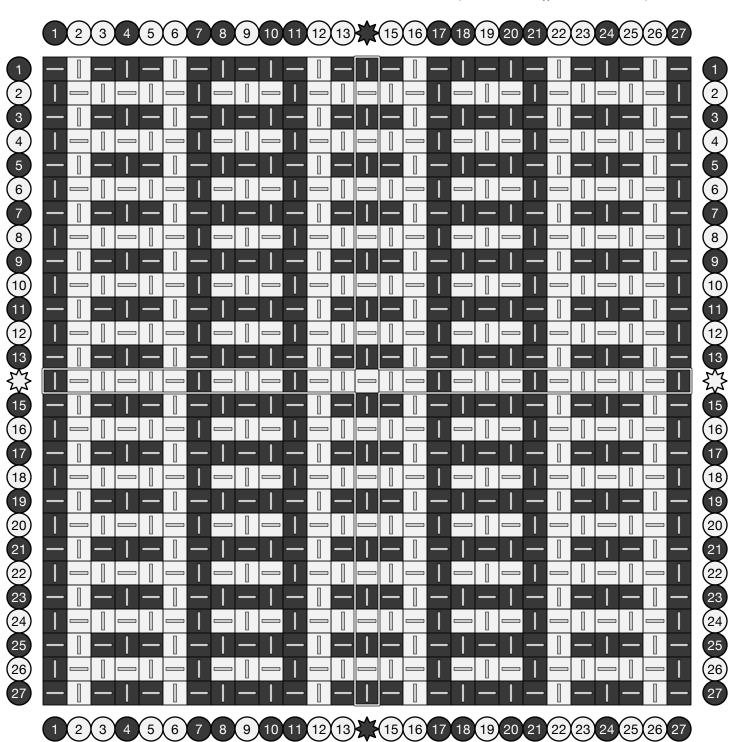
### Ladders



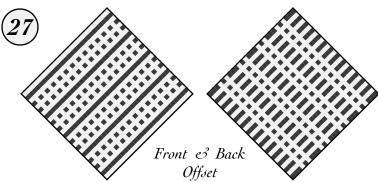


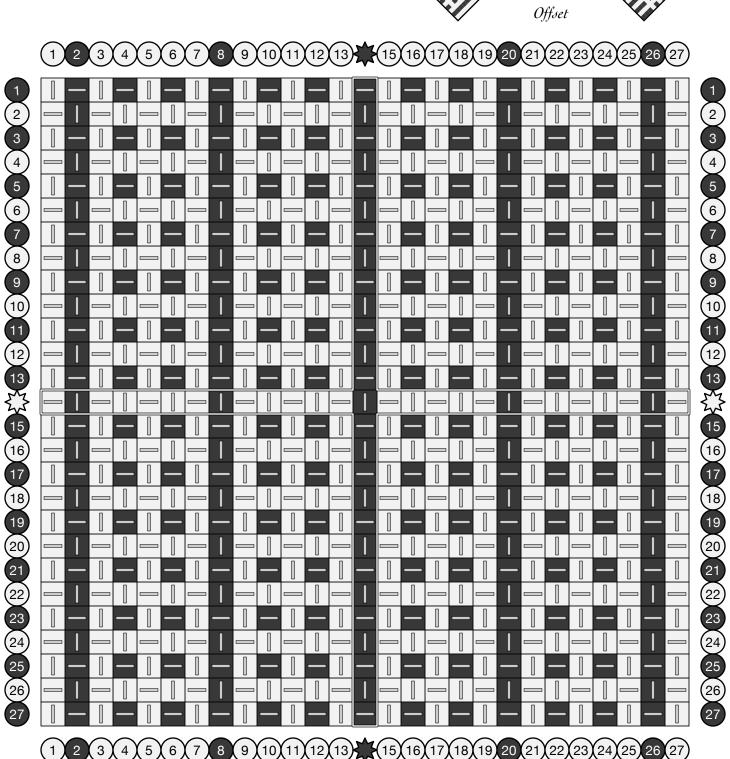
# **Contrasting Ladders**



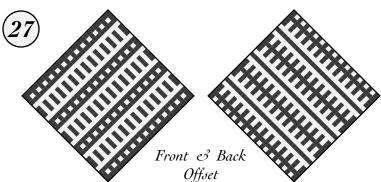


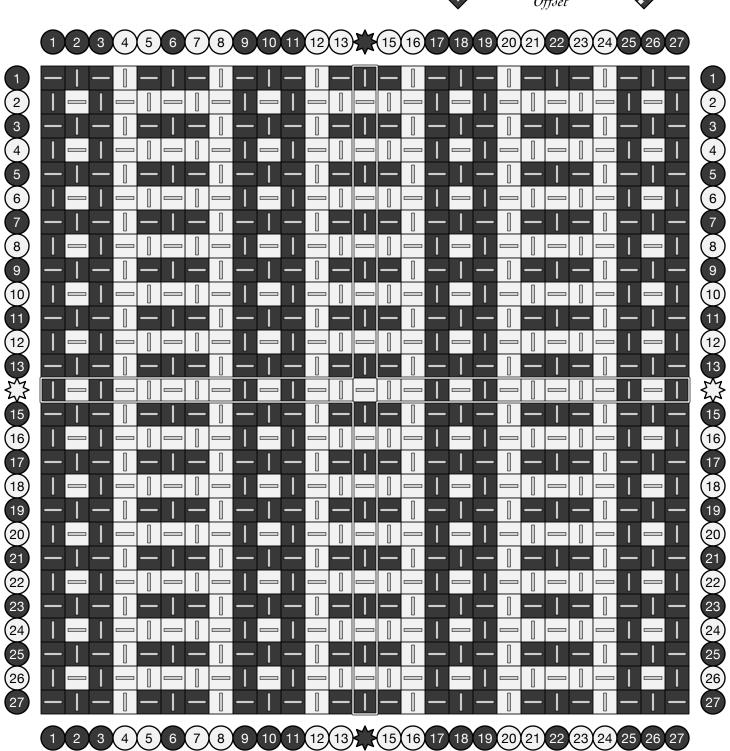
### **Double Ladders**





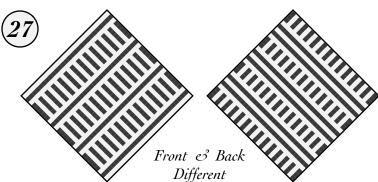
### **Assorted Ladders**

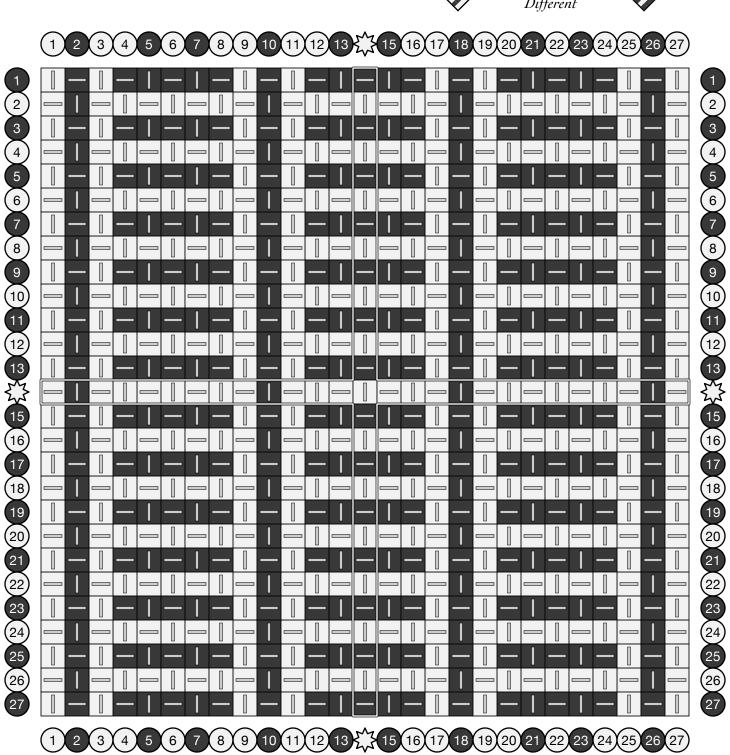




### Wide Ladders

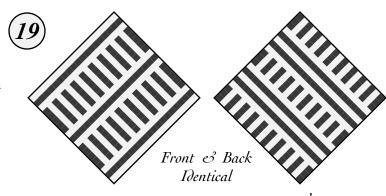
Tabby weave with alternating colors. Periodic changes of the loop colors cause the stripe direction to alternate.

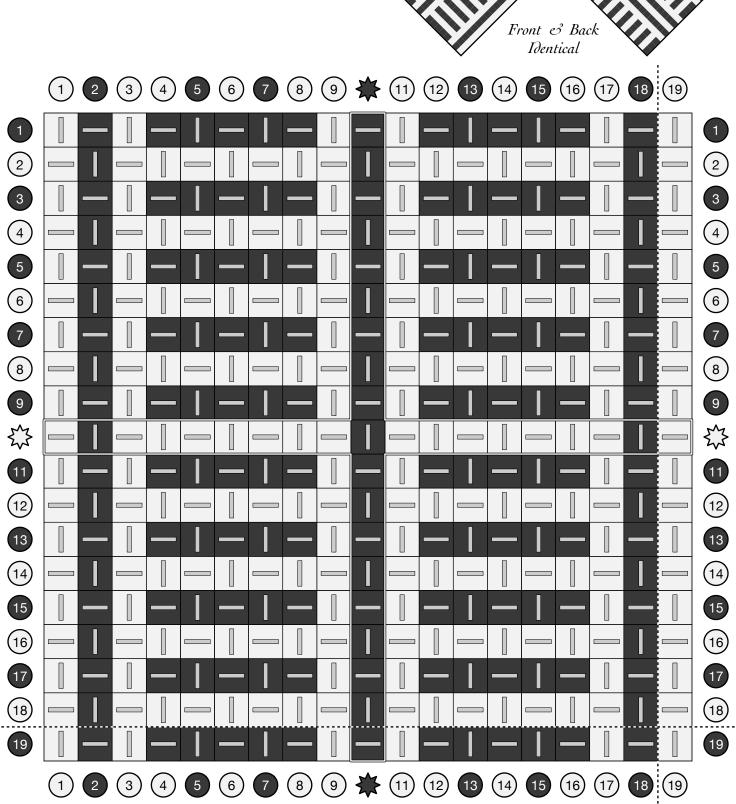




### Wide Ladders

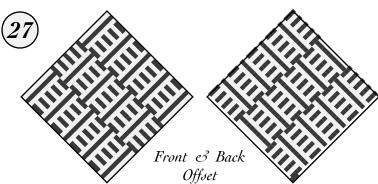
Tabby weave with alternating colors. Periodic changes of the loop colors cause the stripe direction to alternate.

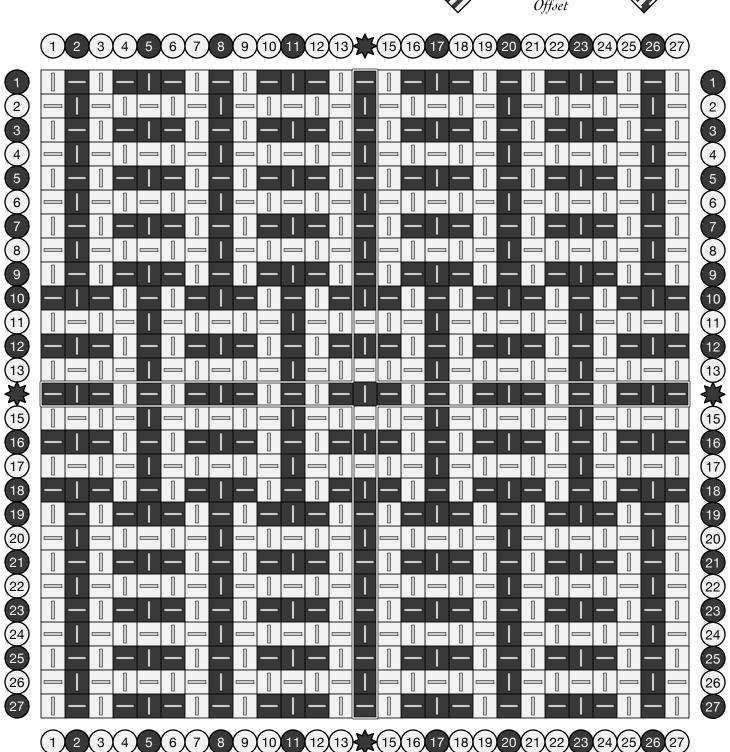




### **Broken Ladders**

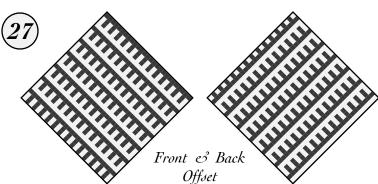
Tabby weave with alternating colors. Periodic changes of the loop colors cause the stripe direction to alternate.

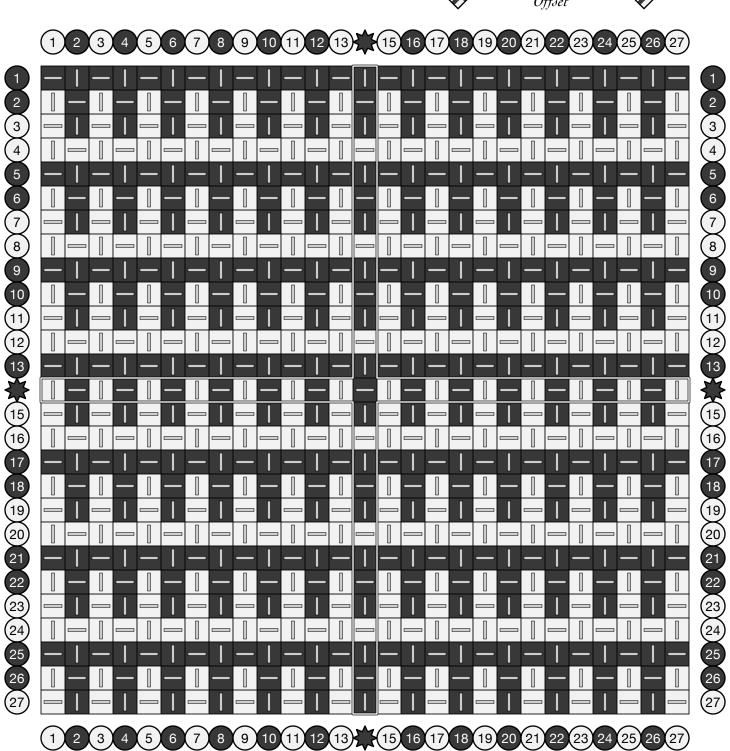




### **Combs**

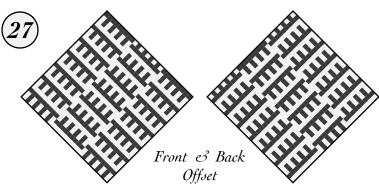
Tabby weave with alternating colors, ABAB in one direction and AABB in the other, produces a pattern reminiscent of interlaced combs or piano keys.

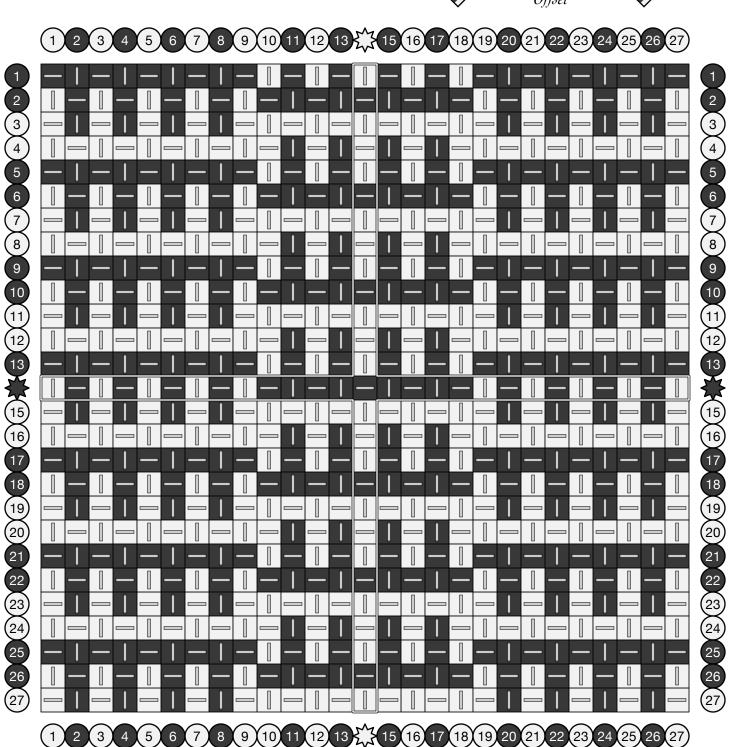




#### **Broken Combs**

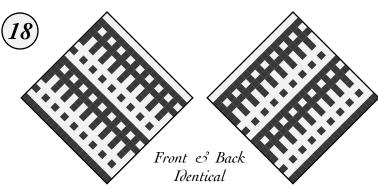
Tabby weave with alternating colors, AABBAABB in one direction and ABABAABABA in the other, produces a pattern reminiscent of interlaced combs or piano keys.

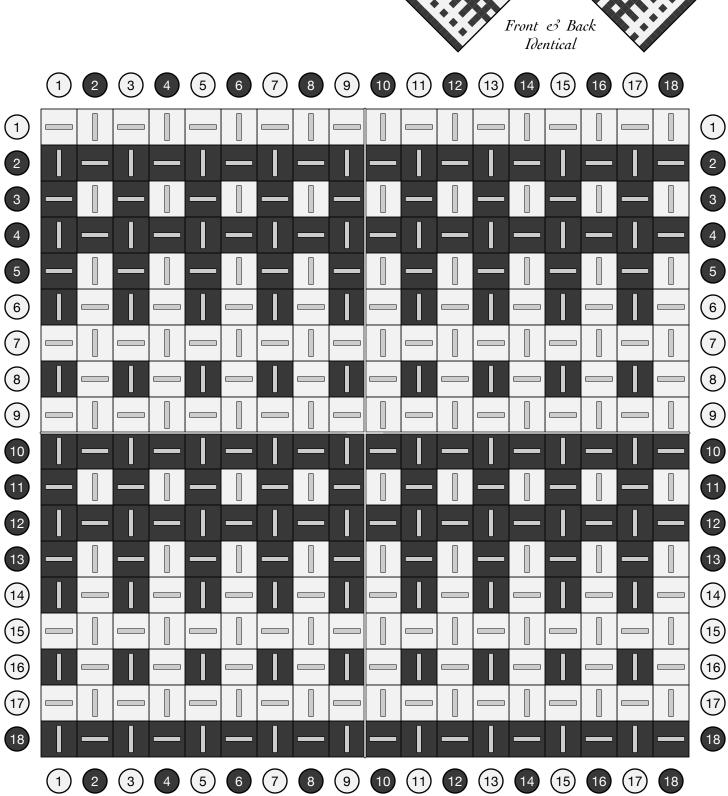




### **Picket Fences**

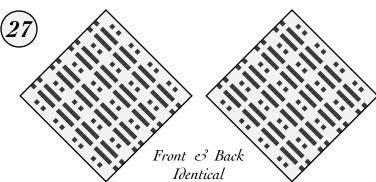
Tabby weave with alternating colors, ABAB in one direction and AAAABBBB in the other, produces a pattern reminiscent of interlaced fence slats.

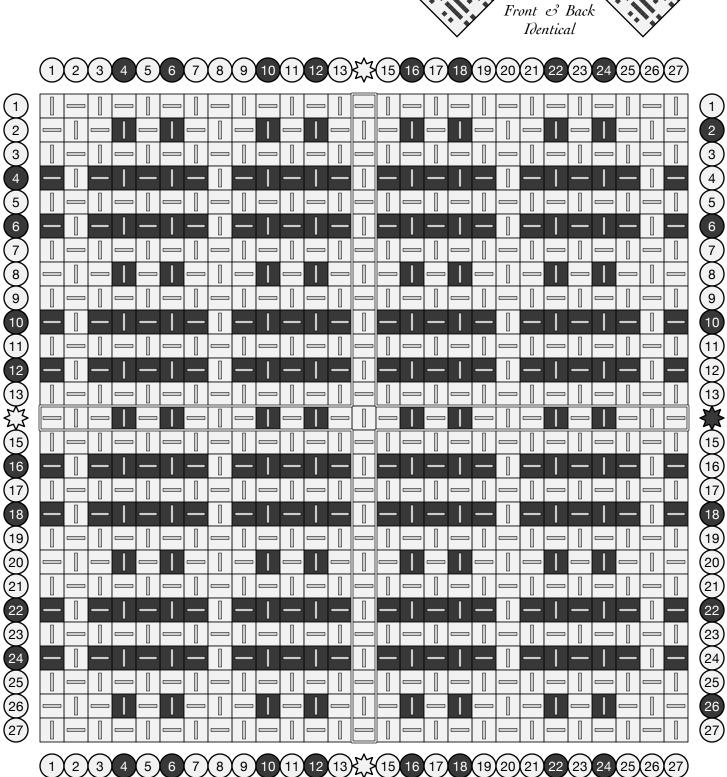




#### Morse Code

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

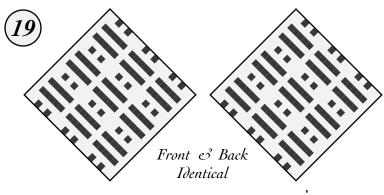


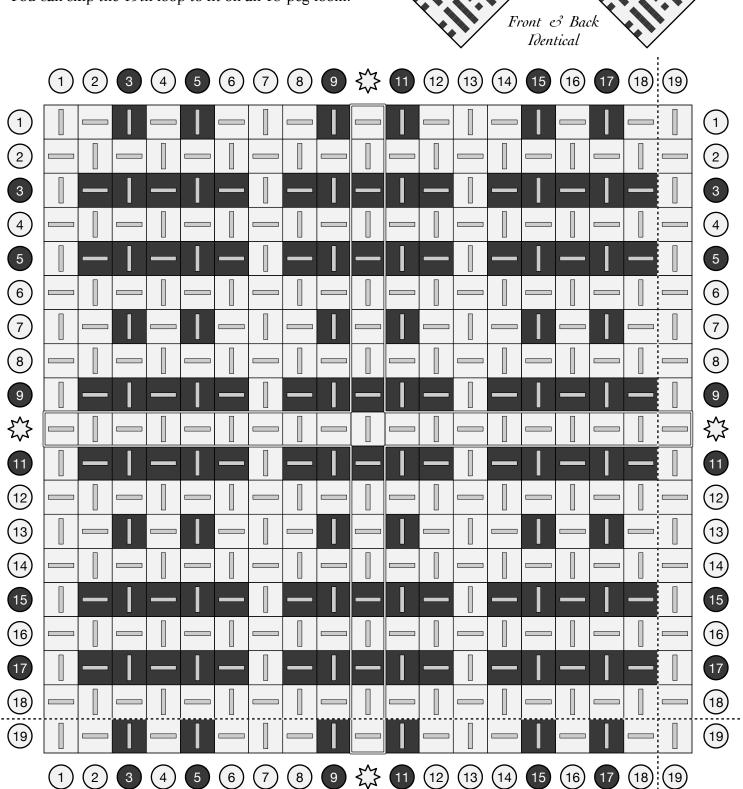


## **Morse Code**

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

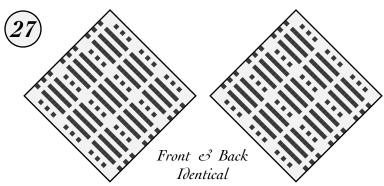
You can skip the 19th loop to fit on an 18-peg loom.

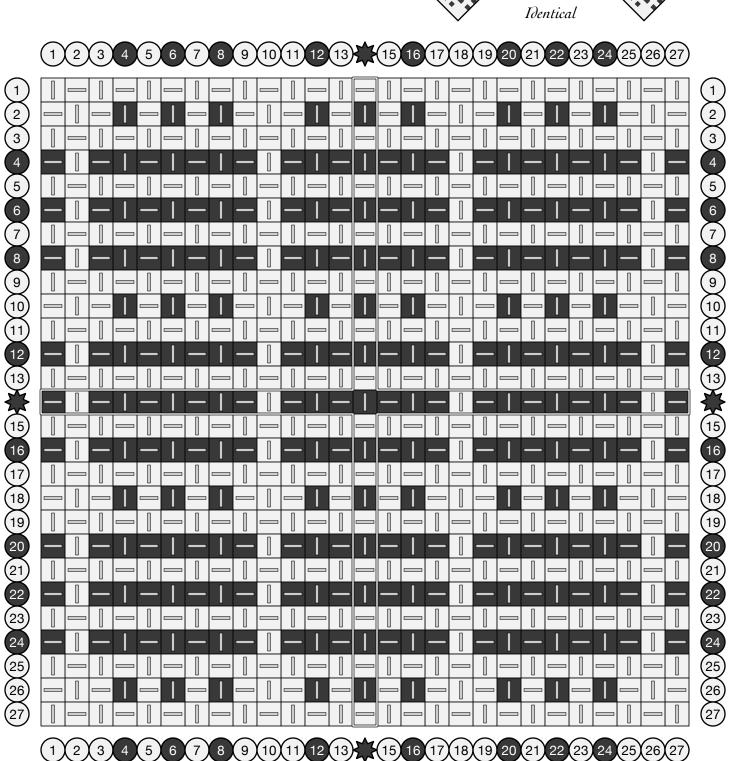




### **Extended Morse Code**

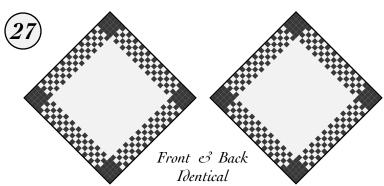
Tabby weave, combined with a cycle of AAABABAB threading, produces a repeating pattern of dots and dashes.

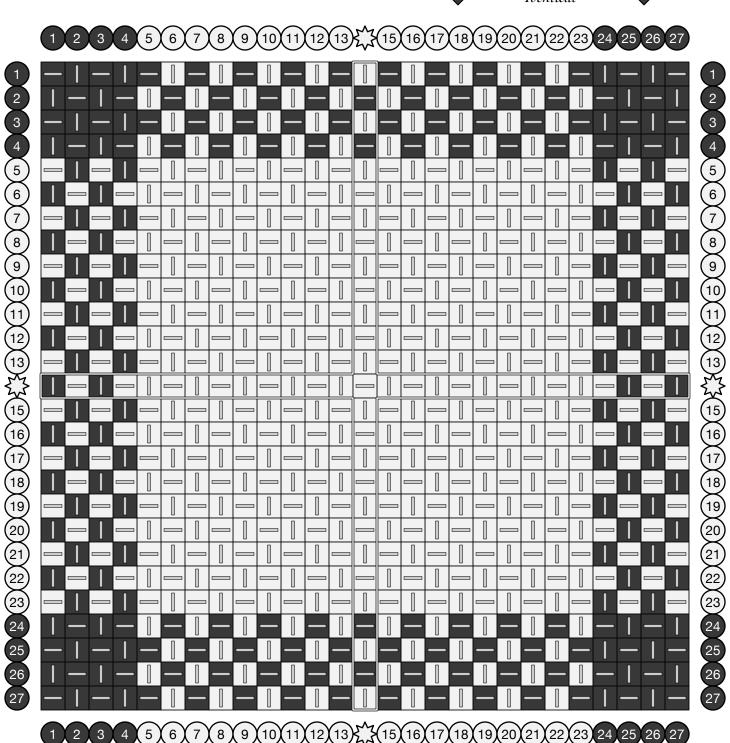




## Border

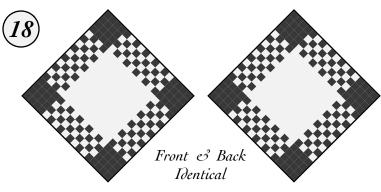
Plain tabby weave with a contrasting stripe on each side.

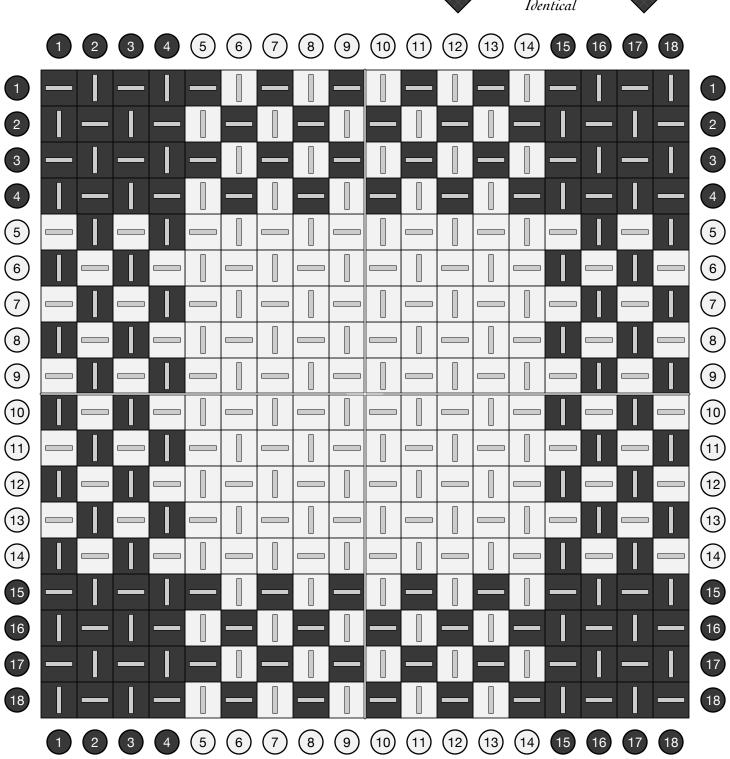




## Border

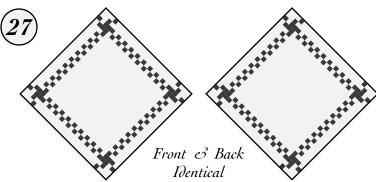
Plain tabby weave with a contrasting stripe on each side.

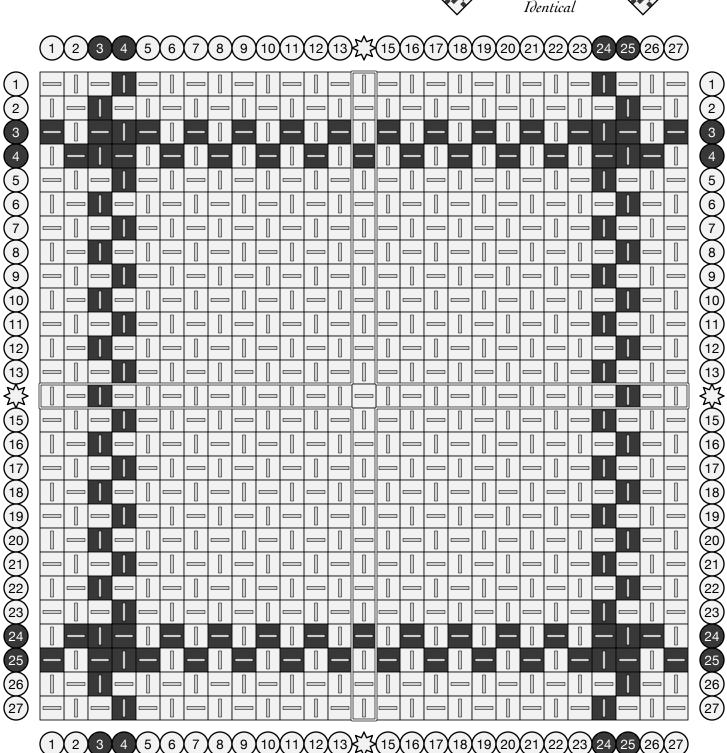




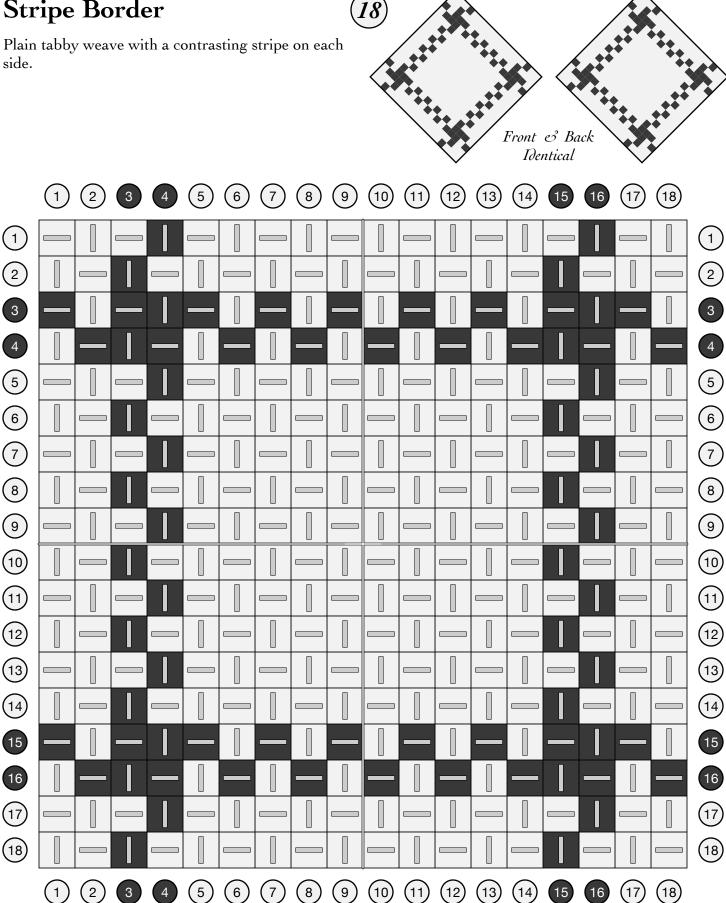
# Stripe Border

Plain tabby weave with a contrasting stripe on each side.





# Stripe Border



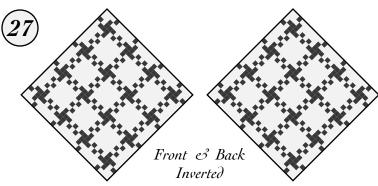
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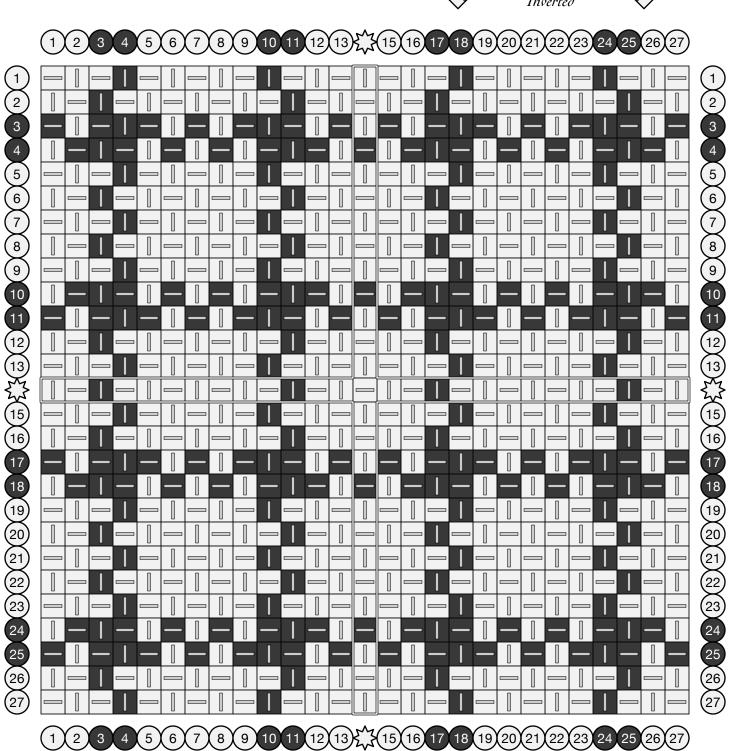
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### **Puzzle Pieces**

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

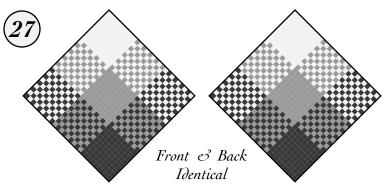
Adapted from *Die färbige Gewebemusterung* by Franz Donat (1907), archived at handweaving.net (#63500).

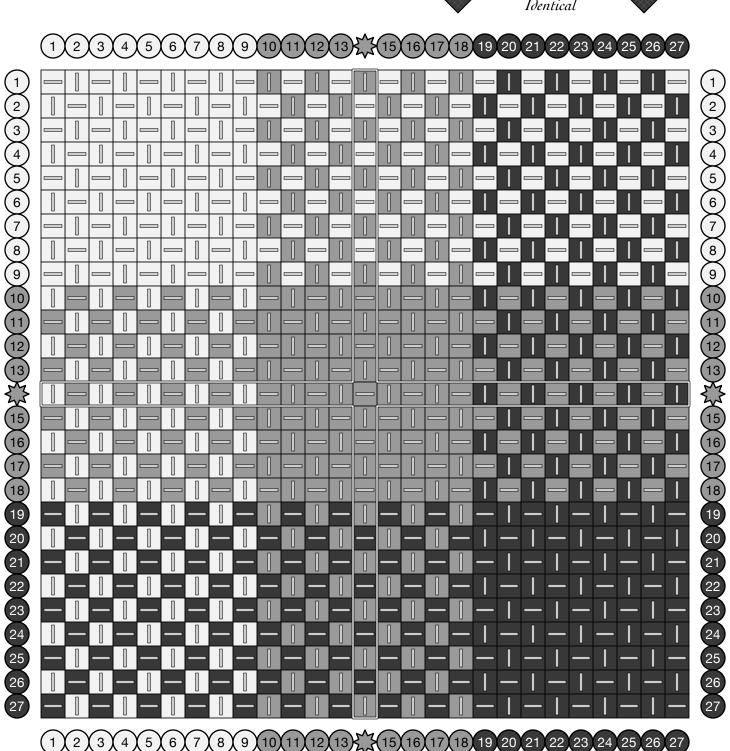




### **Tri-Color Nine Block**

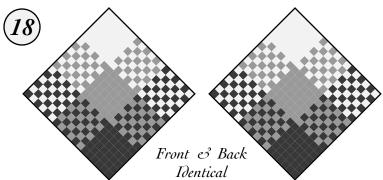
Tabby weave with threading in three groups each way.

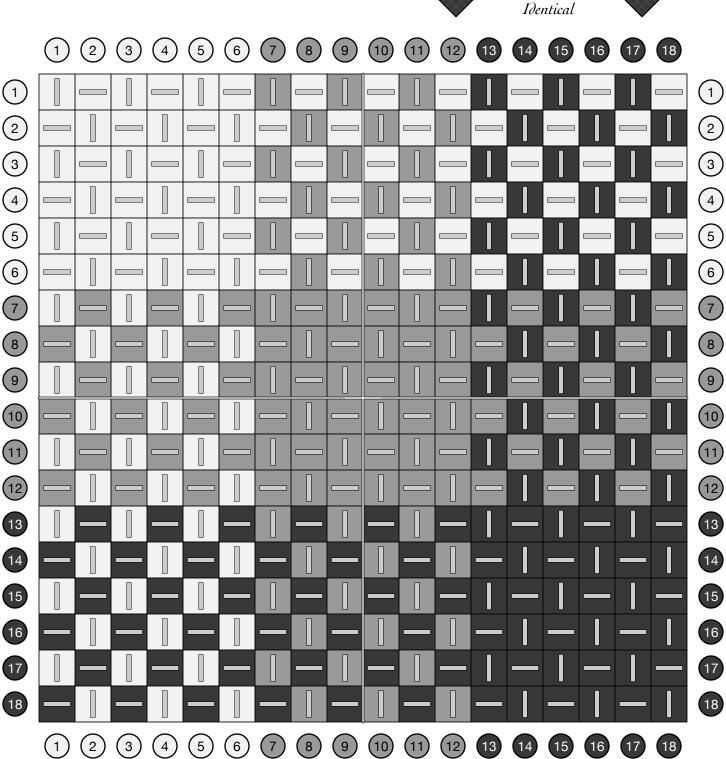




## **Tri-Color Nine Block**

Tabby weave with threading in three groups each way.



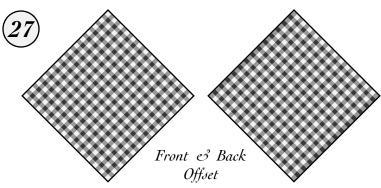


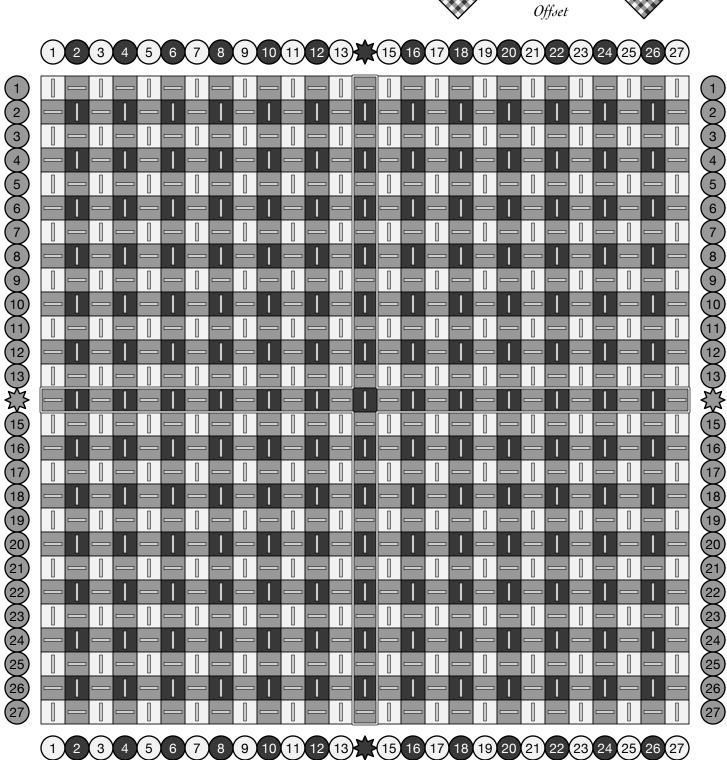
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# Gingham

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





#### Gingham (18)

4

5

6

7

8

9

(10)

(11)

12

13

(15)

(16)

(17)

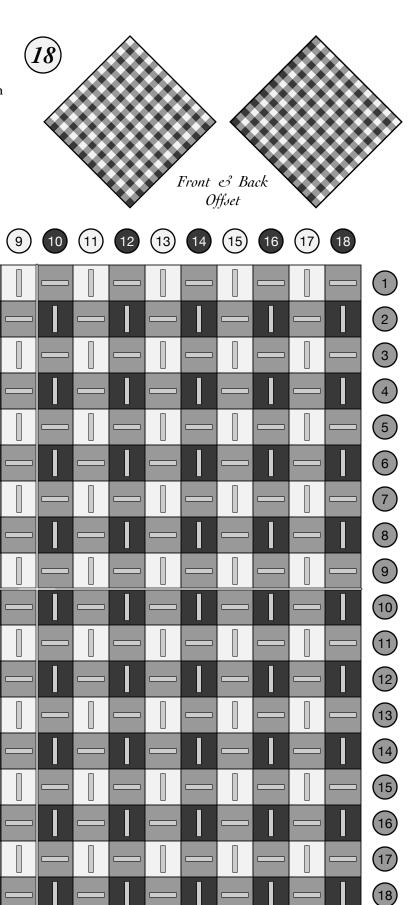
(18)

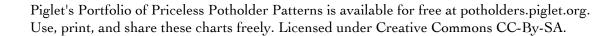
To produce a gingham effect, warp the loom with alternating light and dark loops, then use an intermediate color for all of the weft loops.

(5)

(7)

8





9

[5]

18

(15)

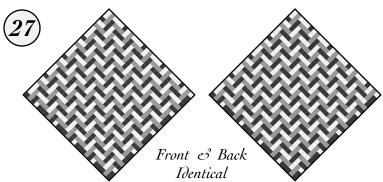
(13)

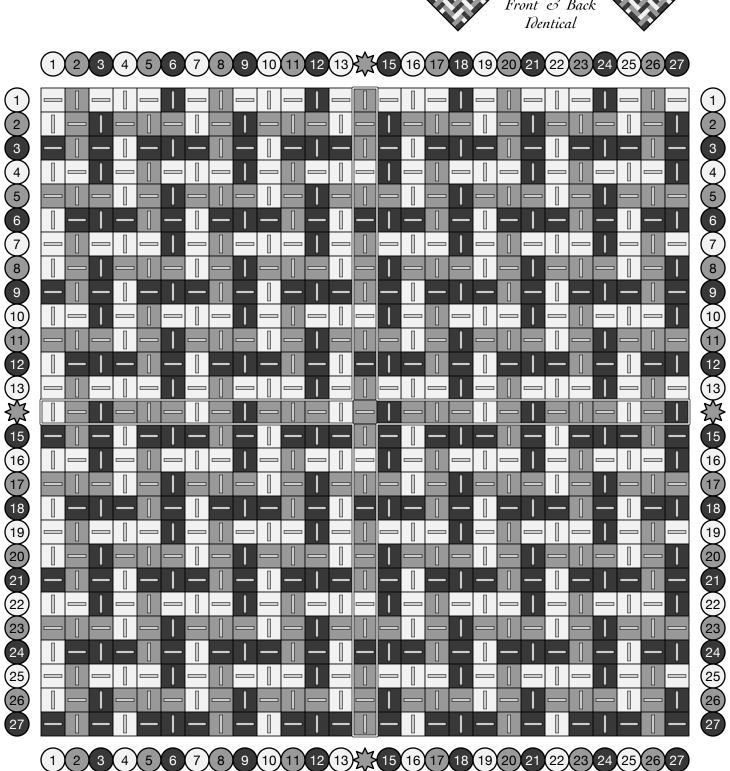
16

(17)

#### Tri-Color Herringbone

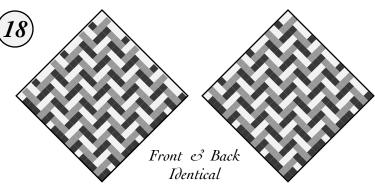
A simple tabby weave with alternating three-color threading produces a regular pattern of short bars turned in both directions.

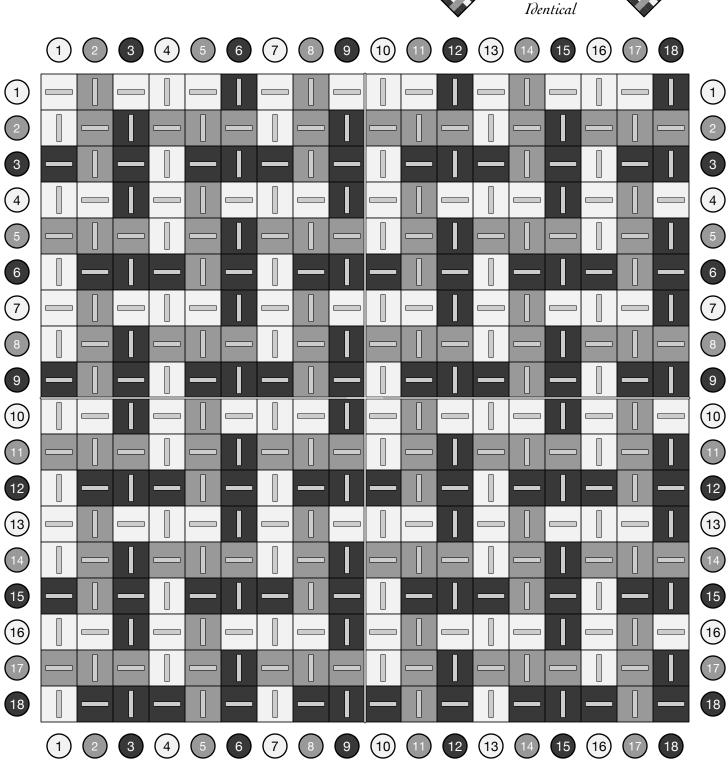




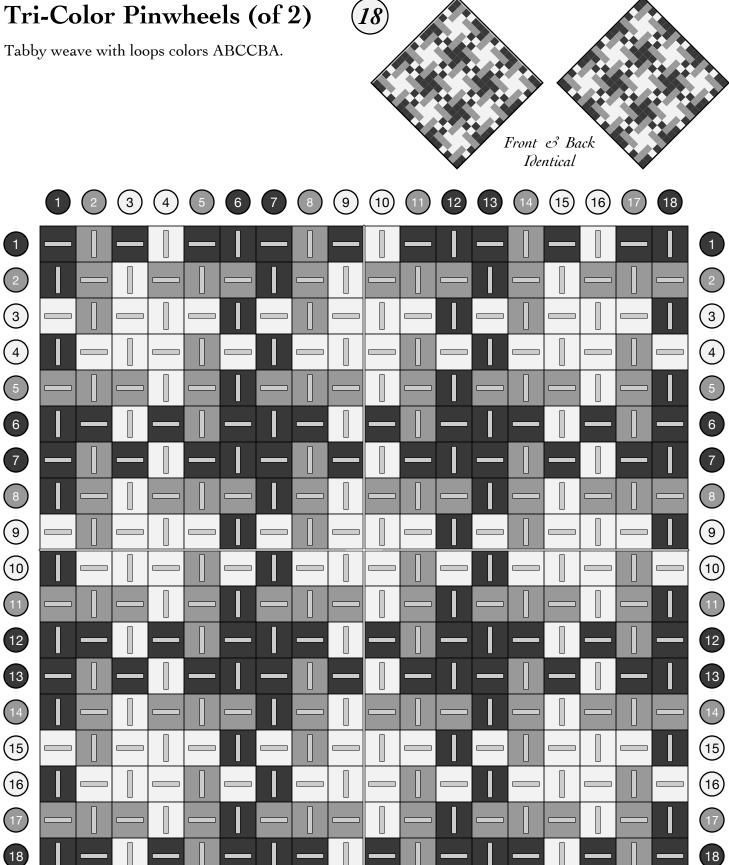
#### Tri-Color Herringbone

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





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9

(10)

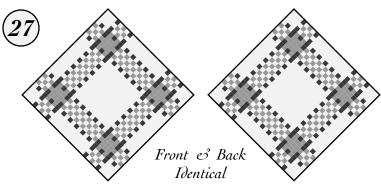
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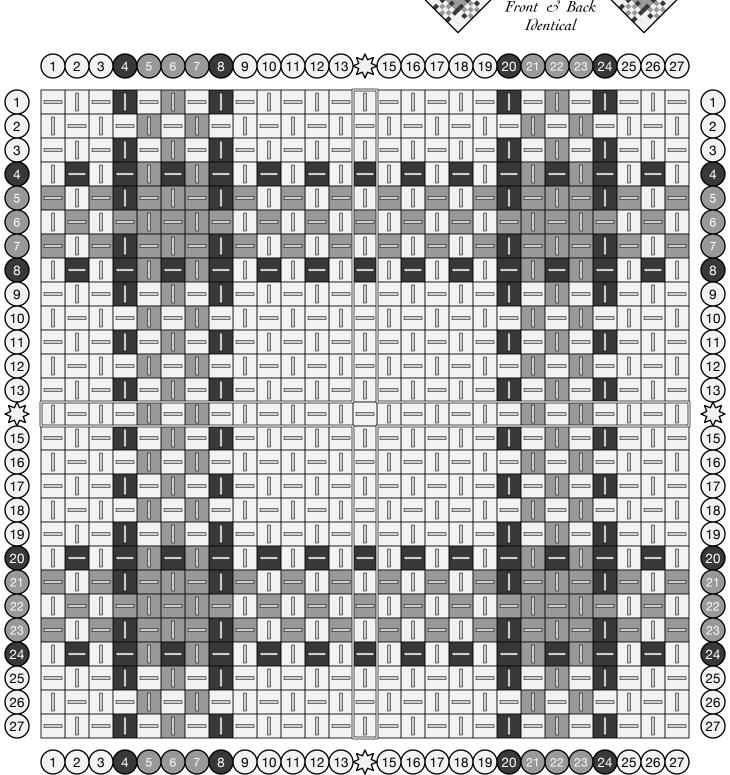
16

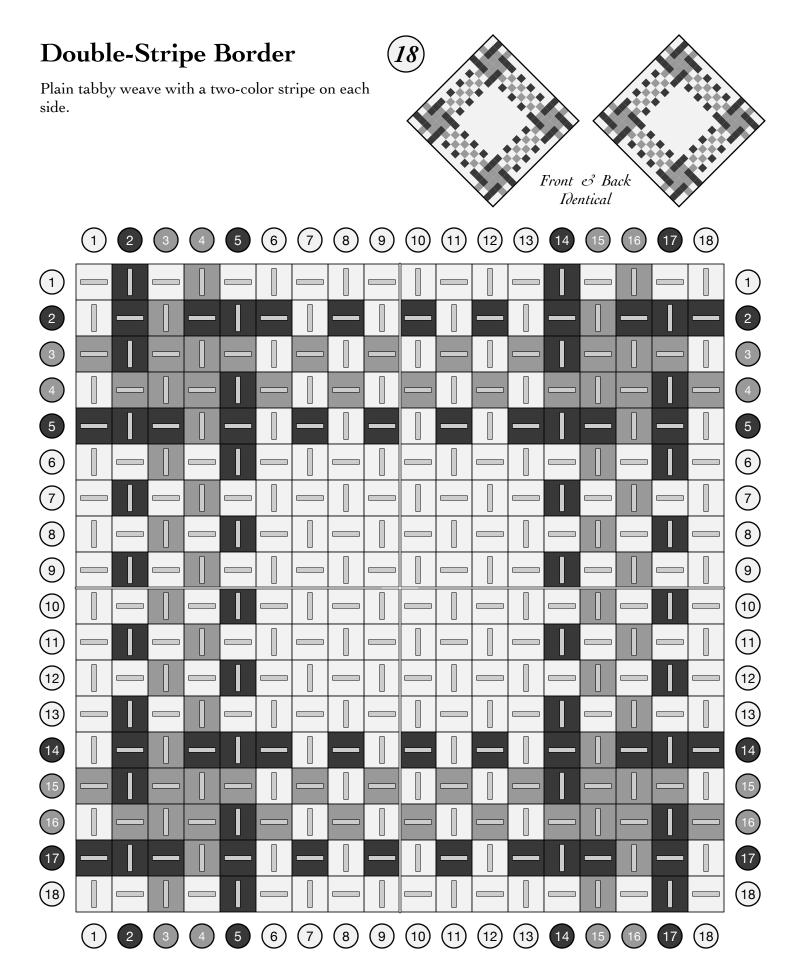
(15)

#### Double-Stripe Border

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





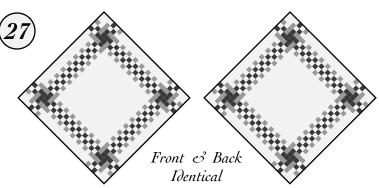


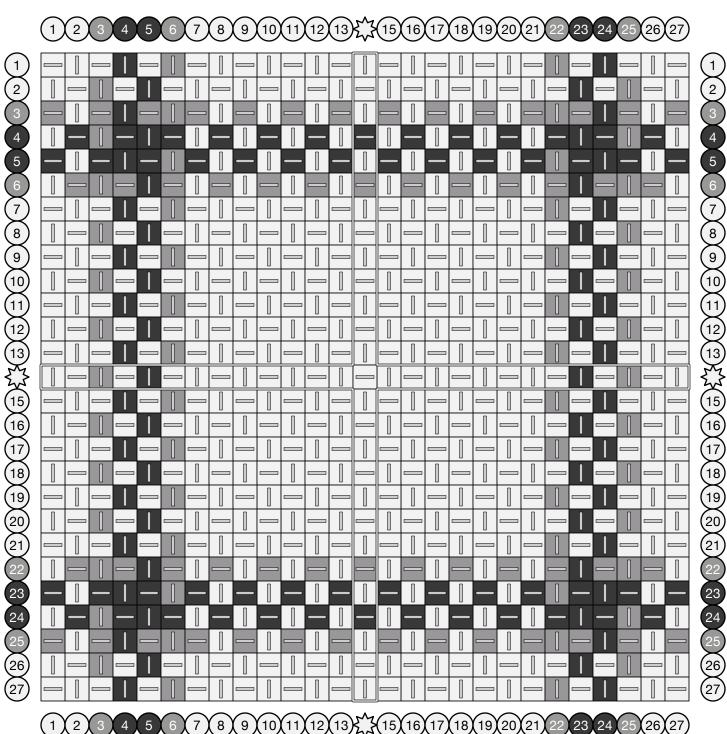
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#### Thin Double-Stripe Border

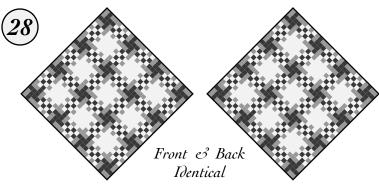
Plain tabby weave with a contrasting stripe on each side.

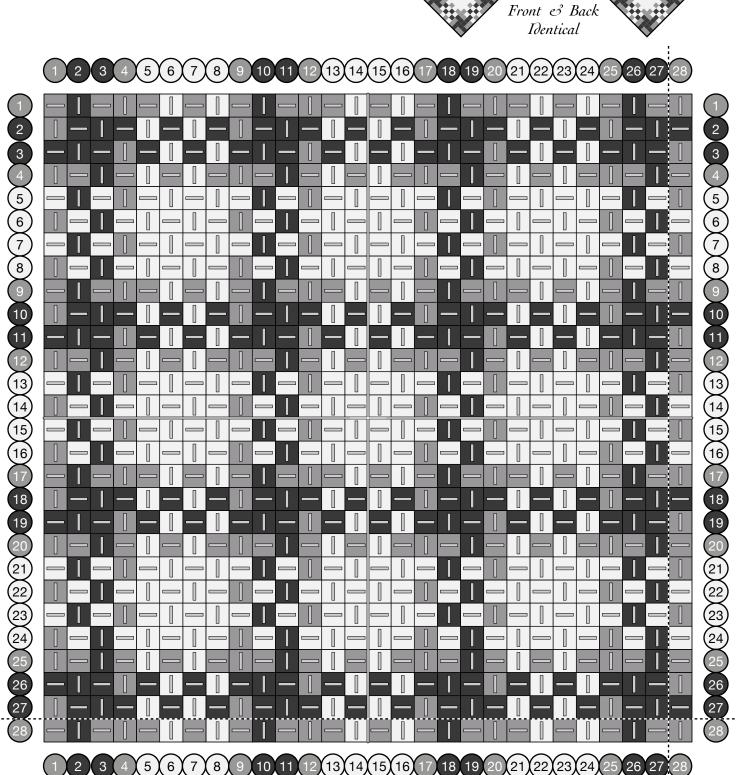




#### Double-Stripe Grid

Plain tabby weave with multiple contrasting stripes on each side.





SECTION II

## Basketweave

#### Contents: Section II — Basketweave

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Two-One Basketweave Bands	19	16

#### Alternating Basketweave

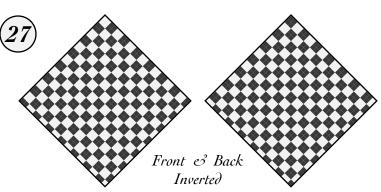
Fragile Ladders	27	17
Chunky Ladders	27	18

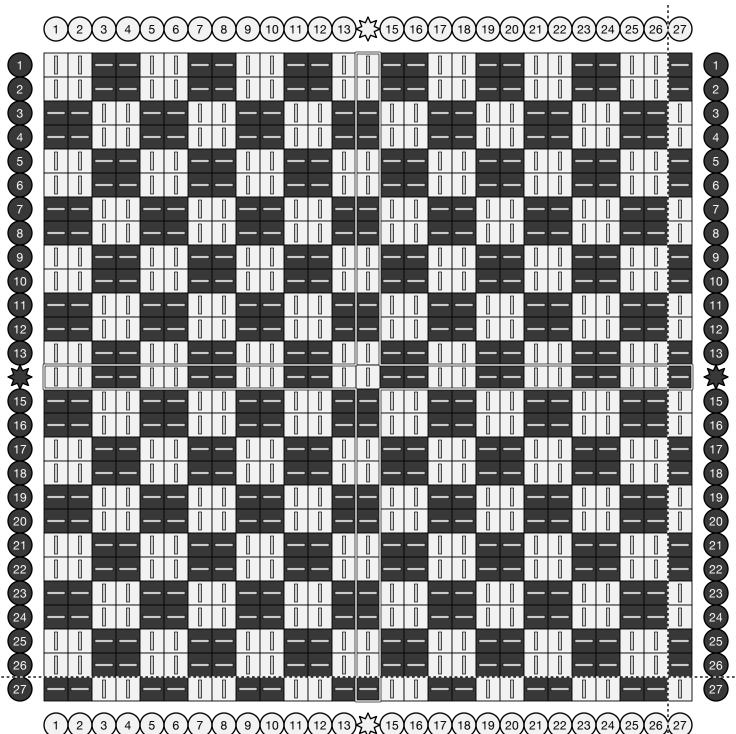
#### Two-Two Basketweave

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.

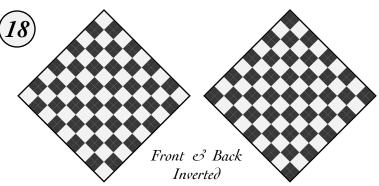


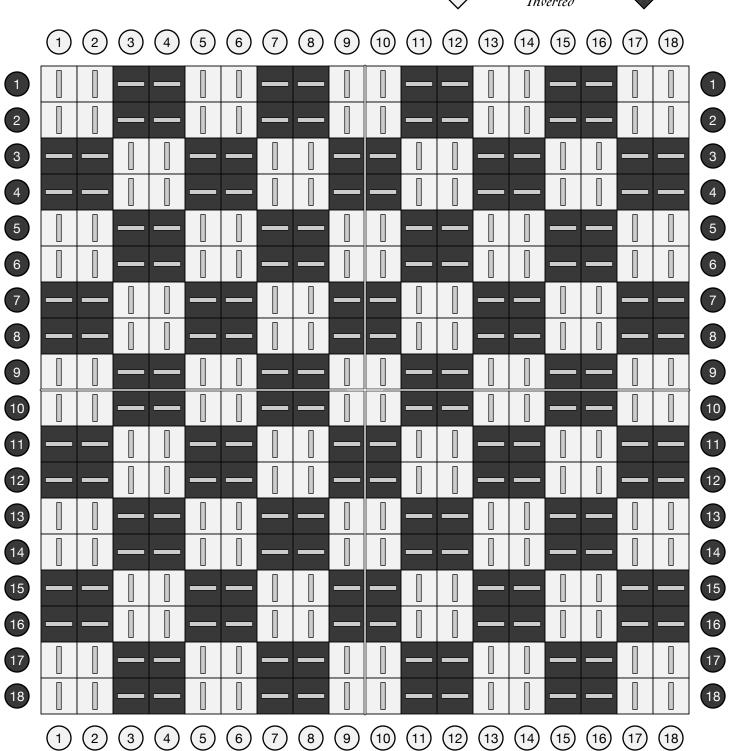


#### Two-Two Basketweave

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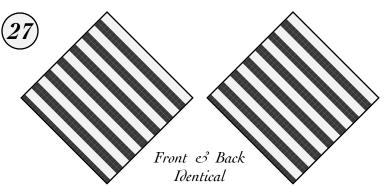


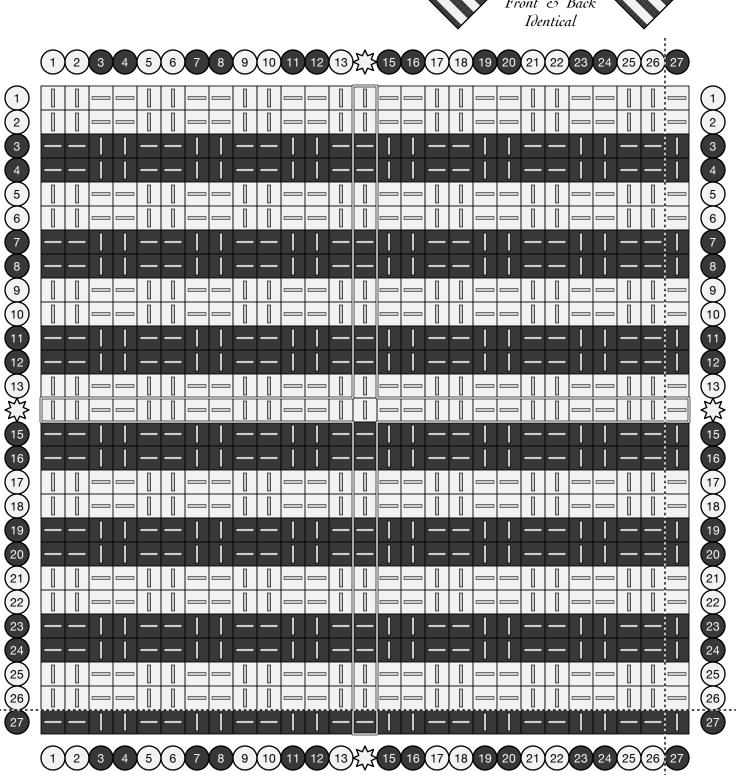


#### **Basketweave Stripes**

Double weave with alternating loop colors.

Skip the last warp and weft for greater symmetry.





#### **Basketweave Stripes**

4

5

6

8

9

10

11

12

13

14

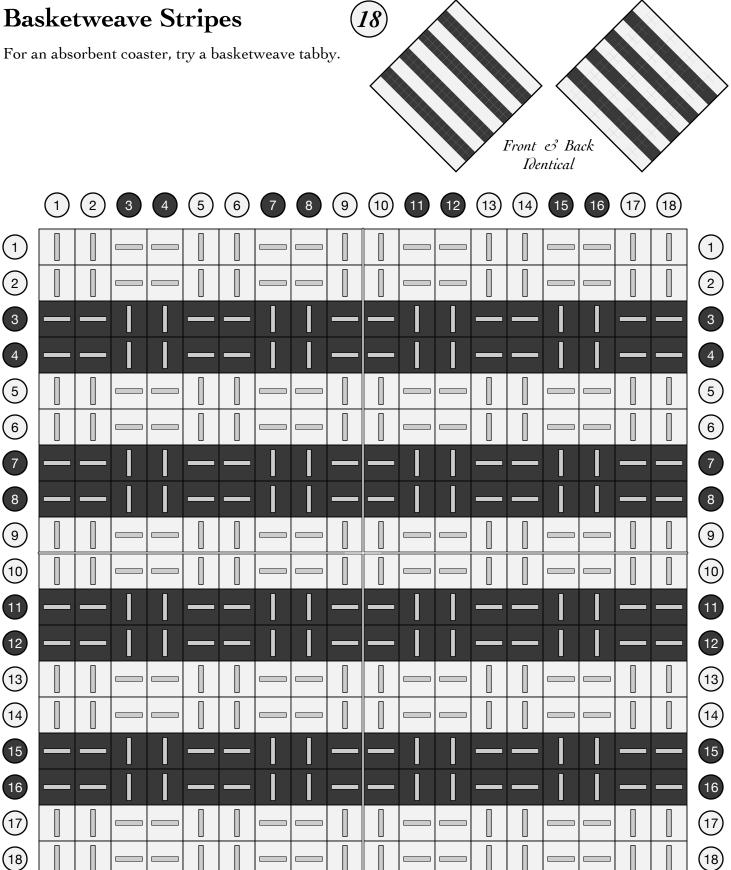
15

(17)

(18)

1

2



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9

(10)

(13)

(14)

16

(17)

5

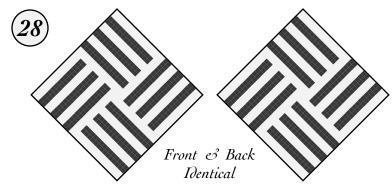
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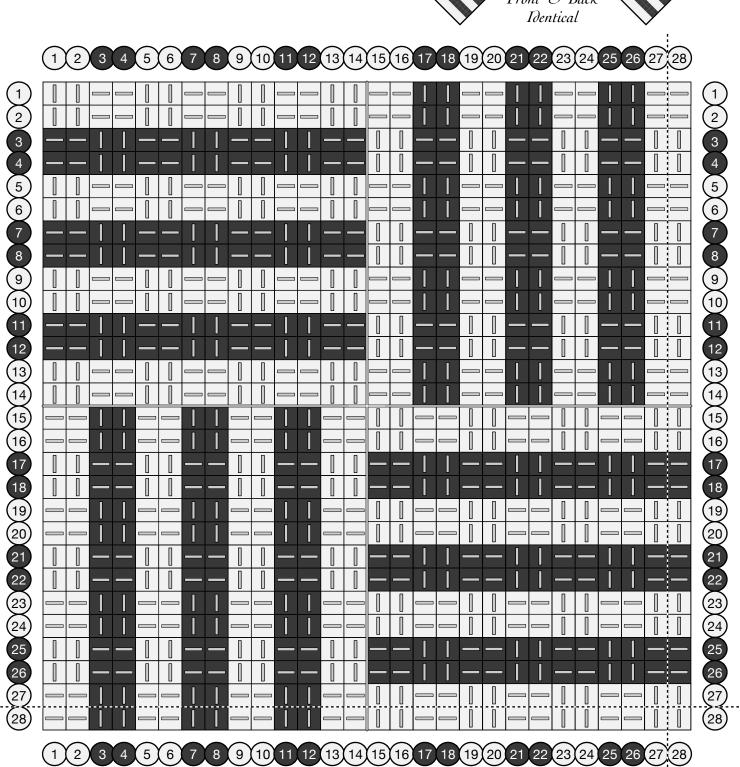
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(18)

#### Basketweave Log Cabin

Double weave with alternating loop colors.





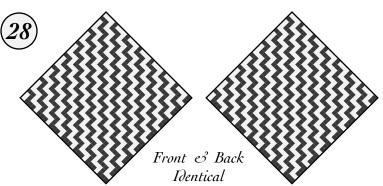
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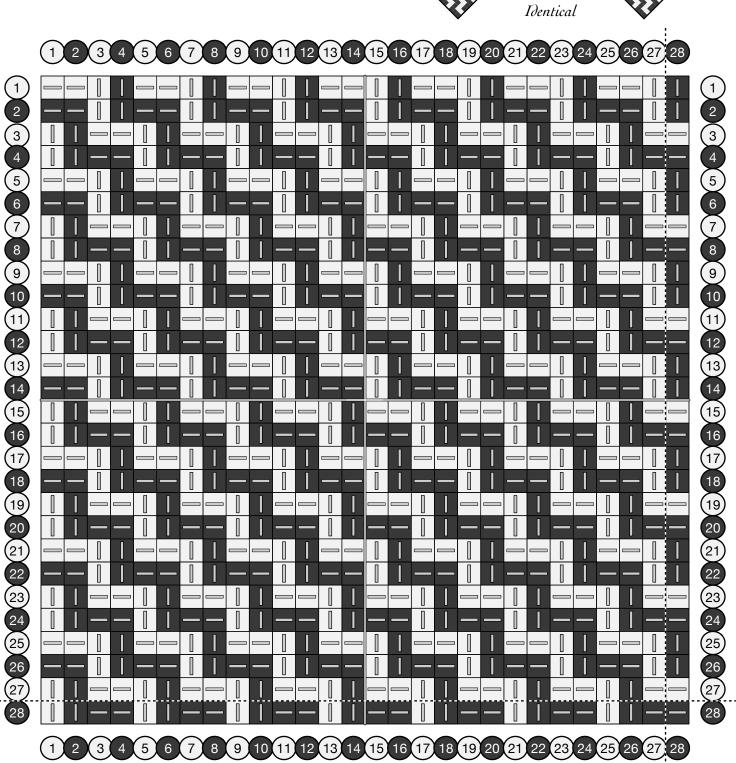
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#### Basketweave Steps

For an absorbent coaster, try a basketweave tabby.

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

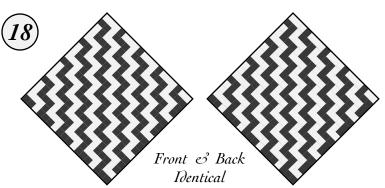


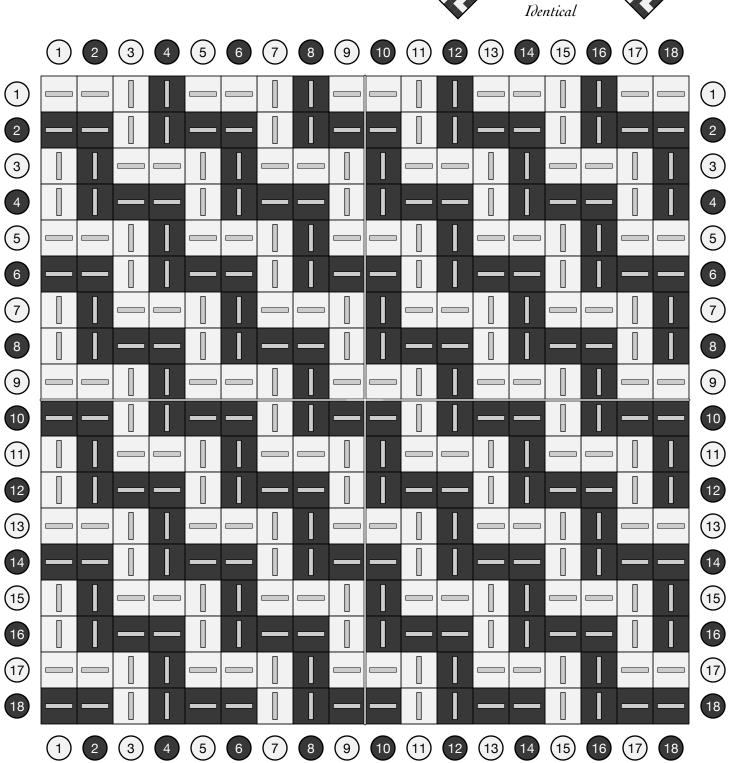


#### Basketweave Steps

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

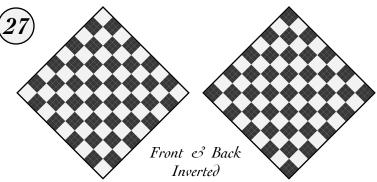


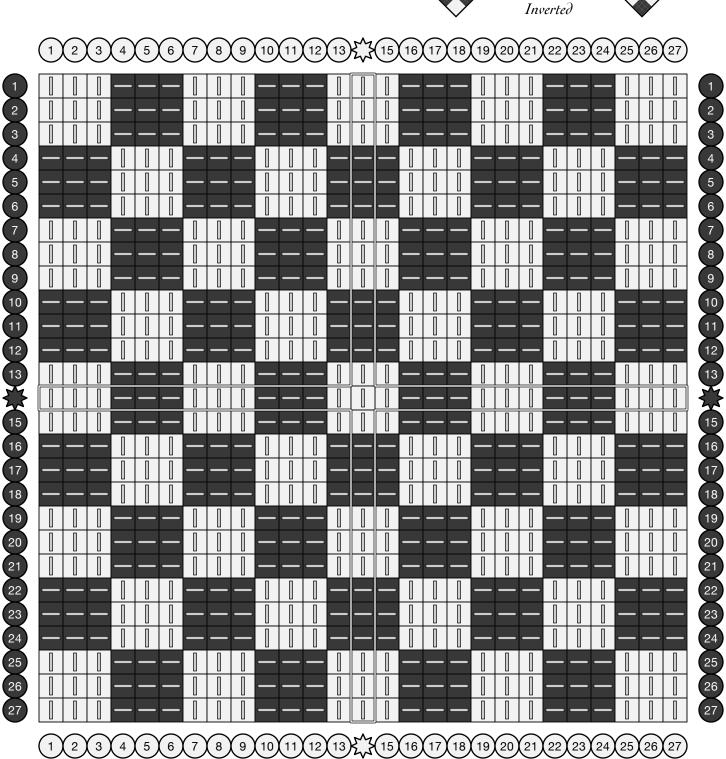


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#### Three-Three Basketweave

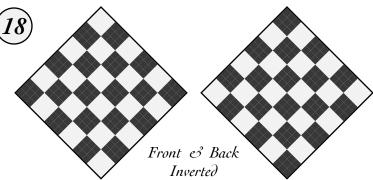
Similar to a tabby, but with multiple warp and weft threads in each shed.

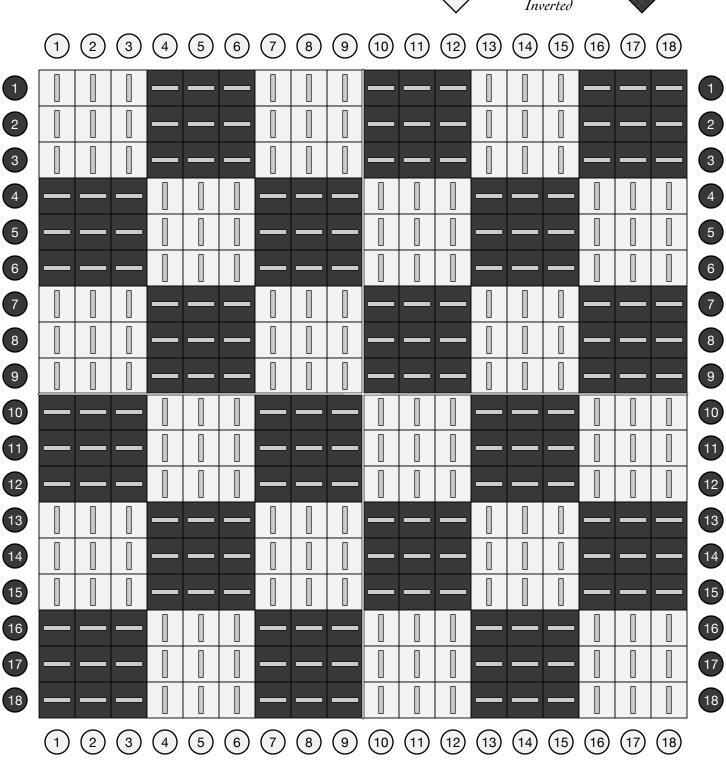




#### Three-Three Basketweave

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

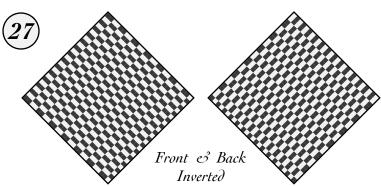


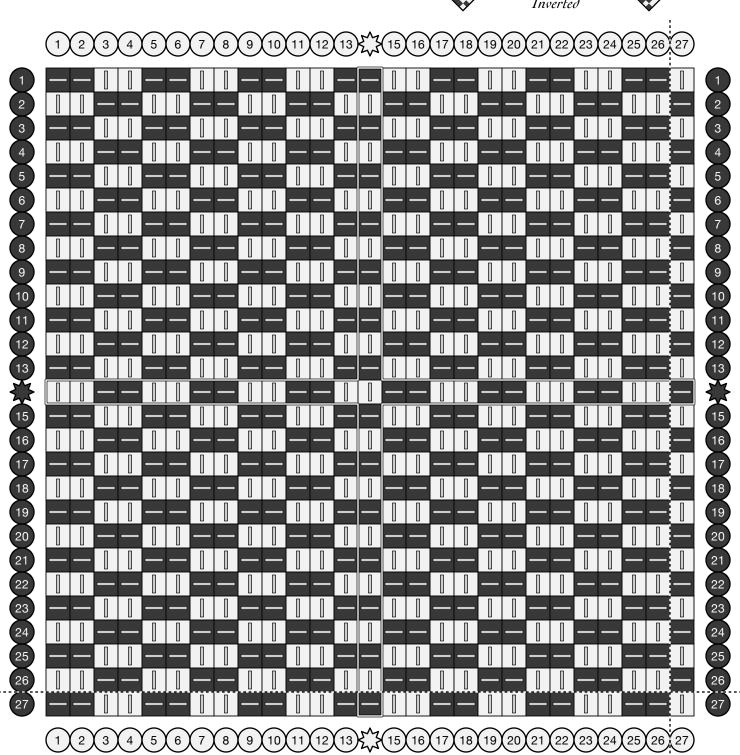


#### Half Basketweave

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

Skip the last warp for greater symmetry.



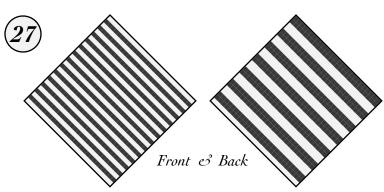


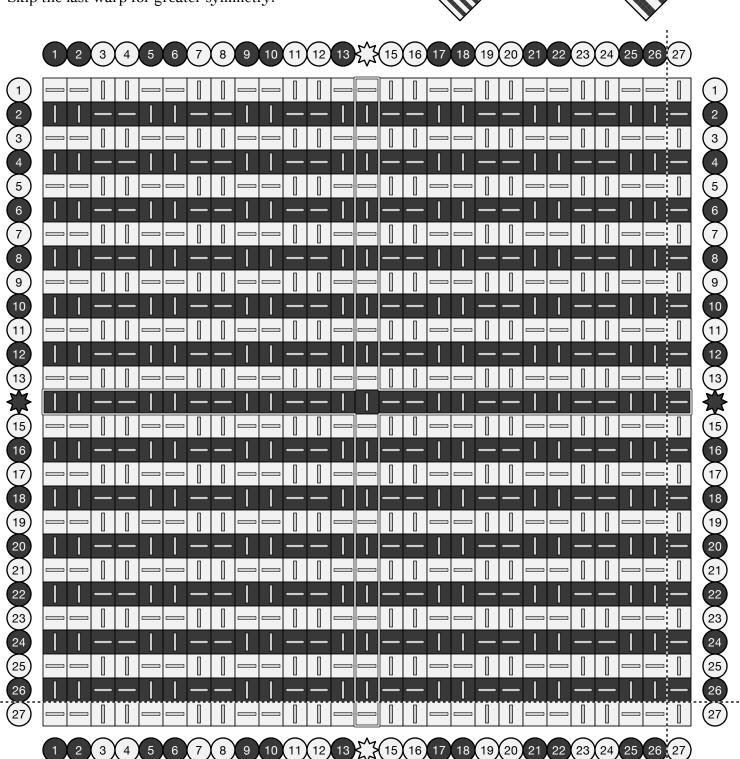
#### Half Basketweave Stripes

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

Produces thin stripes on one face and thick on the other

Skip the last warp for greater symmetry.

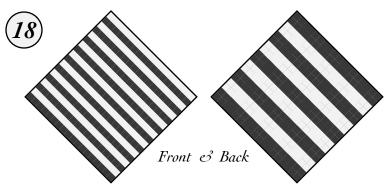


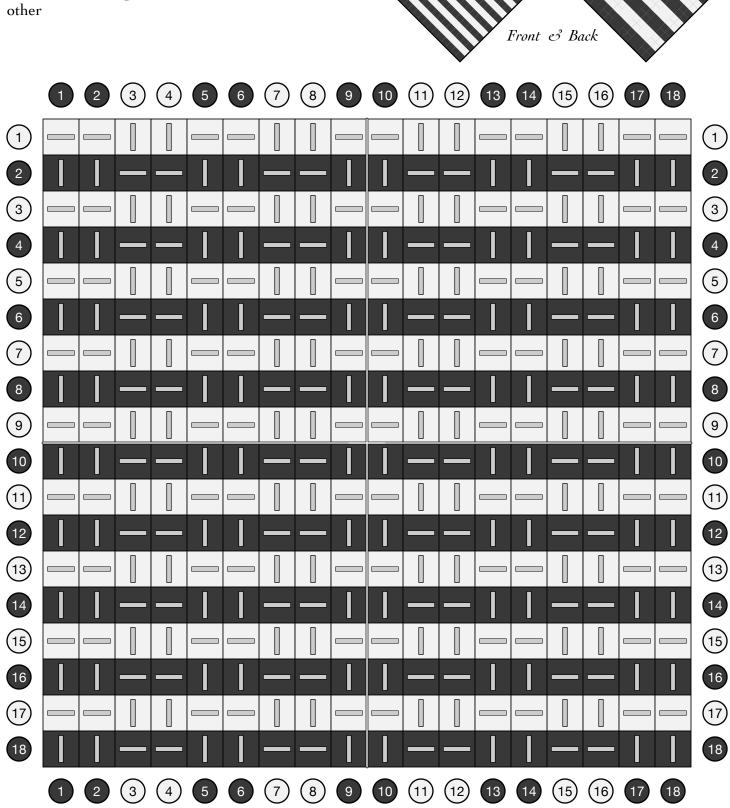


#### Half Basketweave Stripes

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

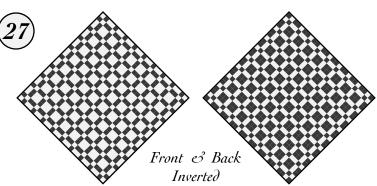
Produces thin stripes on one face and thick on the other





#### Two-One Basketweave

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

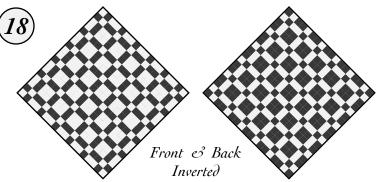


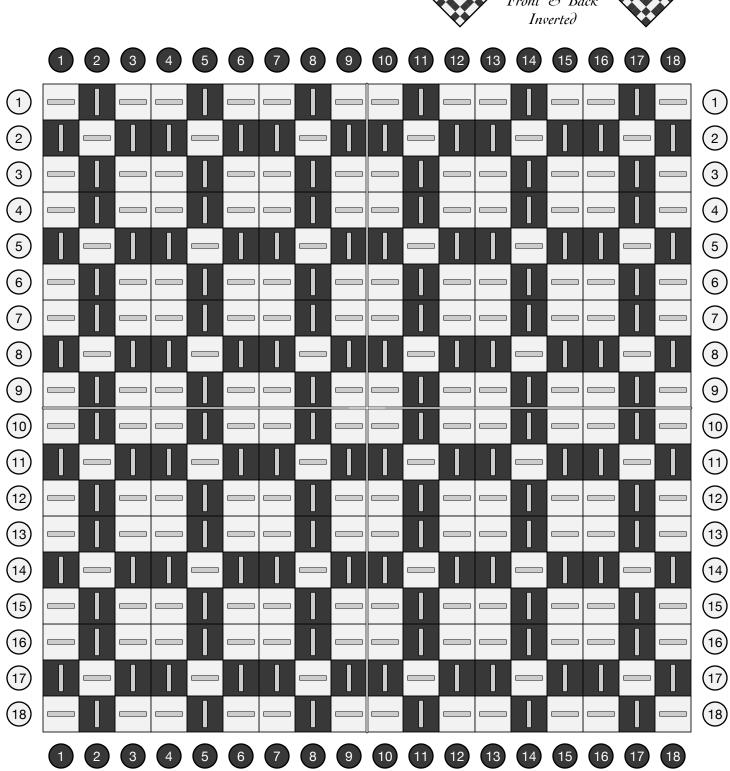
# 9 10 11 12 13 2 3 4 5 6 7 8 9 10 11 12 13 2 15 16 17 18 19 20 21 22 23 24 25 26 27 $\begin{pmatrix} 5 \\ 6 \\ 7 \end{pmatrix}$ 8 9 10 11 12 13 15 16 17 18 19 20 21 22 23 24 25 26 27

8 ( 9 ( 10 ( 11 ) 12 ( 13 ) ( 15 ) 16 ( 17 ) 18 ( 19 ) 20 ( 21 ) 22 ( 23 ) 24 ) 25 ( 26 ) 27

#### 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  $\left(6\right)$ 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)

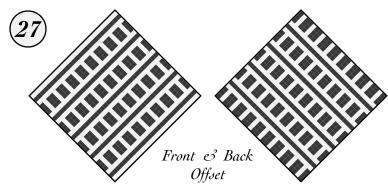
Two-One Basketweave Bands (19) Repeats of two-one weaving alternate with one-two rows to produce a pattern of stripes and chevrons. Front & Back Rotated 8 9 🔅 9 😂 🕦 (5) 12 13 Piglet's Portfolio of Priceless Potholder Patterns is available for free at potholders.piglet.org. Section II Page 16

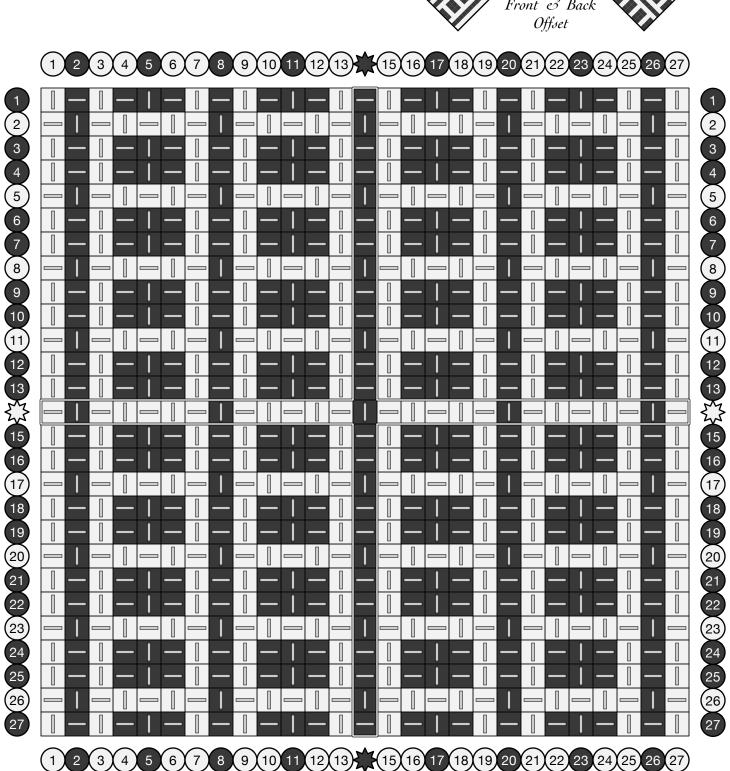
December 2023

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#### Fragile Ladders

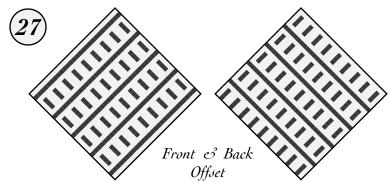
A variation of the basic Ladders design with repeating double-weft rows.

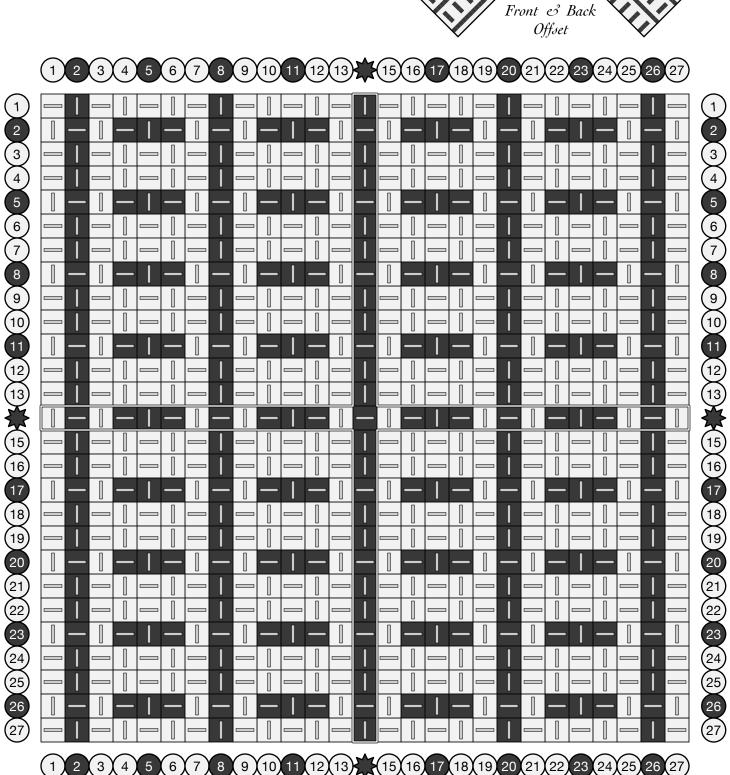




#### **Chunky Ladders**

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





SECTION III

## Shadow Weave

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

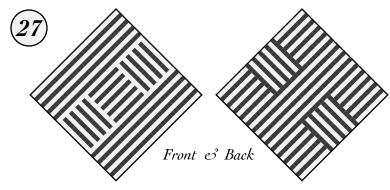
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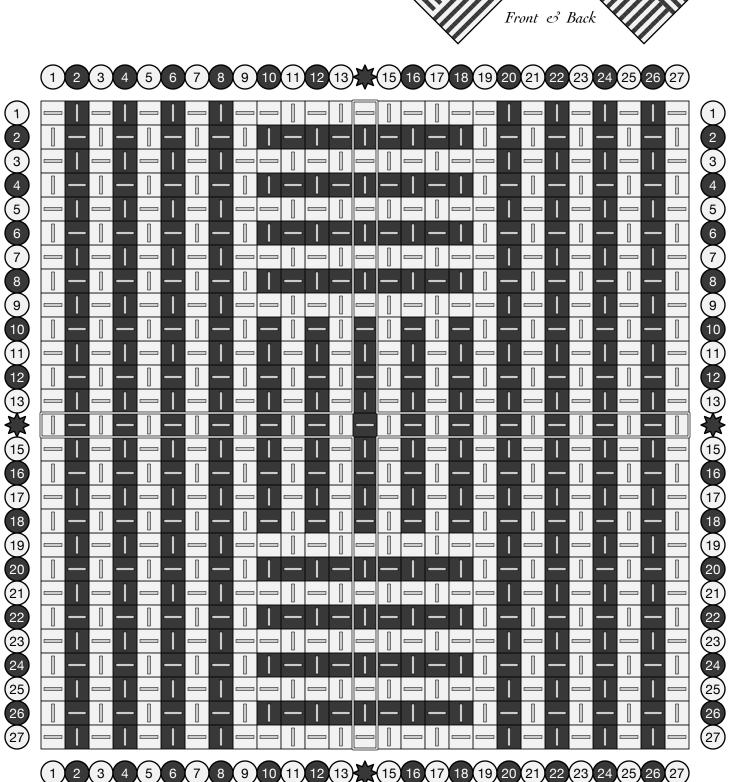
### Contents: Section III — Shadow Weave (2/2)

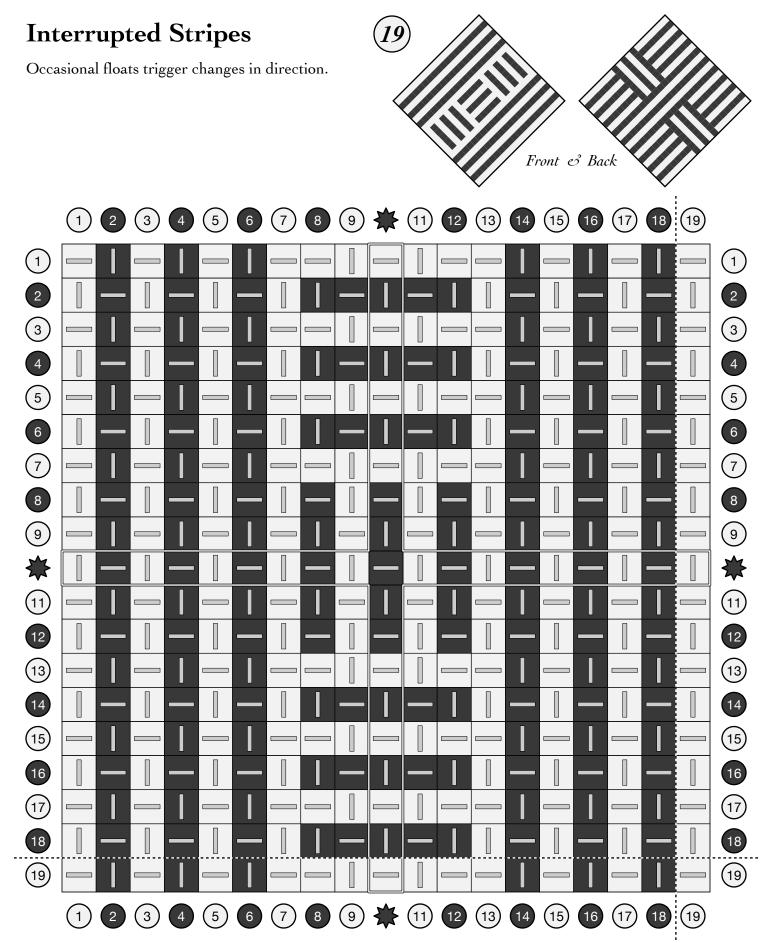
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#### **Interrupted Stripes**

Occasional floats trigger changes in direction.







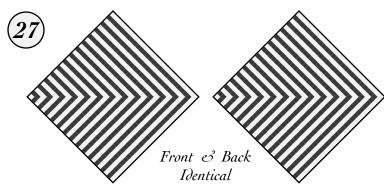
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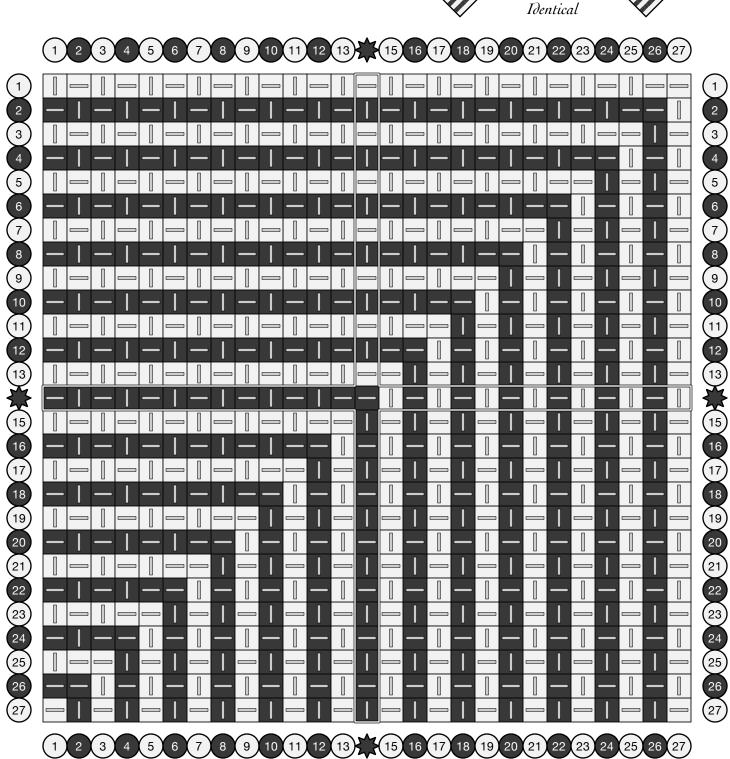
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#### **Corners**

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

A simple design first charted in February 2021.

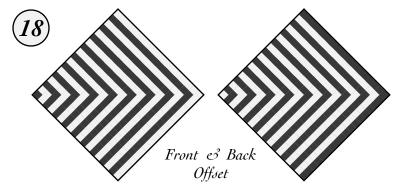


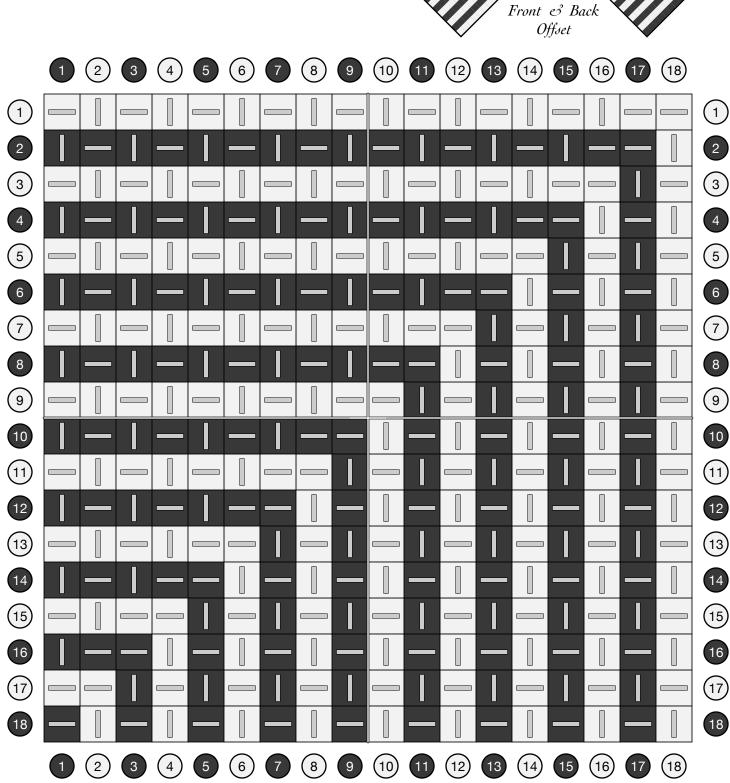


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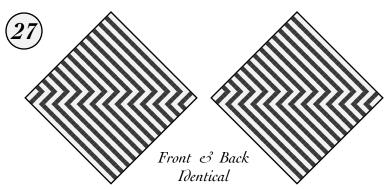


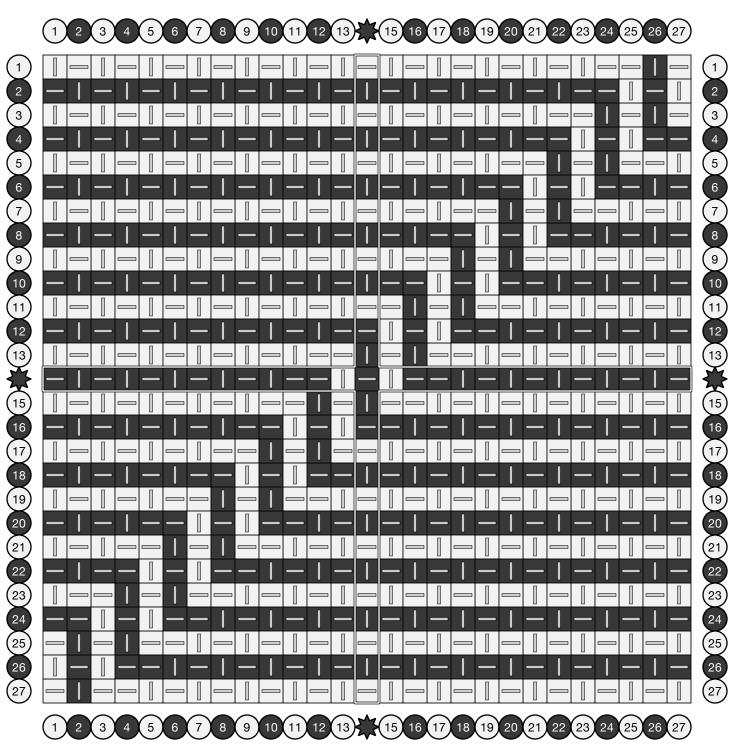
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#### Ziggity-Do-Dah

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

An original design from Dec 2021.



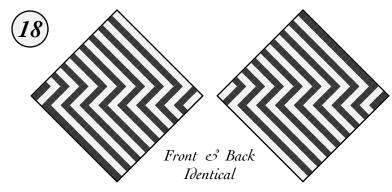


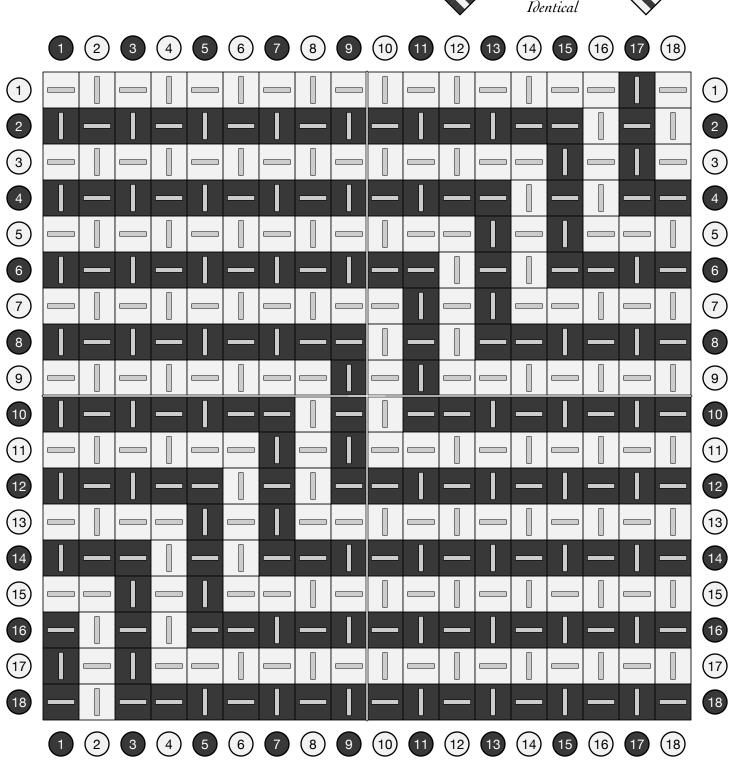
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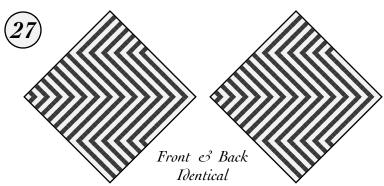


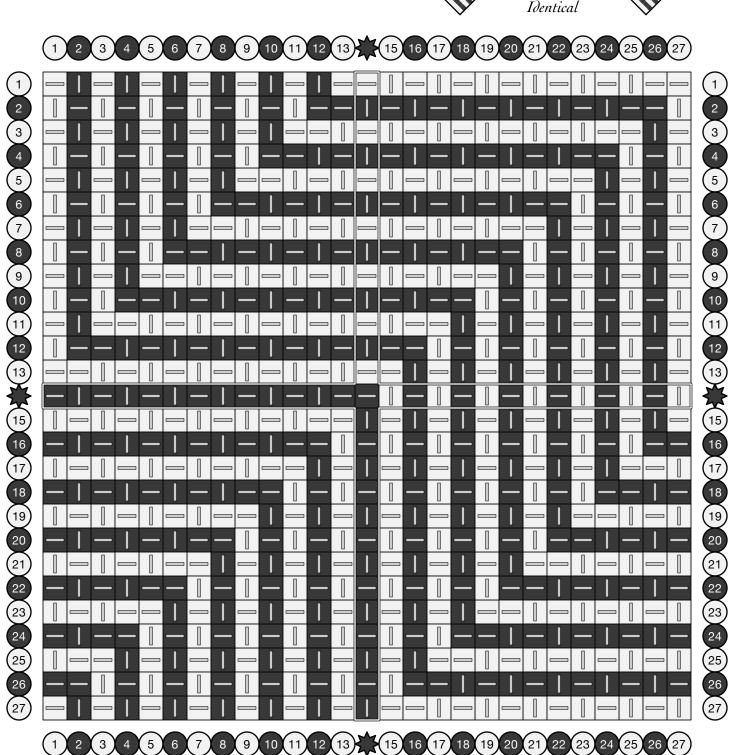


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### **Twisted Corners**

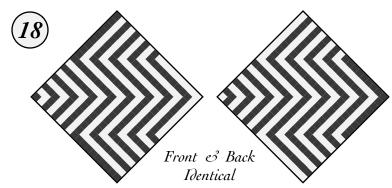
Three diagonal twill stripes produce a series of nested chevrons.

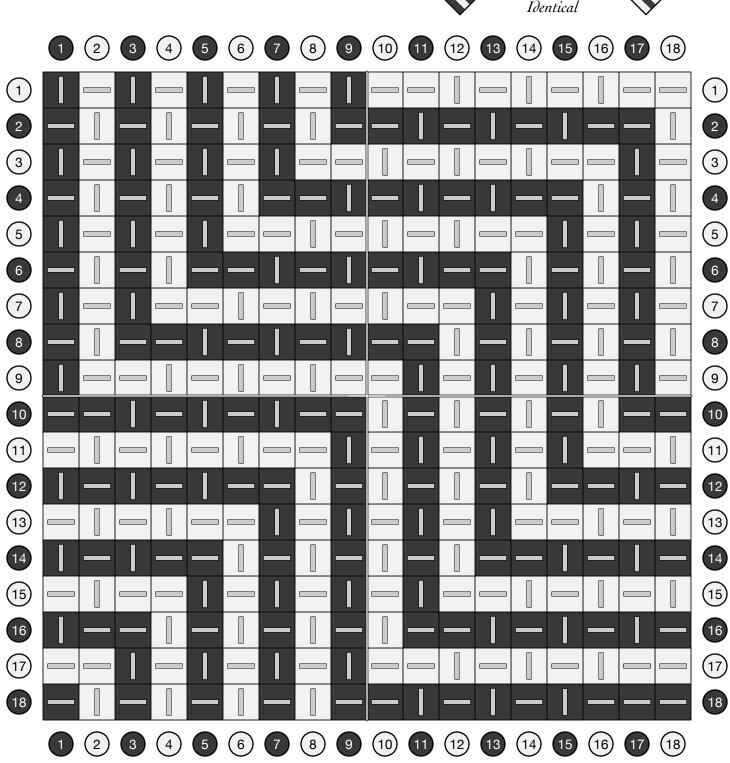




### **Twisted Corners**

Three diagonal twill stripes produce a series of nested chevrons.

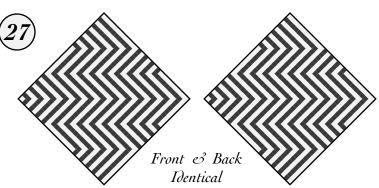




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### **Parallel Corners**

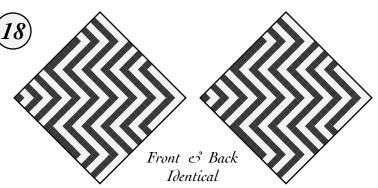
Five diagonal twill stripes produce a series of nested chevrons.

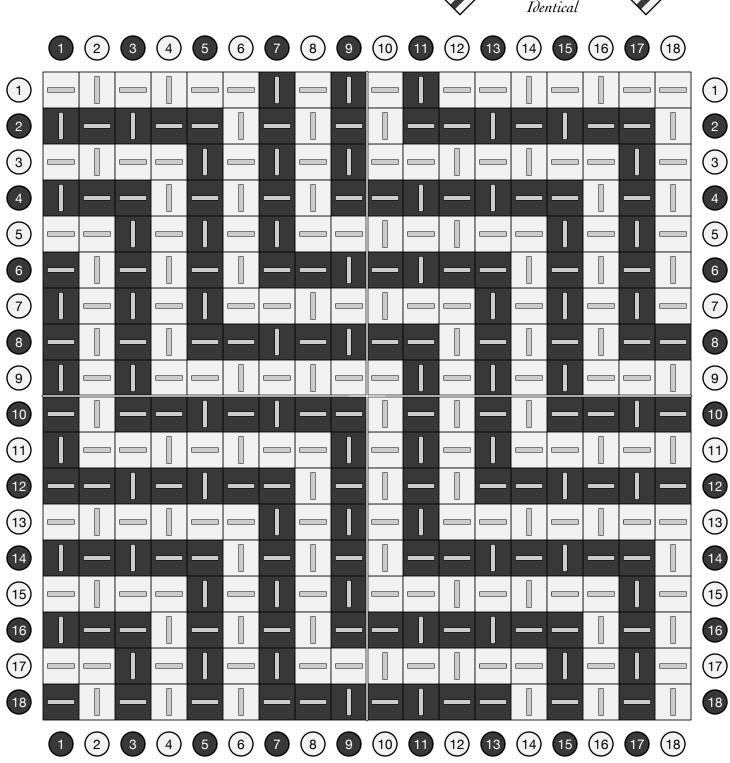




### **Parallel Corners**

Five diagonal twill stripes produce a series of nested chevrons.

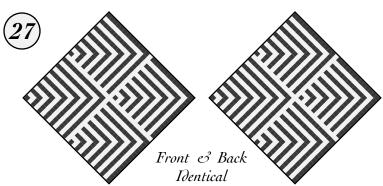


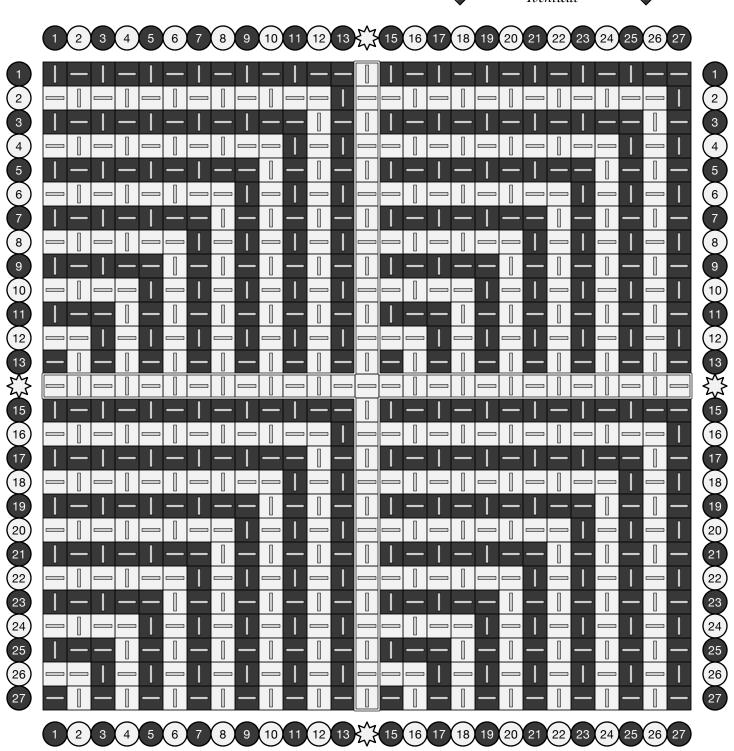


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### **Four Corners**

Multiple twill stripes produce a series of nested chevrons.

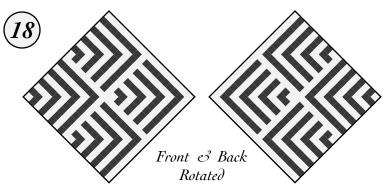


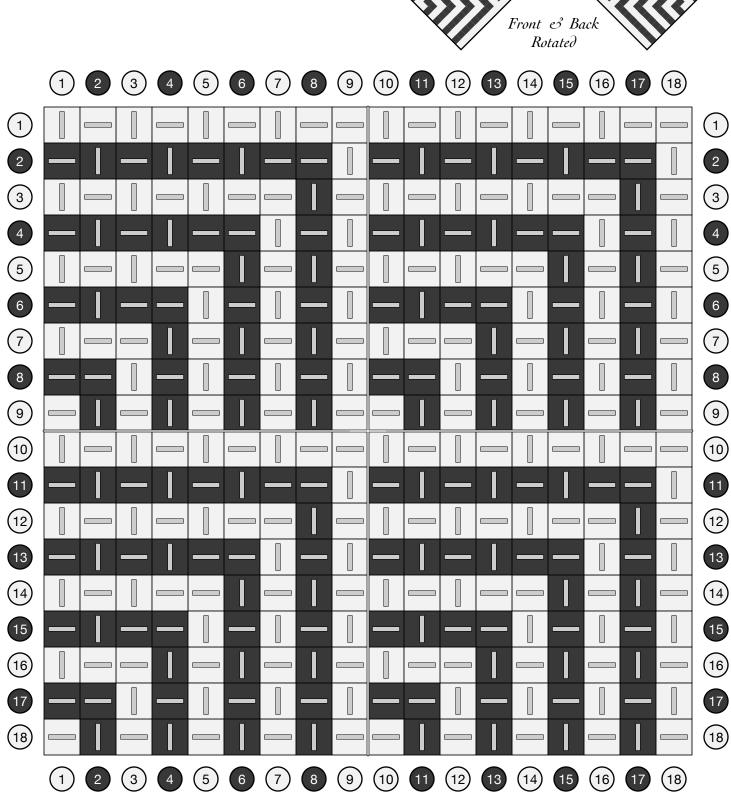


### **Four Corners**

Multiple twill stripes produce a series of nested chevrons.

A simple design added to our charts in July 2022.



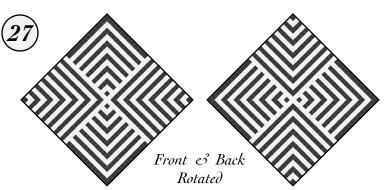


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## **Diverging Corners**

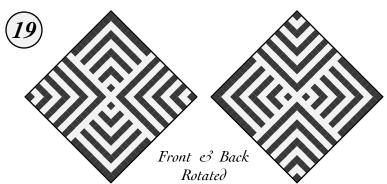
Multiple twill stripes produce a series of nested chevrons.

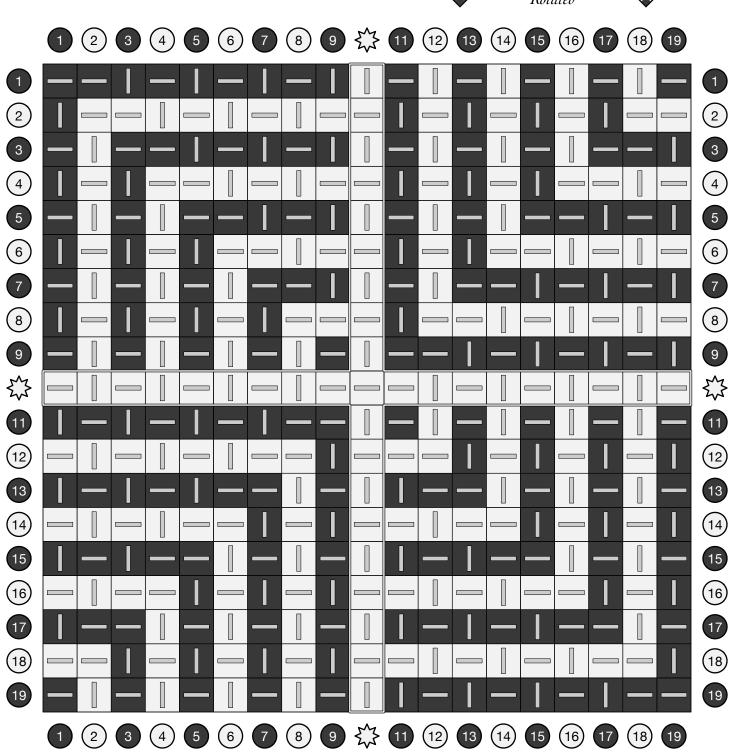




## **Diverging Corners**

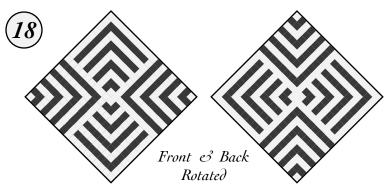
Multiple twill stripes produce a series of nested chevrons.

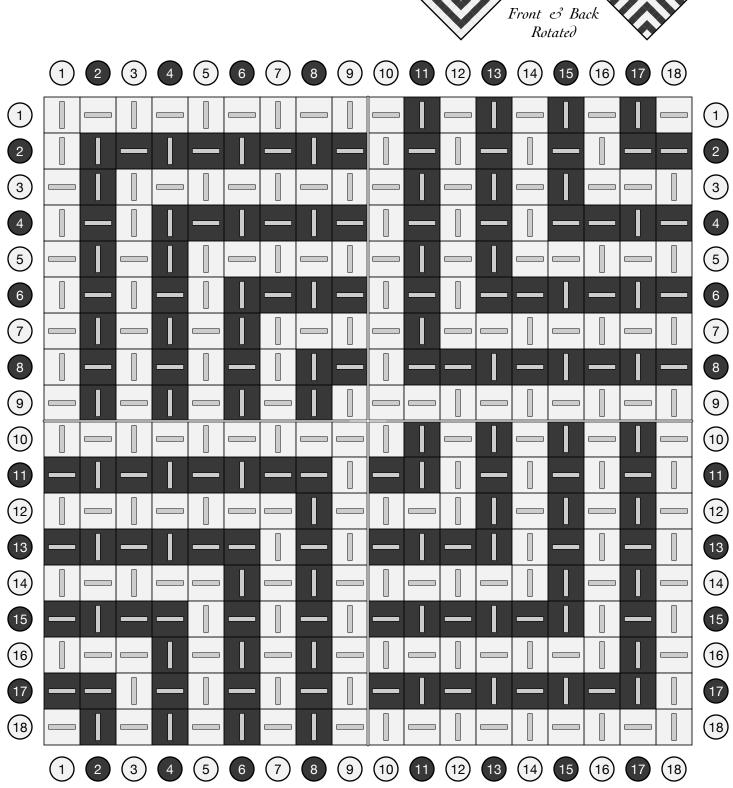




# **Diverging Corners**

Multiple twill stripes produce a series of nested chevrons.

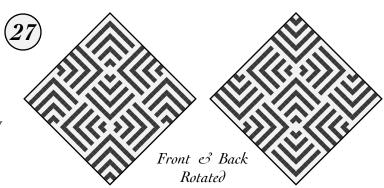


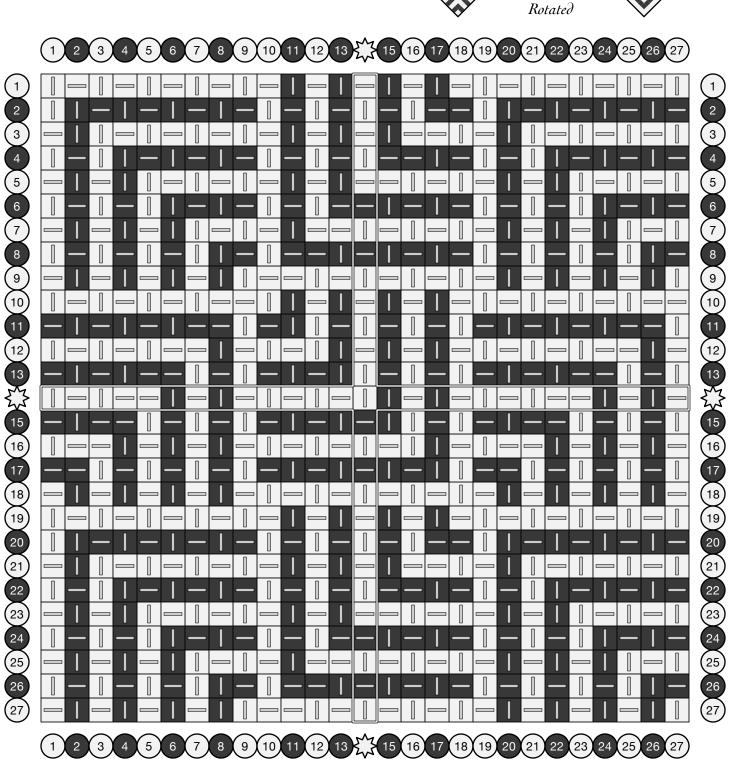


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### **Intersecting Corners**

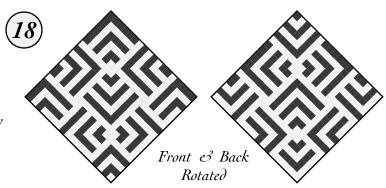
Multiple twill stripes produce a series of nested chevrons.

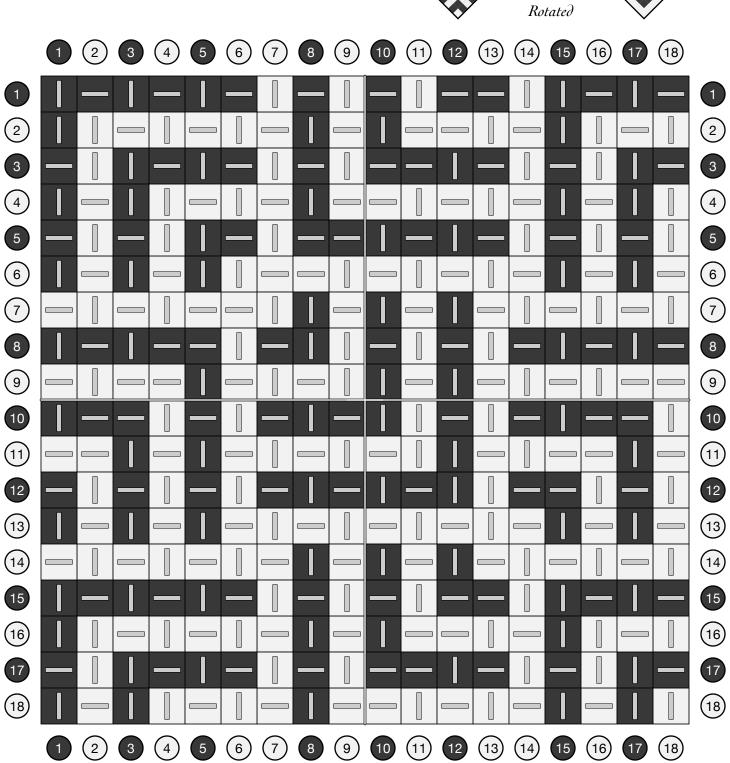




## **Intersecting Corners**

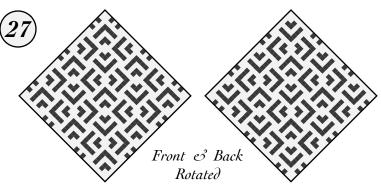
Multiple twill stripes produce a series of nested chevrons.

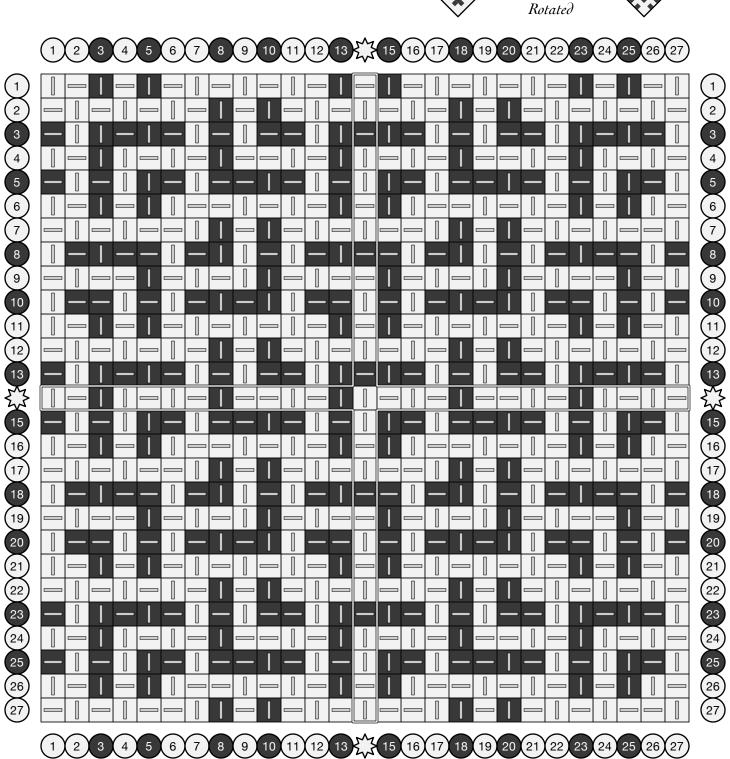




## **Tiny Intersecting Corners**

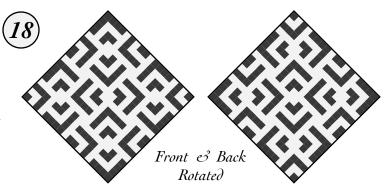
Multiple twill stripes produce a series of nested chevrons.

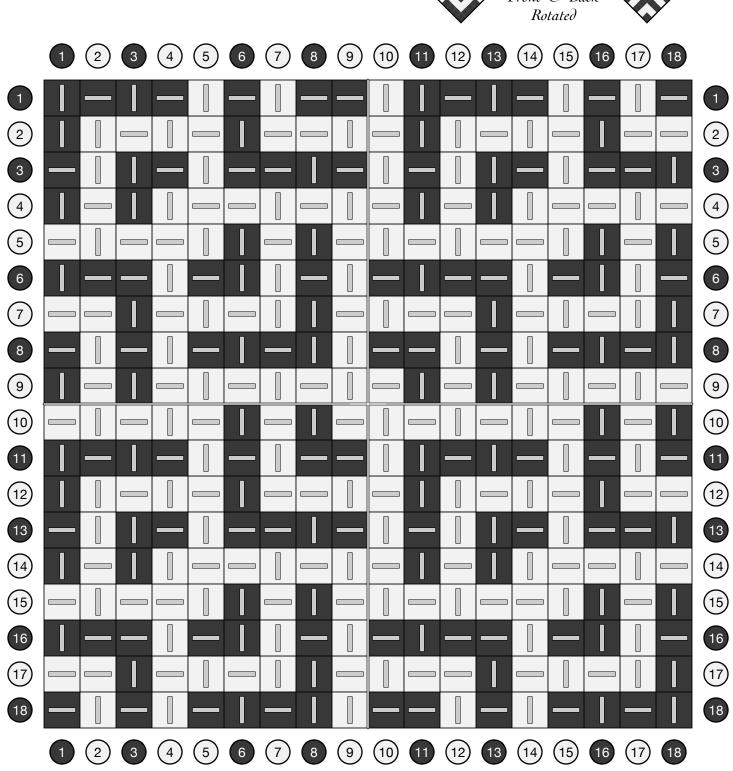




## **Tiny Intersecting Corners**

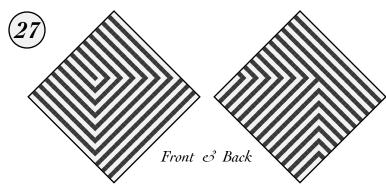
Multiple twill stripes produce a series of nested chevrons.

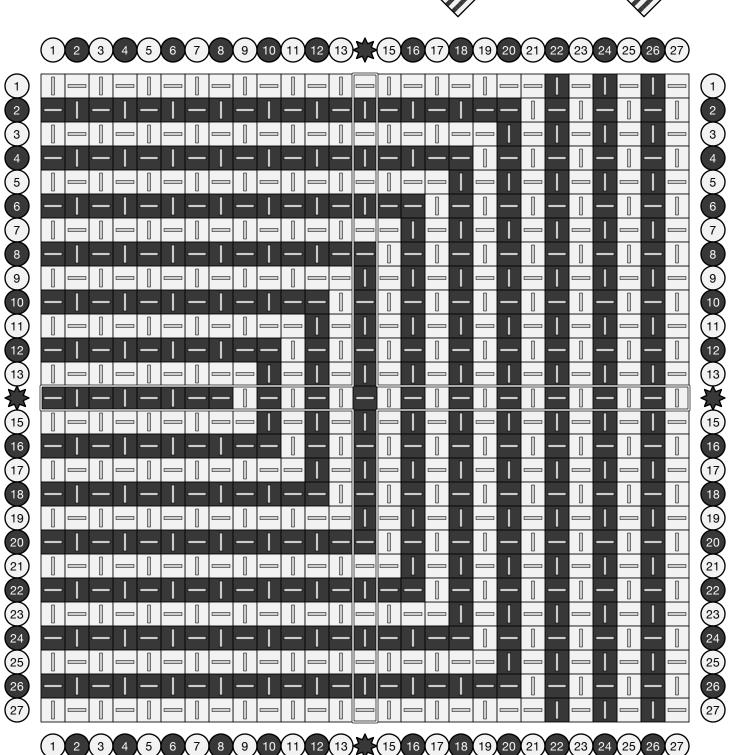




### **Two Corners**

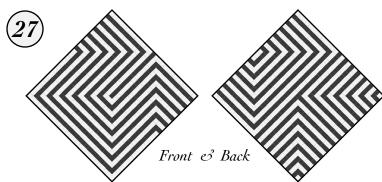
Converging diagonals of over-two floats create a bold pattern of parallel lines.

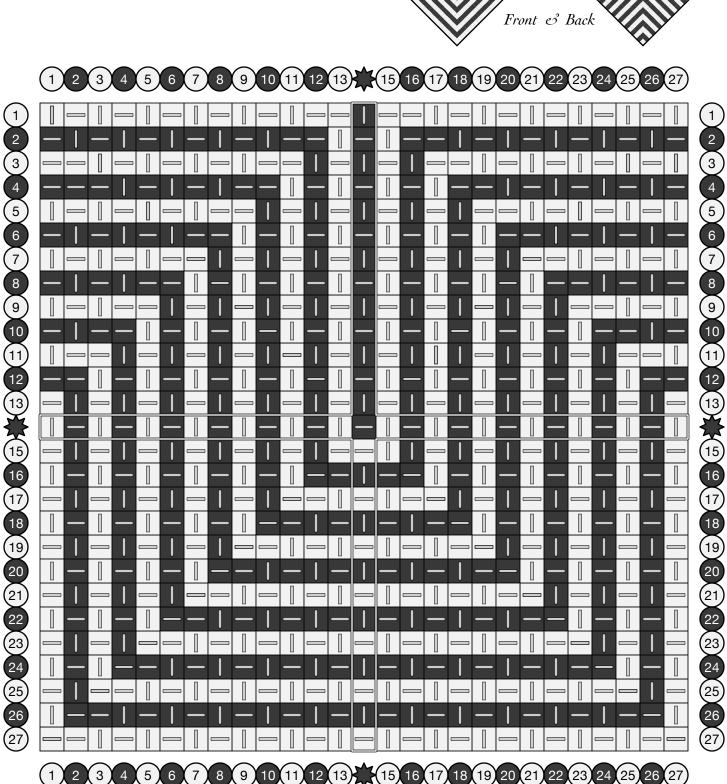




## Open Square

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

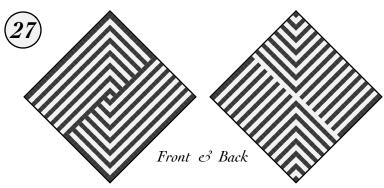


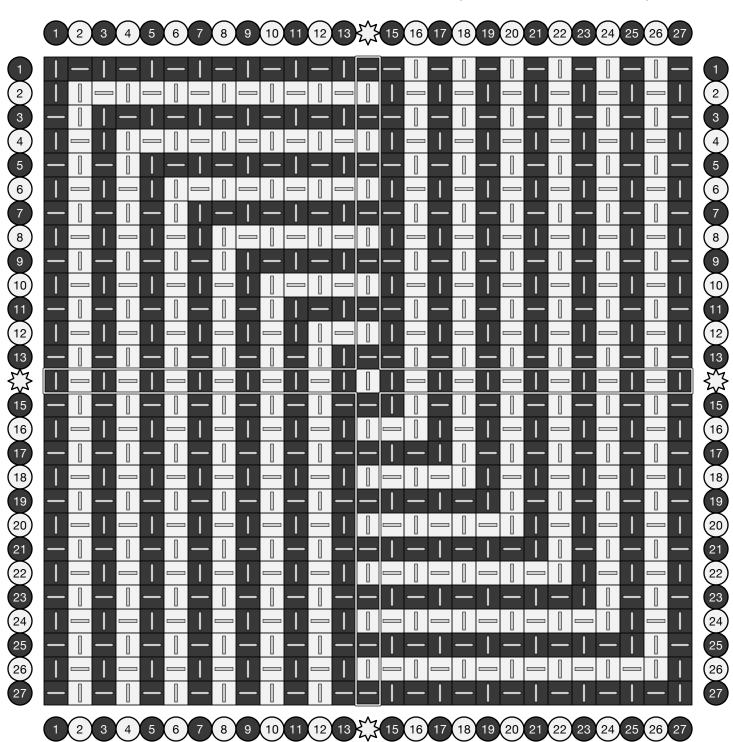


## Right Hook

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

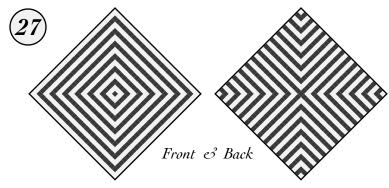
Added to our charts in April 2022.

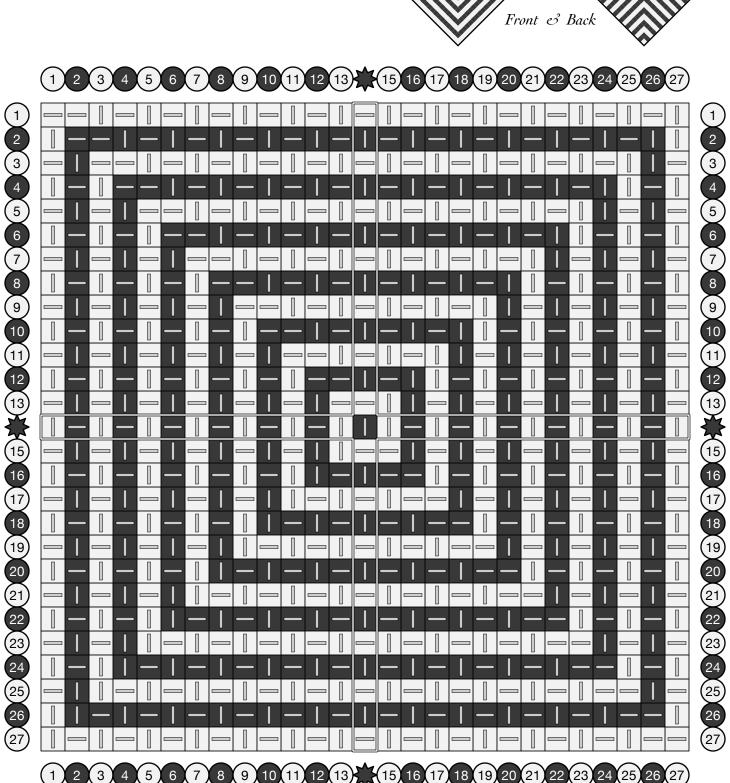




## Noughts and Crosses

Squares on one side, crosses on the other.





# Noughts and Crosses

(5)

6

7

8

9

(10)

11

(12)

13

(14)

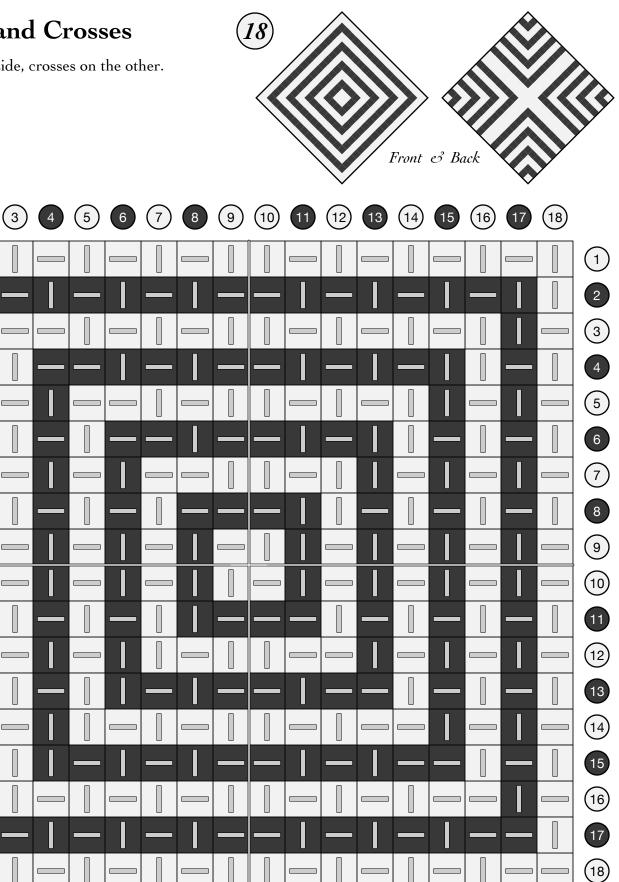
15

16

17

(18)

Squares on one side, crosses on the other.



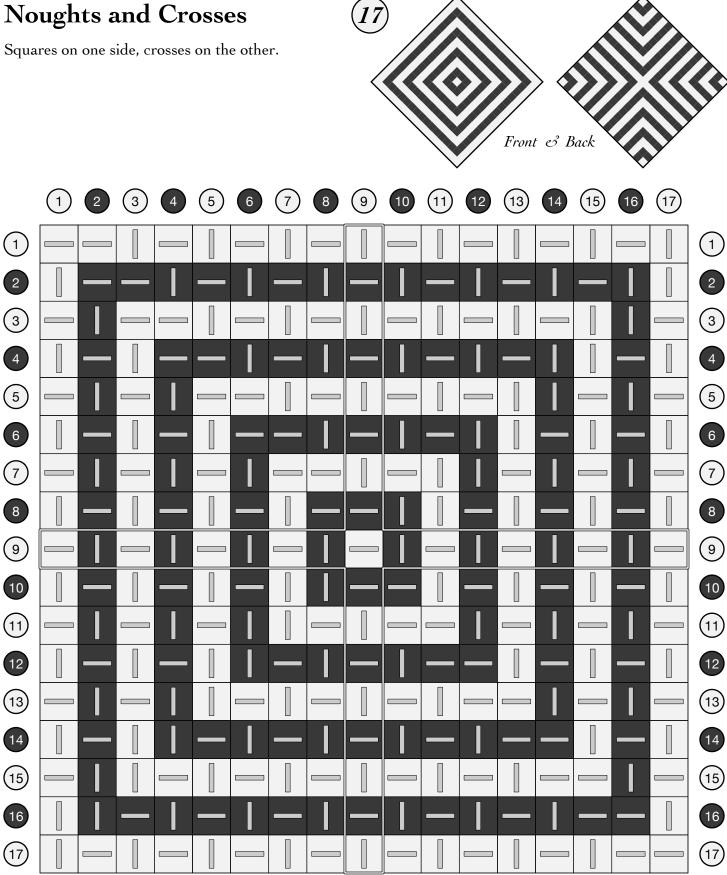
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9

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(18)

(16)



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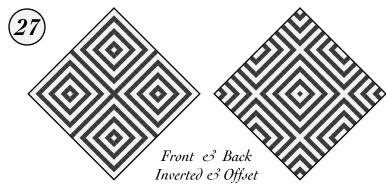
(17)

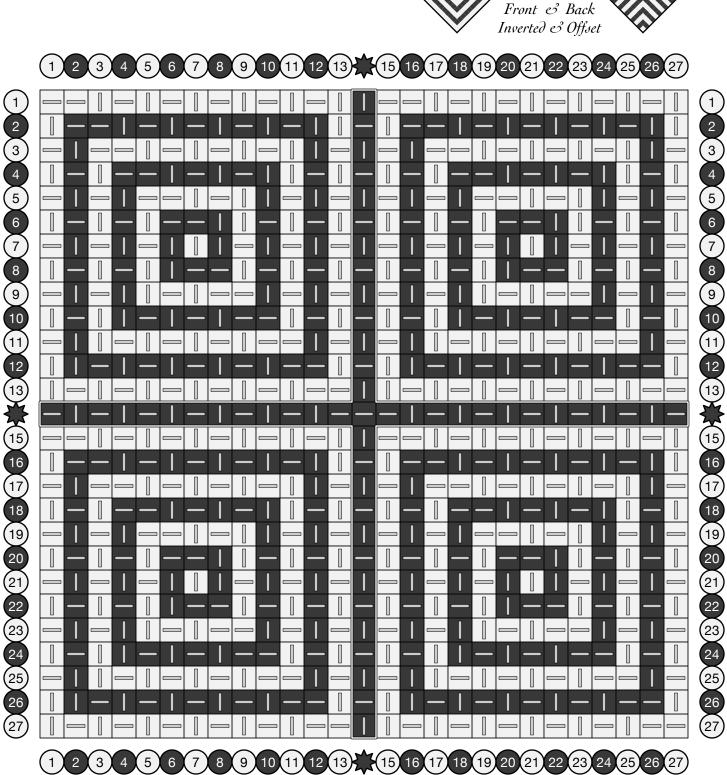
(16)

(15)

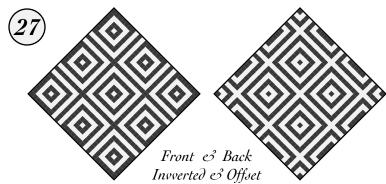
(13)

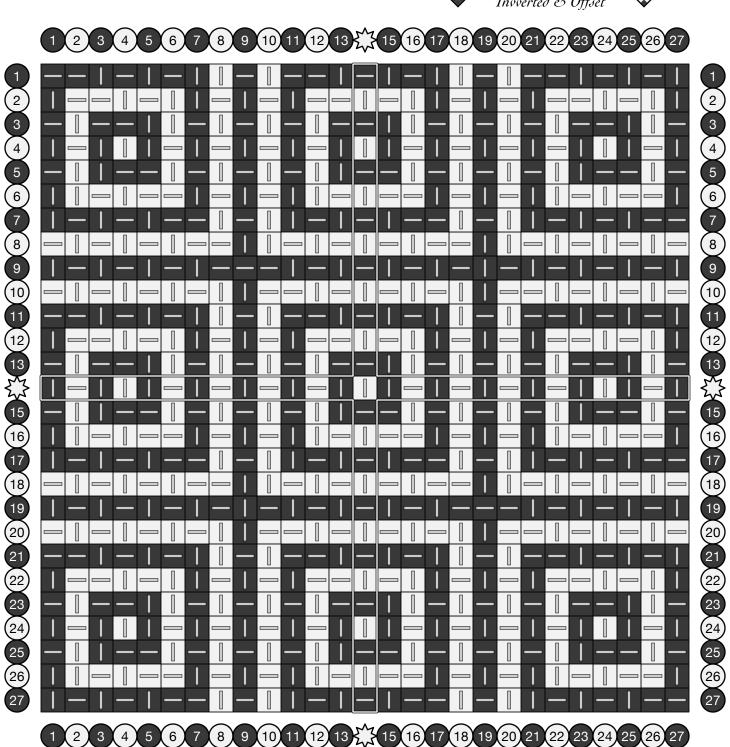
## **Square Tiles**



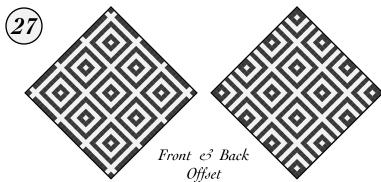


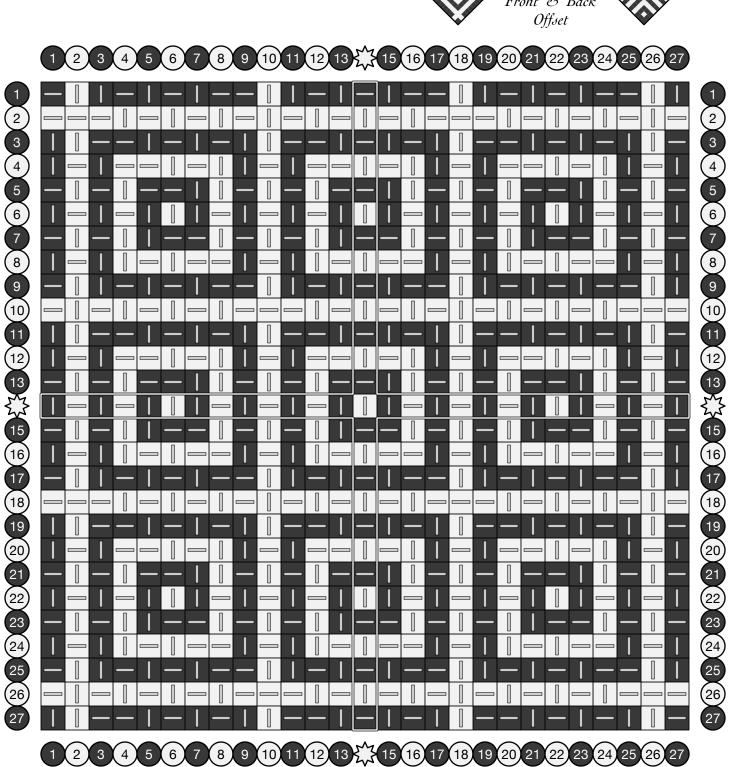
## **Small Square Tiles**



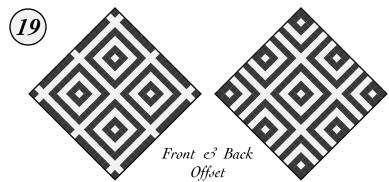


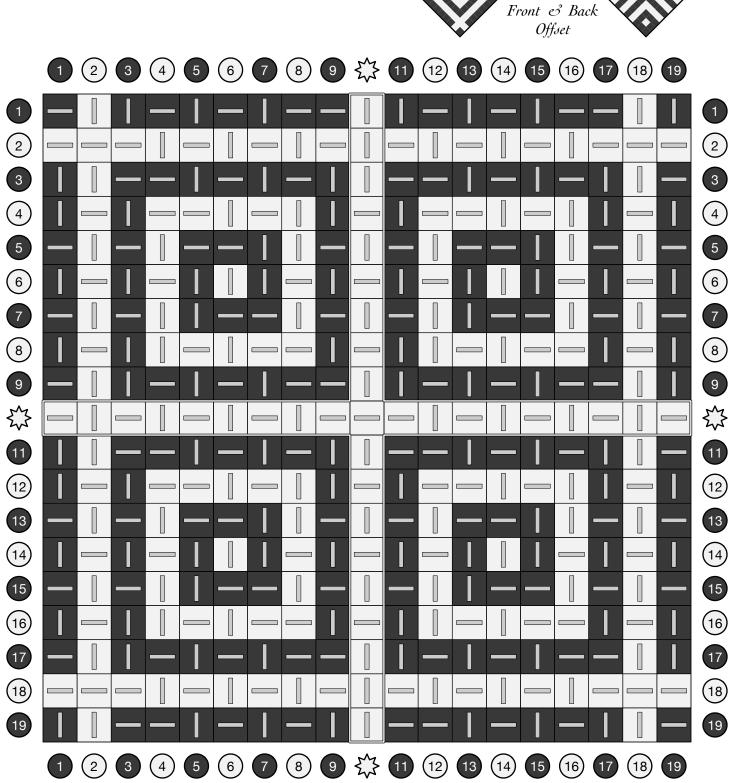
# **Tiny Square Tiles**





# **Tiny Square Tiles**

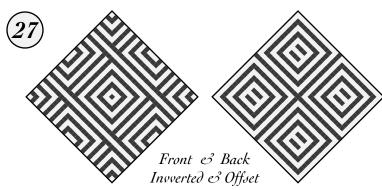


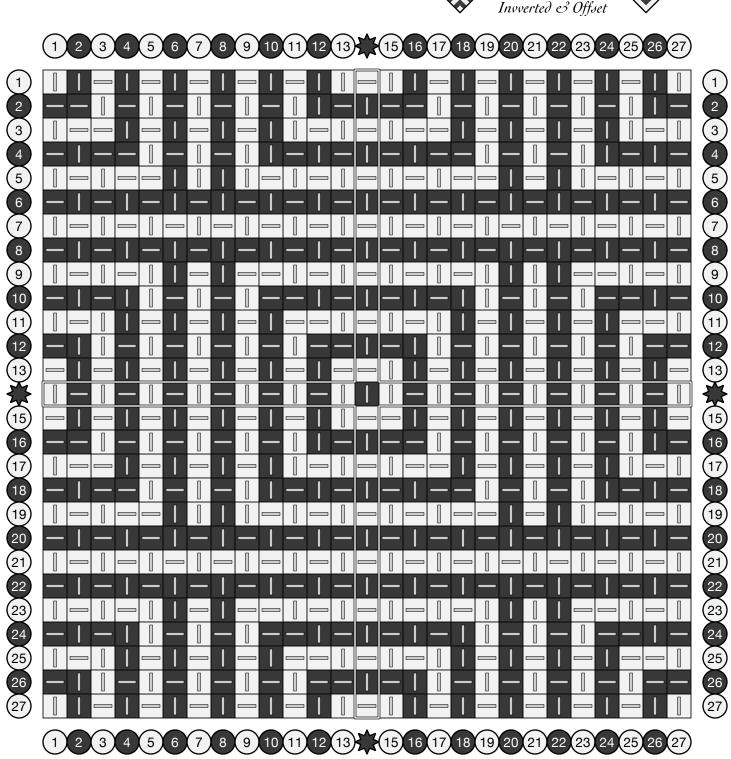


### Separated Square Tiles

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.

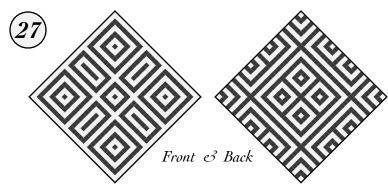


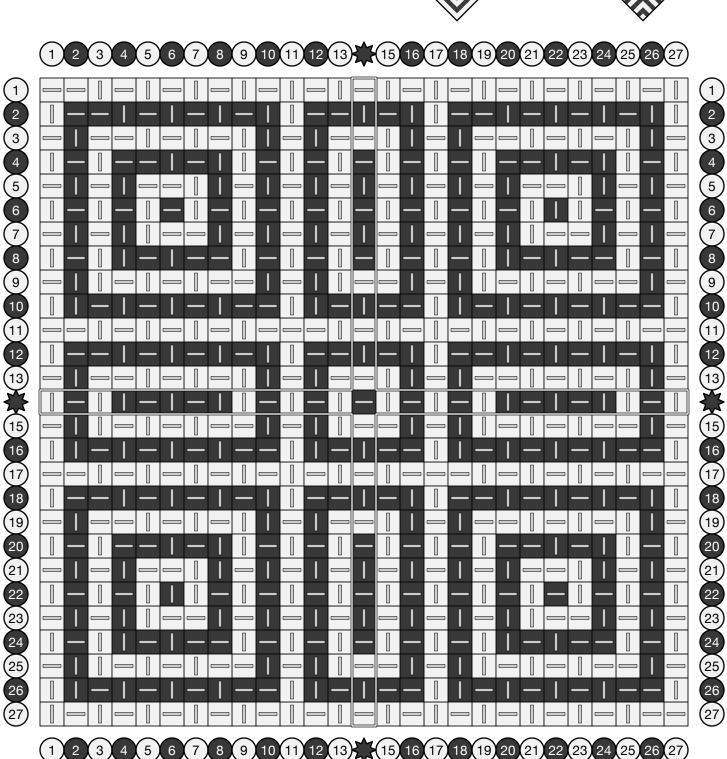


### **Nesting Boxes**

A simple pattern of squares within squares.

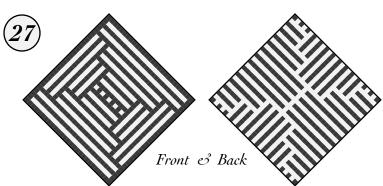
An original design from November 2020.

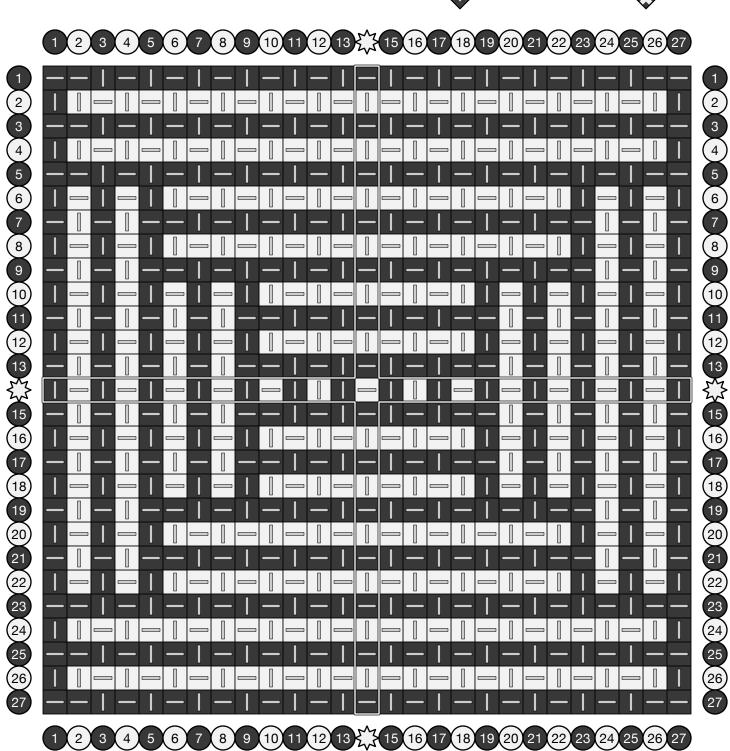




### **Stacked Blocks**

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





### **Stacked Blocks**

2

4

5

6

8

1

(12)

13

14

15

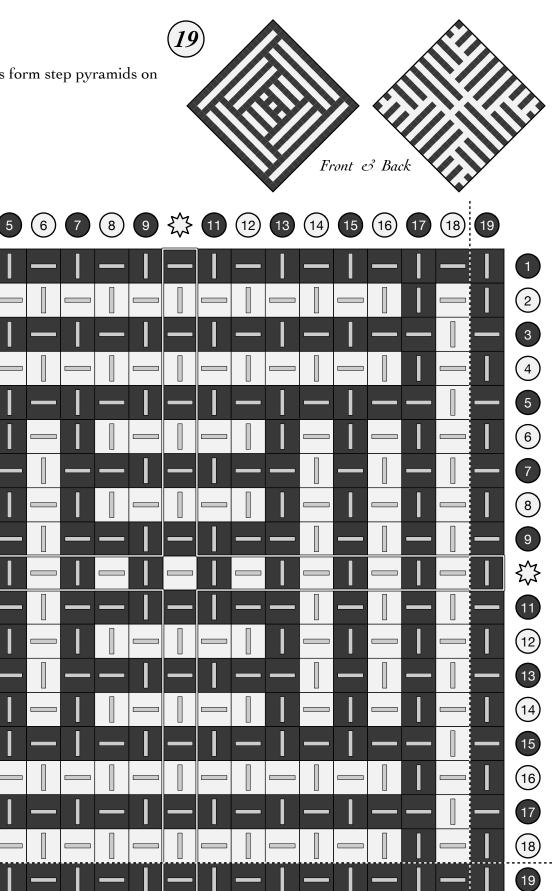
(16)

17

(18)

19

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



(12)

13

(14)

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8

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19

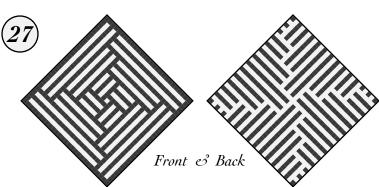
17

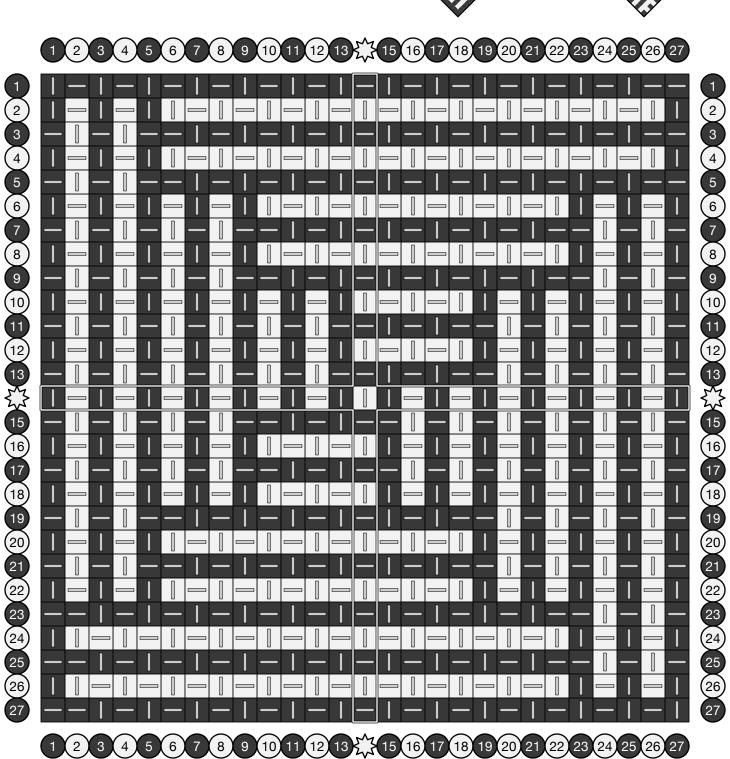
(18)

(16)

### Offset Stacked Blocks

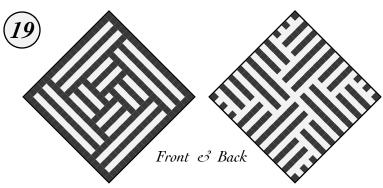
Nesting sets of parallel lines form step pyramids on each side.

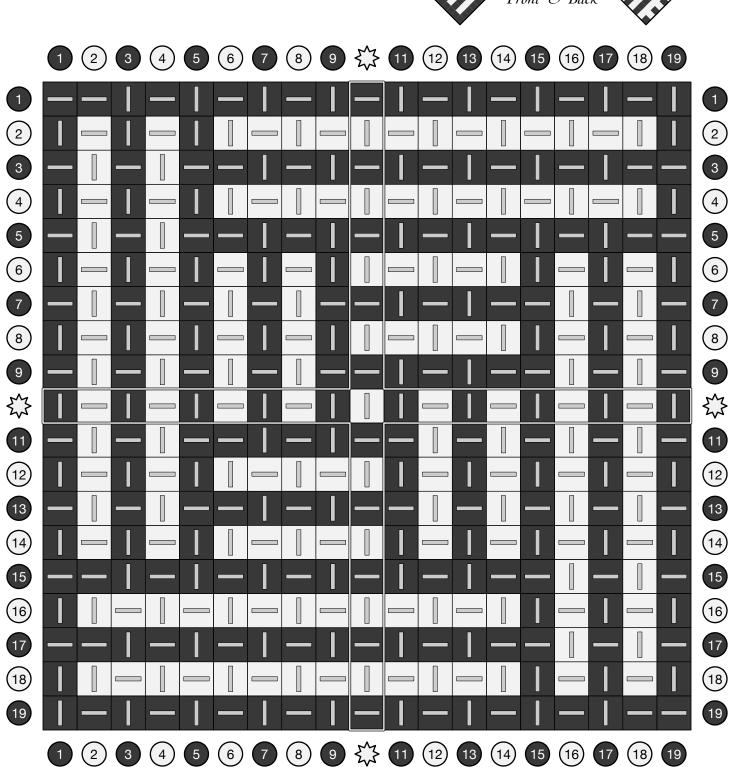




### Offset Stacked Blocks

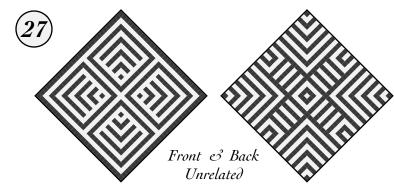
Nesting sets of parallel lines form step pyramids on each side.

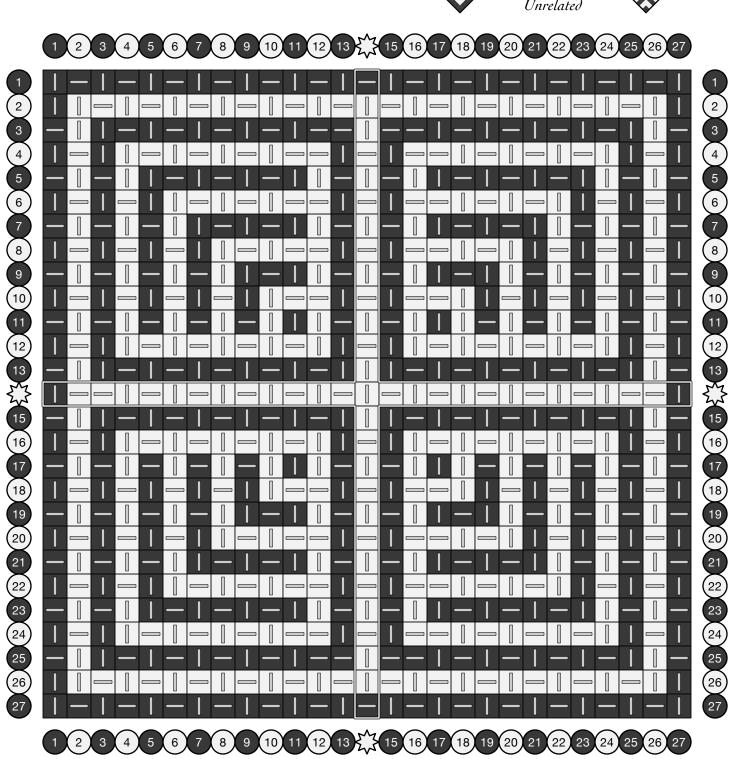




## **Radiating Boxes**

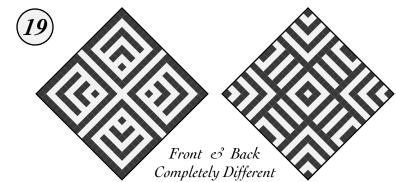
An original design from April 2022.

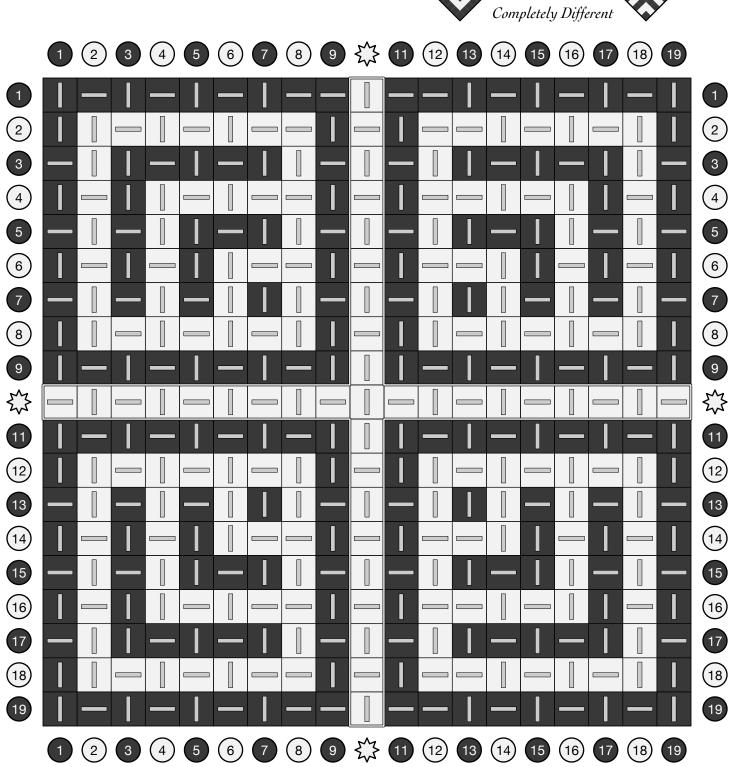




## **Radiating Boxes**

An original design from April 2022.

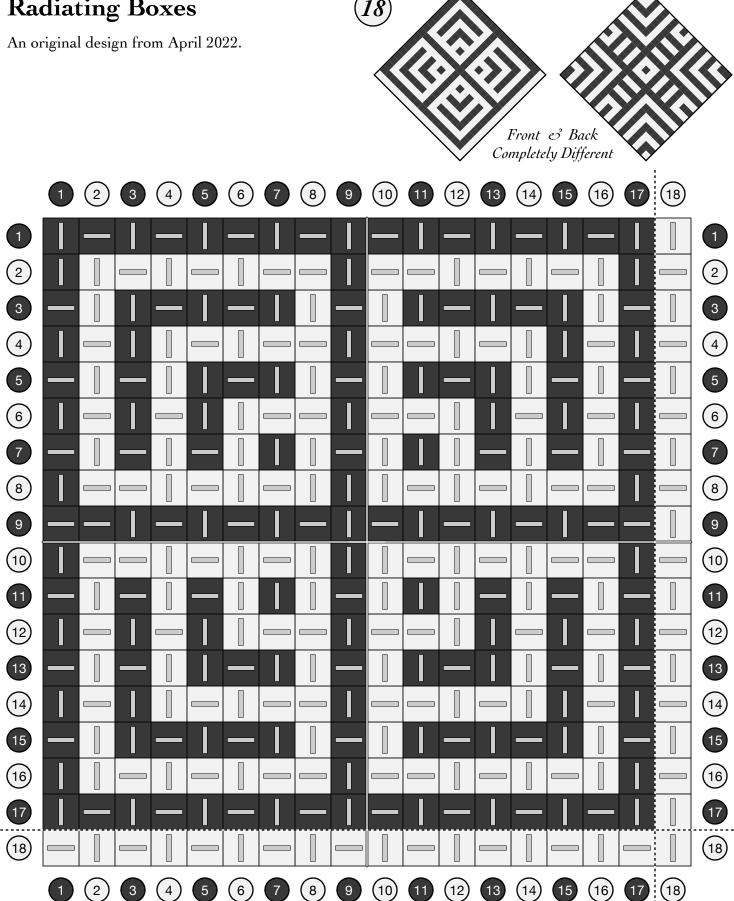




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# **Radiating Boxes**

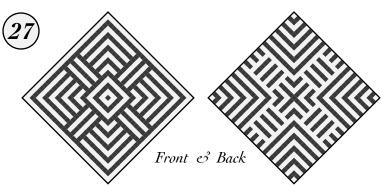


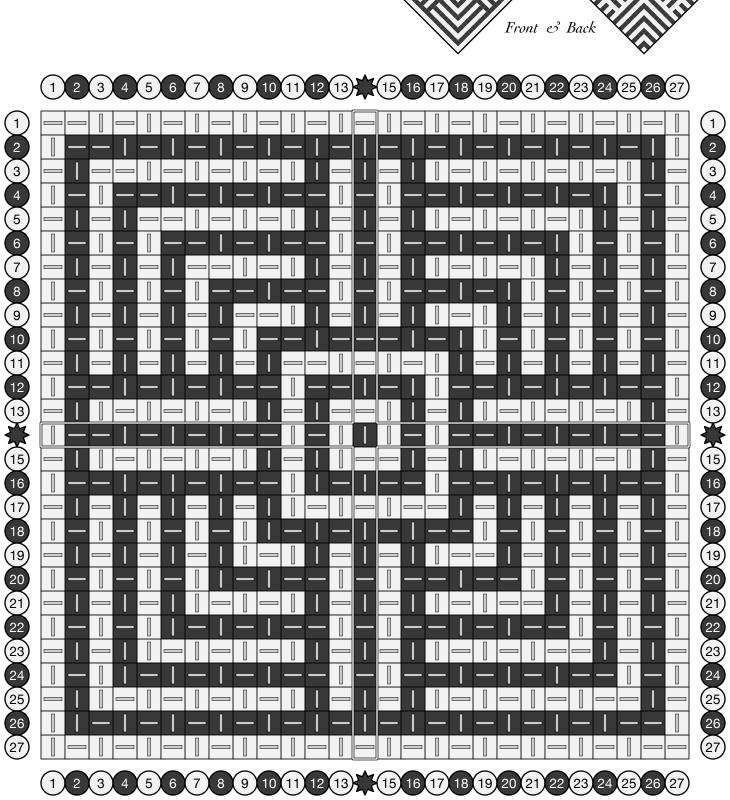
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# Temple of Kukulcán

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

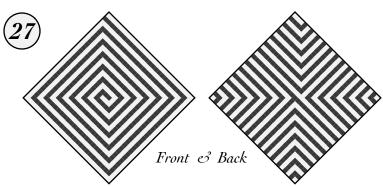


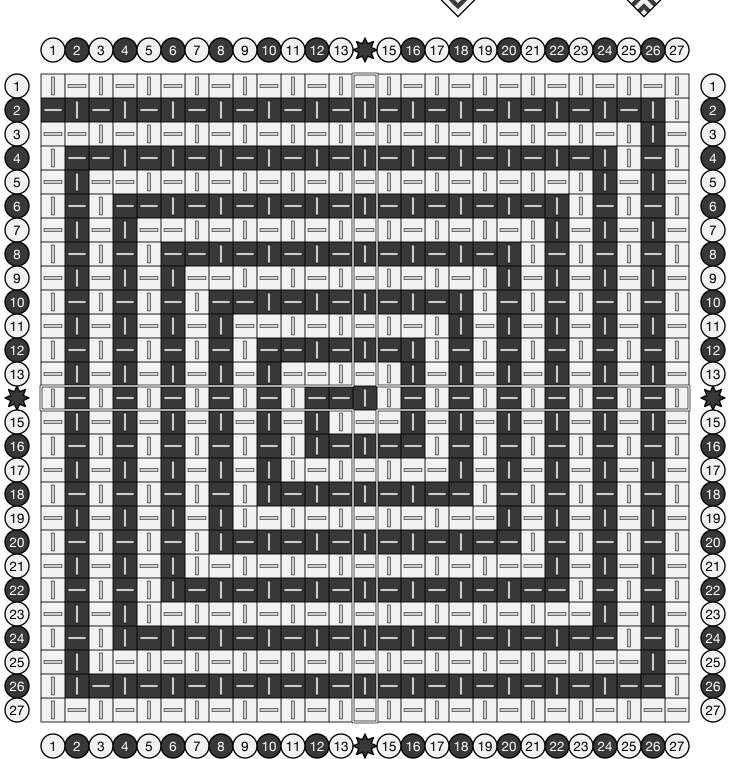


# **Square Spiral**

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

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

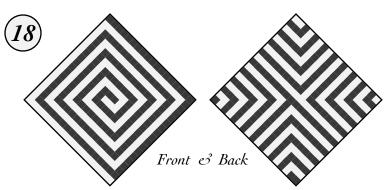


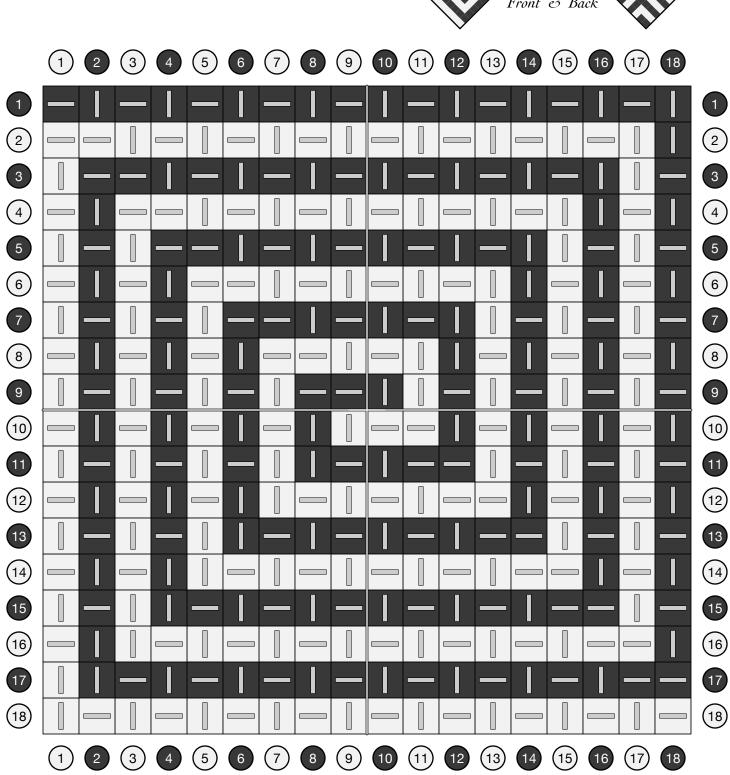


# Square Spiral

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

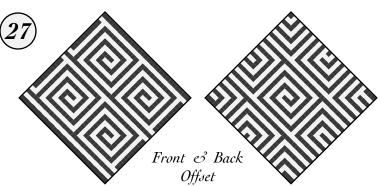
Adapted from *Orimono Soshiki Hen* by Kiju Yoshida (1903), archived at handweaving.net (#50018).

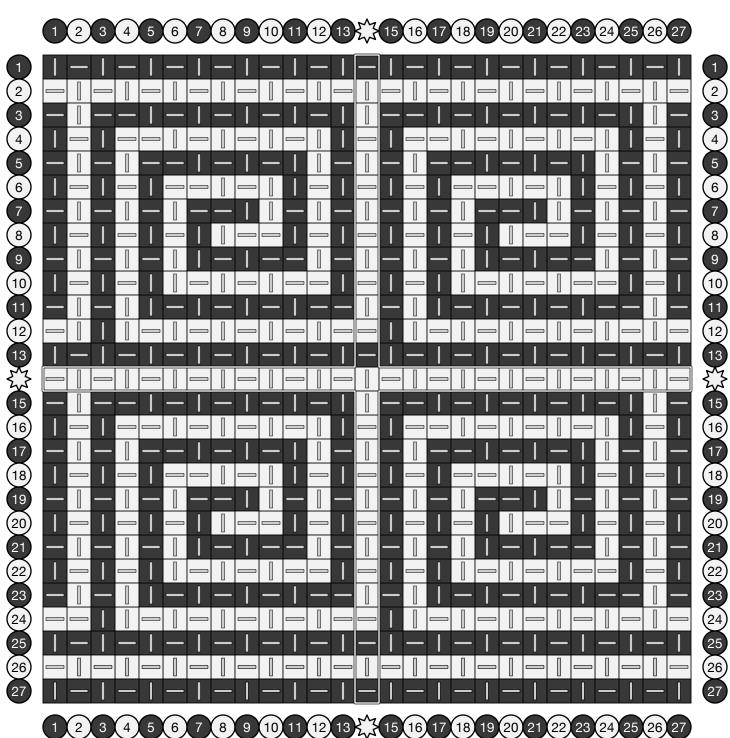




## Square Spiral Bands

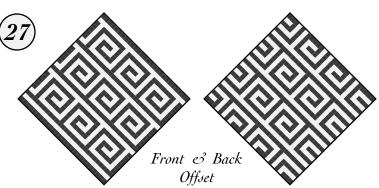
Offset twill wales cause this spiral to grow on each cycle.

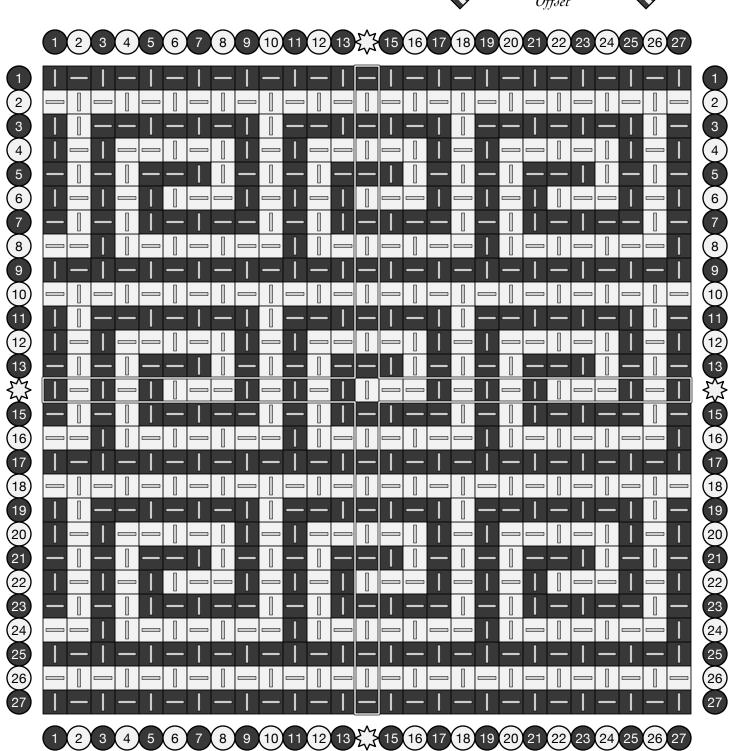




# Small Square Spiral Bands

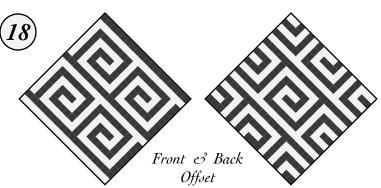
Offset twill wales cause this spiral to grow on each cycle.

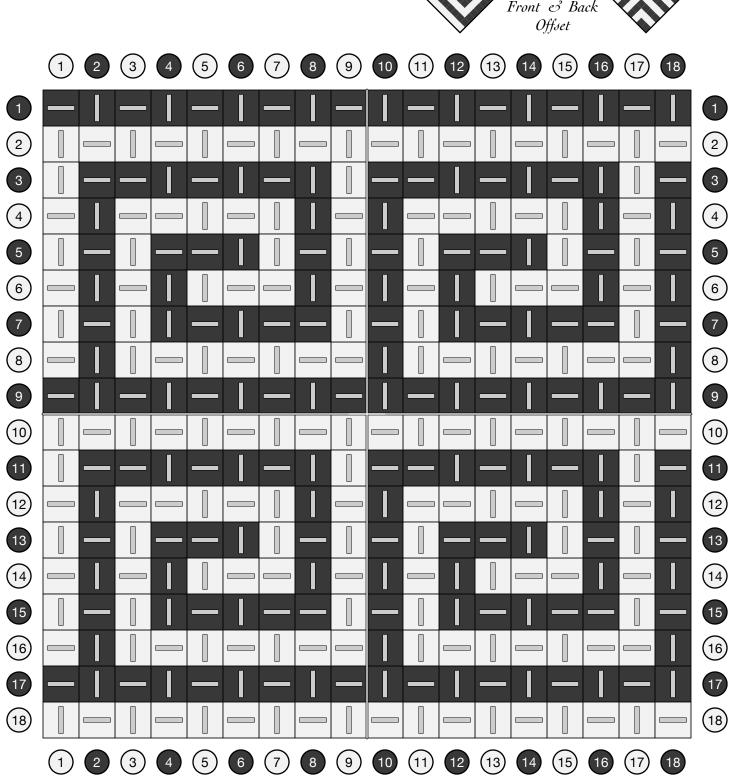




## Small Square Spiral Bands

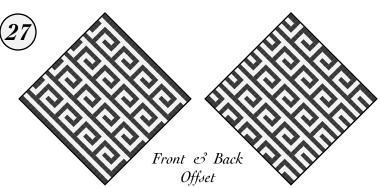
Offset twill wales cause this spiral to grow on each cycle.

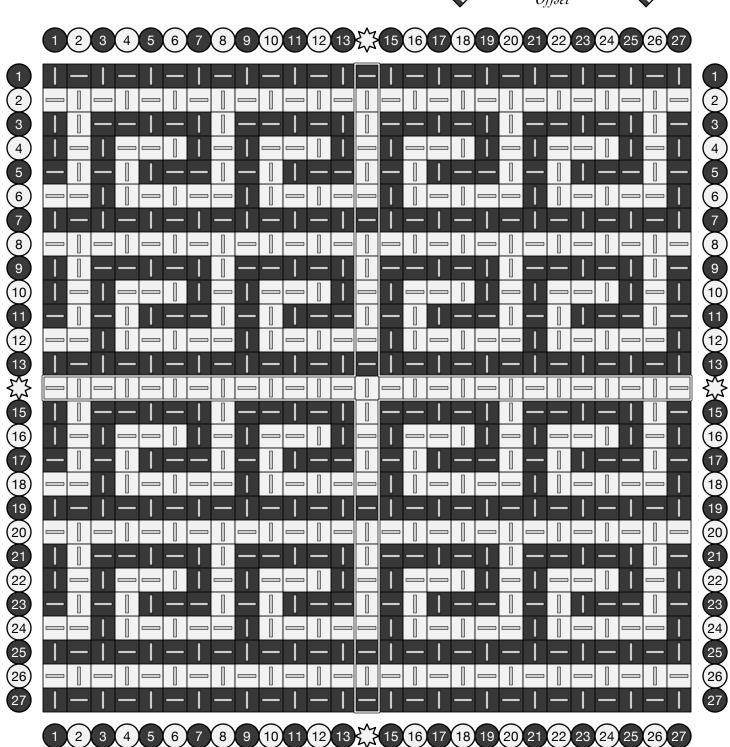




## Tiny Square Spiral Bands

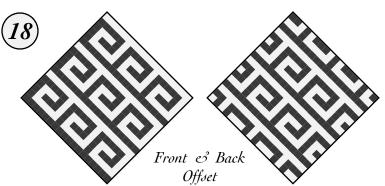
Offset twill wales cause this spiral to grow on each cycle.

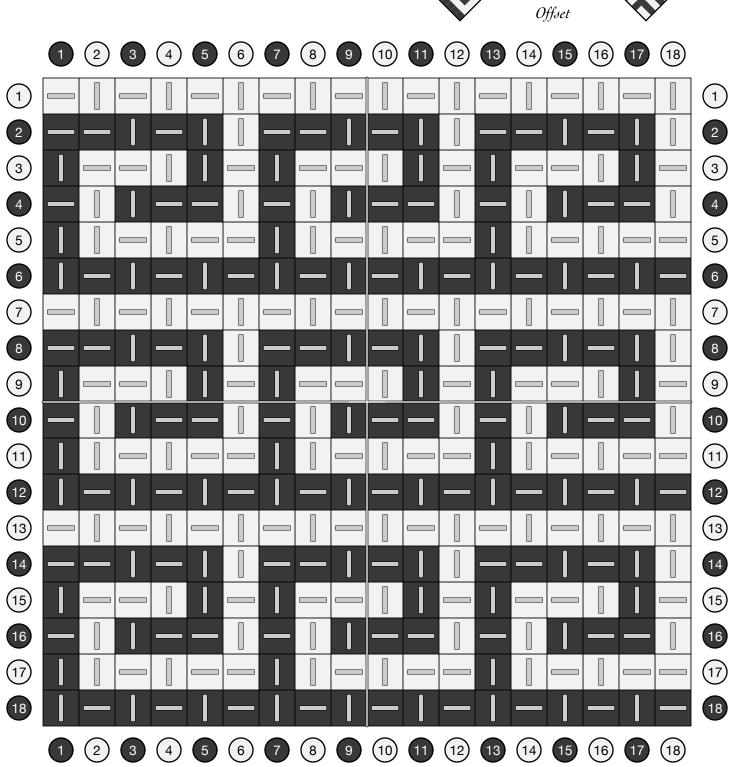




## Tiny Square Spiral Bands

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

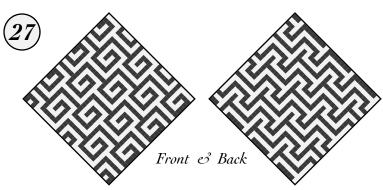


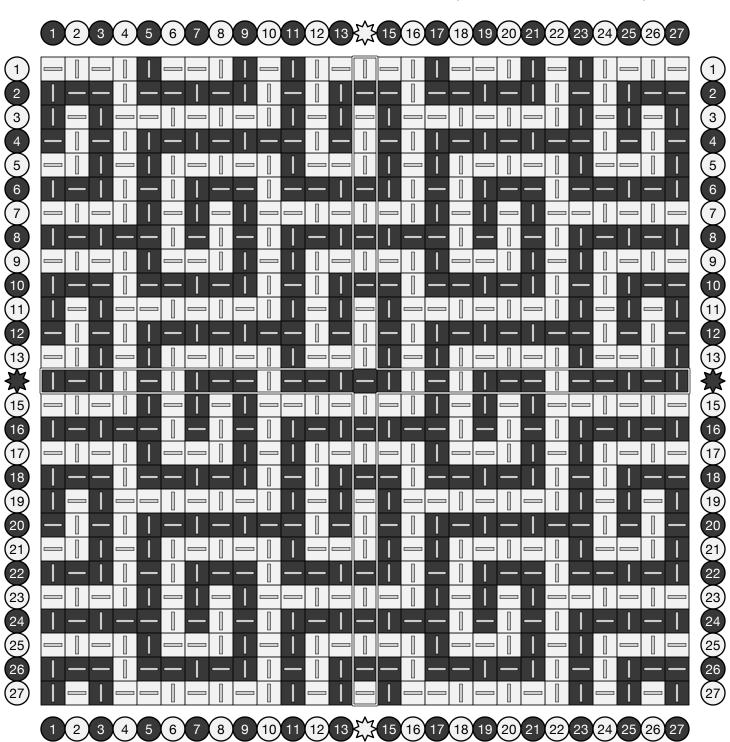


### **Eddies**

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

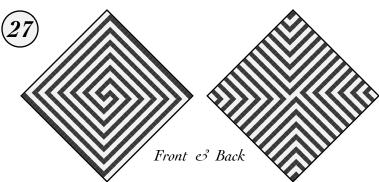
Adapted from a pattern shared by John Bryan in spring 2023.

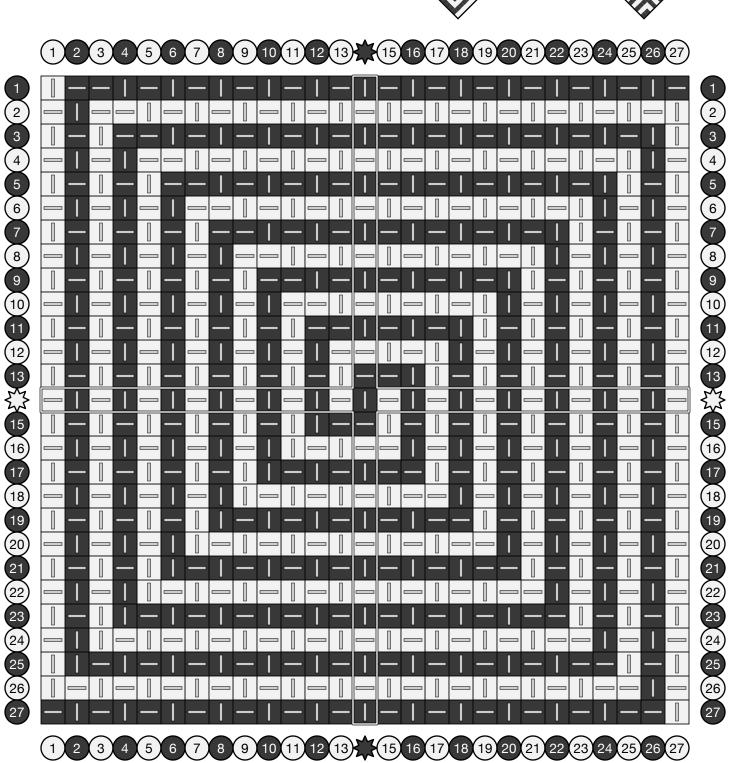




## Square Double Spiral

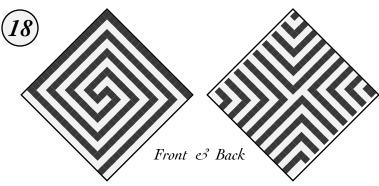
Offset twill wales cause this spiral to grow on each cycle.

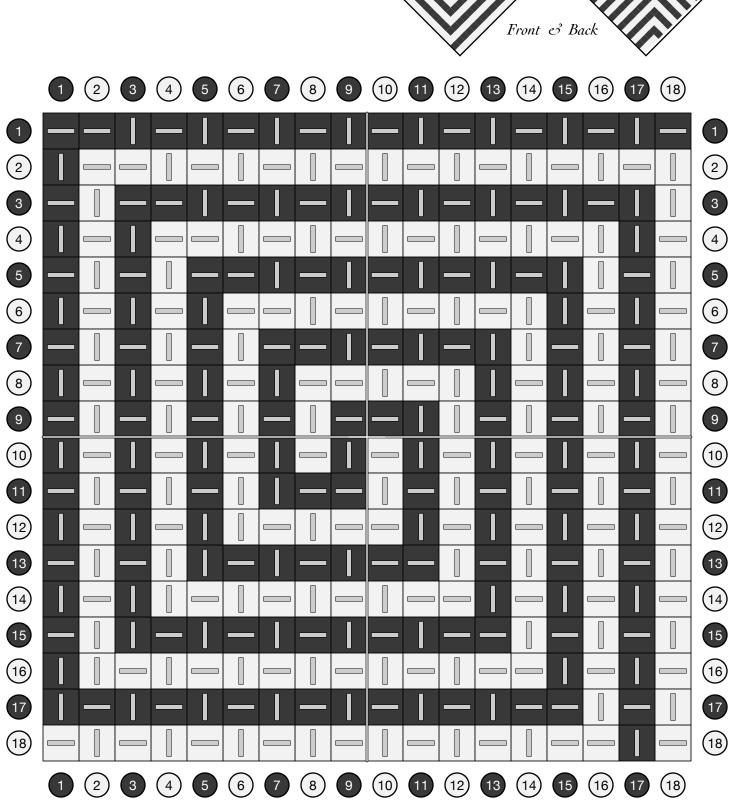




# Square Double Spiral

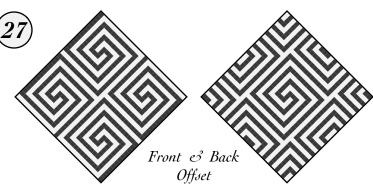
Offset twill wales cause this spiral to grow on each cycle.

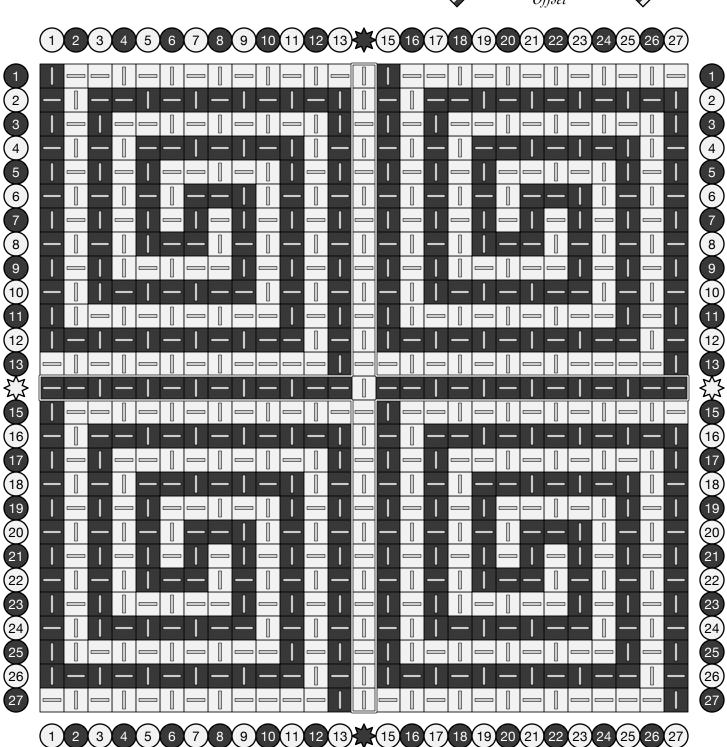




## **Greek Triple Key**

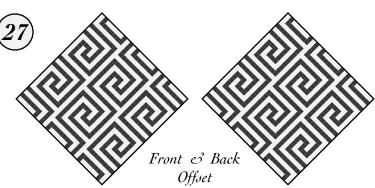
This pattern uses an artistic motif called a "meander" found in Greek art and architecture since antiquity. The back has the same design, but offset.

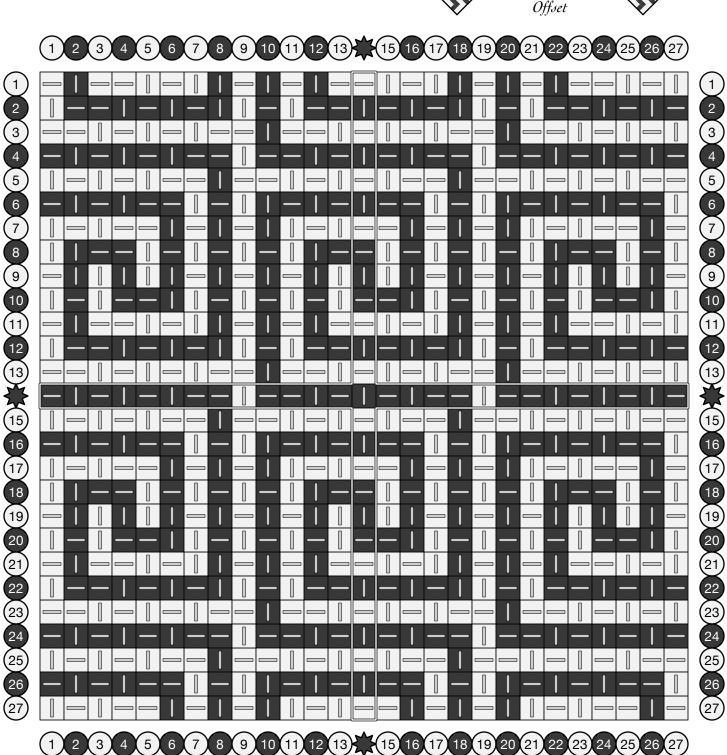




## **Greek Double Key**

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

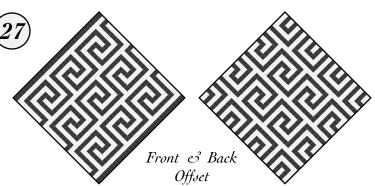


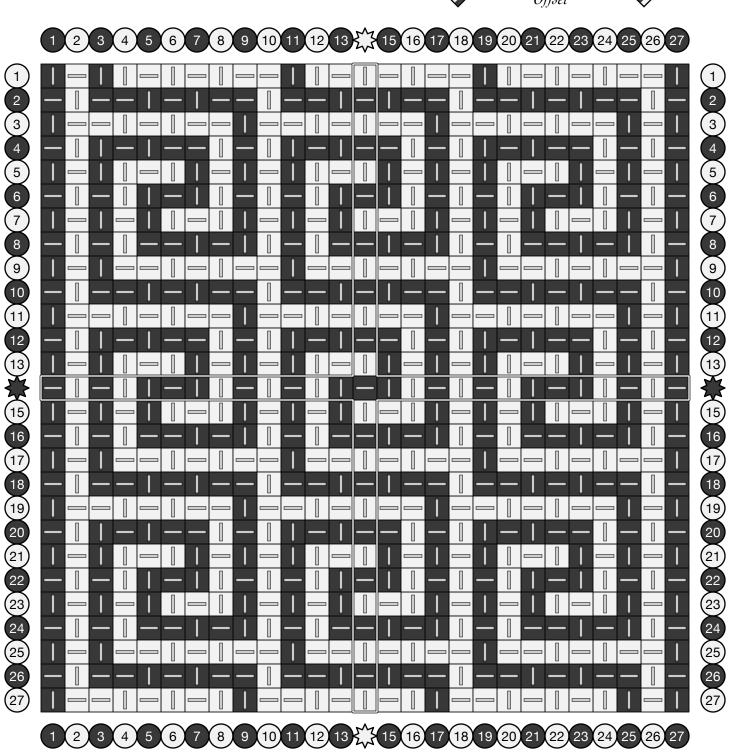


## **Greek Key**

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.

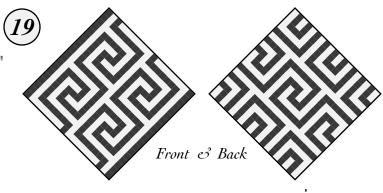


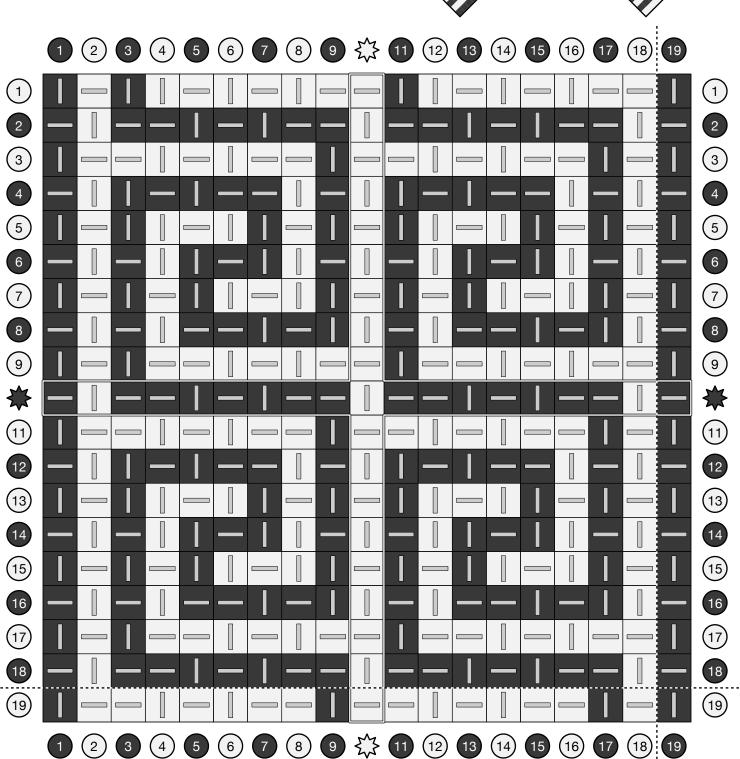


## **Greek Key**

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.

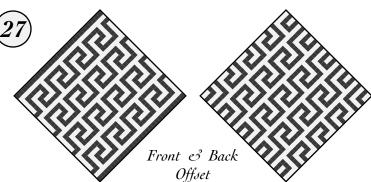
An original pattern created in December 2020 and adapted for 19 pegs in November 2023.

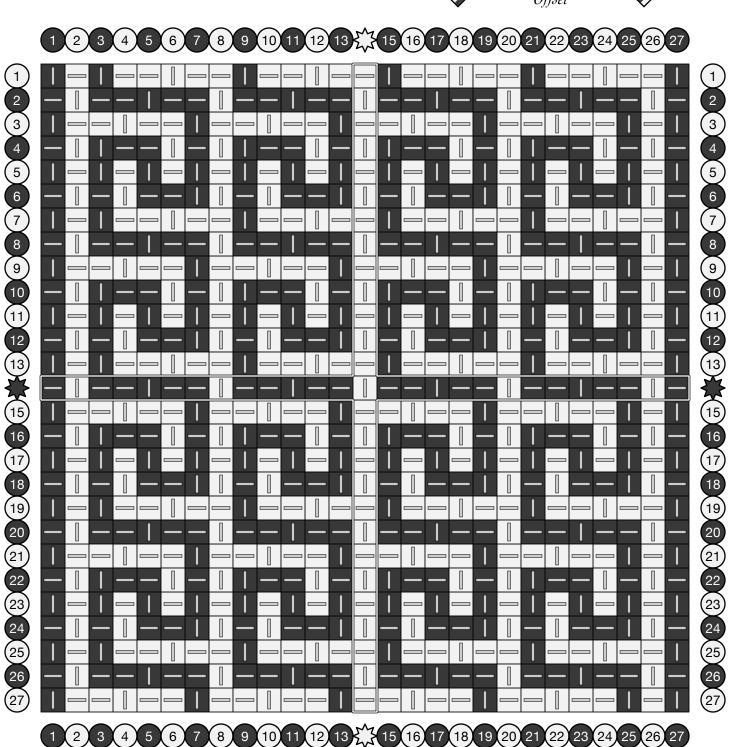




## Greek Half-Key

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

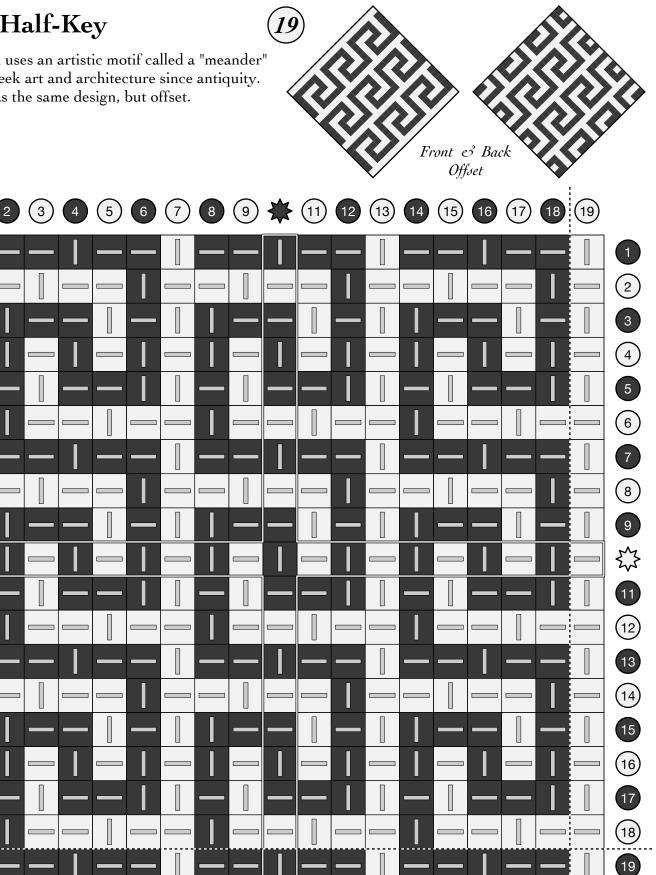
(16)

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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(19)

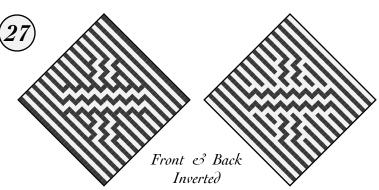
(17)

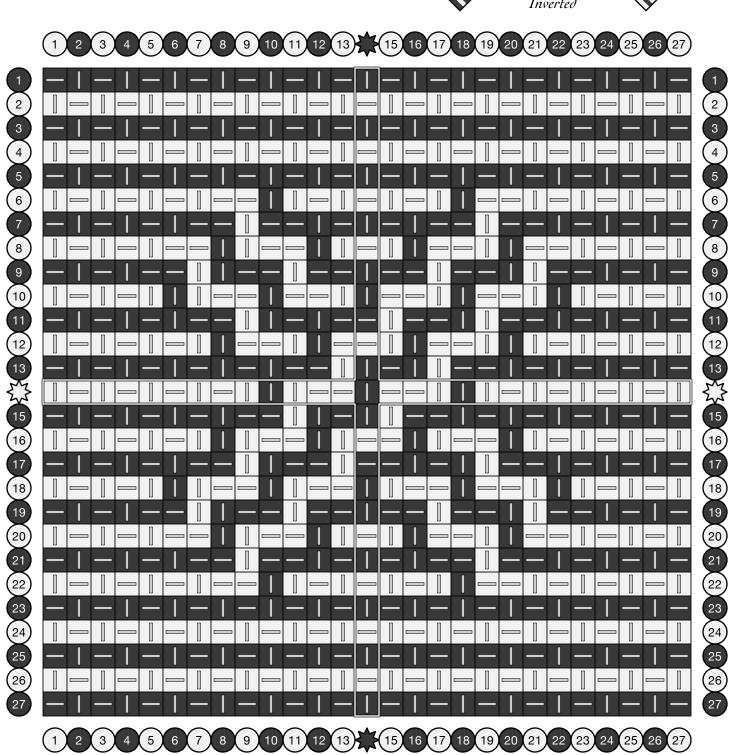
18

#### **Criss-Cross**

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

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

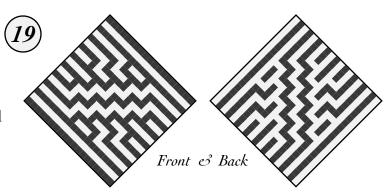


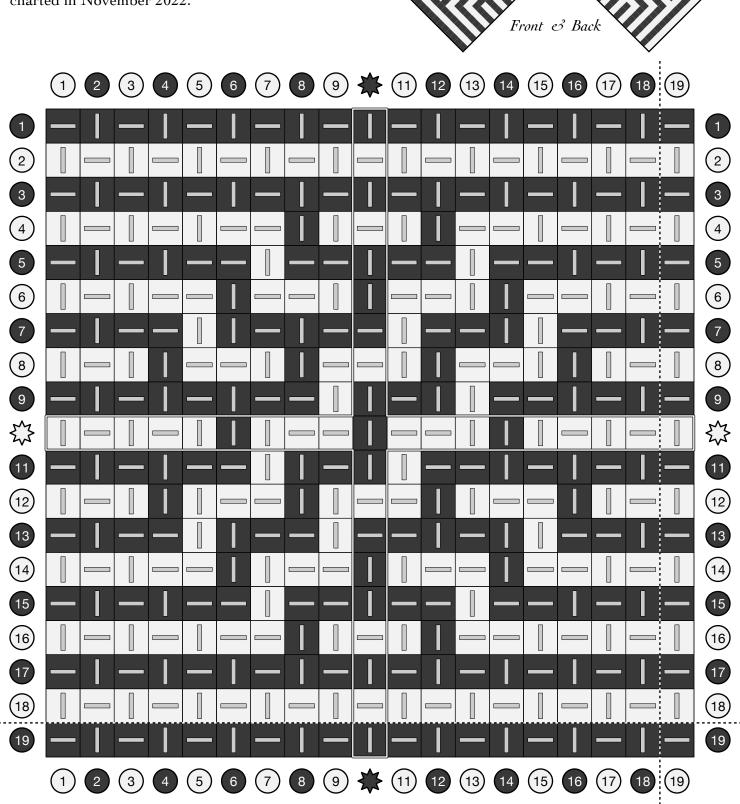


#### **Criss-Cross**

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

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

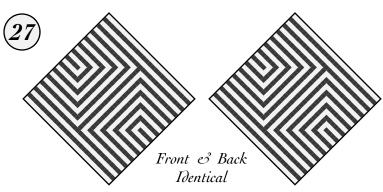


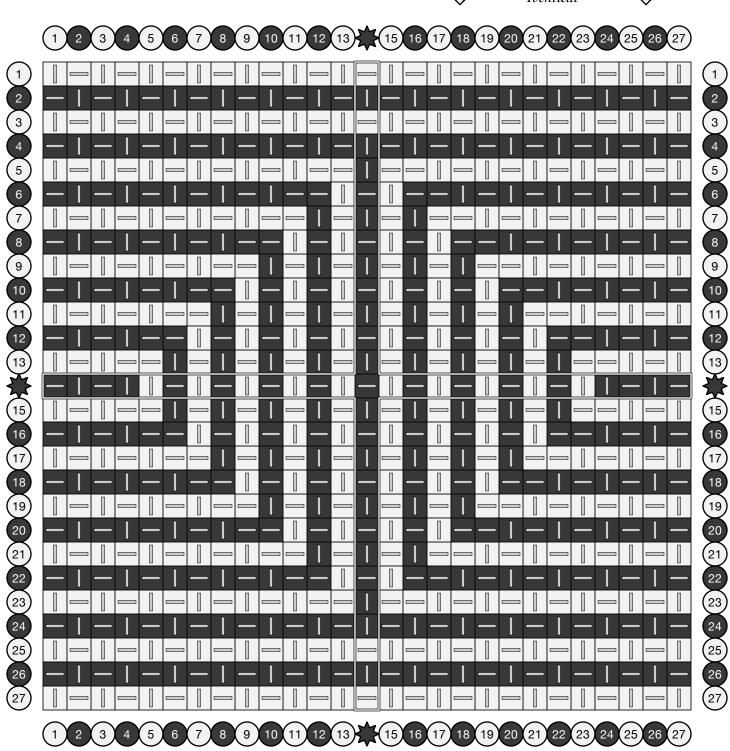


## Floating Diamond

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.

An original design from Dec 2021.



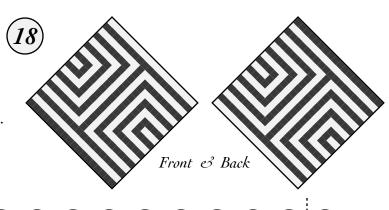


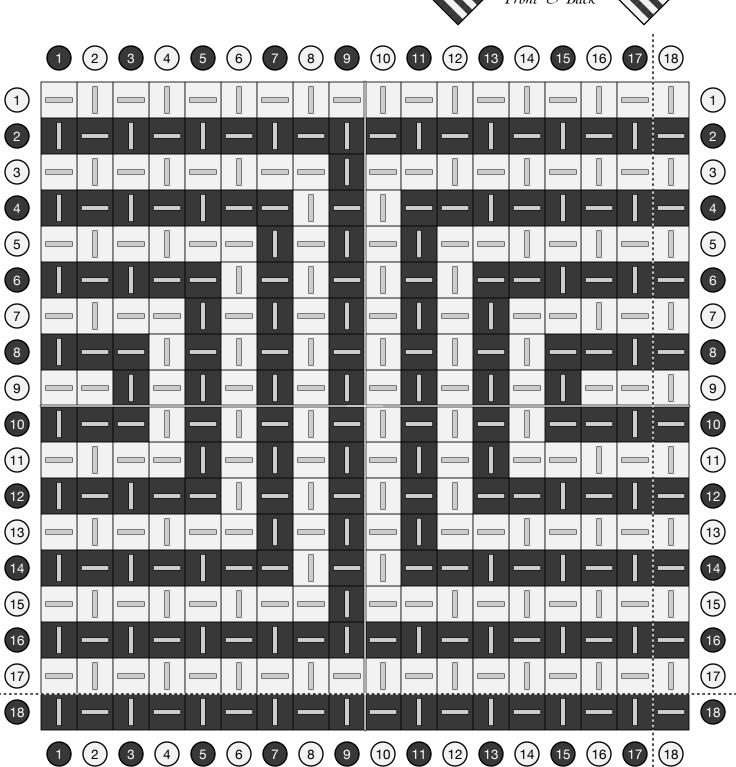
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## Floating Diamond

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

For better symmetry, omit loop 18 in each direction.

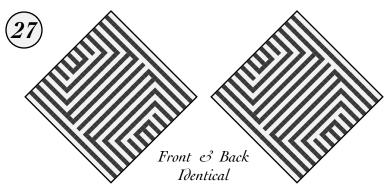


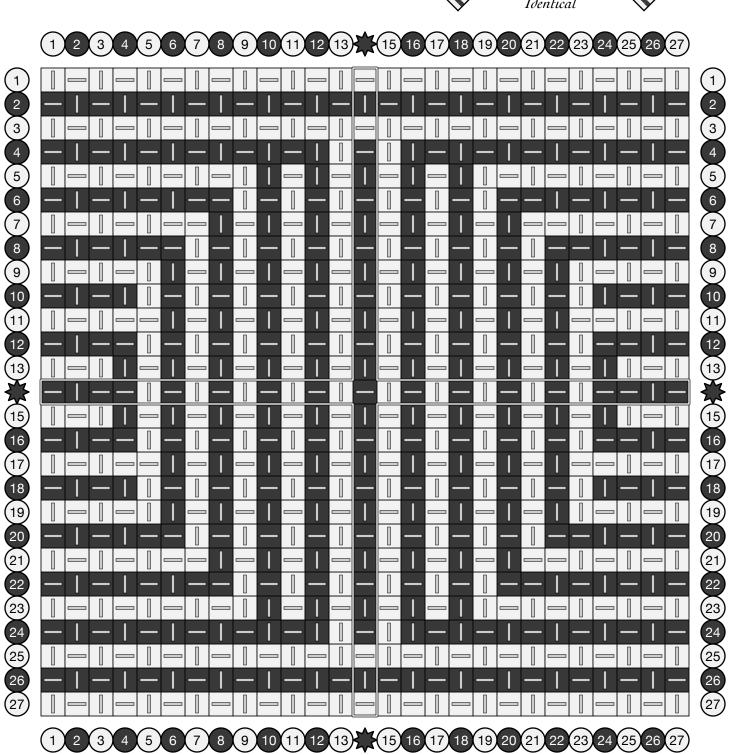


### **Floating Circle**

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.

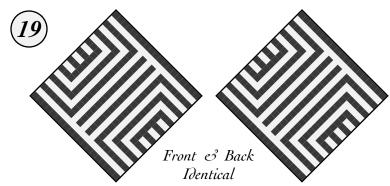


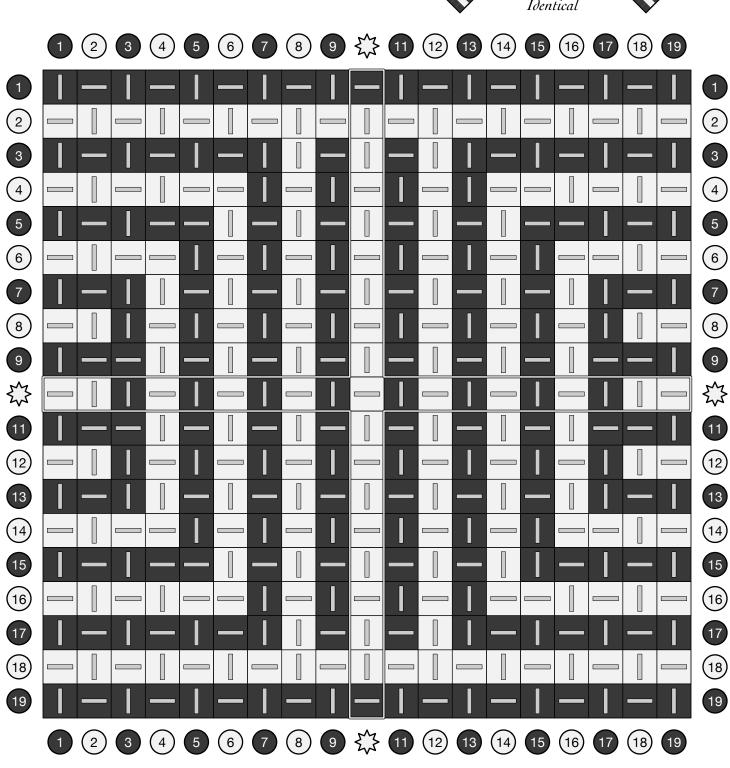


## **Floating Circle**

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.

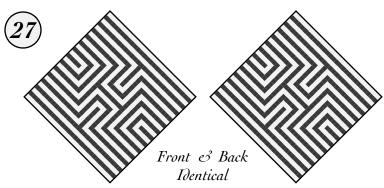
Adapted from *Die färbige Gewebemusterung* by Franz Donat (1907), plate 59, figure 2.

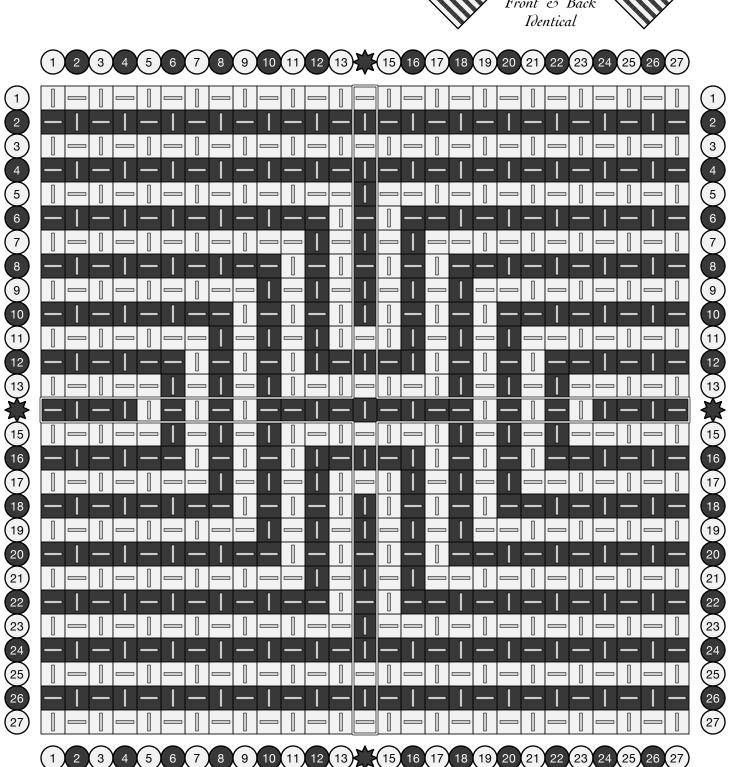




### Floating Pierced Diamond

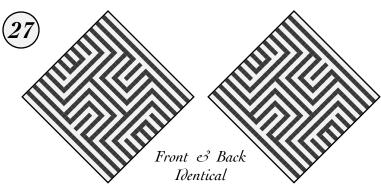
Worked in mostly tabby (over/under) weaving, mirrored pairs of over-two column floats on rows 5-23 change the line directions and texturally enhance the diamond optical illusion.

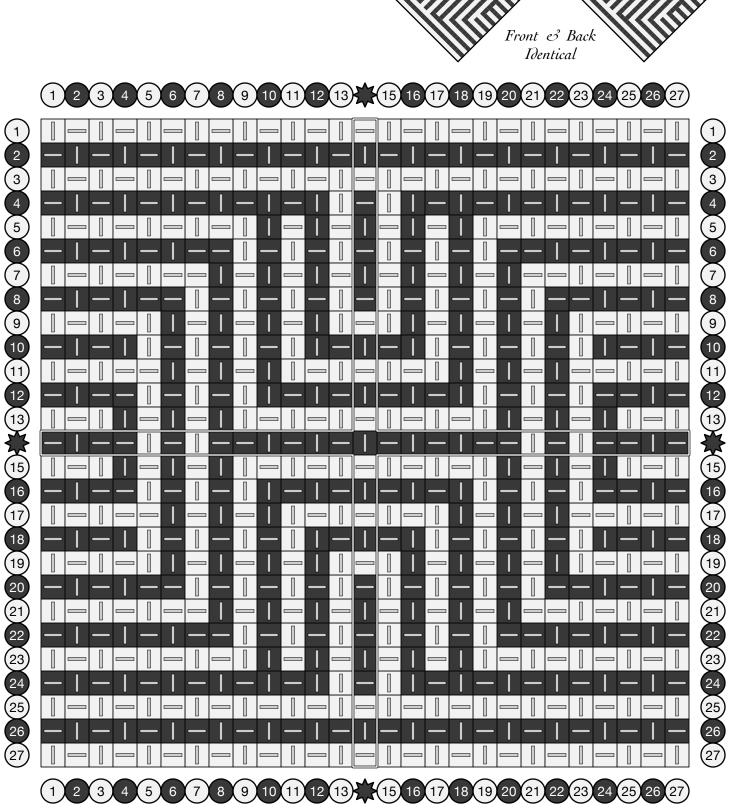




### Floating Pierced Circle

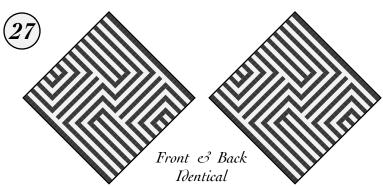
Worked in mostly tabby (over/under) weaving, mirrored pairs of over-two floats change the line directions to create the optical illusion of a circle

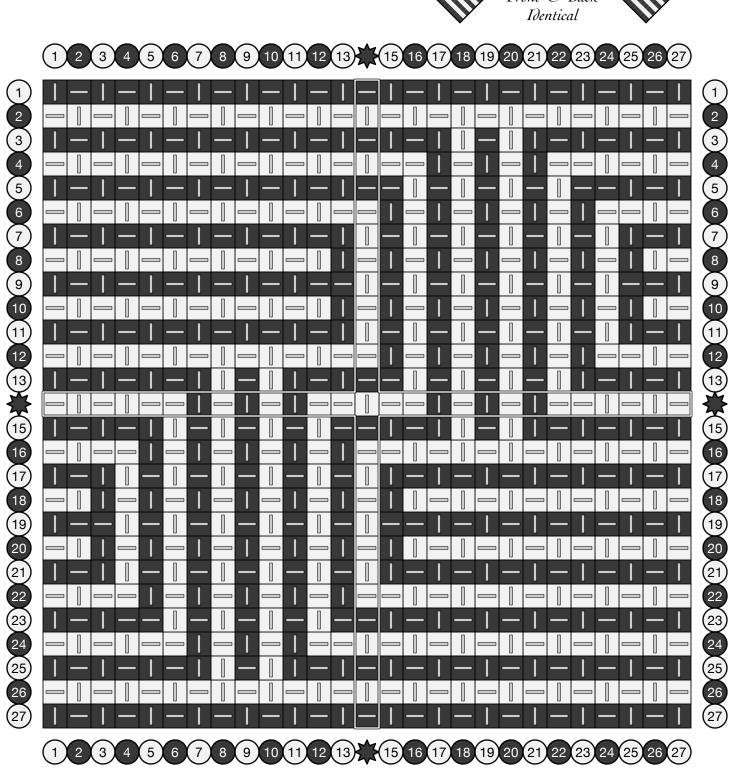




## Floating Double Circle

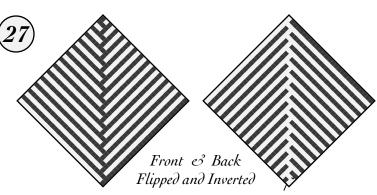
Worked in mostly tabby (over/under) weaving, mirrored pairs of over-two floats change the line directions to create the optical illusion of a pair of circle.

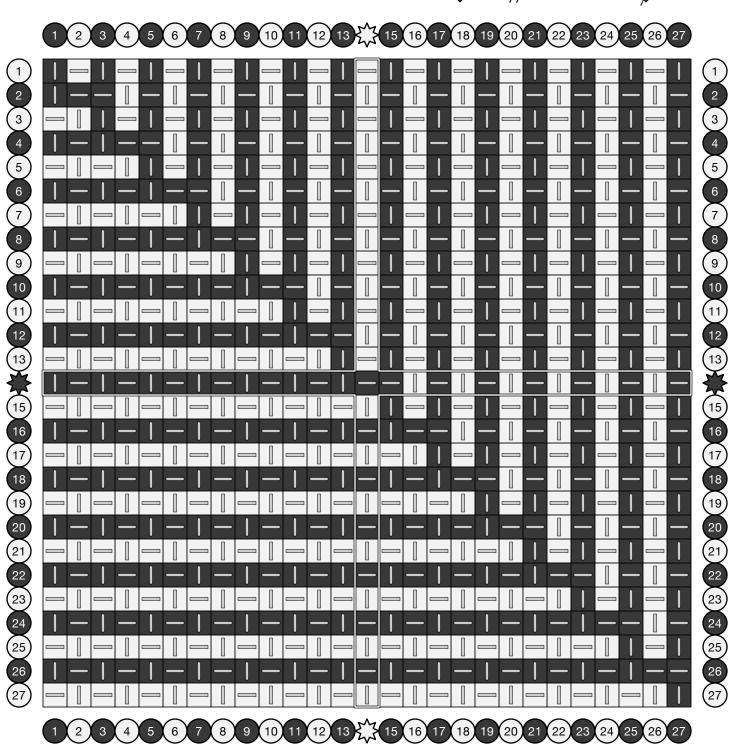




#### Branch

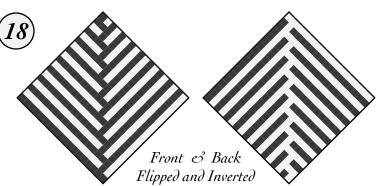
A diagonal stripe of alternating floats generates a series of diverging lines. The puffy floats form a rib that stands out from the flatter sections of the fabric.

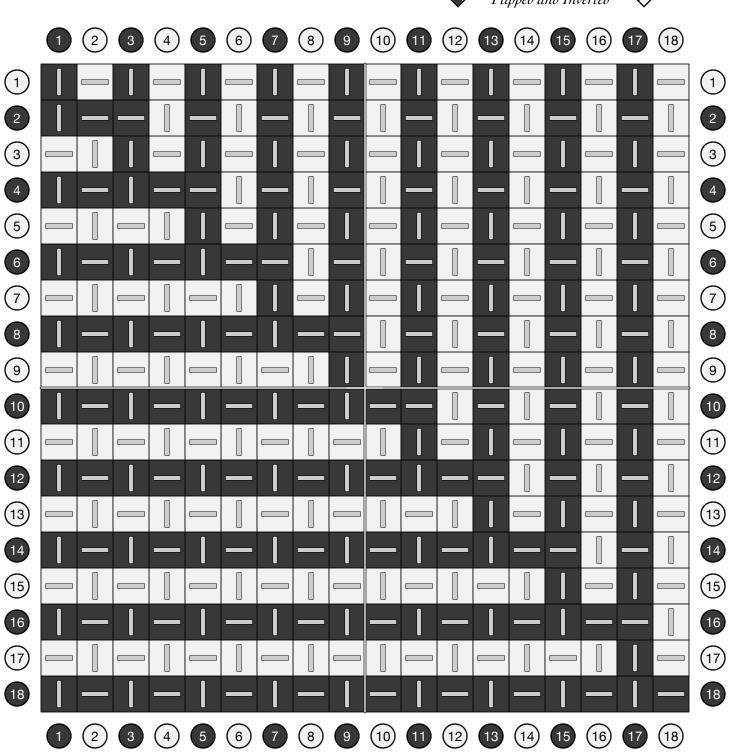




#### Branch

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

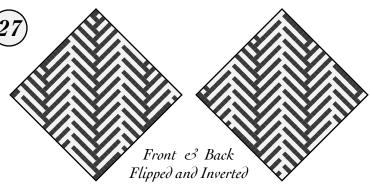


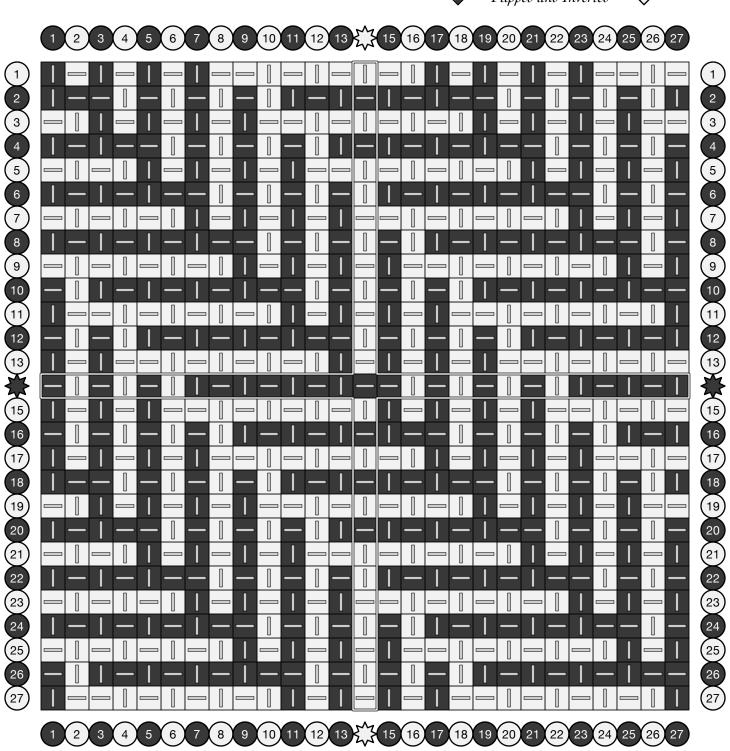


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Parallel Branches (Arms of 6)(27)

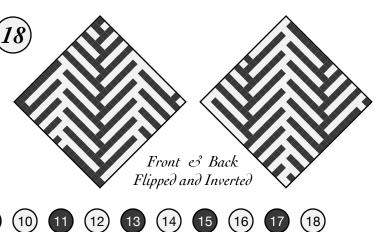
A diagonal stripe of alternating floats generates a series of diverging lines. The puffy floats form a rib that stands out from the flatter sections of the fabric.

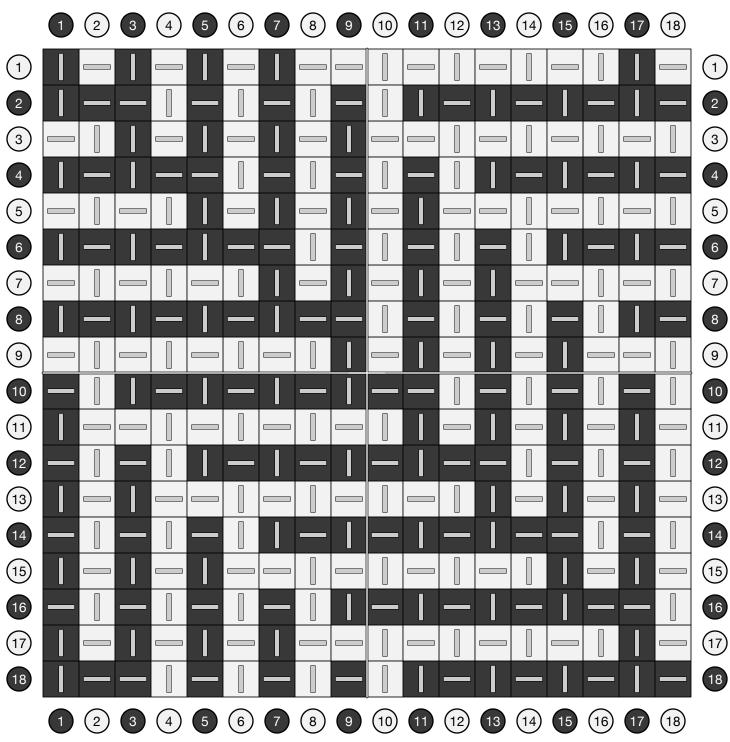




Parallel Branches (Arms of 6)(18)

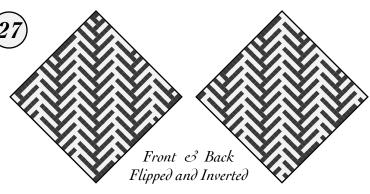
A diagonal stripe of alternating floats generates a series of diverging lines. The puffy floats form a rib that stands out from the flatter sections of the fabric.

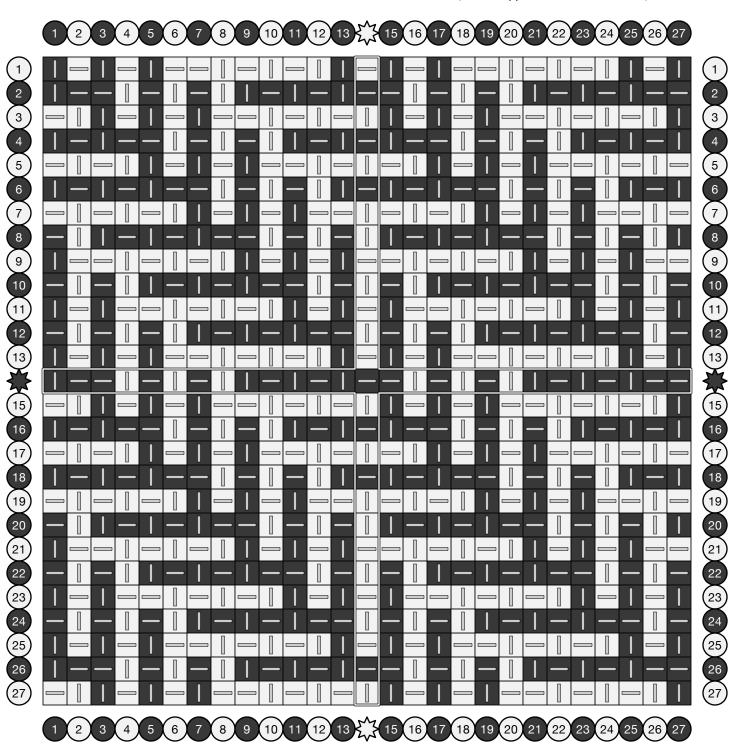




Parallel Branches (Arms of 4)(27)

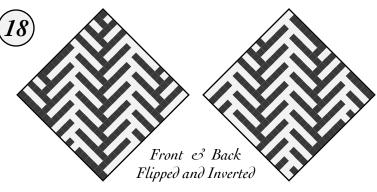
A diagonal stripe of alternating floats generates a series of diverging lines. The puffy floats form a rib that stands out from the flatter sections of the fabric.

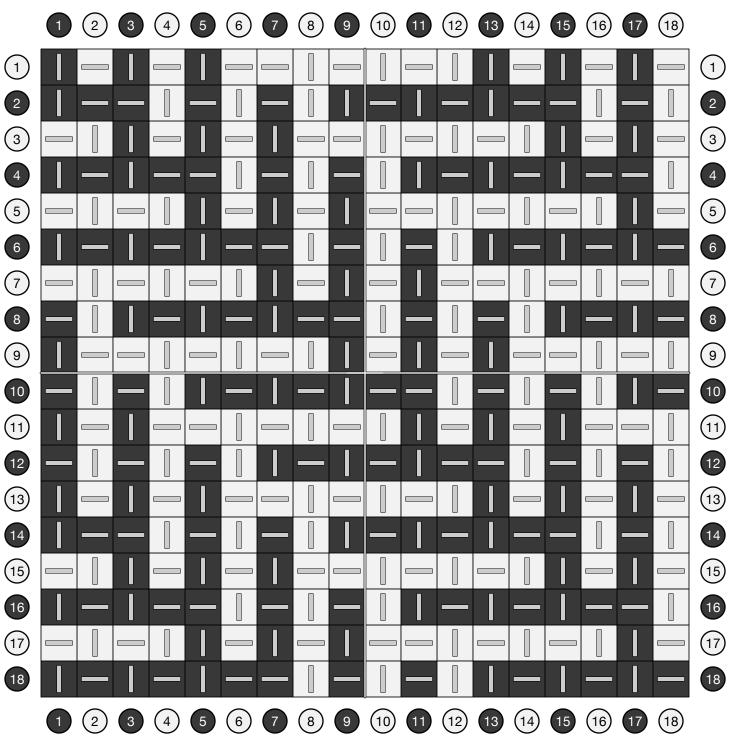




Parallel Branches (Arms of 4)(18)

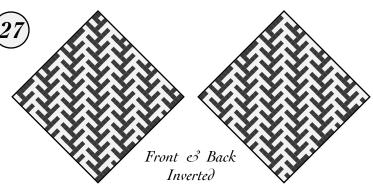
A diagonal stripe of alternating floats generates a series of diverging lines. The puffy floats form a rib that stands out from the flatter sections of the fabric.

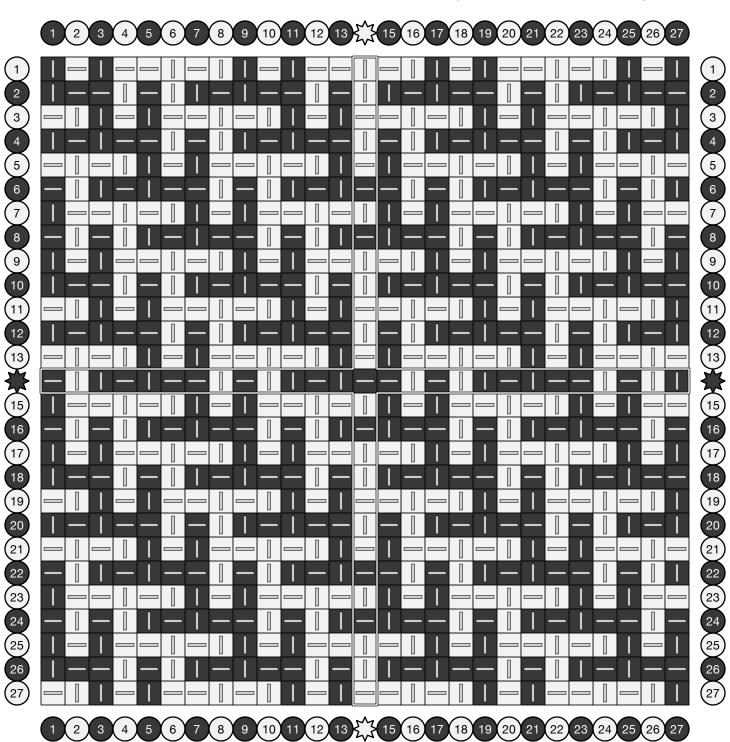




Parallel Branches (Arms of 2)(27)

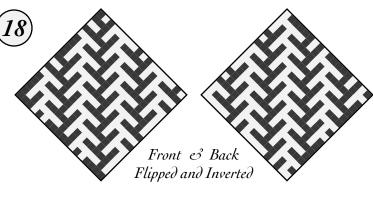
A diagonal stripe of alternating floats generates a series of diverging lines.

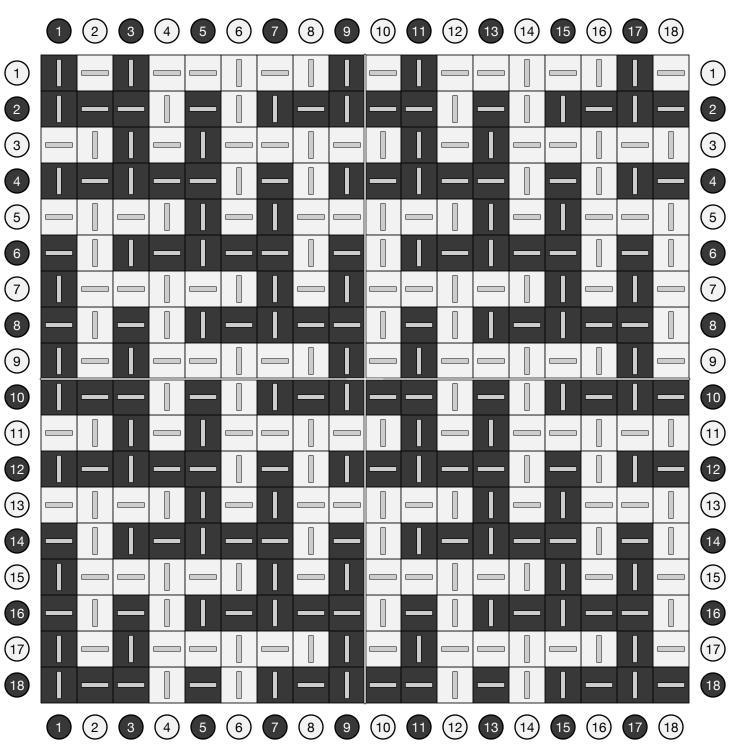




Parallel Branches (Arms of 2)(18)

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

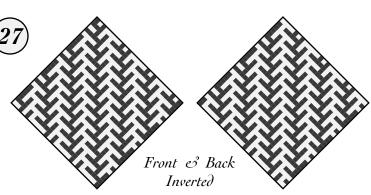


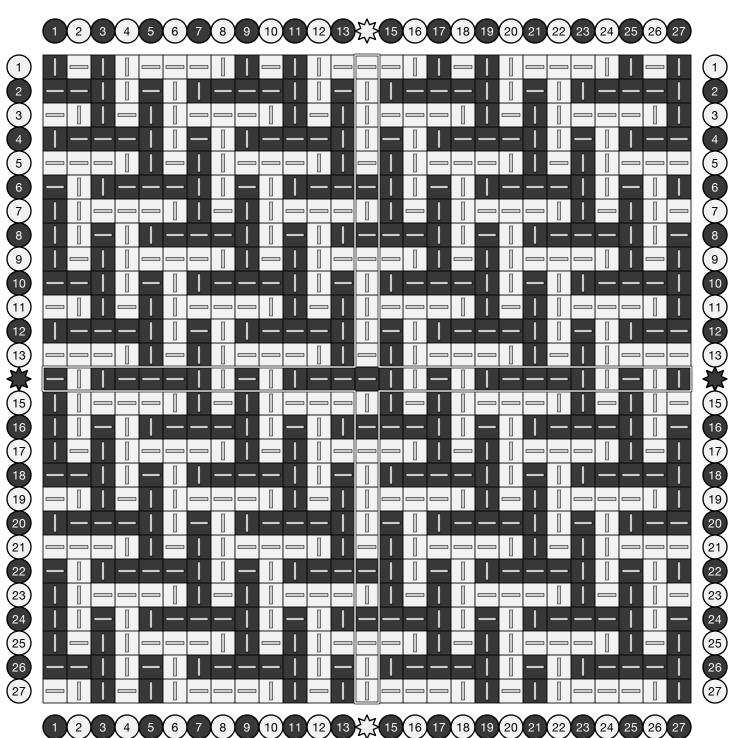


Parallel Branches (Alternate) (27)

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

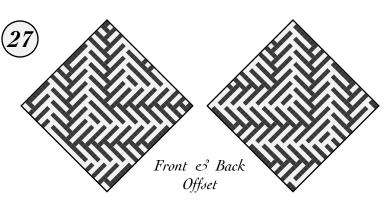
Adapted from *Album of Weaving Patterns* by V. A. and A. G. Dolivo-Dobrovolsky (1912), archived at handweaving.net (#74328).

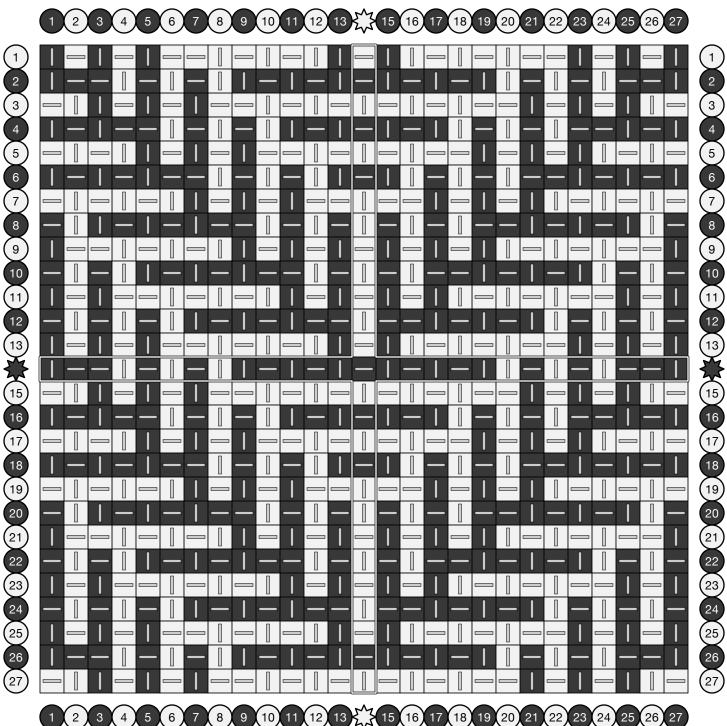




Paired Branches (Arms of 4)

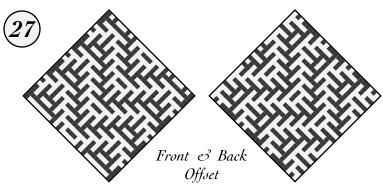
Branch motifs are reflected bilaterally around the center.

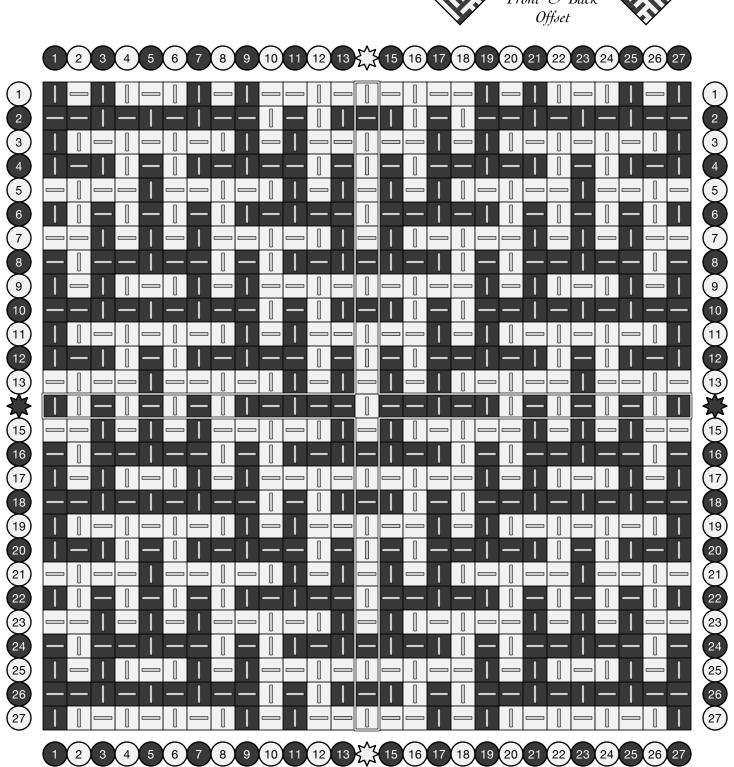




# Paired Branches (of 2)

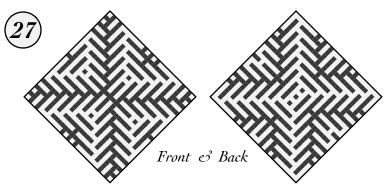
Branch motifs are reflected bilaterally around the center.

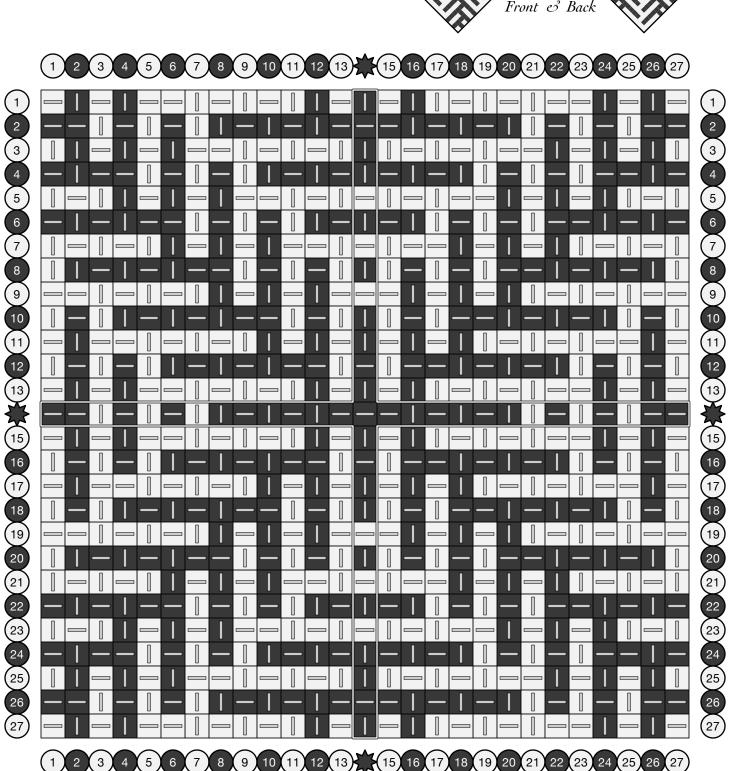




## Fourfold Branches (of 4)

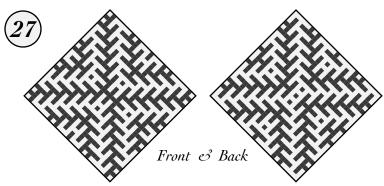
Branch motifs are reflected fourfold around the center, diverging on one face while inverted and converging on the other.

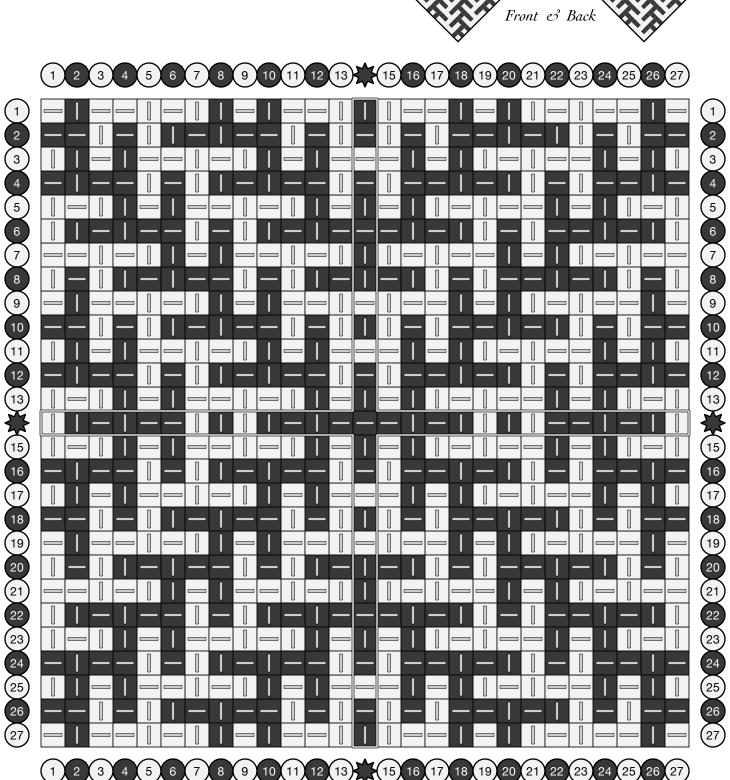




### Fourfold Branches (of 2)

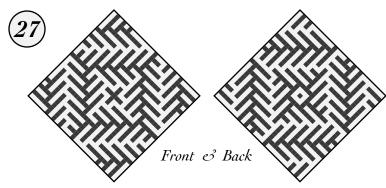
Branch motifs are reflected fourfold around the center, diverging on one face while inverted and converging on the other.

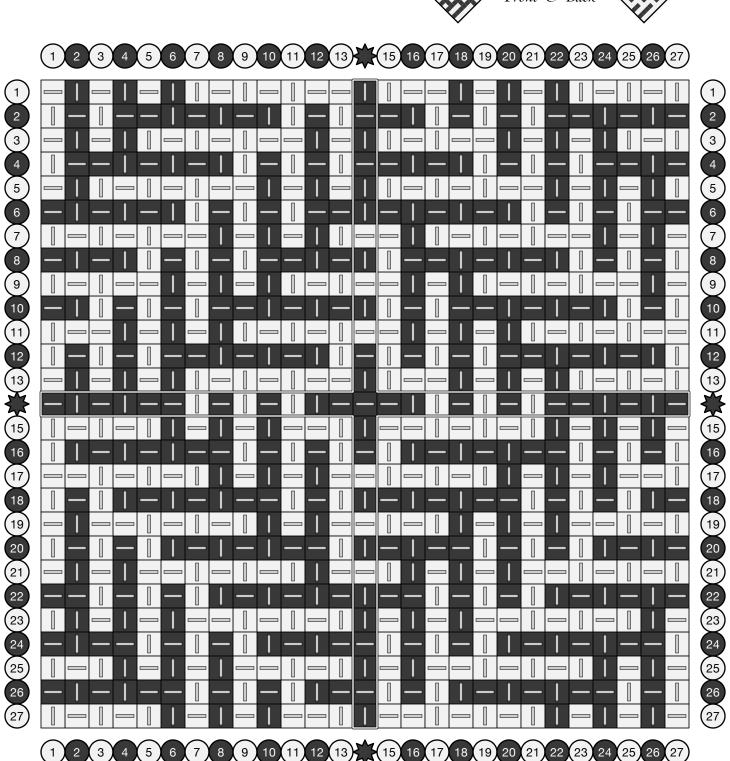




### Wreath of Branches

Branch motifs are reflected in loop around the center.

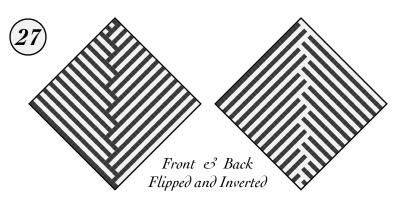


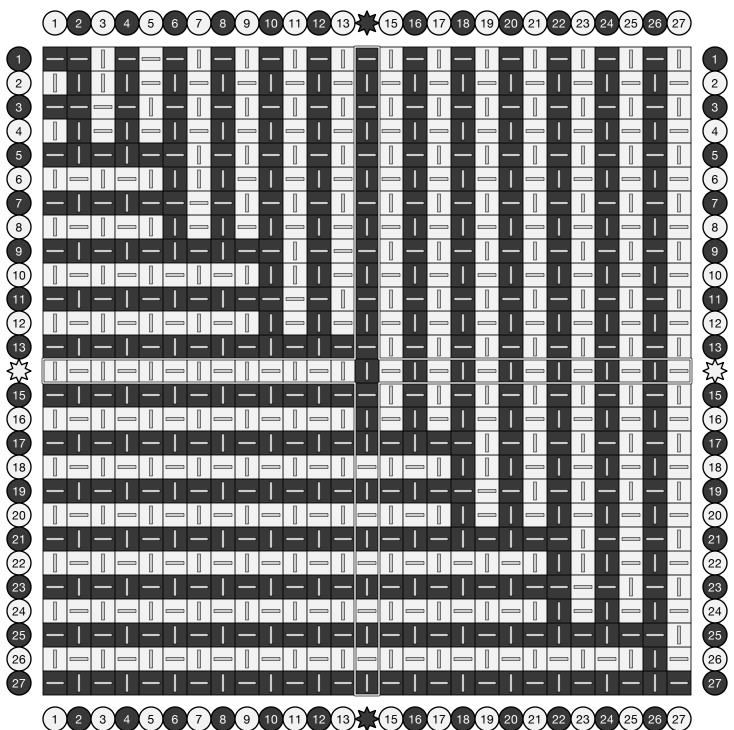


#### **Double Branch**

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

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

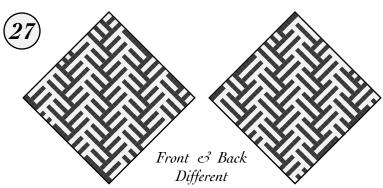


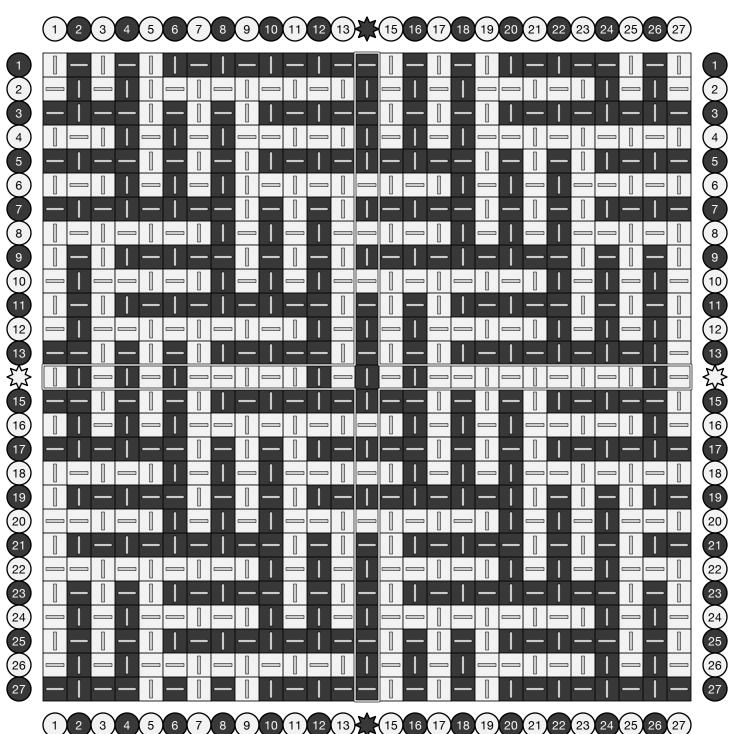


#### Parallel Double Branches

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

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

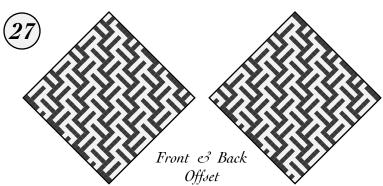


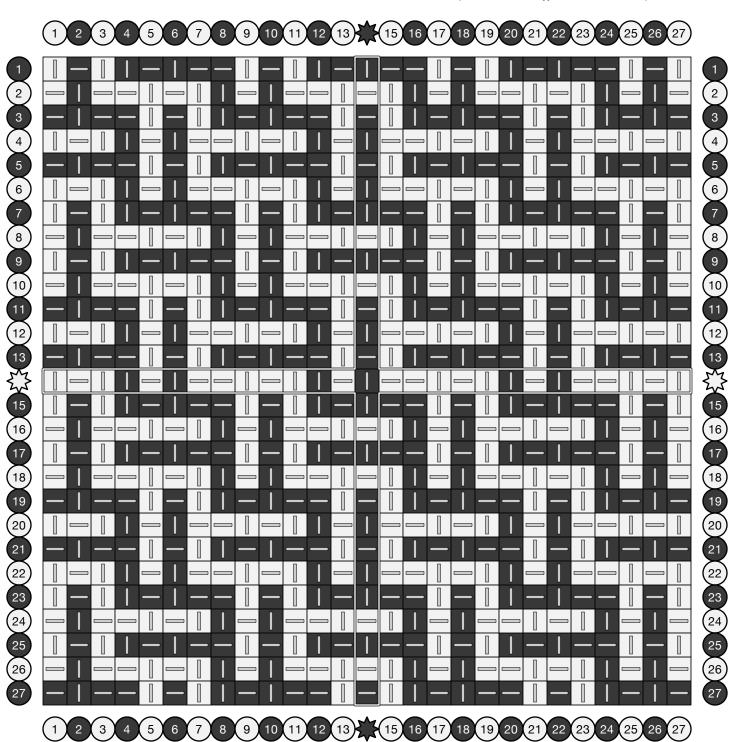


# Parallel Spiny Branches

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

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

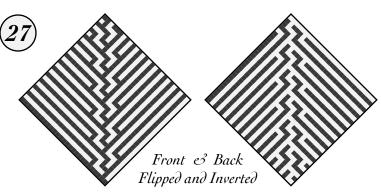


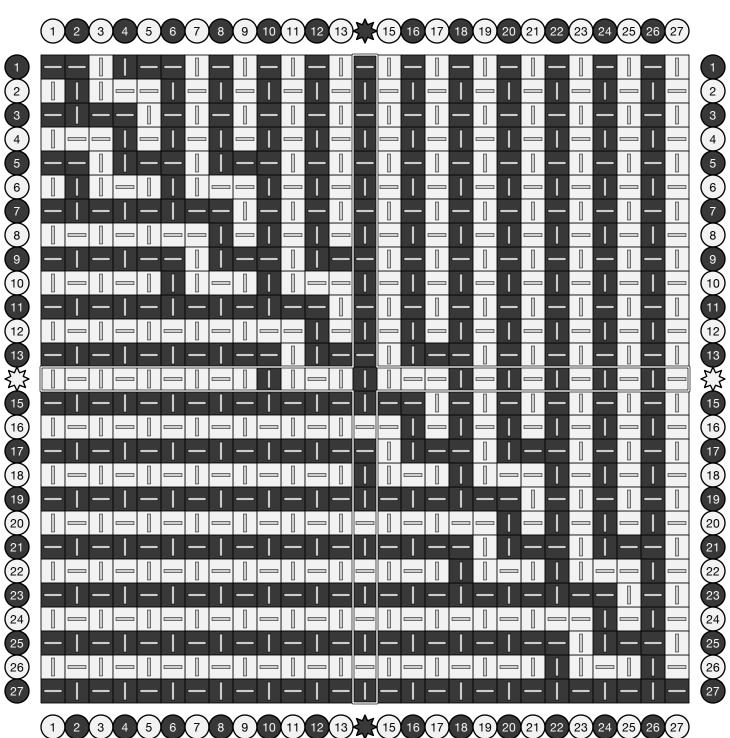


#### Forked Branch

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

A branch design variation first charted in May 2022.

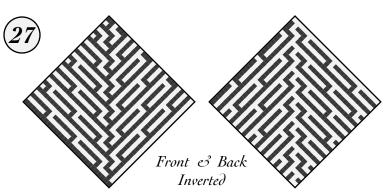


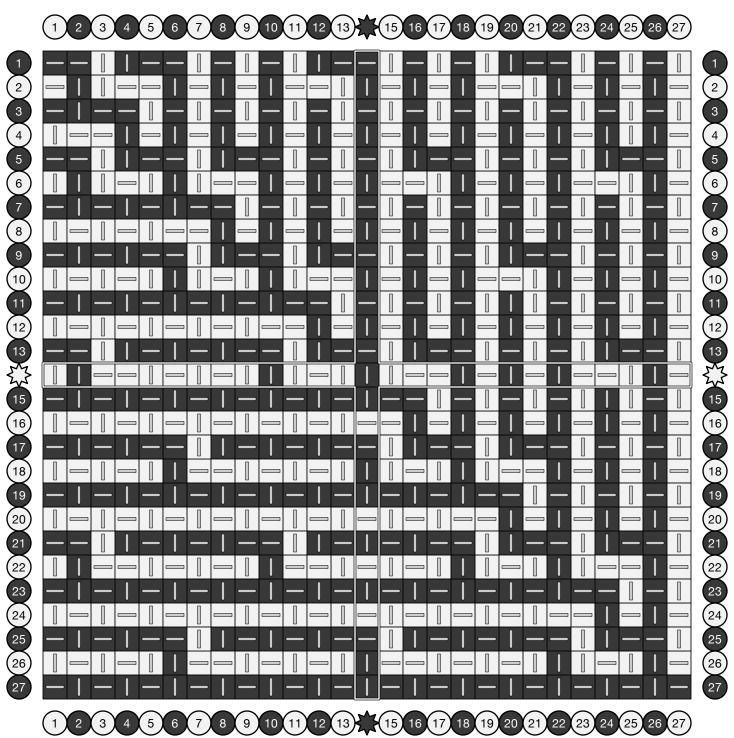


# Forking Branch

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

A branch variation first charted in June 2022.

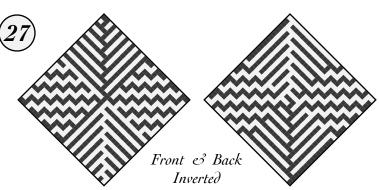


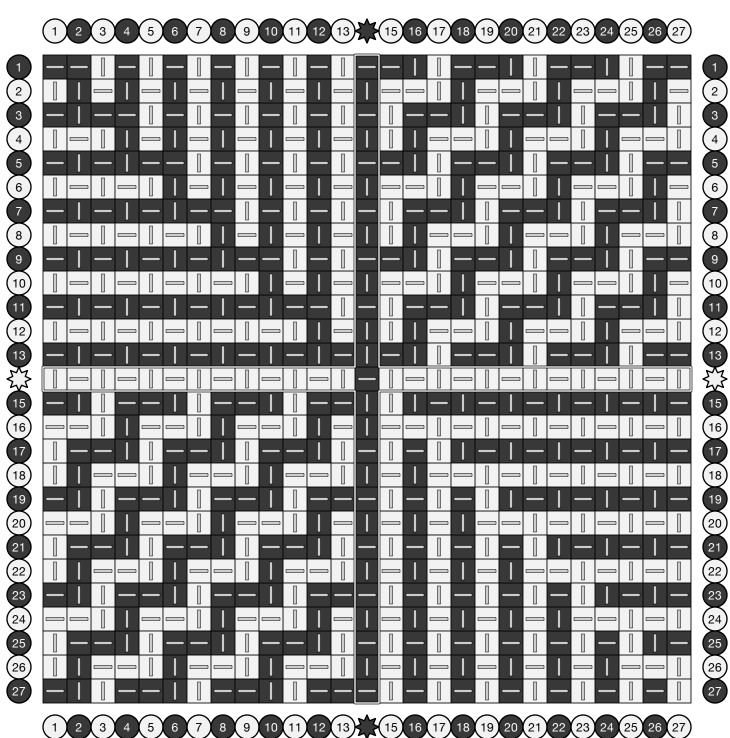


#### **Branch and Root**

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

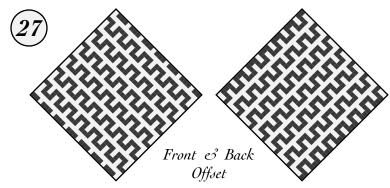
A branch design variation first charted in May 2022.

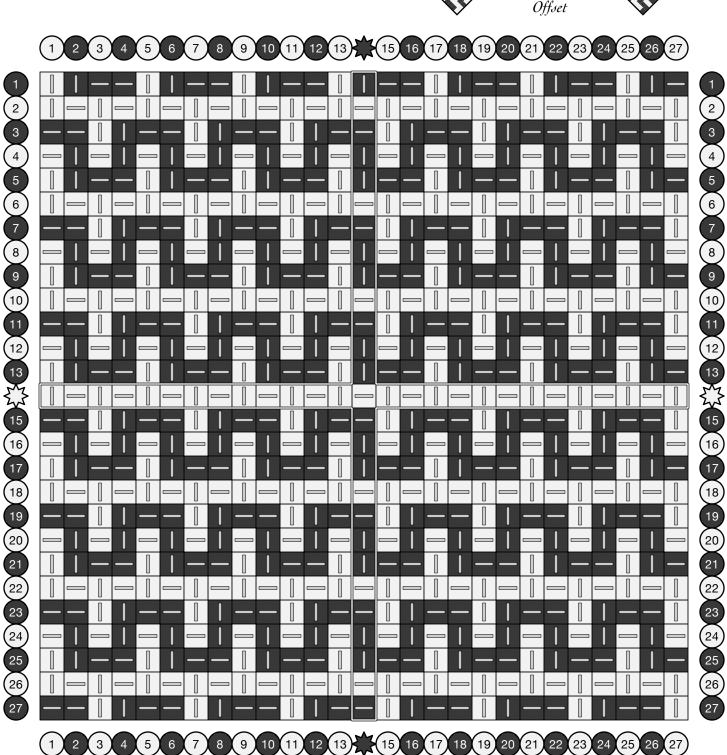




#### Worms

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



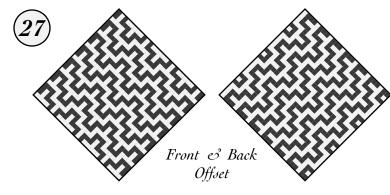


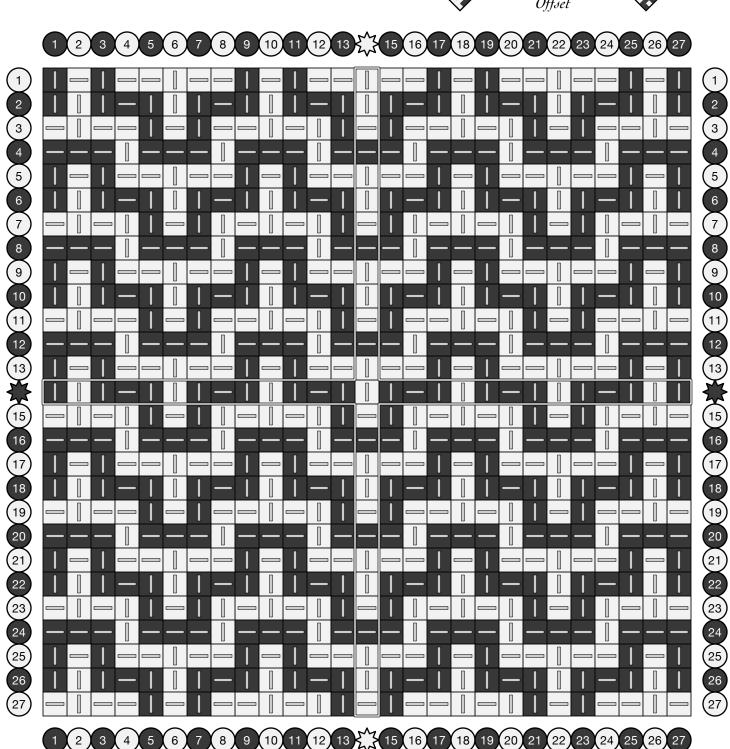
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# Wiggle Worms

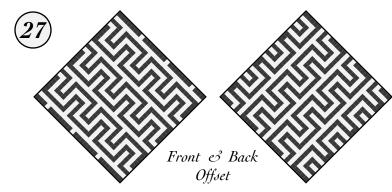
Adapted from *Die färbige Gewebemusterung* by Franz Donat (1907; plate XX fig 15).

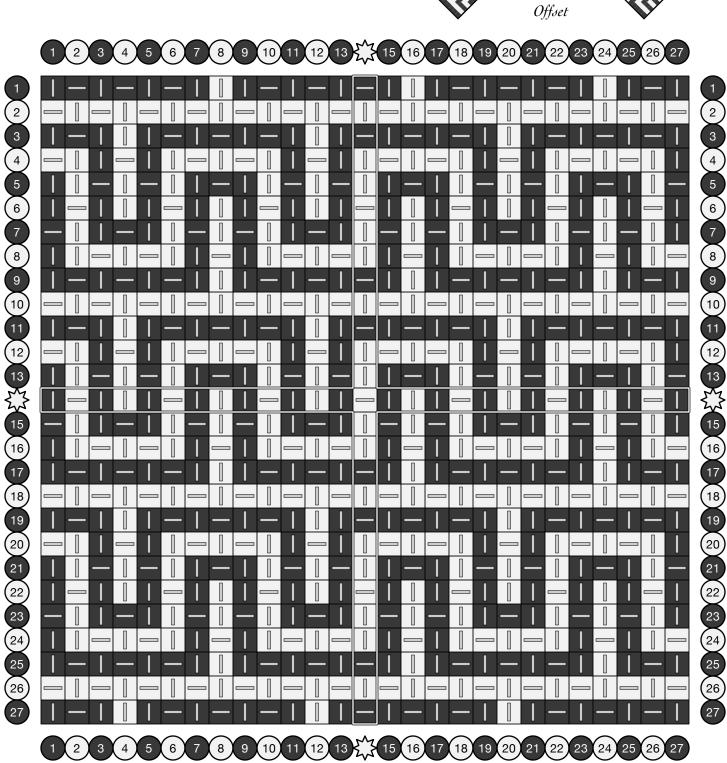




#### **Snakes**

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



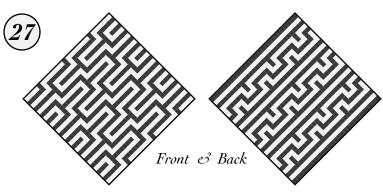


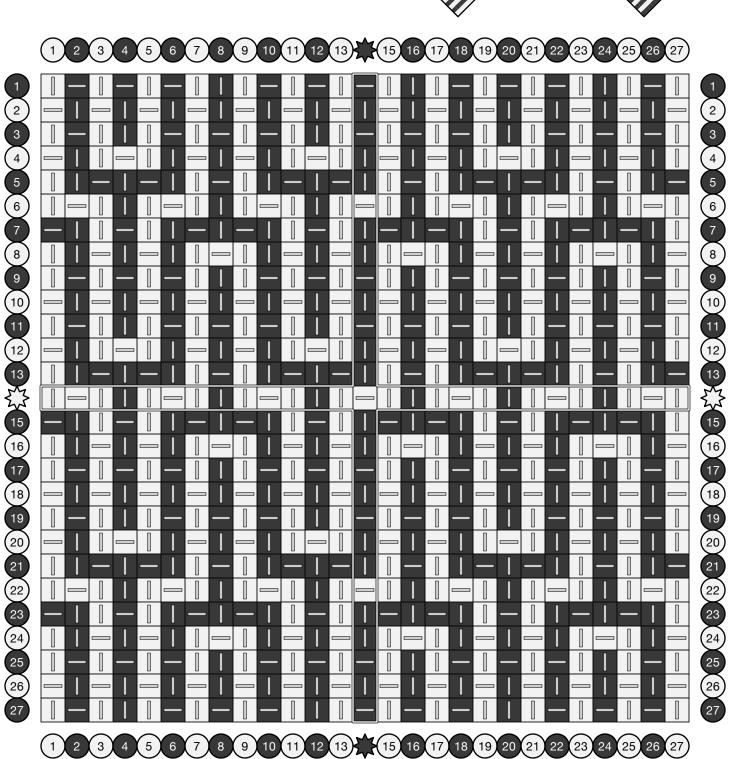
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#### **Inchworms**

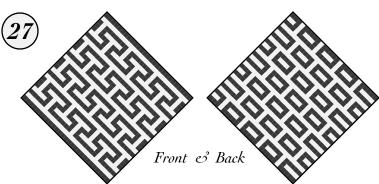
Curving paths arch dramatically on one side, while straightening out on the other side.

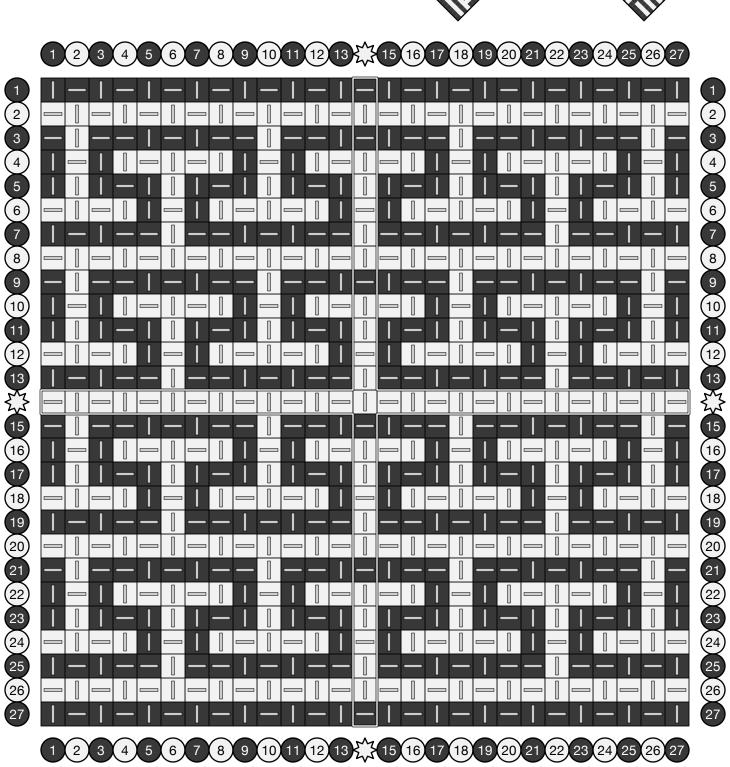




# **Potent Key**

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.

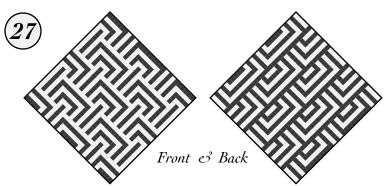


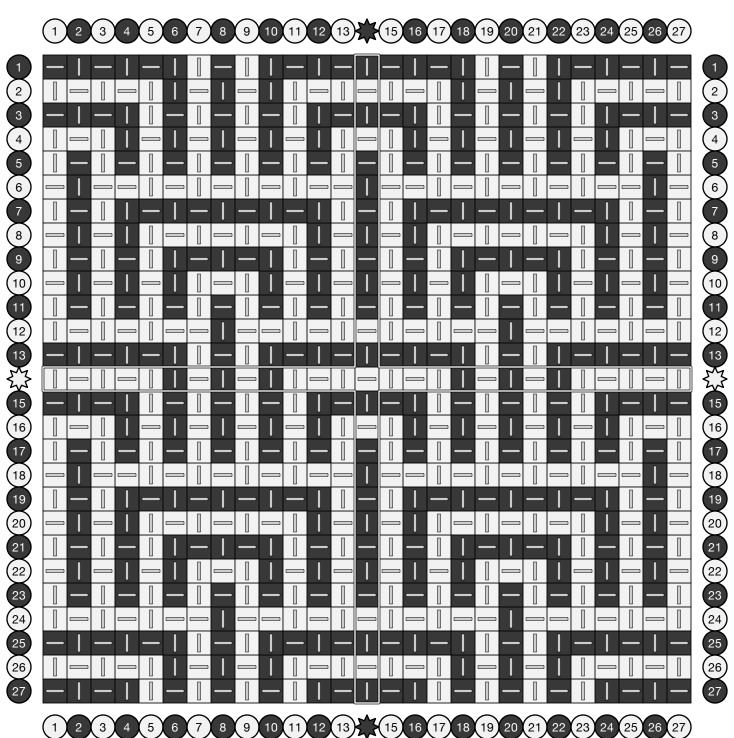


# **Bridges and Tunnels**

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

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



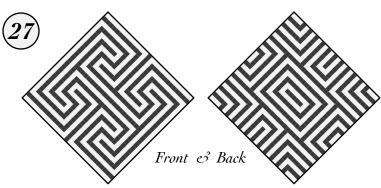


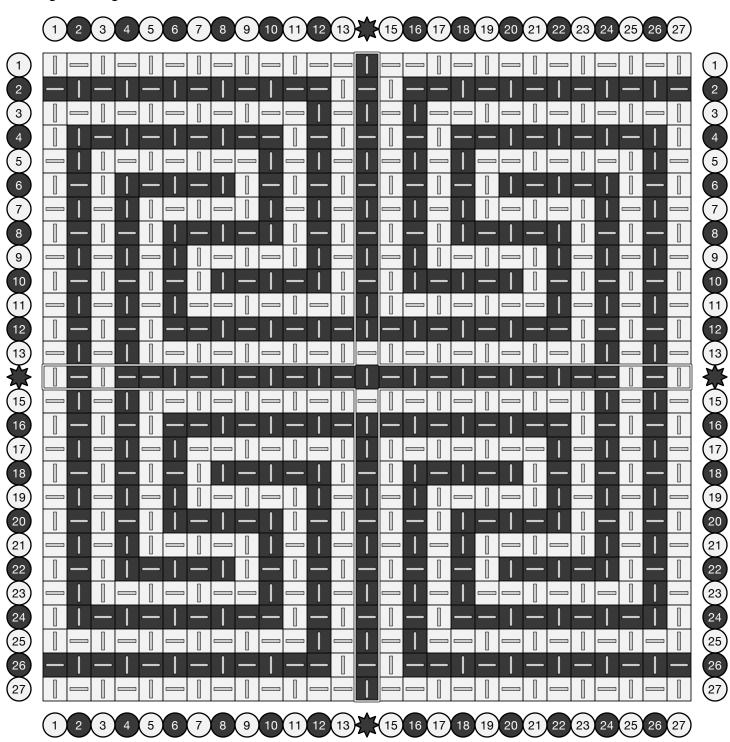
# Twisty Little Passages

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

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

An original design from December 2021.

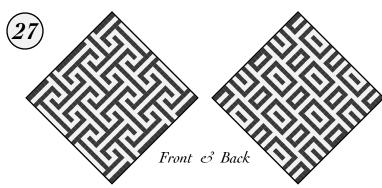


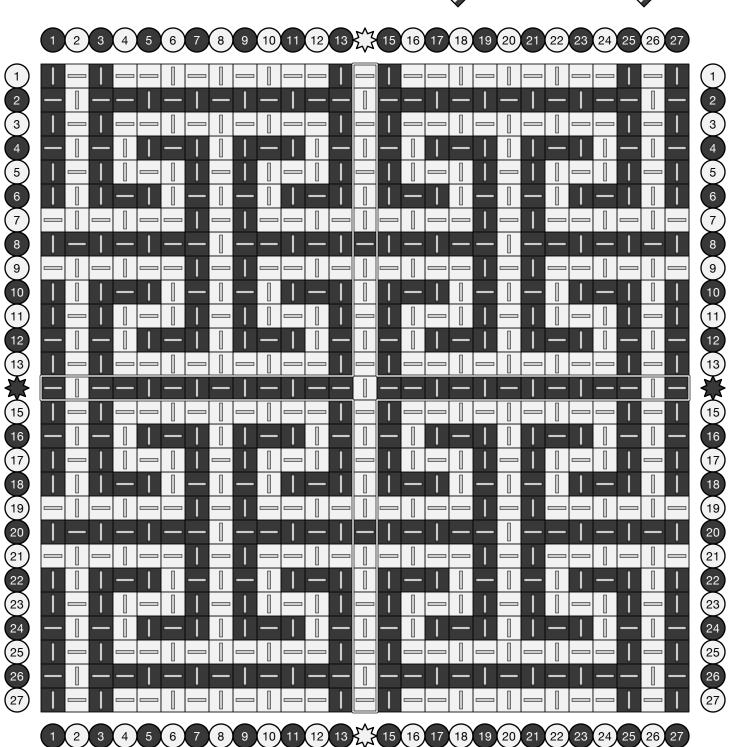


### **Twisty Tiny Passages**

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

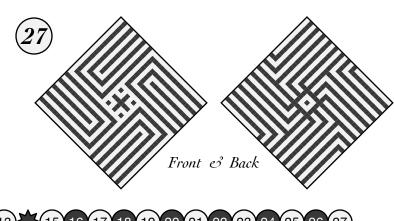
Thanks to John Bryan for sharing this design he created in November 2022 as a variation on our "Twisty Little Passages,"

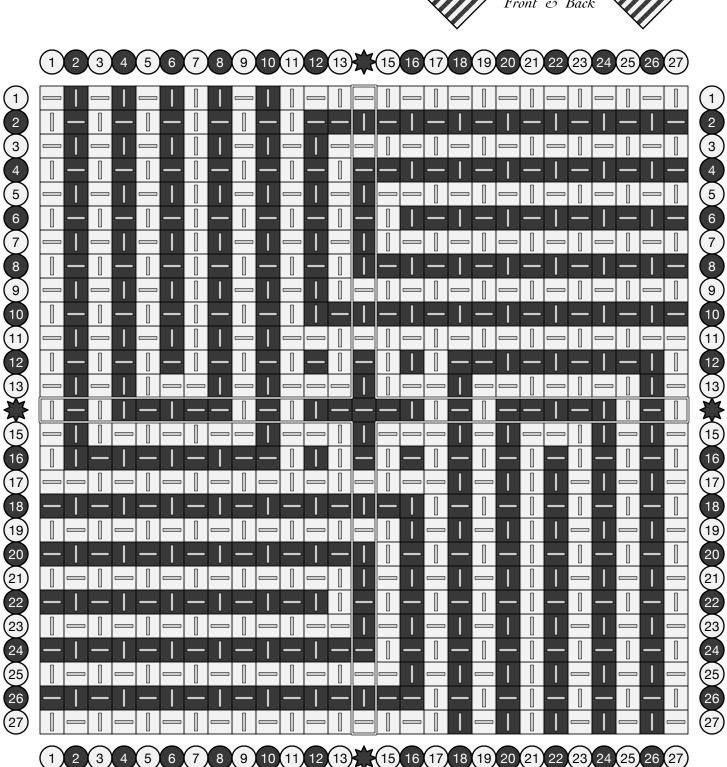




### **Offset Pistons**

A simple pattern of squares within squares.



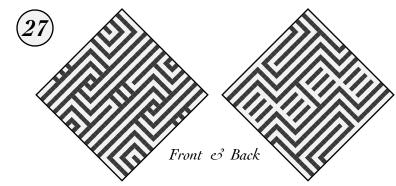


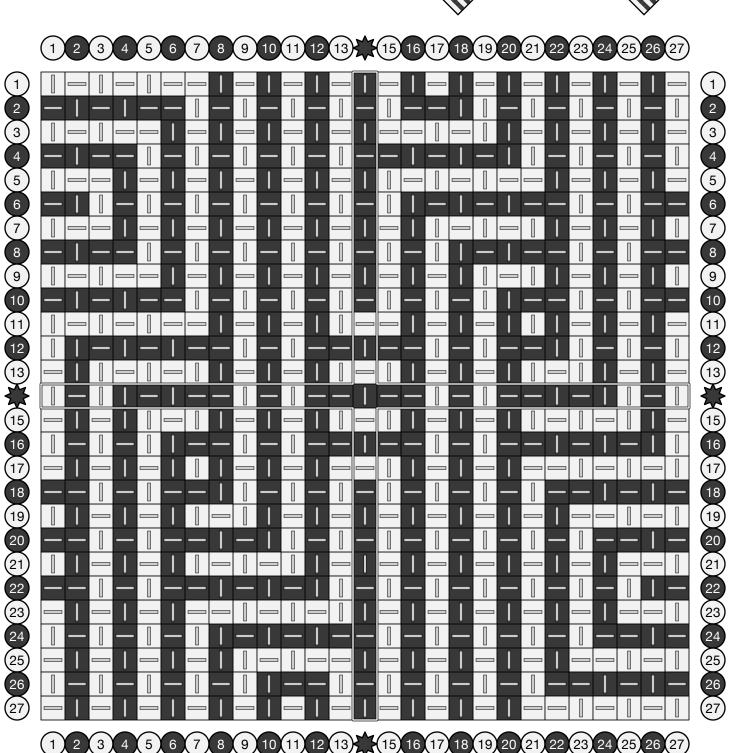
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# Haring To Go

An original design from 2021 featuring interconnected strands.

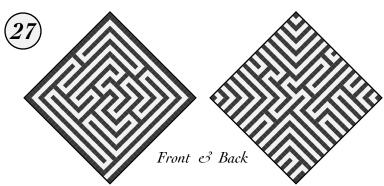


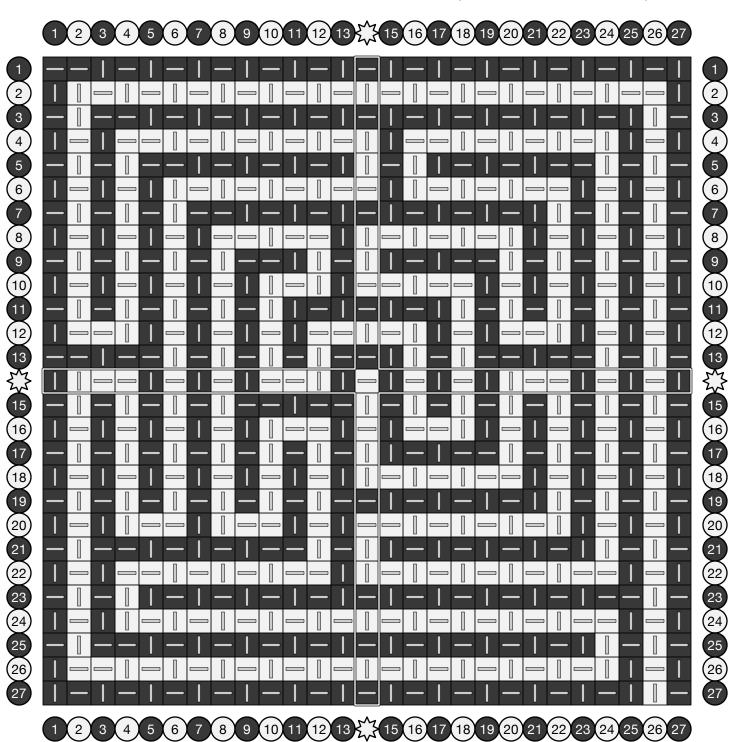


# **Chartres Labyrinth**

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

Created in November 2020 and refined the following January.



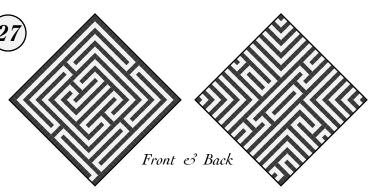


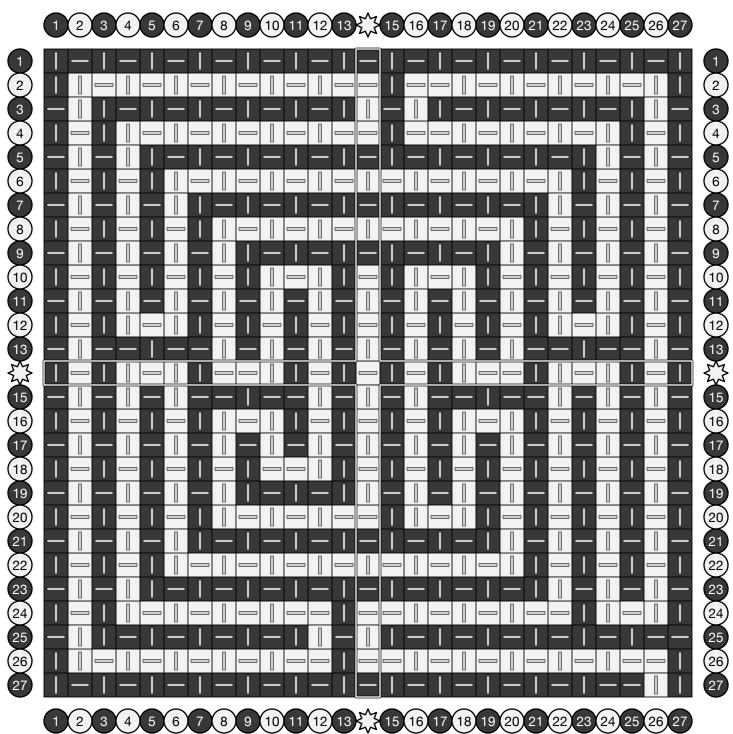
Chartres Labyrinth Revisited (27)

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

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

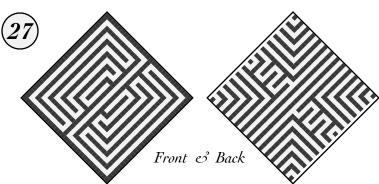
Created in December 2021.

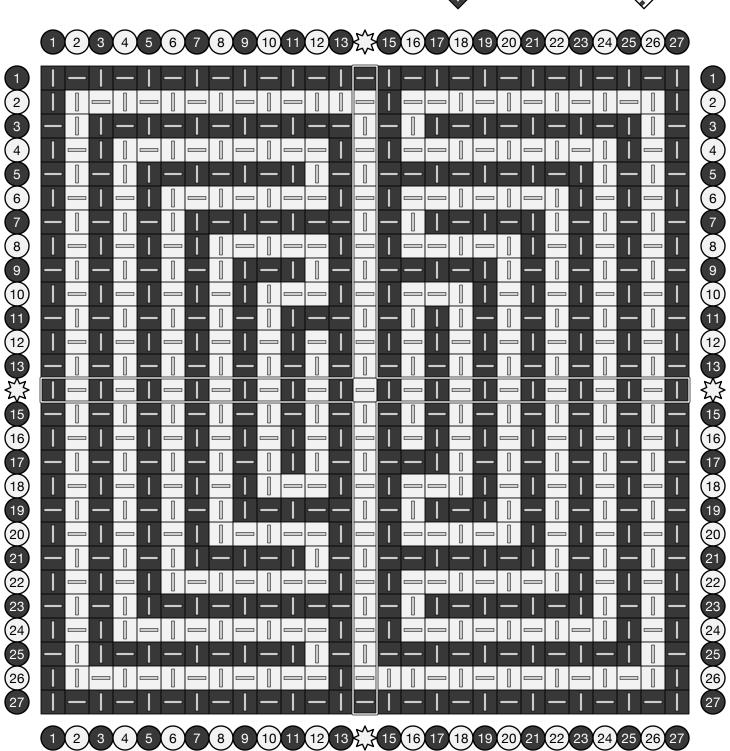




# The Long Road Home

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

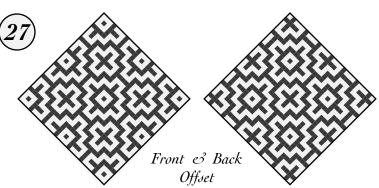


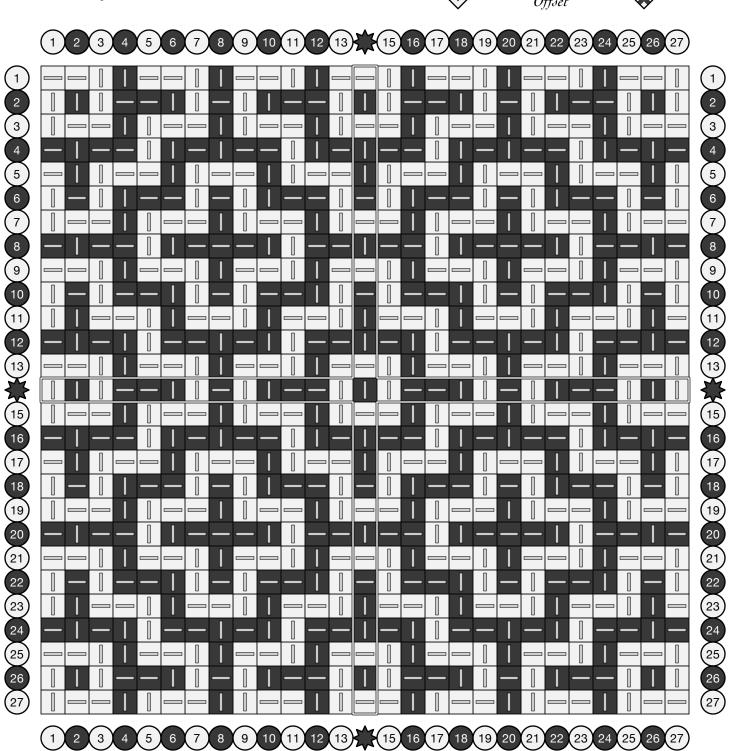


#### Twinkle Twinkle

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

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

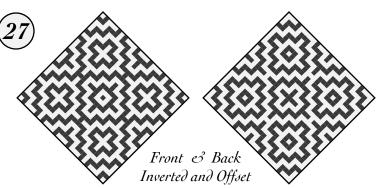


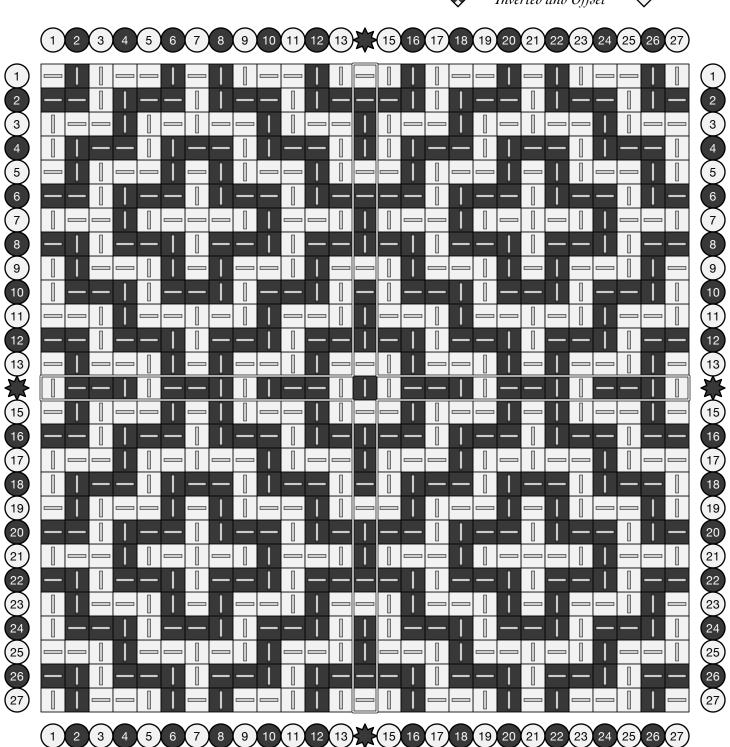


#### Little Stars

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

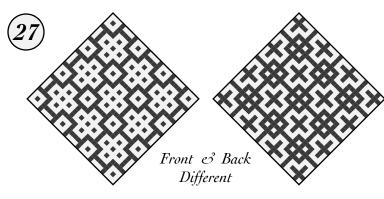
A simple modifications of our "Twinkle Twinkle" chart.

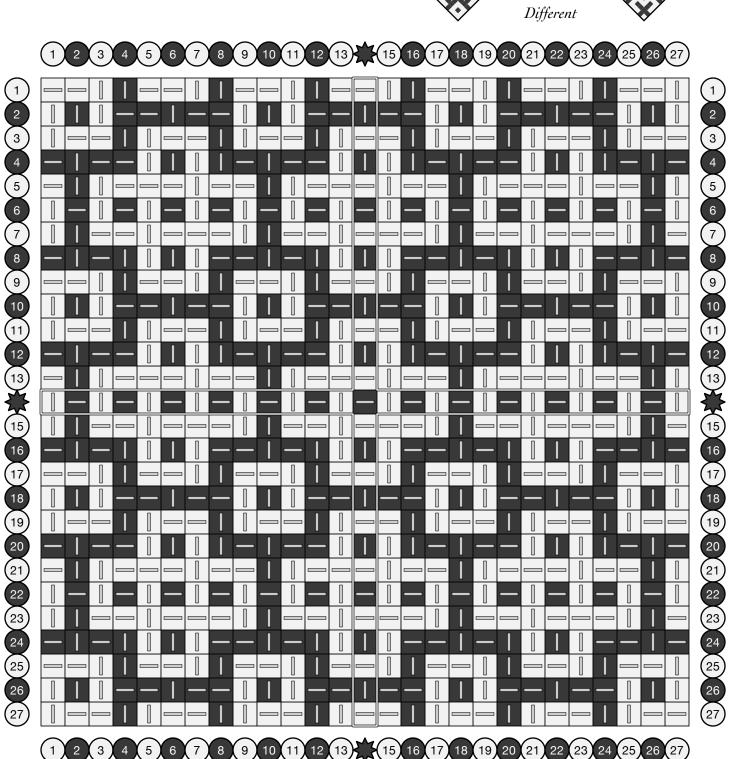


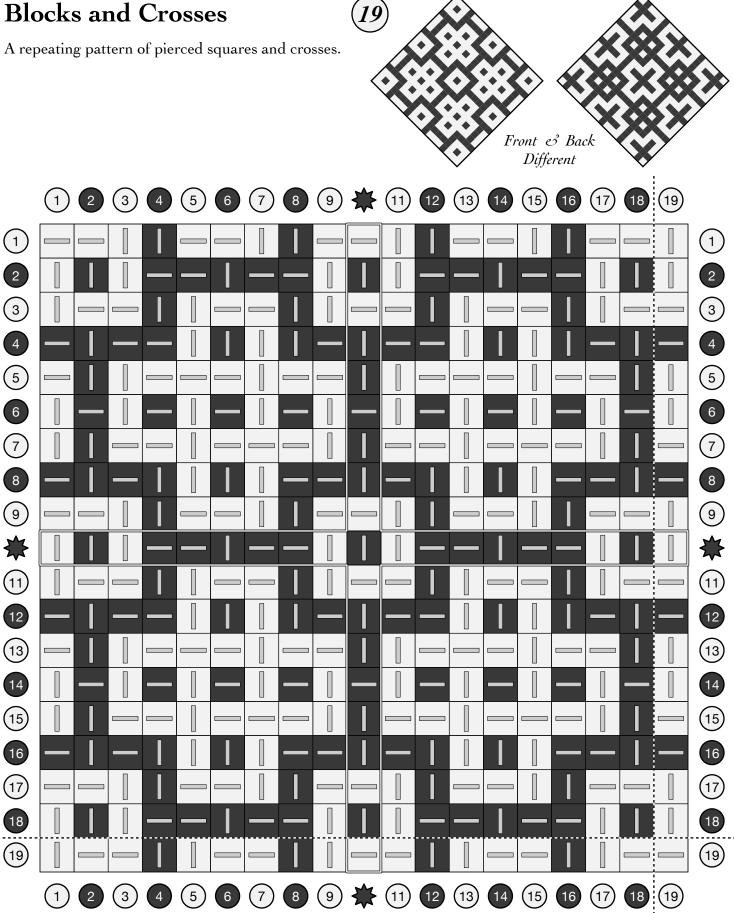


#### **Blocks and Crosses**

A repeating pattern of pierced squares and crosses.







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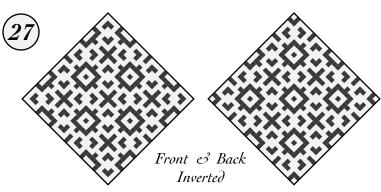
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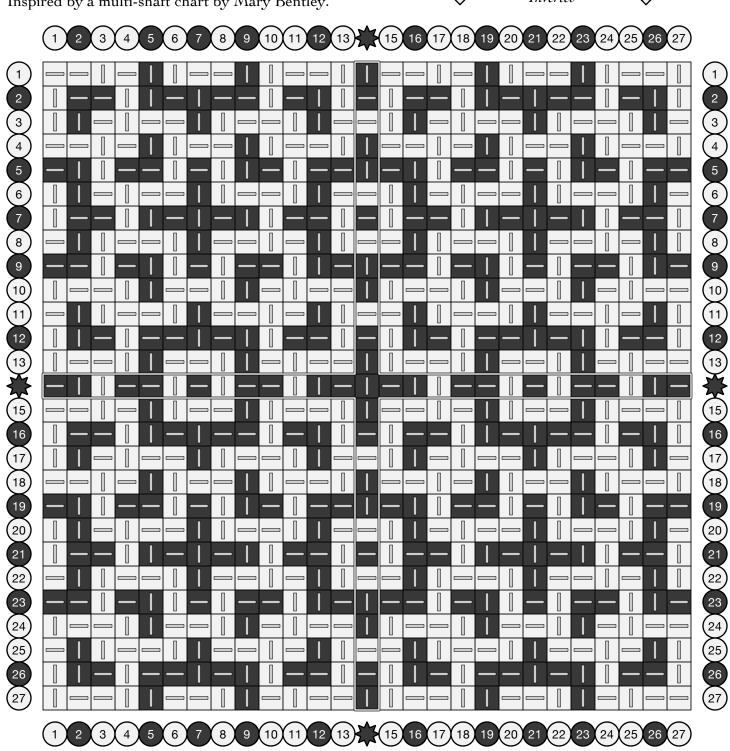
### **Roses and Thorns**

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

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

Inspired by a multi-shaft chart by Mary Bentley.

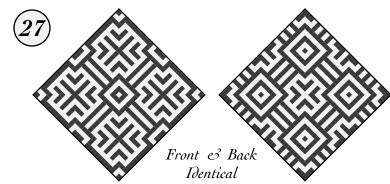


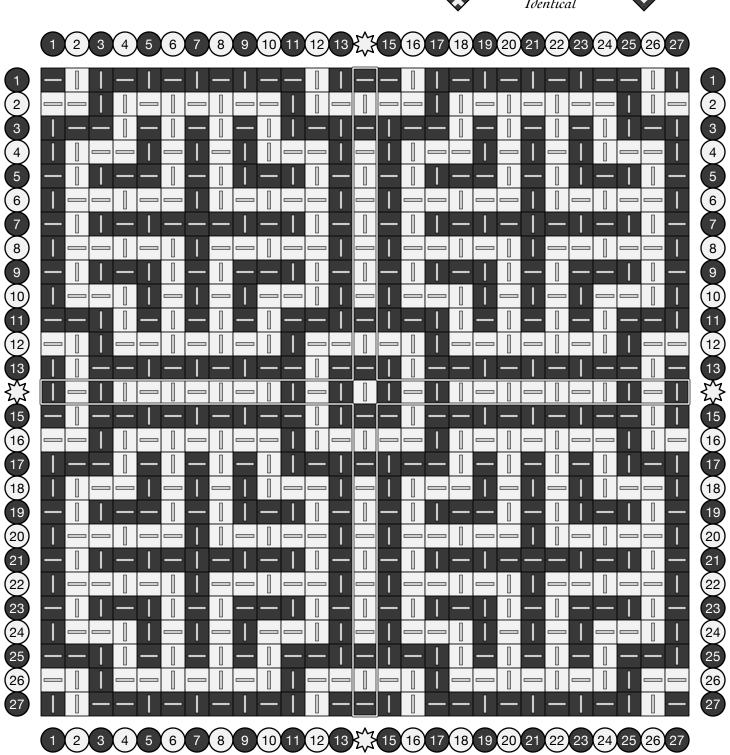


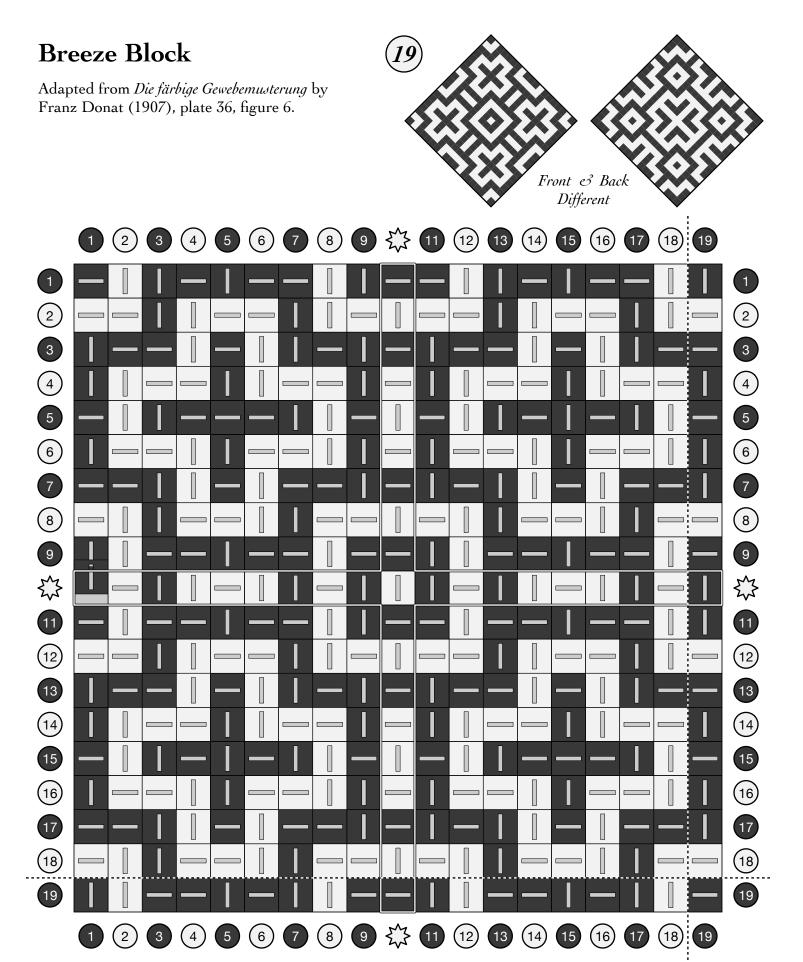
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#### **Breeze Block**

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





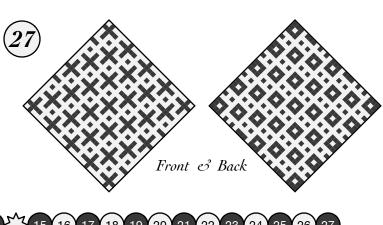


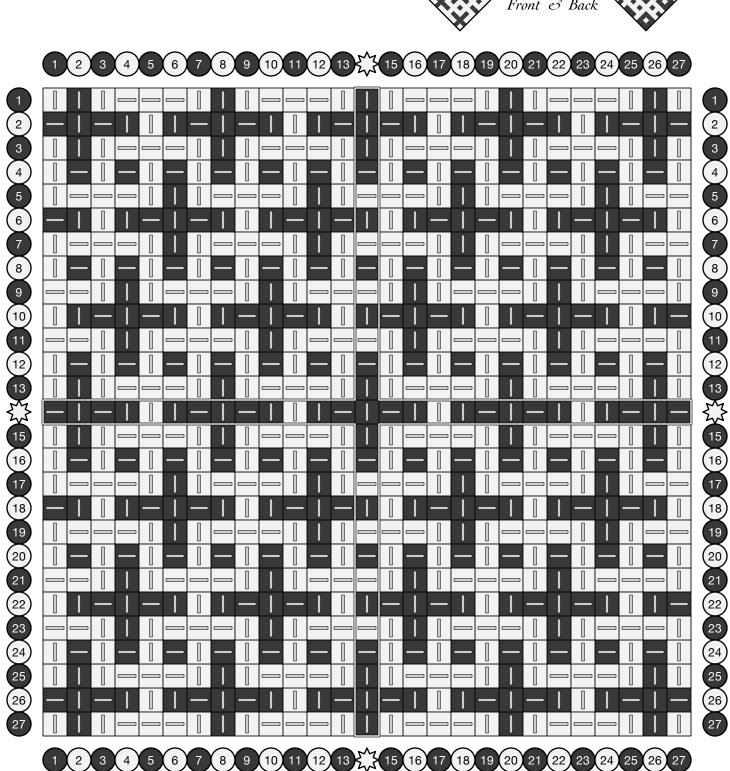
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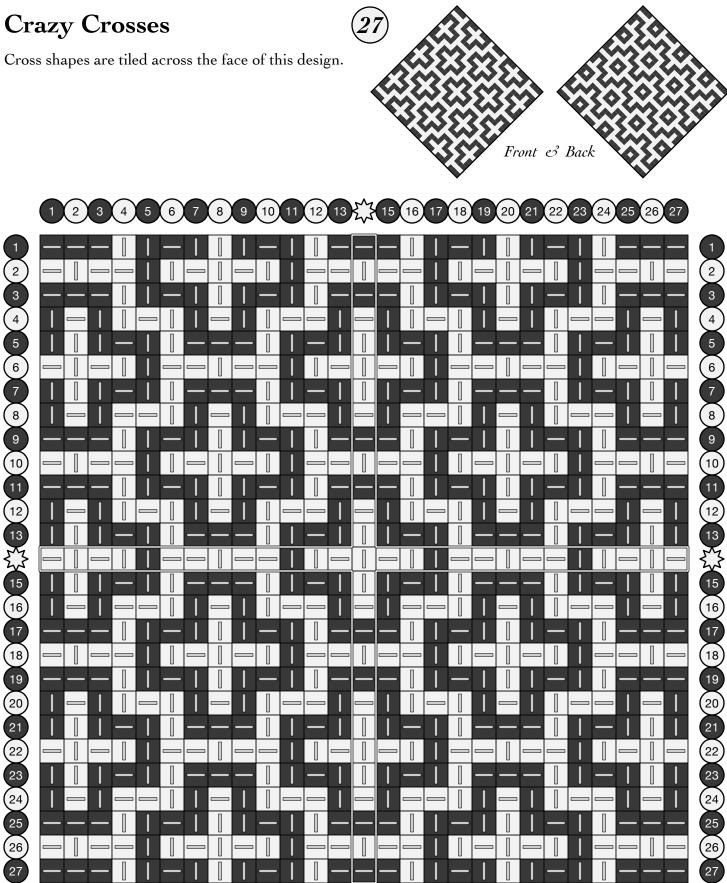
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# Sea of Naughts and Crosses

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







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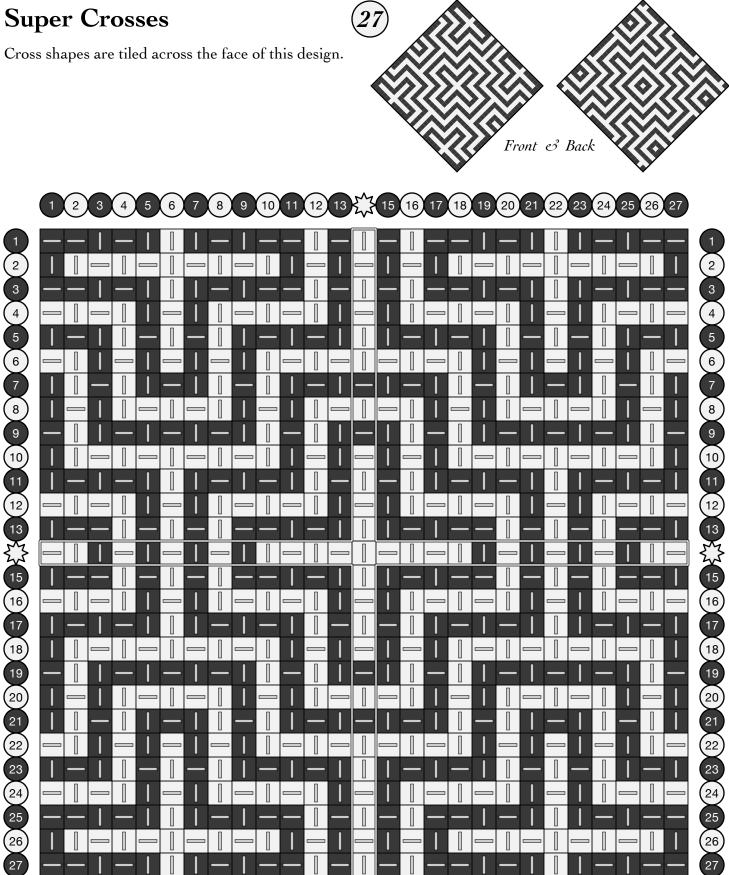
12

15 (16)

[18]

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23 24 25 26 27



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10

(12)

13 (3) (15)

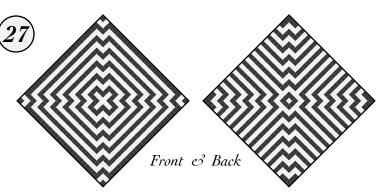
18 19

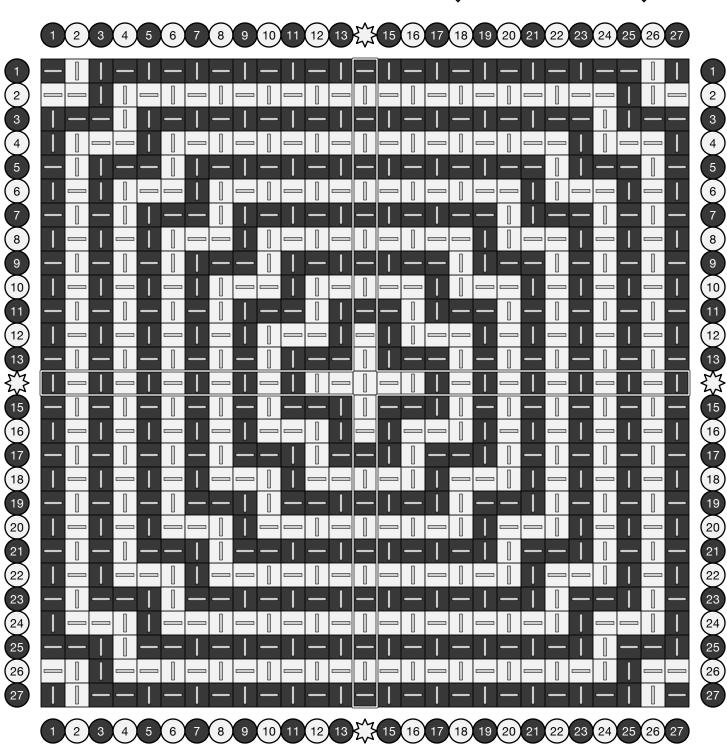
Section III Page 107 December 2023

22 23 24 25 26 27

Pulsating Saltire (Arms of 2)

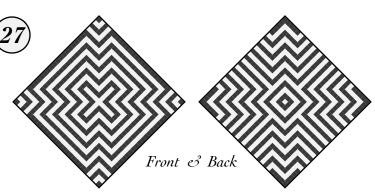
Mostly tabby weave produces a smooth fabric, while twill wales radiating diagonally from the center that create a cross shape surrounded by alternating outlines.

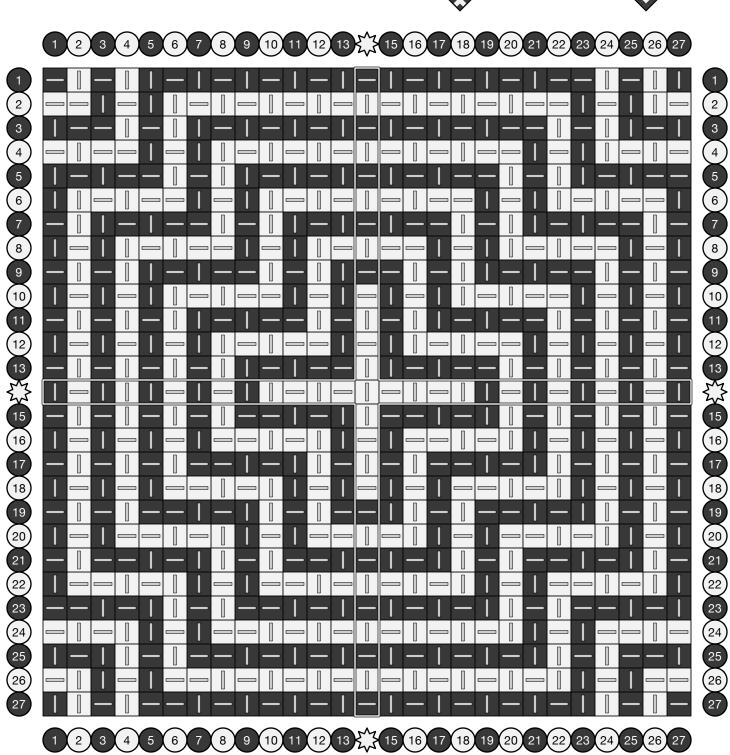




# Pulsating Saltire (Arms of 4)

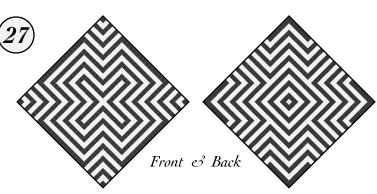
Mostly tabby weave produces a smooth fabric, while twill wales radiating diagonally from the center that create a cross shape surrounded by alternating outlines.

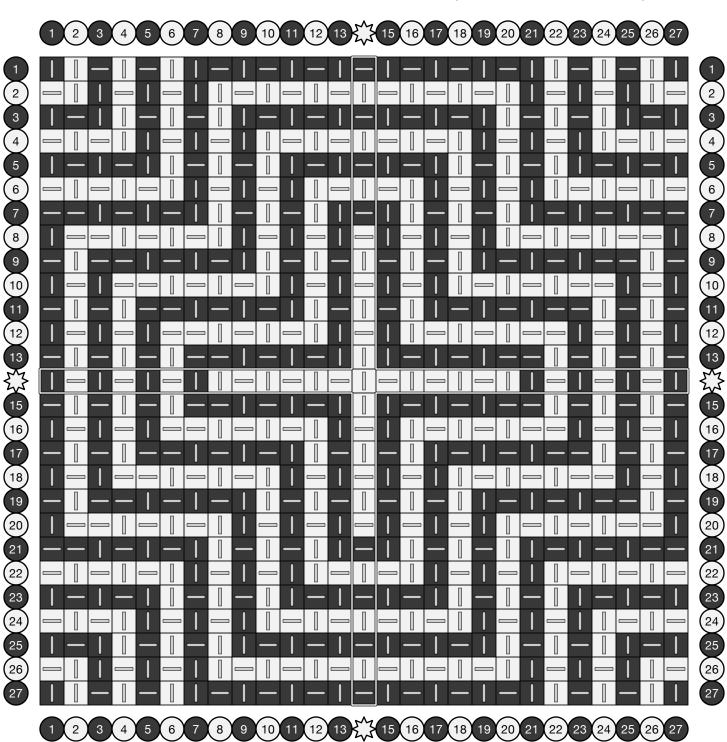




# Pulsating Saltire (Arms of 6)

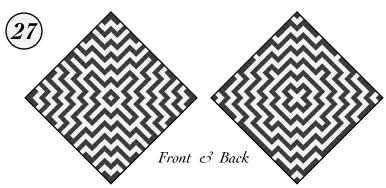
Mostly tabby weave produces a smooth fabric, while twill wales radiating diagonally from the center that create a cross shape surrounded by alternating outlines.

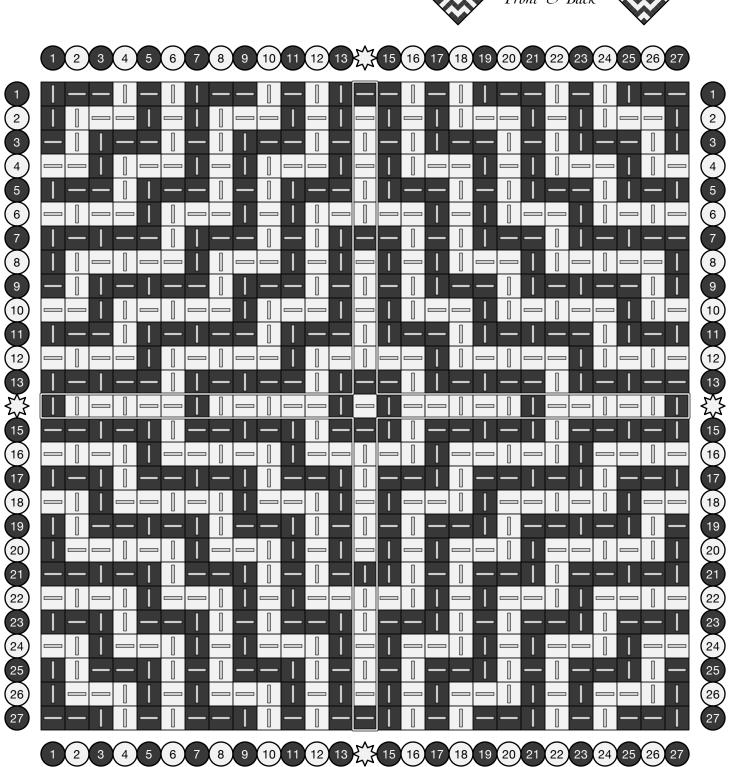




# **Pulsating Millrind**

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

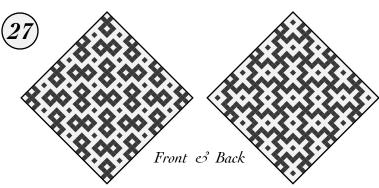


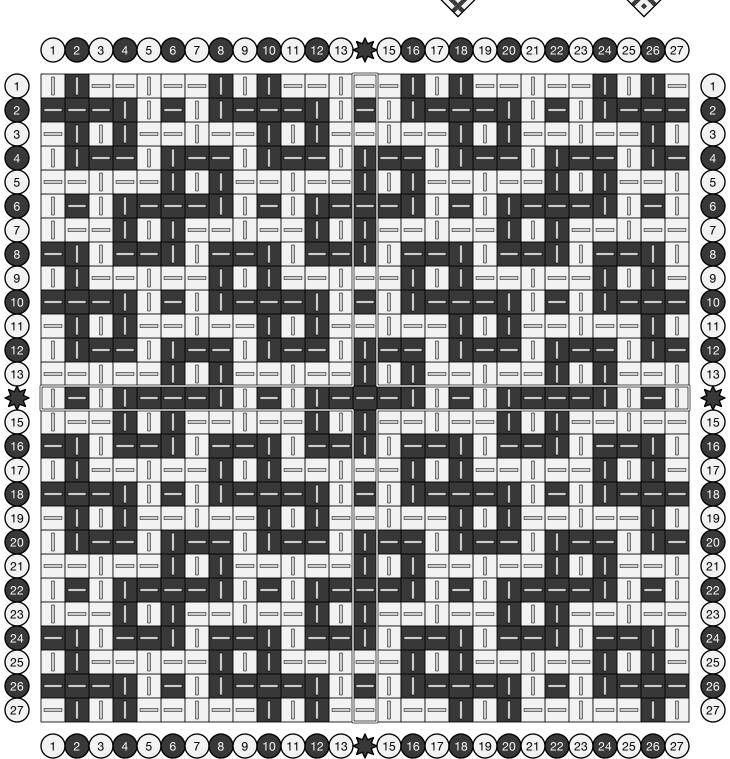


# **Crazy Eights**

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

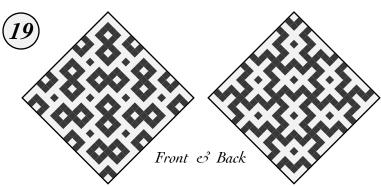
An original pattern designed in May 2022.

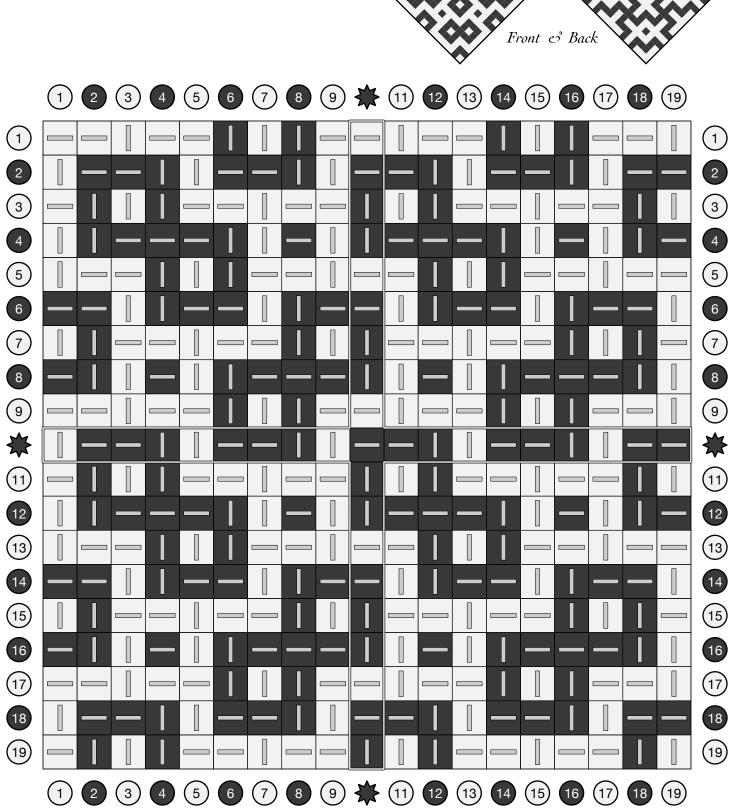




# **Crazy Eights**

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

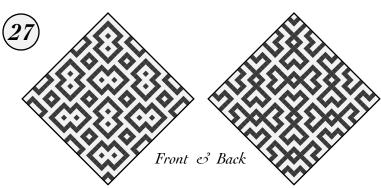


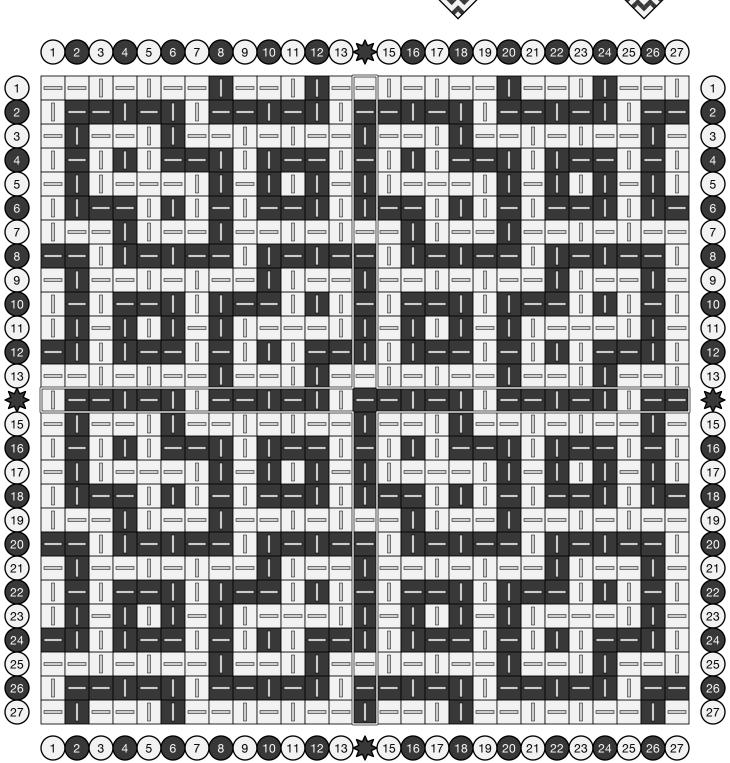


# **Super Eights**

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

An original pattern designed in May 2022.



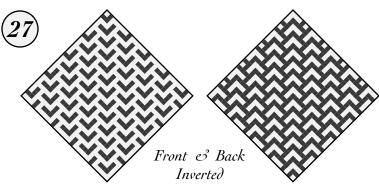


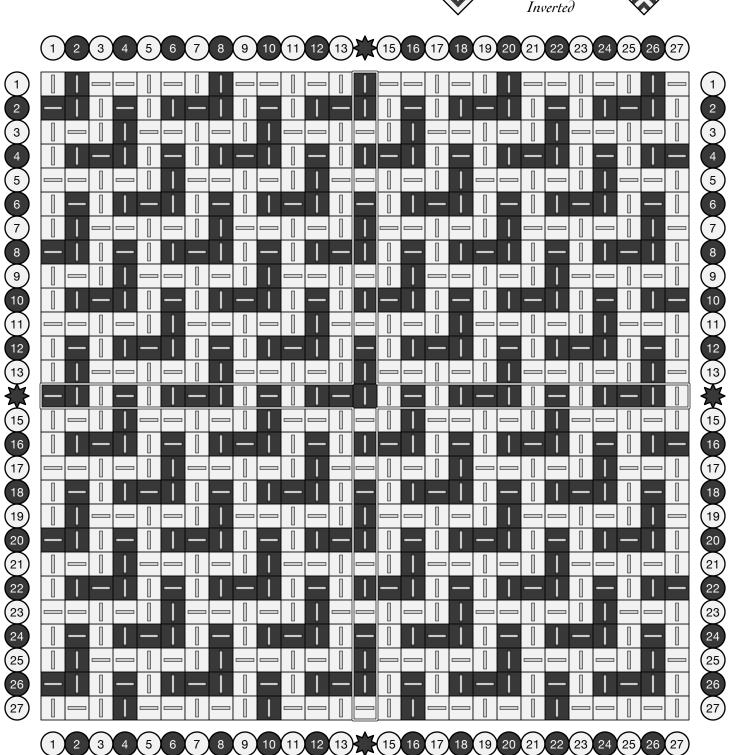
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# Fish Scales

A repeating pattern of small nested chevrons reminiscent of scales.

First charted in December 2021; revised June 2022.

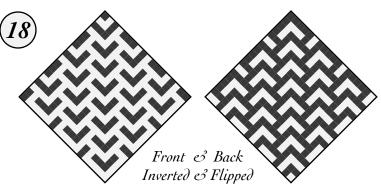


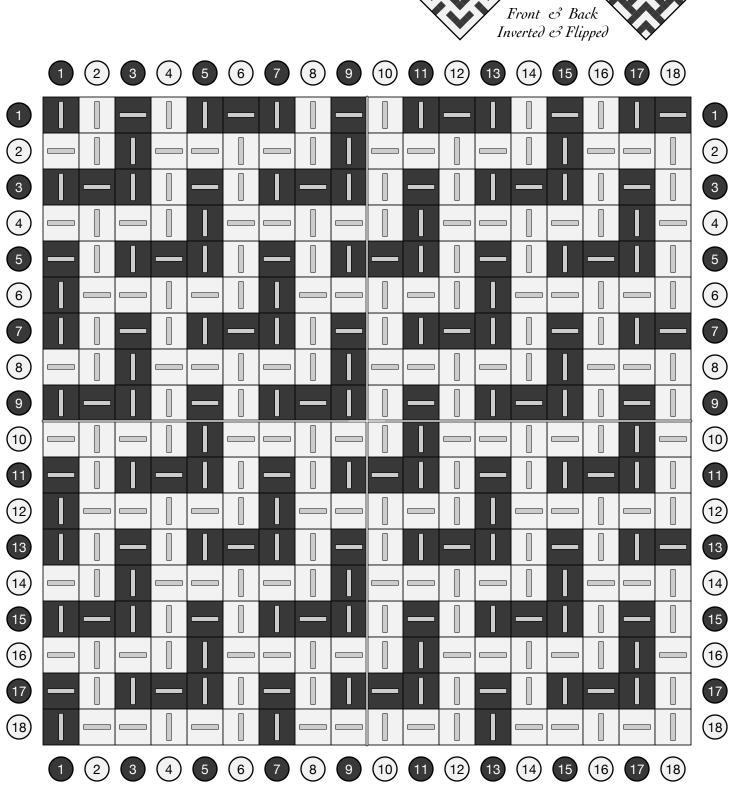


#### Fish Scales

A repeating pattern of small nested chevrons reminiscent of scales.

First charted in December 2021; revised June 2022.

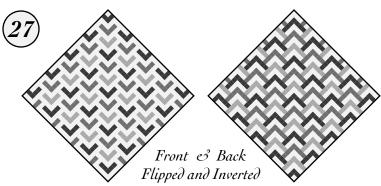


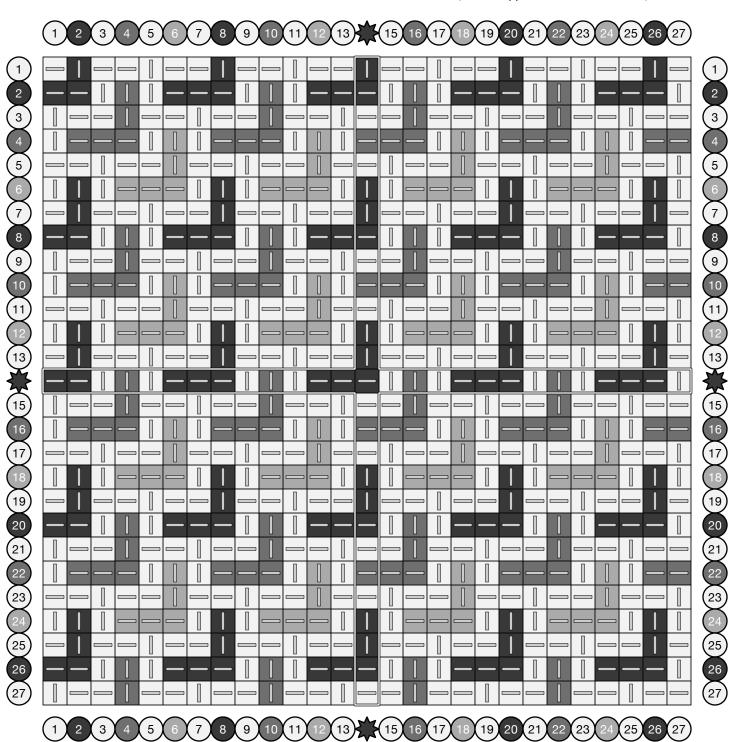


#### Three-Color Fish Scales

This thick weave features three different colors of nested chevrons.

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



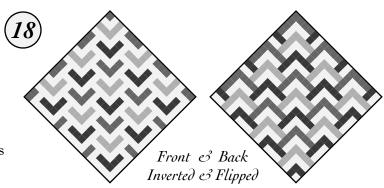


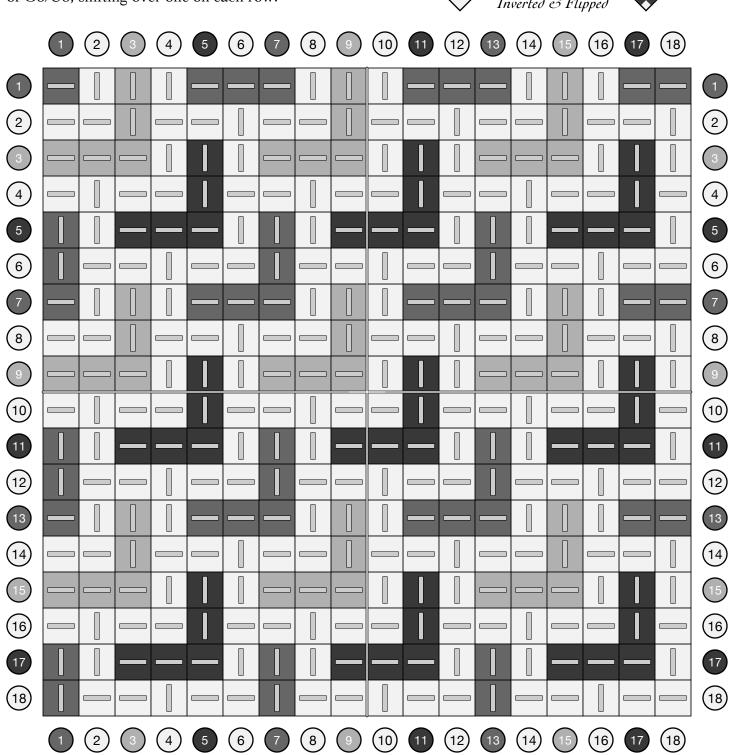
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#### Three-Color Fish Scales

This thick weave features three different colors of nested chevrons.

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



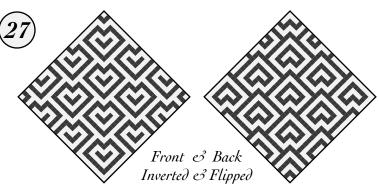


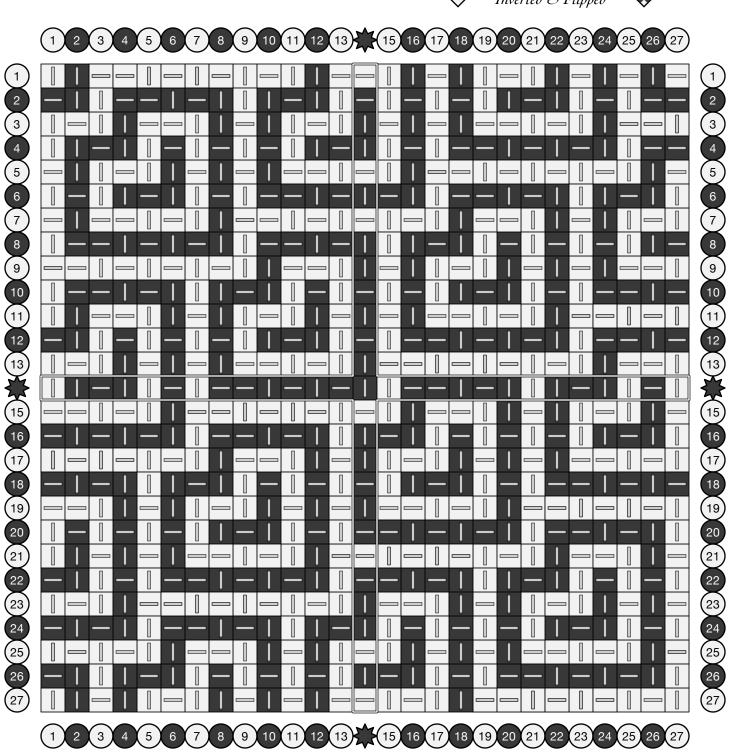
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#### It's Raining Hearts (Hallelujah)

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

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

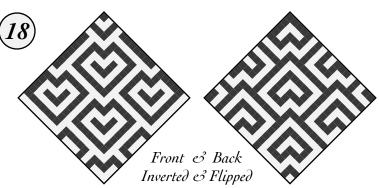


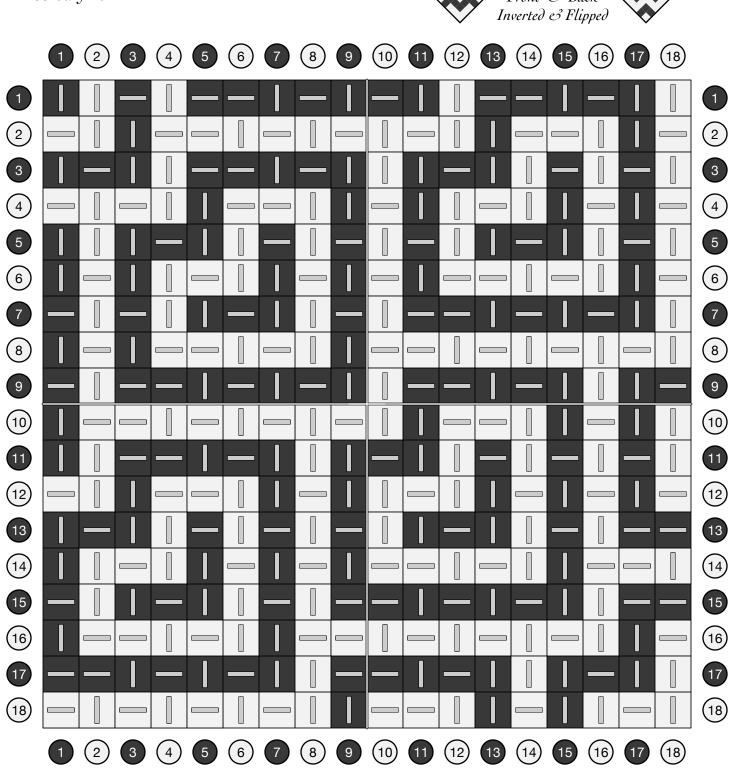


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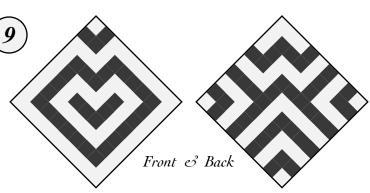


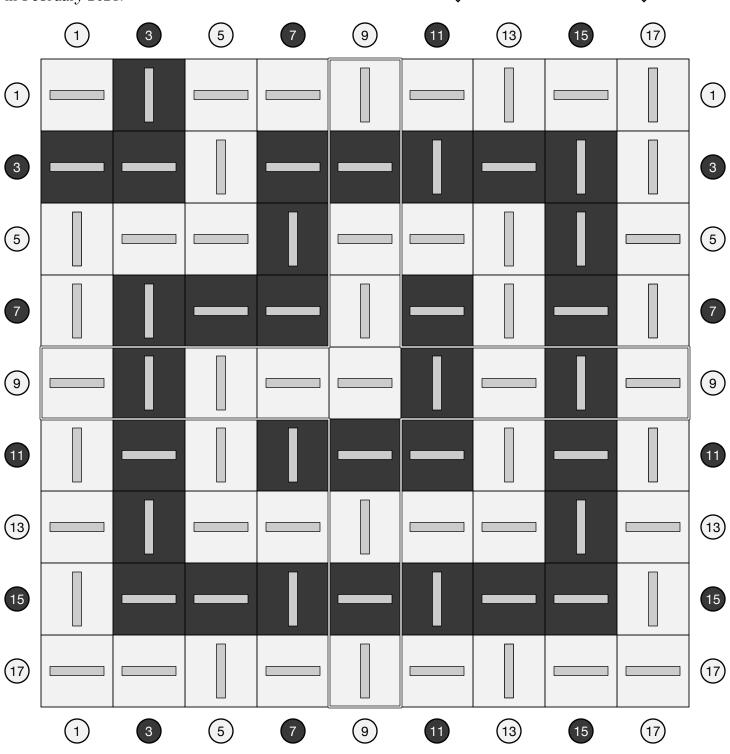
It's Raining Hearts (Hallelujah)

With thanks to an example by Katie Warner Waller.

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

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



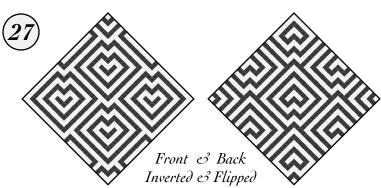


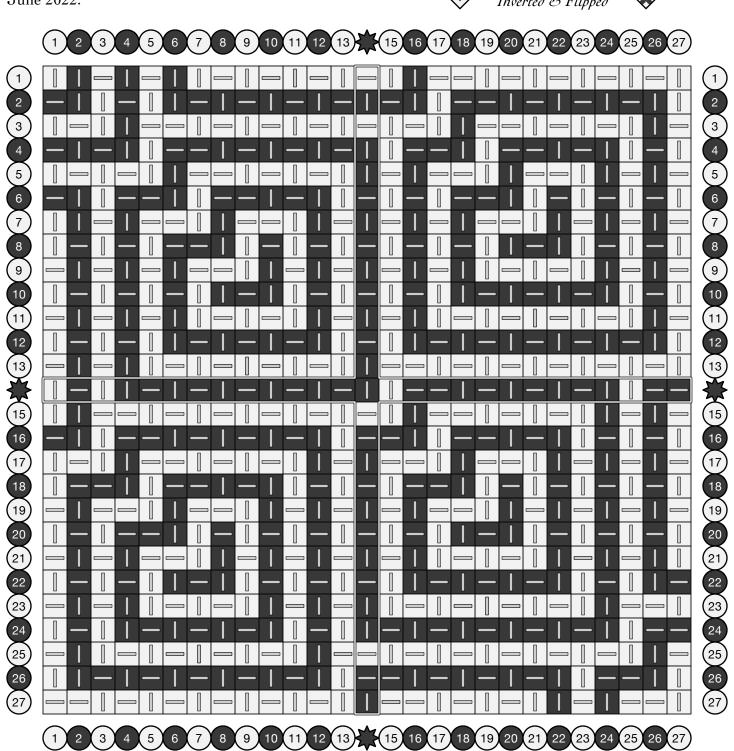
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#### **Super Hearts**

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

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



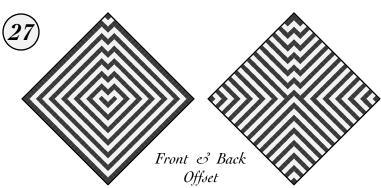


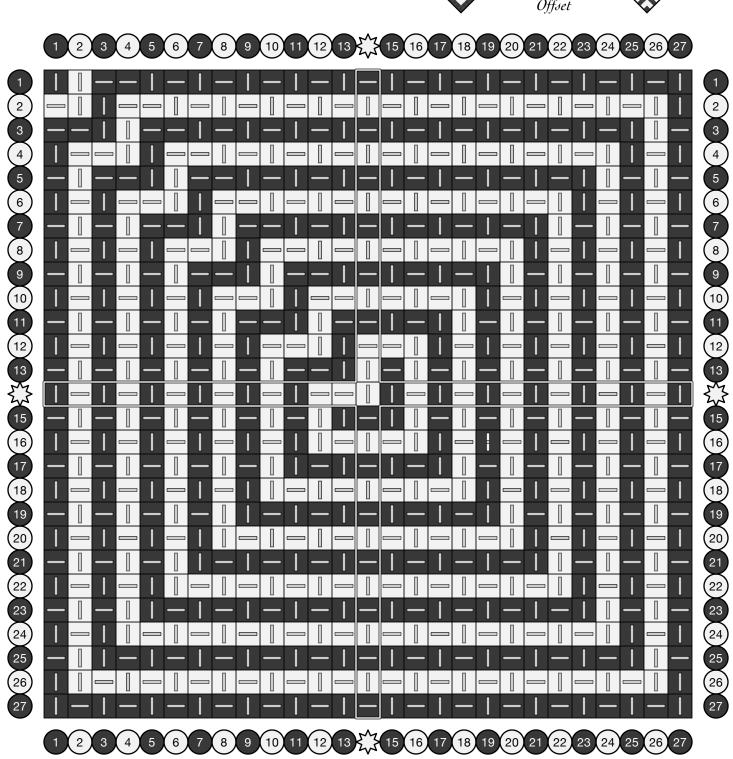
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# **Pulsating Heart**

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

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

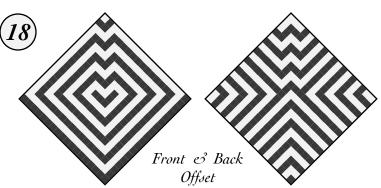


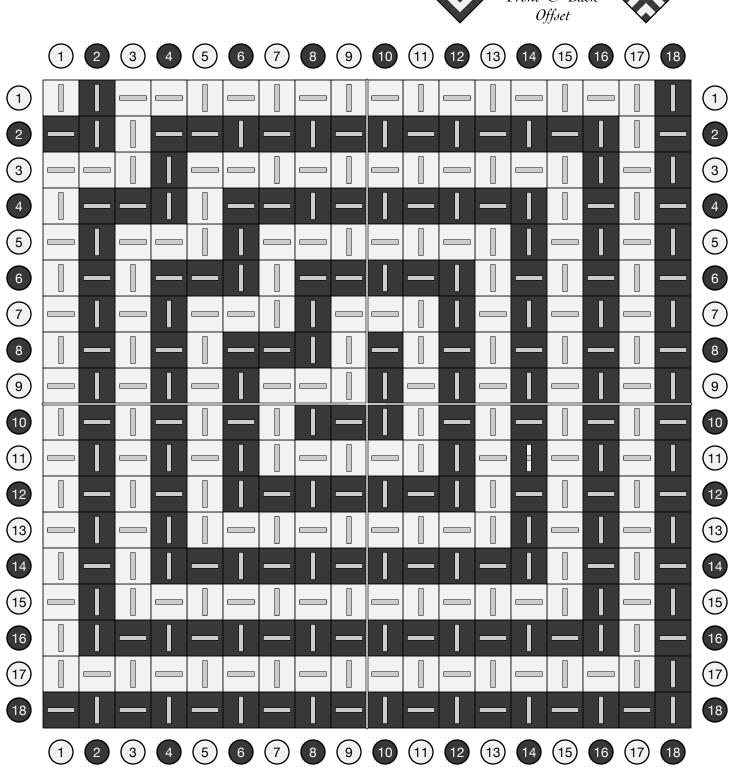


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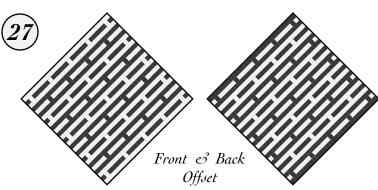


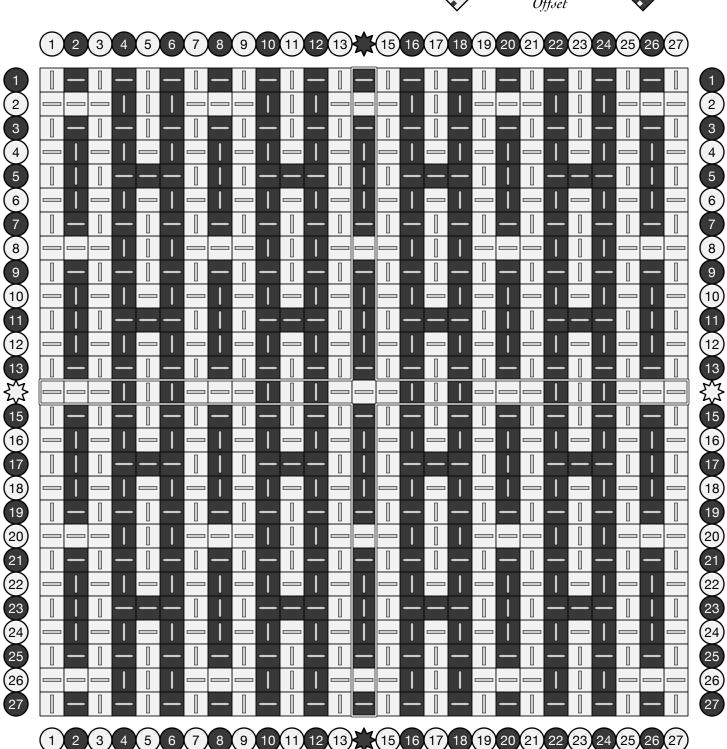


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# Parallel Bands

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



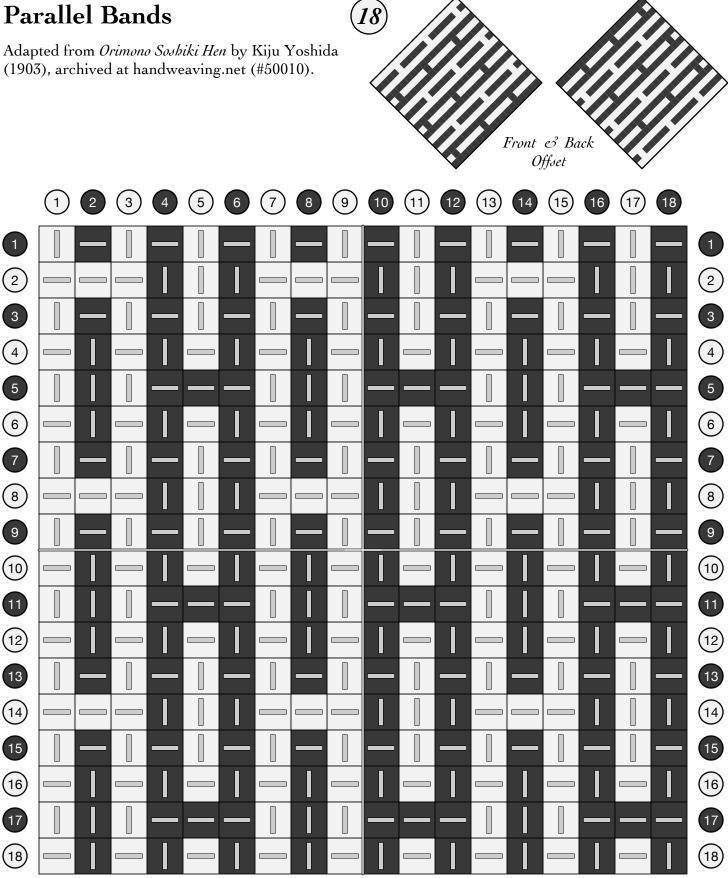


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#### Parallel Bands

Adapted from Orimono Soshiki Hen by Kiju Yoshida



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5

9

(13)

12

(15)

16

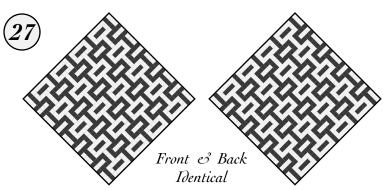
Section III Page 126 December 2023

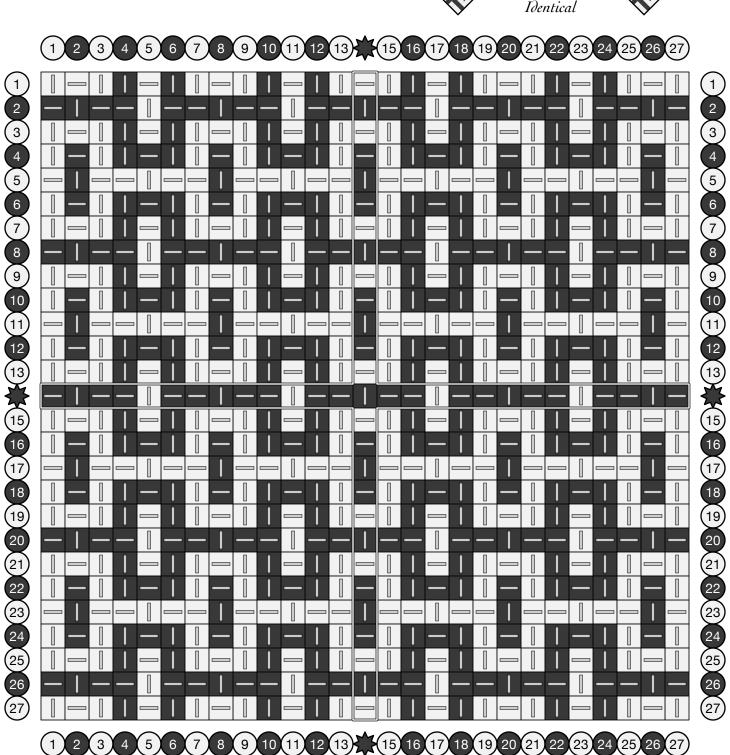
18

(17)

#### **Nested Bands**

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





# **Nested Bands**

4

5

6

8

1

(12)

13

(14)

15

(16)

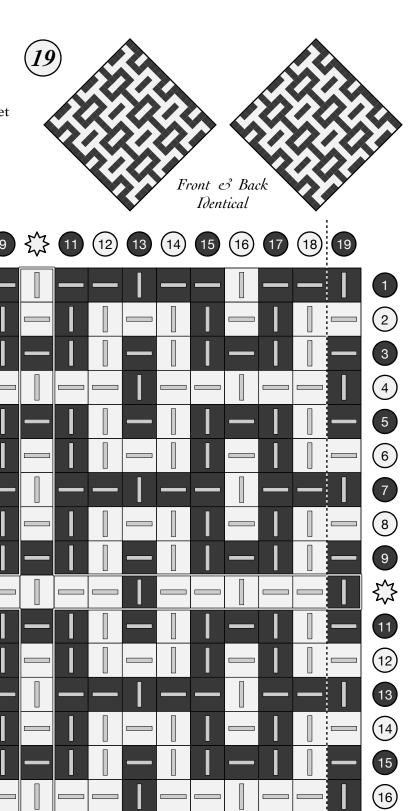
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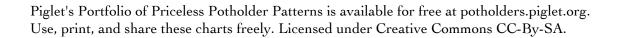
(18)

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

8

(6)





8

(12)

13

19

(16)

17

(18)

17

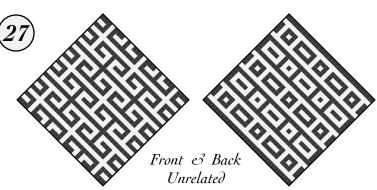
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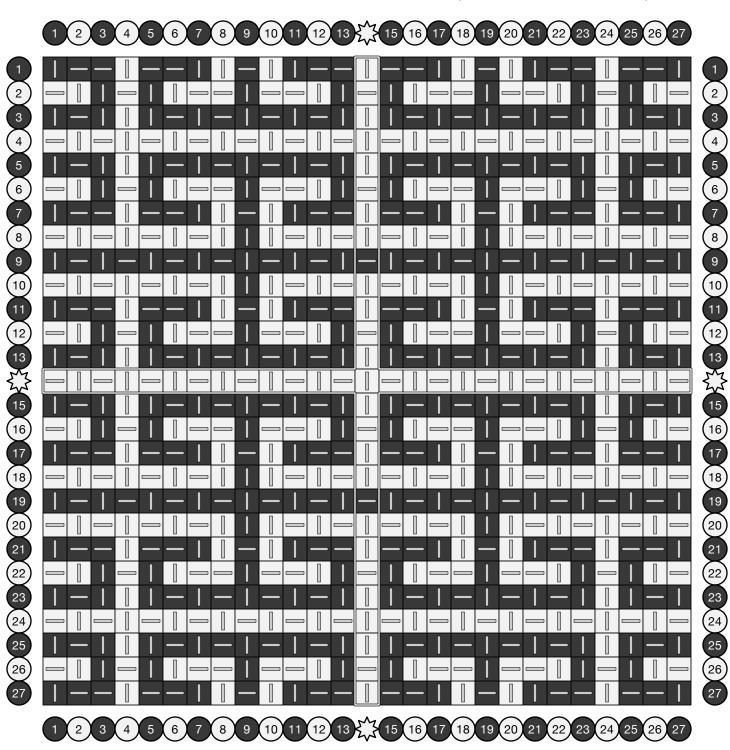
19

#### Fifties Banded Flair

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

An original design charted in April 2022.



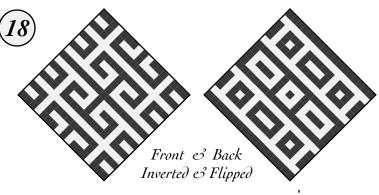


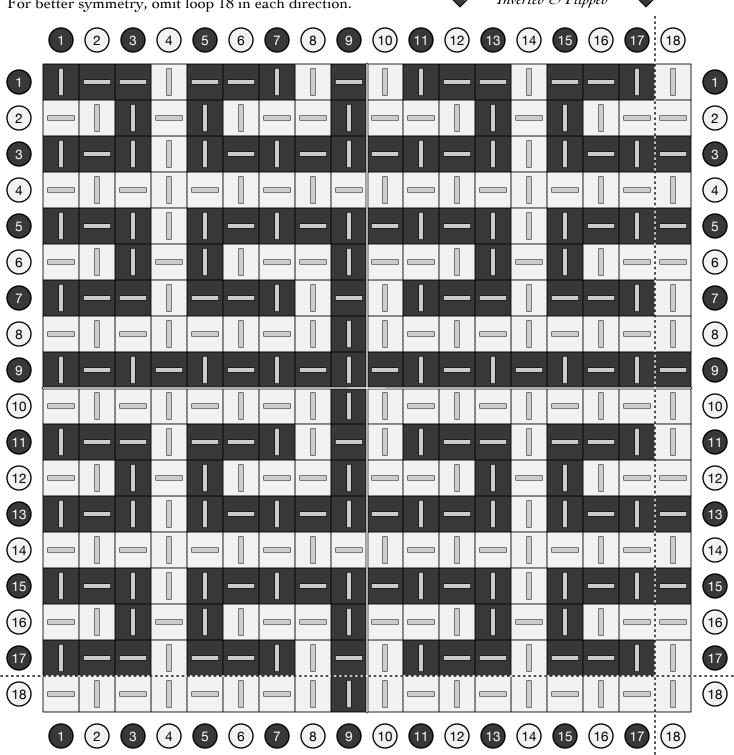
#### Fifties Banded Flair

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

An original design charted in April 2022.

For better symmetry, omit loop 18 in each direction.

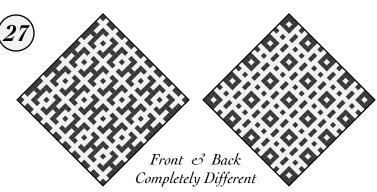


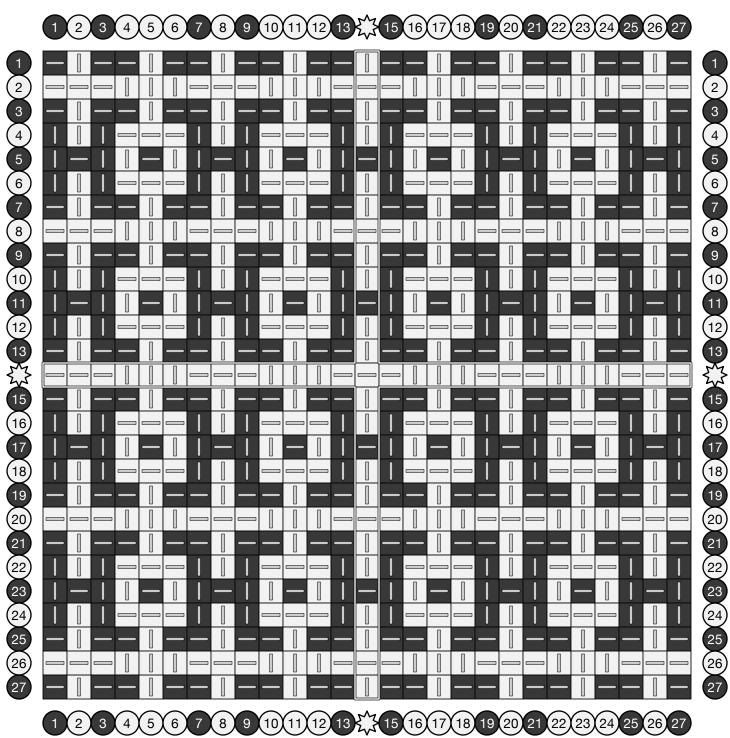


#### Pierced Lattice

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

Adapted from a weaving draft by Kris Bruland archived on handweaving.net (#79786).

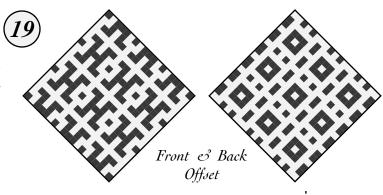


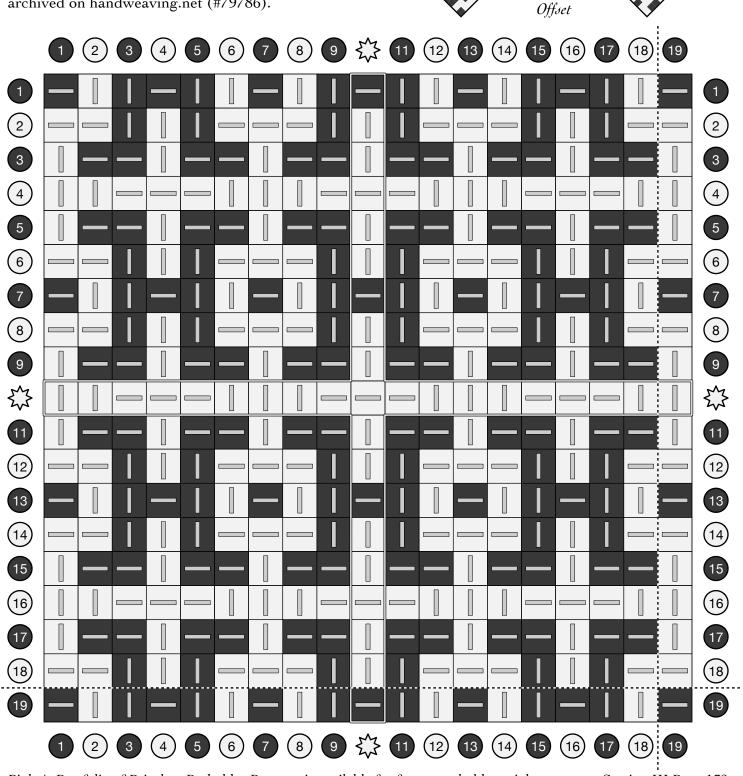


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Adapted from a weaving draft by Kris Bruland archived on handweaving.net (#79786).



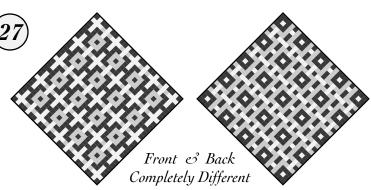


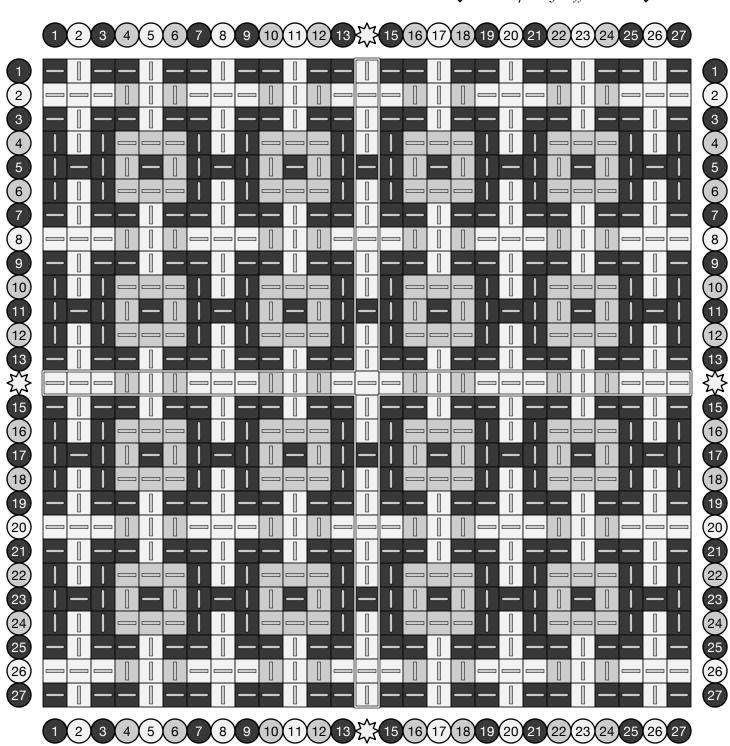
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# **Tri-Color Pierced Lattice**

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

Adapted from a weaving draft by Kris Bruland archived on handweaving.net (#79786).

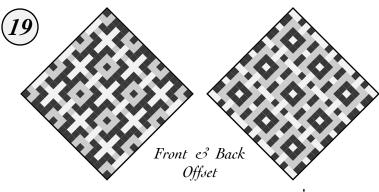


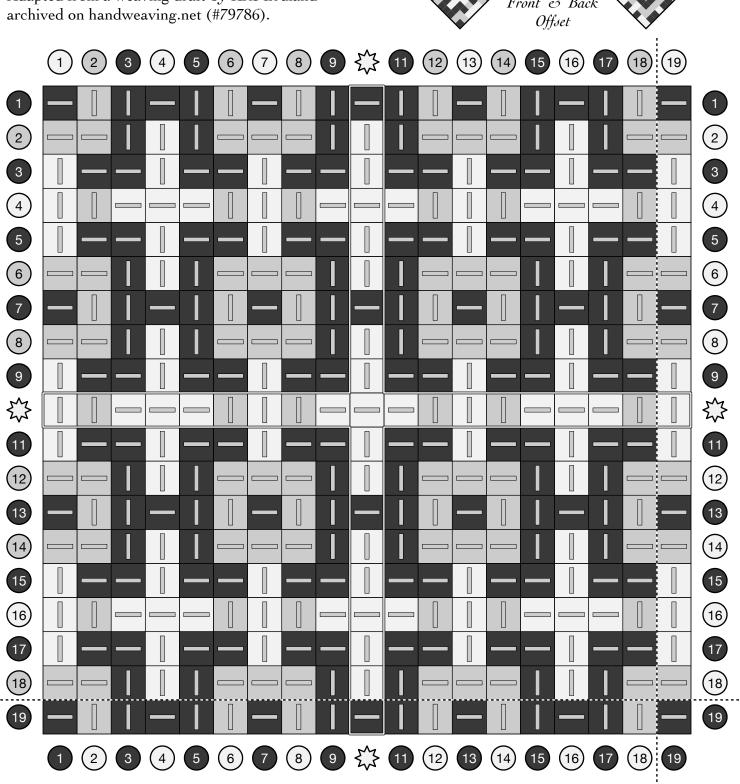


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This pattern dramatically alters when removed from the loom, with the smallest single-pick spots on each side disappearing, and the H shapes on the front merging into long vertical bars.

Adapted from a weaving draft by Kris Bruland

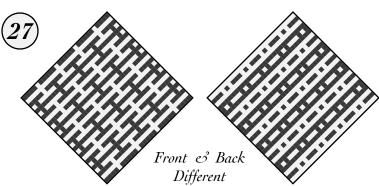


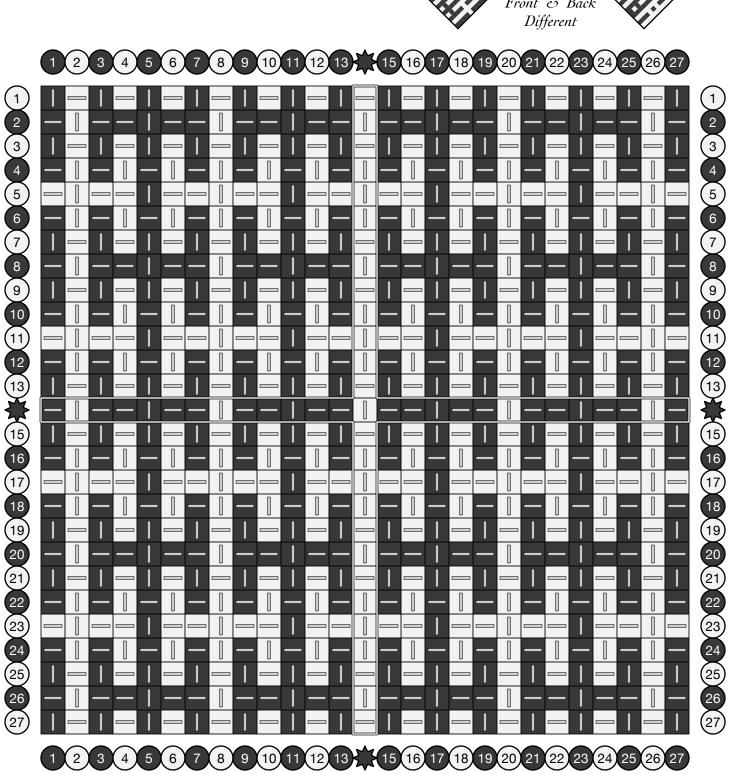


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# **Linear Zippers**

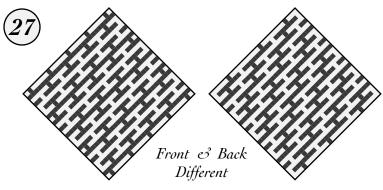
Repeating patterns of lines with interlocking T-shaped teeth march across the front while the back is covered by interrupted stripes.

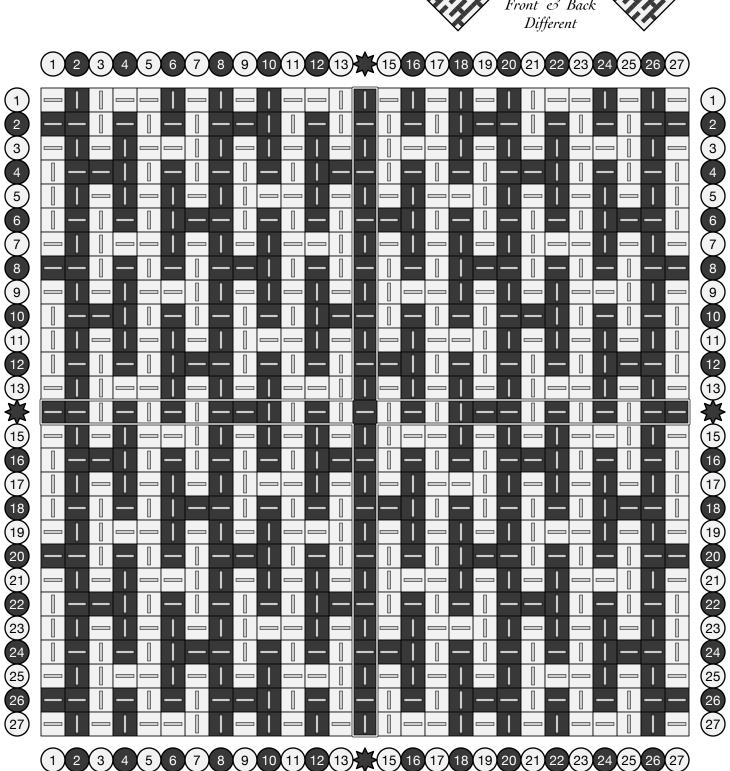




# Offset Zippers

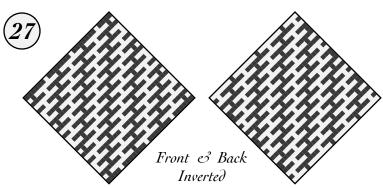
Repeating patterns of lines with interlocking T-shaped teeth march across the front and back.

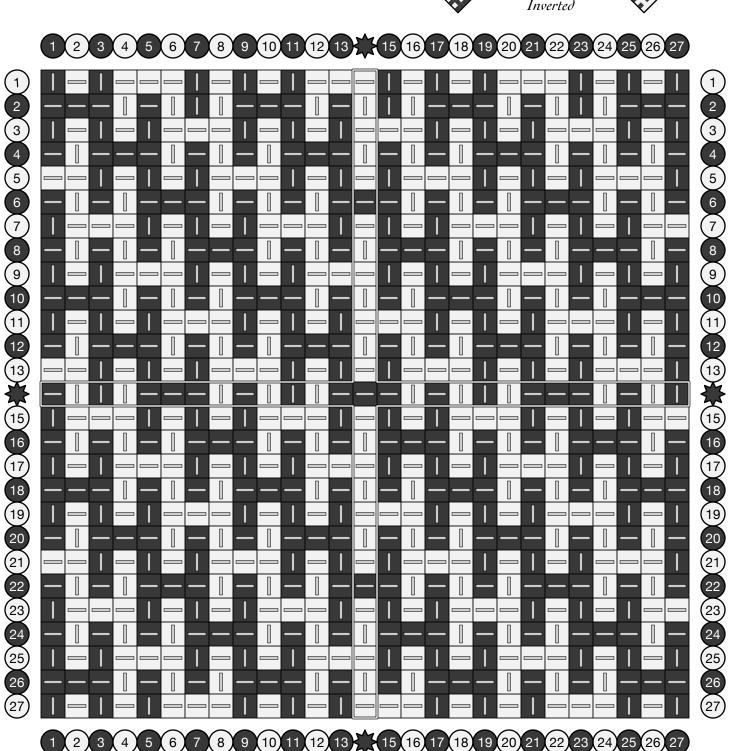




# **Angled Zippers**

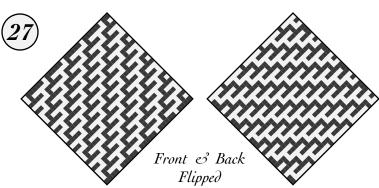
Adapted from *Orimono Soshiki Hen* by Kiju Yoshida (1903), archived at handweaving.net (#41693).

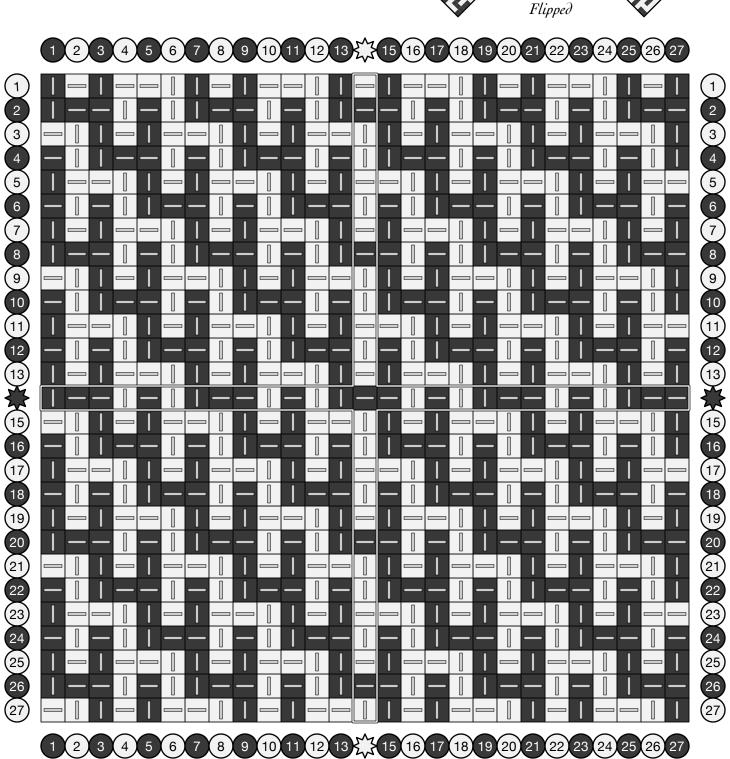




# Angled Half-Zippers

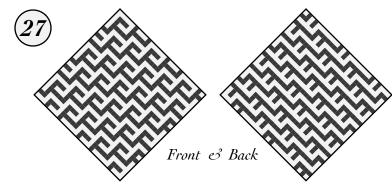
Adapted from *Orimono Soshiki Hen* by Kiju Yoshida (1903), archived at handweaving.net (#41693).

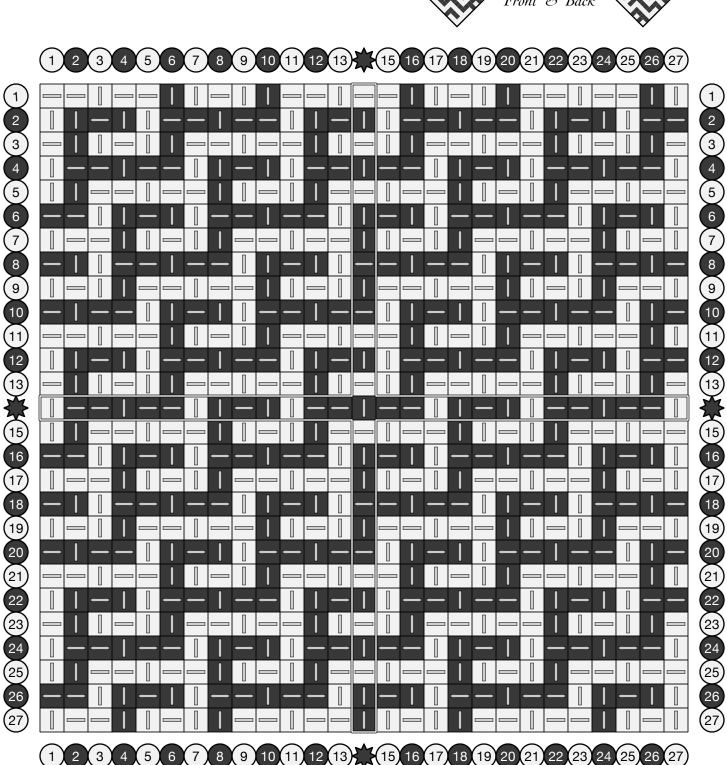




#### Waves

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



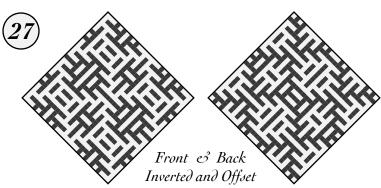


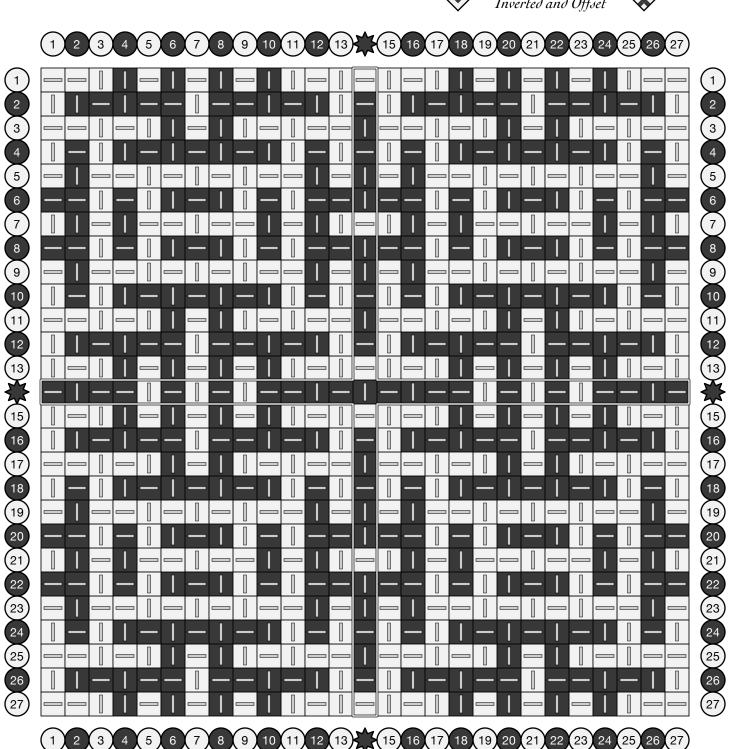
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# Mesa Verde

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

Adapted from a pattern found at handweaving.net.



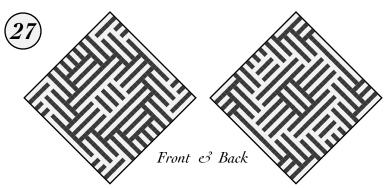


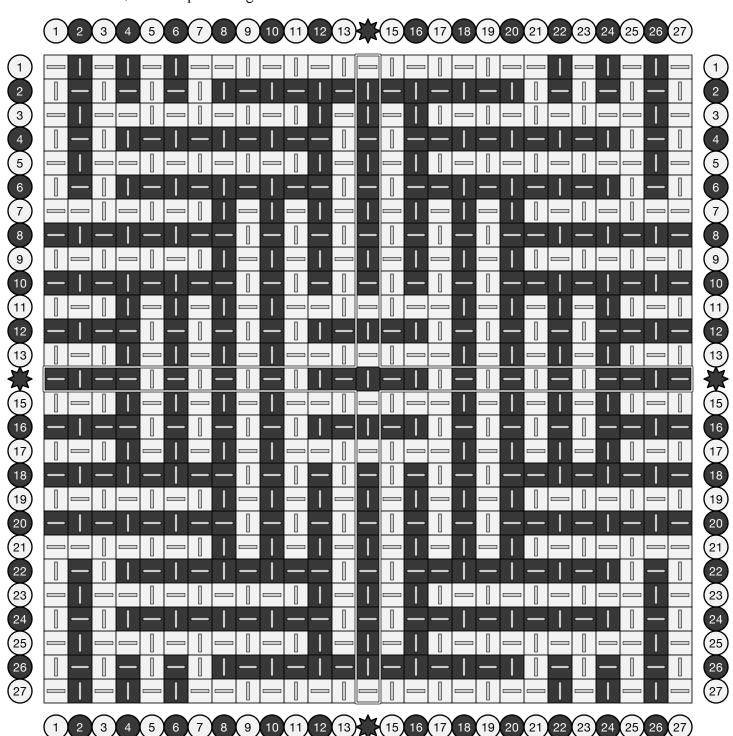
# **Crystal Forest**

A shadow-weave pattern of interlocking shapes.

Adapted from a user-contributed pattern found at handweaving.net (#79210).

The regular and symmetric pattern with lots of tabby sections makes this easy to weave. The result is flat and flexible, with no puckering.

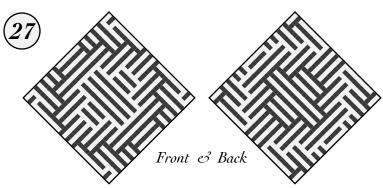


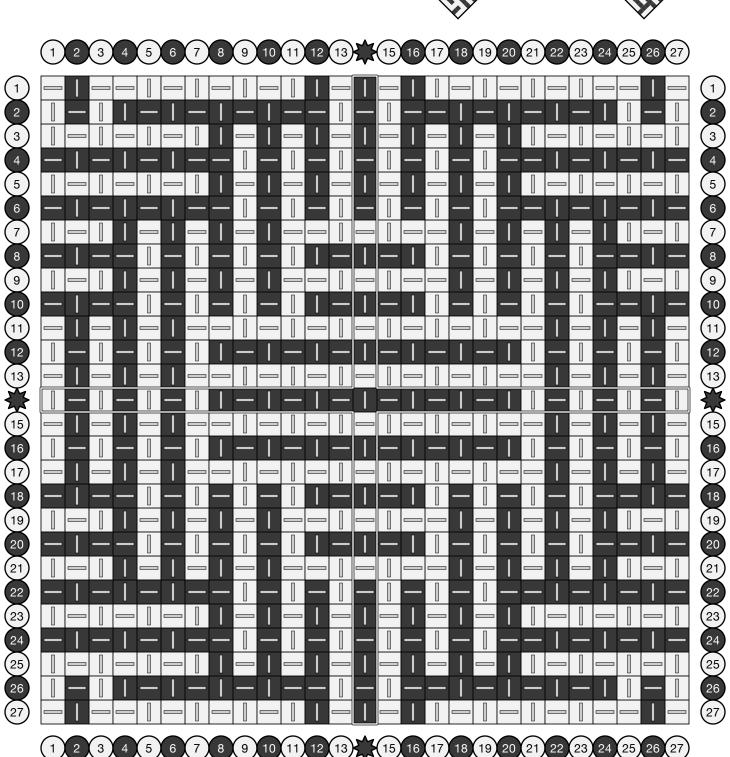


#### Sun Point

A shadow-weave pattern of interlocking shapes.

Adapted from a user-contributed pattern found at handweaving.net (#79210).

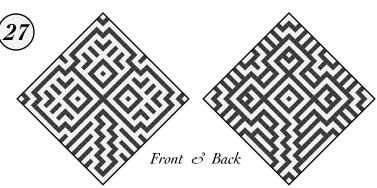


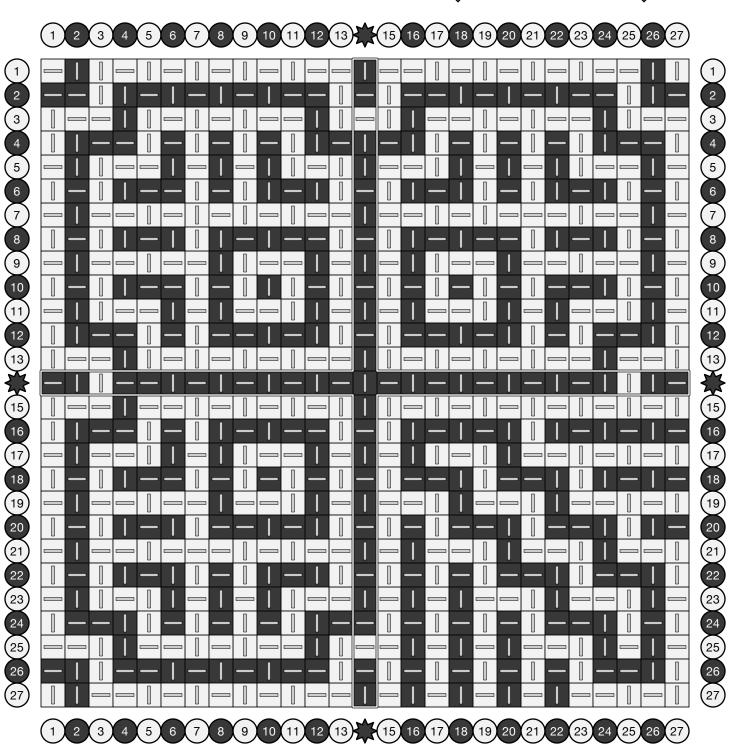


#### Sheila's Shamrock

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

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

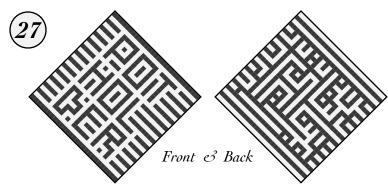


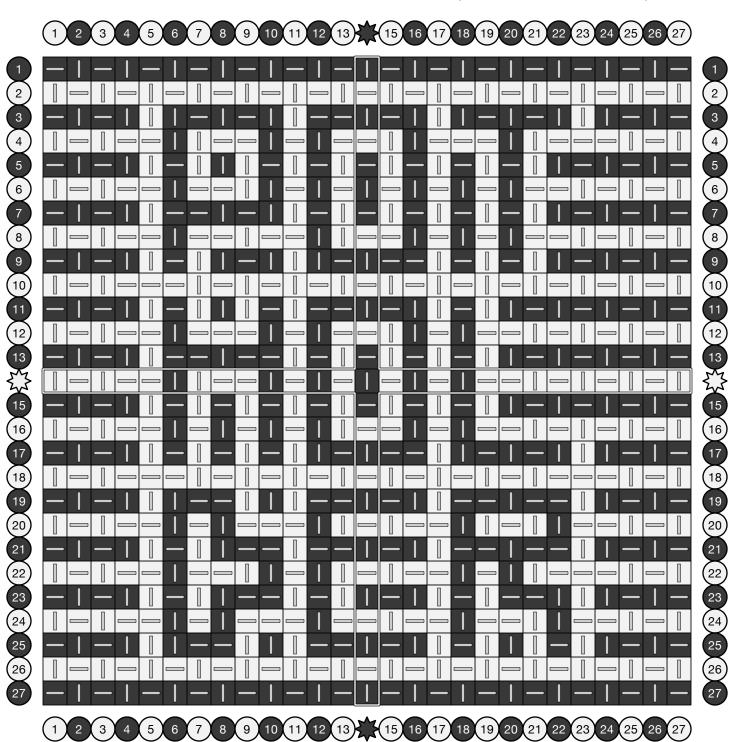


#### Pot Hol Der

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

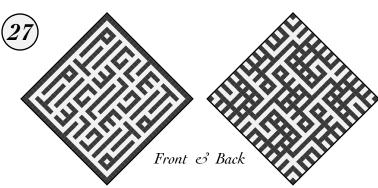
An original chart from May 2022.

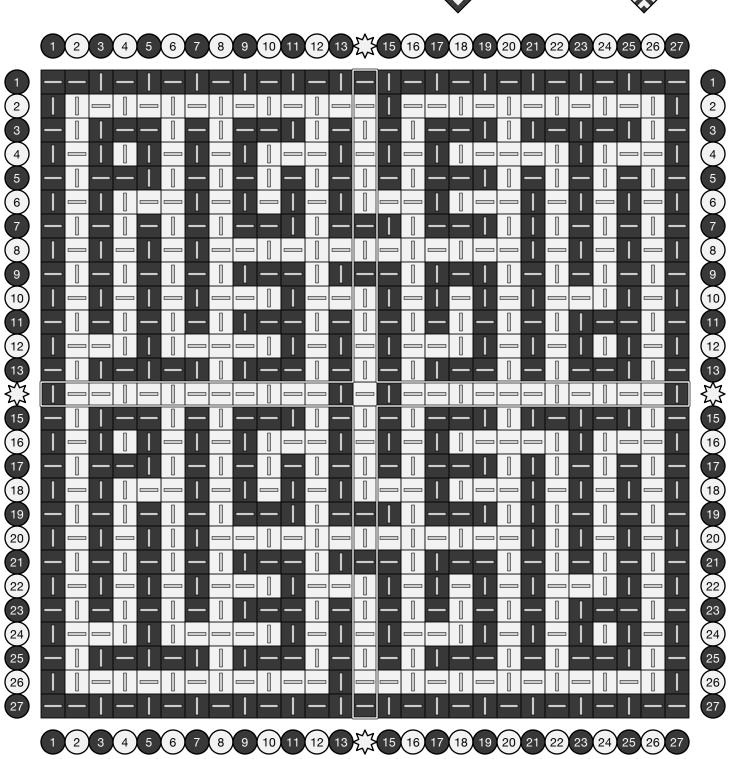




# Piglet Sampler

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





SECTION IV

# Twill Weave

# 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		
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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 broken 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		
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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				
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			Garden Path	27	62		
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# Contents: Section IV — Twill Weave (2/3)

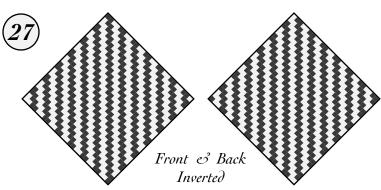
Four-Four Twill Steps	27, 18	83	Threaded in groups of three on each s	иде (ABC)	
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Four-Four Twill Crackle	27	86	Tri-Color Log Cabin	27	121
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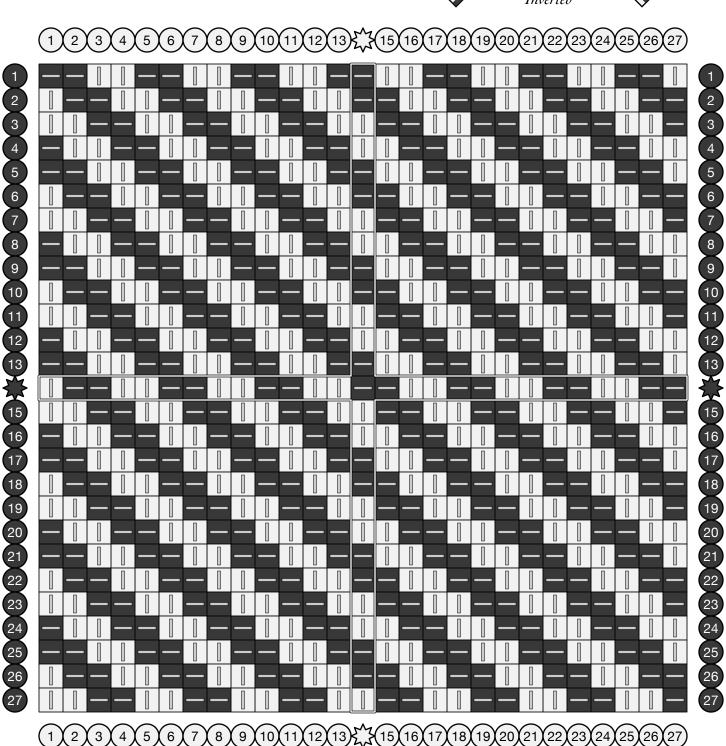
# Contents: Section IV — Twill Weave (3/3)

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### **Basic Two-Two Twill**

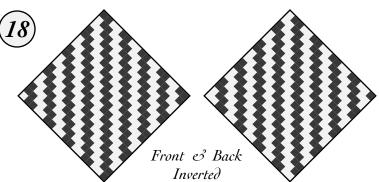
Weaving over two loops and then under two loops, shifting over by one loop on each row, produces a smooth, slightly puffy fabric.

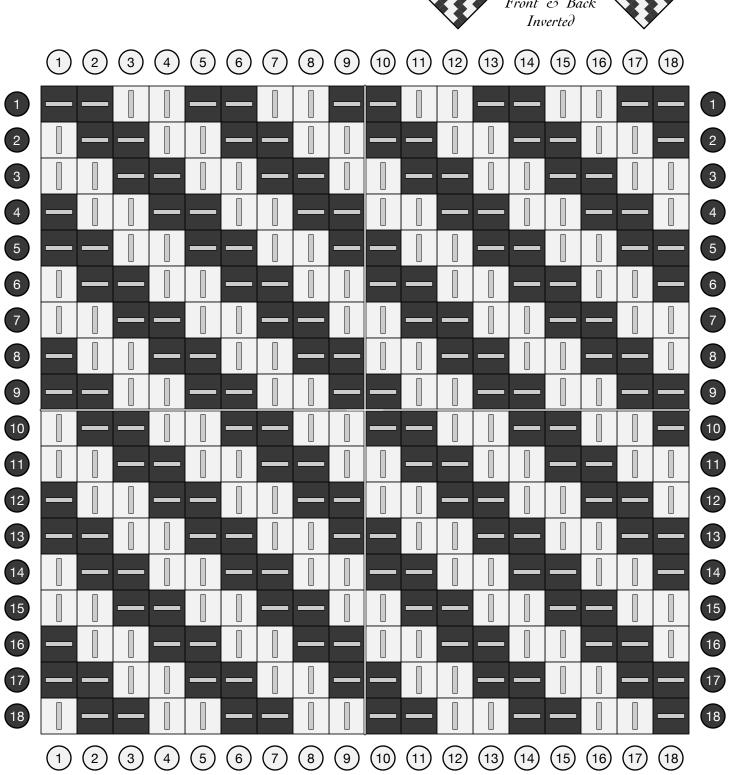




### Basic Two-Two Twill

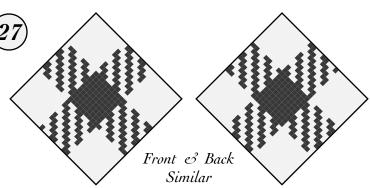
Weaving over two loops and then under two loops, shifting over by one loop on each row, produces a smooth, slightly puffy fabric.

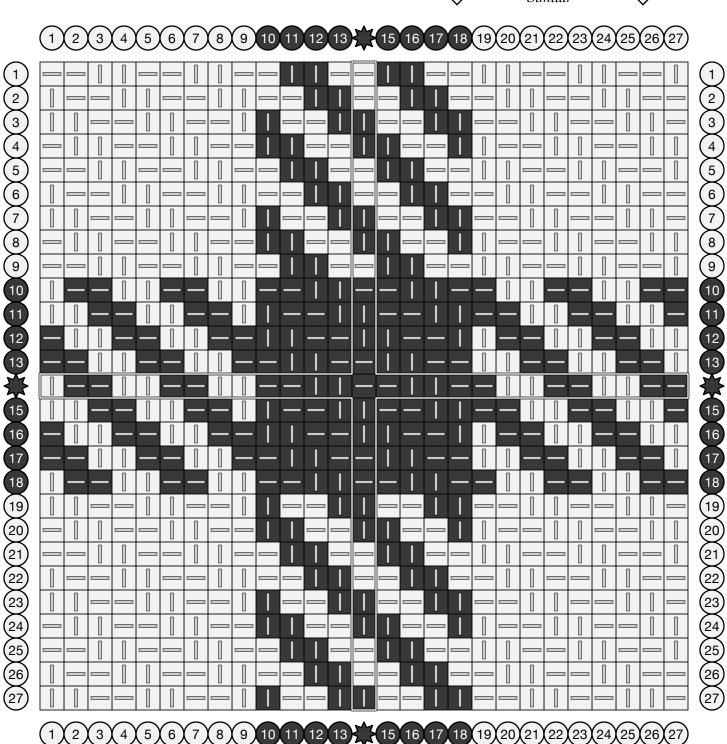




### **Twill Nine Block**

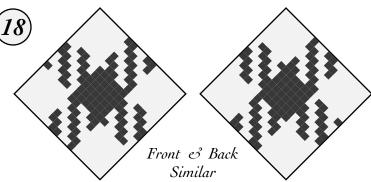
Combining two-two twill weaving with threading that features a central stripe produces a pattern with a mix of solid blocks and diagonal stripes.

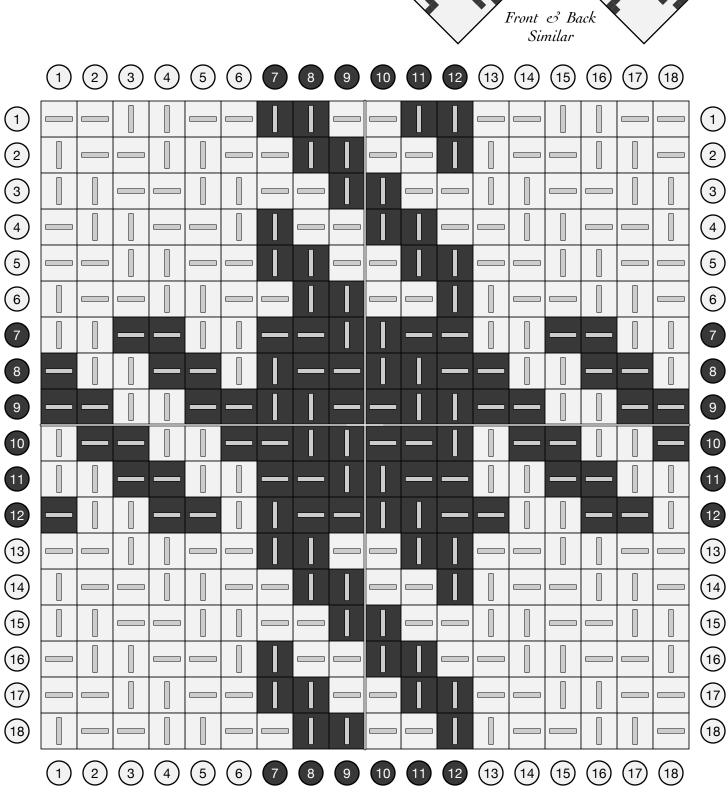




### **Twill Nine Block**

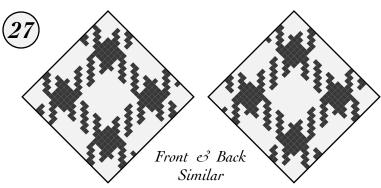
Combining two-two twill weaving with threading that features a central stripe produces a pattern with a mix of solid blocks and diagonal stripes.

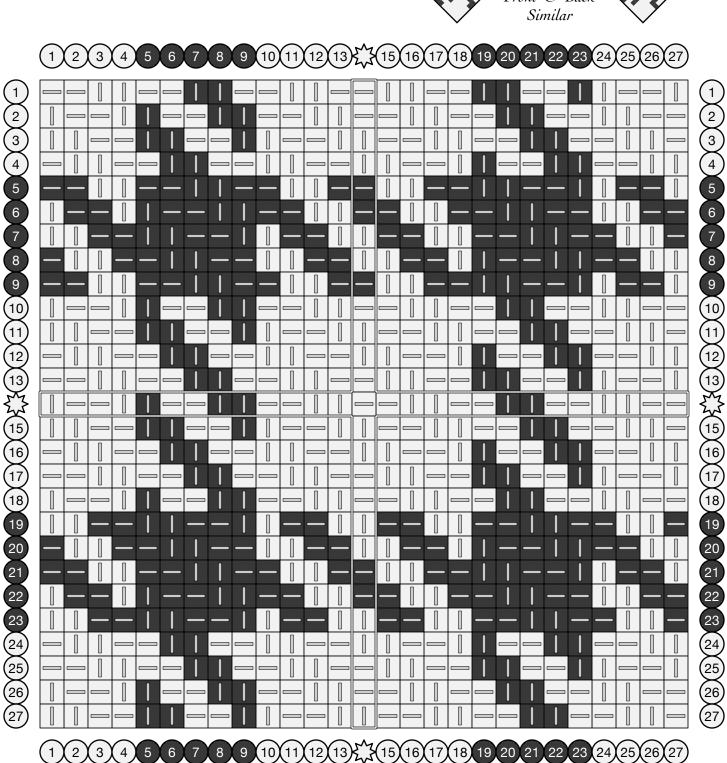




# Shepherd's Check

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

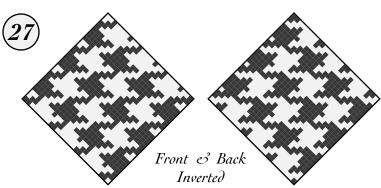


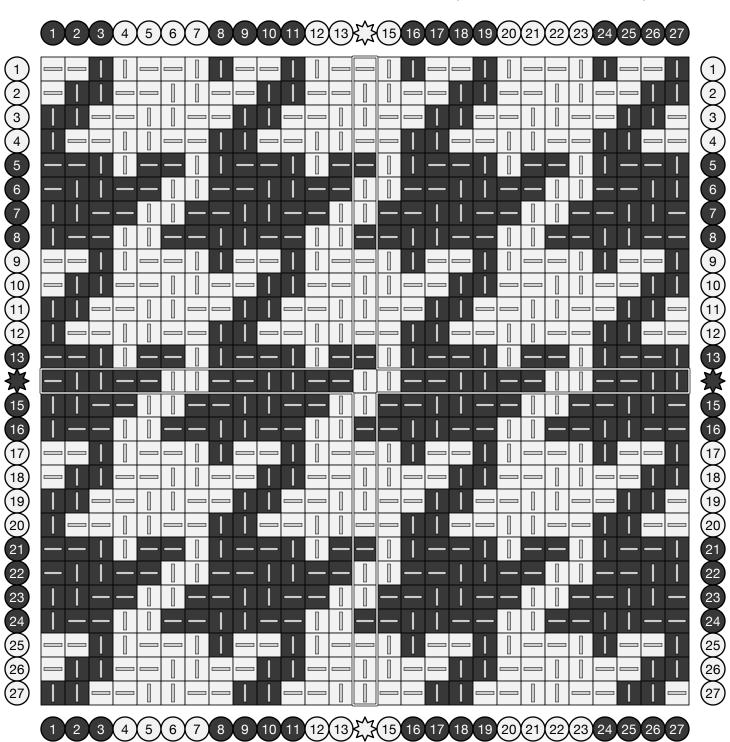


### **Houndstooth Twill**

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

A classic pattern, added to our charts April 2022.

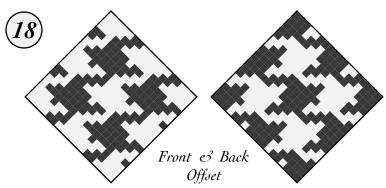


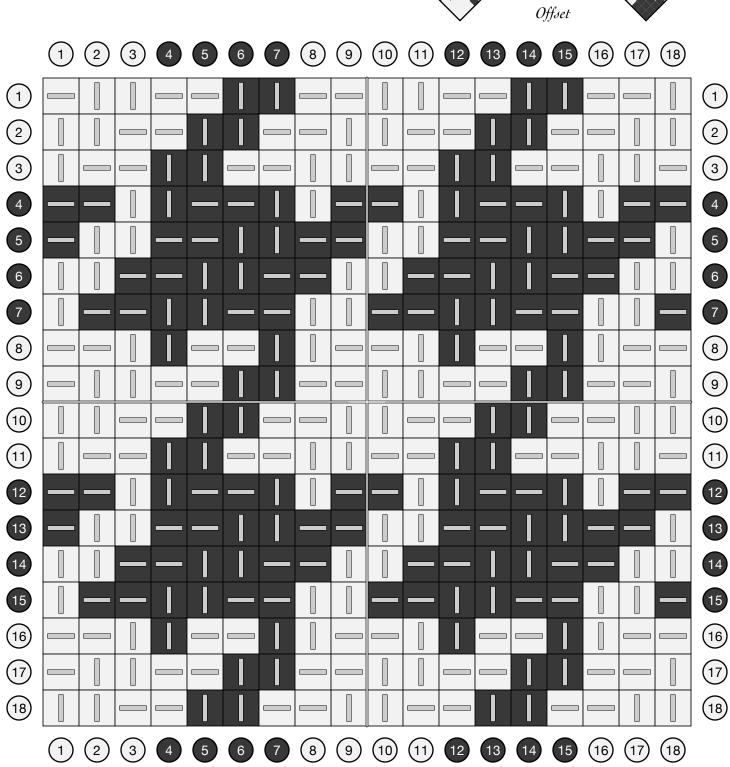


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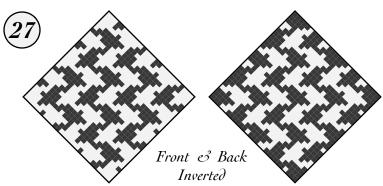


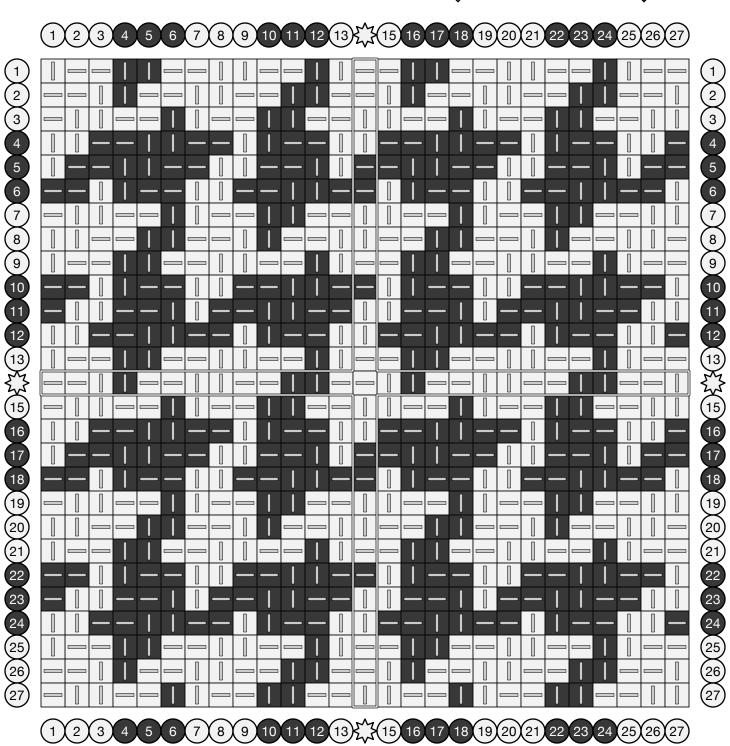
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### Sharktooth Twill

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

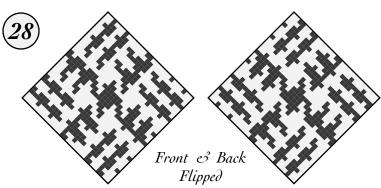
Adapted from *A Handbook of Weaves* by G. H. Oelsner (1915), archived at handweaving.net (#44248). Also called "Three and Three."

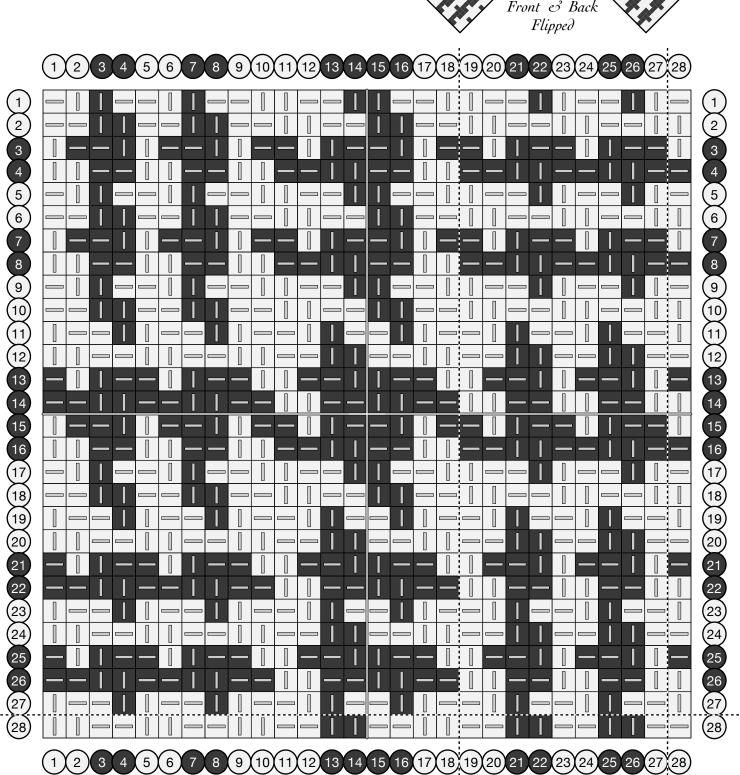




## Glen Urquhart Check

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

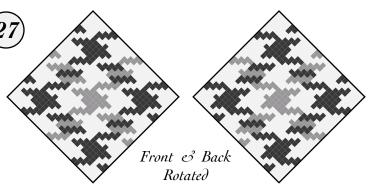


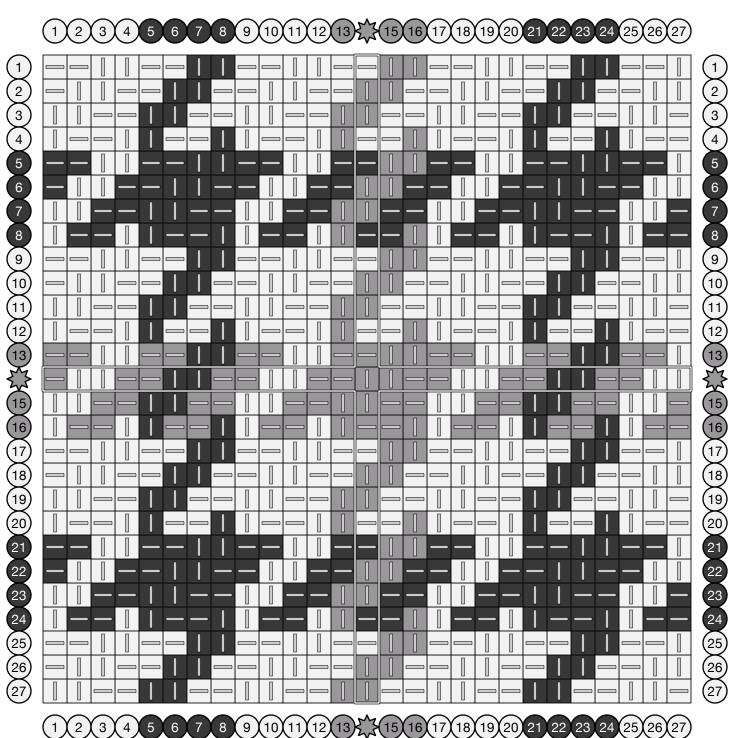


Tri-Color Houndstooth Twill (27)

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

A classic pattern, added to our charts April 2022.

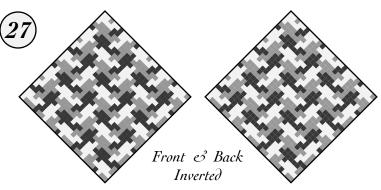


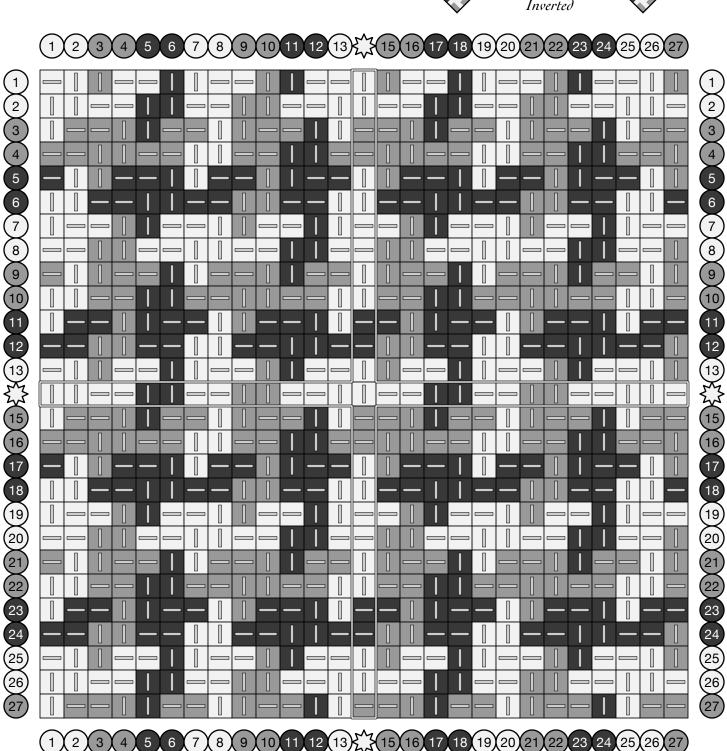


# **Tri-Color Twill Splotches**

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

Adapted from *Die färbige Gewebemusterung* by Franz Donat (1907), archived at handweaving.net (#63515).

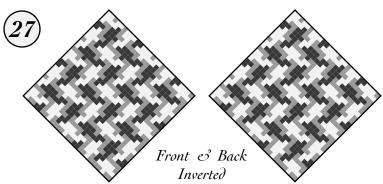


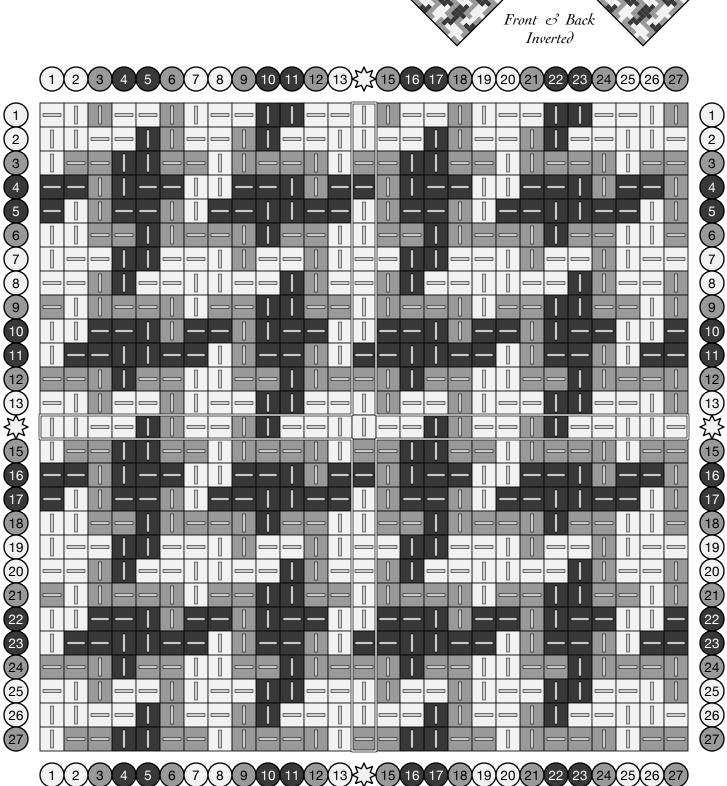


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# **Broken Twill Splotches**

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

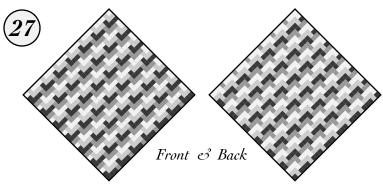


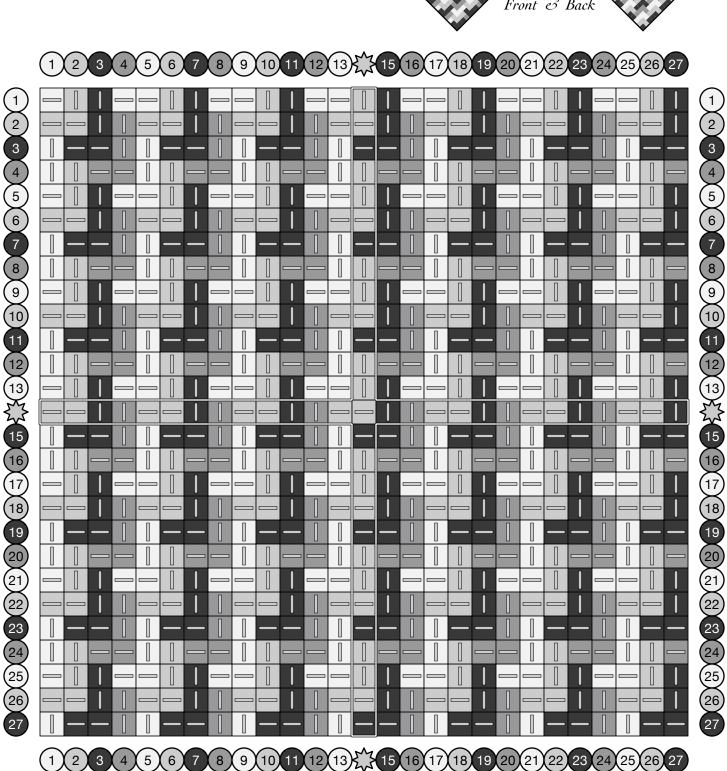


# Quad-Color Checkmarks

Combines a two-two twill weave with four-color threading in ABCDABCD order.

Pattern appears inverted on the other side.

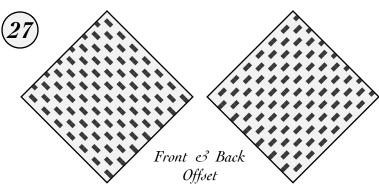


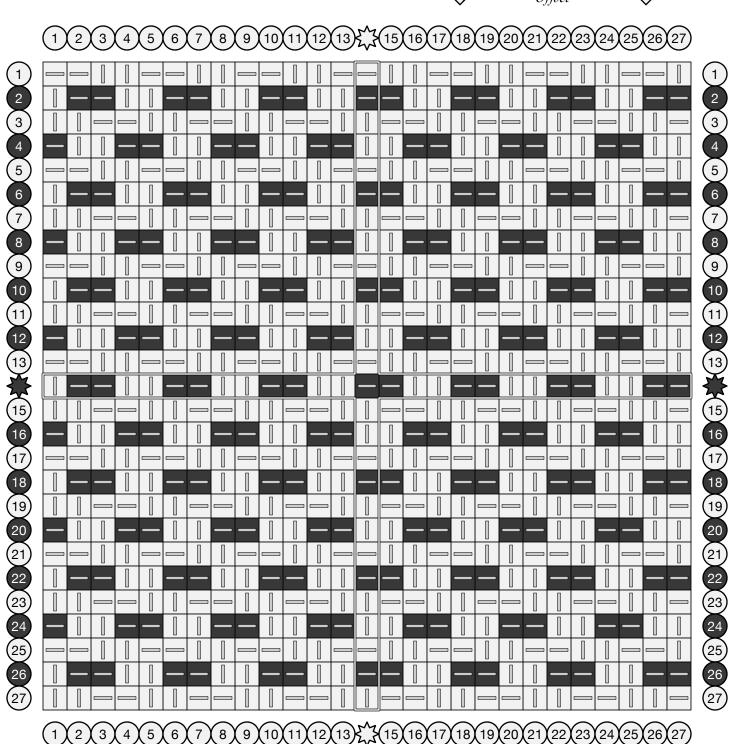


### Twill Dash Grid

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

Alternating weft colors generates a scattering of short horizontal dashes.

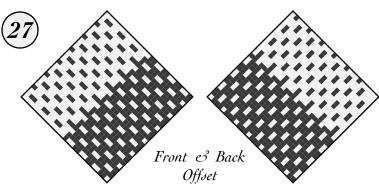


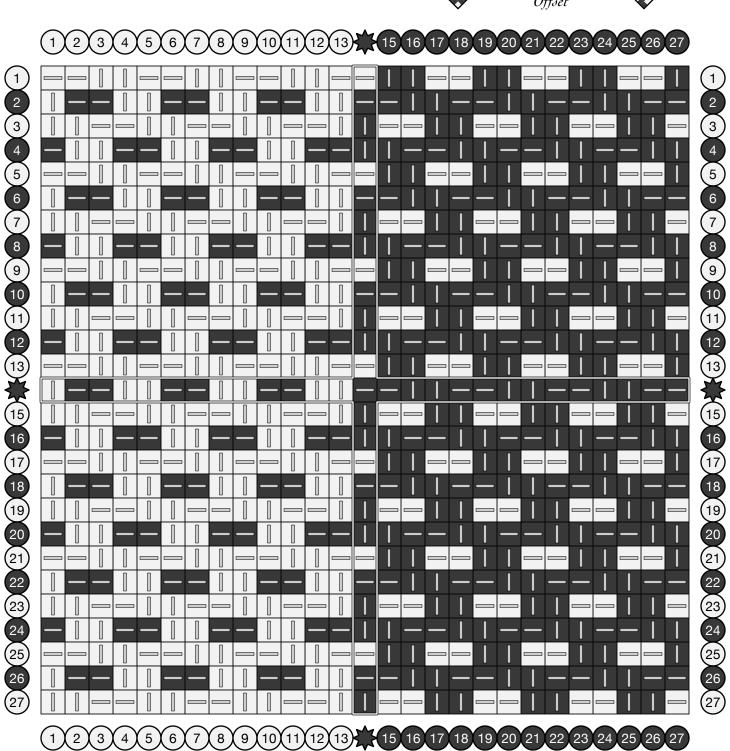


# Twill Split Dash Grid

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

Alternating weft colors generates a scattering of short horizontal dashes.

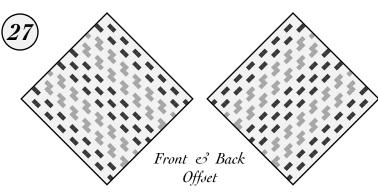


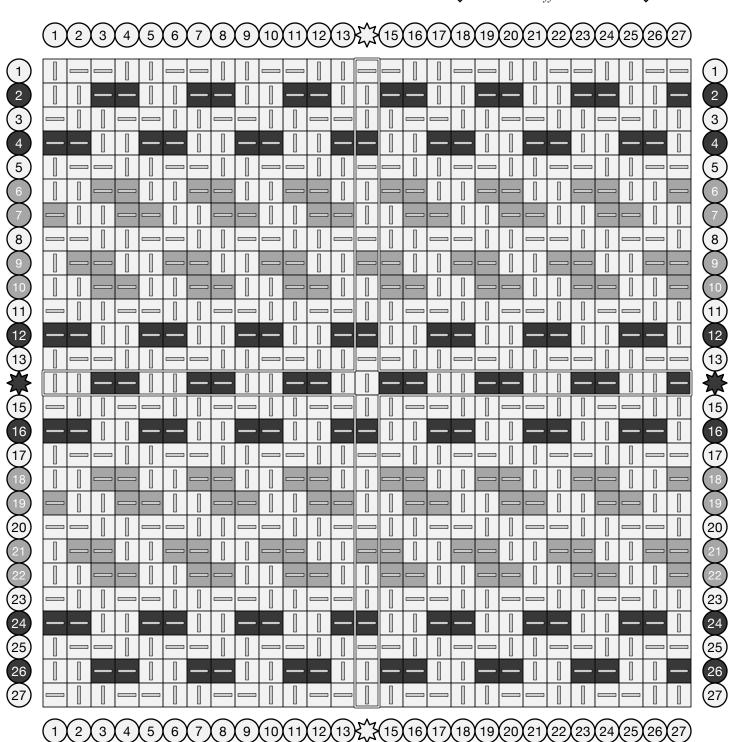


### Twill Dash and Zed Lanes

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

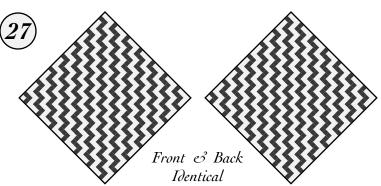
Adapted from *Album of Weaving Patterns* by V. A. and A. G. Dolivo-Dobrovolsky (1912), archived at handweaving.net (#74267).

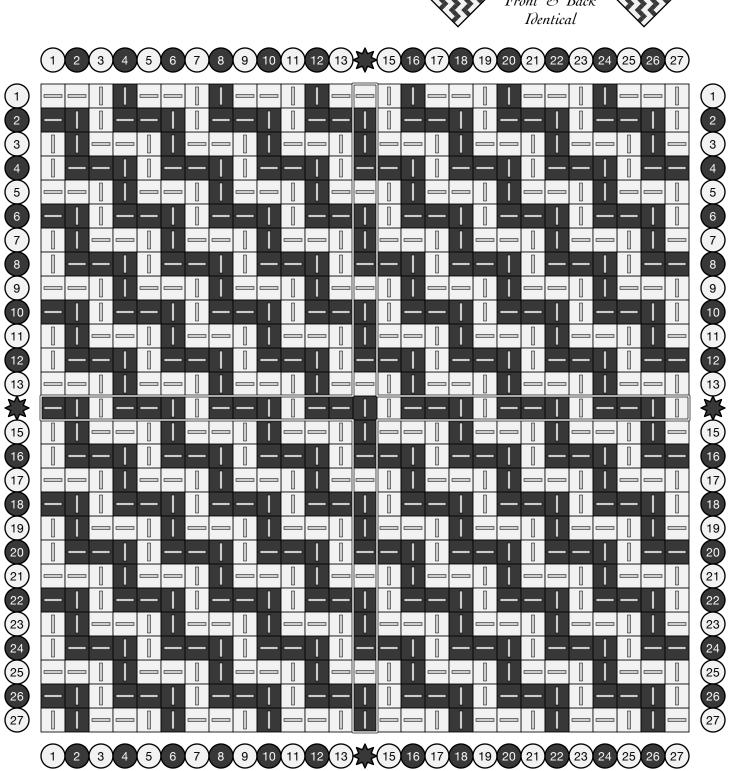




## Two-Two Twill Steps

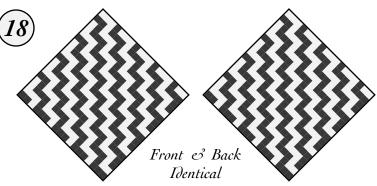
The combination of alternating color warp and weft with an over-two/under-two twill weave produces a stair-step pattern.

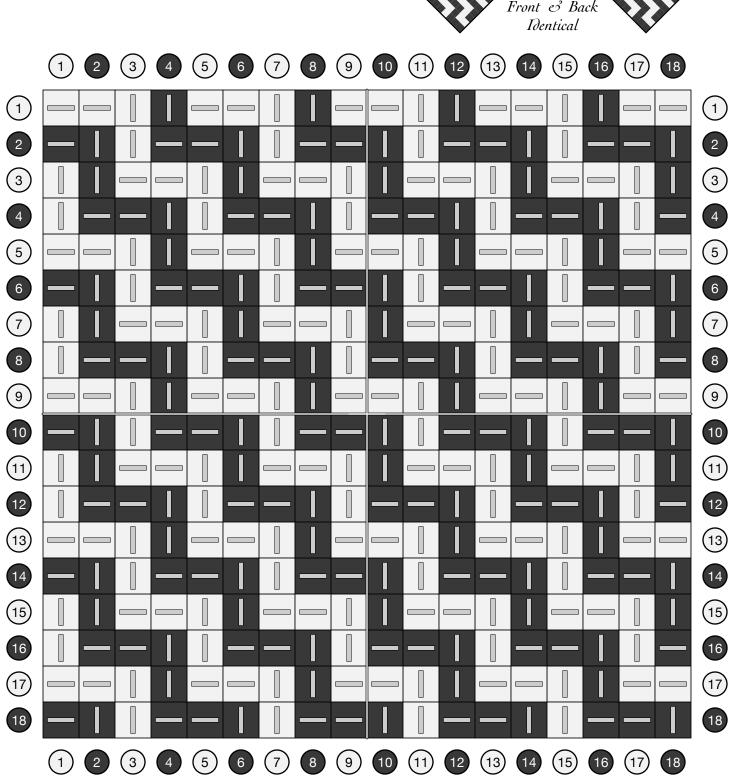




## Two-Two Twill Steps

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



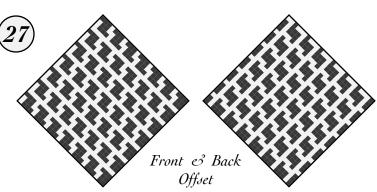


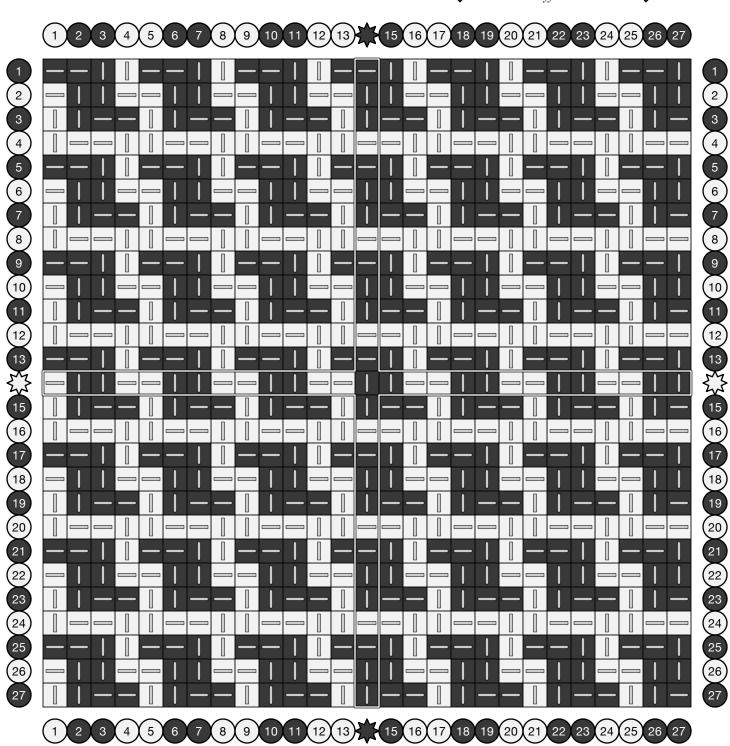
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### Two-Two Twill Zeds

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

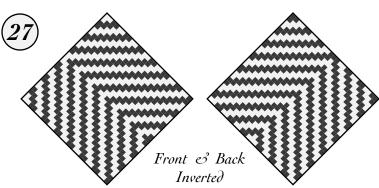
Adapted from *A Handbook of Weaves* by G. H. Oelsner (1915), archived at handweaving.net (#44242).

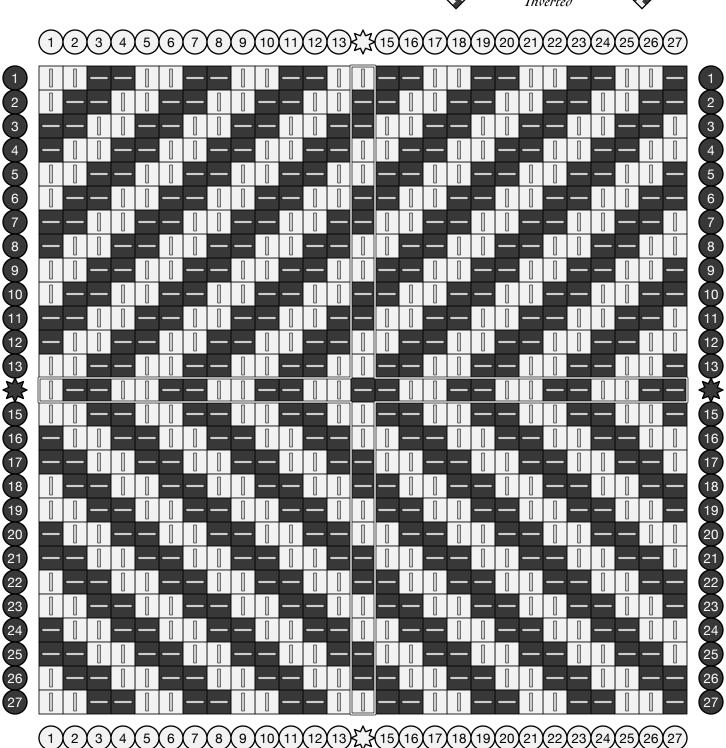




### **Two-Two Twill Chevrons**

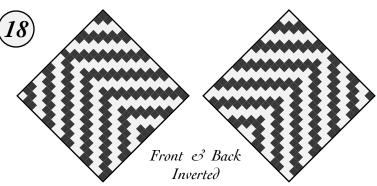
Weaving over two loops and then under two loops, shifting over by one loop on each row, produces a smooth, slightly puffy fabric.

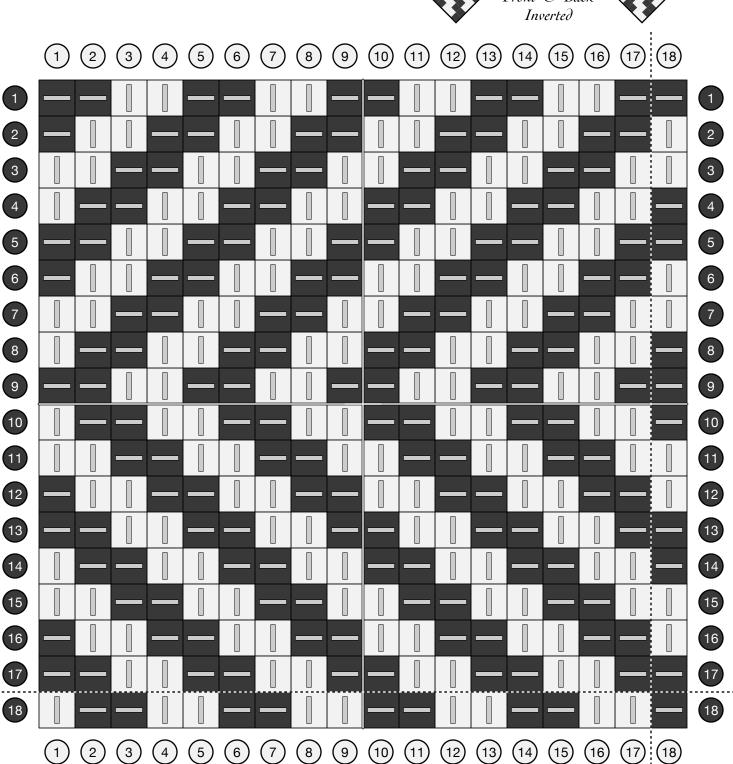




### **Two-Two Twill Chevrons**

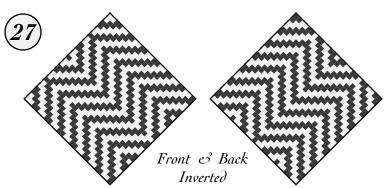
Weaving over two loops and then under two loops, shifting over by one loop on each row, produces a smooth, slightly puffy fabric.

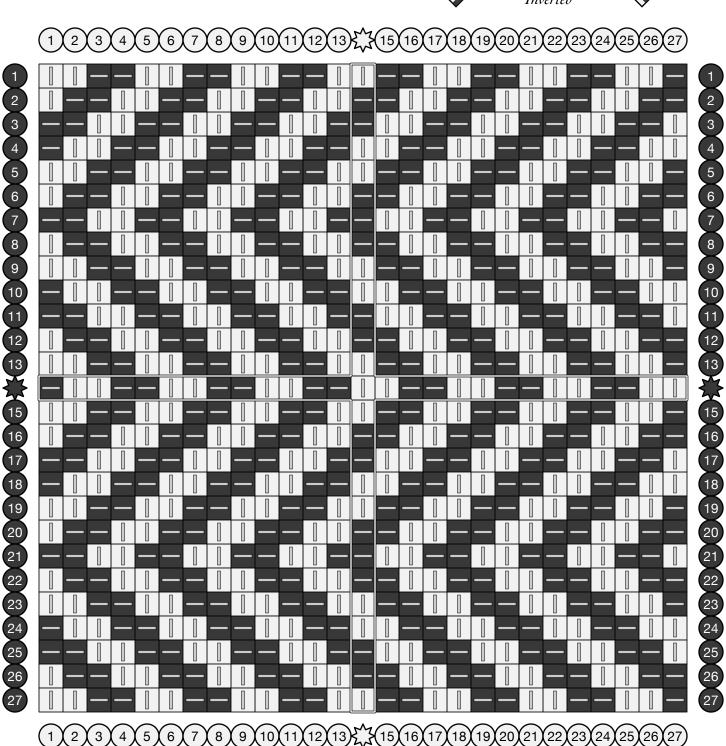




# Jumbo Zig Zag Twill

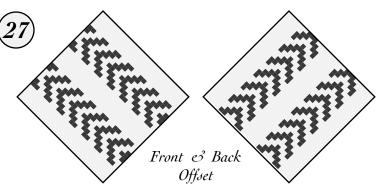
Basic twill zigzags; if you are new to twill patterns, this is a nice way to ease yourself in. Evenly-dstributed floats create a puffy thickness that provides extra protection for heavy hot pots.

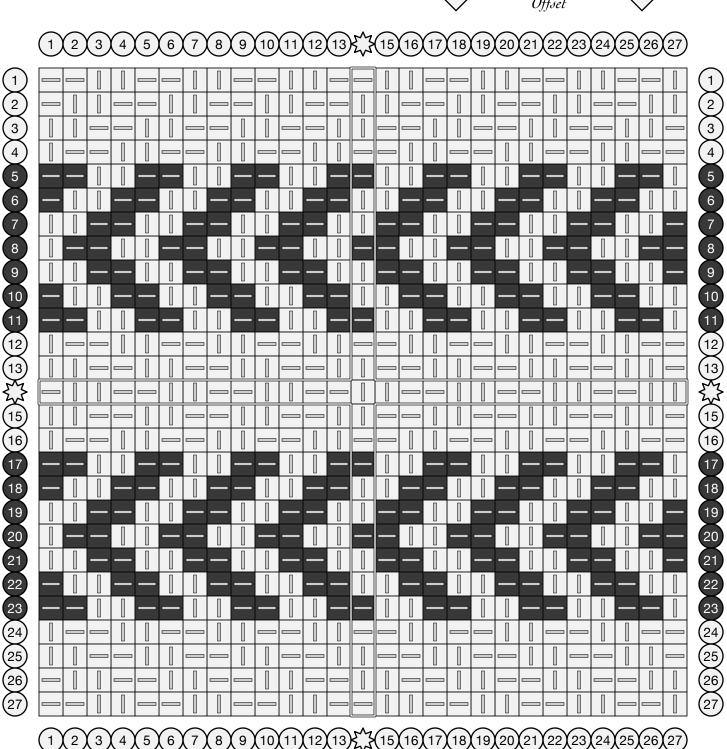




### Hallstatt 74

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

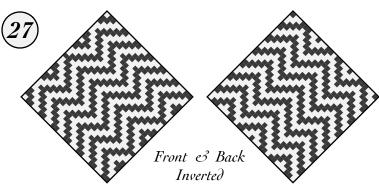


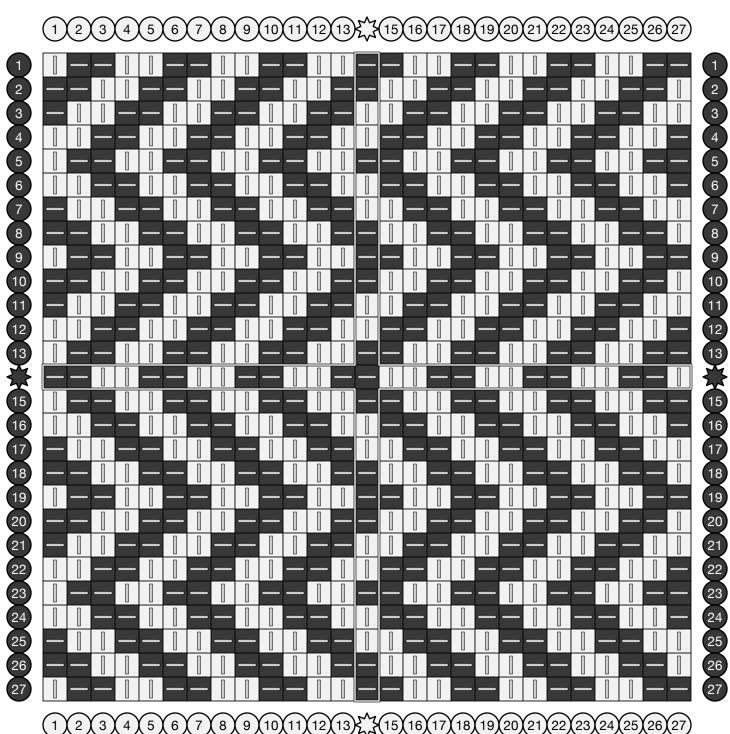


# Zig Zag Twill

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

Charted February 2021.

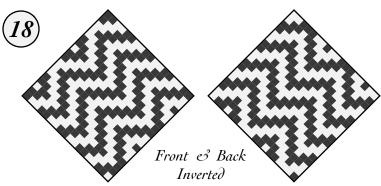


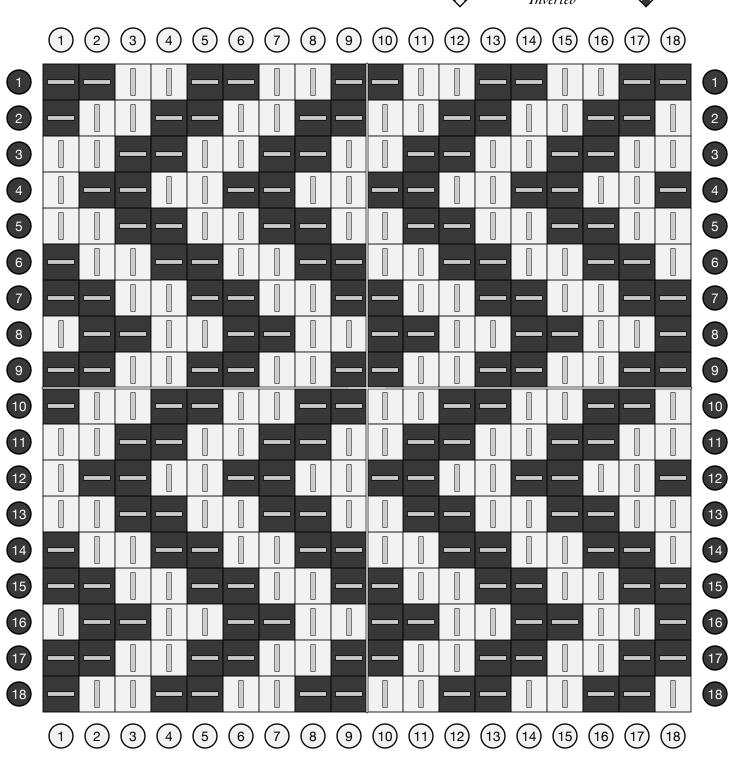


# Zig Zag Twill

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

Charted February 2021.



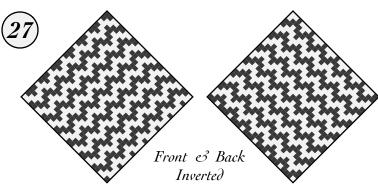


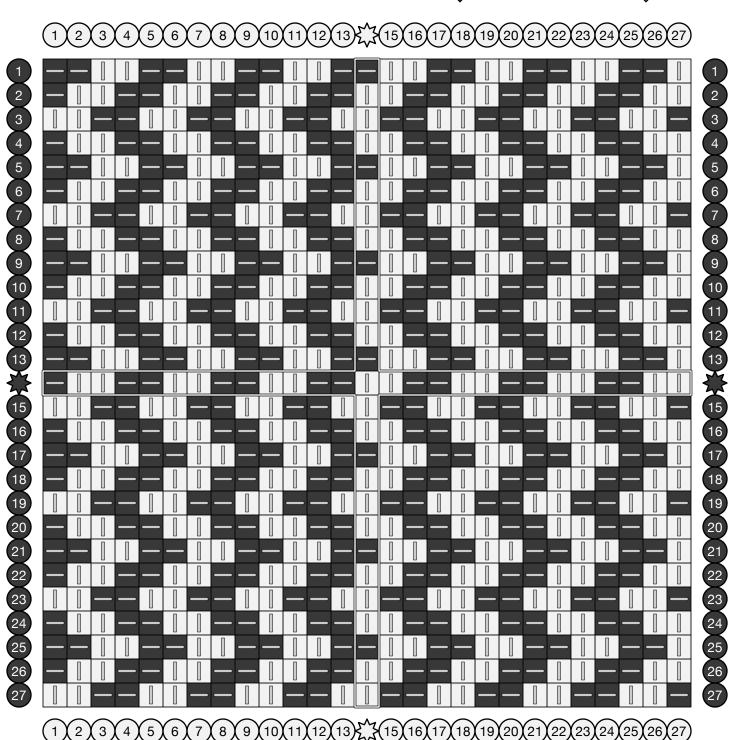
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### **Back and Forth Twill**

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

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

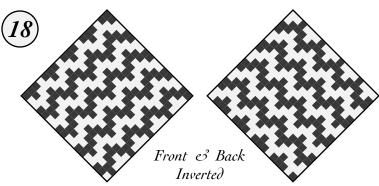


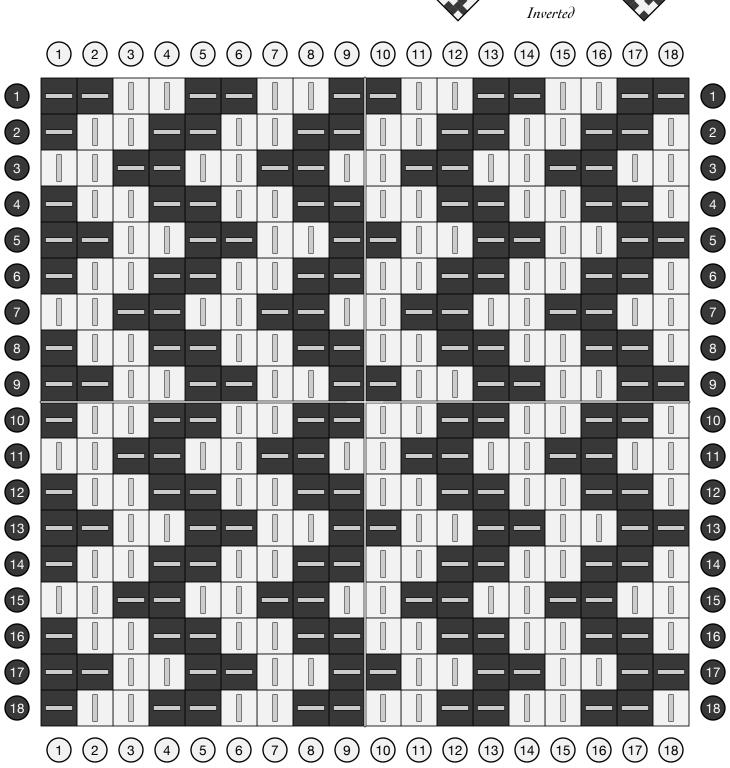


### **Back and Forth Twill**

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

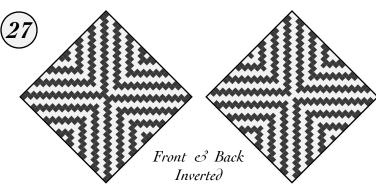
Adapted June 2022 from handweaving.net (#40).

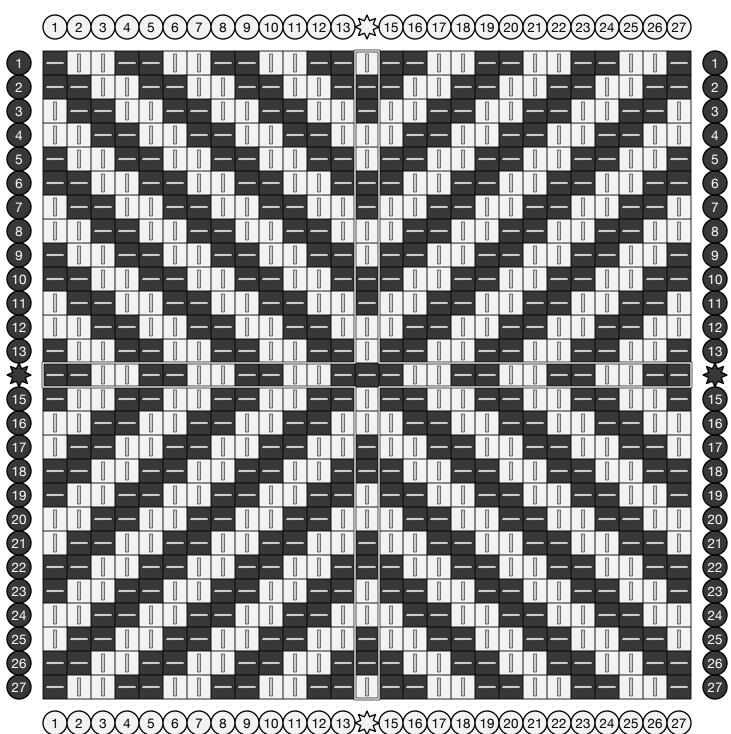




### Two-Two Twill Saltire

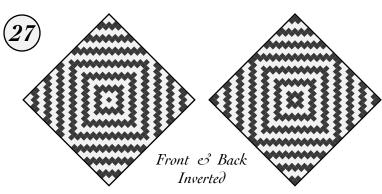
Weaving over two loops and then under two loops, shifting over by one loop on each row, produces a smooth, slightly puffy fabric.

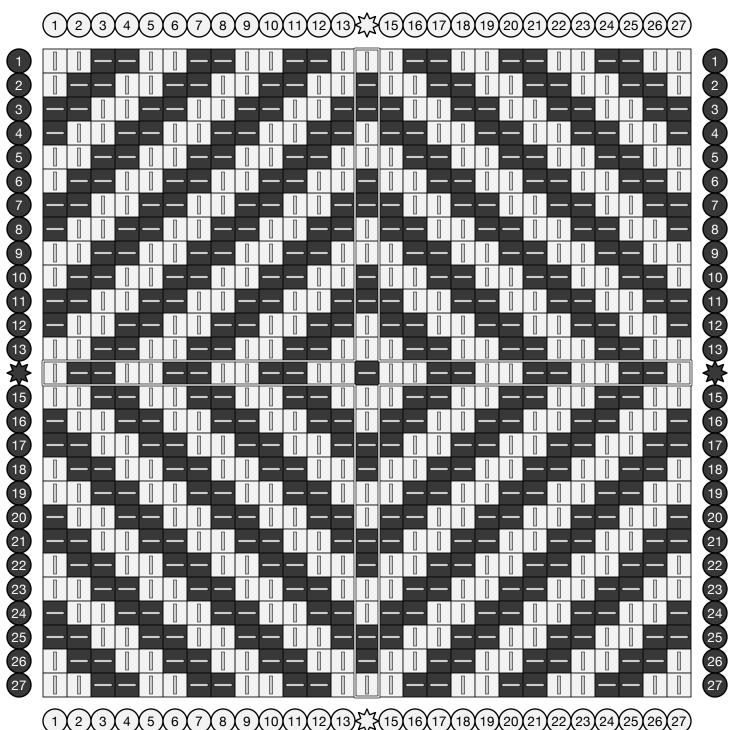




### Twill Diamond

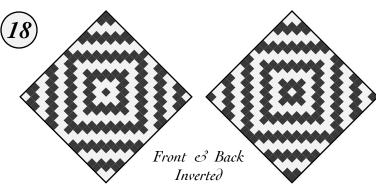
Weaving over two loops and then under two loops, shifting over by one loop on each row, produces a smooth, slightly puffy fabric.

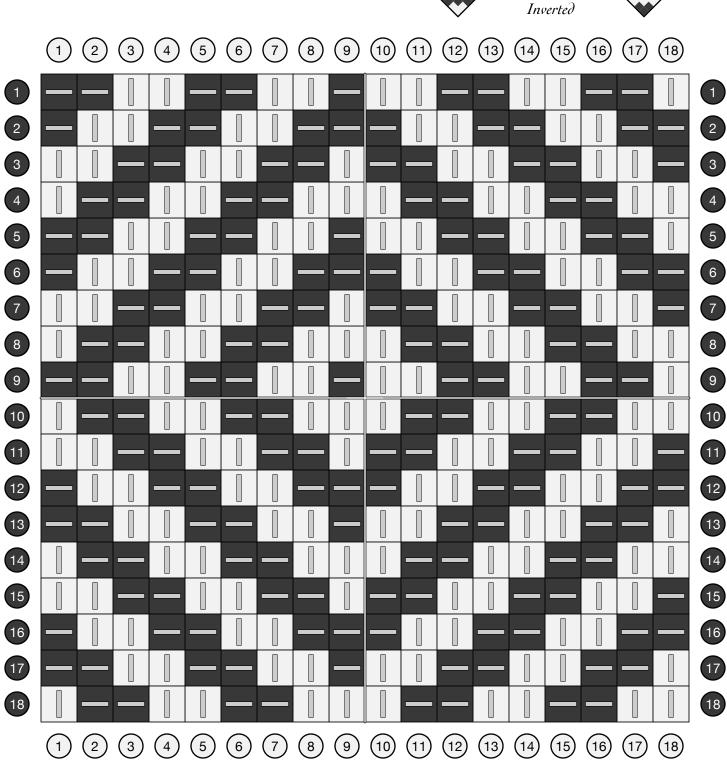




### Twill Diamond

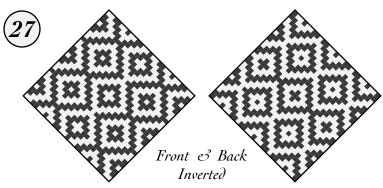
Weaving over two loops and then under two loops, shifting over by one loop on each row, produces a smooth, slightly puffy fabric.

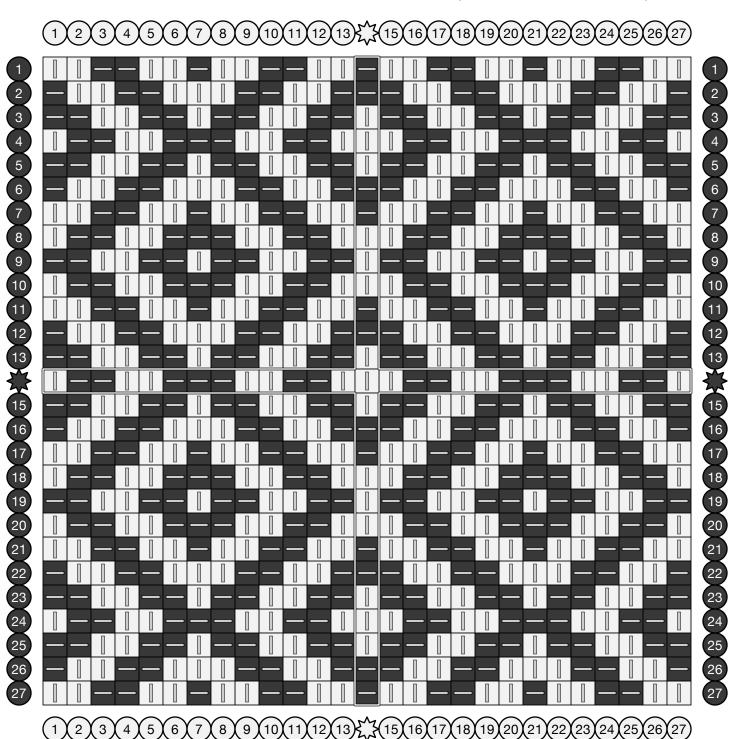




### Twill Pavé

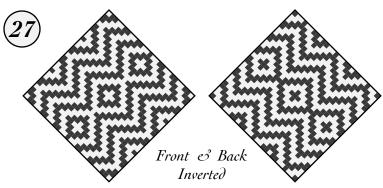
Repeatedly reversing the direction of the twill produces a series of closely-set diamonds.

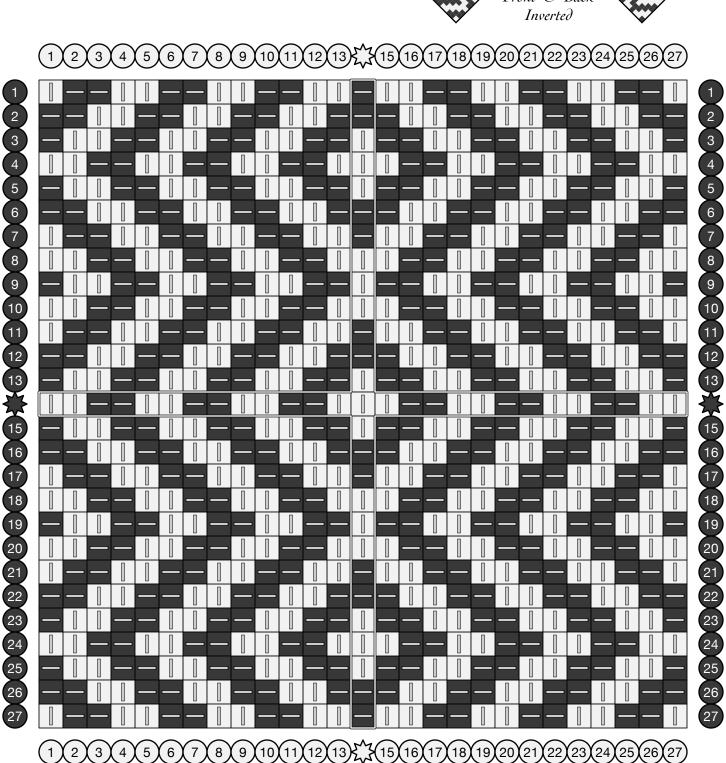




### Twill Diamond Waves

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



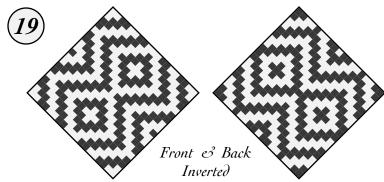


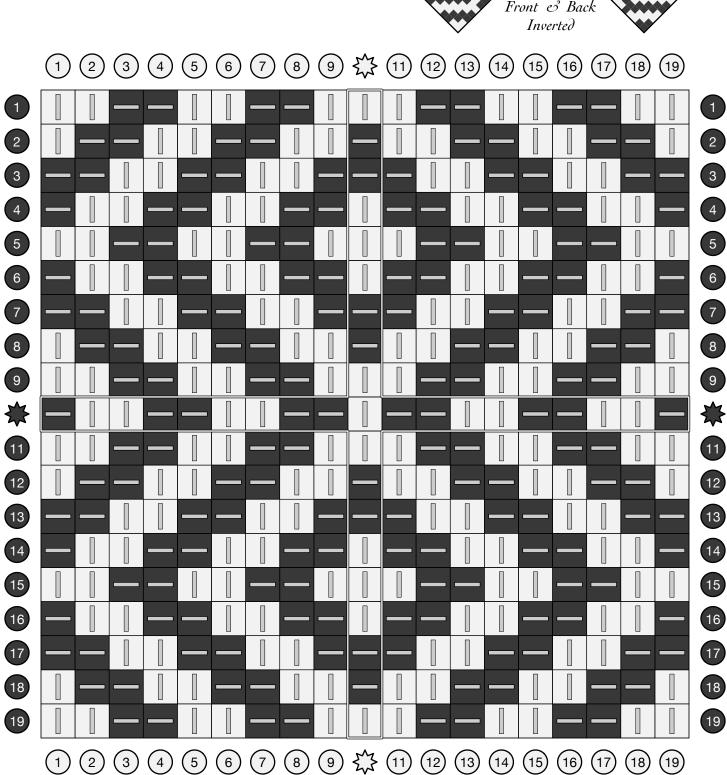
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### **Twill Diamond Waves**

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





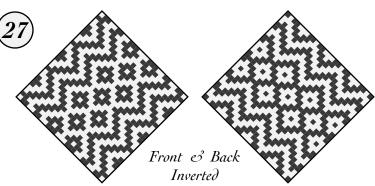
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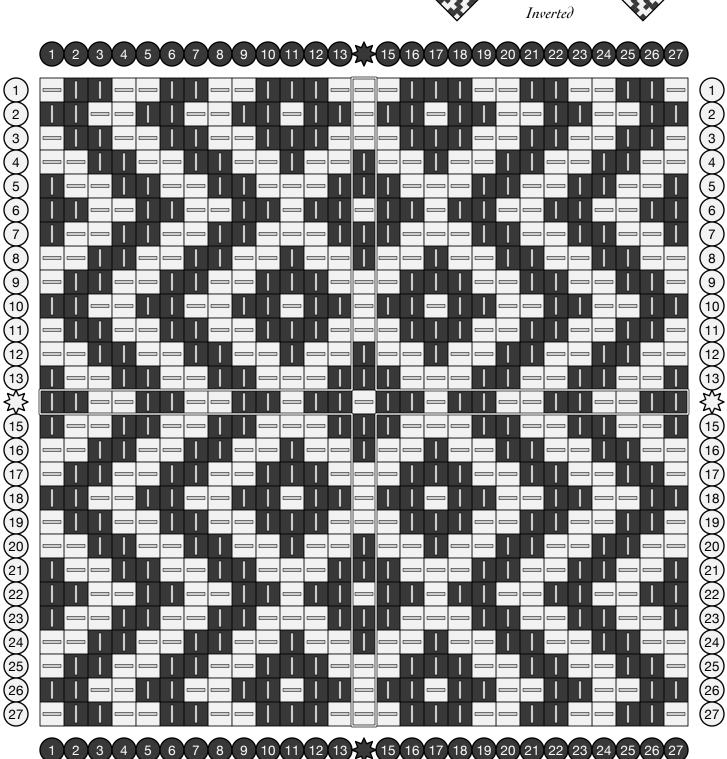
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# Spots and Waves

A column of spots is surrounded by zigzag lines.

Adapted from an example shared by Allie Hoffman.





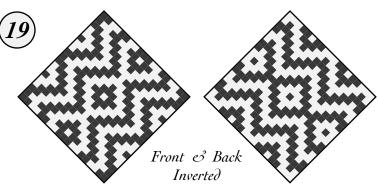
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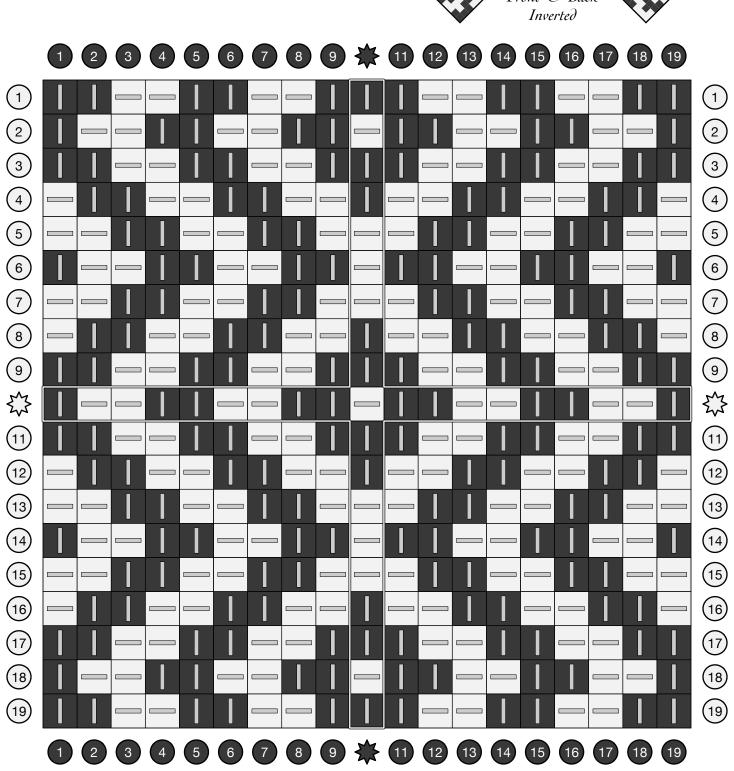
Section IV Page 34 December 2023

# Spots and Waves

A column of spots is surrounded by zigzag lines.

Adapted from an example shared by Allie Hoffman.

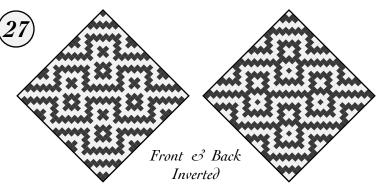


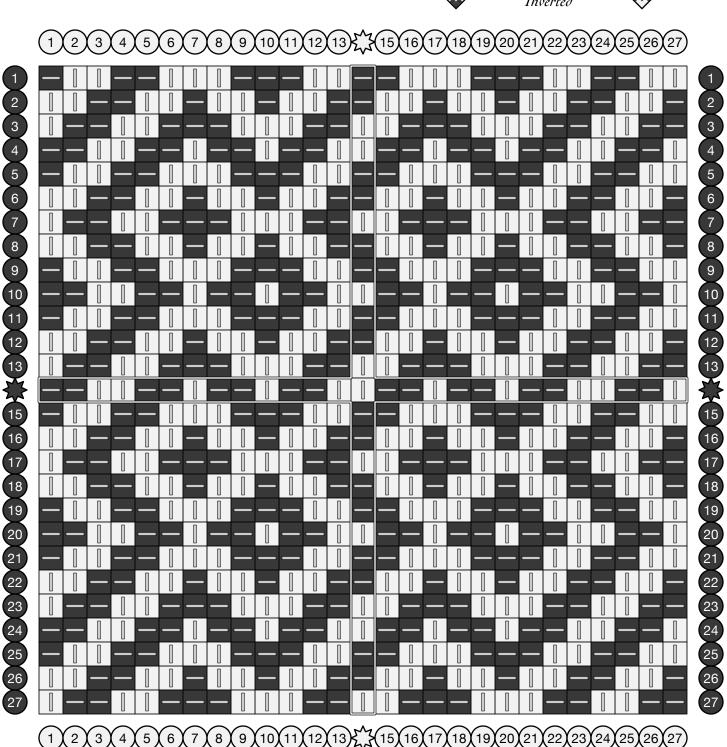


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# Wall of Troy

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

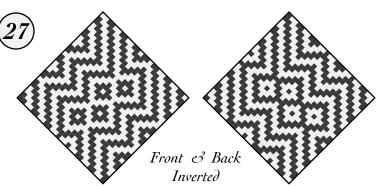


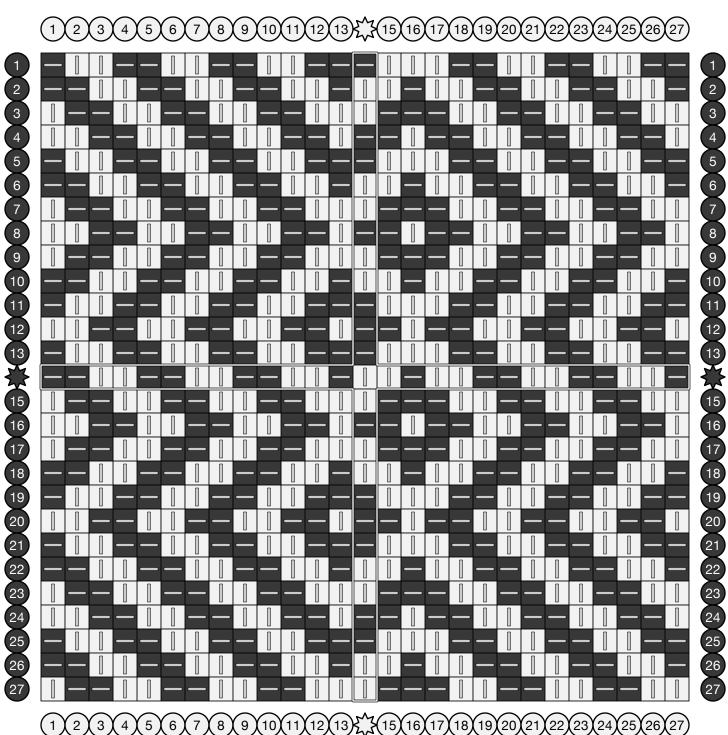


# Wall of Troyish

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

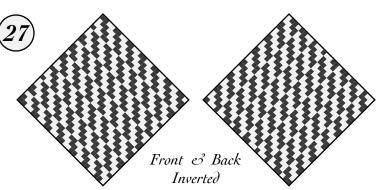
Adapted from a weaving draft by "n ab" archived on handweaving.net (#79370).

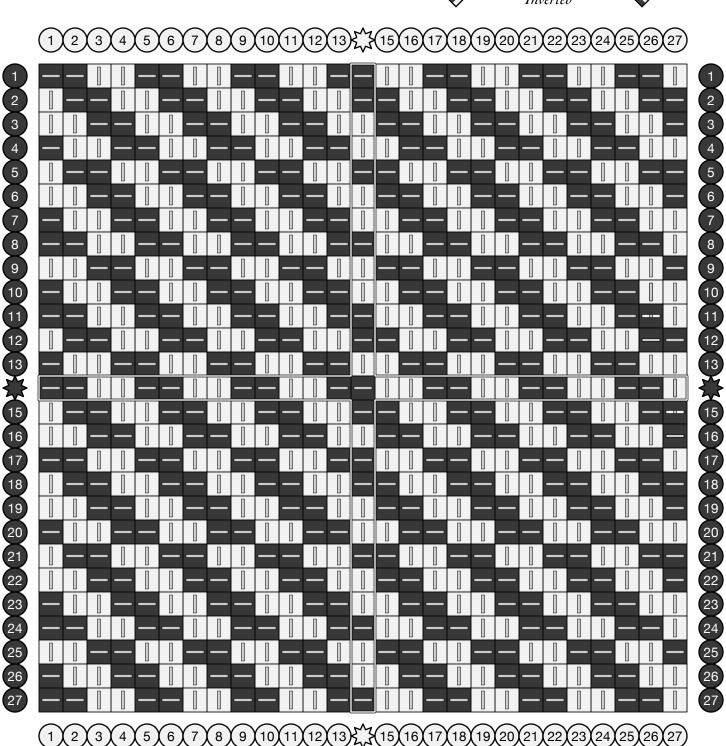




#### **Broken Twill**

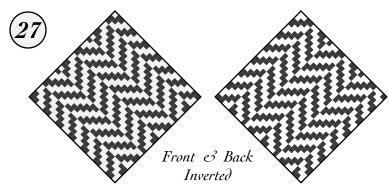
Weaving over two loops and then under two loops, shifting over by one loop on each row, produces a smooth, slightly puffy fabric.

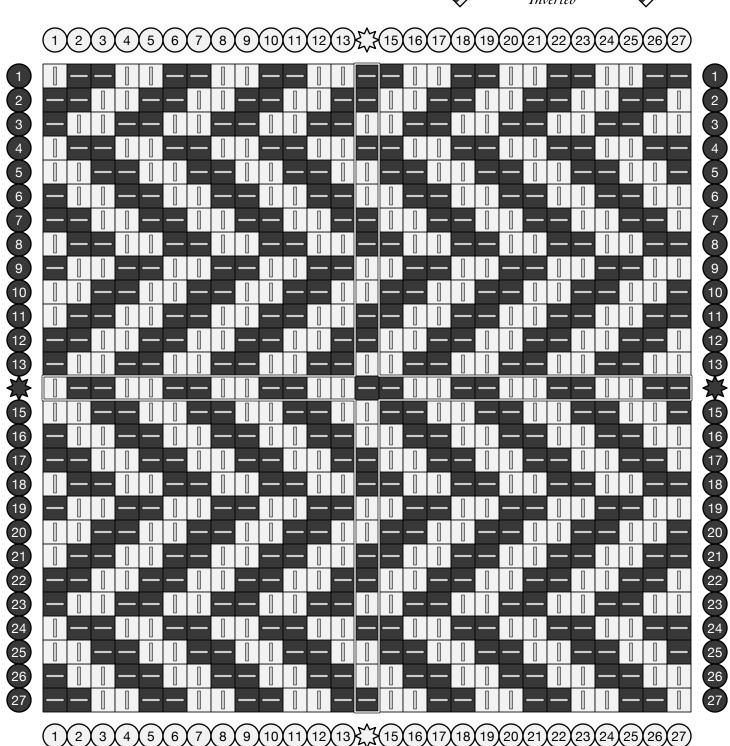




# Herringbone Twill

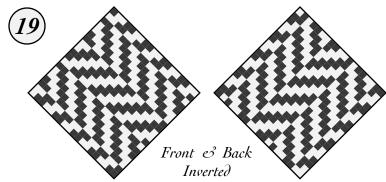
A two-two twill with alternating diagonals, herringbone is a traditional weaving pattern named for the rows of thin bones found in fish.

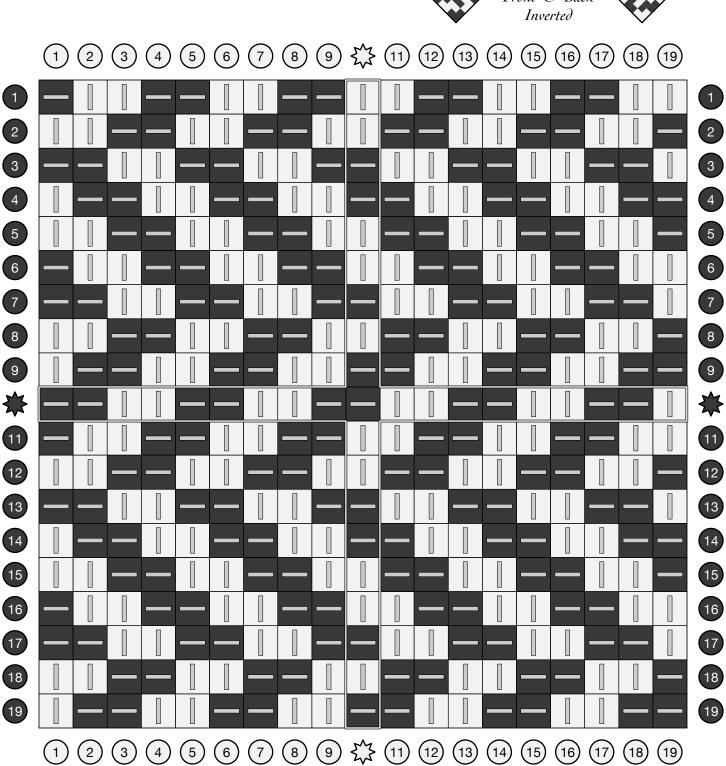




## Herringbone Twill

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





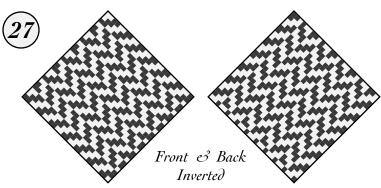
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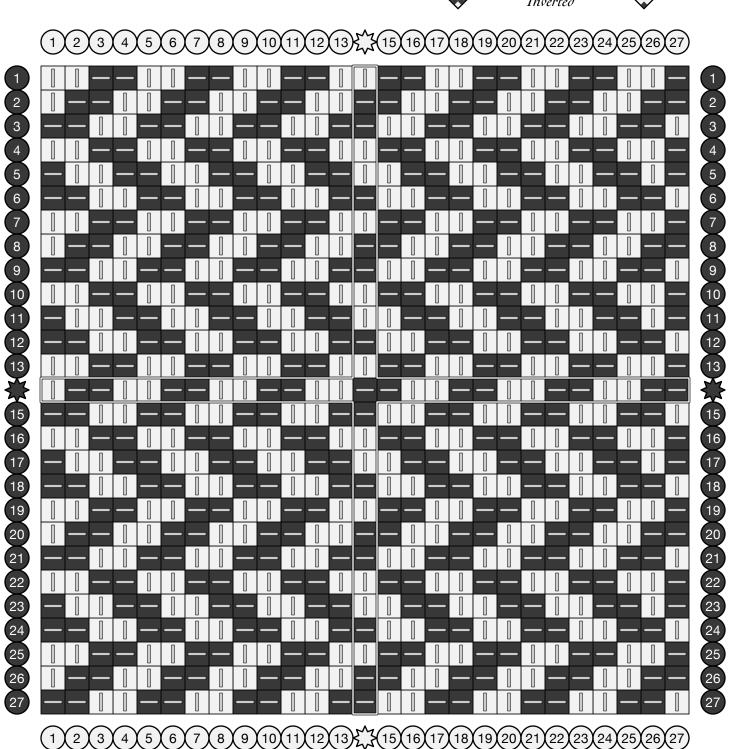
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# Short Herringbone Twill

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

This pattern is smaller than typical herringbone.

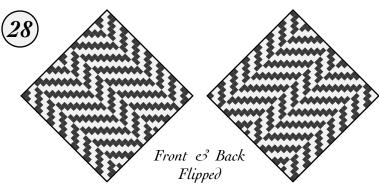


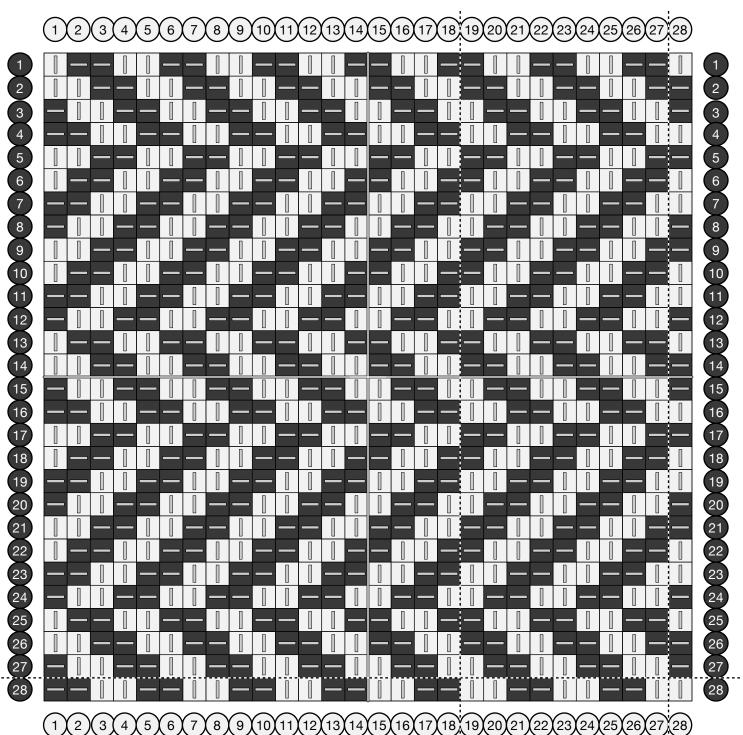


## Asymmetric Herringbone

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.

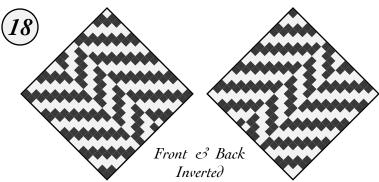


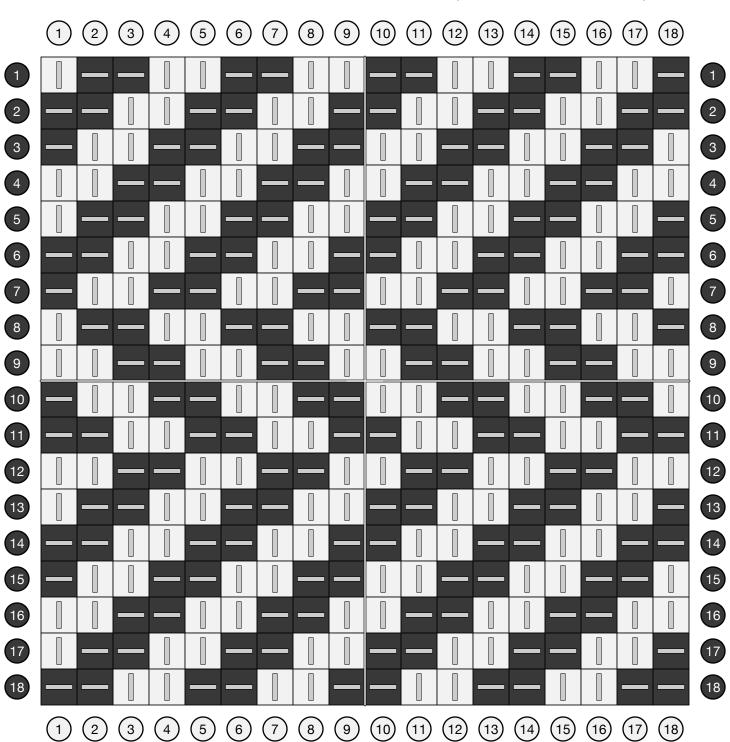


## Asymmetric Herringbone

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.

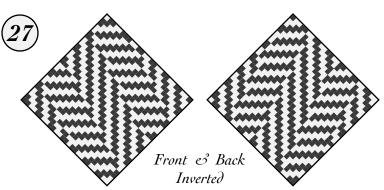


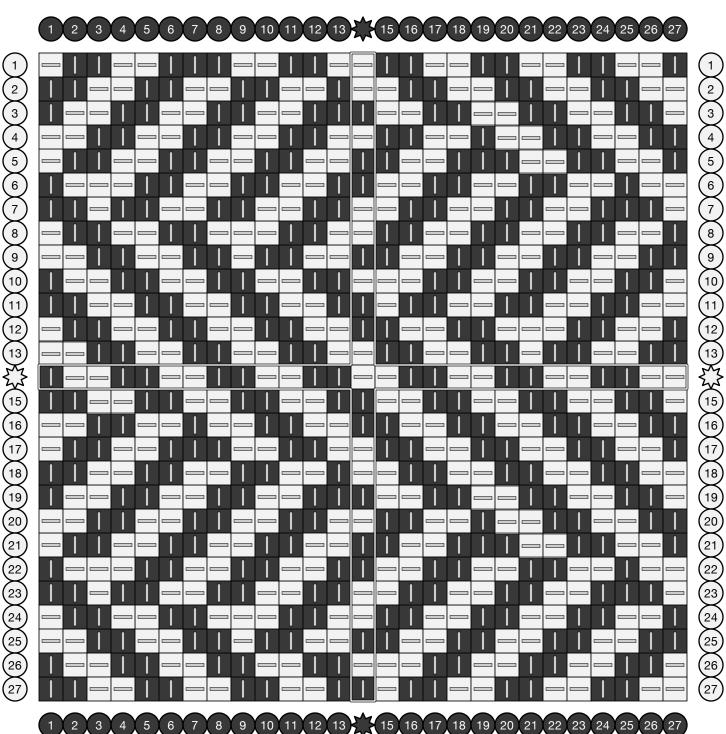


### Leaning Tower Twill

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

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

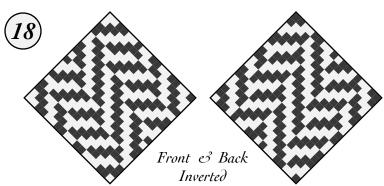


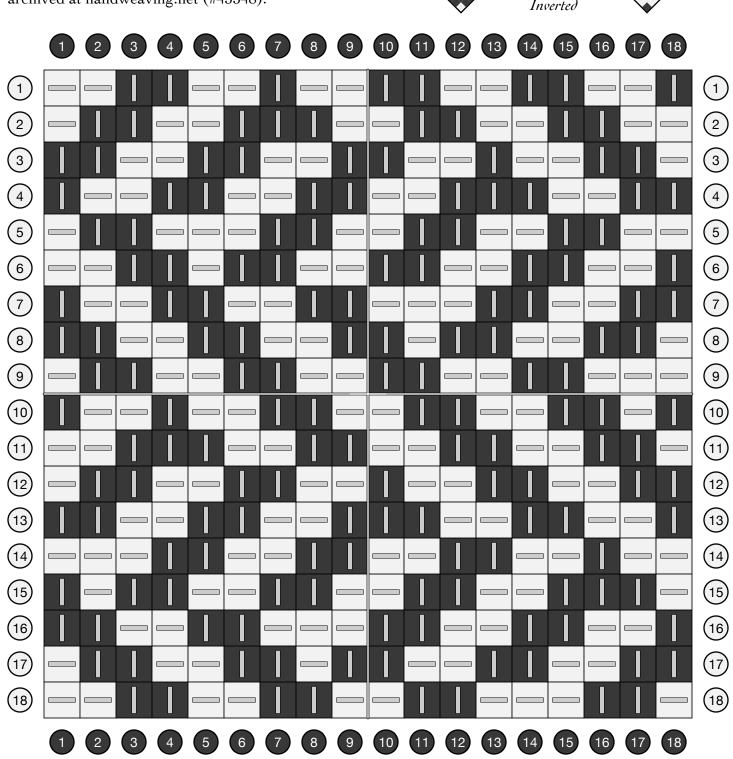


## **Leaning Tower Twill**

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



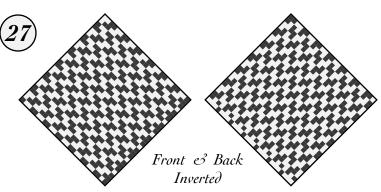


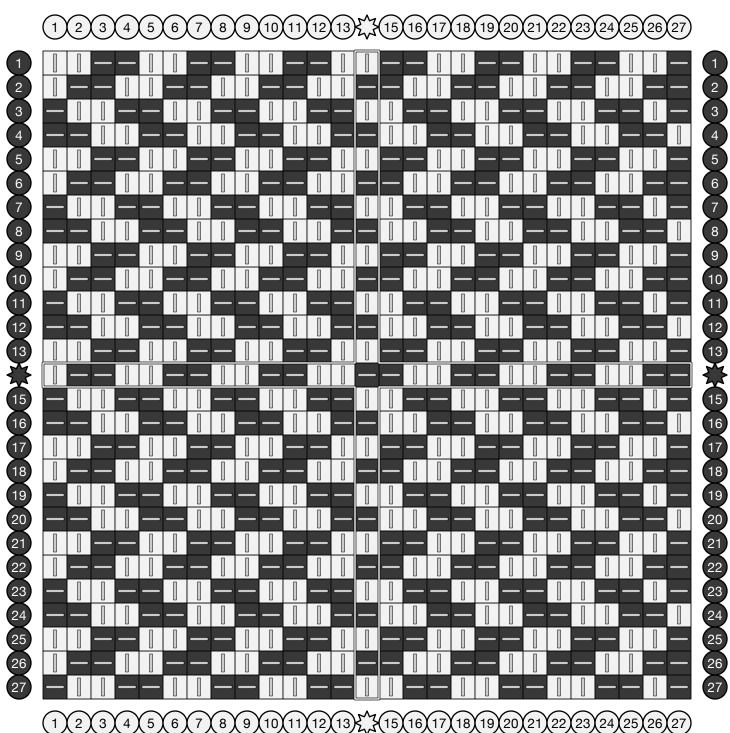
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## Kreuzköper

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.

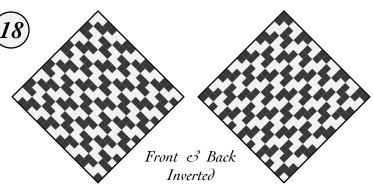


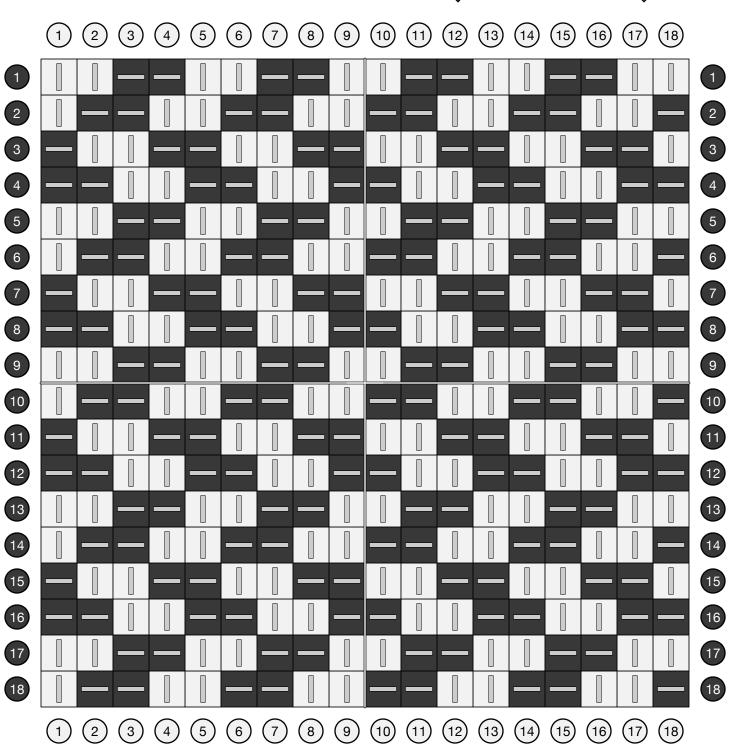


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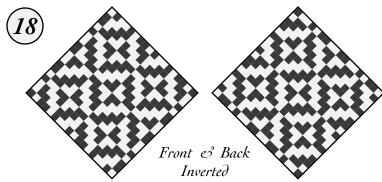
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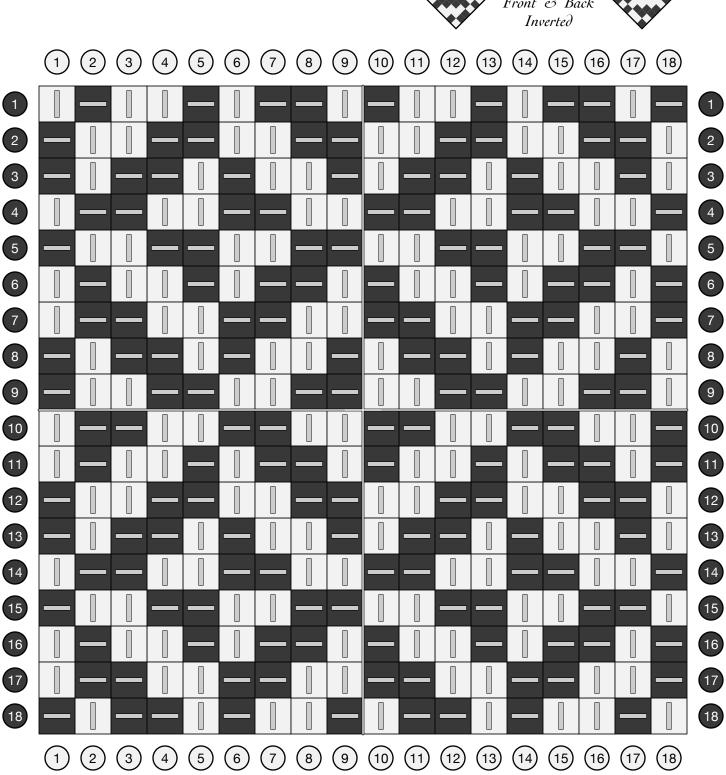




# Broken Lozenge Twill (4/5)

Broken 2/2 chevron blocks.



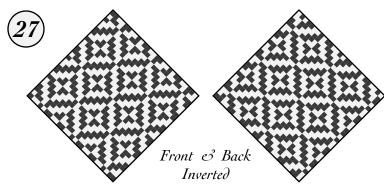


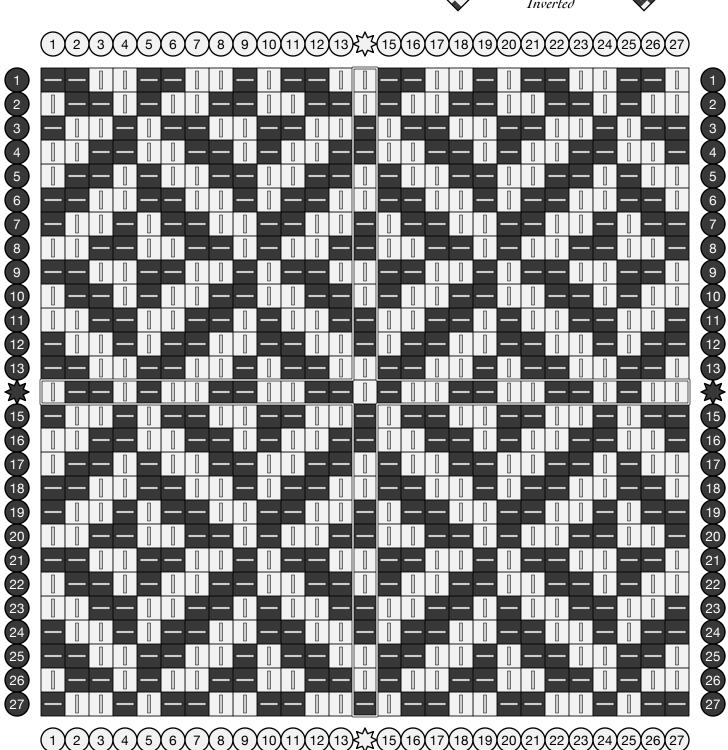
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# Broken Lozenge Twill (5/6)

Broken 2/2 chevron blocks.



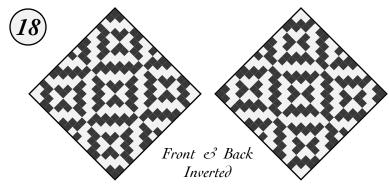


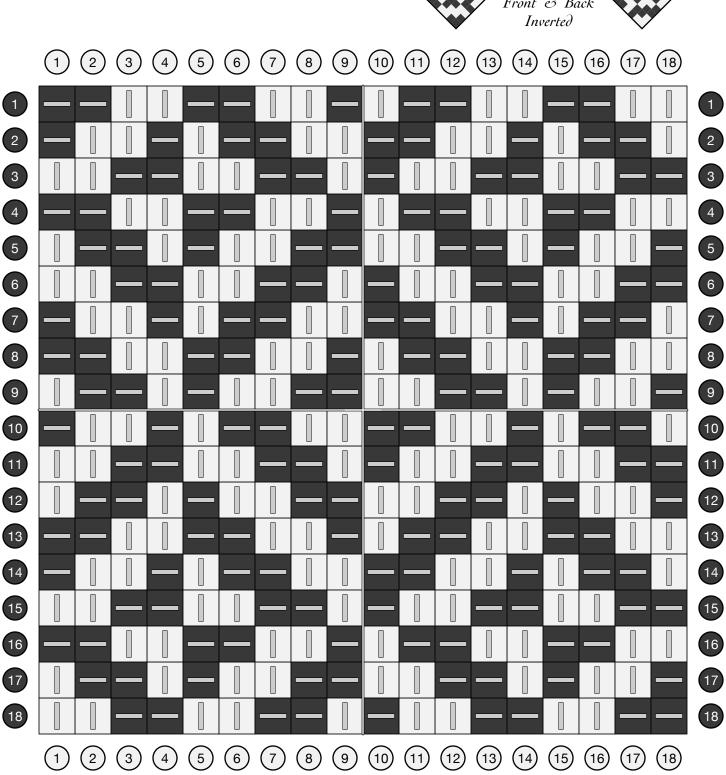
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# Broken Lozenge Twill (5/6)

Broken 2/2 chevron blocks.



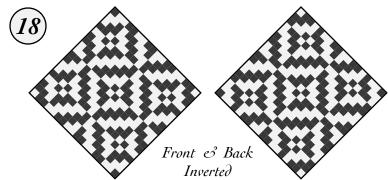


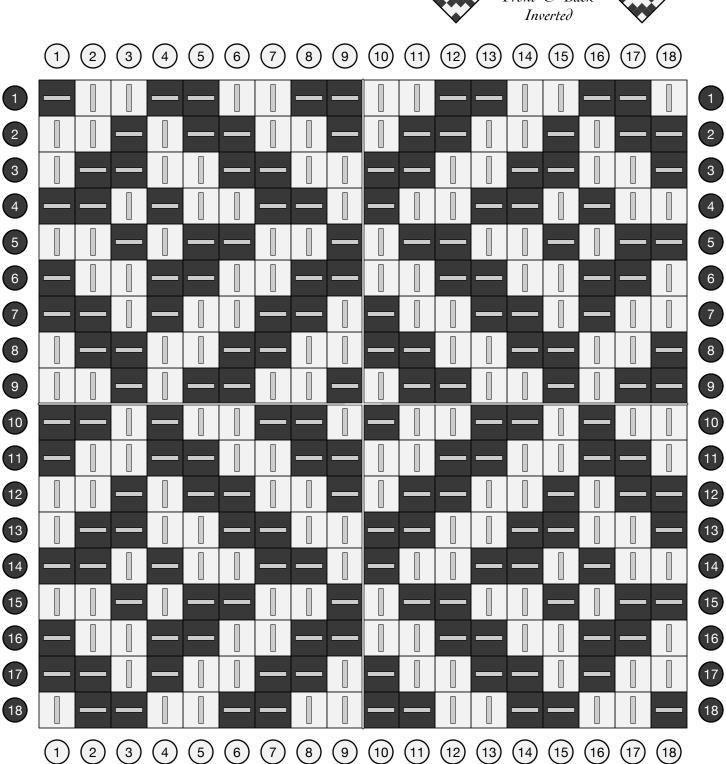
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# Broken Lozenge Twill (6/5)

Broken 2/2 chevron blocks.



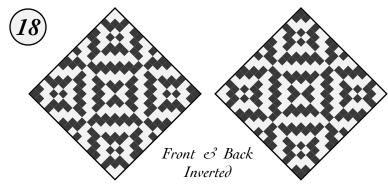


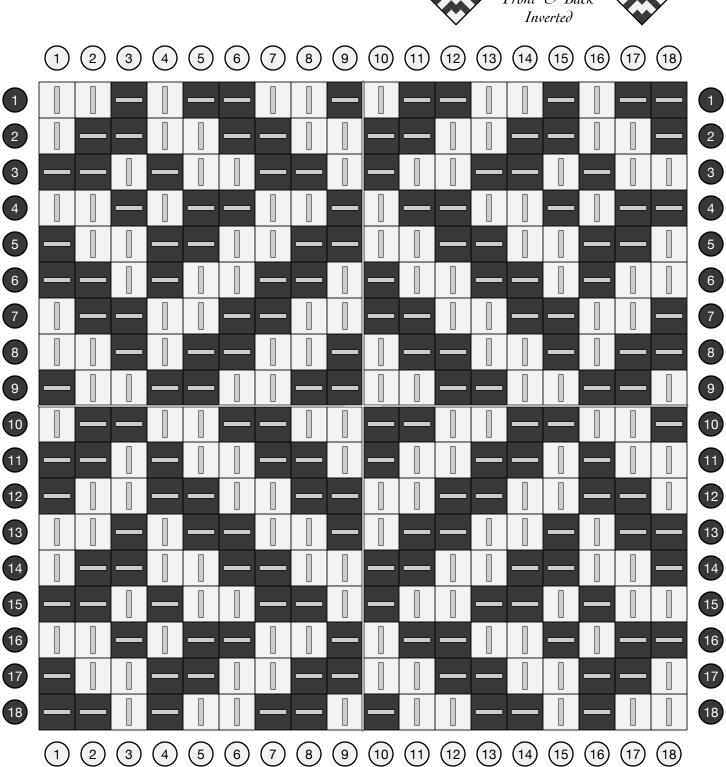
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# Broken Lozenge Twill (6/6)

Broken 2/2 chevron blocks.



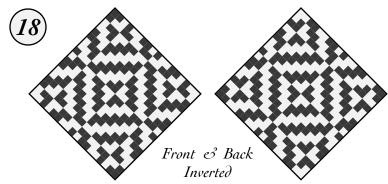


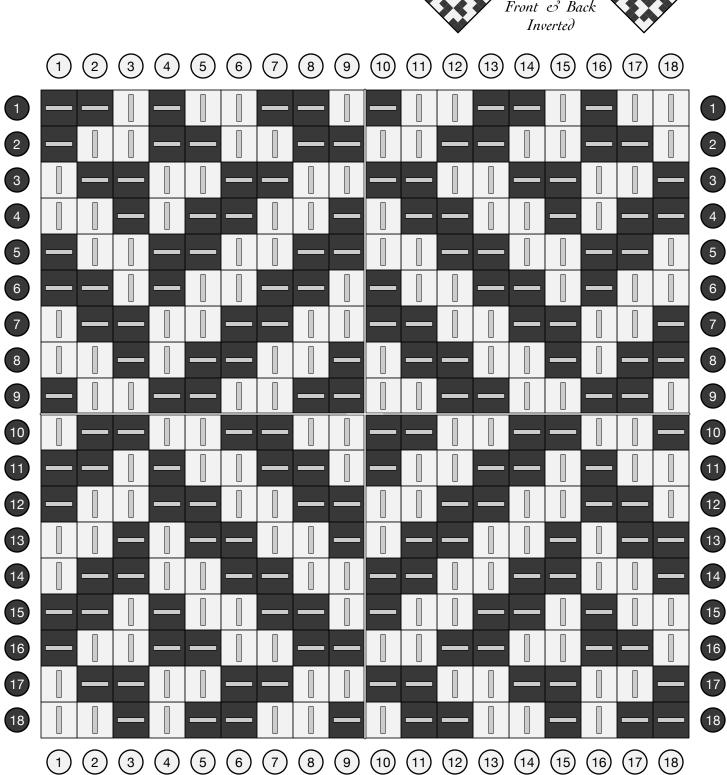
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# Broken Lozenge Twill (6/7)

Broken 2/2 chevron blocks.



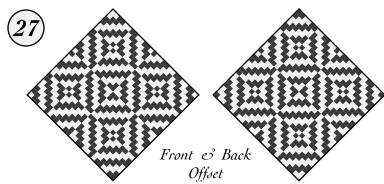


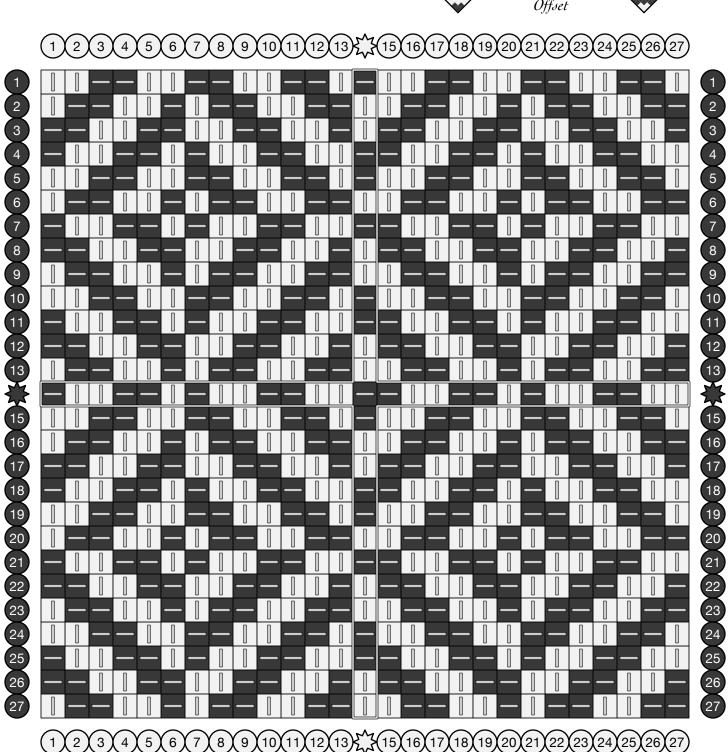
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# Broken Lozenge Twill (7/7)

Broken 2/2 chevron blocks.





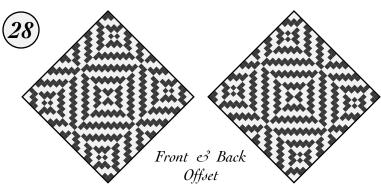
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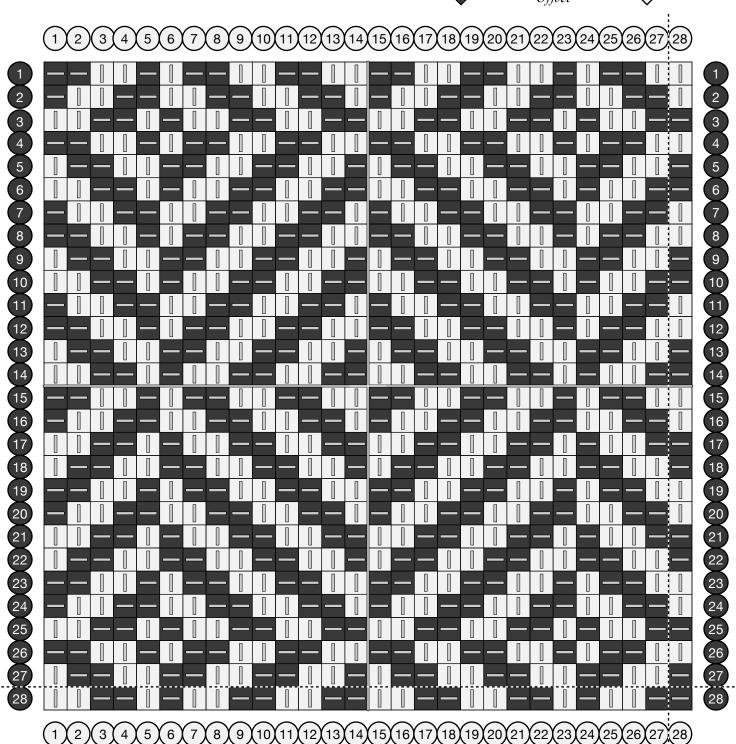
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# Broken Lozenge Twill (9/11)

Broken 2/2 chevron blocks.

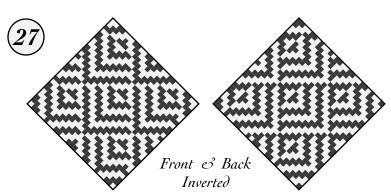


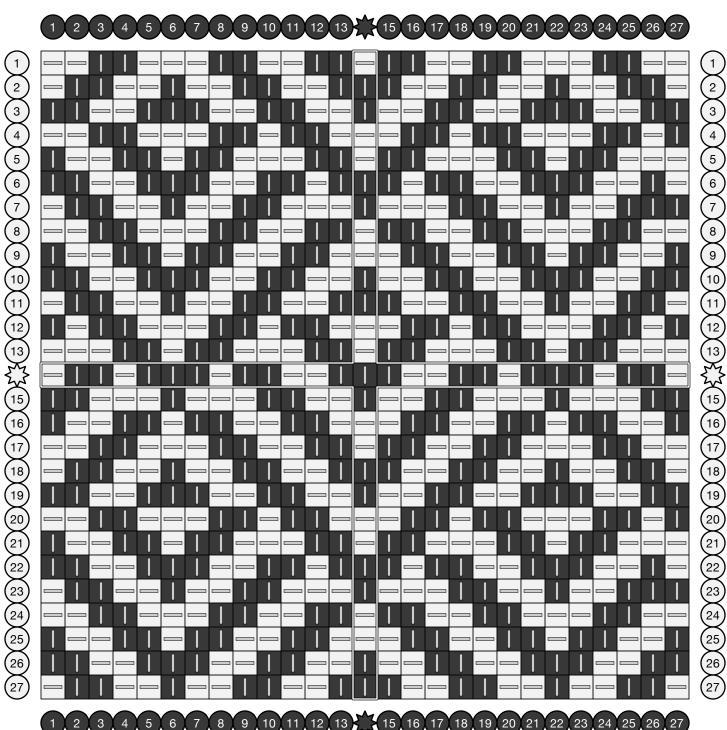


#### **Twill Chevronels**

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

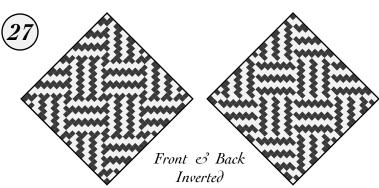
Adapted from 2500 Armature - Intreccio Per Tessuti Di Lana, Cotone, Rayon, Seta by Eugenio Poma (1947), archived at handweaving.net (#43839).

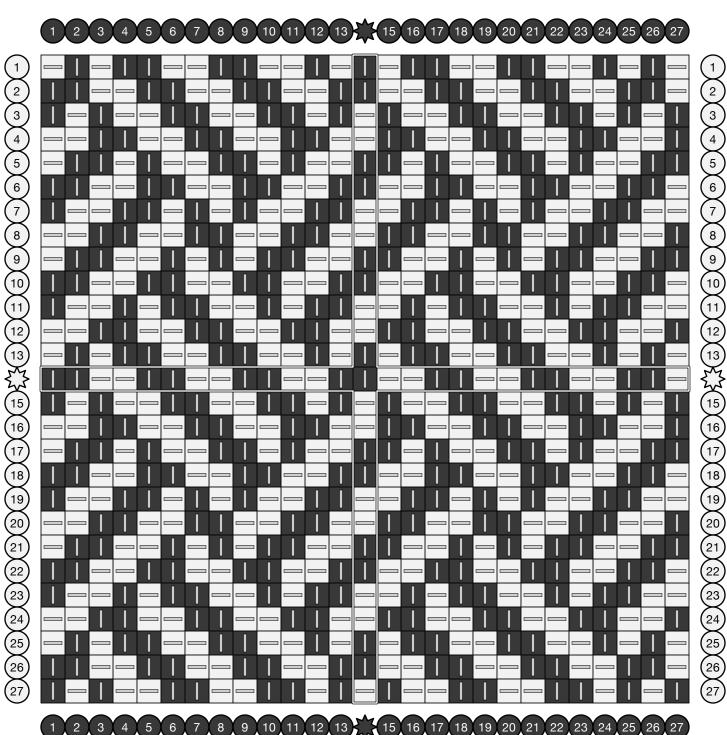




#### Twill Mesh

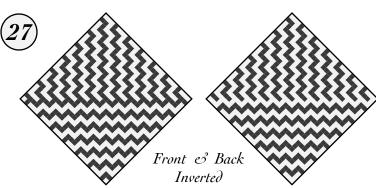
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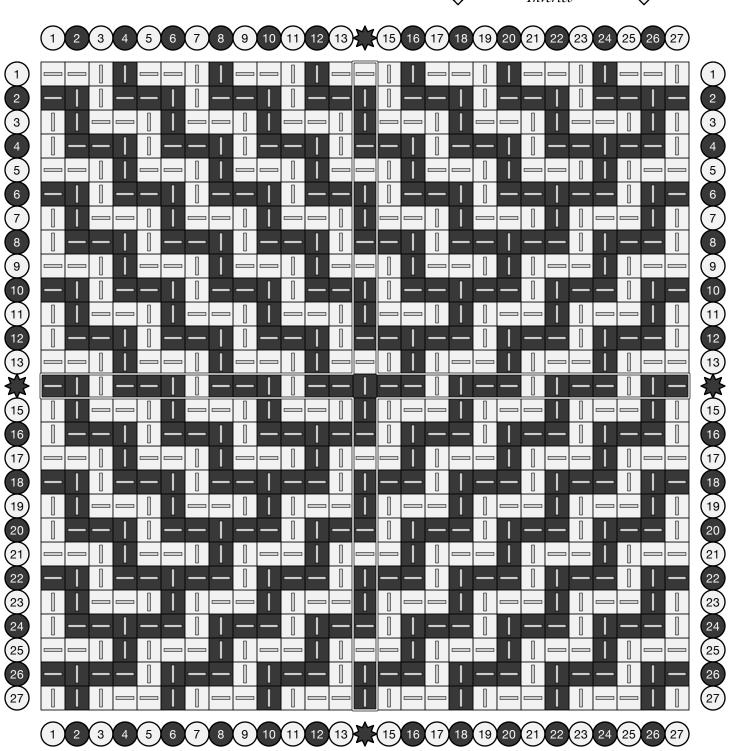




#### **Cross Breeze**

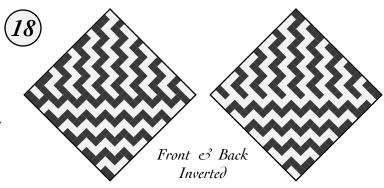
The flexibility and substance of the over-2/under-2 twill fabric provides a safe grip on hot pots while a long diagonal of under-3 twills creates a natural crease from corner to corner to fold around handles.

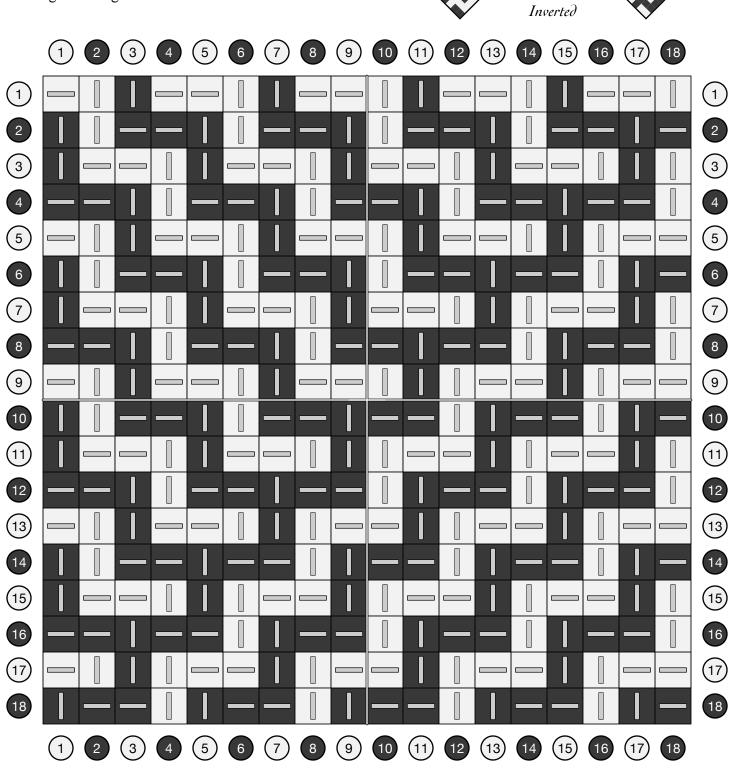




#### **Cross Breeze**

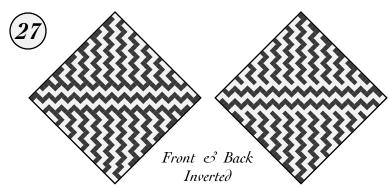
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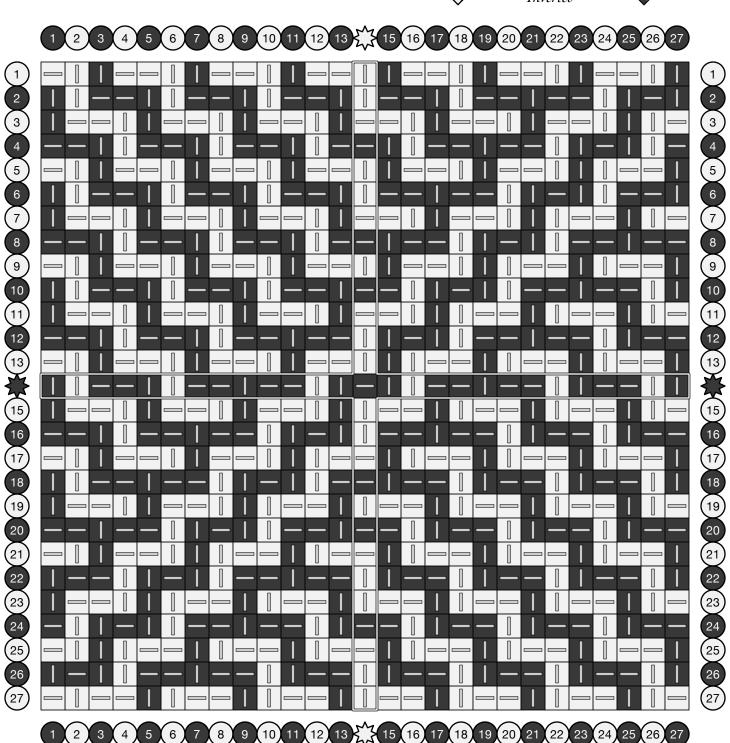




#### Rick Rack

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

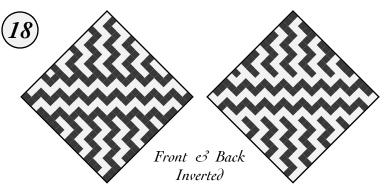


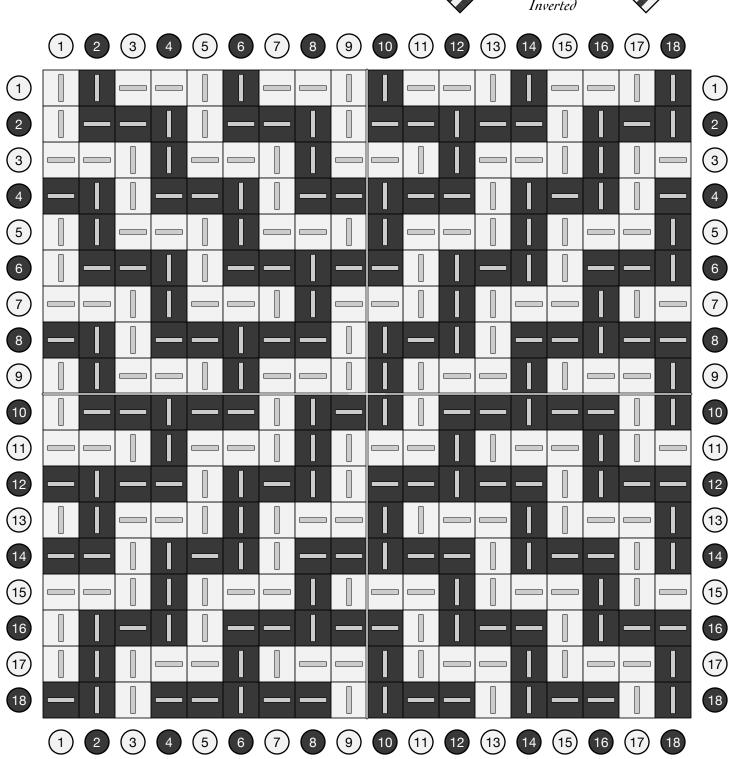


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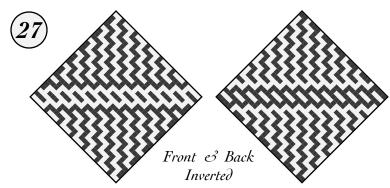
An original design from December 2021, adapted for 18-peg looms in April 2022.

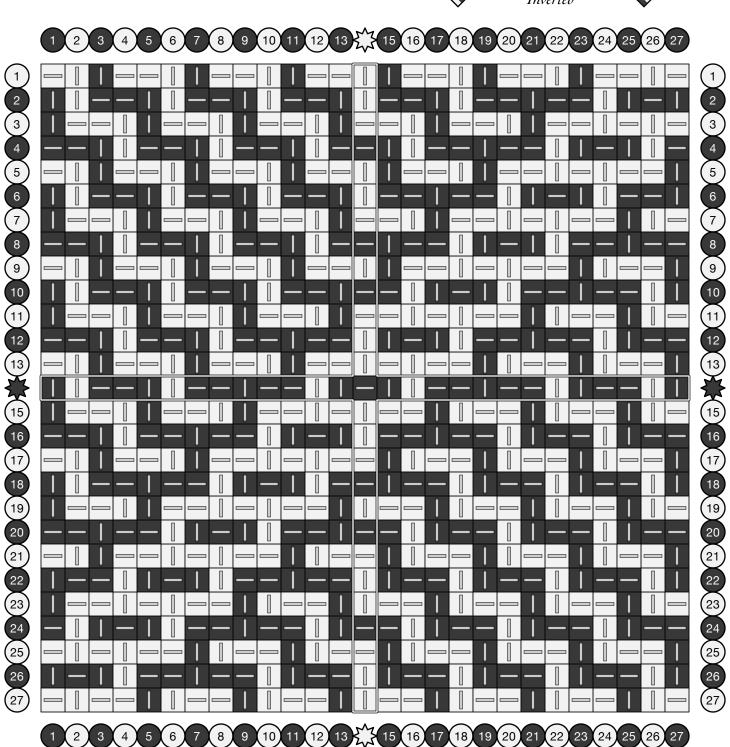




#### Garden Path

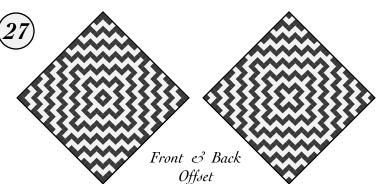
The consistent diagonal 2/2 twill fabric is interrupted by a perpendicular ridge.

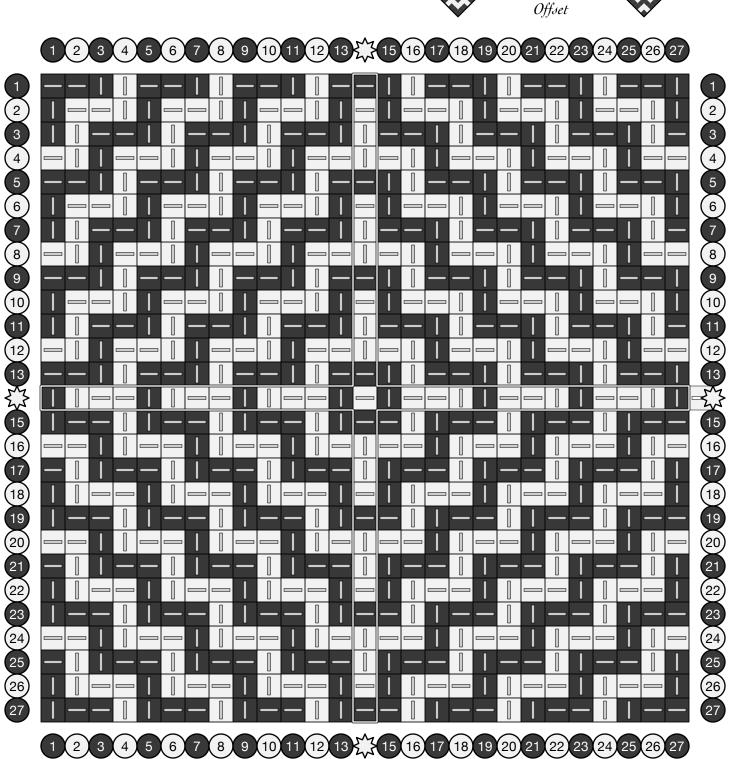




## Twill Step Diamond

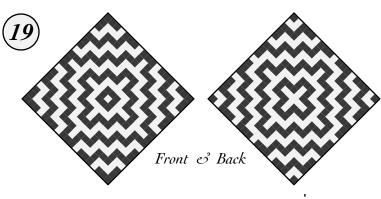
This two-two twill step pattern changes direction as it crosses the center line, folding back on itself to form a zigzag diamond.

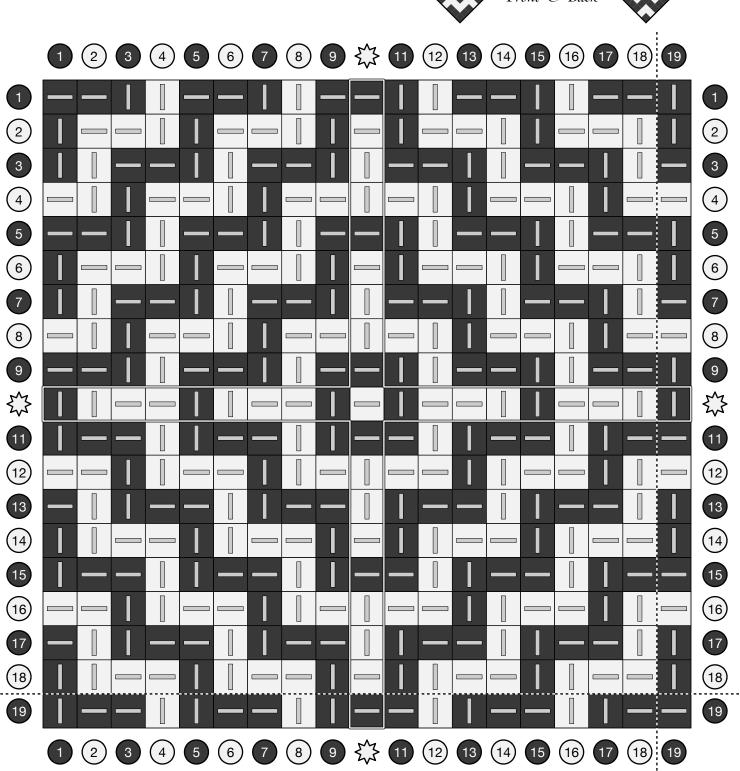




## Twill Step Diamond

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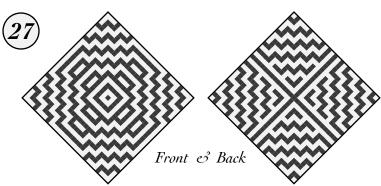


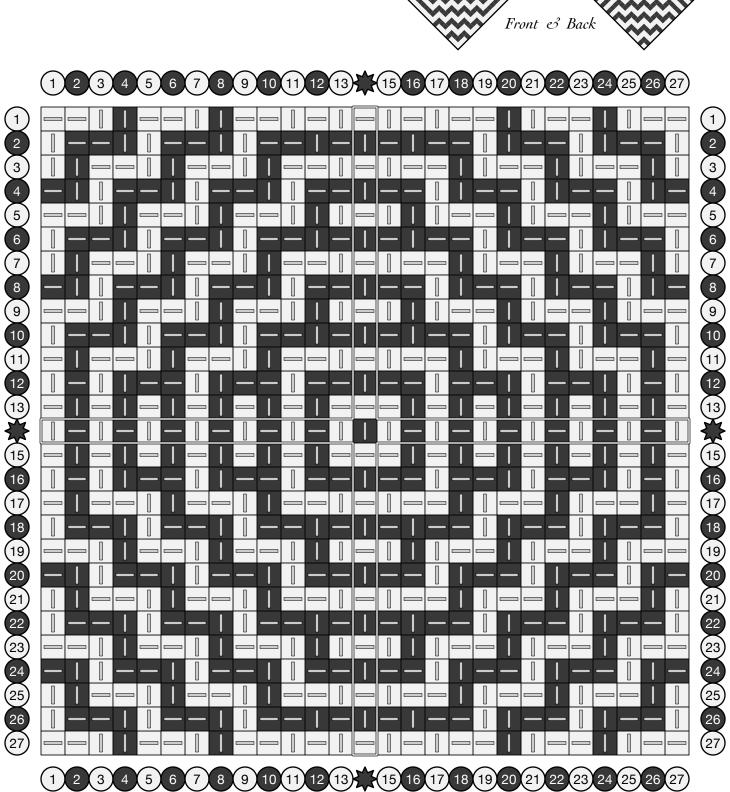
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#### Chladni Wave Plate

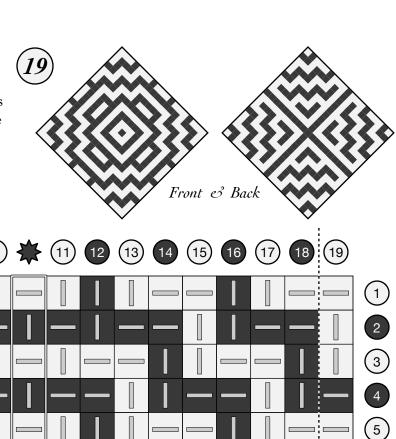
A combintation of straight lines and diagonal steps forms a enclosed form, with a striking cross on the other side.

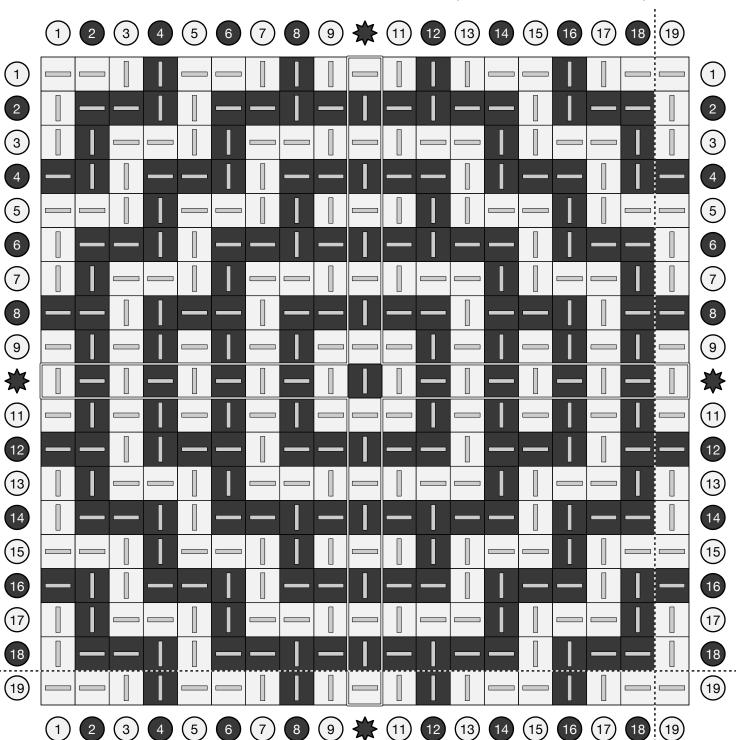




#### Chladni Wave Plate

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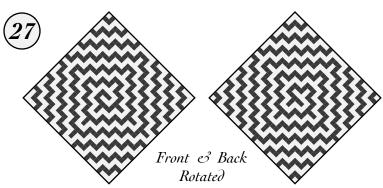


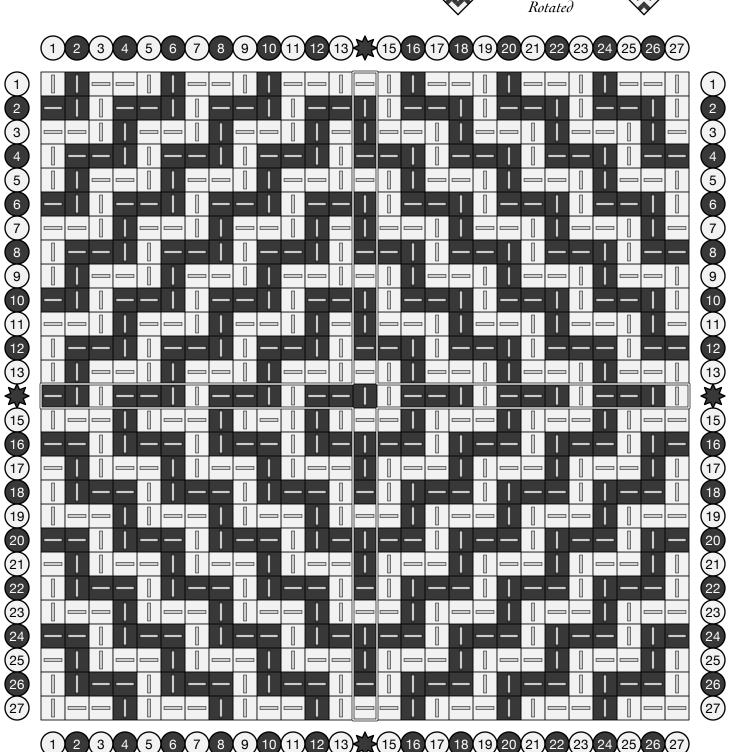
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# **Diamond Spiral**

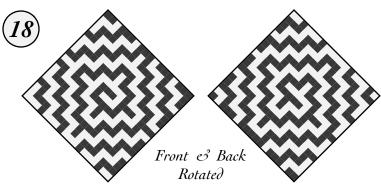
Adapted from *Die färbige Gewebemusterung* by Franz Donat (1907), archived at handweaving.net (#63886).

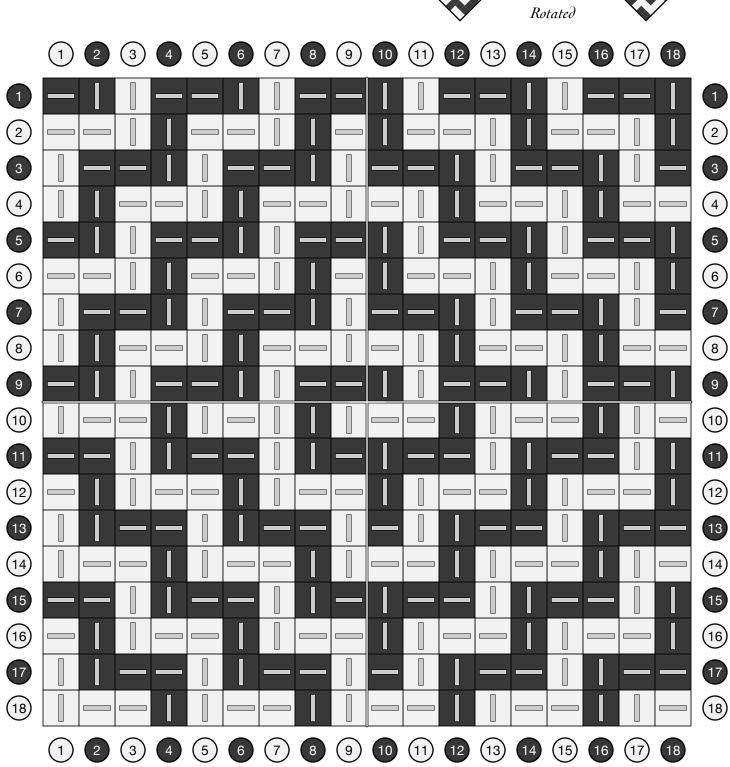




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Adapted from *Die färbige Gewebemusterung* by Franz Donat (1907), archived at handweaving.net (#63886).

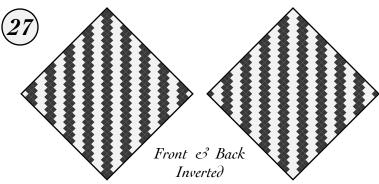




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#### Three-Three Twill

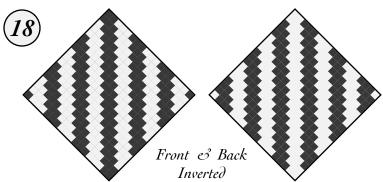
Pulls up even more than two-two twill, creating a smaller potholder with remarkably thick fabric.

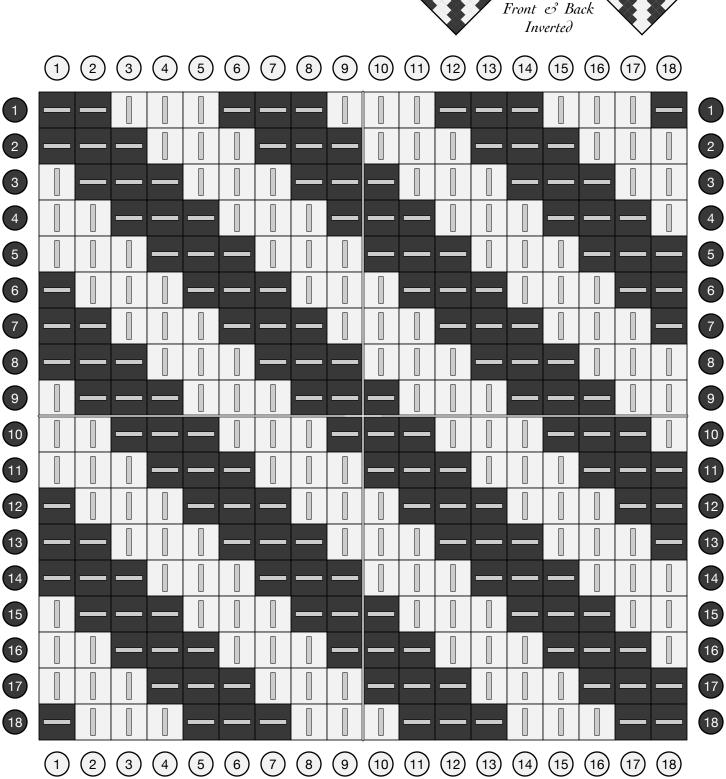




#### Three-Three Twill

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



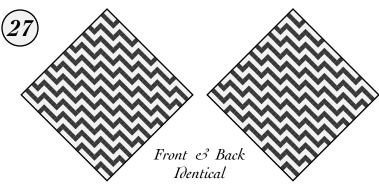


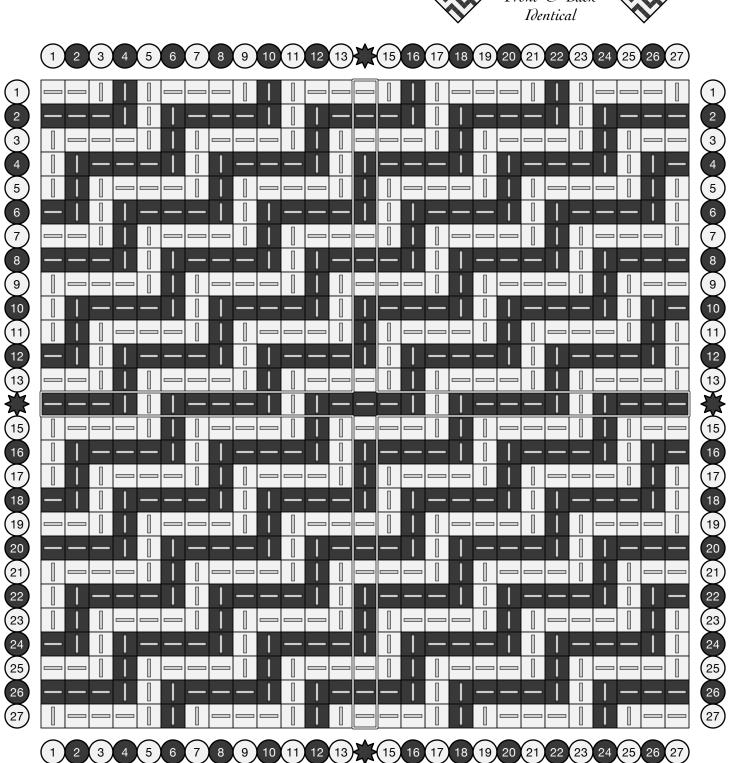
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# Three-Three Twill Steps

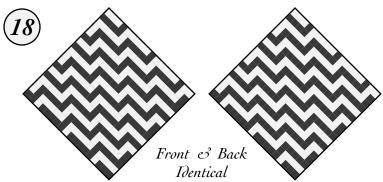
Pulls up even more than two-two twill, creating a smaller potholder with remarkably thick fabric.

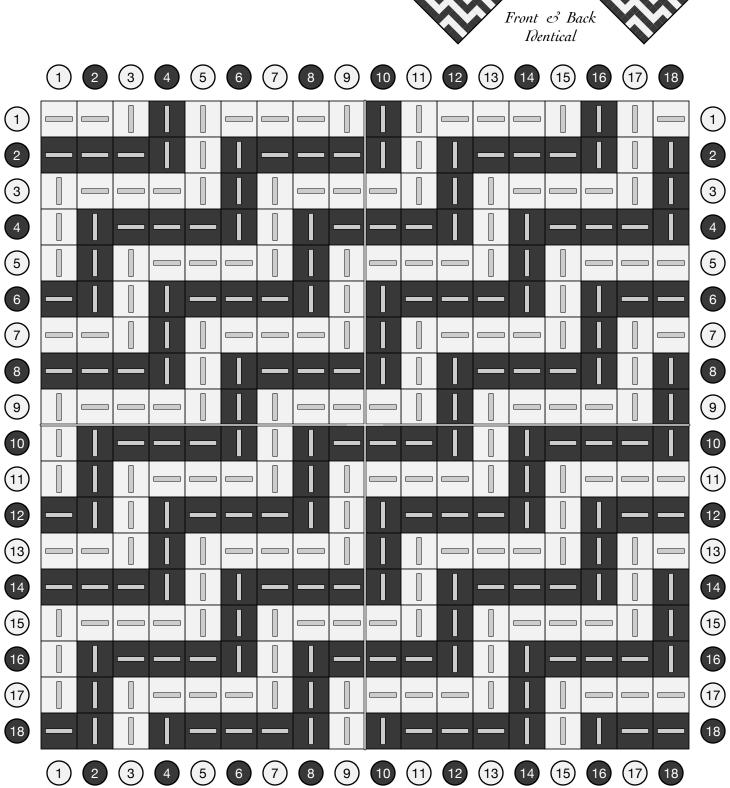




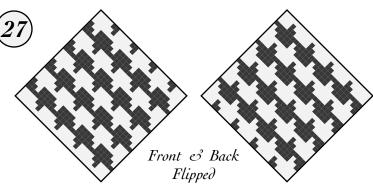
## Three-Three Twill Steps

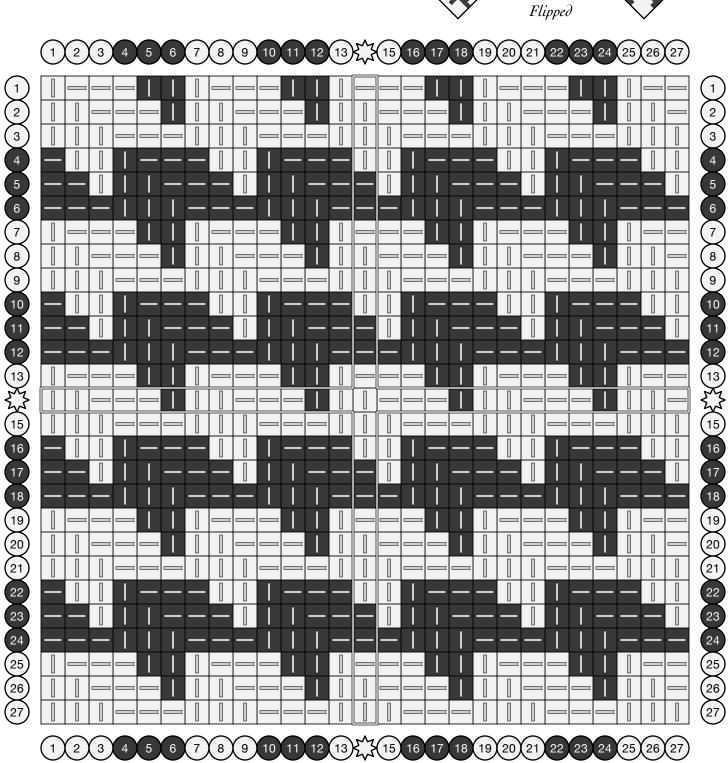
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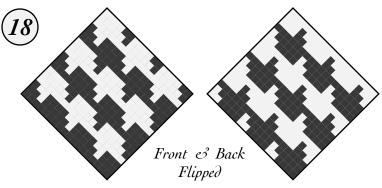


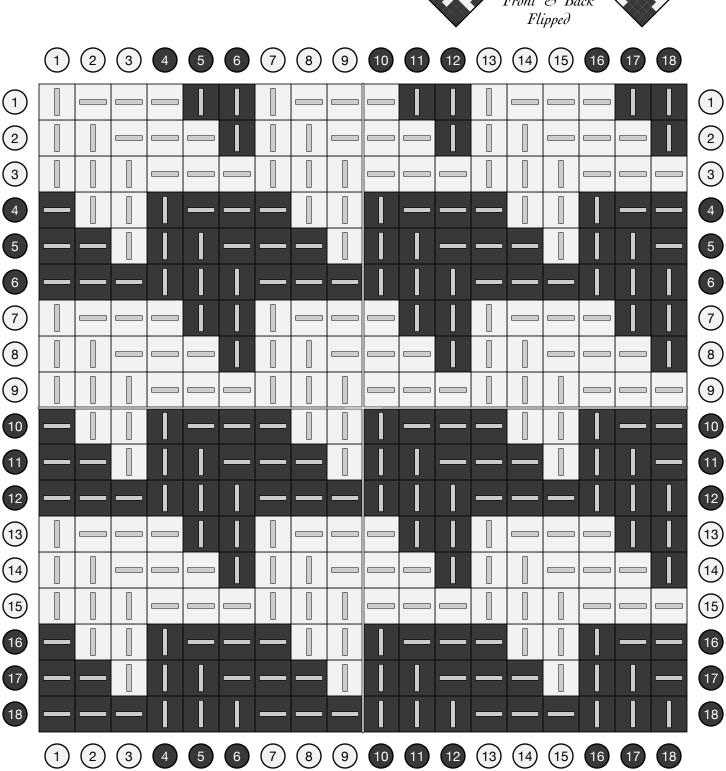
# Three-Three Twill Fletching



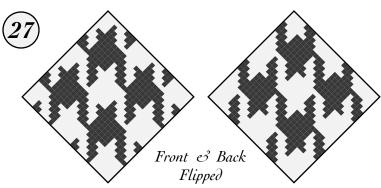


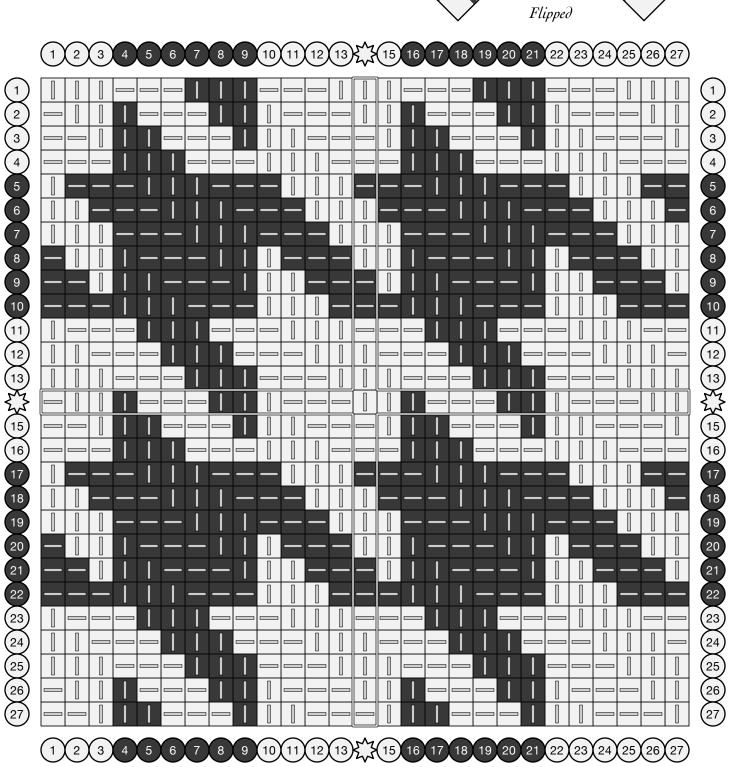
# Three-Three Twill Fletching



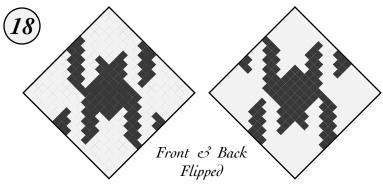


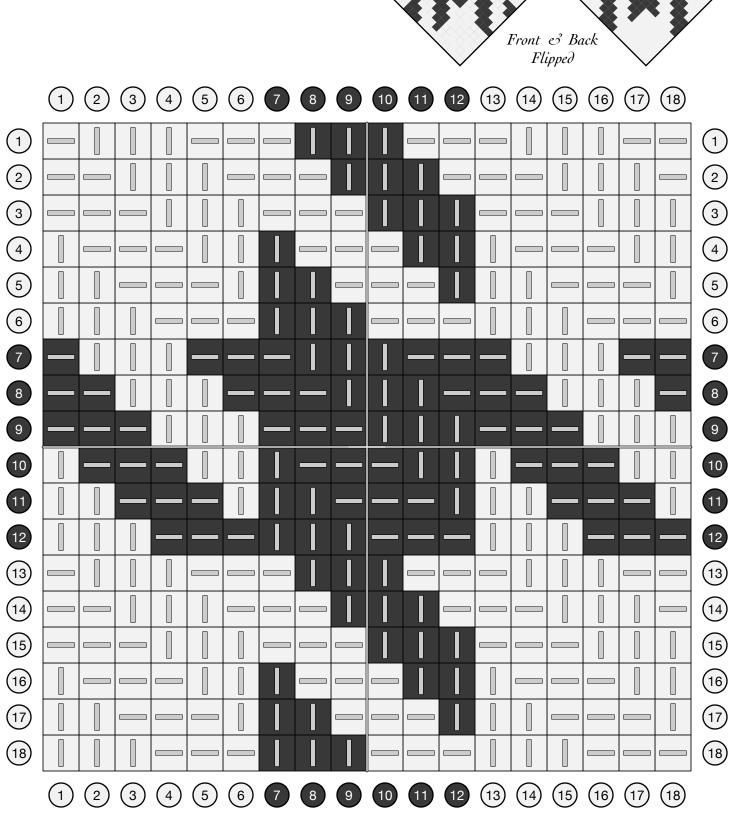
#### Three-Three Houndstooth





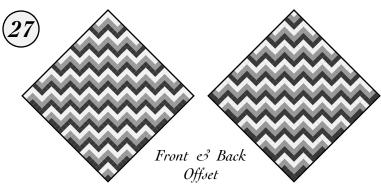
#### Three-Three Houndstooth

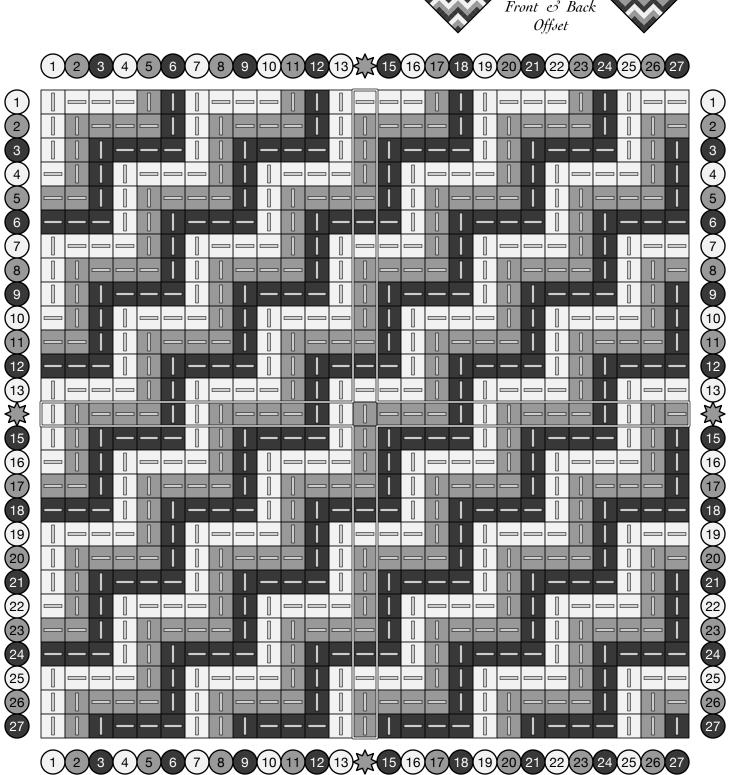




# **Tri-Color Twill Steps**

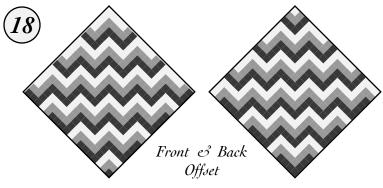
A thick twill weave with alternating three-color threading produces a regular pattern of diagonal steps.

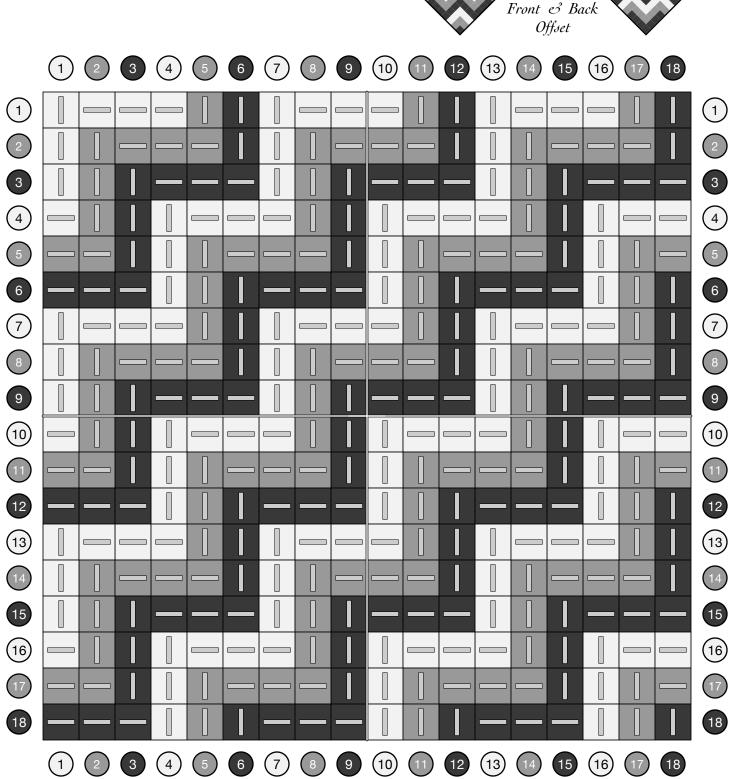




# **Tri-Color Twill Steps**

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

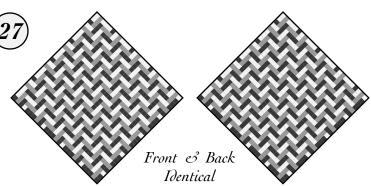


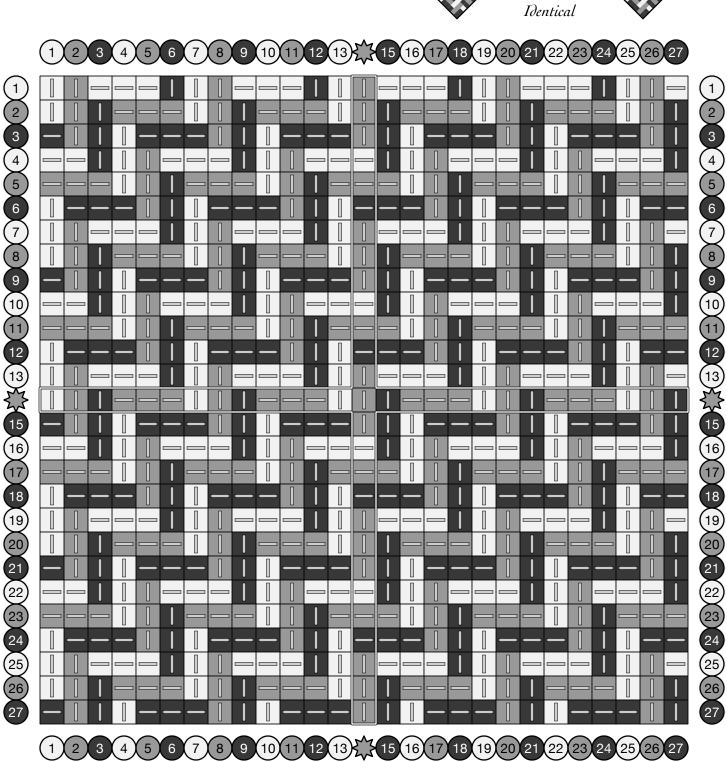


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# Tri-Color Twill Herringbone

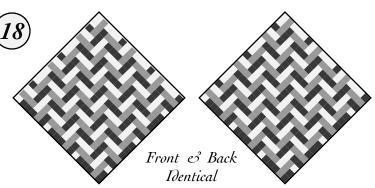
A thick twill weave with alternating three-color threading produces a regular pattern of short bars turned in both directions.

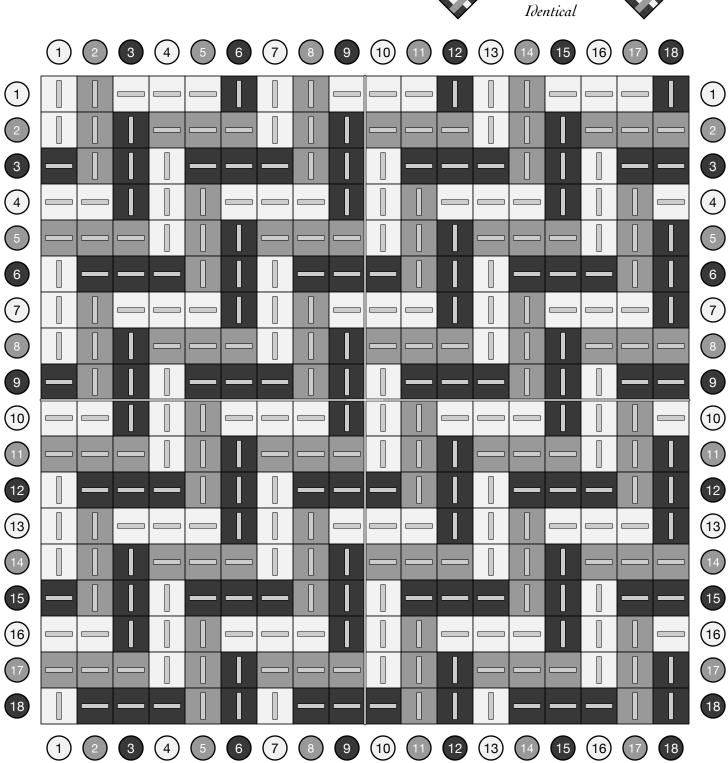




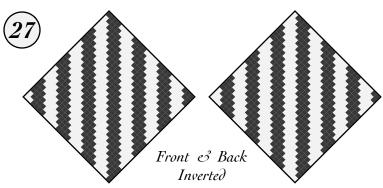
# Tri-Color Twill Herringbone (18)

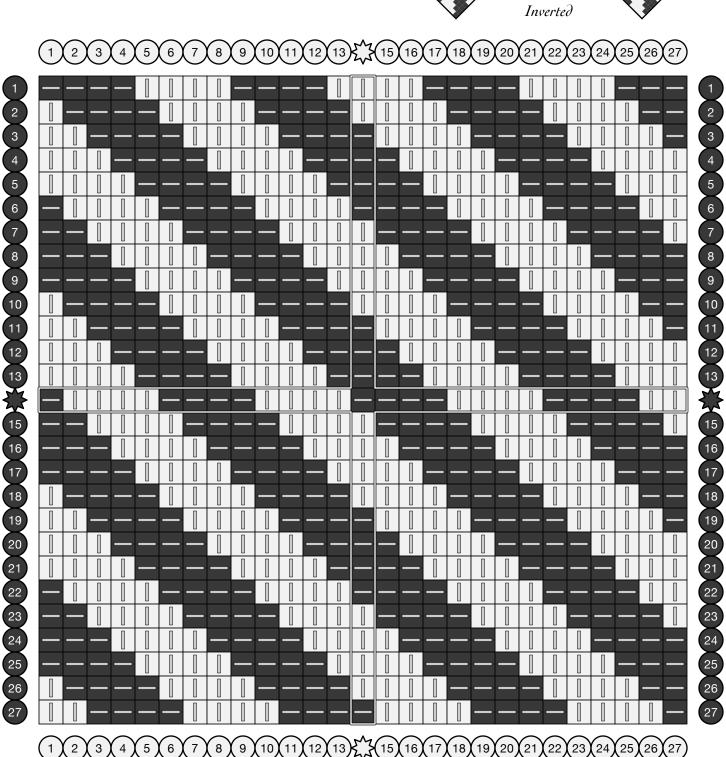
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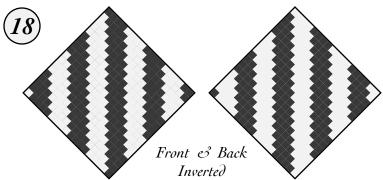


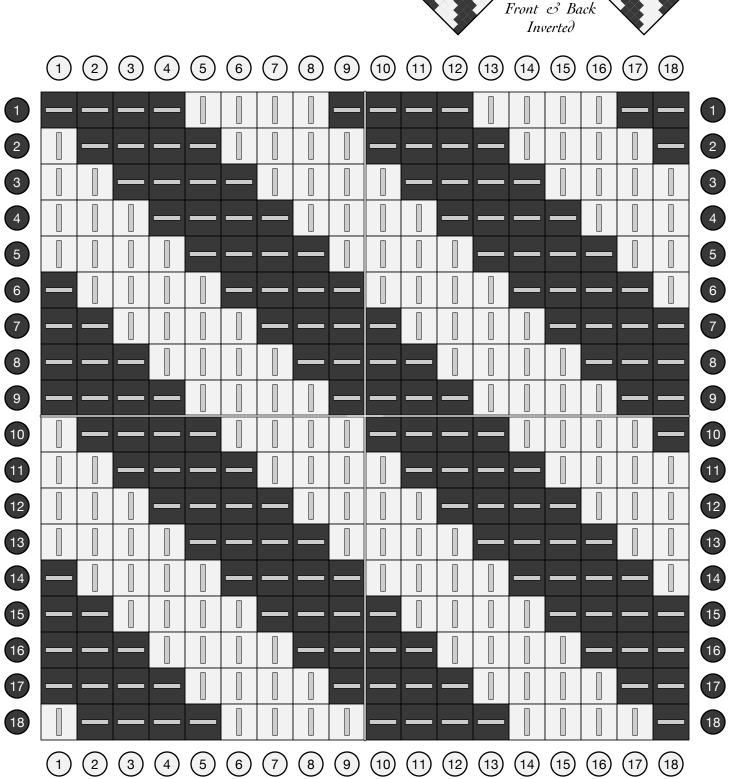
#### Four-Four Twill



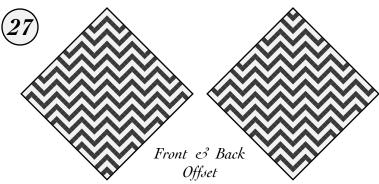


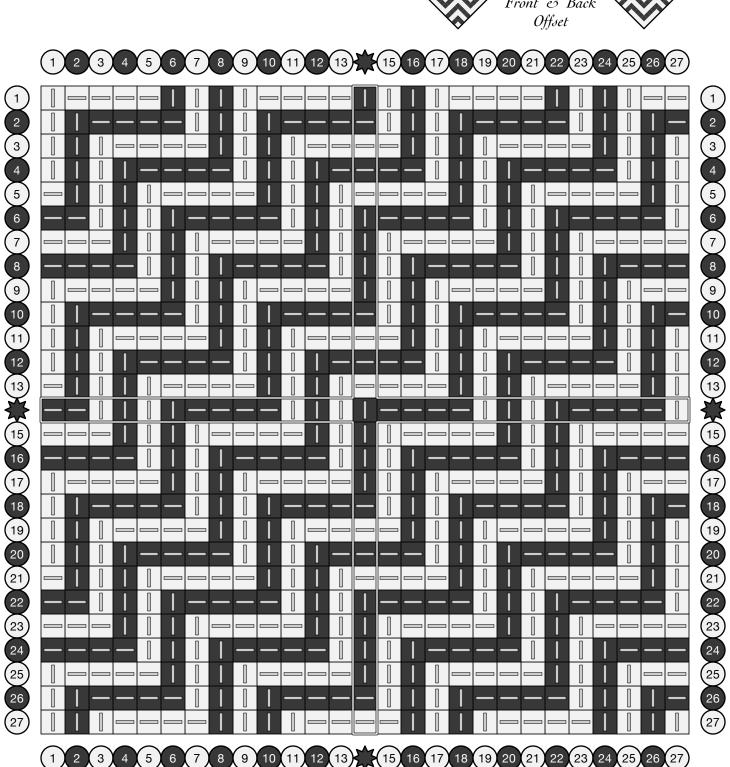
#### Four-Four Twill



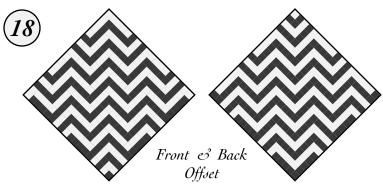


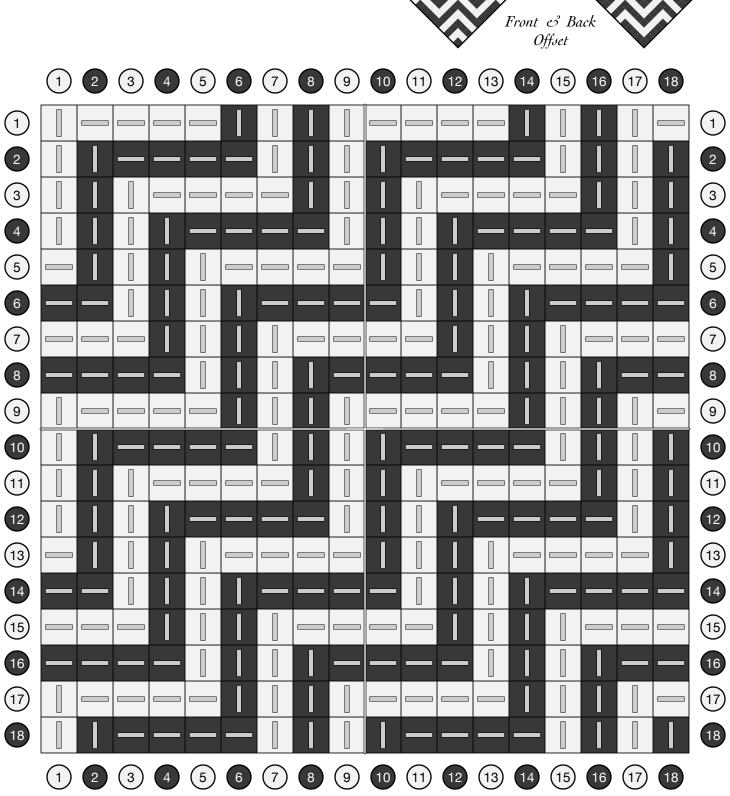
# Four-Four Twill Steps





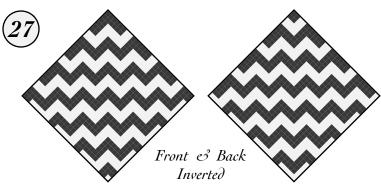
# Four-Four Twill Steps

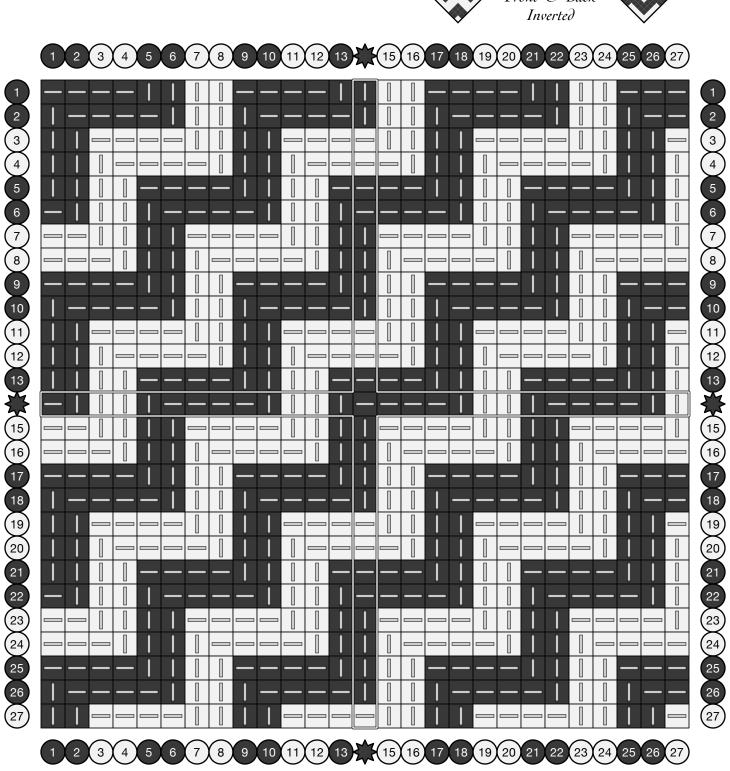




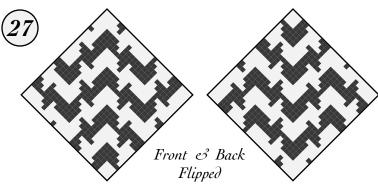
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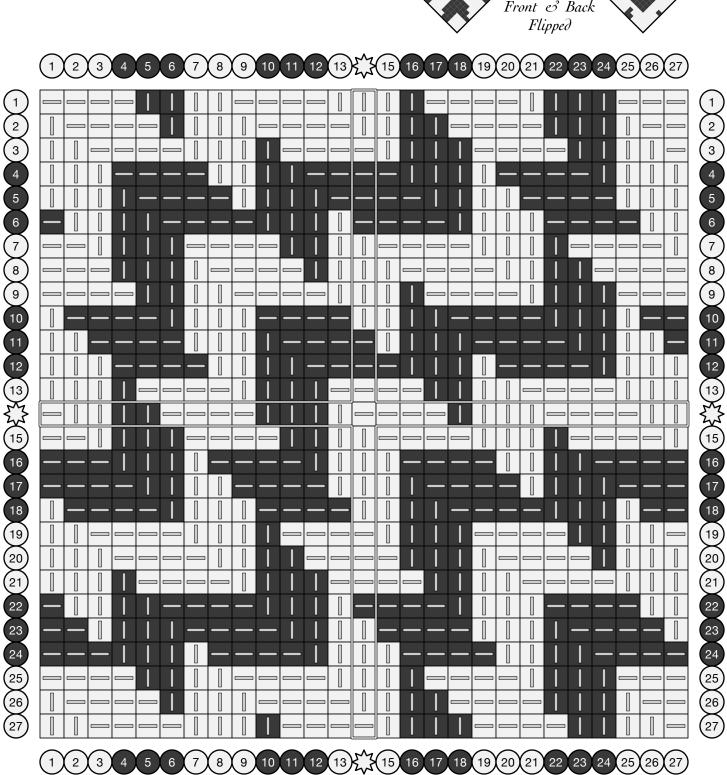
# Four-Four Twill Big Steps





#### Four-Four Twill Crackle

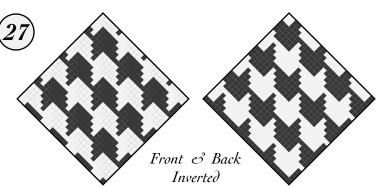


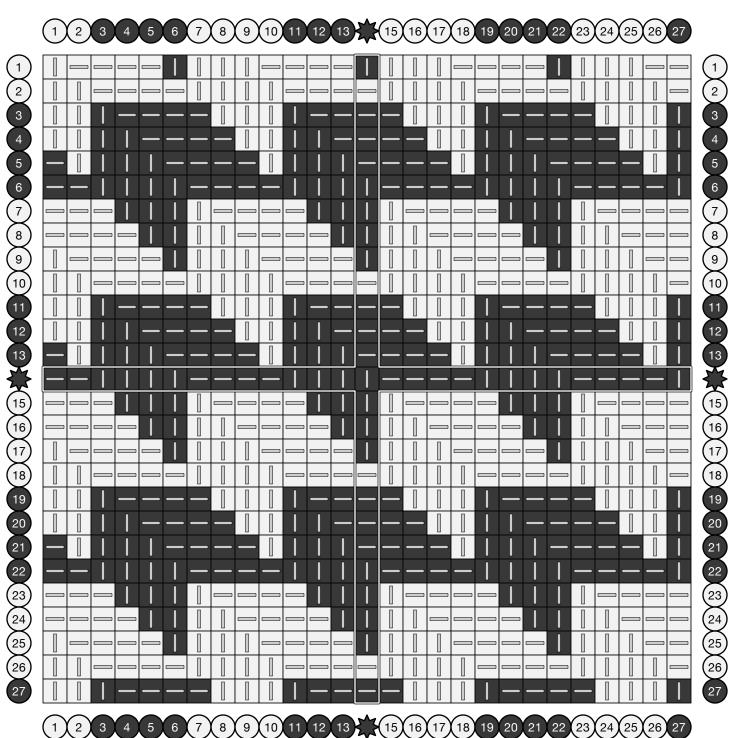


# Four-Four Twill Fletching

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.

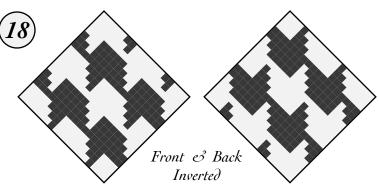


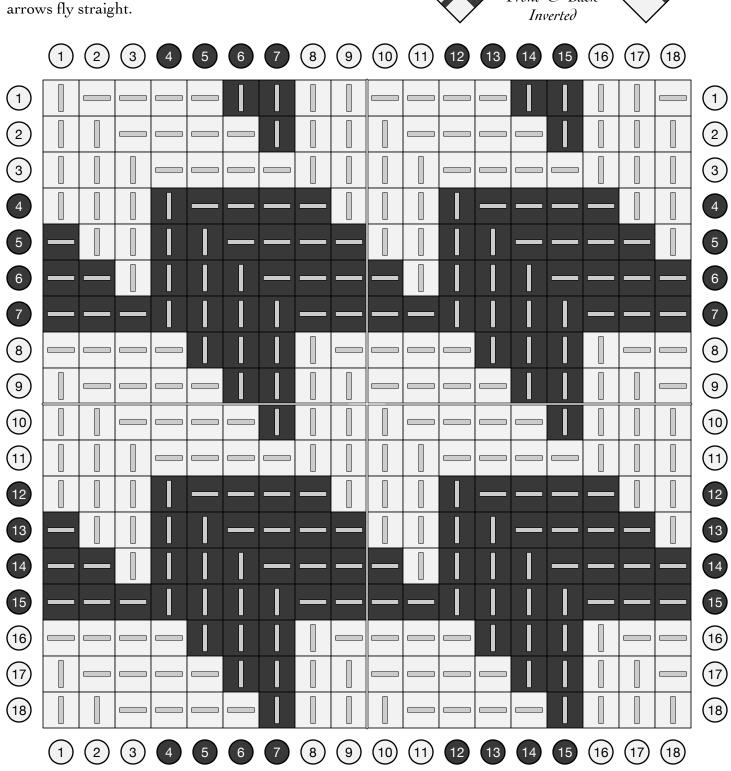


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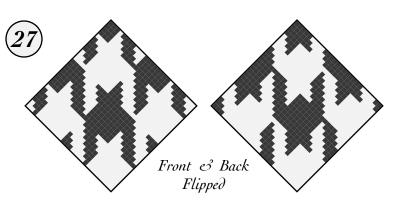


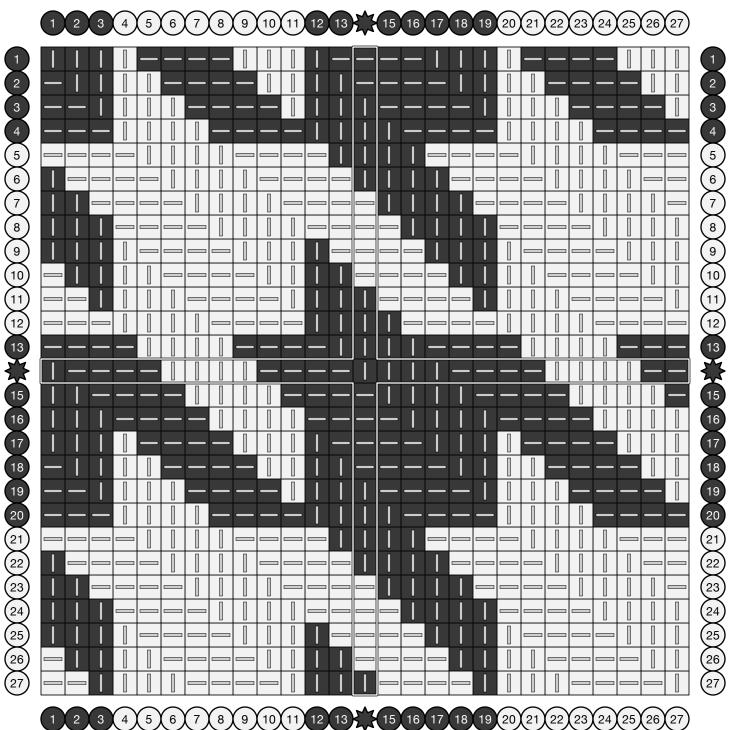
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#### Baskerville Houndstooth

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.

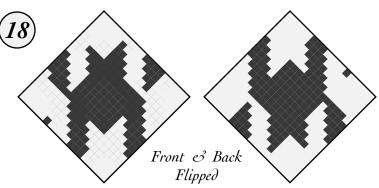


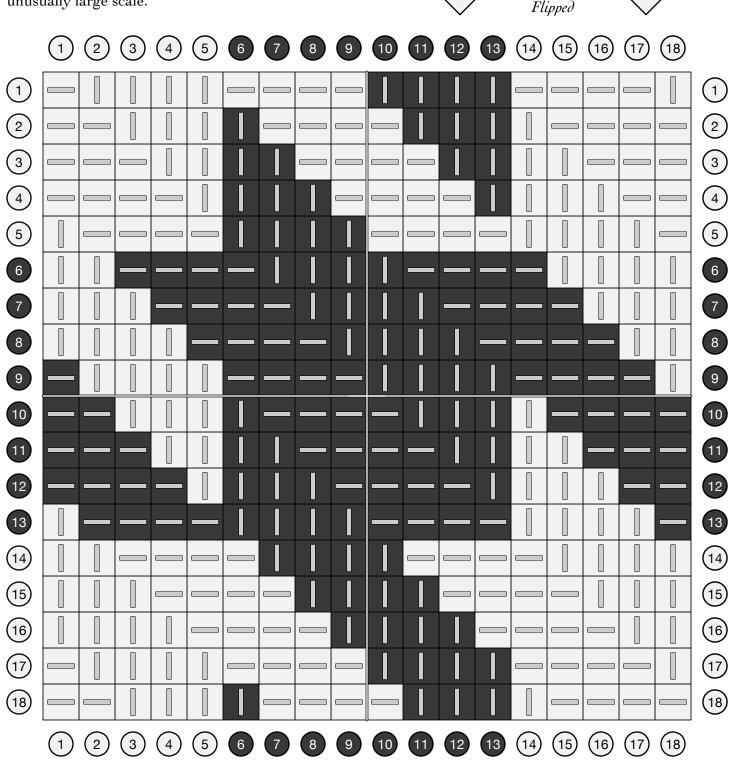


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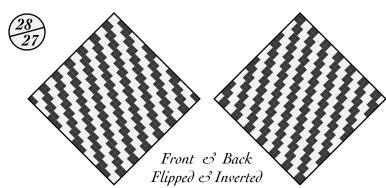
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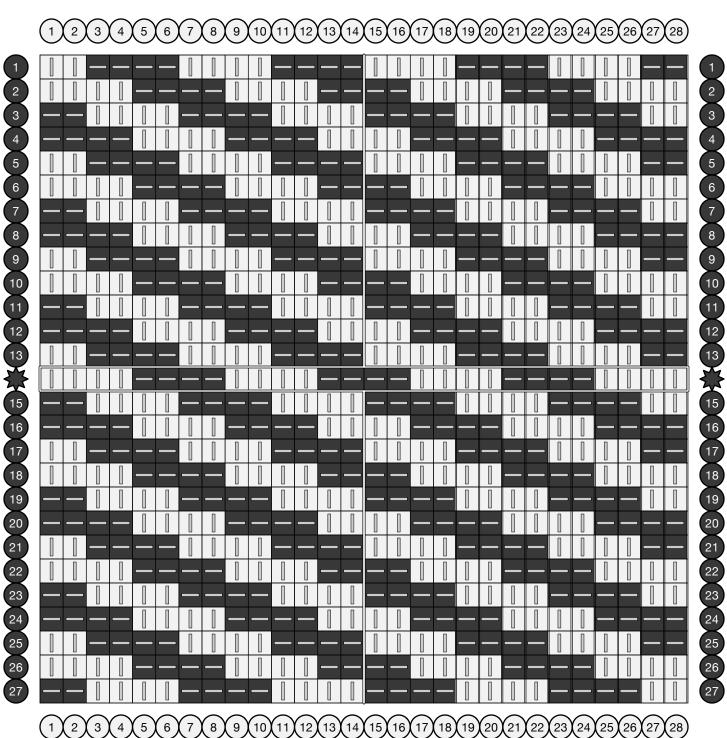




# Half-Basketweave Twill

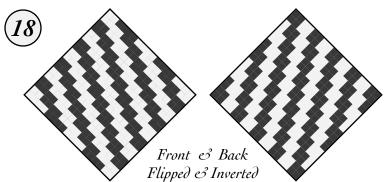
A modified 4/4 twill that shifts over two loops on each row rather than one.

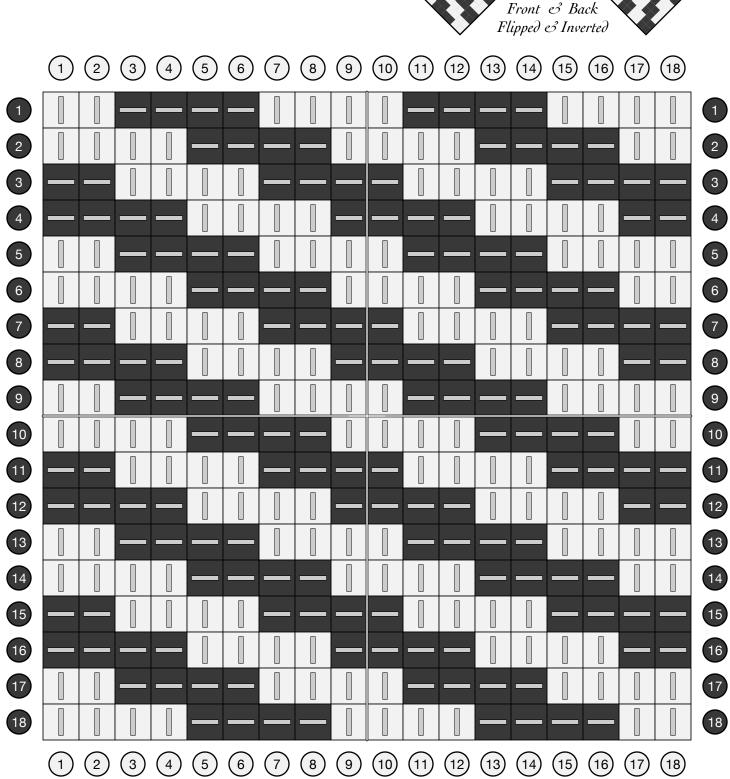




#### Half-Basketweave Twill

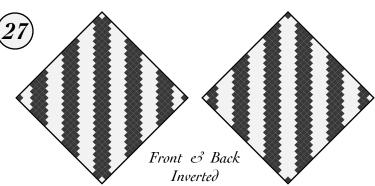
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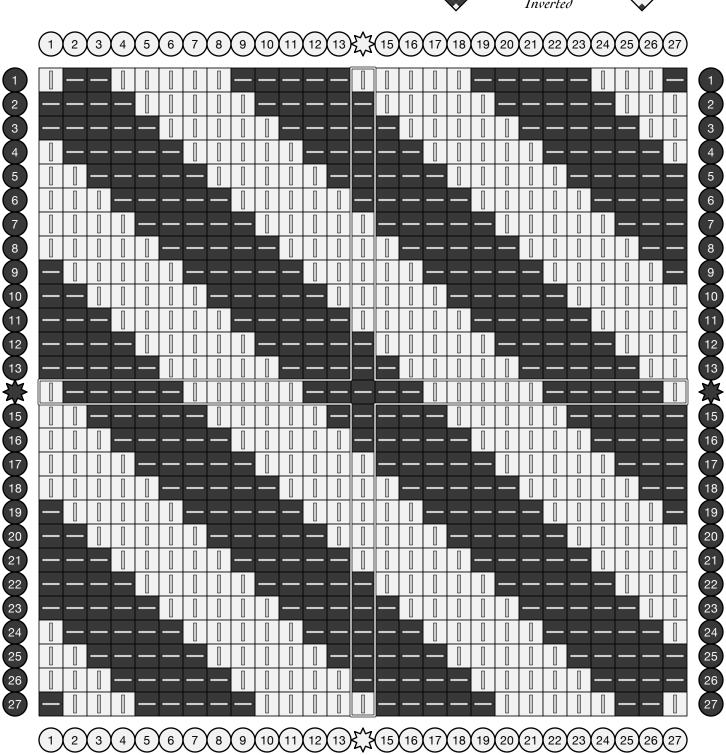




#### **Five-Five Twill**

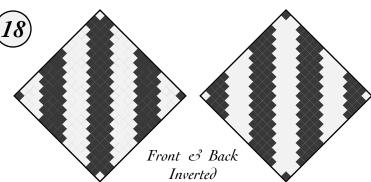
As with other long-length twills, this pulls up dramatically when removed from the loom, creating a smaller potholder with remarkably thick fabric.

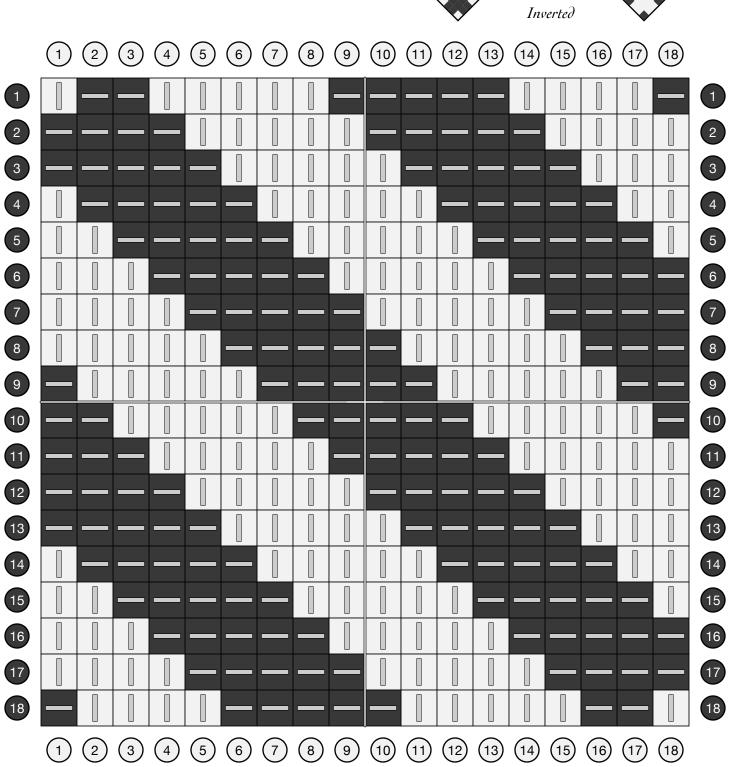




#### **Five-Five Twill**

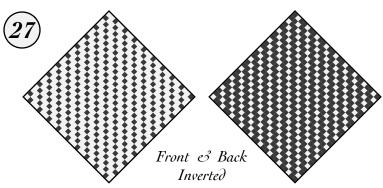
As with other long-length twills, this pulls up dramatically when removed from the loom, creating a smaller potholder with remarkably thick fabric.





#### **Two-One Twill**

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

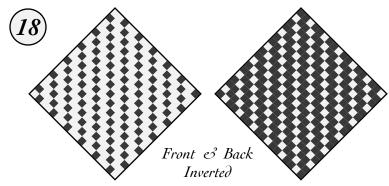


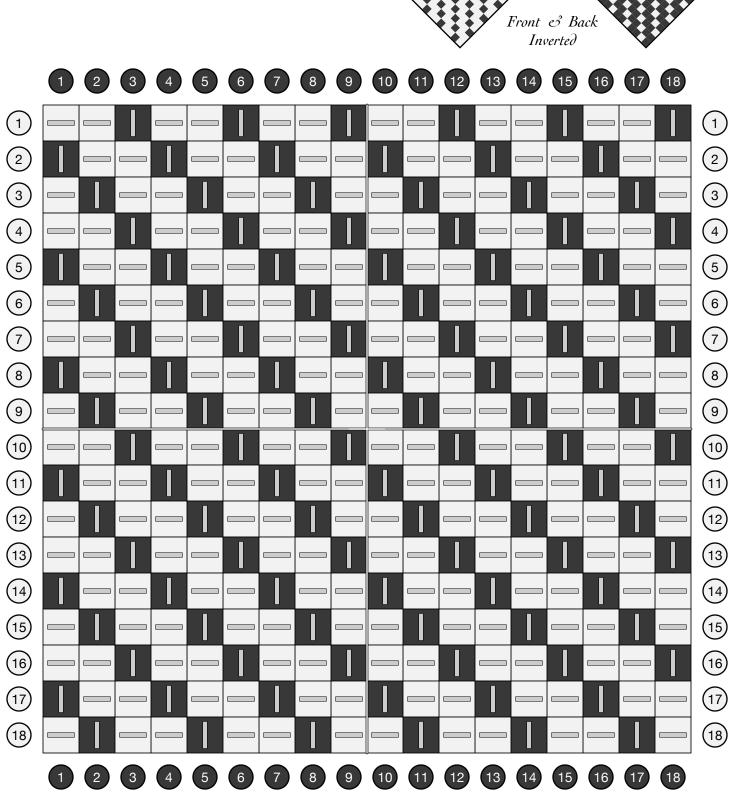
# 9 10 11 12 13 15 16 17 8 18 19 20 21 22 4 5 6 7 8 9 10 11 12 13 X 15 16 17 18 19 20 21 22 23 24 25 26 27

8 ( 9 ( 10 ( 11 ) 12 ( 13 ) ( 15 ) 16 ( 17 ) 18 ( 19 ) 20 ( 21 ) 22 ( 23 ) 24 ( 25 ) 26 ( 27

# Two-One Twill

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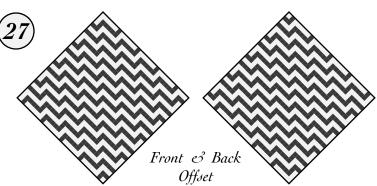


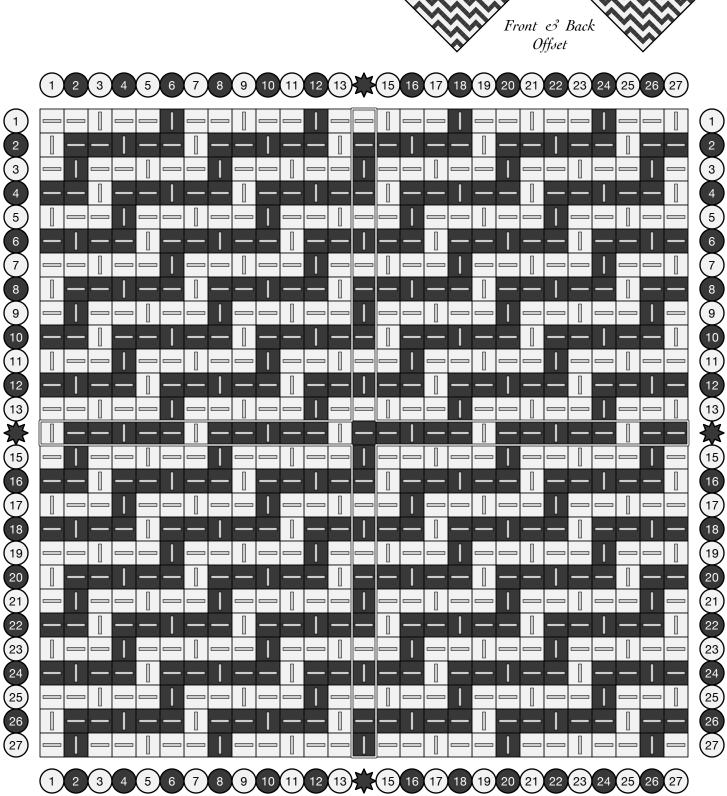
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# Two-One Twill Steps

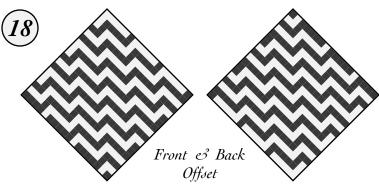
The combination of alternating color warp and weft with an over-two/under-one twill weave produces a stair-step pattern.

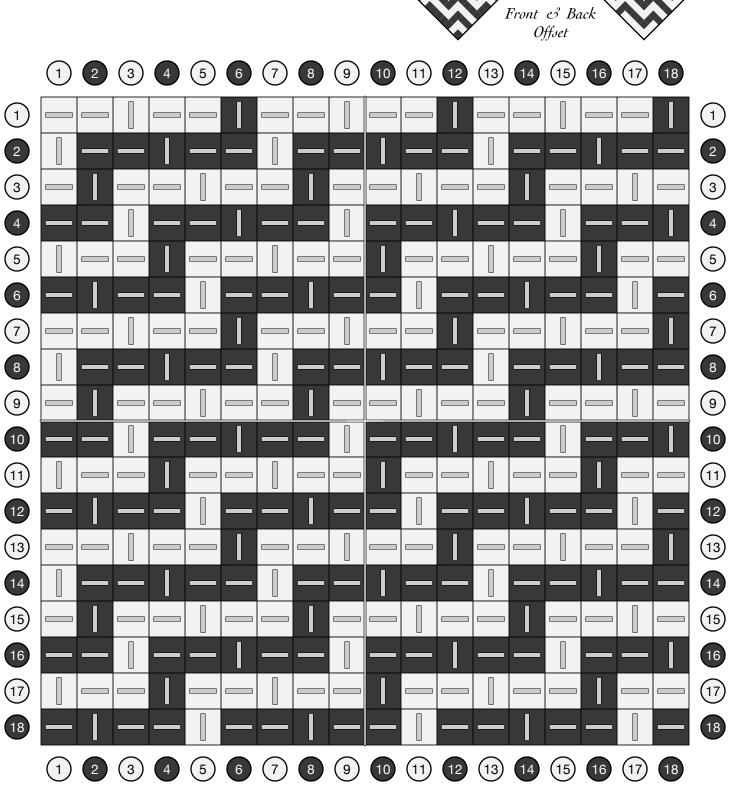




# Two-One Twill Steps

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



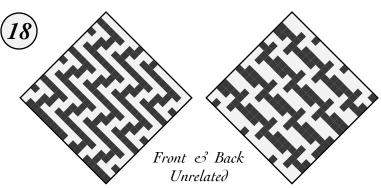


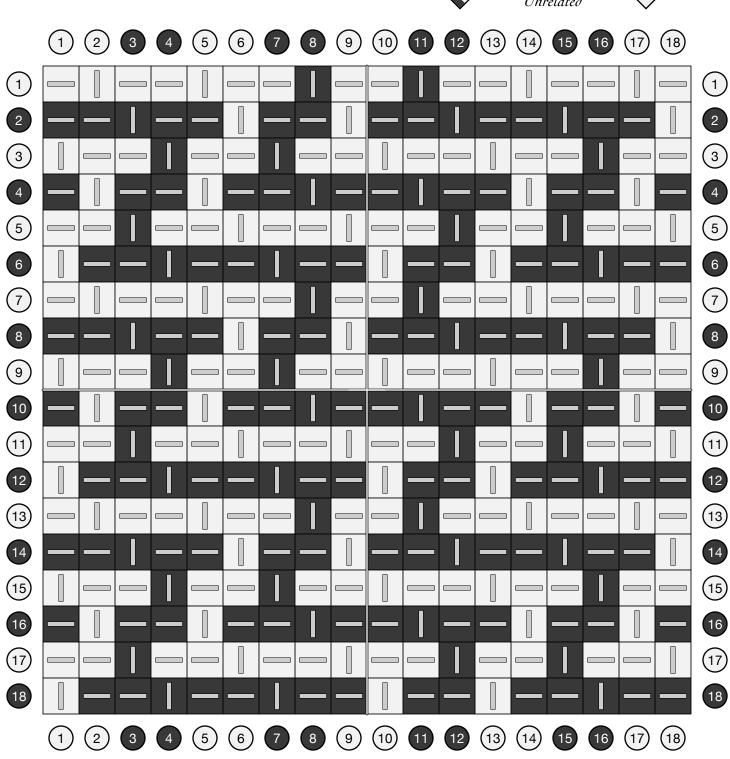
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# **Two-One Twill Tilted Steps**

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

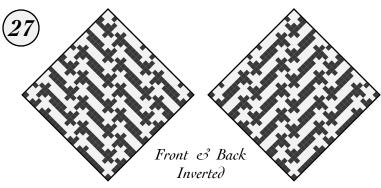
Adapted from a potholder by Julie Binkley Hue.

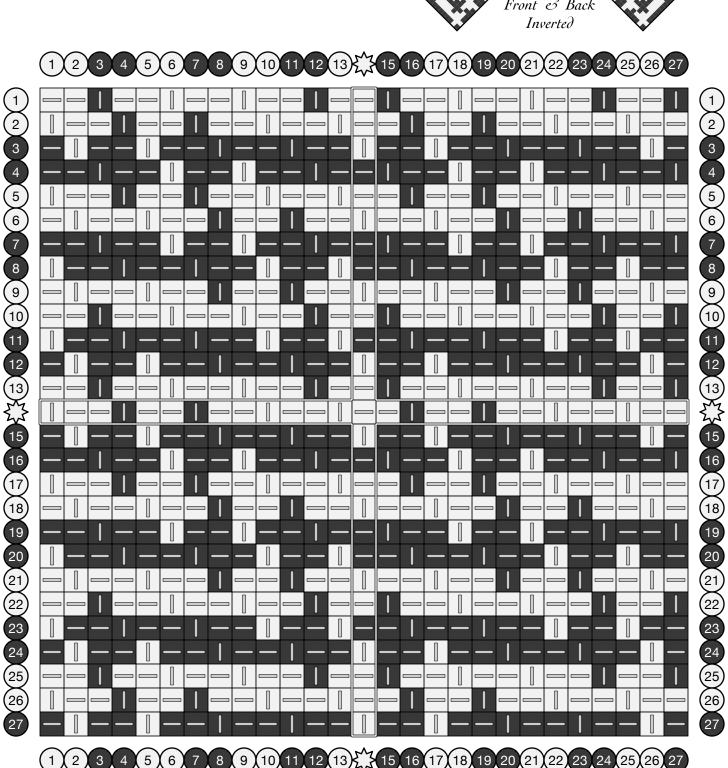




# Dogbone Two-One Twill

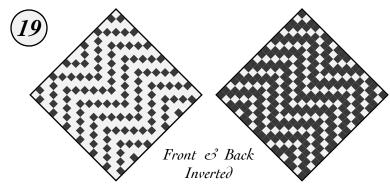
This two-one twill pattern creates a series of repeating long bone shapes tiled over the fabric.

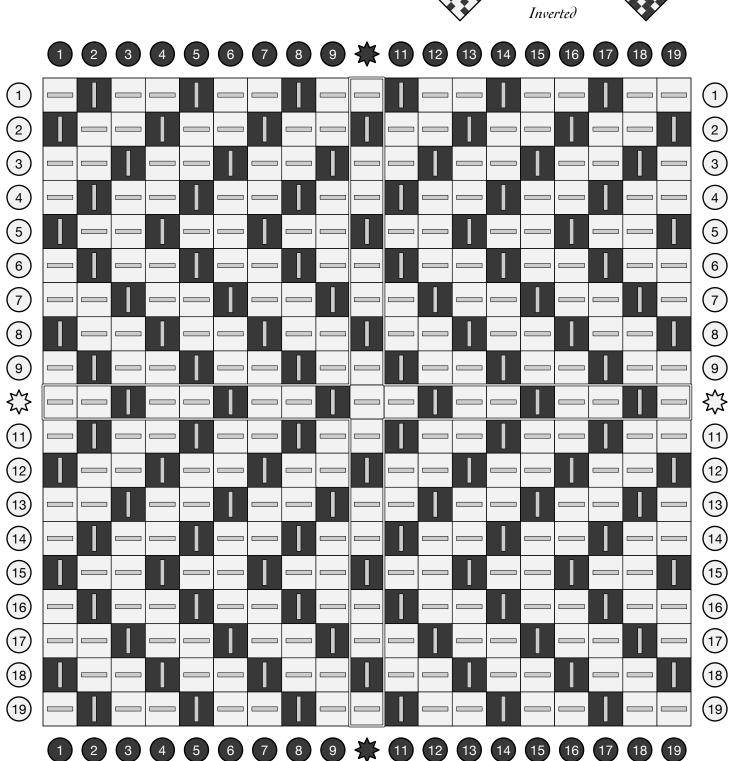




# Two-One Chevron Twill

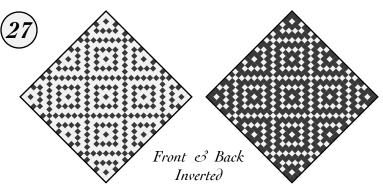
Examples of 2/1 chevron twill are found woven from linen in 7th-century Britain and from wool from 8th-century Germany.

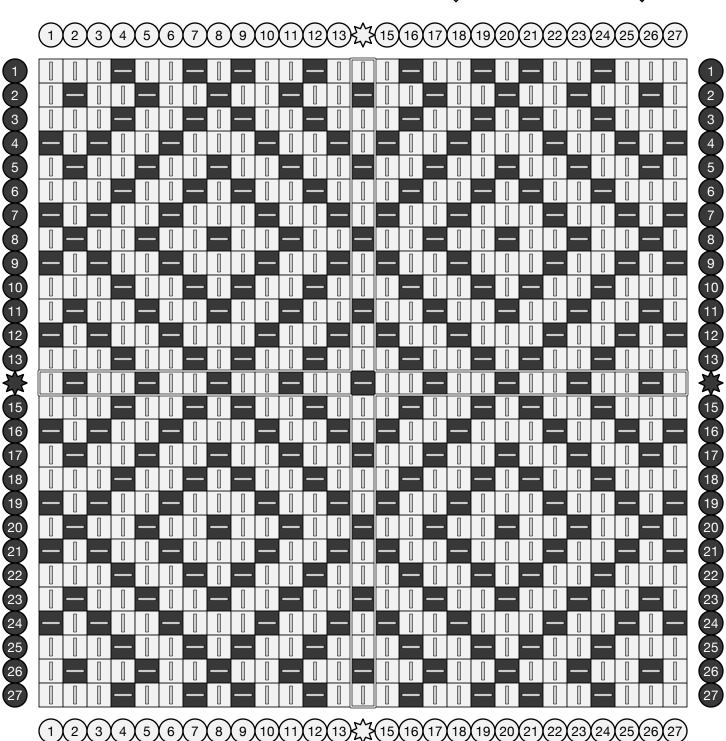




# **Open Diamond Tiles**

Adapted from one part of a weaving draft archived on handweaving.net (#74570).

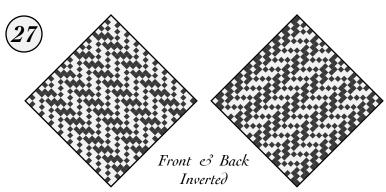


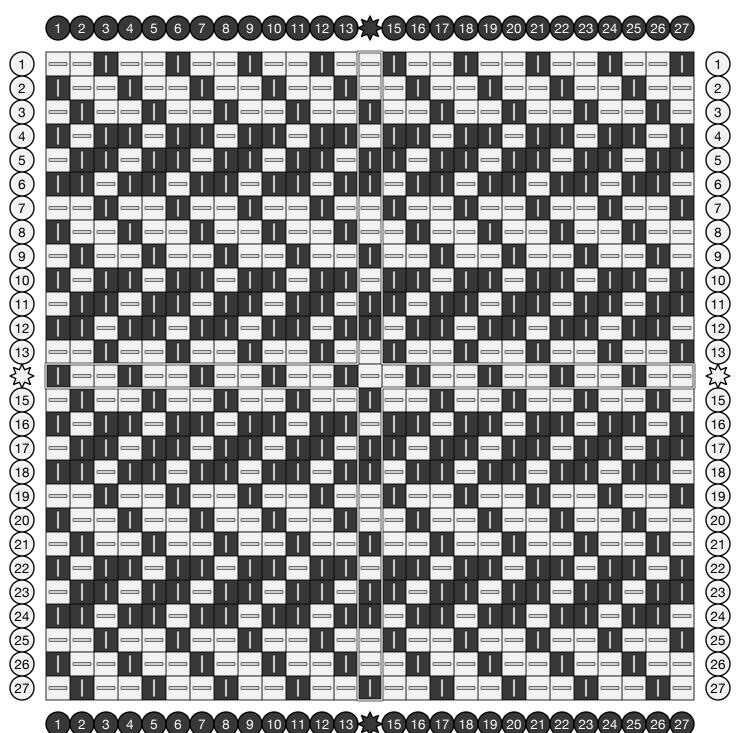


# Rippenköper

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.

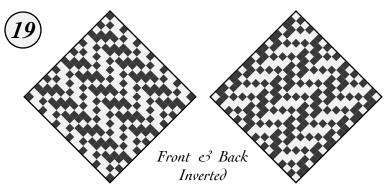


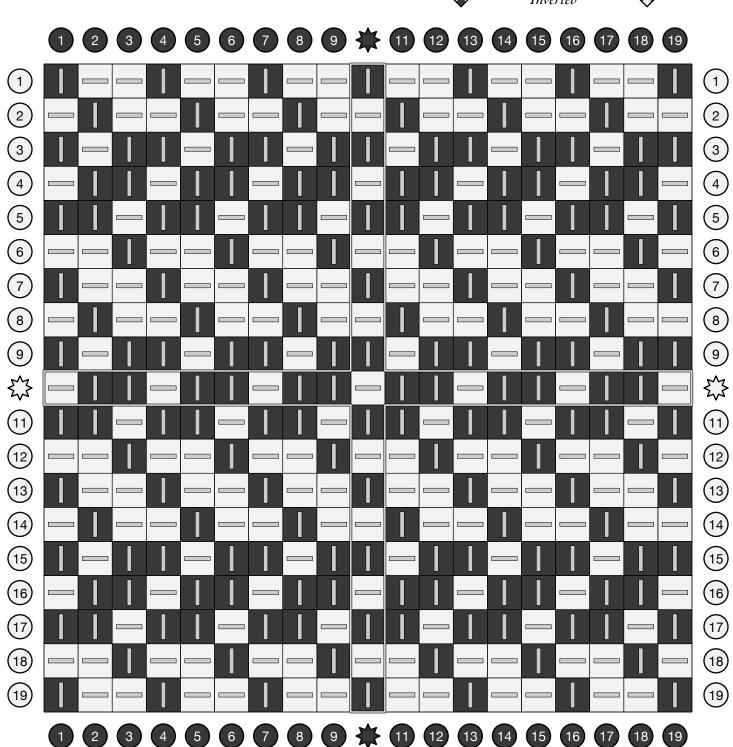


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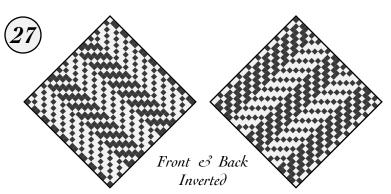


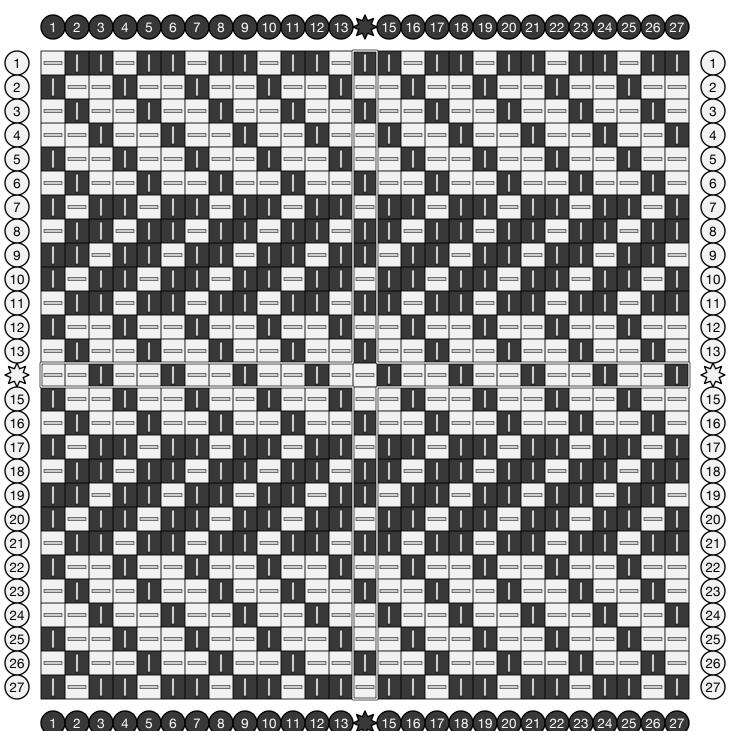
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# Five-Row Rippenköper

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.

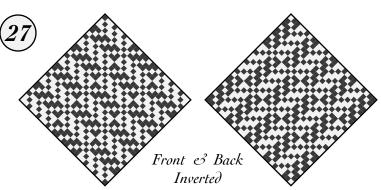


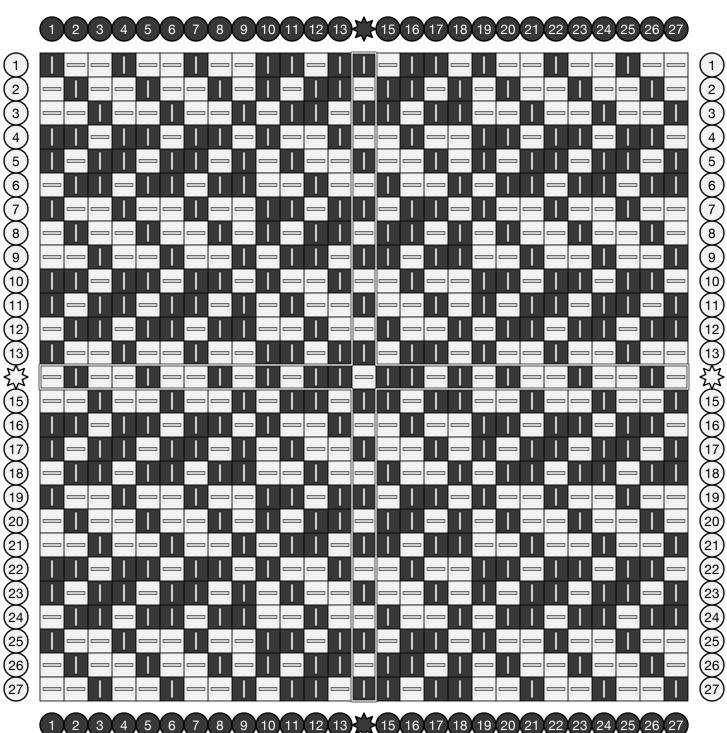


# Broken Rippenköper

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

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

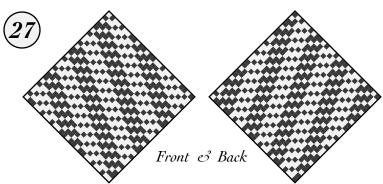




# Angled Rippenköper

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

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

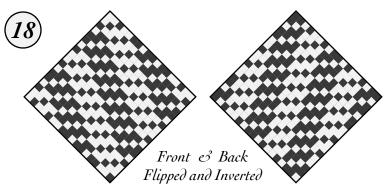


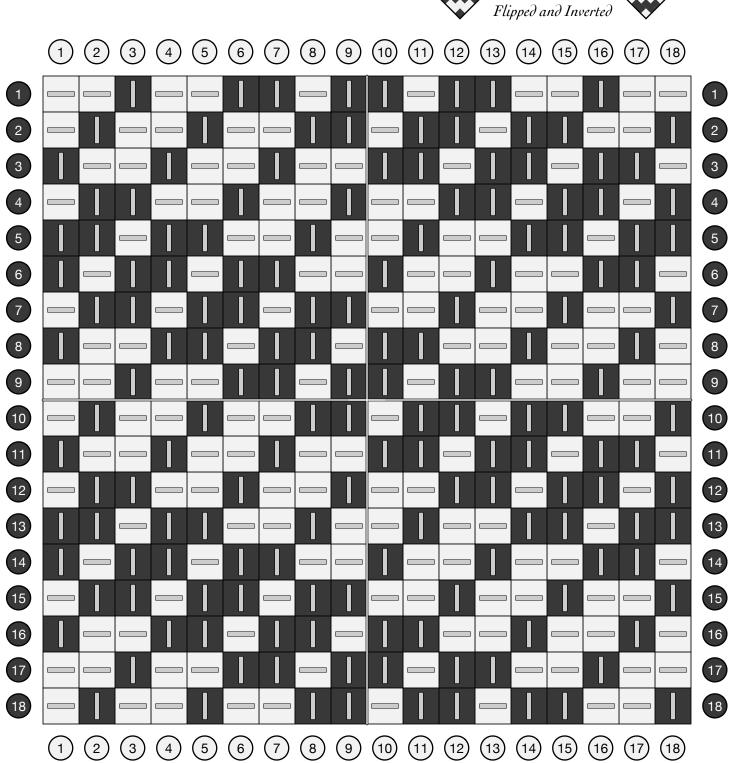
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# Angled Rippenköper

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

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

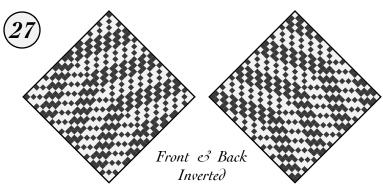




# Rippenköper Chevrons

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

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

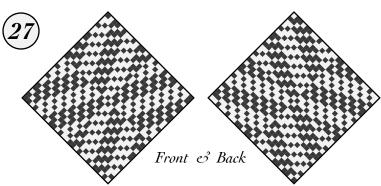


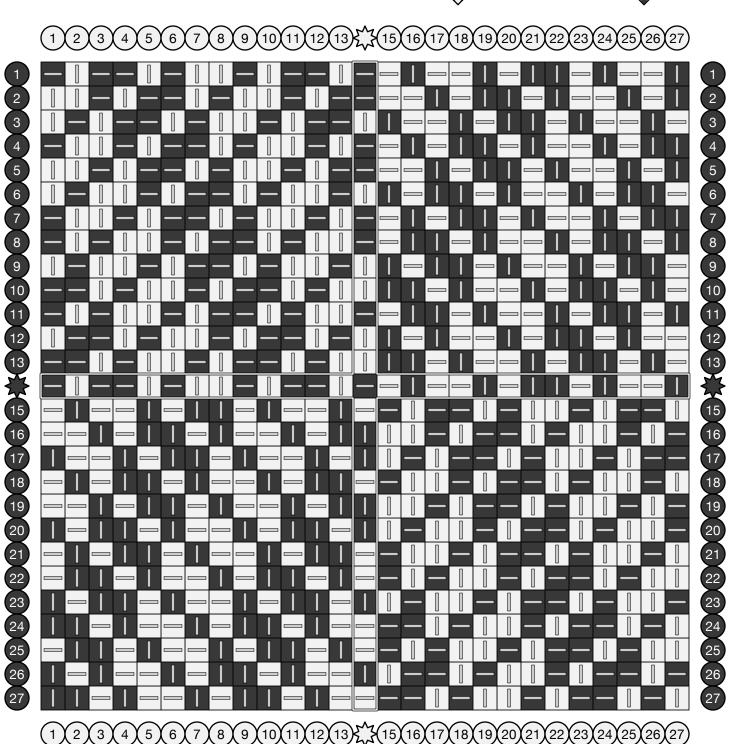
# 8 9 10 11 12 13 15 [ 16 ] 17 2 3 4 5 6 7 8 9 10 11 12 13 2 15 16 17 18 19 20 21 22 23 24 25 26 27 5 6 7 8 9 10 11 12 13 13 15 16 17 18 19 20 21 22 23 24 25 26 27 8 ( 9 ( 10 ( 11 ) 12 ( 13 ) ( 15 ) 16 ( 17 ) 18 ( 19 ) 20 ( 21 ) 22 ( 23 ) 24 ( 25 ) 26 ( 27

#### Rippenköper Broken Saltire

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

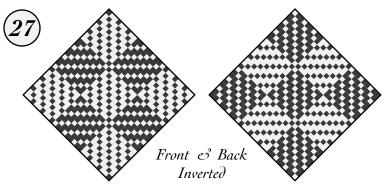
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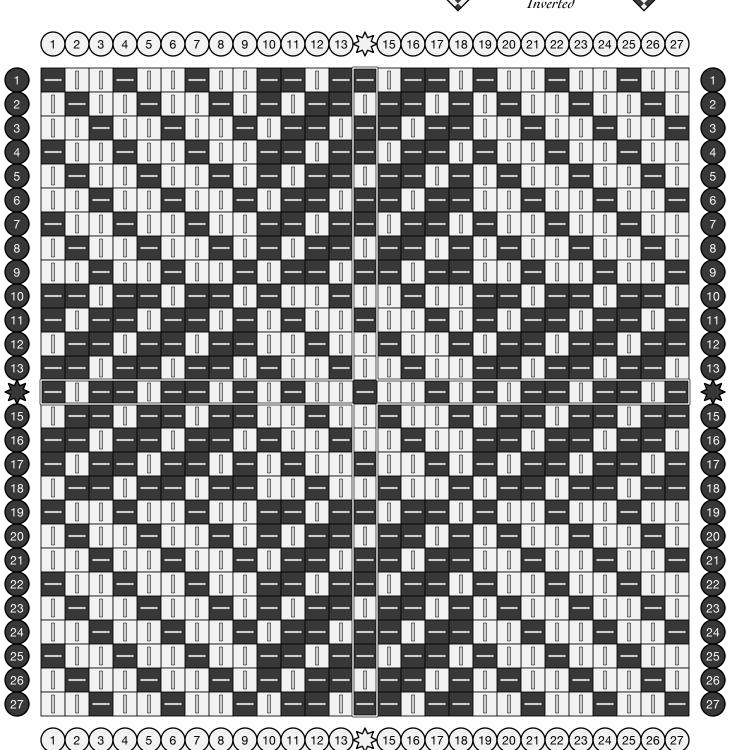




#### Two-One Twill Nine Block

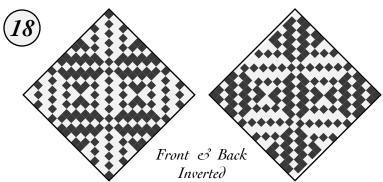
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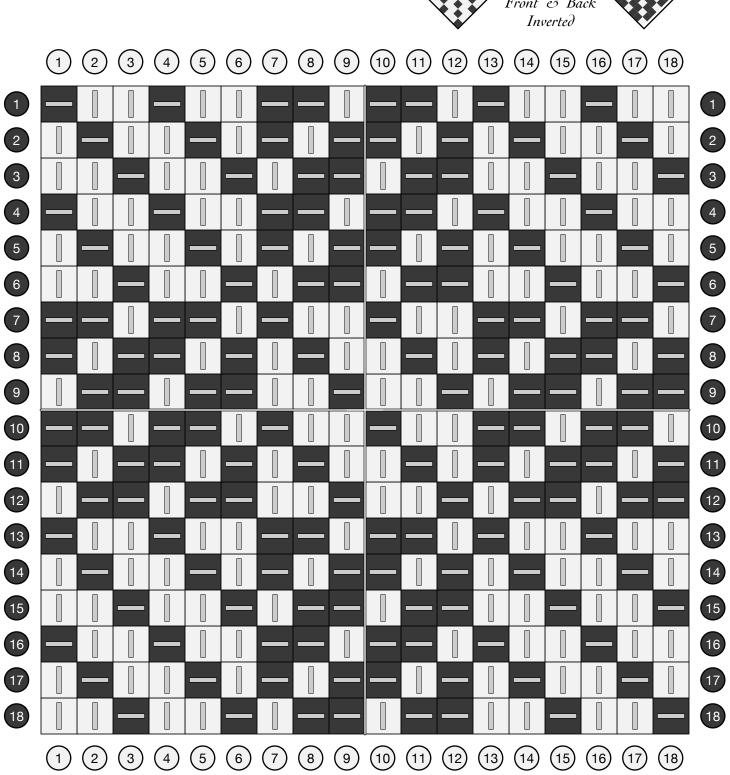




#### Two-One Twill Nine Block

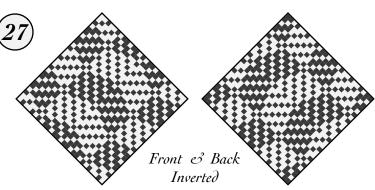
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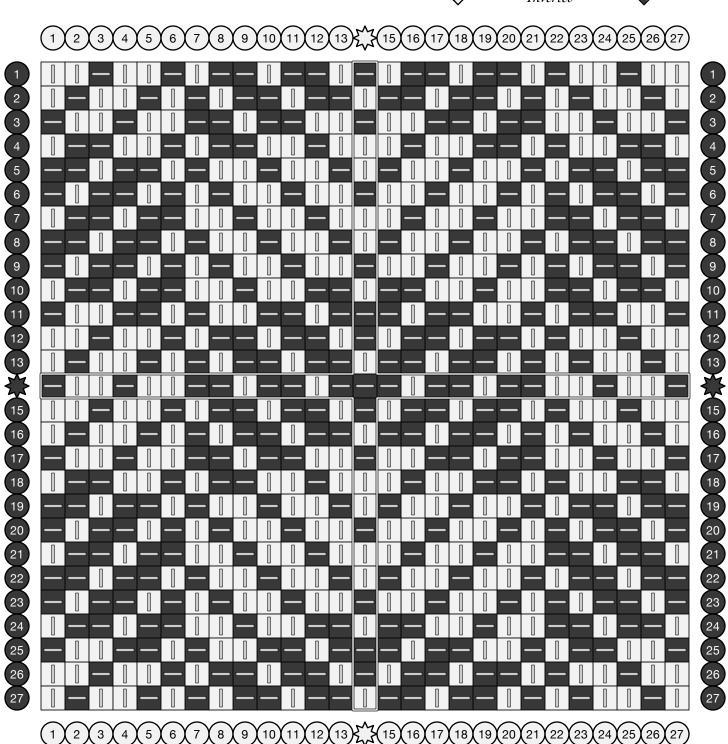




#### Two-One Twill Stacks

Adapted from 2500 Armature–Intreccio Per Tessuti Di Lana, Cotone, Rayon, Seta by Eugenio Poma (1947), archived at handweaving.net (#43992).

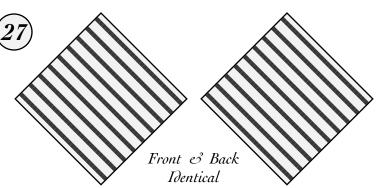


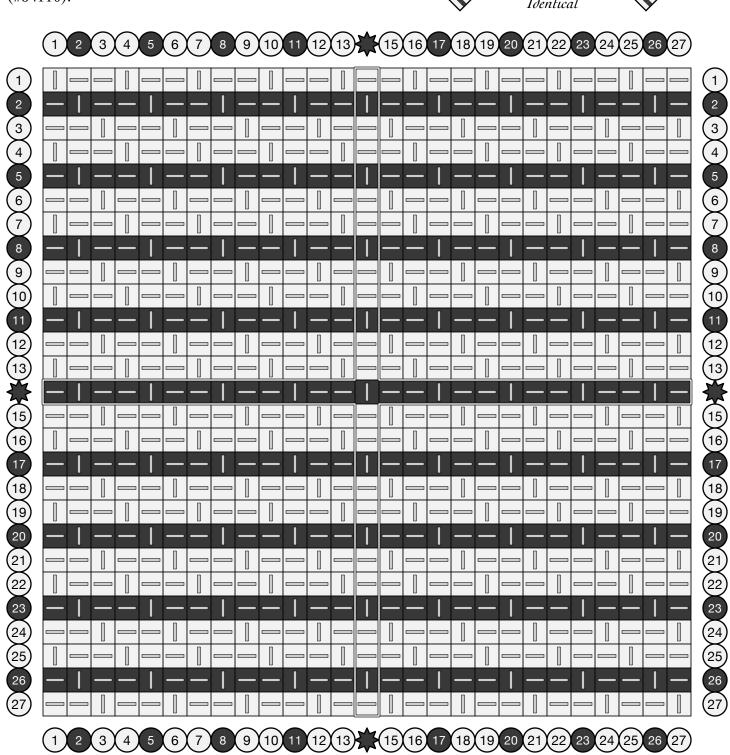


#### **Two-One Twill Pinstripes**

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

Adapted from *Die färbige Gewebemusterung* by Franz Donat (1907), archived at handweaving.net (#64110).

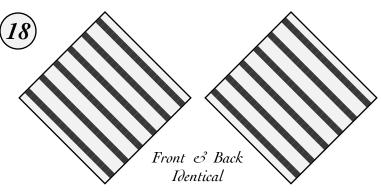


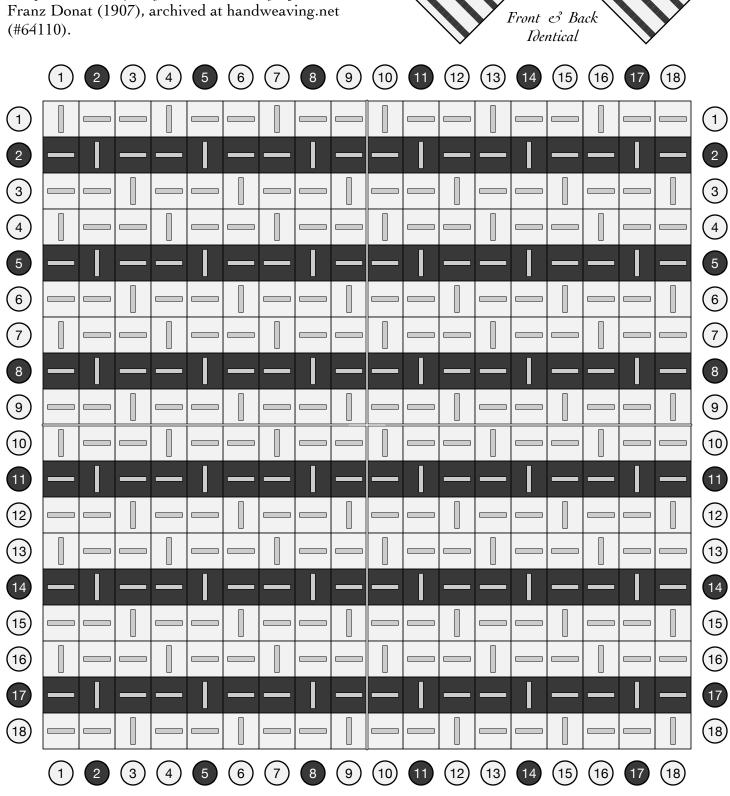


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A repeating weave of over-2/under-1 combined with ABAABA threading produces a series of widelyspaced lines.

Adapted from Die färbige Gewebemusterung by

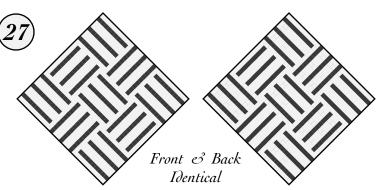


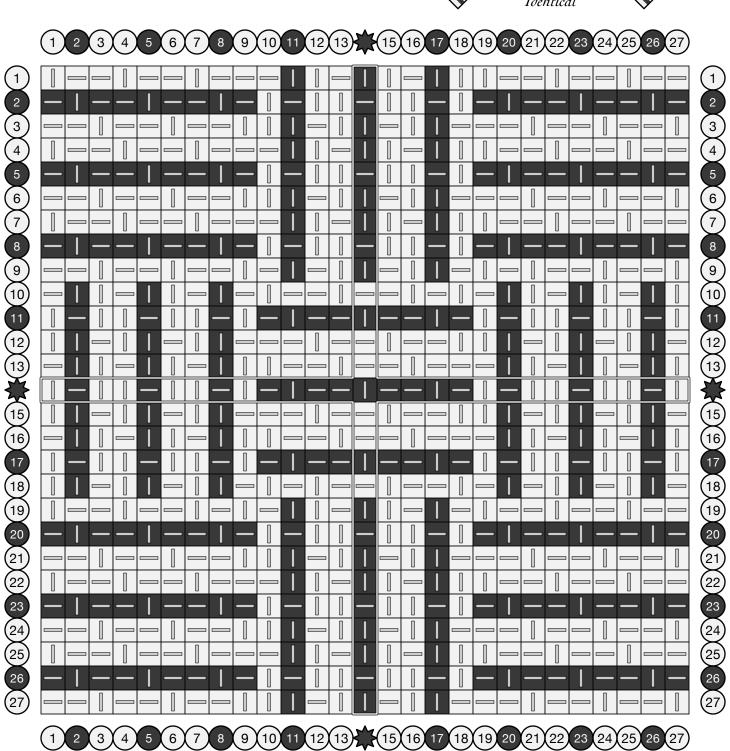


#### Pinstripe Log Cabin

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

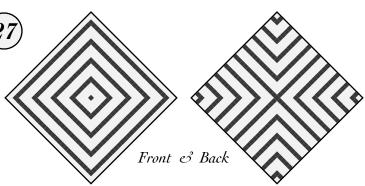
Periodic shifts in the weave cause the lines to change direction

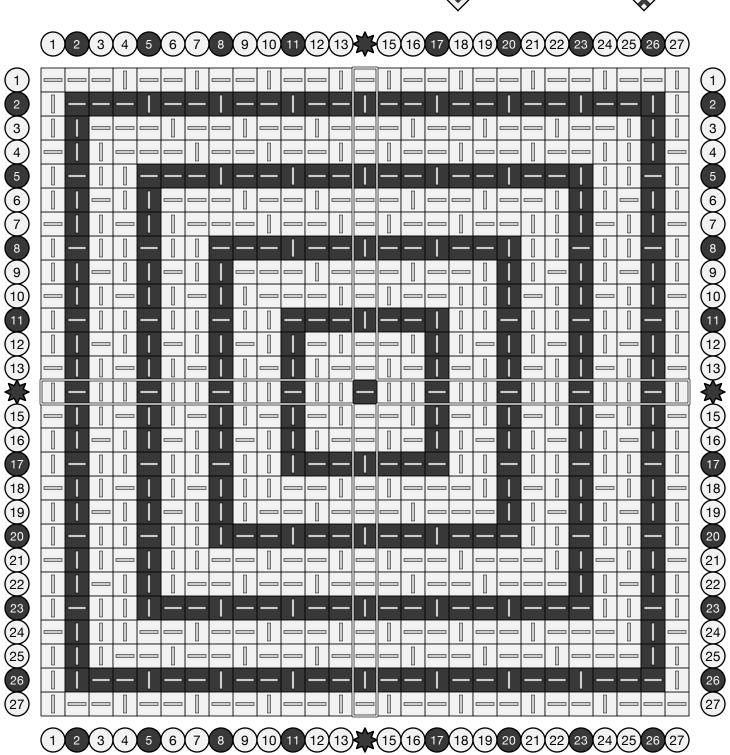




Pinstripe Noughts & Crosses

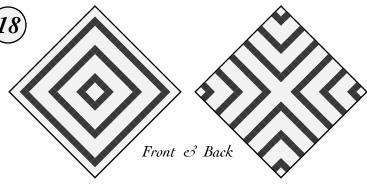
A repeating weave of over-2/under-1 combined with three alternating colors produces a series of lines.

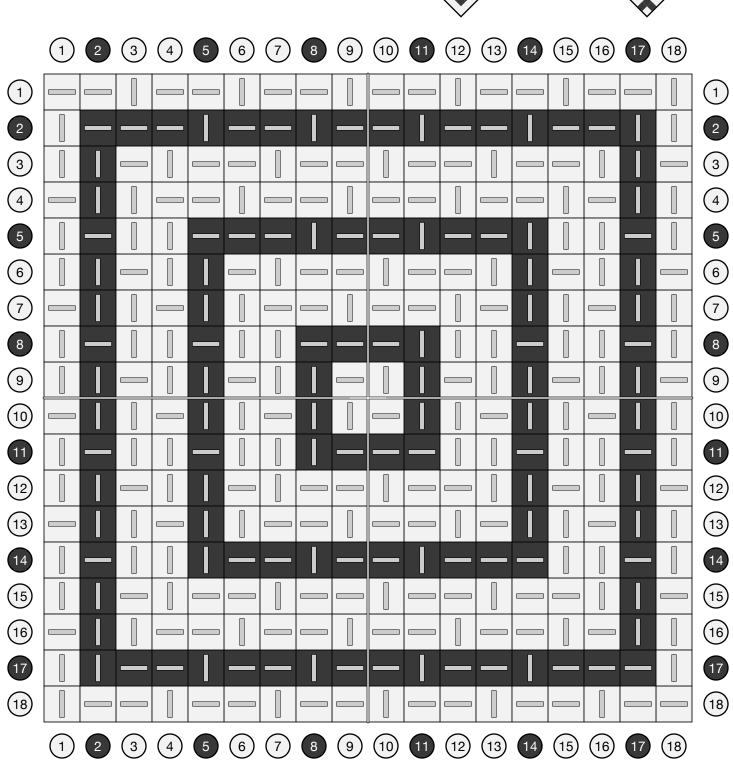




Pinstripe Noughts & Crosses

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



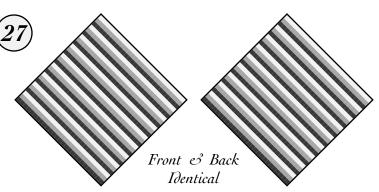


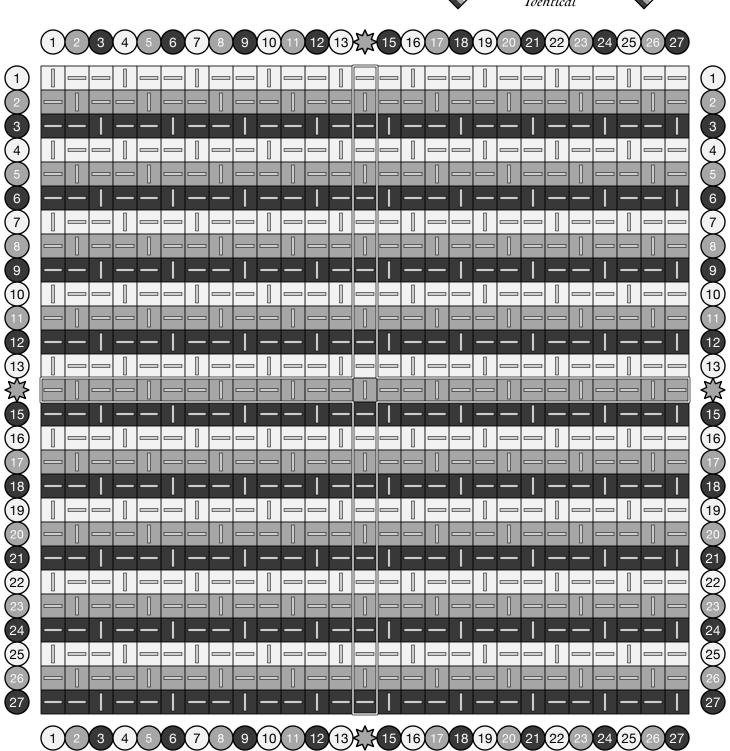
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#### **Tri-Color Two-One Stripes**

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

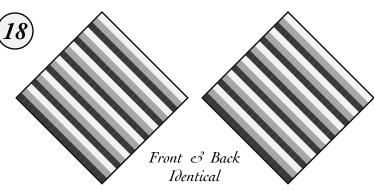
Adapted from *Die färbige Gewebemusterung* by Franz Donat (1907), archived at handweaving.net (#64112).

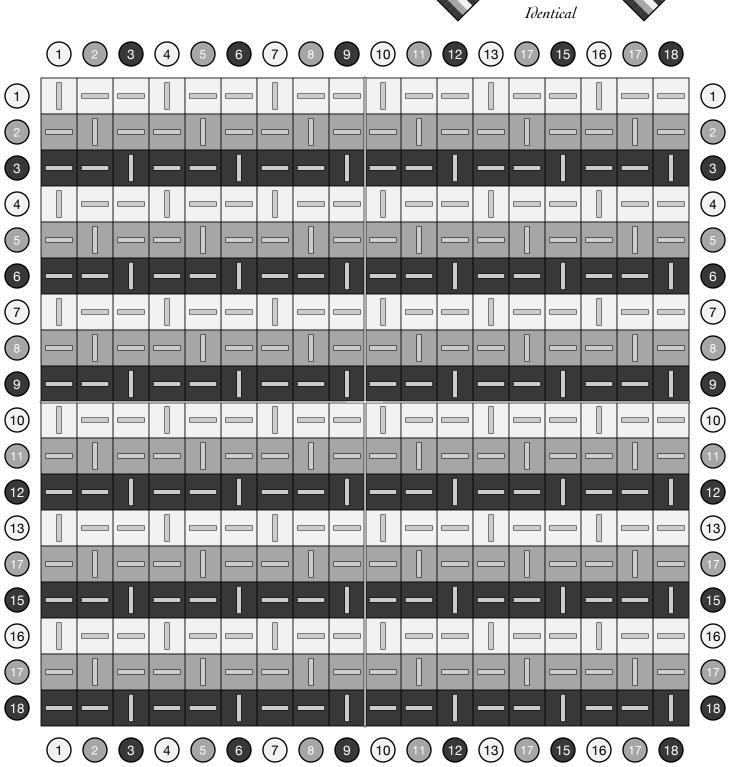




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A repeating weave of over-2/under-1 combined with three alternating colors produces a series of lines.

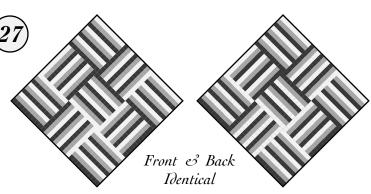


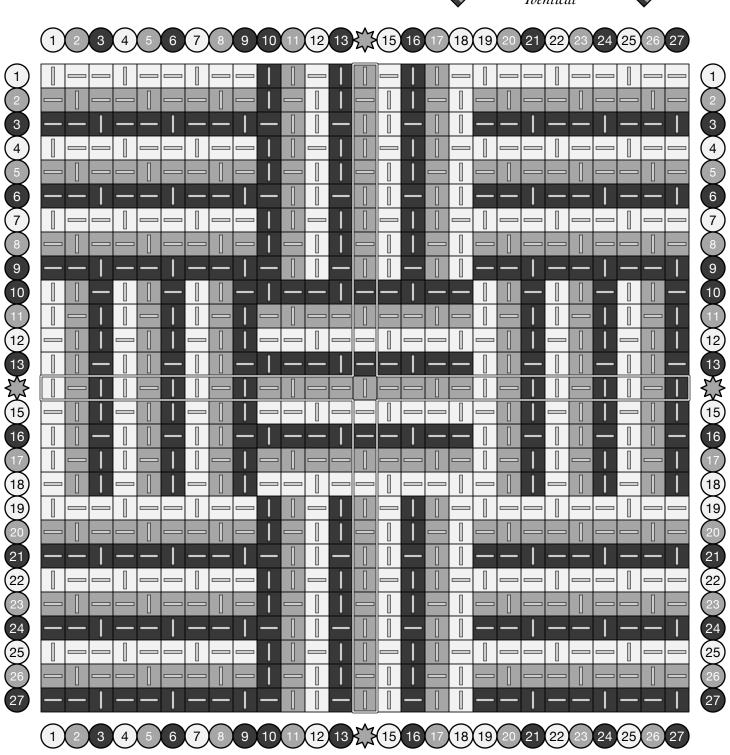


#### Tri-Color Log Cabin (of 9)

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

Periodic shifts in the weave cause the lines to change direction

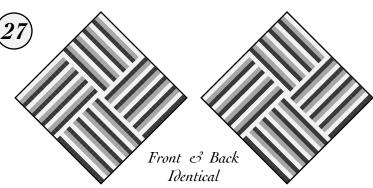


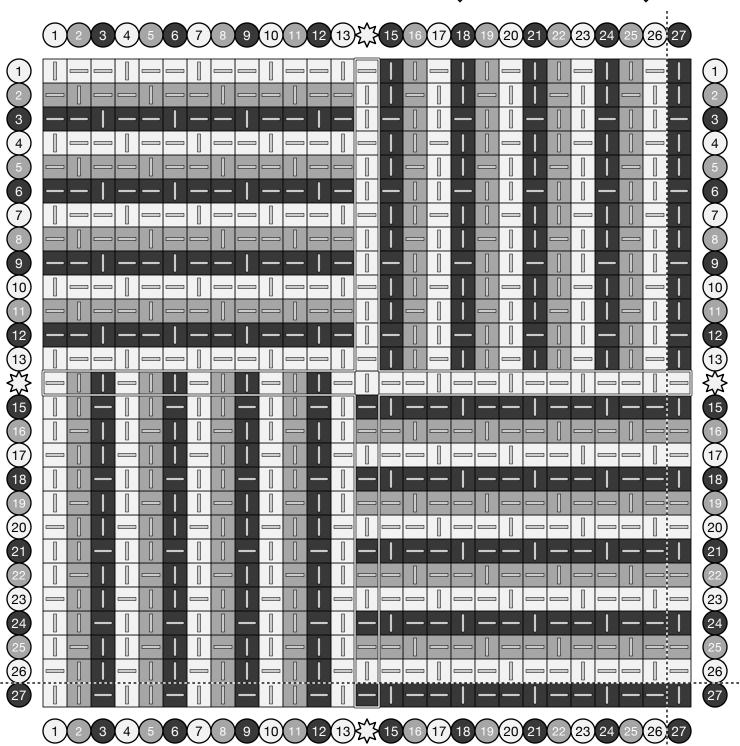


Tri-Color Log Cabin (of 13)

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

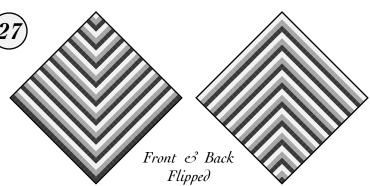
Periodic shifts in the weave cause the lines to change direction

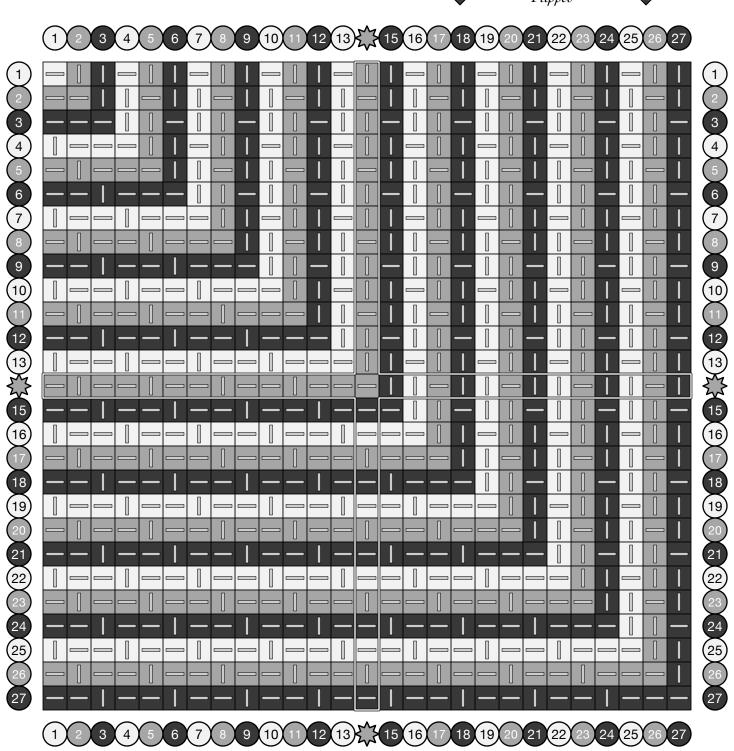




#### **Tri-Color Two-One Corners**

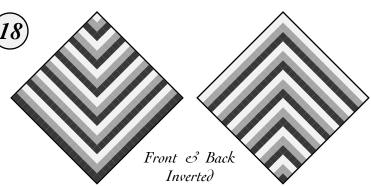
A repeating weave of over-2/under-1 combined with three alternating colors produces a series of lines.

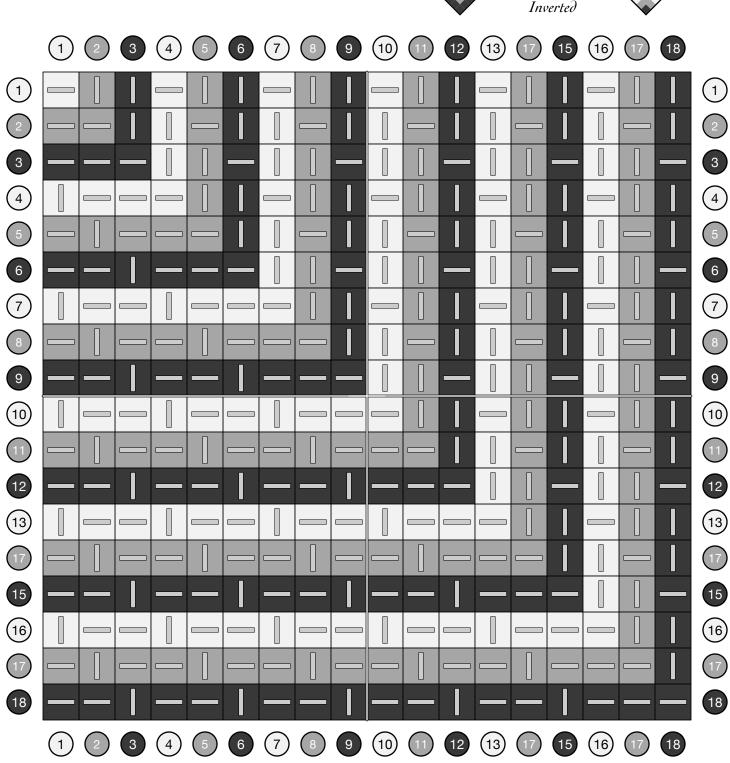




#### **Tri-Color Two-One Corners**

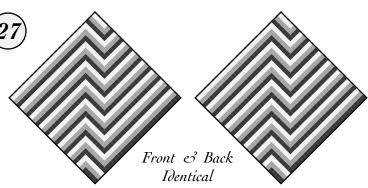
A repeating weave of over-2/under-1 combined with three alternating colors produces a series of lines.

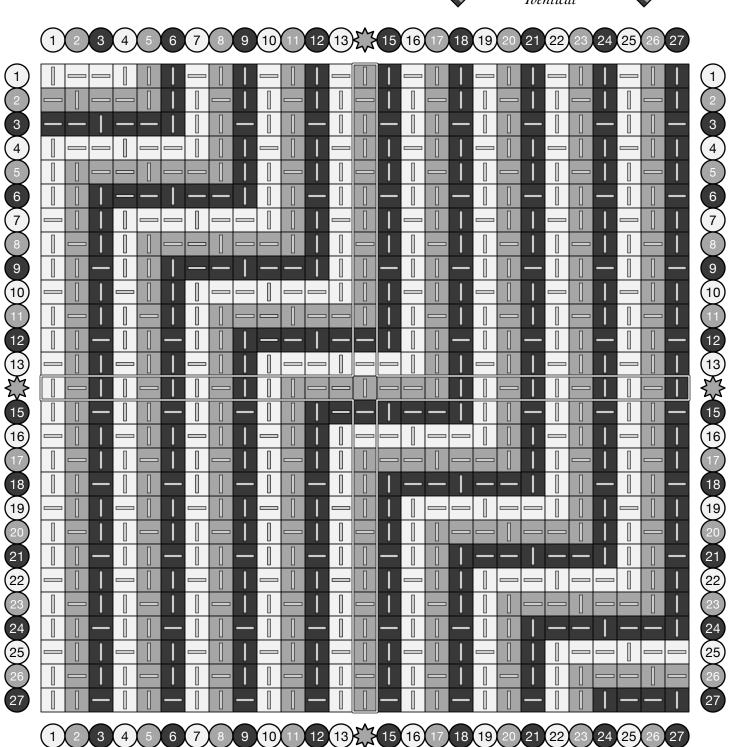




Tri-Color Two-One Zig-Zag

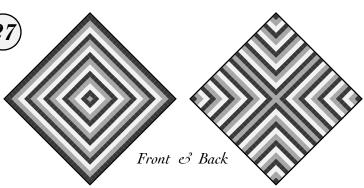
A repeating weave of over-2/under-1 combined with three alternating colors produces a series of lines.

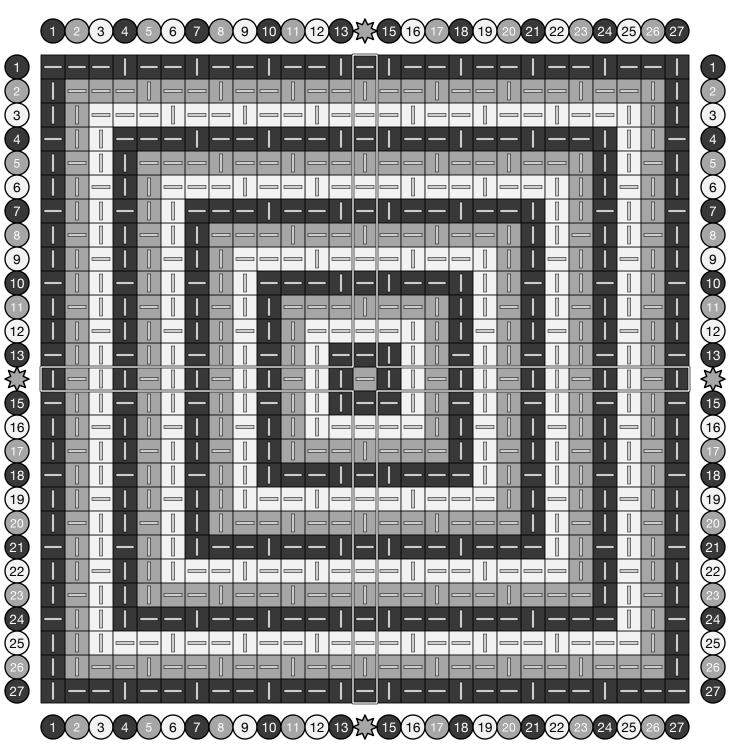




Tri-Color Noughts & Crosses (27)

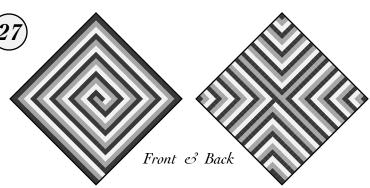
A repeating weave of over-2/under-1 combined with three alternating colors produces a series of lines.

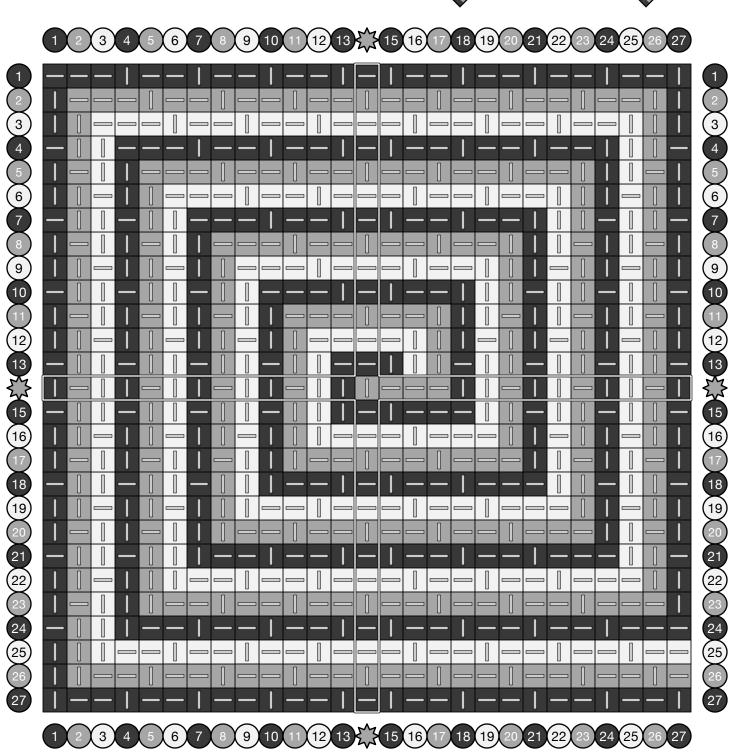




## Tri-Color Square Spiral

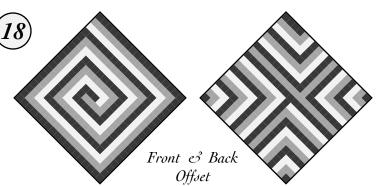
A repeating weave of over-2/under-1 combined with three alternating colors produces a series of lines.

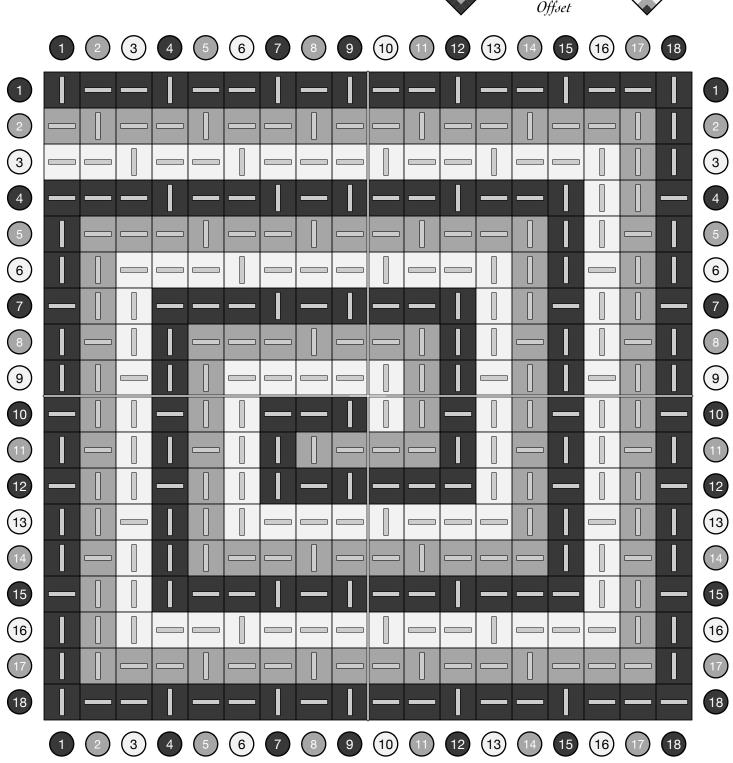




# Tri-Color Square Spiral

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

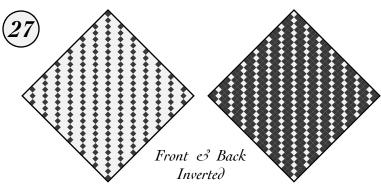




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#### Three-One Twill

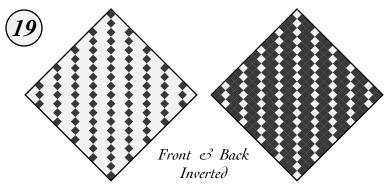
A repeating weave of over-3/under-1 produces a series of diagonal lines.

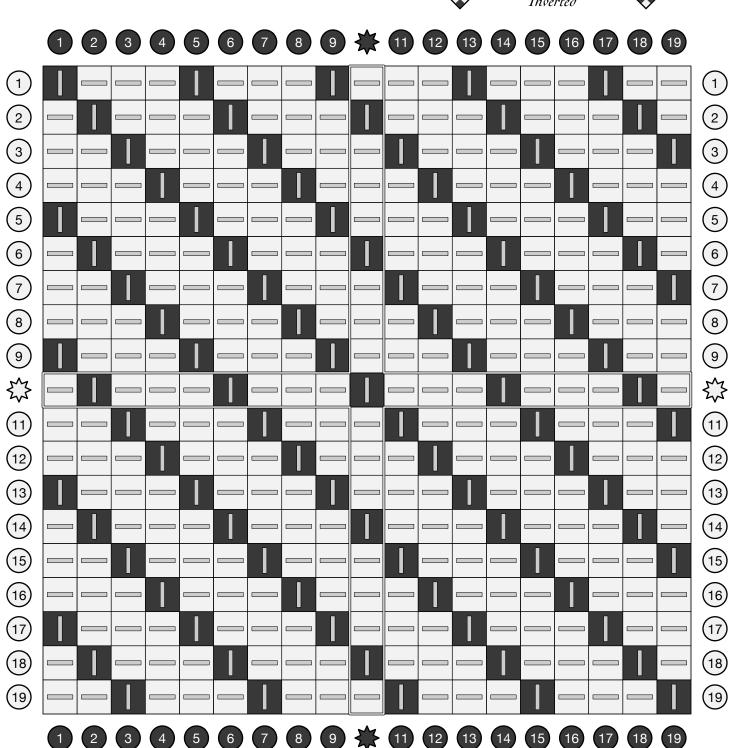


# (8) 9 (10 (11 (12 (13 ))) (15 (16 (17 (18) 19 (20) 21 (22) 5 6 7 8 9 10 11 12 13 13 15 16 17 18 19 20 21 22 23 24 25 26 27

#### Three-One Twill

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



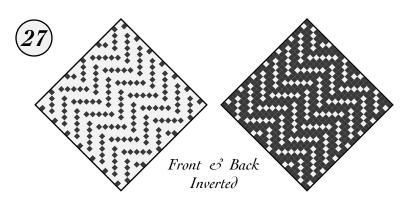


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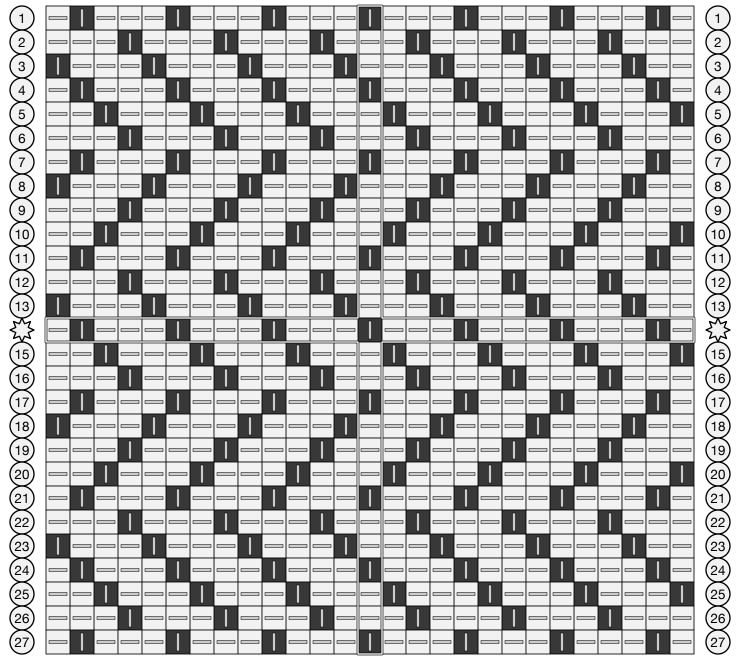
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#### Three-One Herringbone

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



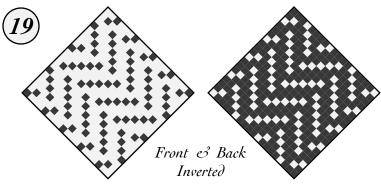
# 1 2 3 4 5 6 7 8 9 10 11 12 13 15 16 17 18 19 20 21 22 23 24 25 26 27

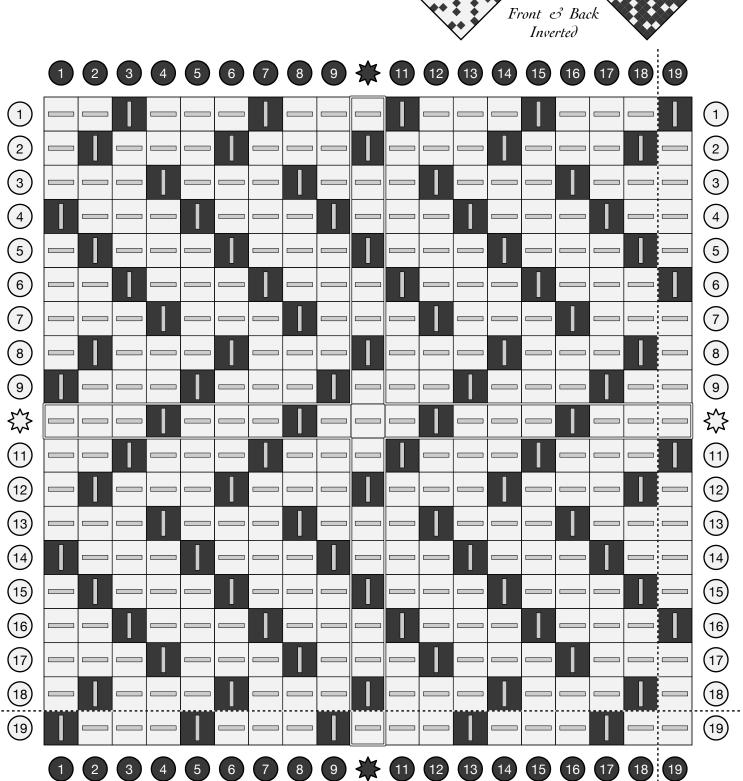


1 2 3 4 5 6 7 8 9 10 11 12 13 15 16 17 18 19 20 21 22 23 24 25 26 27

#### Three-One Herringbone

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



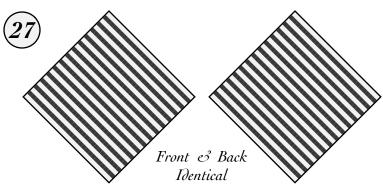


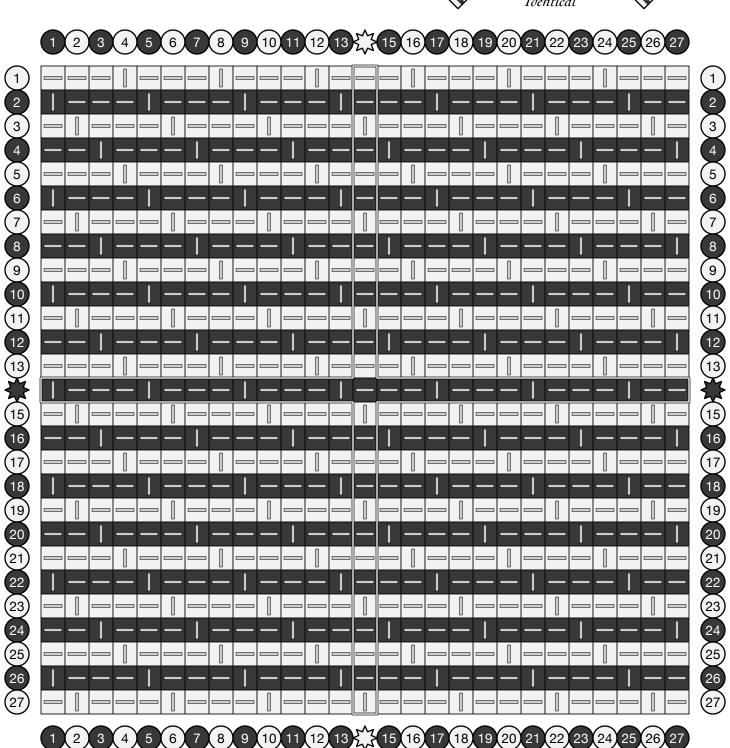
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#### Three-One Twill Stripes

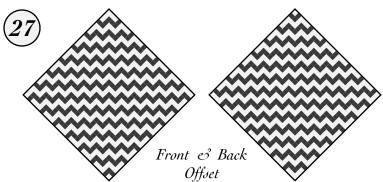
A repeating weave of over-3/under-1 produces a series of straight lines.

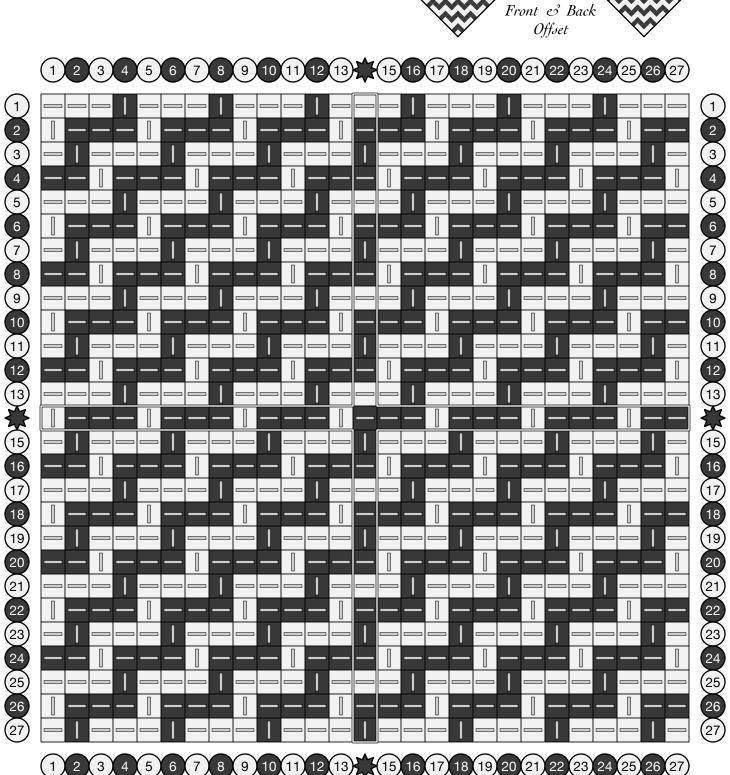




#### Three-One Twill Steps

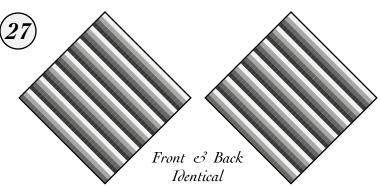
A repeating weave of over-3/under-1 produces a series of diagonal lines.

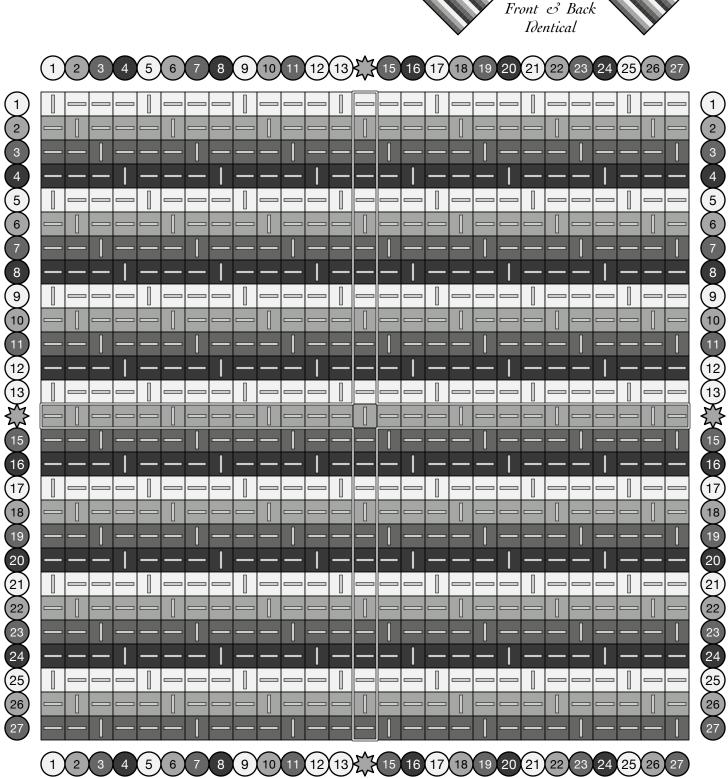




#### **Quad-Color Twill Stripes**

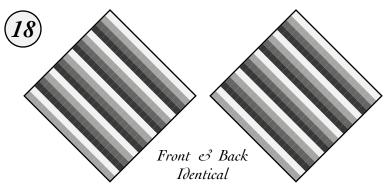
Straight lines are produced by combining 3/1 twill with a four-color threading cycle in warp and weft.

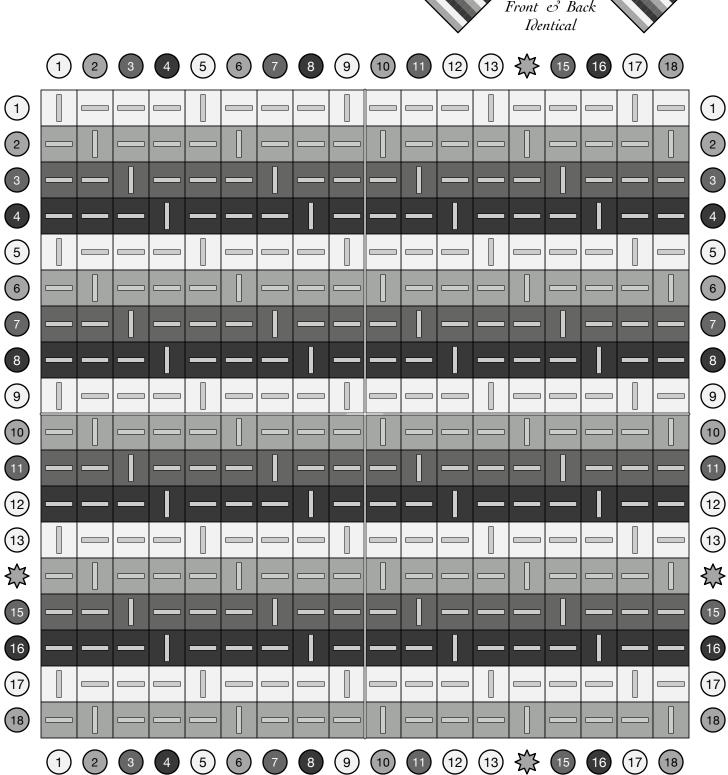




#### **Quad-Color Twill Stripes**

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



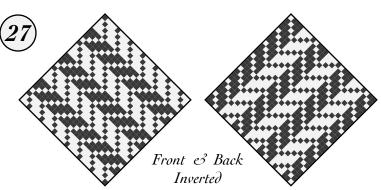


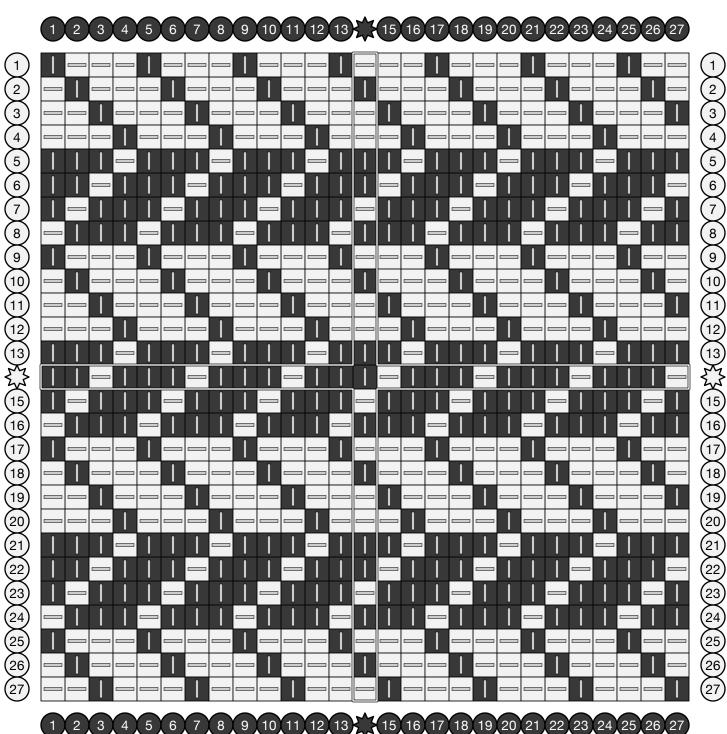
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#### Egyptian Rippenköper

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.

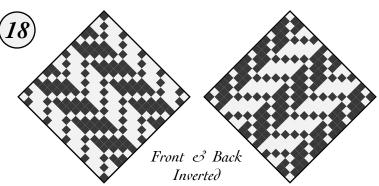


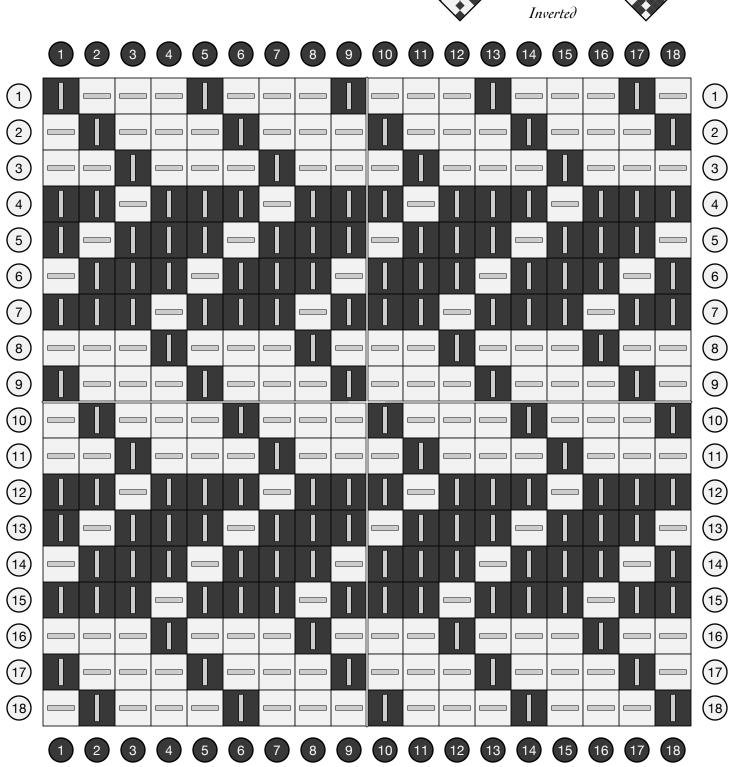


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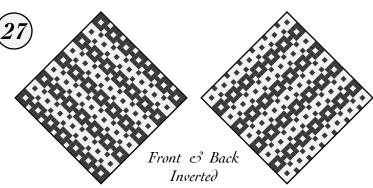


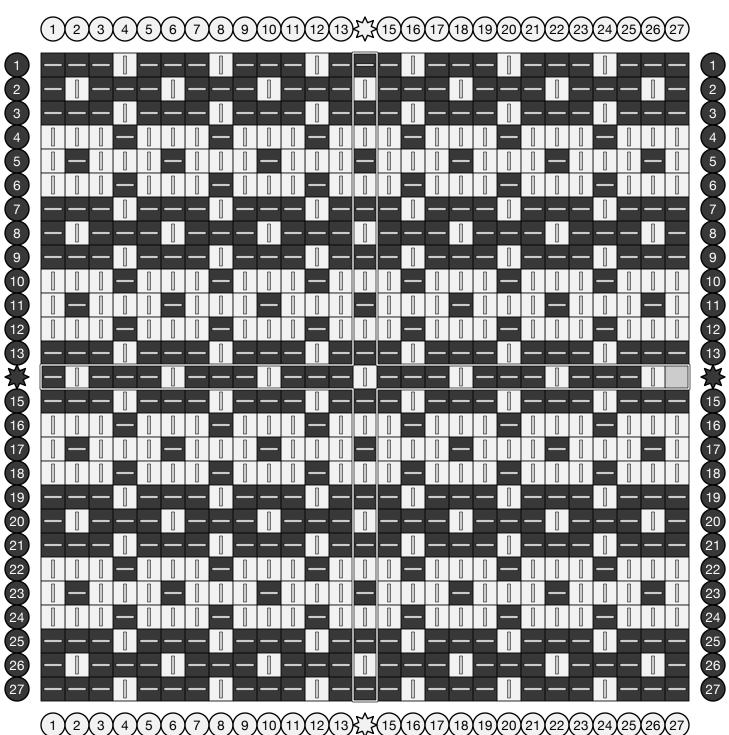


#### **Anchor Chains**

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.

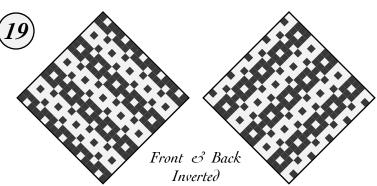


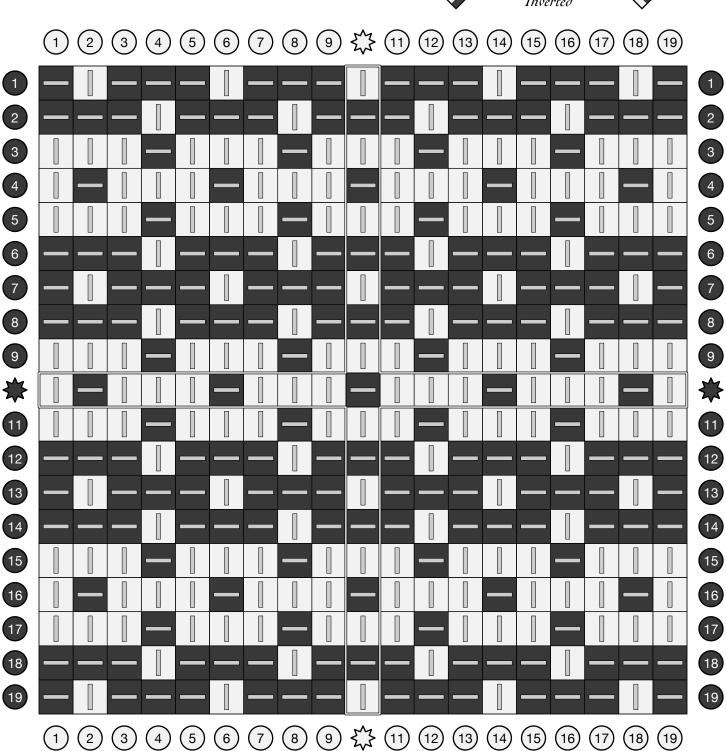


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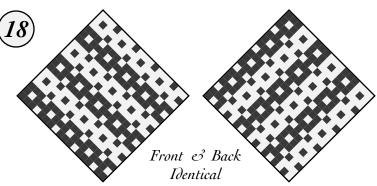


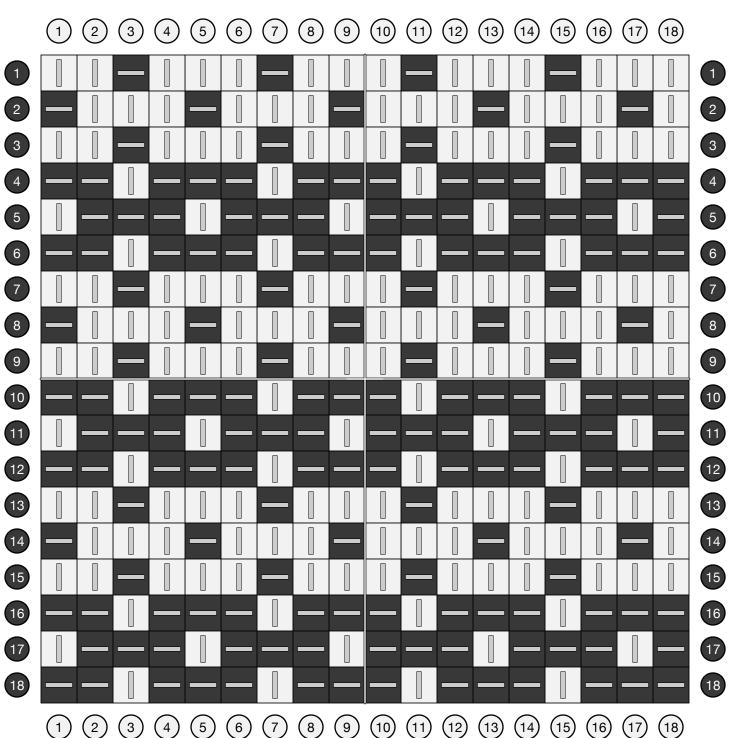
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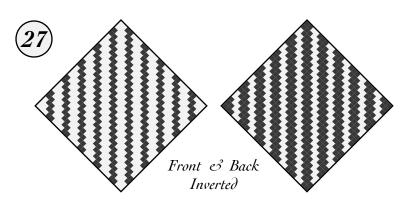
The weft chains (shown as dark in this chart) form a ridge over the flat warp, creating a substantial wave and producing an extra-thick fabric.



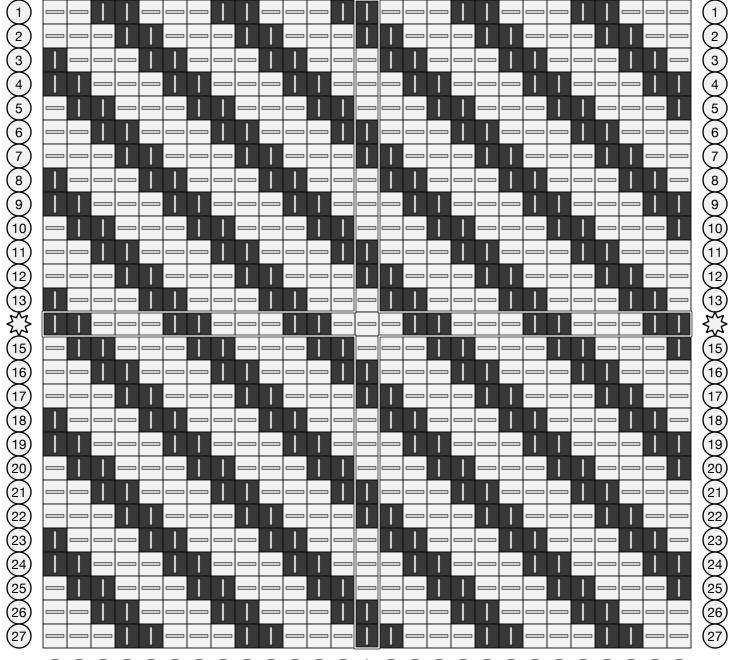


#### Three-Two Twill

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



# 1 2 3 4 5 6 7 8 9 10 11 12 13 15 16 17 18 19 20 21 22 23 24 25 26 27

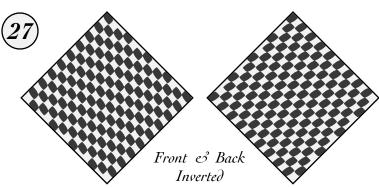


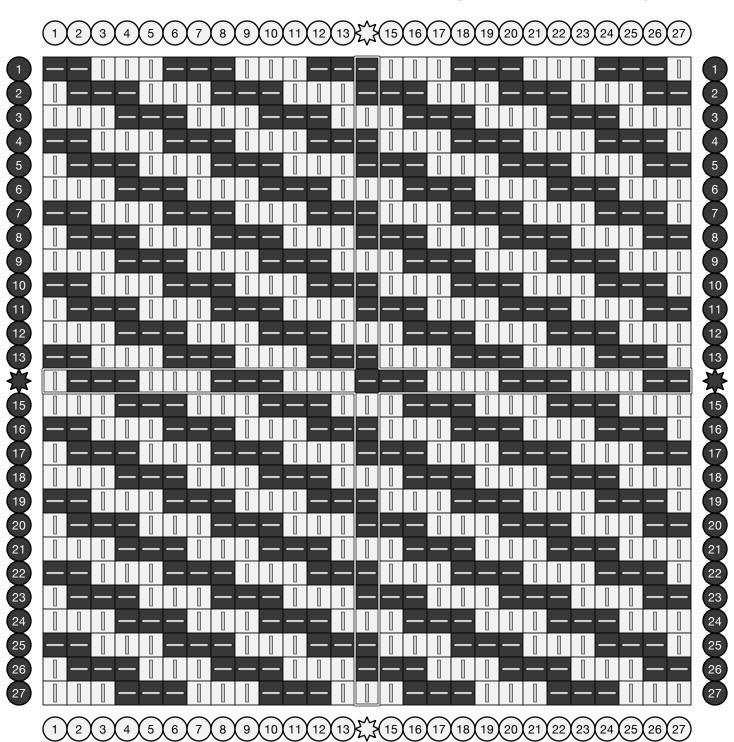
1 2 3 4 5 6 7 8 9 10 11 12 13 15 16 17 18 19 20 21 22 23 24 25 26 27

#### Three-Three Shift Twill

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

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

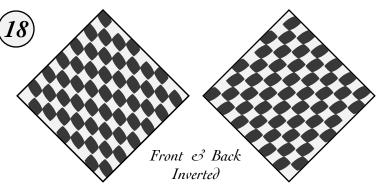


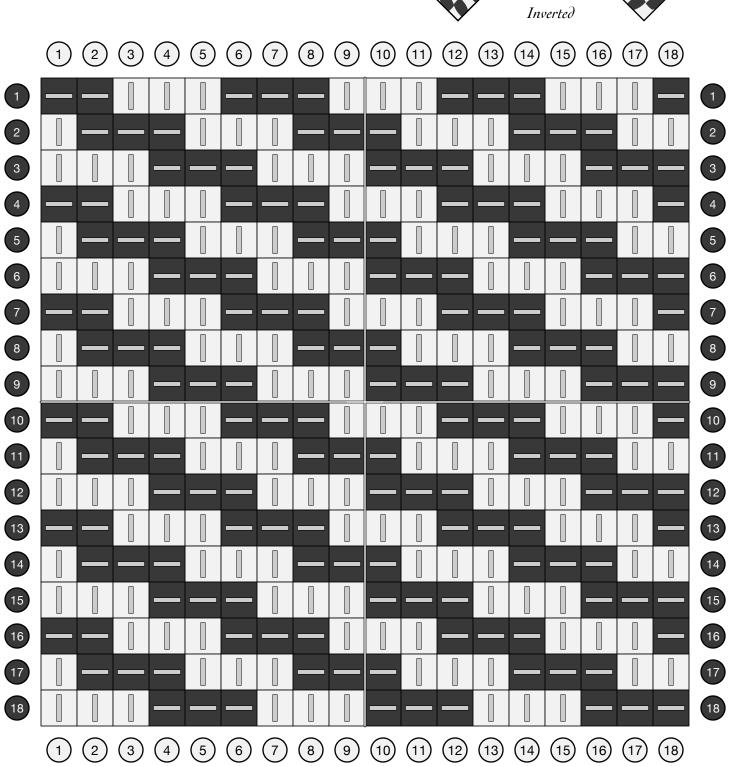


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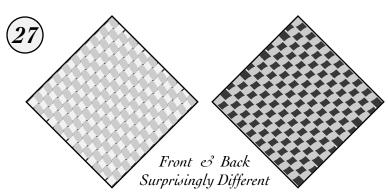


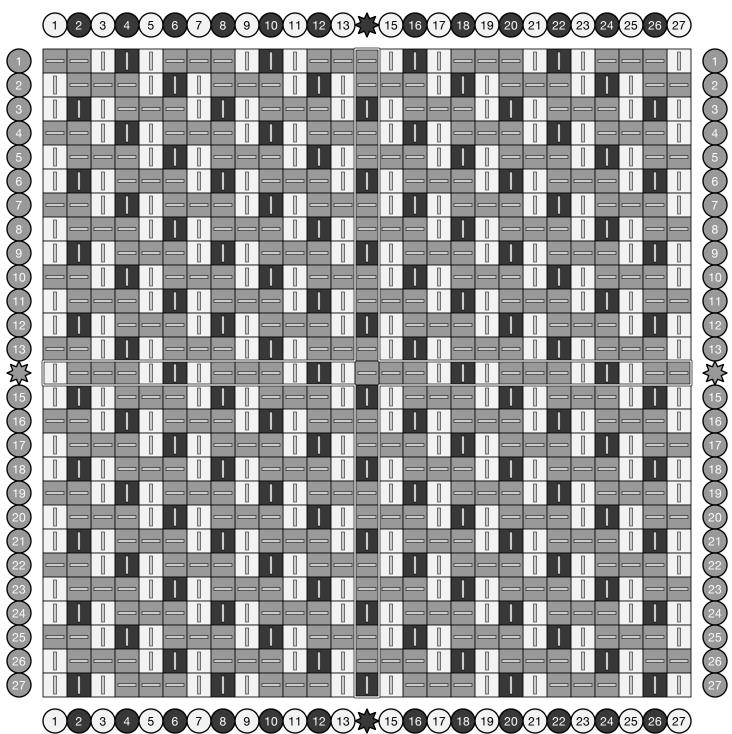
### Magical Three-Three Twill

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

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

An original creation first charted in June 2022.



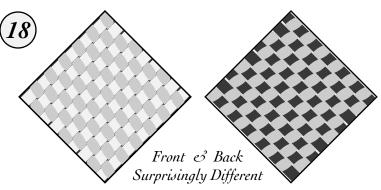


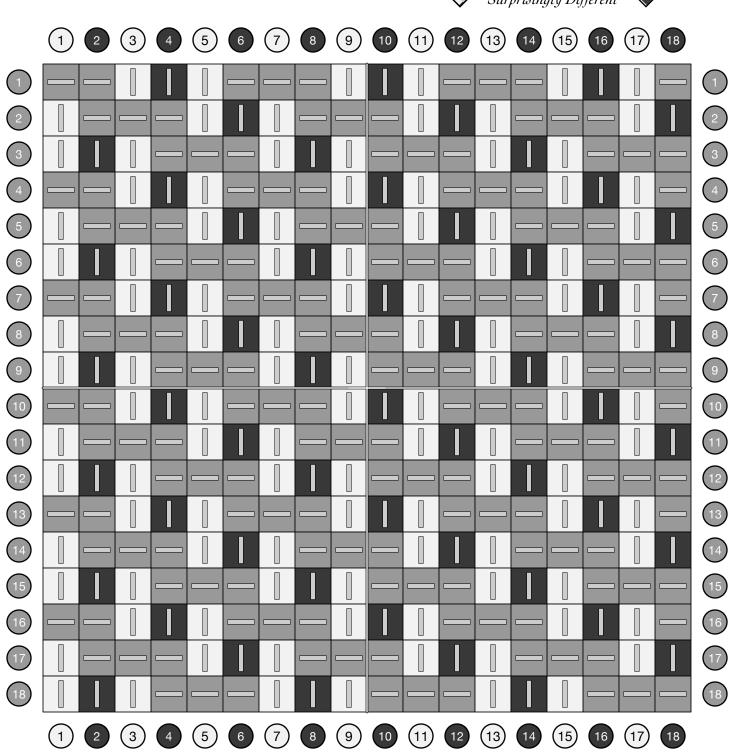
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A modified 3/3 twill that shifts over two loops on each row rather than one.

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

An original creation first charted in June 2022.



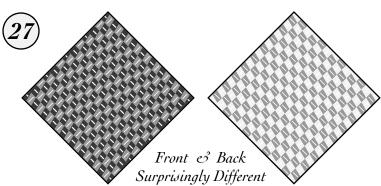


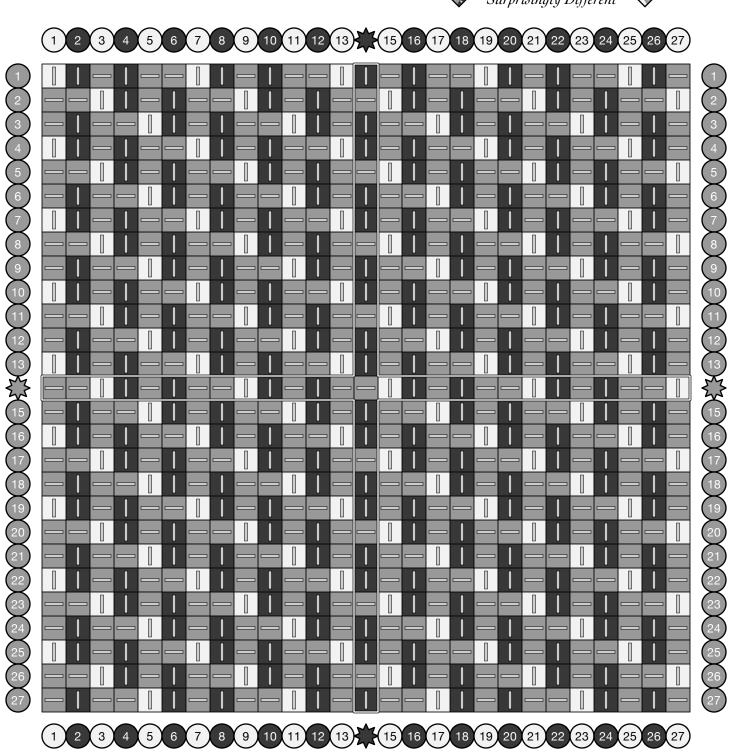
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# Magical Newsprint

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

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



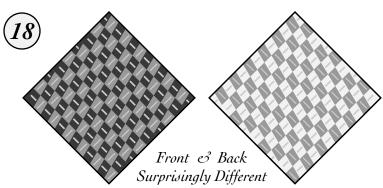


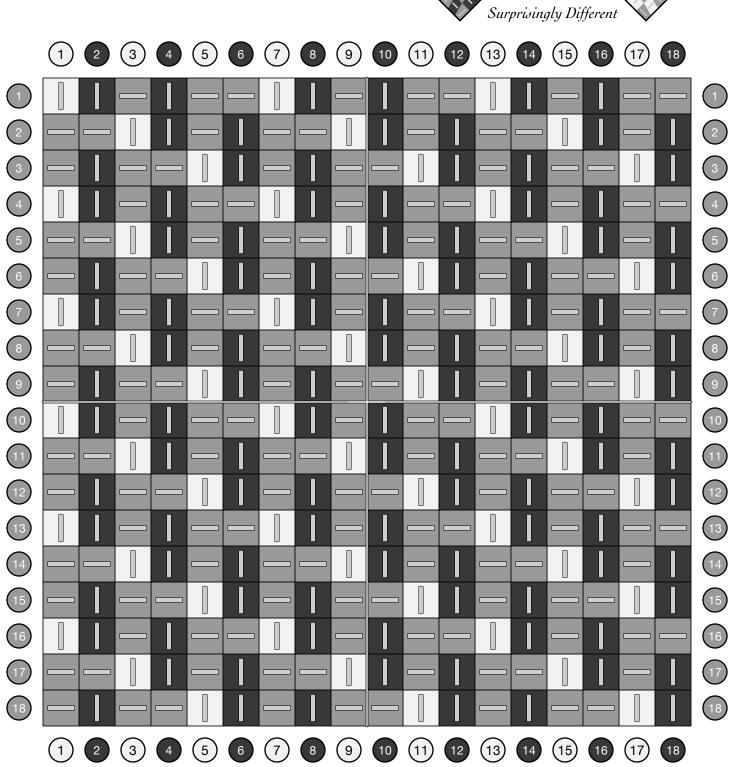
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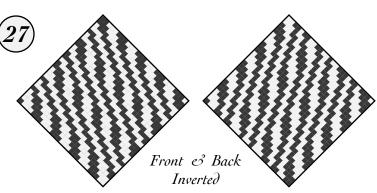


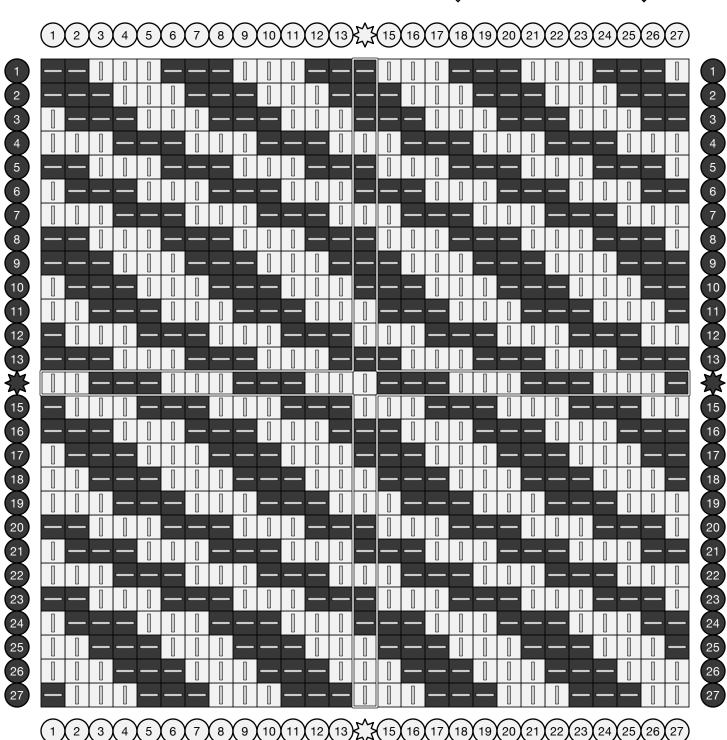
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### Three-Three Twill Waves

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

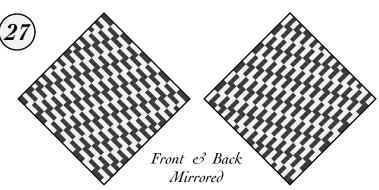
Adapted from 2500 Armature–Intreccio Per Tessuti Di Lana, Cotone, Rayon, Seta by Eugenio Poma (1947), archived at handweaving.net (#44063).

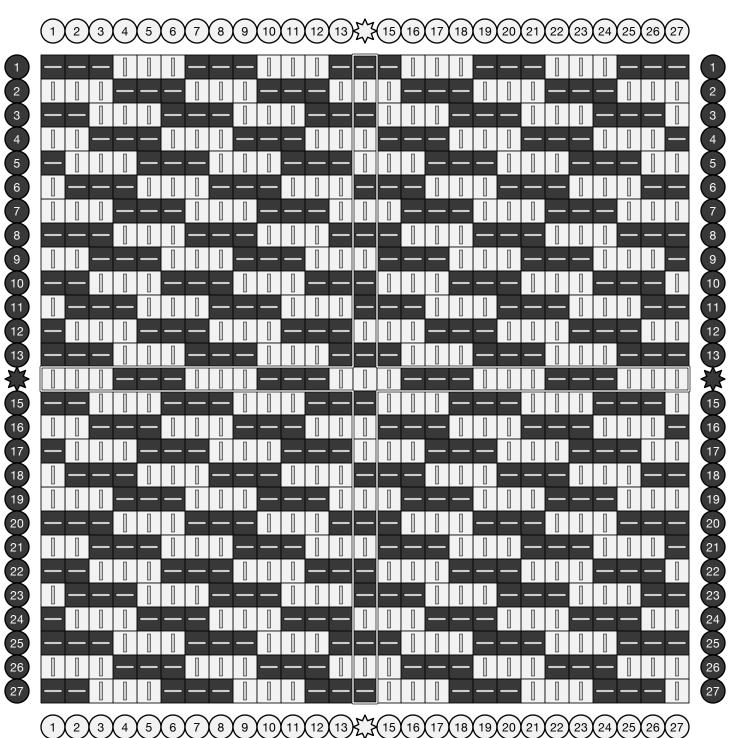




### Three-Three Offset Twill

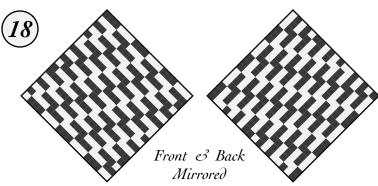
This three-three weave has alternate rows offset by two or three loops, producing a pattern of nested Z shapes — but when removed from the loom, it collapses in itself, with much of the warp hidden behind the weft facing, and alternating wide wales divided by distinct grooves.

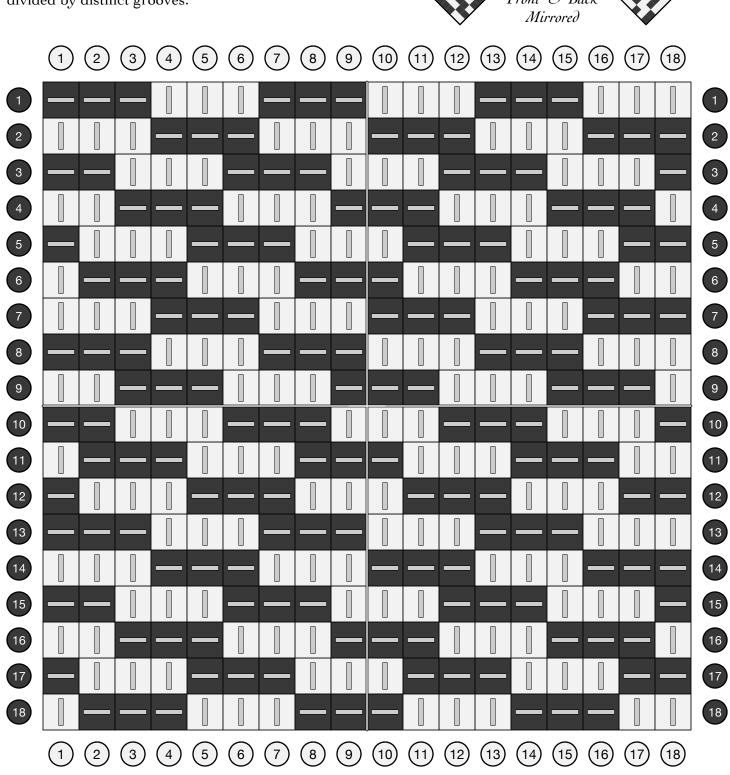




### Three-Three Offset Twill

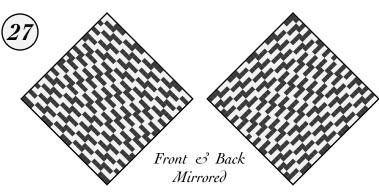
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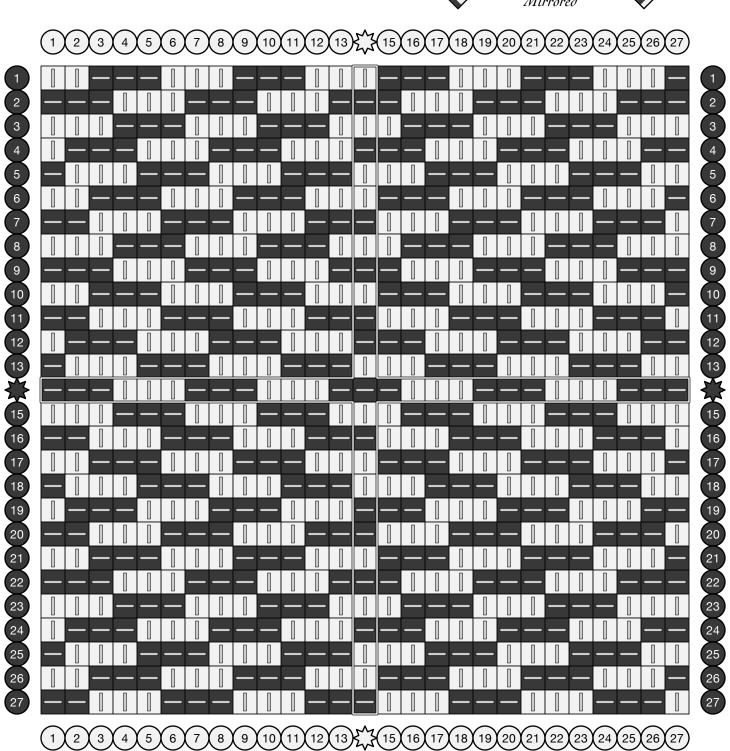




### Three-Three Offset Bands

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

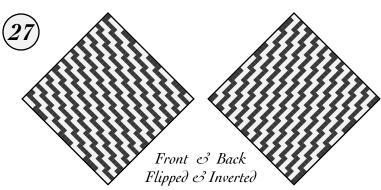


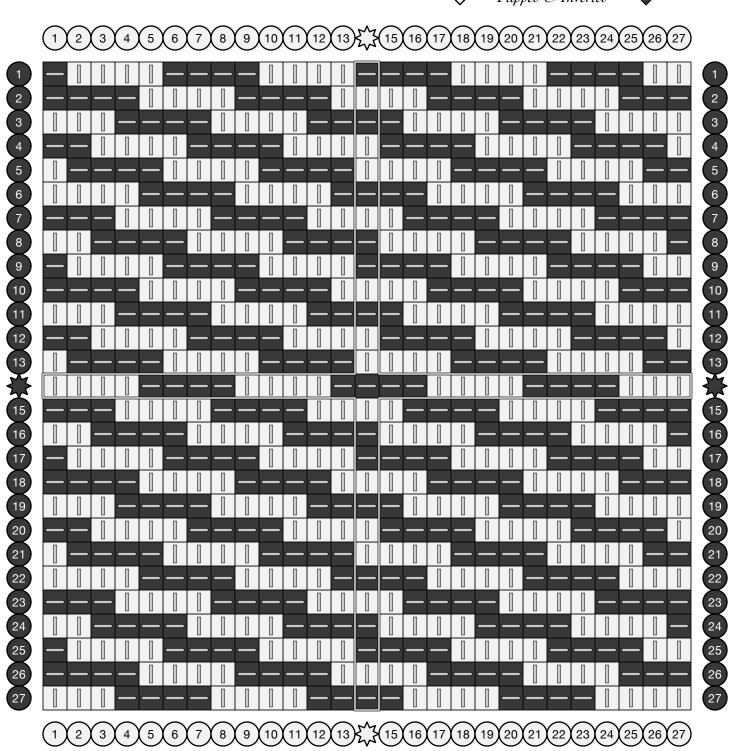


### Four-Four Shift Twill

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.

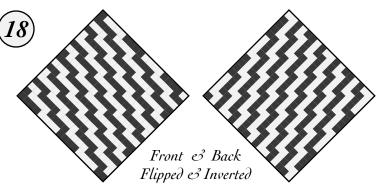


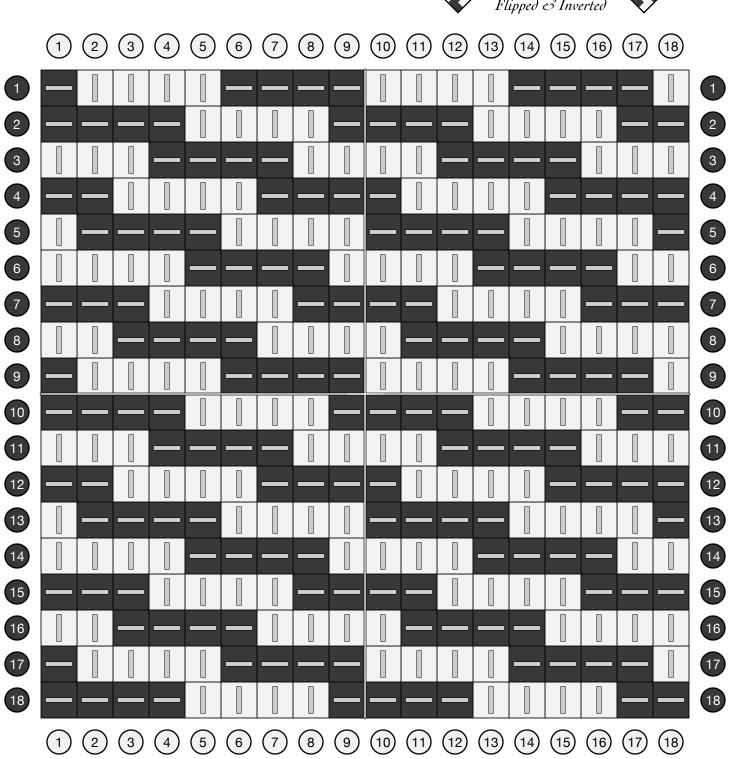


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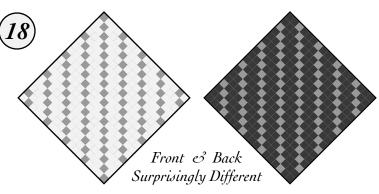


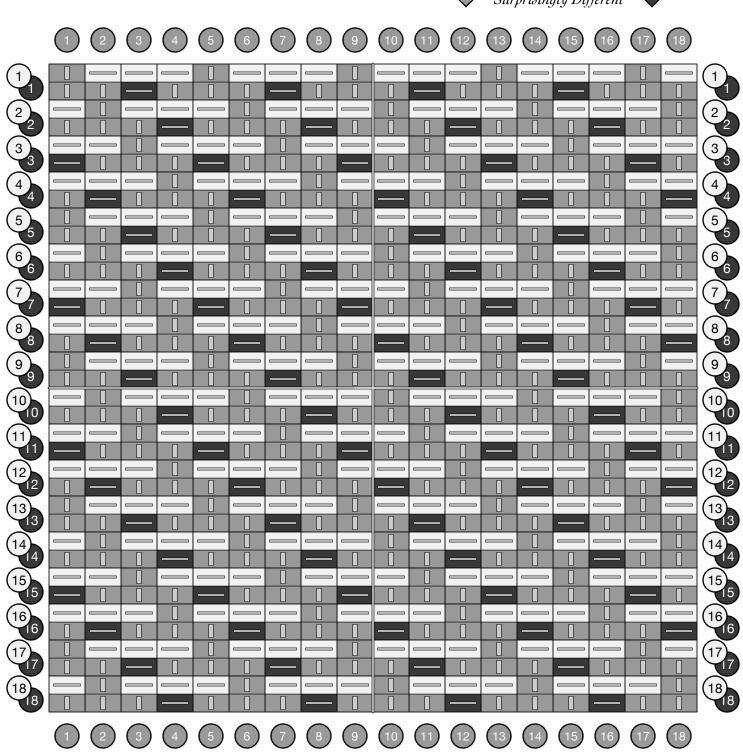


### **Double-Faced Twill**

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).

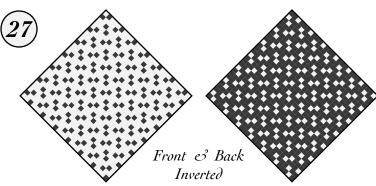




### Three-One Satin

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

Adapted from a weaving draft archived on handweaving.net (#56).

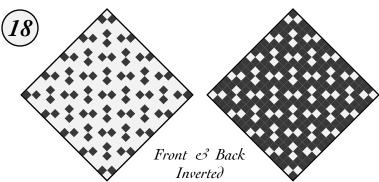


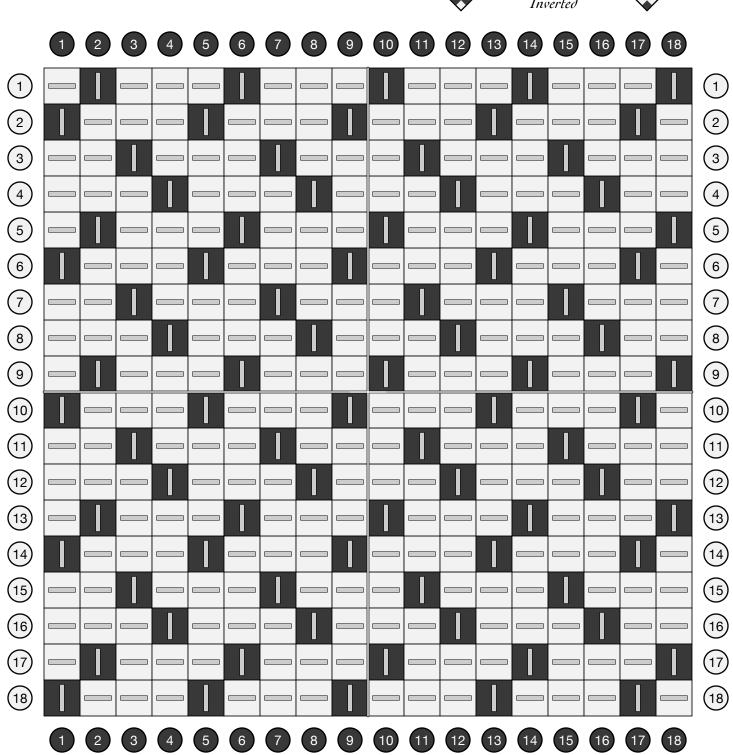
# 8 9 (10 11 12 13 15 16 17 (18) 19 (20) 21 (22) 23 2 3 4 5 6 7 8 9 10 11 12 13 2 2 15 16 17 18 19 20 21 22 23 24 25 26 27 8 9 (1) (1) (2) (3) (2) (5) (6) (7) (8) 26 \( 9 \) 10\(\) 11\(\) 13\(\) \\(\) 15\(\) 16\(\) 17\(\) 18\(\) 19\(\) 20\(\) 21\(\) 22\(\) 23\(\) 24\(\) 25\(\) 26\(\) 27

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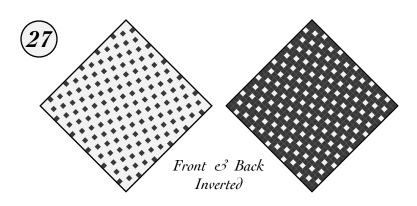




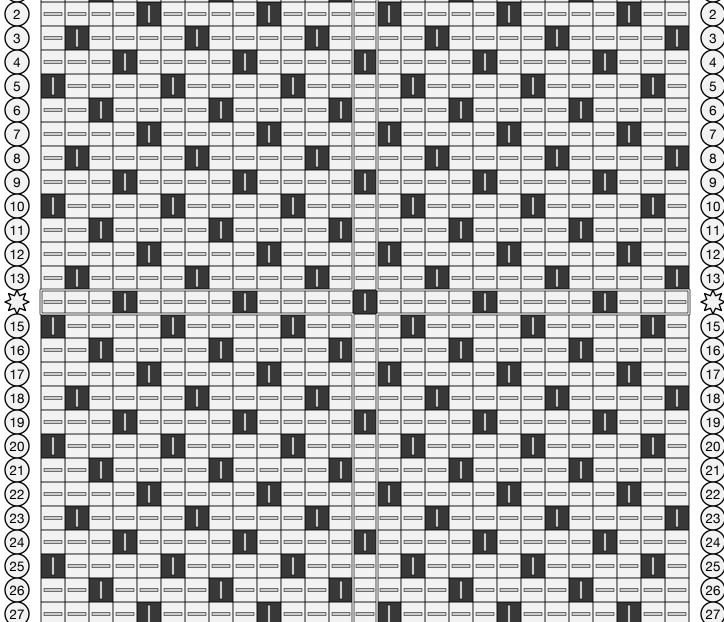
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### Four-One Satin

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



# 8 9 (10 (11 (12 (13 ) (15 (16 (17 (18)(19)(20)(21)(22)



\( 10\) 11\( 12\) 13\( \) \( 15\) 16\( 17\) 18\( 19\) 20\( 21\) 22\( 23\) 24\( 25\) 26\( 27\)

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### Four-One Satin

4

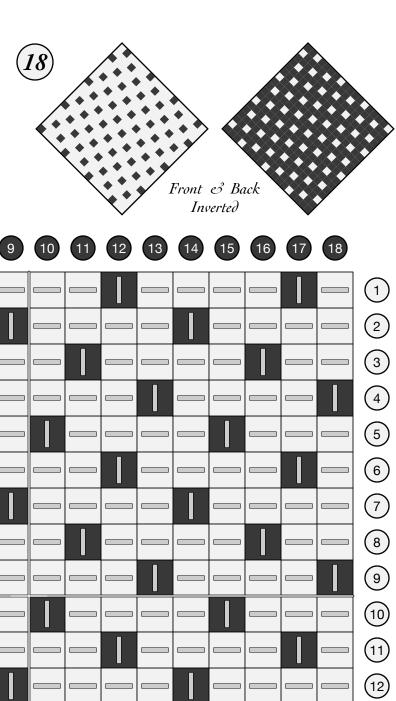
5

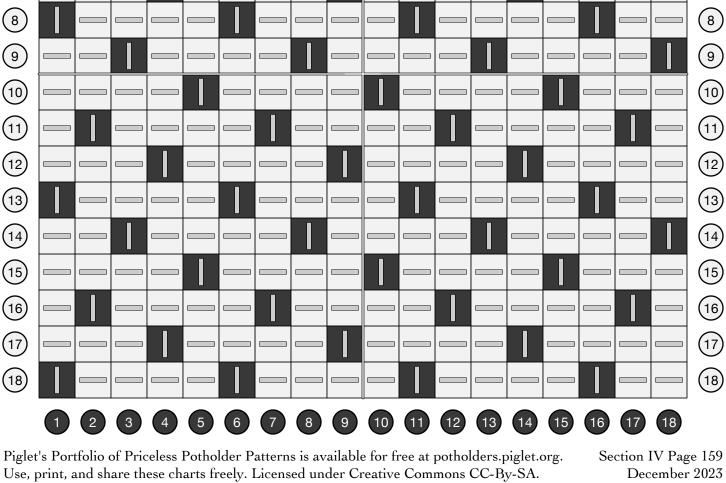
6

7

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

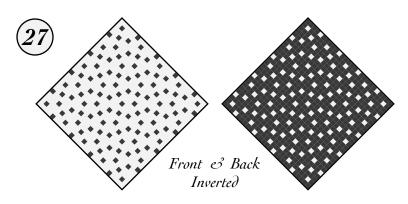
7 8



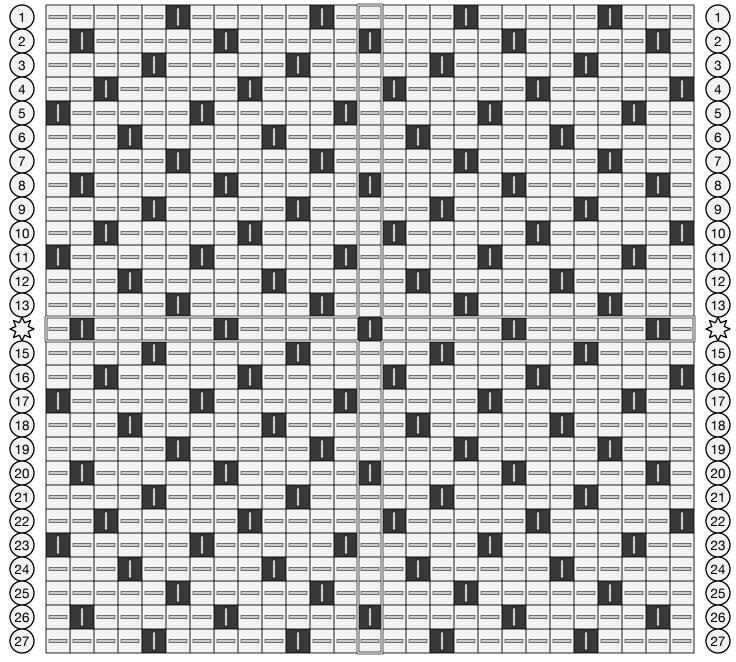


### Five-One Satin

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



# 1 2 3 4 5 6 7 8 9 10 11 12 13 15 16 17 18 19 20 21 22 23 24 25 26 27

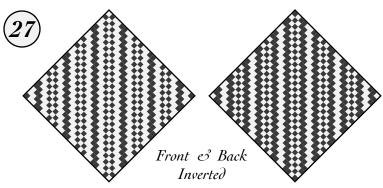


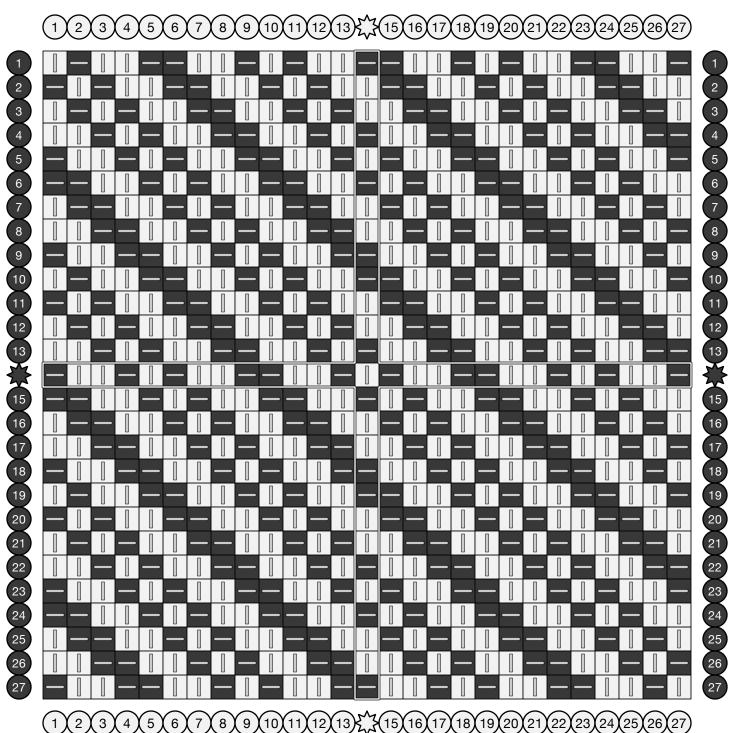
1 2 3 4 5 6 7 8 9 10 11 12 13 15 16 17 18 19 20 21 22 23 24 25 26 27

### **Traveling Twill**

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

Adapted from *An Album of Textile Designs* (1881), archived at handweaving.net (#14583).





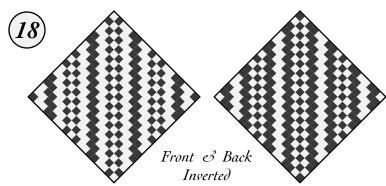
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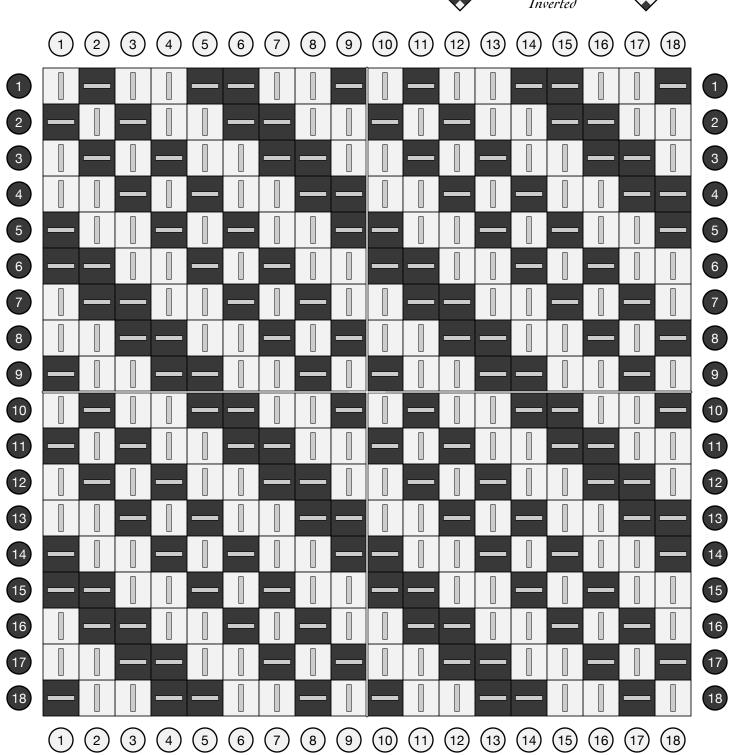
Section IV Page 161 December 2023

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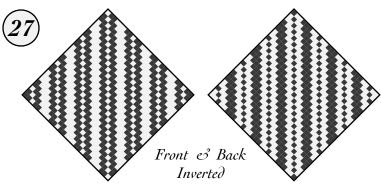
Adapted from *An Album of Textile Designs* (1881), archived at handweaving.net (#14583).





### Three-Two-One-Two Twill

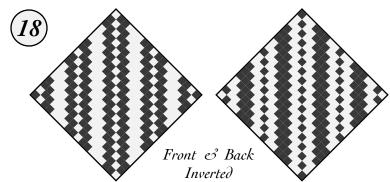
Solid threading and a pattern of 3/2/1/2 twill weaving yields a pattern of mis-matched lines.

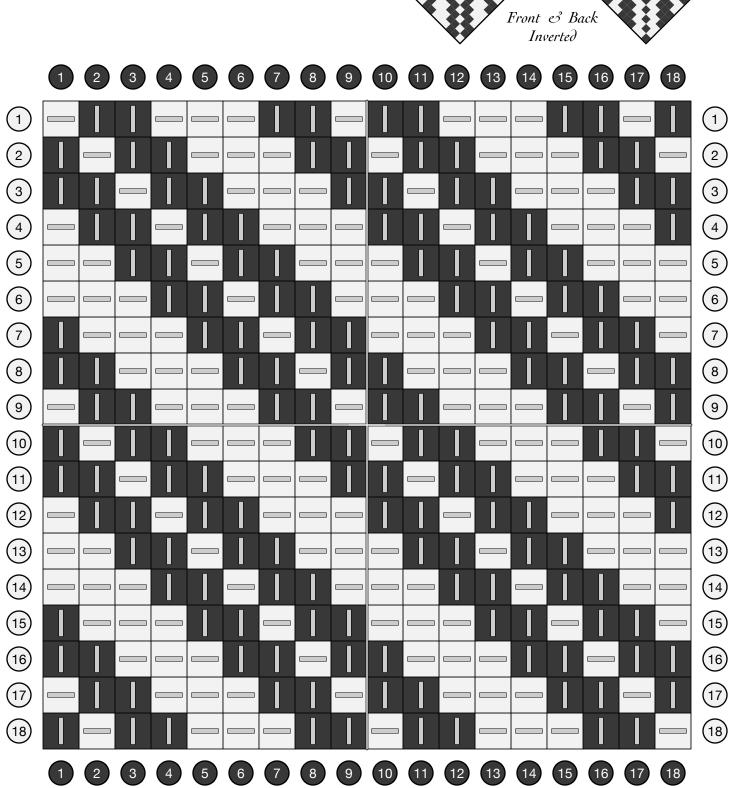


# 8 (9)(10)(11)(12)(13) (18) 19 (20) 21 (22) 15 16 17 2 3 4 5 6 7 8 9 19 11 12 13 XX 15 16 17 18 19 20 11 21 23 24 25 26 27 8 ( 9 ( 10 ( 11 ) 12 ( 13 ) ( 15 ) 16 ( 17 ) 18 ( 19 ) 20 ( 21 ) 22 ( 23 ) 24 ( 25 ) 26 ( 27

### Three-Two-One-Two Twill

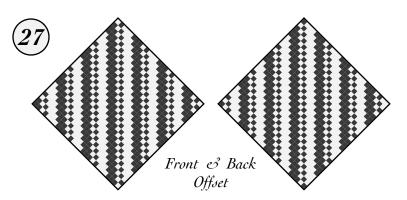
Solid threading and a pattern of 3/2/1/2 twill weaving yields a pattern of mis-matched lines.



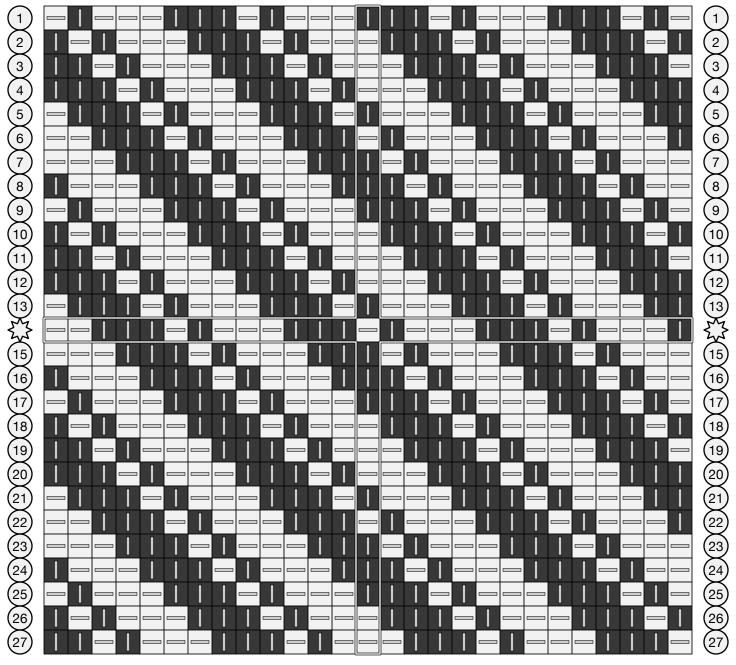


### Three-Three-One-One Twill

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



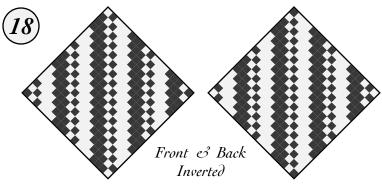
# 1 2 3 4 5 6 7 8 9 10 11 12 13 15 16 17 18 19 20 21 22 23 24 25 26 27

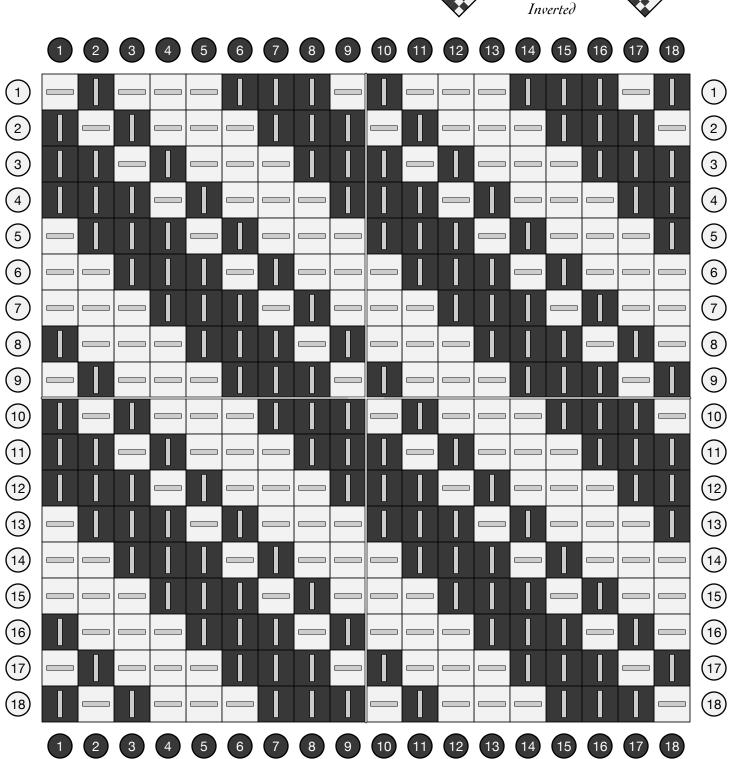


1 2 3 4 5 6 7 8 9 10 11 12 13 15 16 17 18 19 20 21 22 23 24 25 26 27

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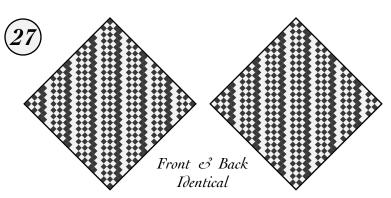


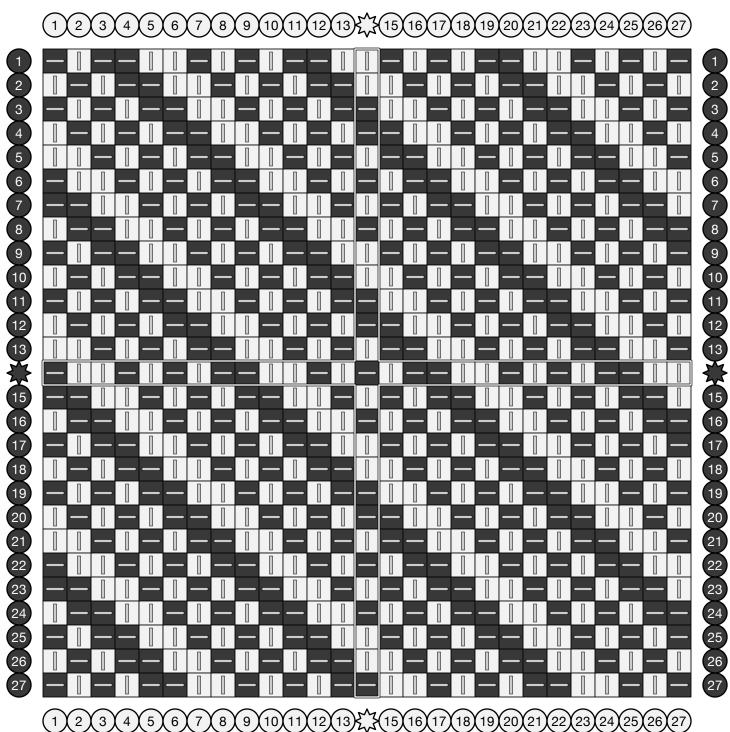
# **Twill-Tabby Angled Bands**

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).



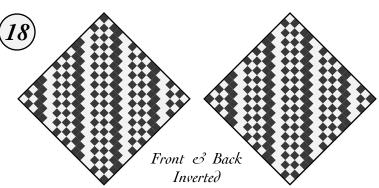


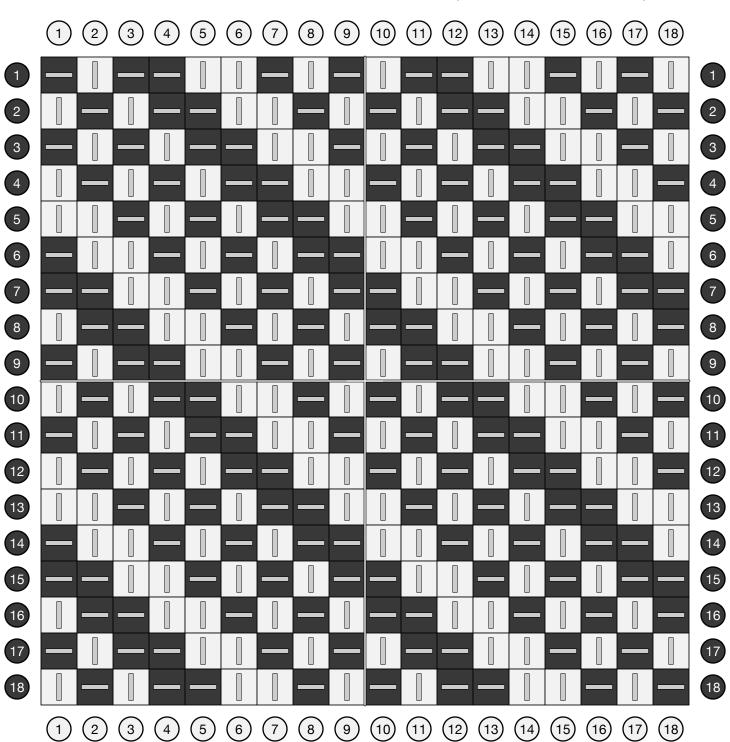
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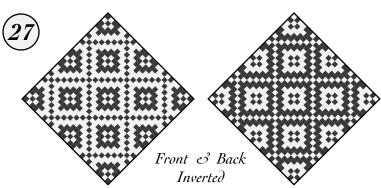
Adapted from *A Handbook of Weaves* by G. H. Oelsner (1915), archived at handweaving.net (#34243).

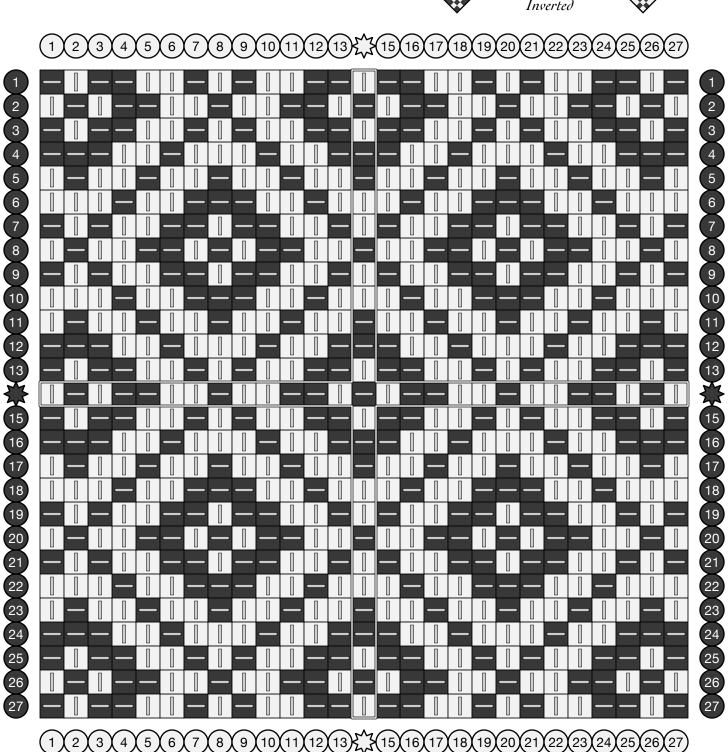




# **Diamond Tiles**

Adapted from one part of a weaving draft archived on handweaving.net (#74570).





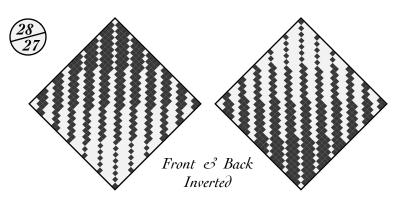
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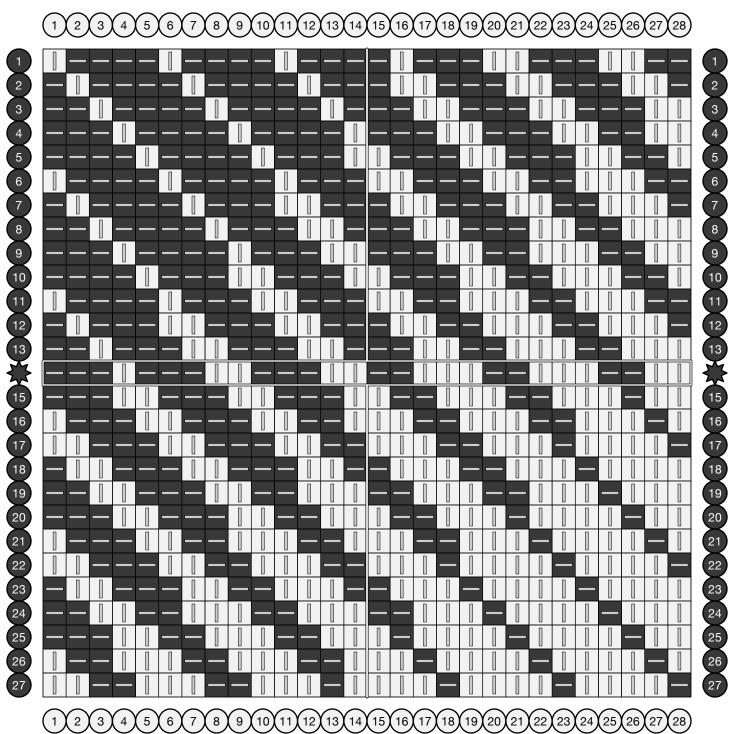
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# **Angled Twill Fade**

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.

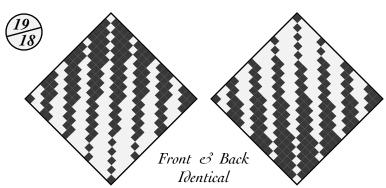


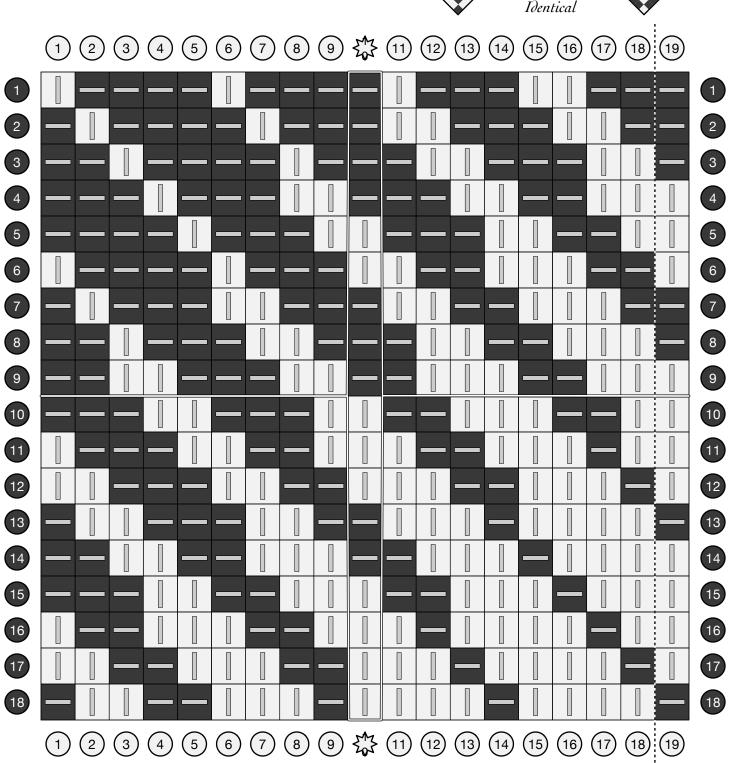


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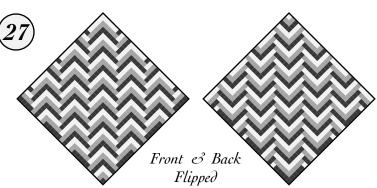
The result is flexible and flat despite the changes in weave.

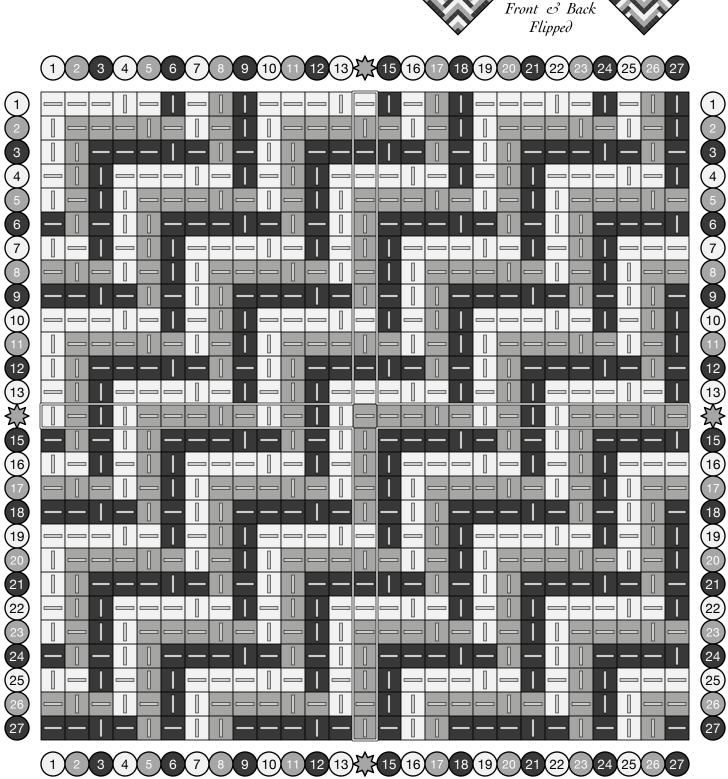




### **Tri-Color Chevrons**

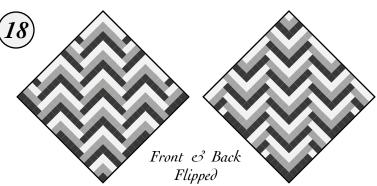
A repeating weave of 3/1/1/1/2 combines with three alternating colors to make a series of V shapes.

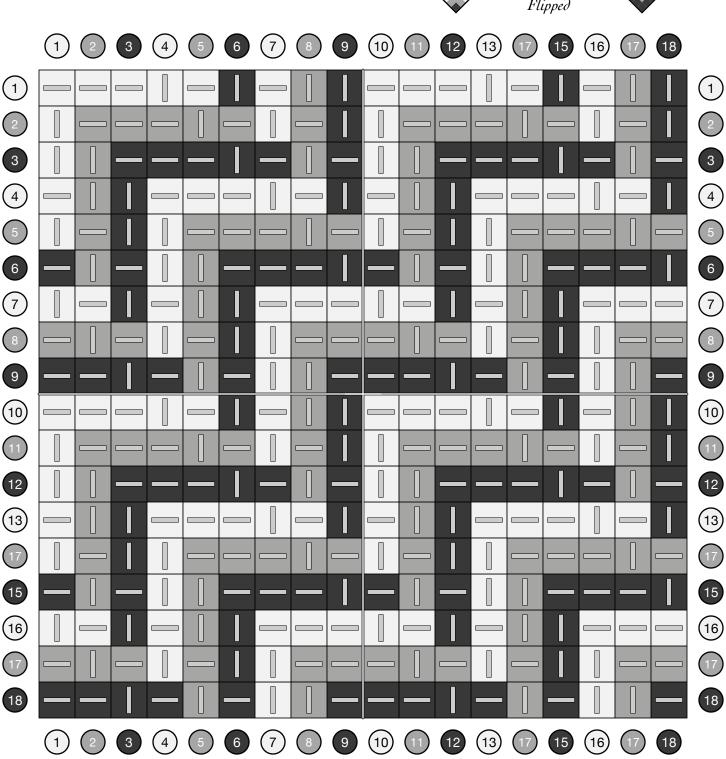




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A repeating weave of 3/1/1/1/1/2 combines with three alternating colors to make a series of V shapes.

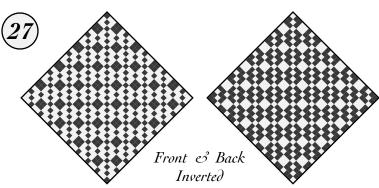


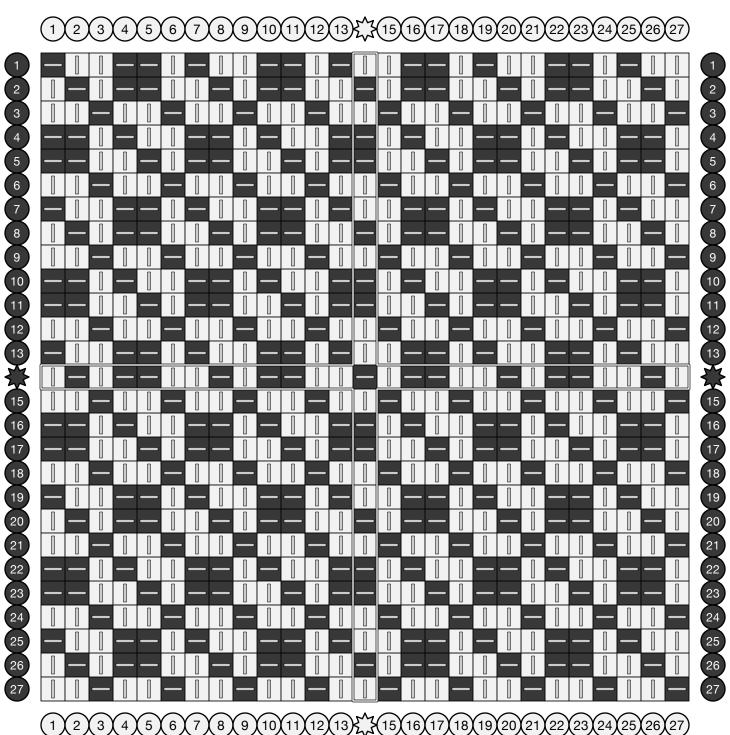


### **Beaded Twill**

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

Adapted from Griswold's *Classical Collection 1*, archived at handweaving.net (#2701).

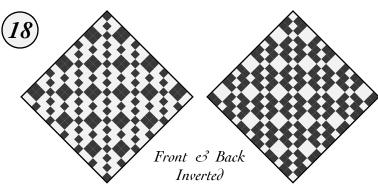


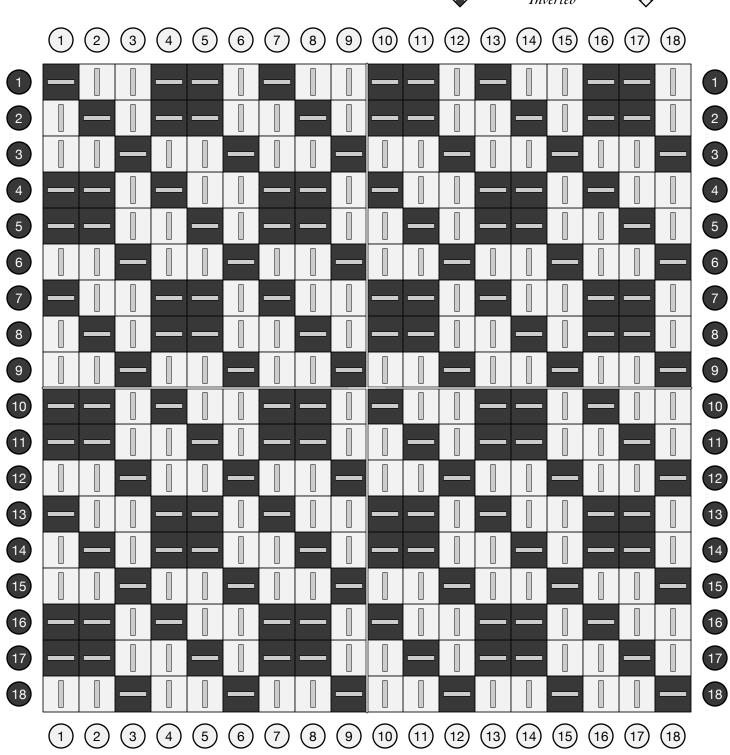


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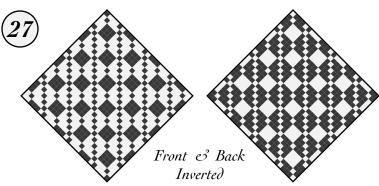


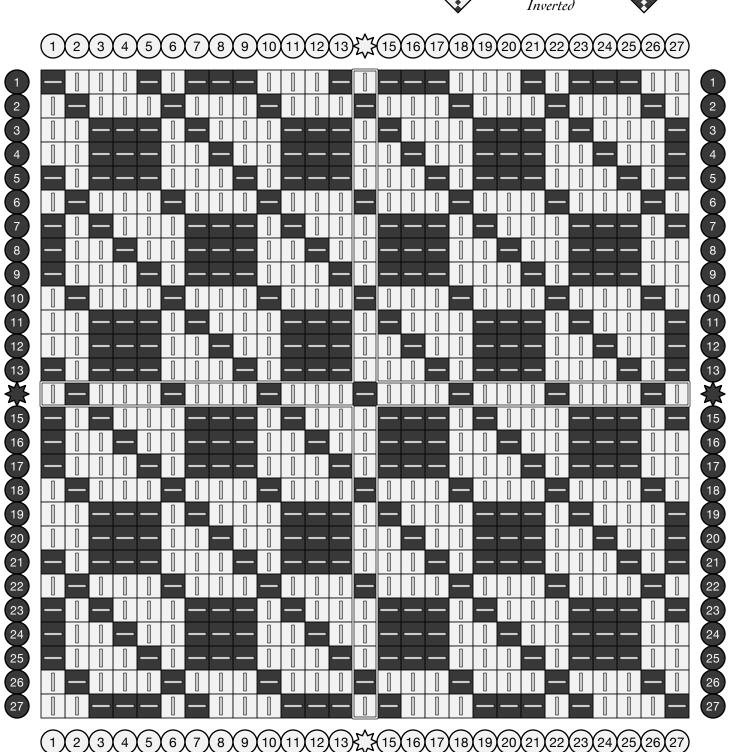


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# Barleycorn

Alternating small and large squares separated by long diagonals.



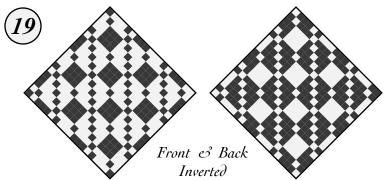


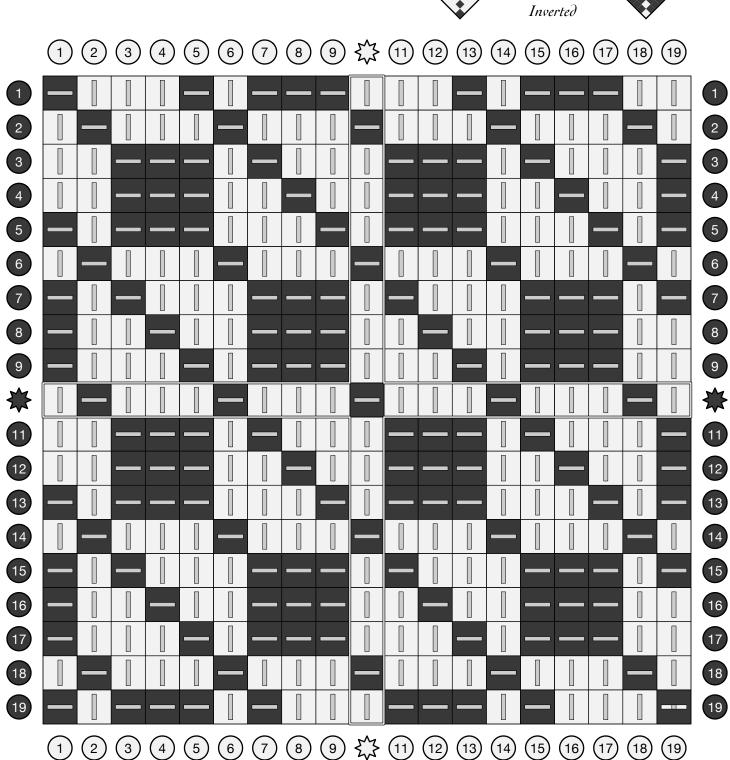
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# Barleycorn

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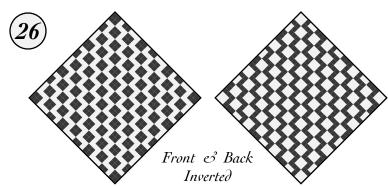


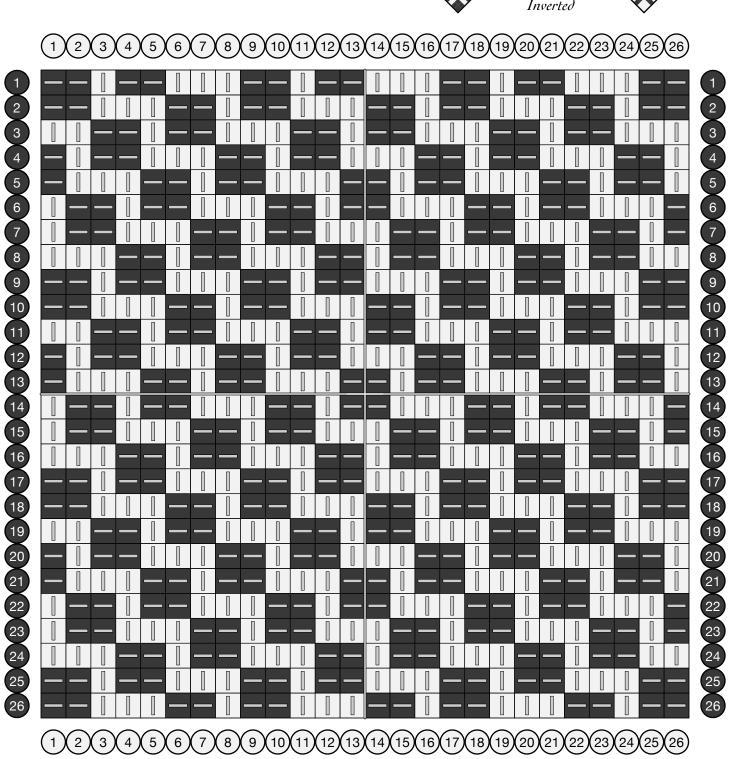
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### Twilled Hopsack

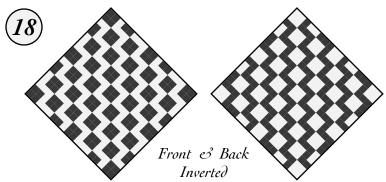
An angled series of over-two floats is framed by alternating one- and three-floats to produce the appearance of an angled weave.

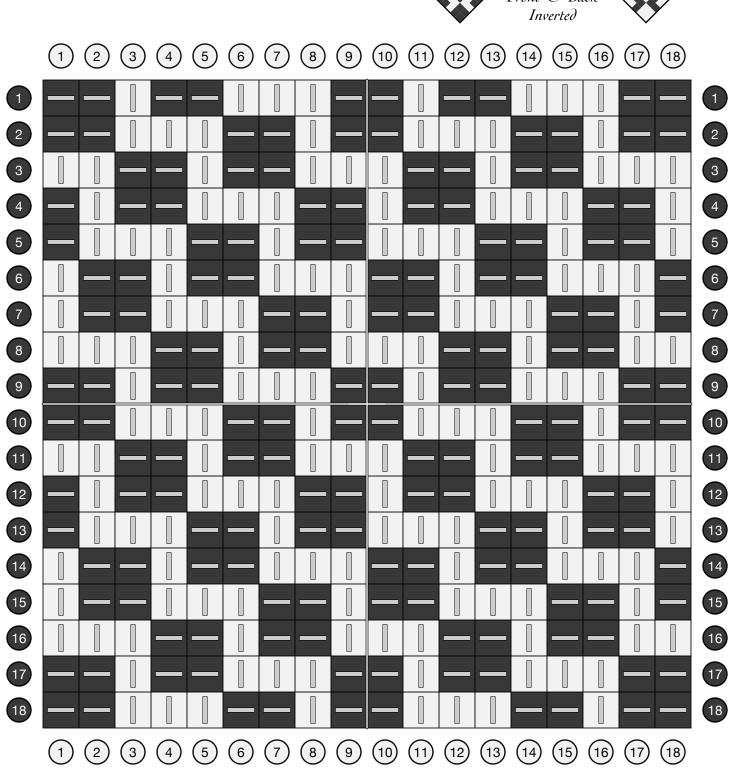




### Twilled Hopsack

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



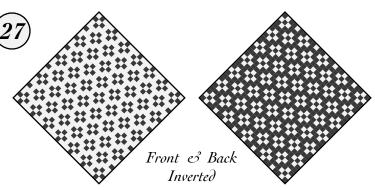


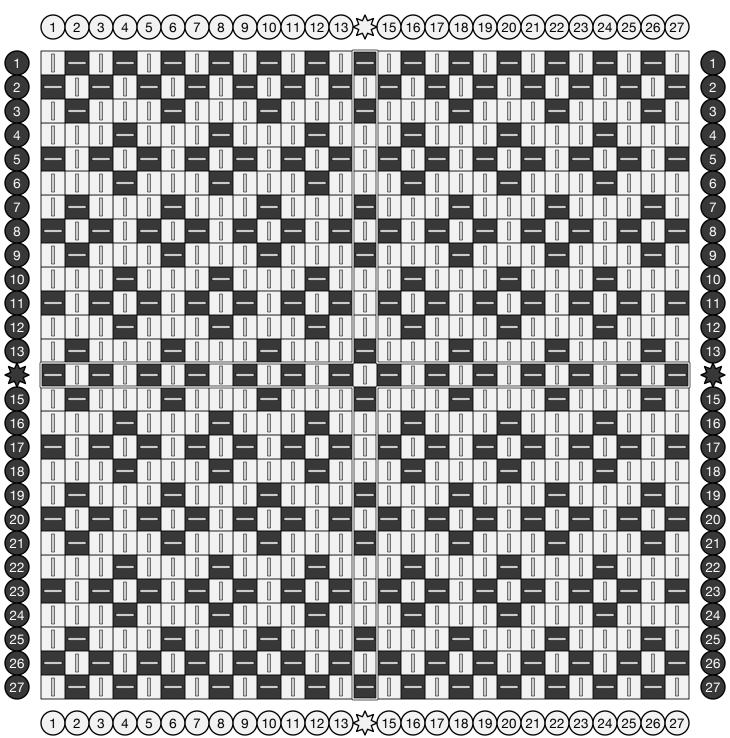
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### Separated Twill Crosses

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

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

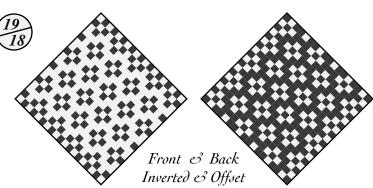


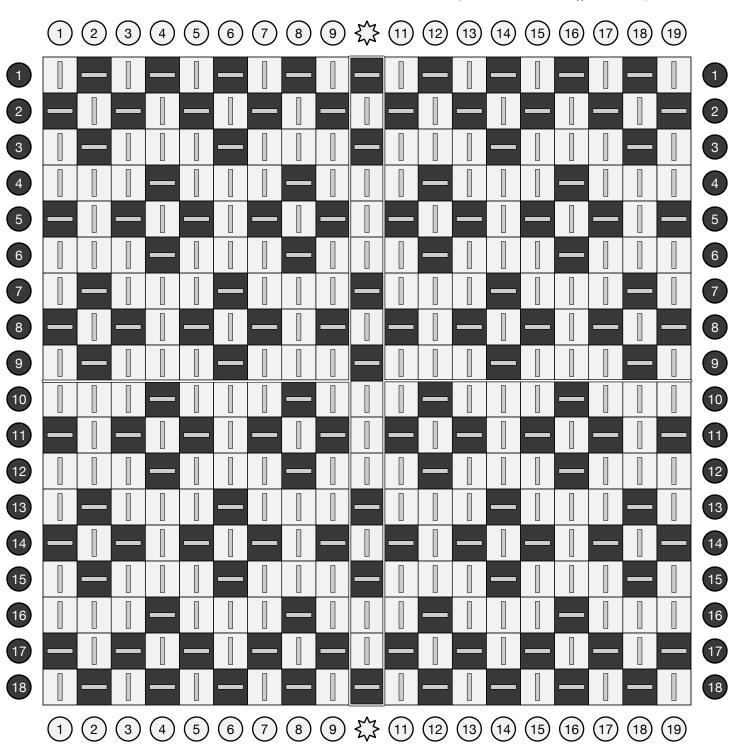


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Adapted June 2022 from handweaving.net (#58).





SECTION V

# Other Weaves

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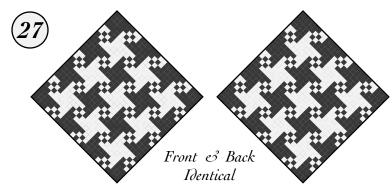
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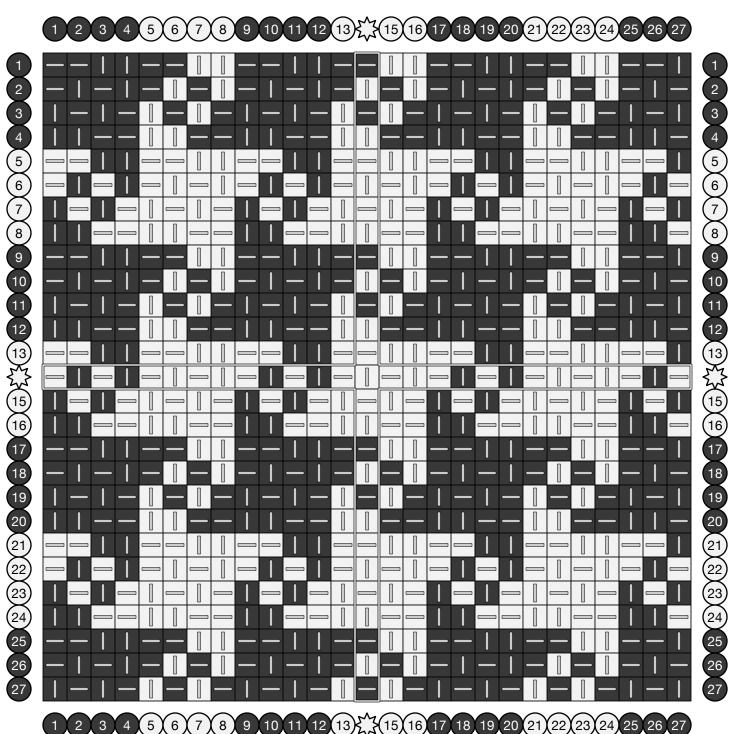
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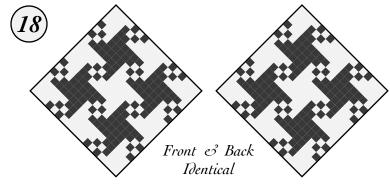
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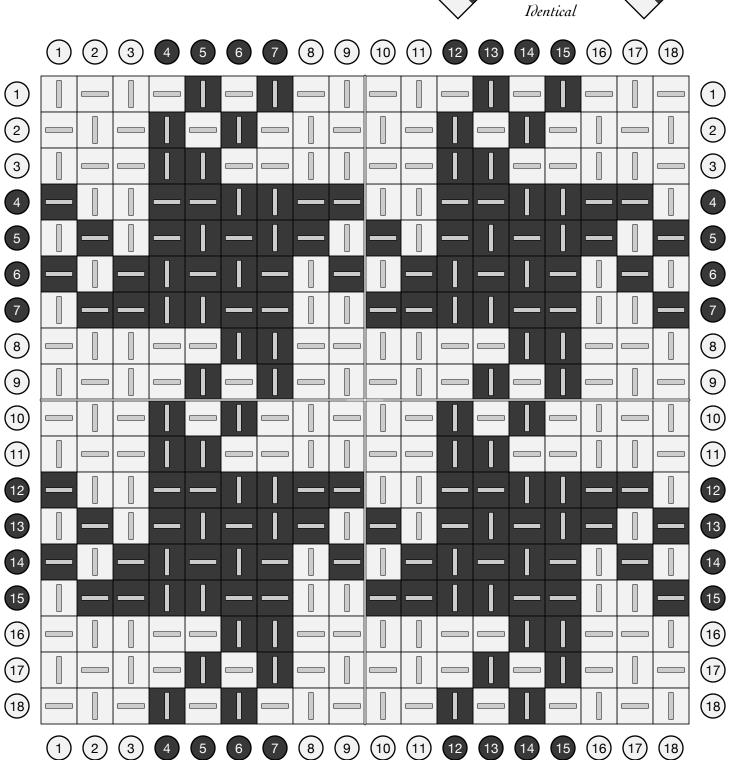




#### Pinwheels (of 4)

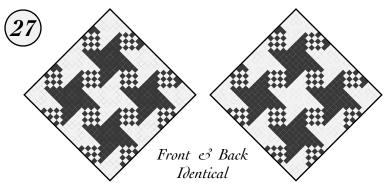
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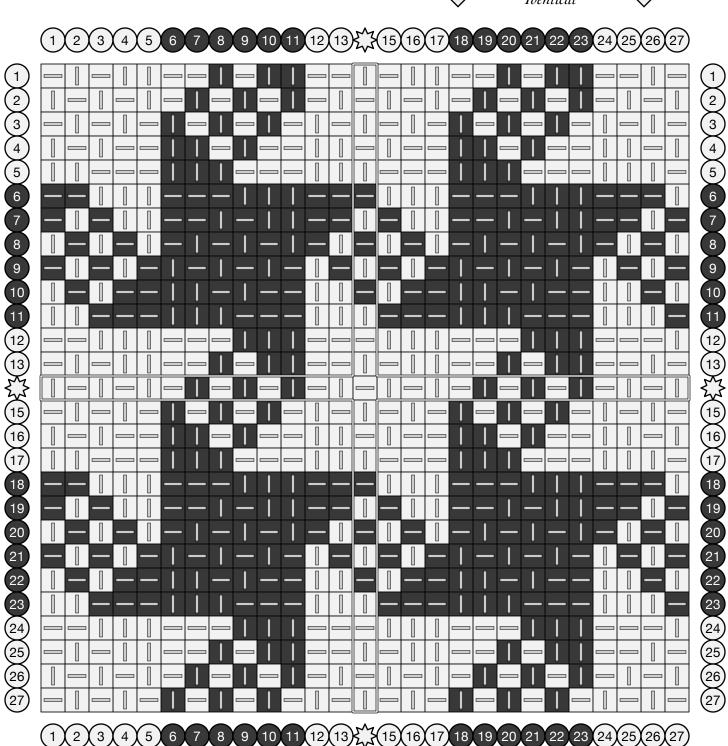




#### Pinwheels (of 6)

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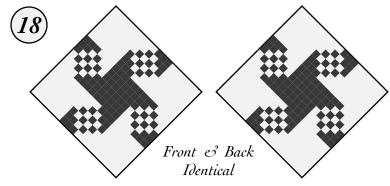


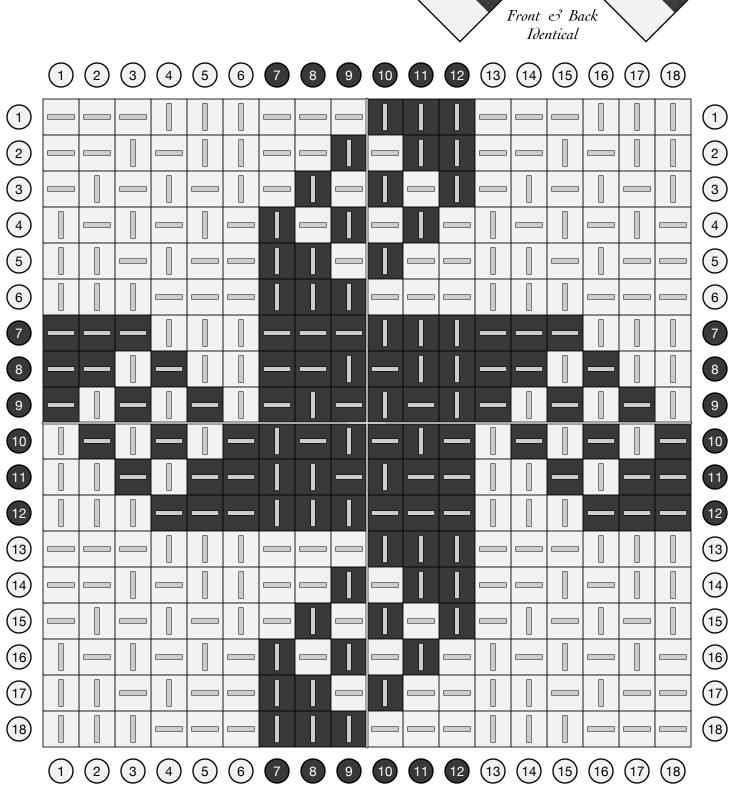
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#### Pinwheels (of 6)

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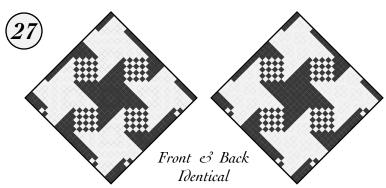


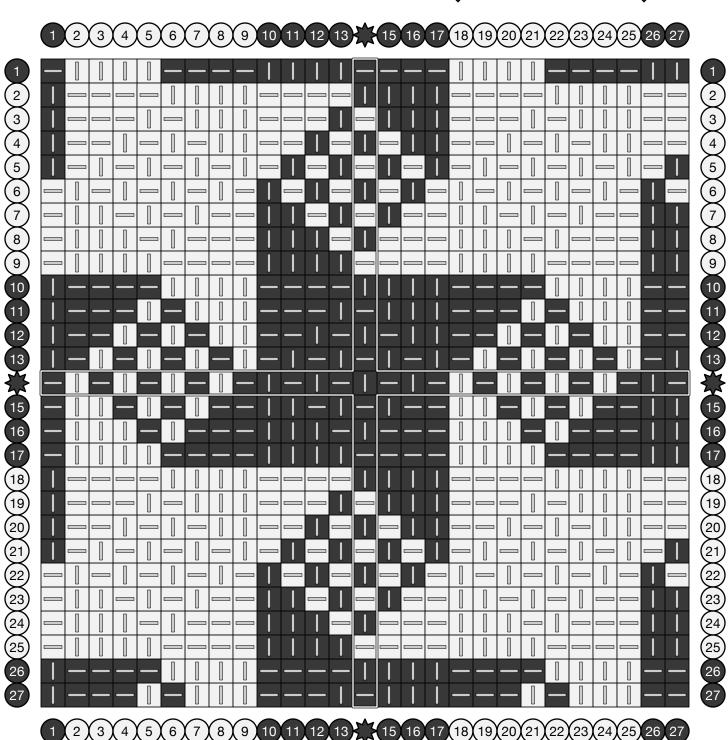
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#### Pinwheels (of 8)

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



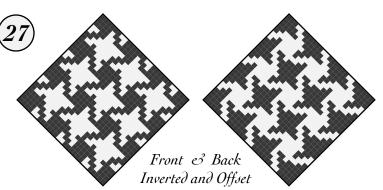


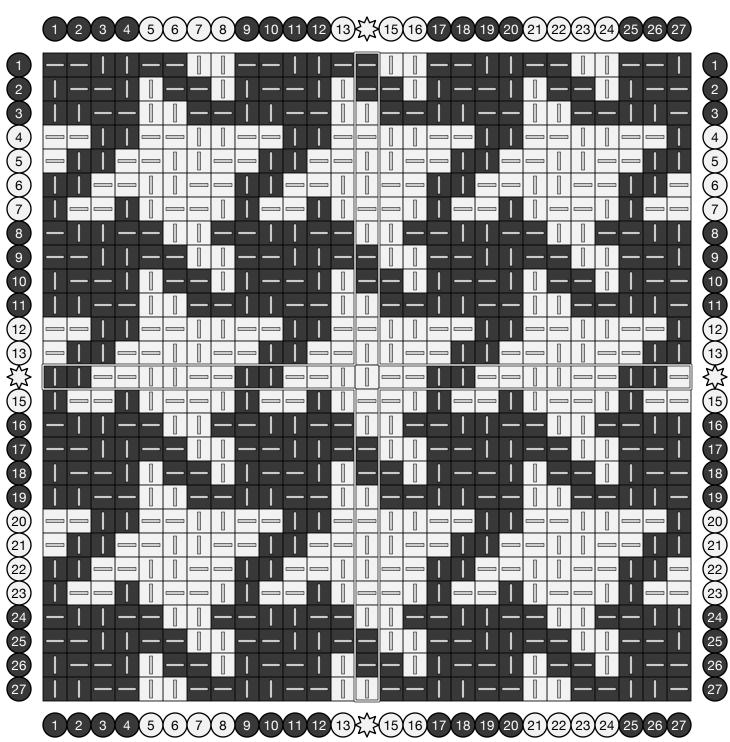
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#### Two-Two Twill Starfield

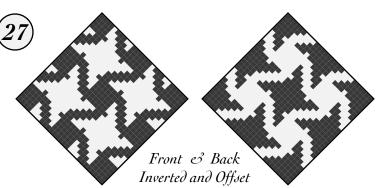
On a base of two-two twill, threading color changes and a few occasional over-one weaves generate a pattern reminiscent of densly-packed stars.

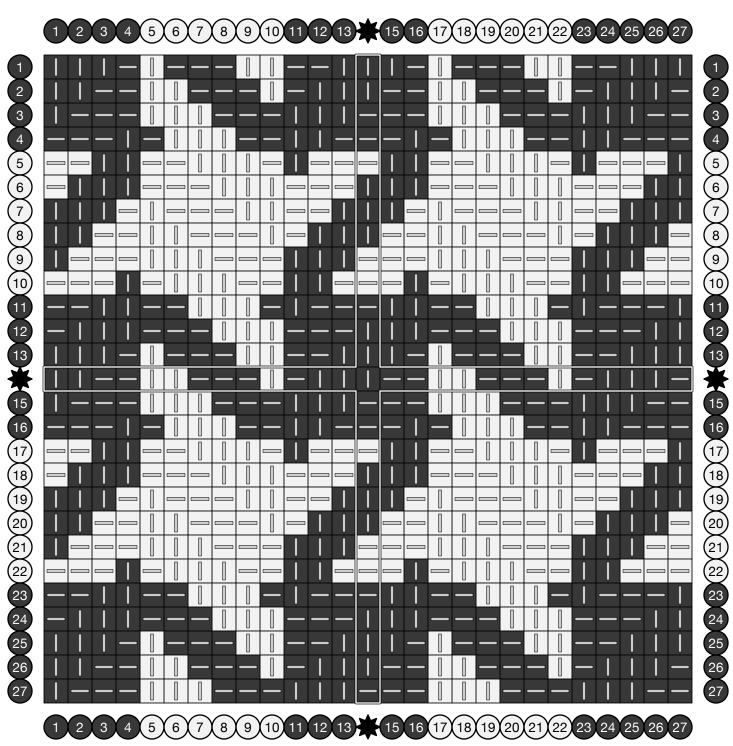




#### Three-Three Twill Starfield

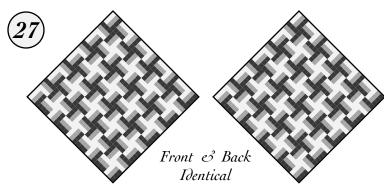
On a base of three-three twill, threading color changes and occasional over-one weaves generate a pattern reminiscent of densly-packed stars.

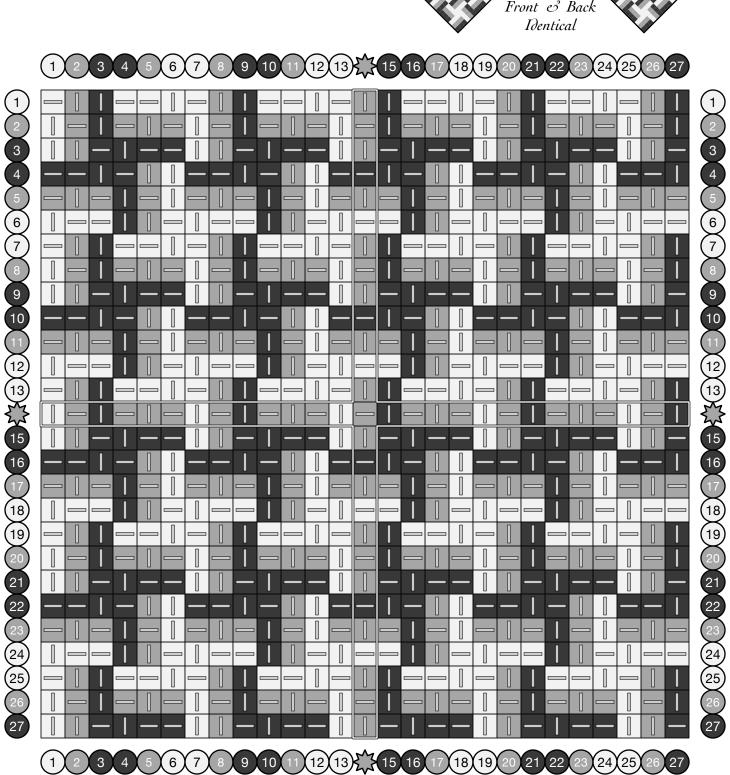




#### **Tri-Color Windmills**

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

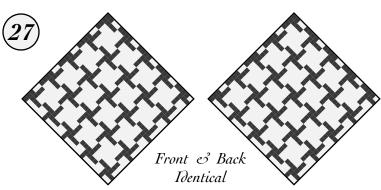


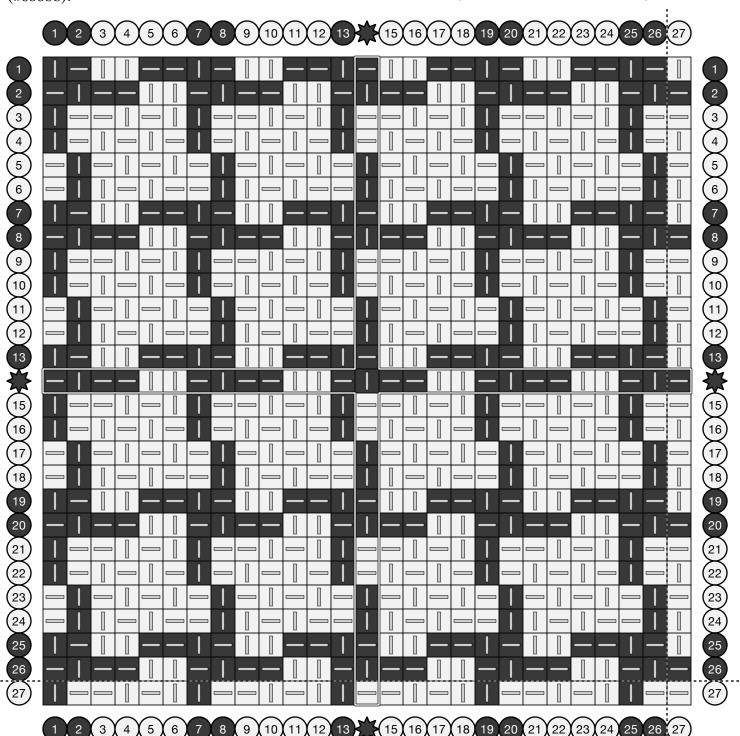


#### Off-Kilter

Large windmills separate blocks that are slightly tilted off square.

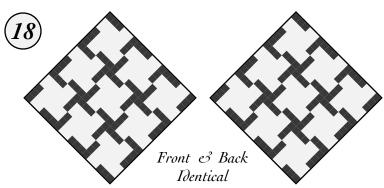
For better symmetry, omit loop 27 in each direction.

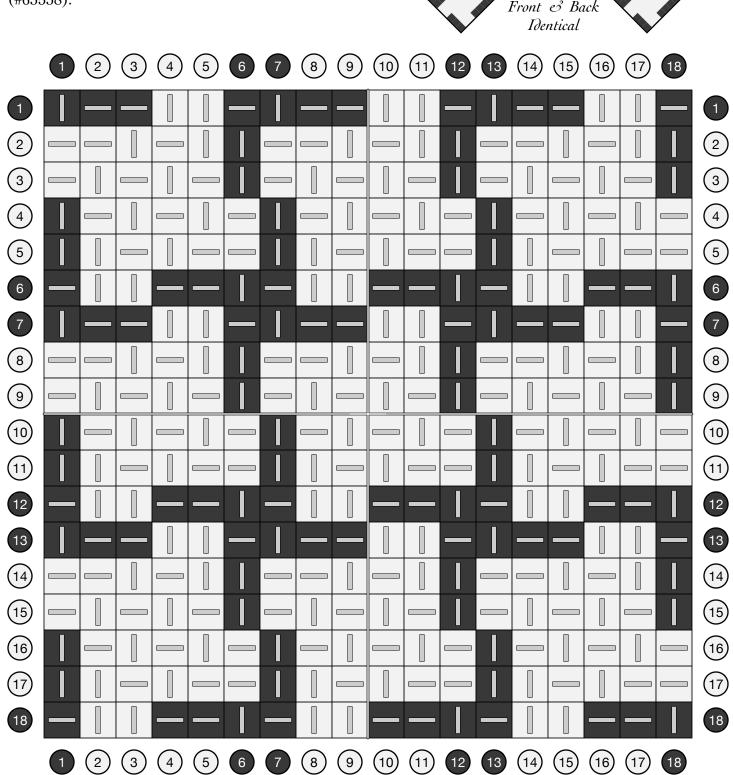




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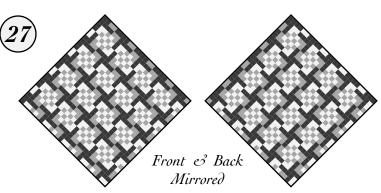


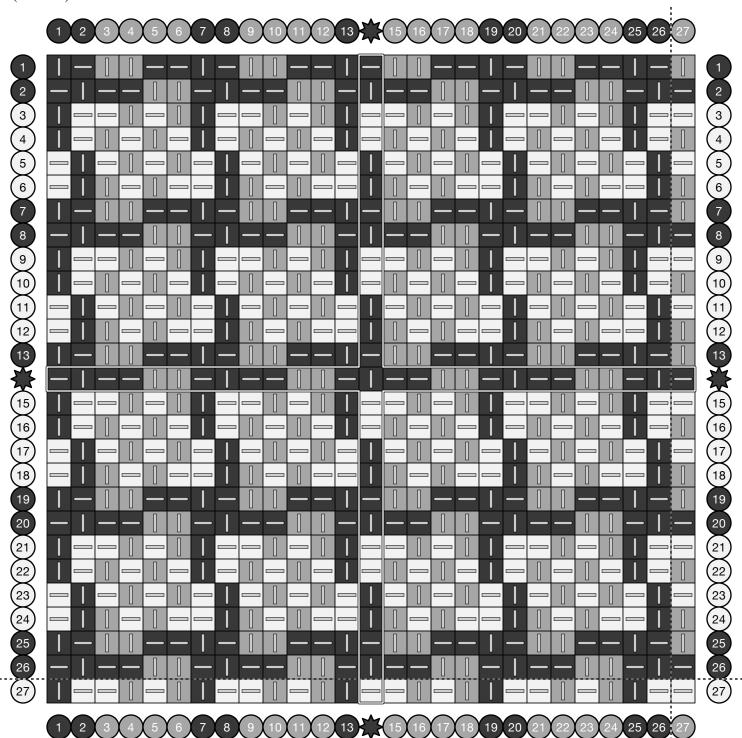


#### Multi-Color Off-Kilter

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

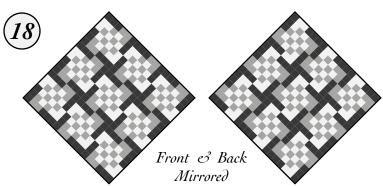
For better symmetry, omit loop 27 in each direction.

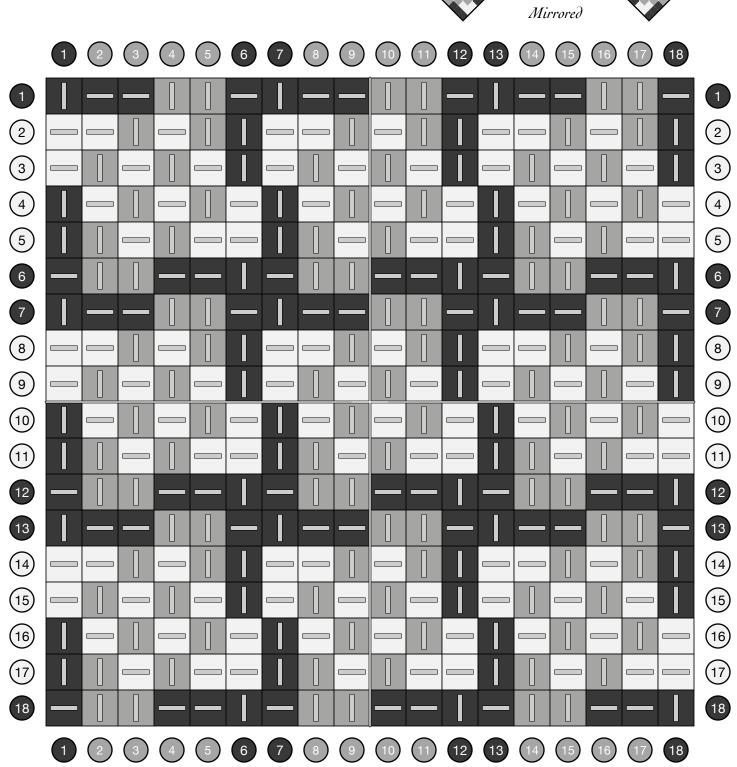




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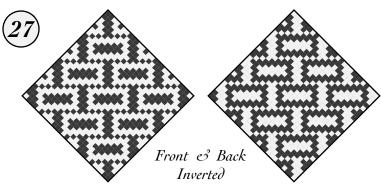


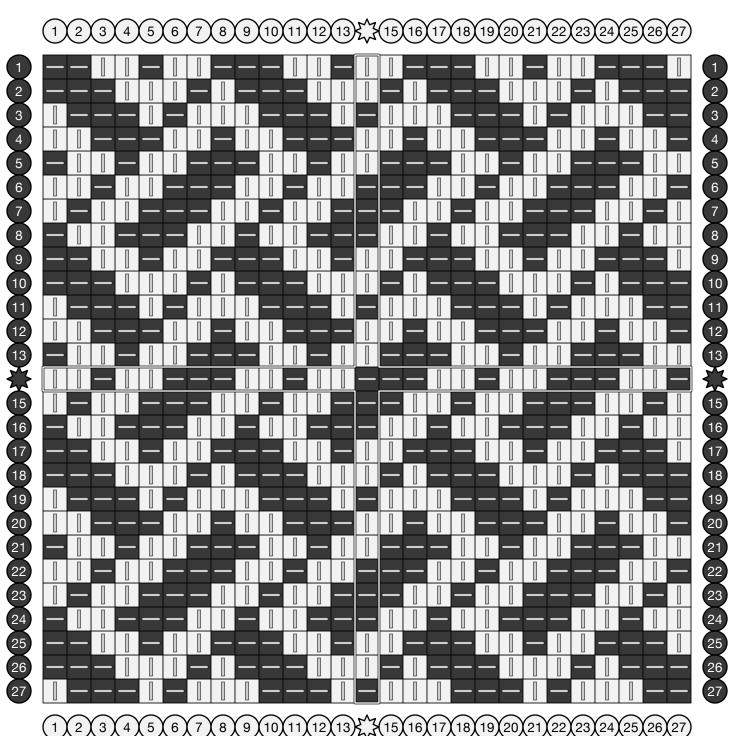


#### Bricks In The Wall

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

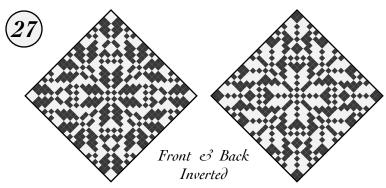
Adapted from a weaving draft by Kris Bruland archived on handweaving.net (#79788).

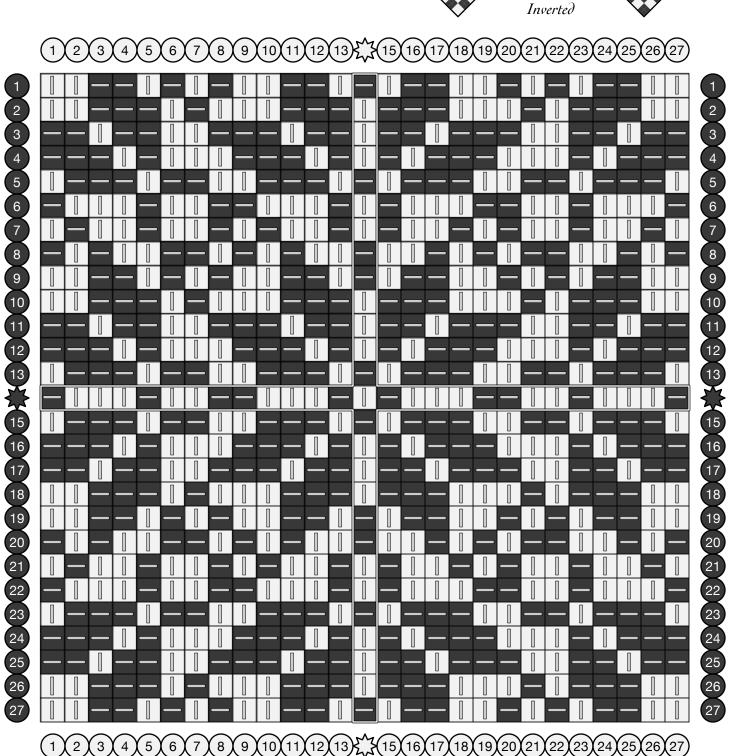




#### Scandinavian Poinsettia

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



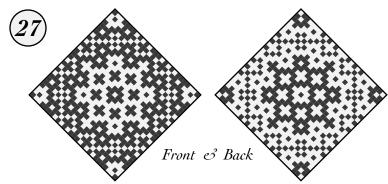


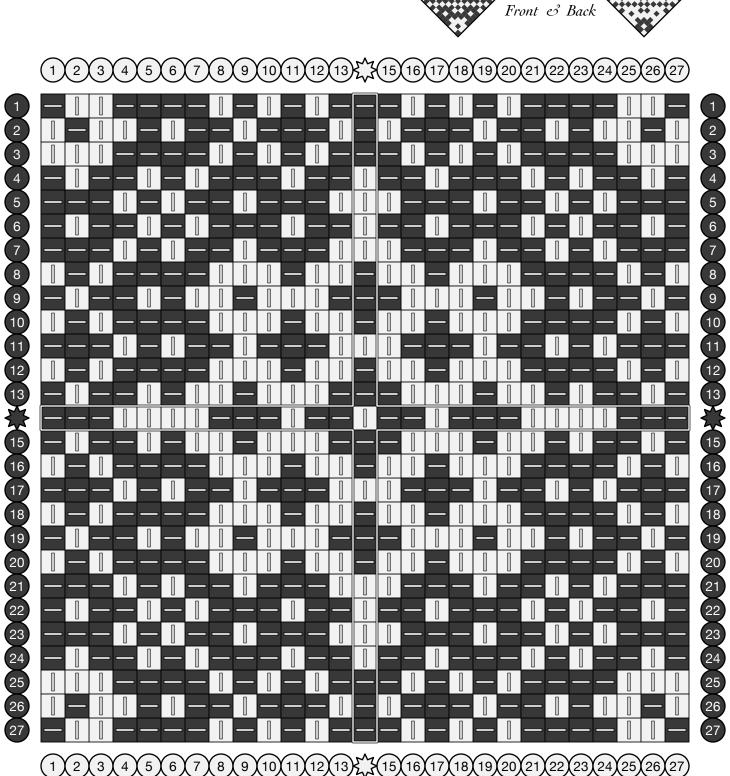
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#### Solitary Snowflake

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



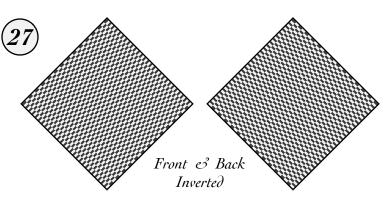


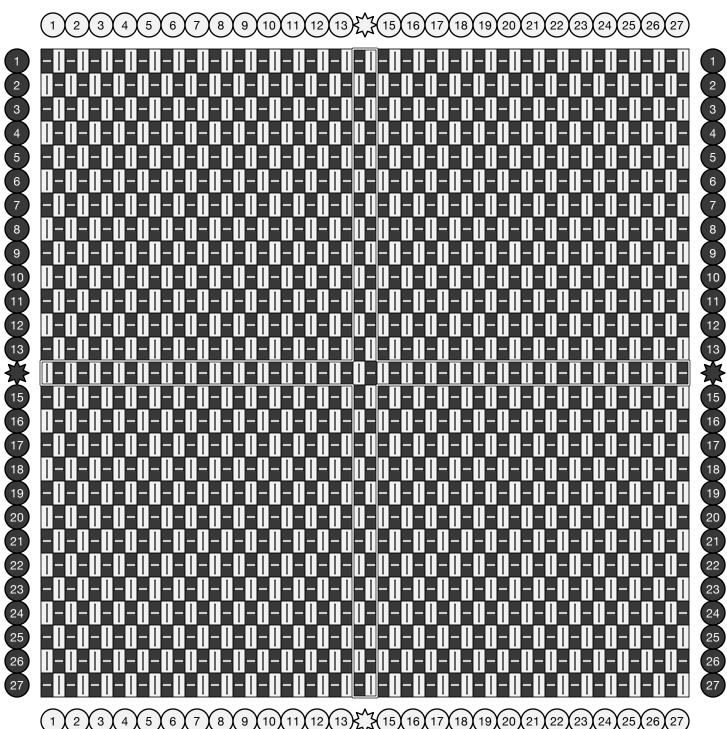
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## **Split-Loop Tabby**

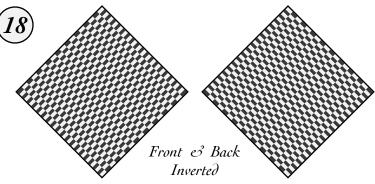
A simple tabby weave, but treating each side of each loop separately.

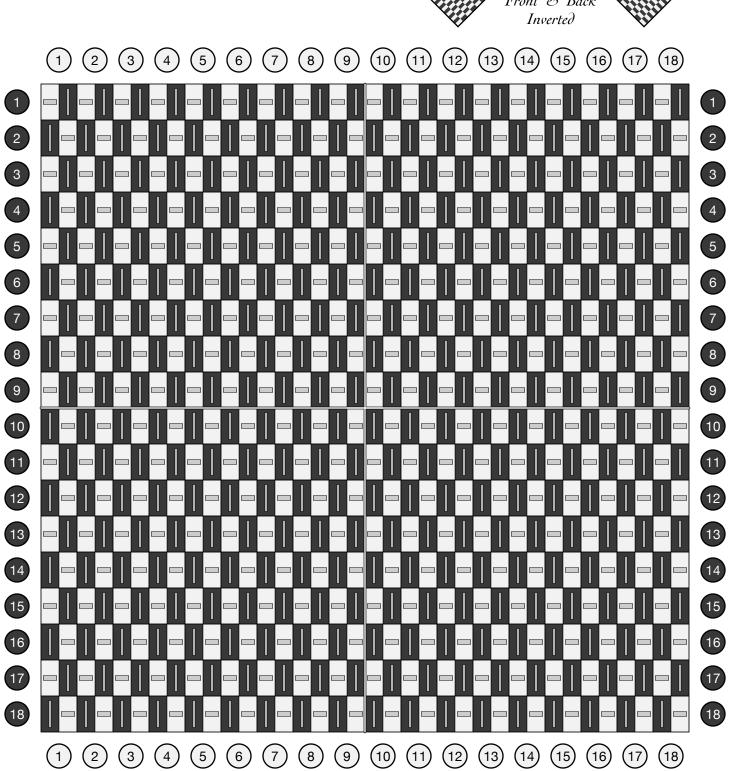




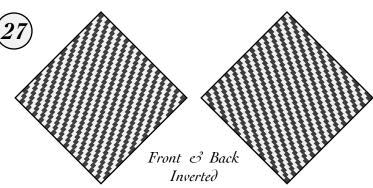
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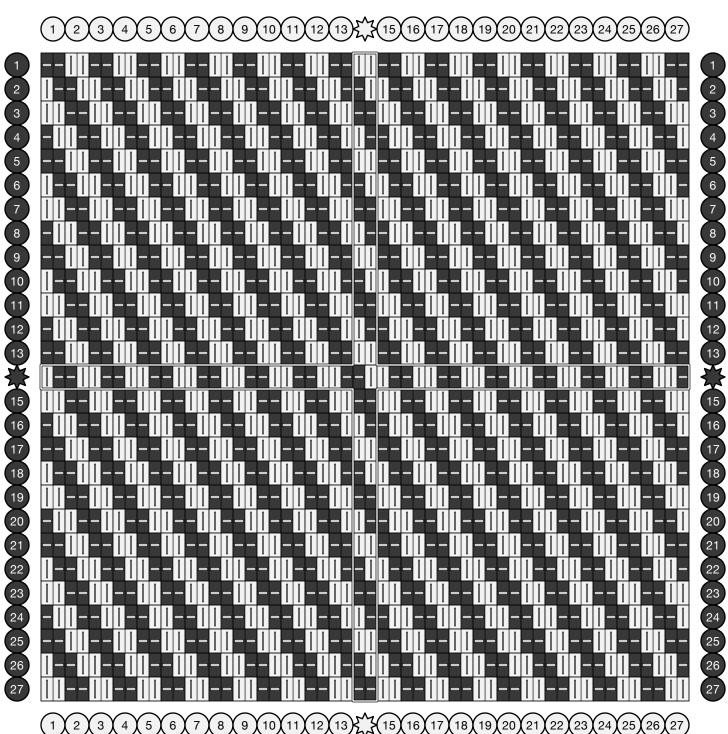
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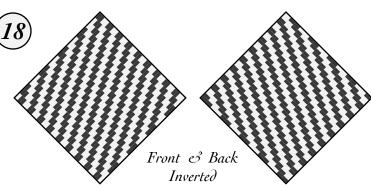


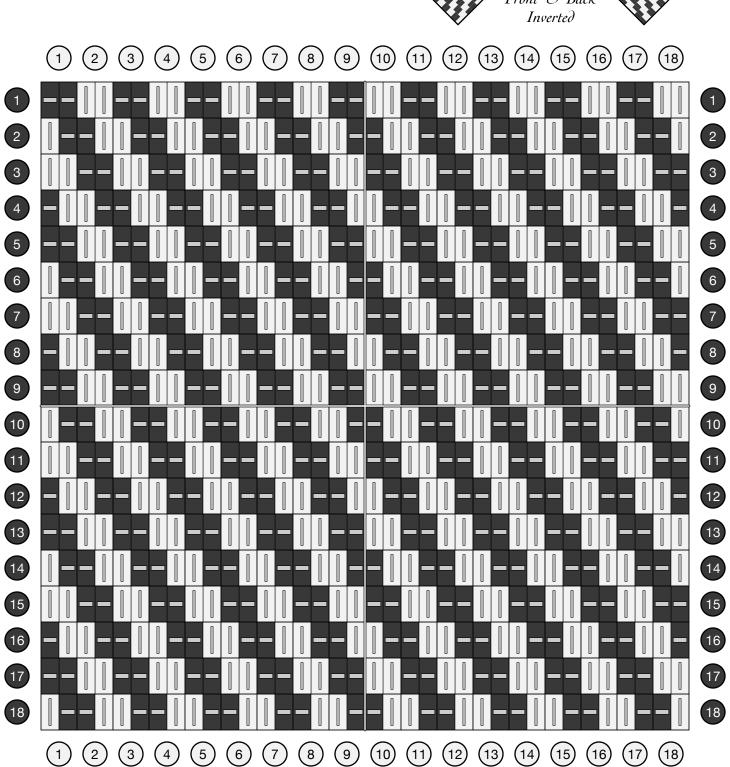
#### Split-Loop Twill



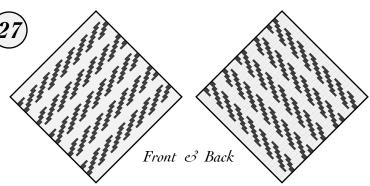


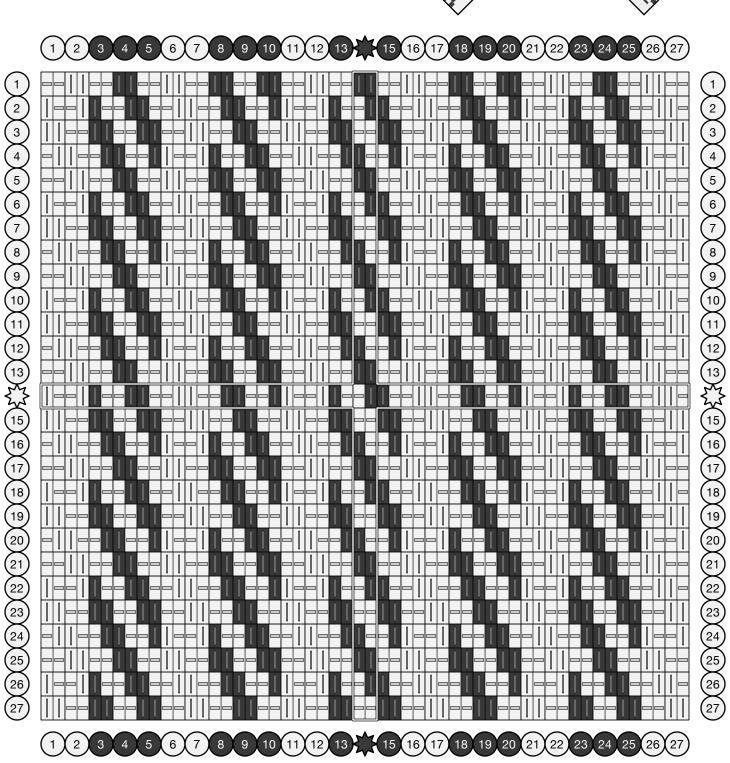
#### Split-Loop Twill



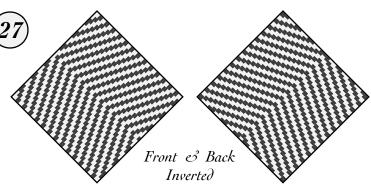


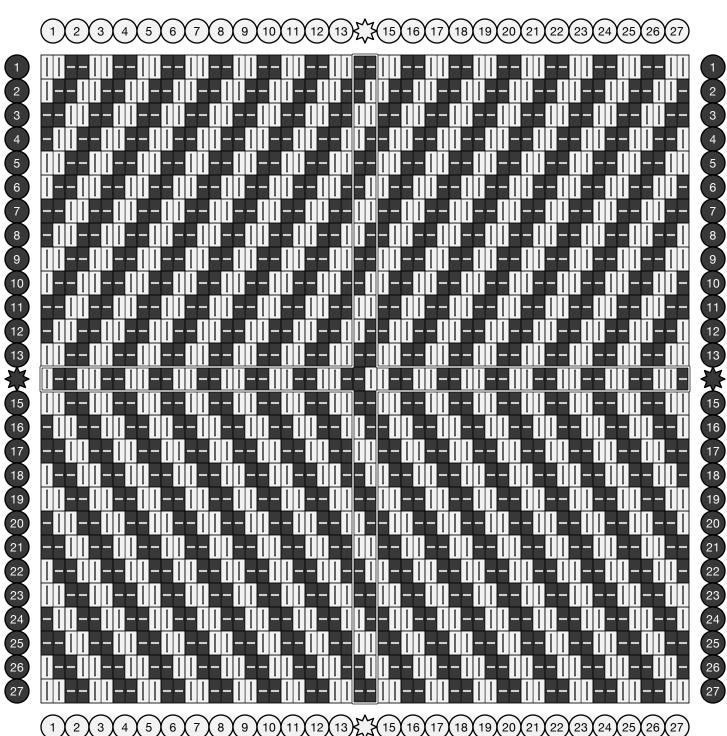
## Split-Loop Twill Cables



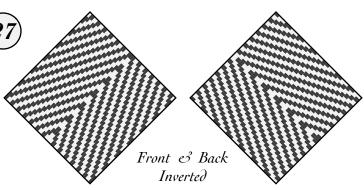


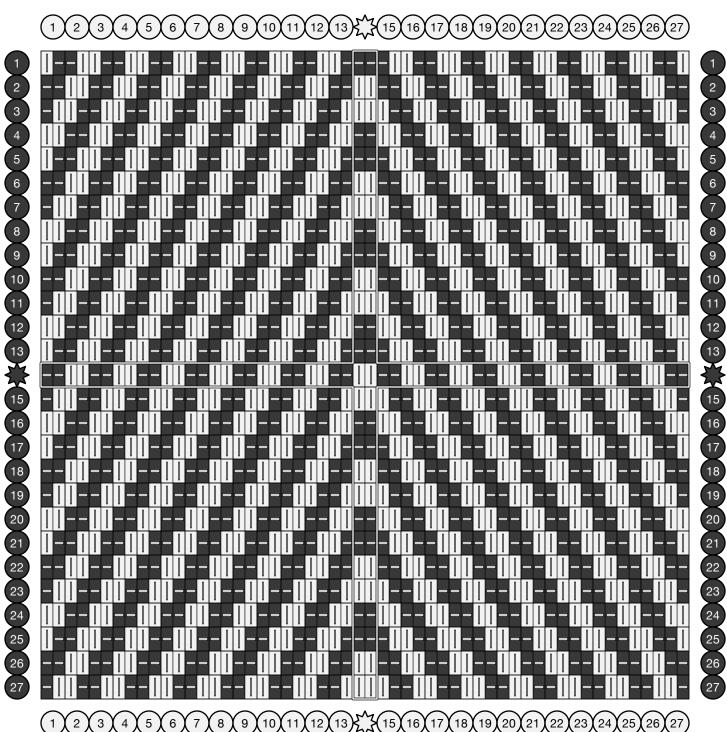
## Split-Loop Wide Chevrons



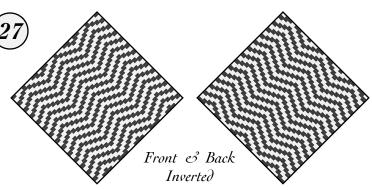


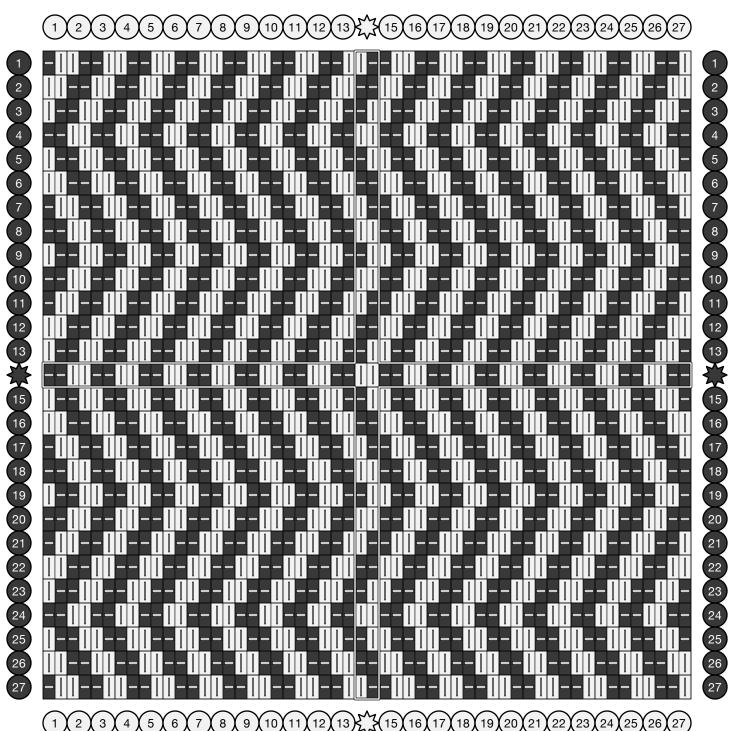
Split-Loop Narrow Chevrons (27)



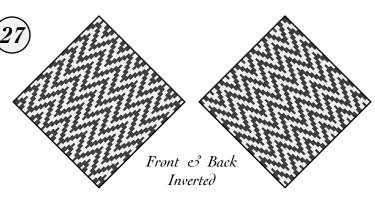


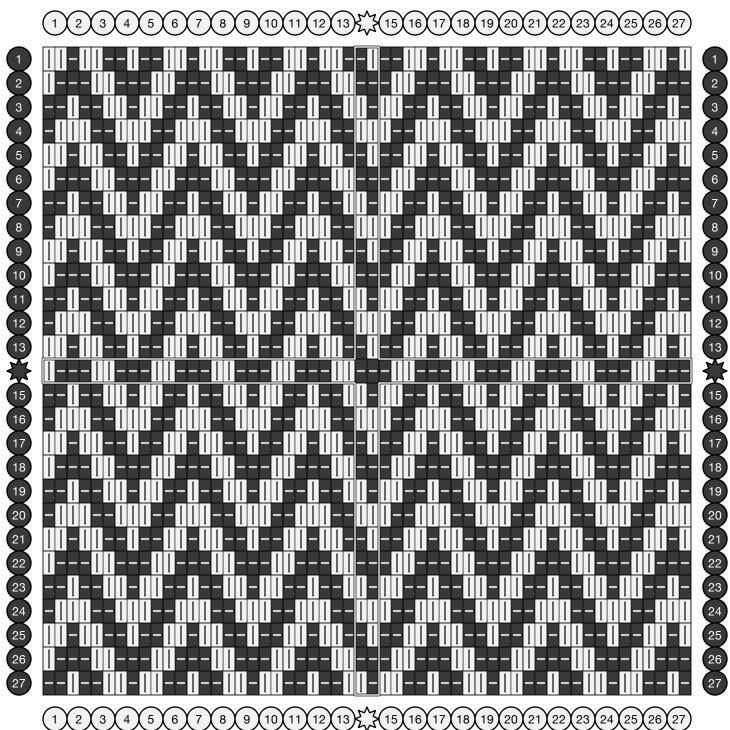
## Split-Loop Wide Zig-Zags





Split-Loop Narrow Zig-Zags

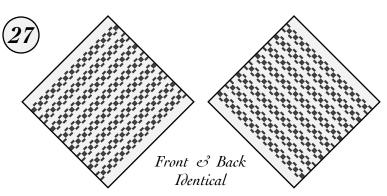


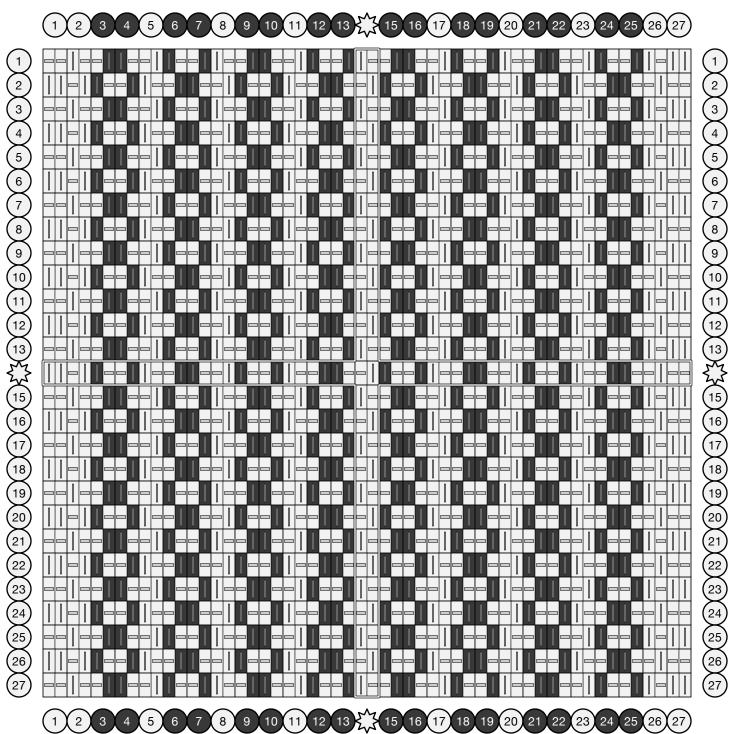


#### Split-Loop Chains

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

Adapted from examples woven by Jim Murff.

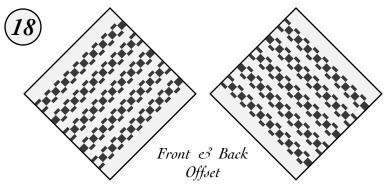


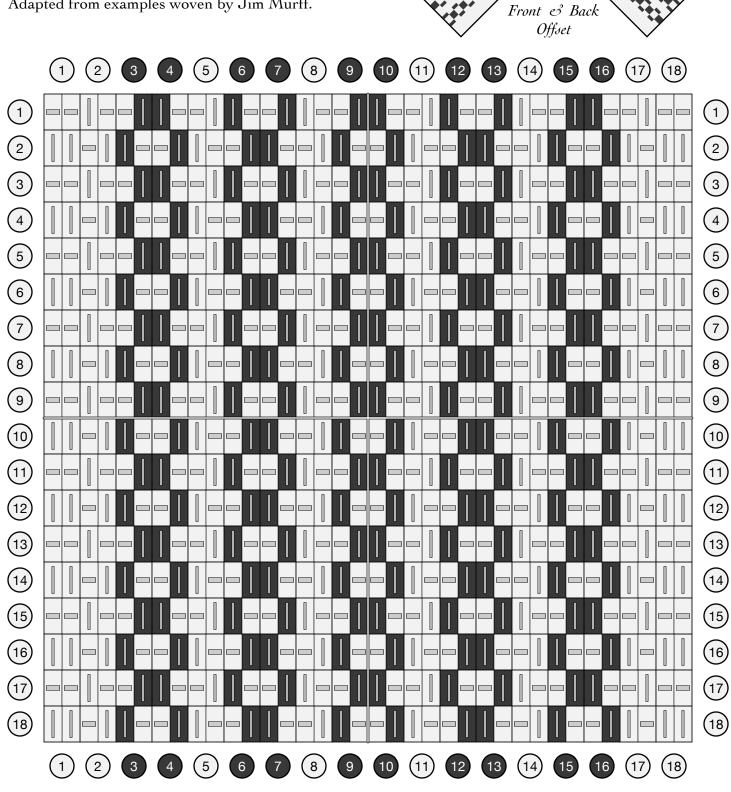


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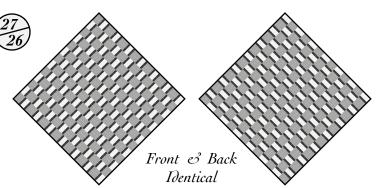


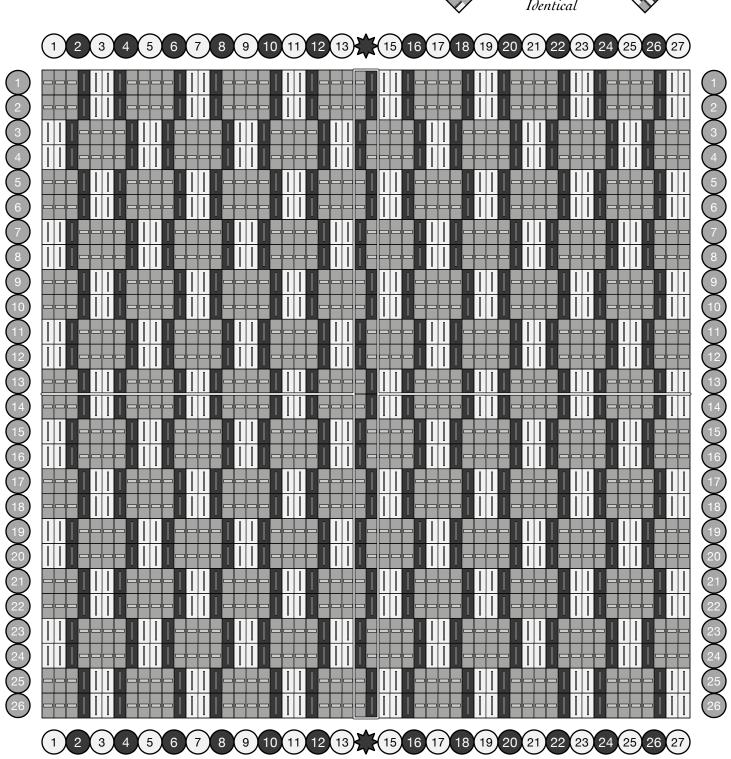
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#### Half-Offset Basketweave

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.

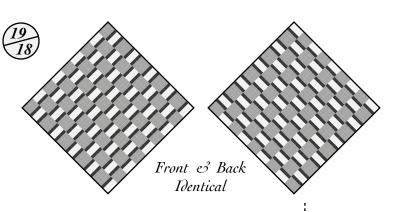


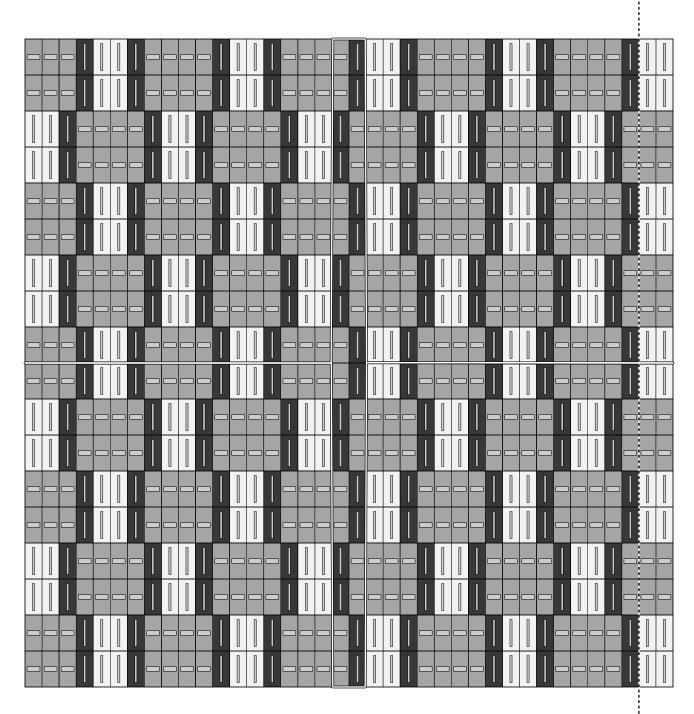


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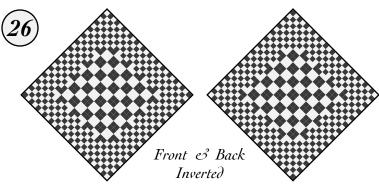
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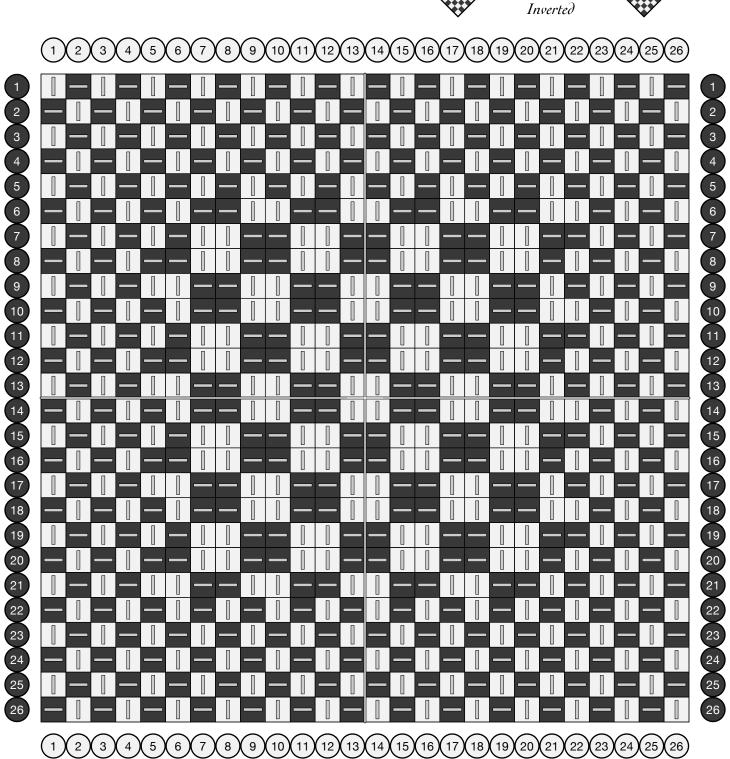




#### Tabby-Framed Basketweave

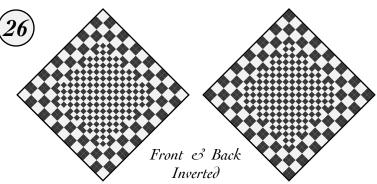
Tabby edges surround a two-two basetweave center.

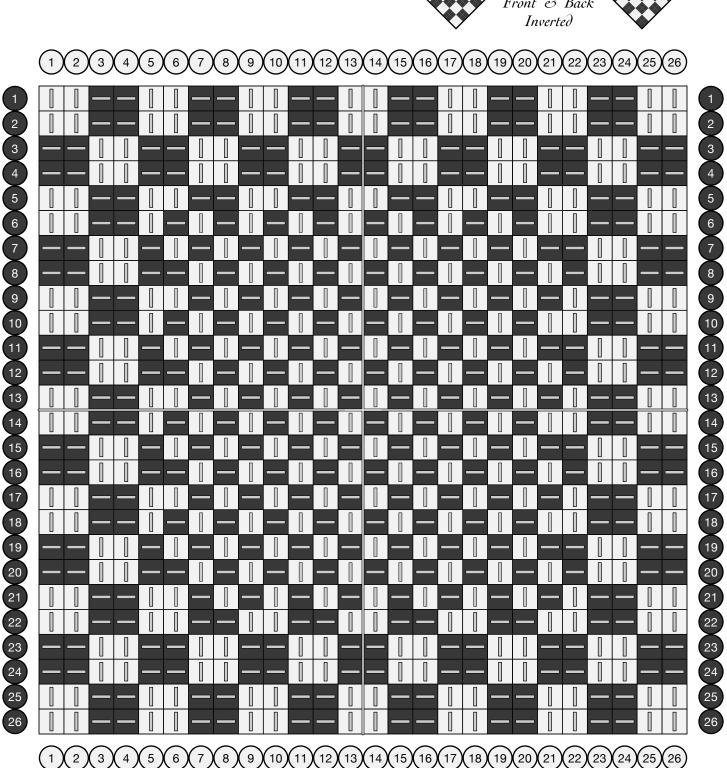




#### **Basketweave-Framed Tabby**

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

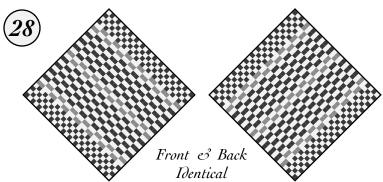


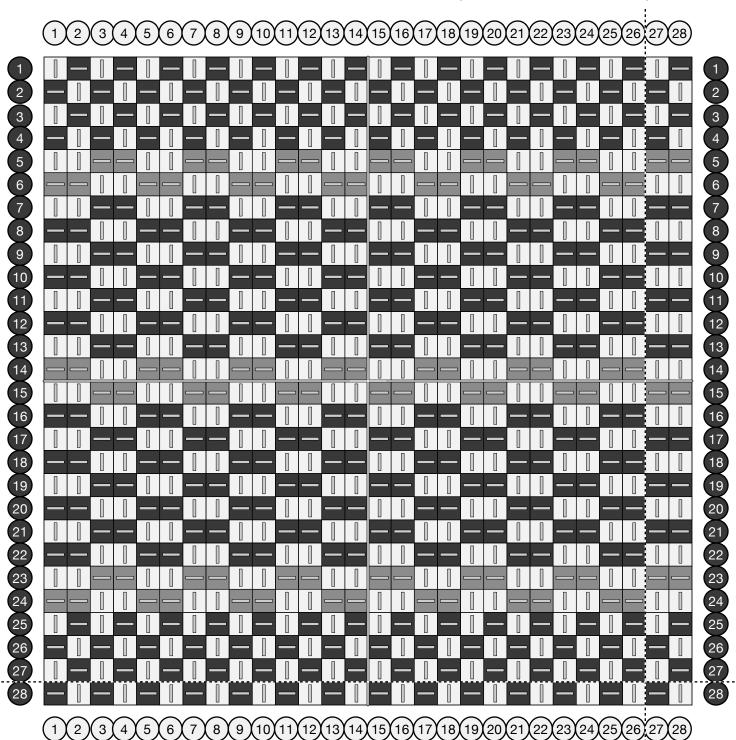


#### Tabby-Banded Half-Basket

Tabby edges surround 2/1 half basketweave.

Inspired by Coppergate fragment 1417.

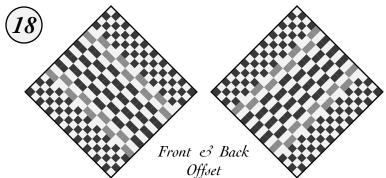


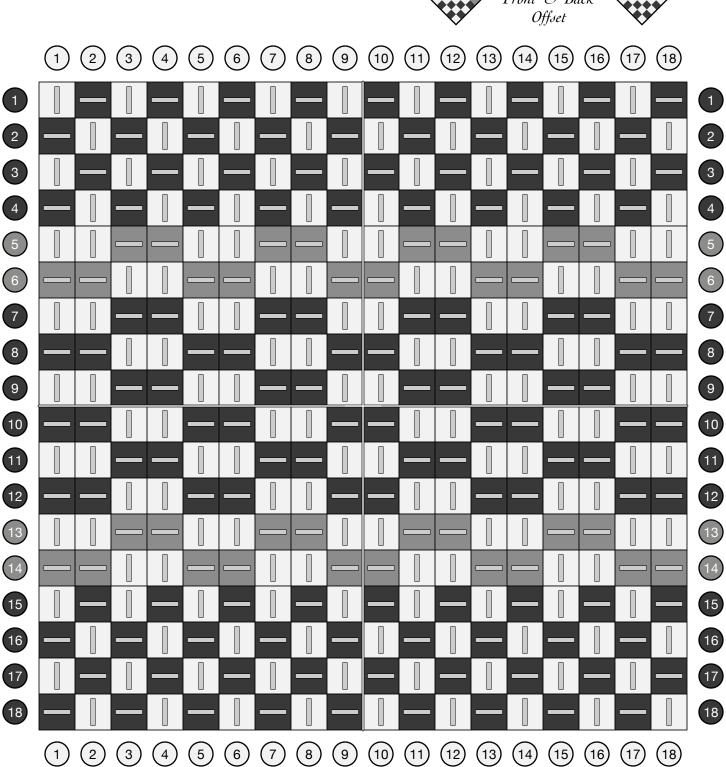


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Inspired by Coppergate fragment 1417.

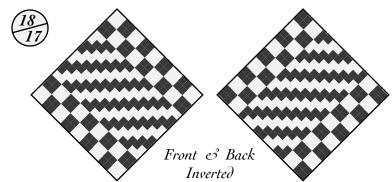


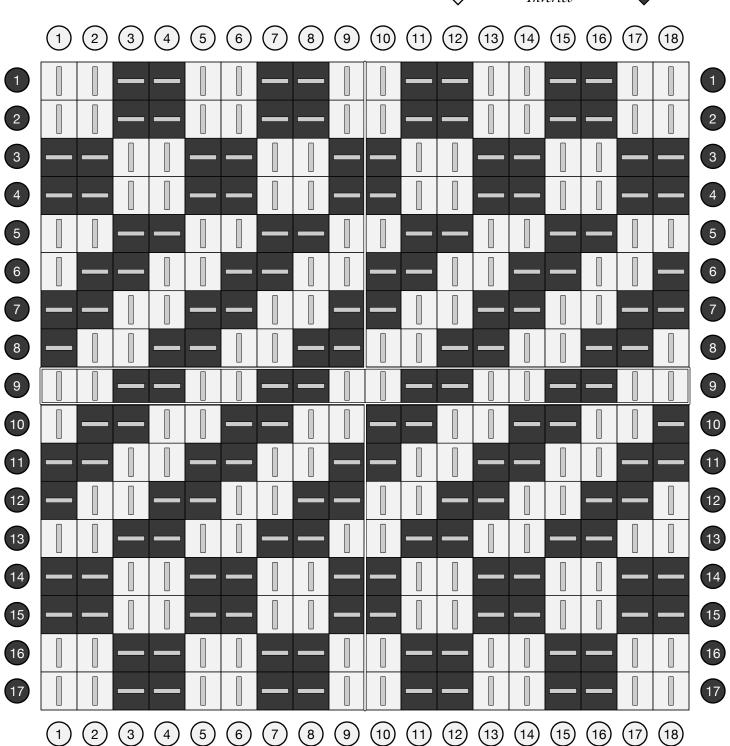


#### **Basket-Banded Twill**

Basket-weave edges surround 2/2 twill.

Inspired by Hallstatt fragment 75.955.

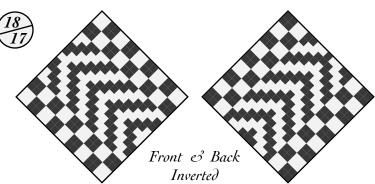


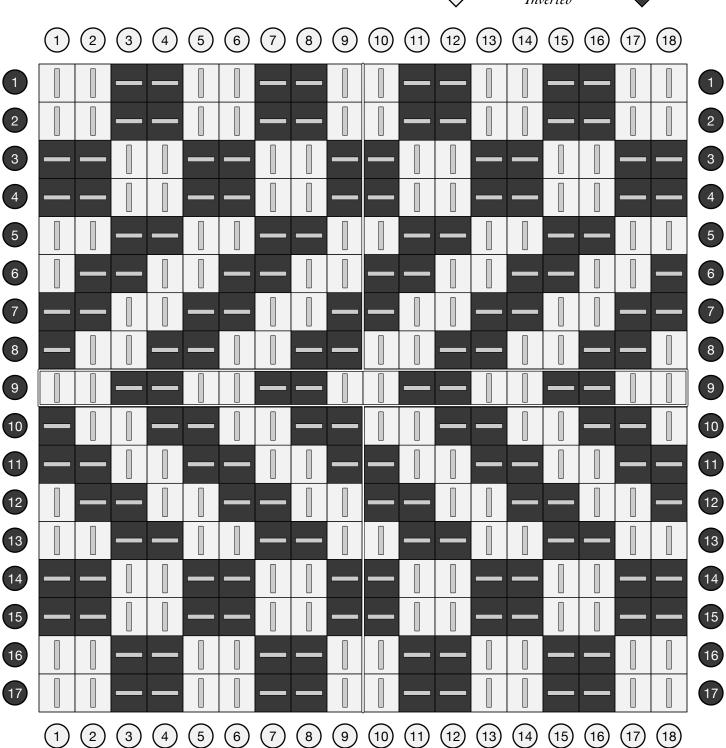


Basket-Banded Twill Chevron (18)

Basket-weave edges surround 2/2 twill.

Inspired by Hallstatt fragment 75.955.



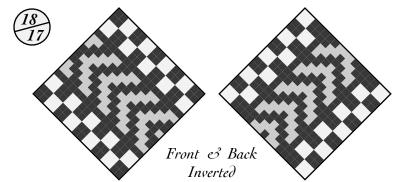


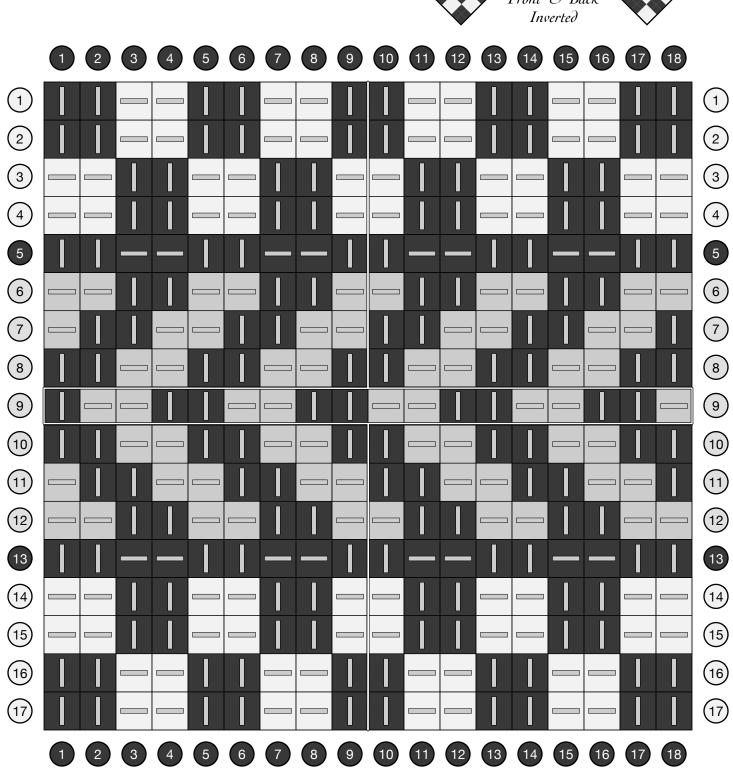
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## Race Day Banded Twill

Basket-weave edges surround 2/2 twill.





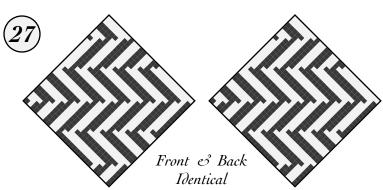
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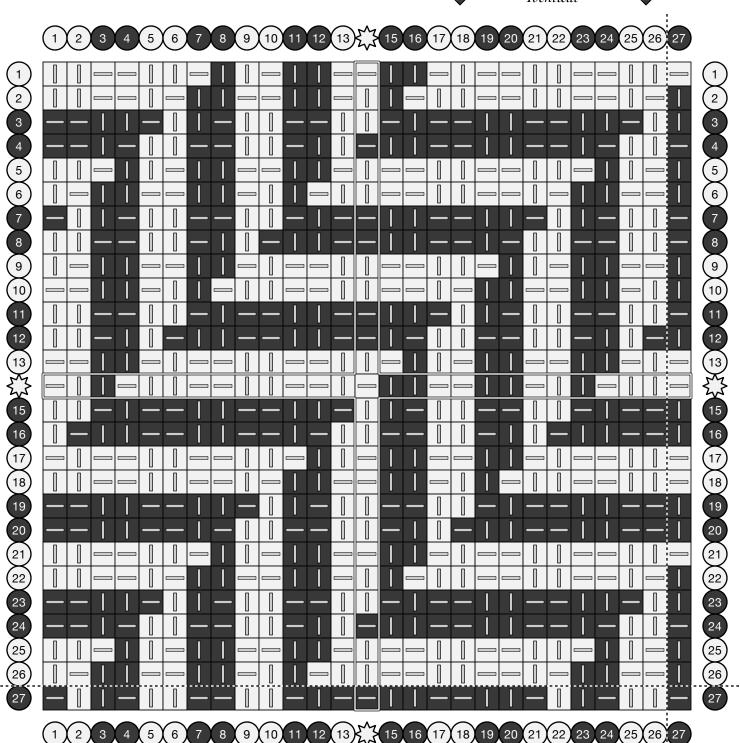
### Basketweave Broken Steps

Double weave with alternating loop colors.

Skip the last warp and weft for greater symmetry.

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



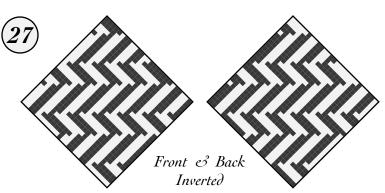


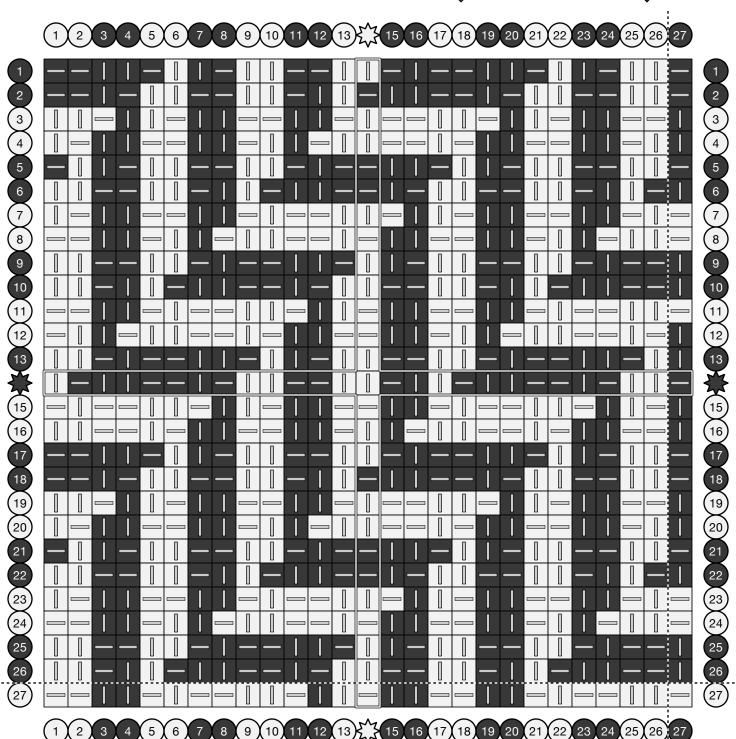
### Basketweave Uneven Steps

For an absorbent coaster, try a basketweave tabby.

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

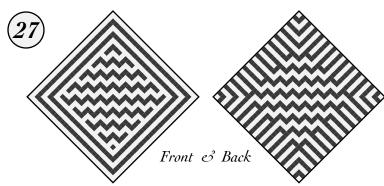
Skip the last warp and weft for greater symmetry.

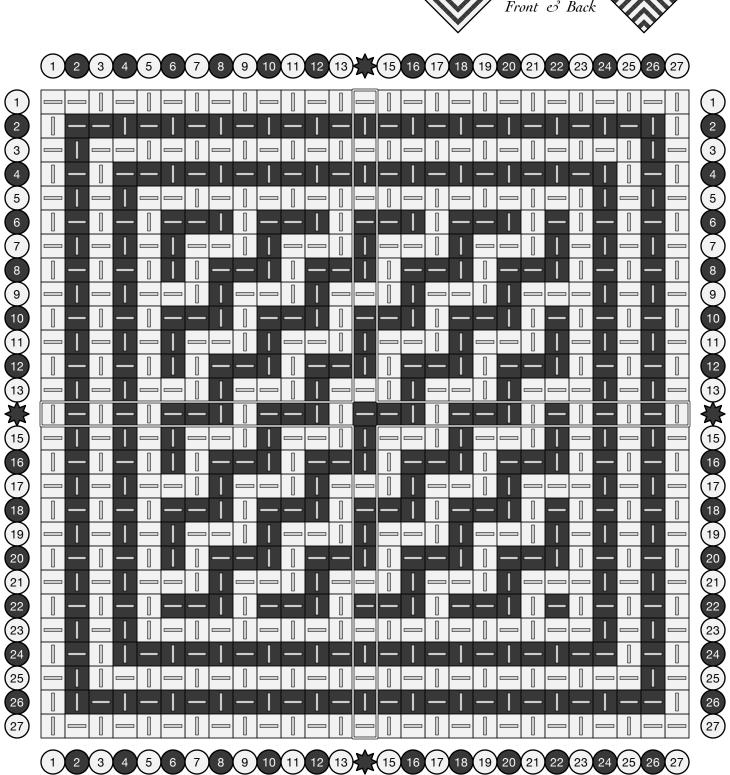




## **Tabby-Framed Twill Steps**

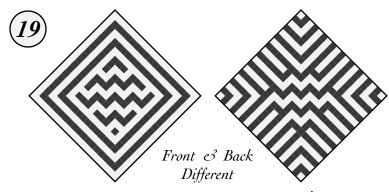
An alternating color warp and weft is combined with a center over-two/under-two twill weave to produce a stair-step pattern, surrounded by the straight lines formed by an over-one/under-one tabby weave around the edge.

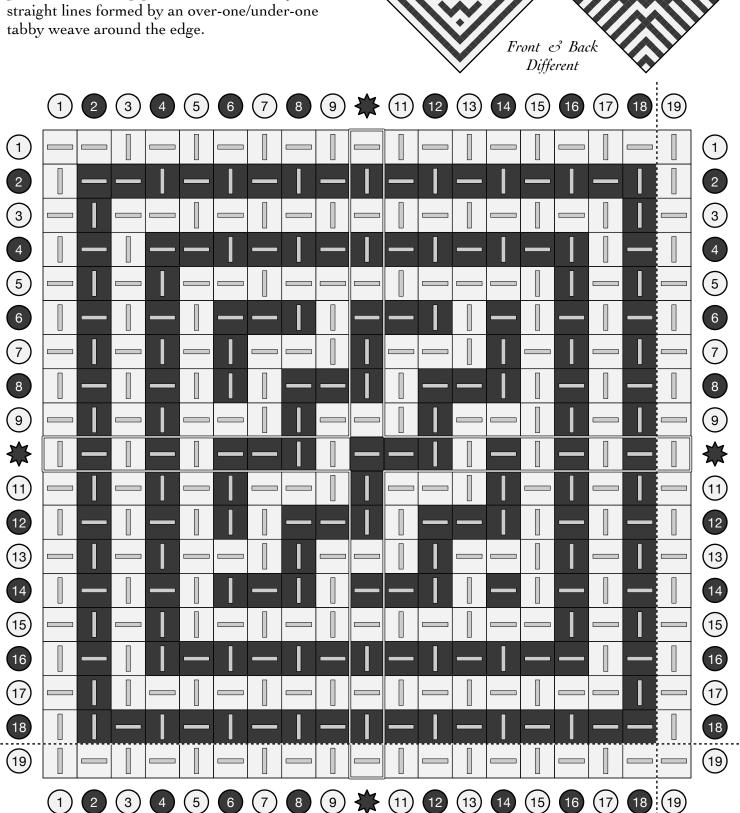




# **Tabby-Framed Twill Steps**

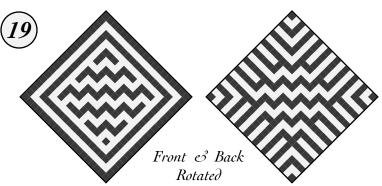
An alternating color warp and weft is combined with a center over-two/under-two twill weave to produce a stair-step pattern, surrounded by the straight lines formed by an over-one/under-one tabby weave around the edge.

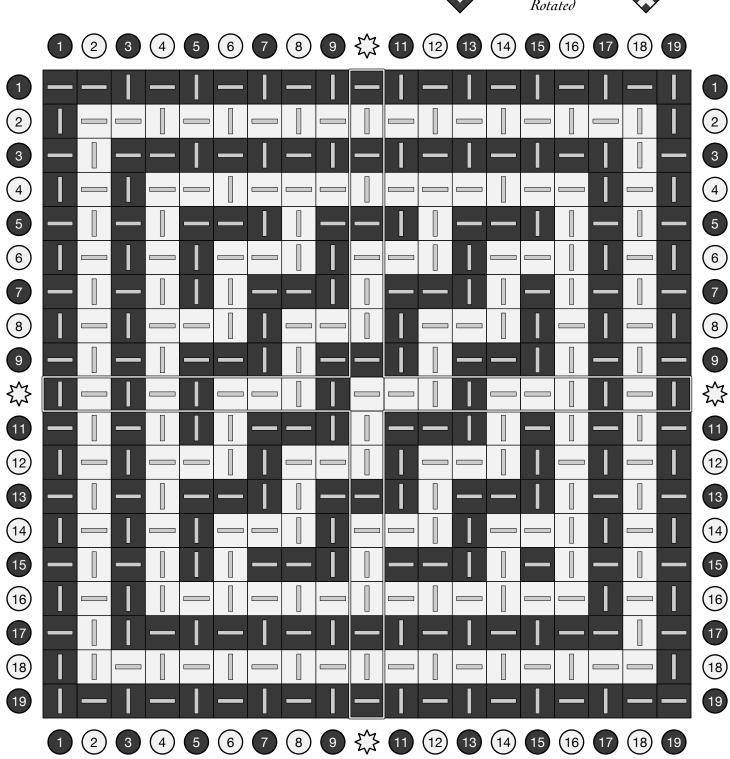




## Tabby-Framed Twill Steps 2

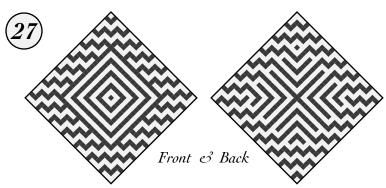
An alternating color warp and weft is combined with a center over-two/under-two twill weave to produce a stair-step pattern, surrounded by the straight lines formed by an over-one/under-one tabby weave around the edge.

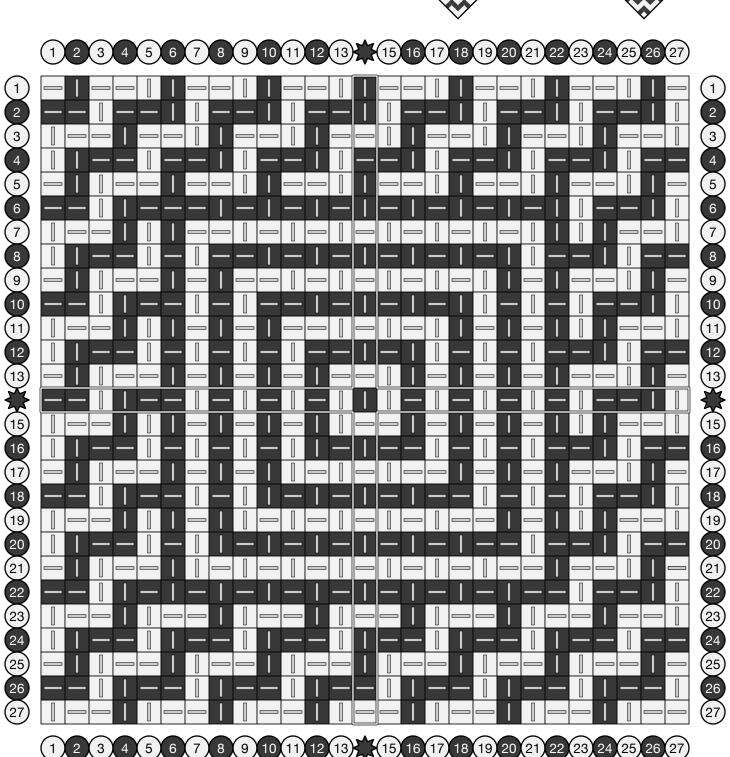




### **Twill-Framed Tabby Boxes**

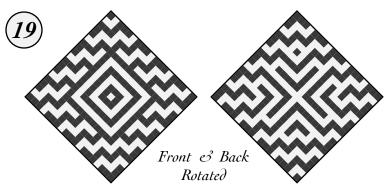
An alternating color warp and weft is combined with a center of nesting boxes produced by over-one/under-one tabby weave, surrounded by stair-steps of over-two/under-two twill around the edge

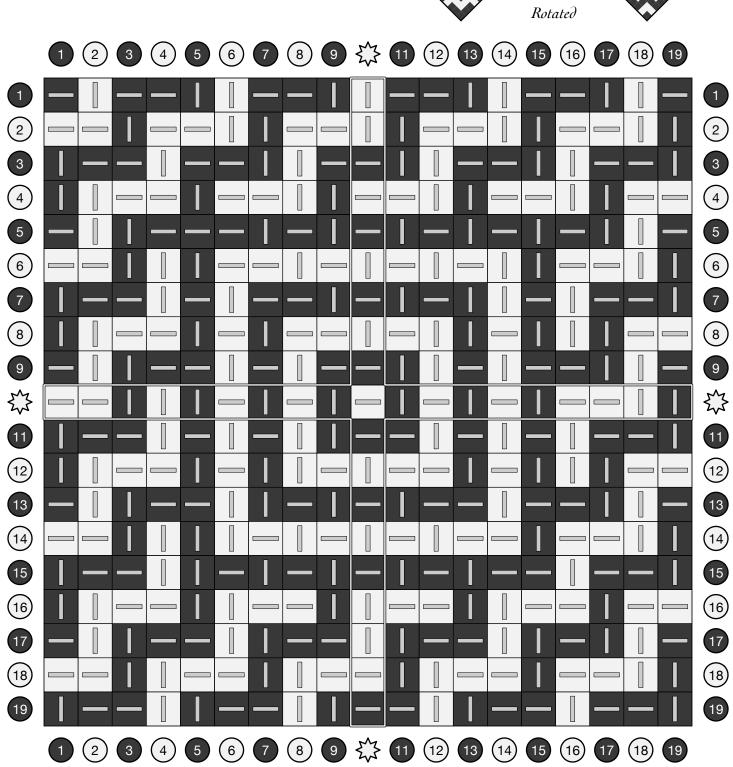




## **Twill-Framed Tabby Boxes**

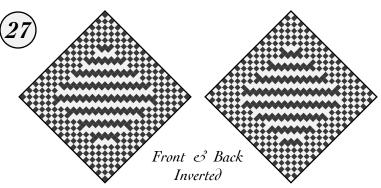
An alternating color warp and weft is combined with a center of nesting boxes produced by over-one/under-one tabby weave, surrounded by stair-steps of over-two/under-two twill around the edge

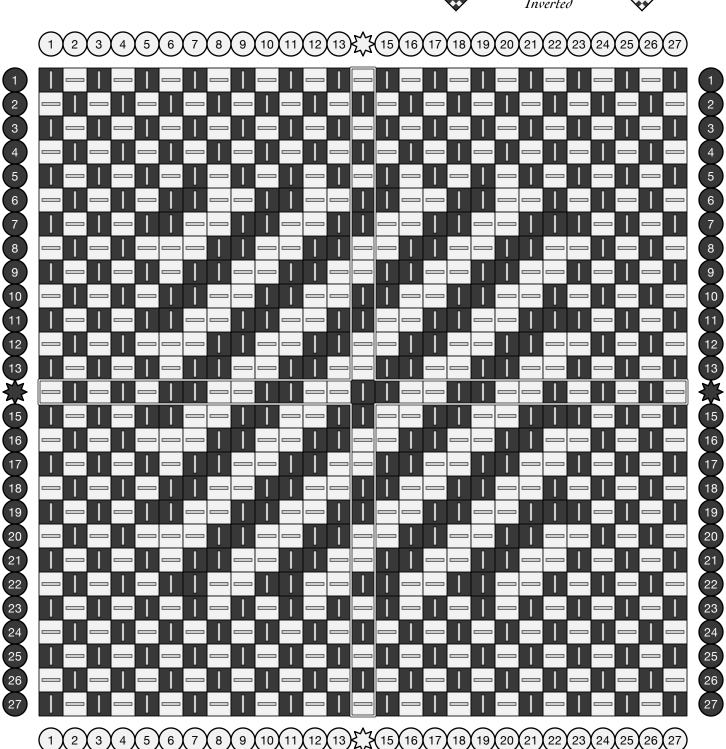




# **Tabby-Framed Twill Bends**

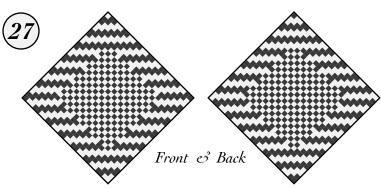
A solid color warp and weft is combined with a center over-two/under-two twill weave to produce diagonal bands, surrounded by the checkered pattern formed by an over-one/under-one tabby weave around the edge.

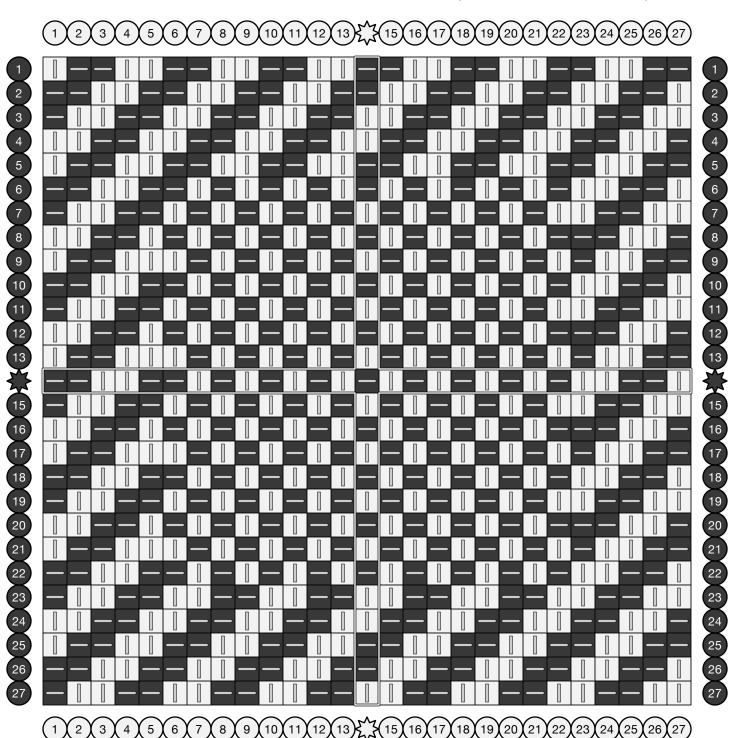




## **Twill-Framed Tabby Checks**

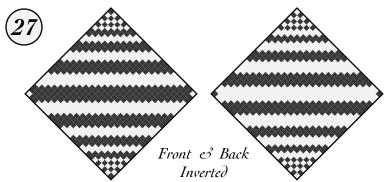
An alternating color warp and weft is combined with a center of nesting boxes produced by over-one/under-one tabby weave, surrounded by stair-steps of over-two/under-two twill around the edge

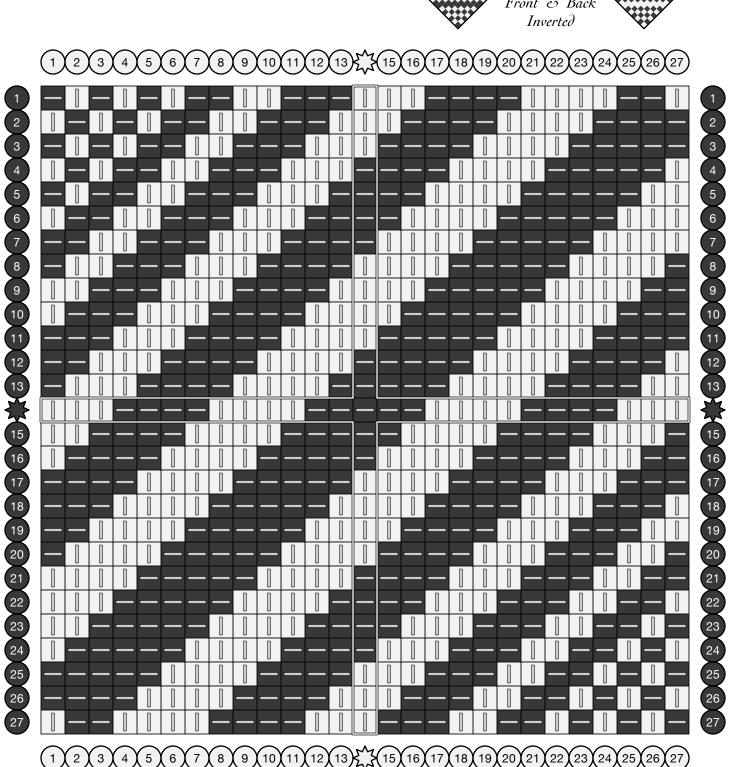




## Tabby-to-Twill Bends

Tabby corners blend to a chunky twill center.



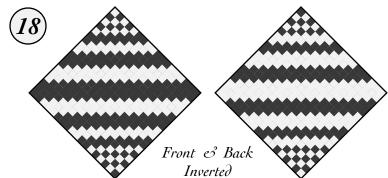


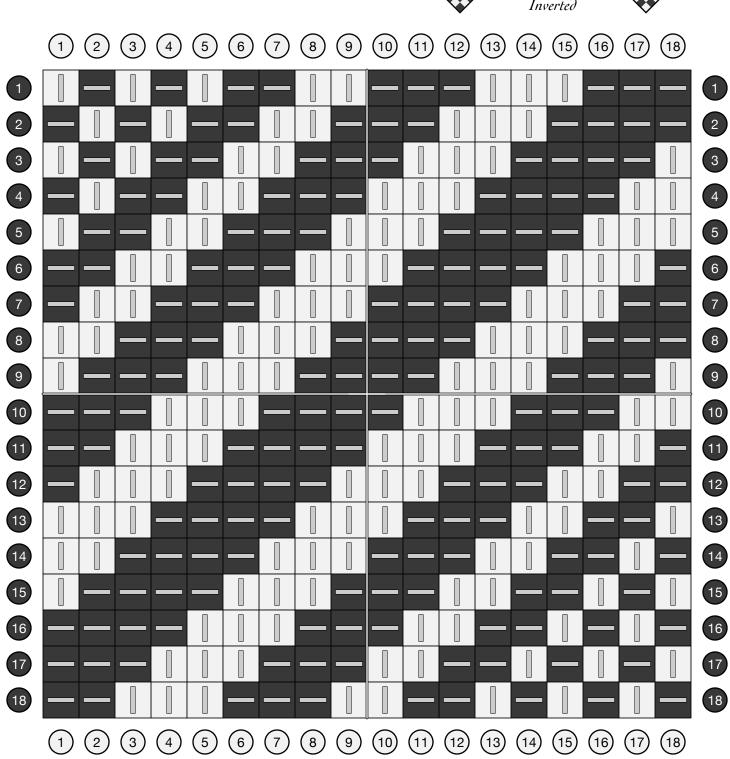
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## Tabby-to-Twill Bends

Tabby corners blend to a chunky twill center.





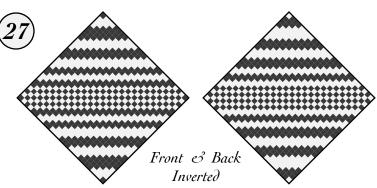
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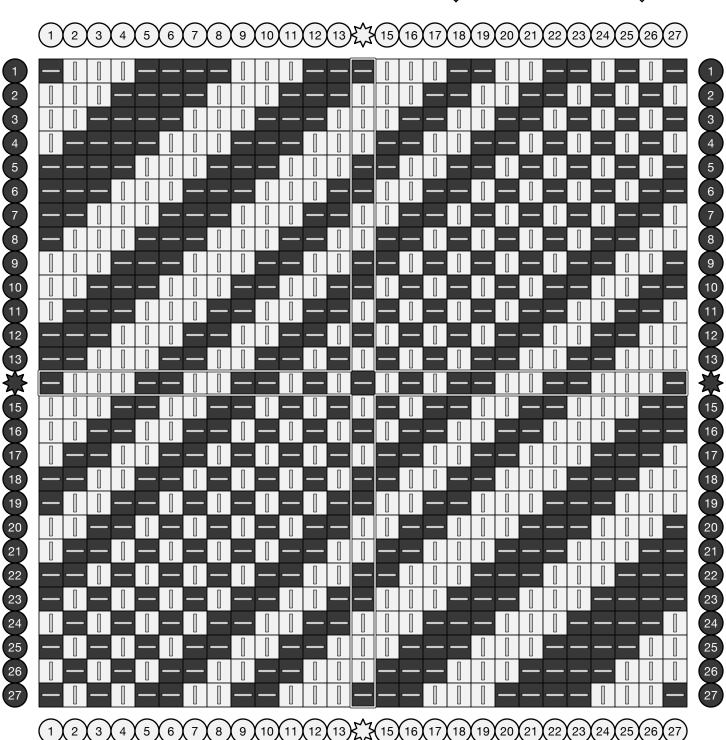
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## Twill-to-Tabby Bends

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.

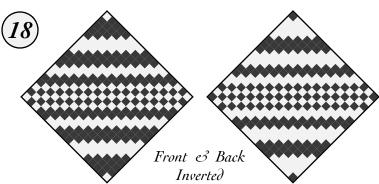


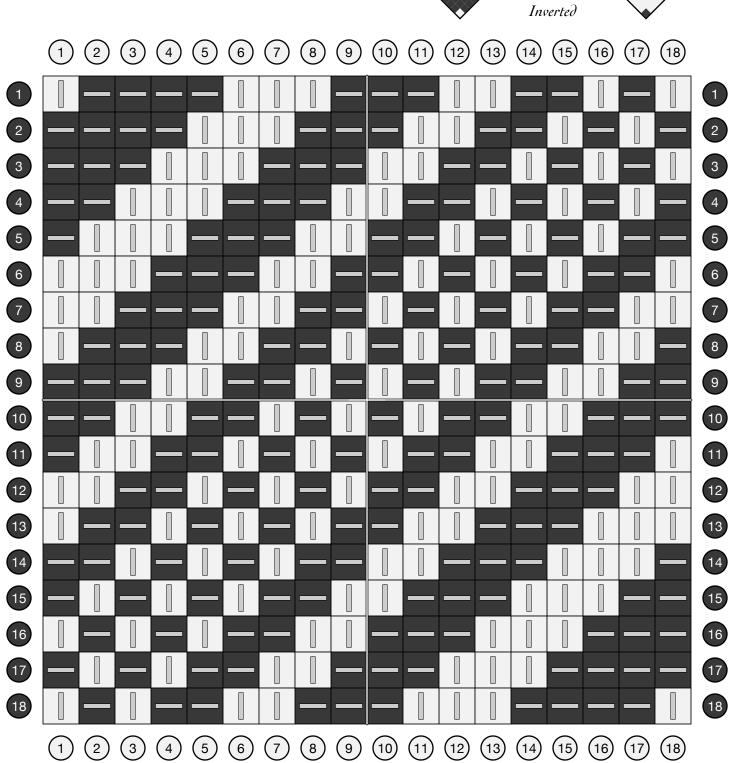


## Twill-to-Tabby Bends

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.

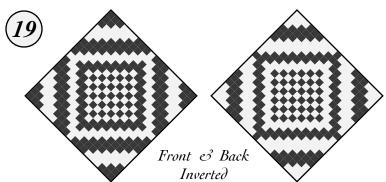


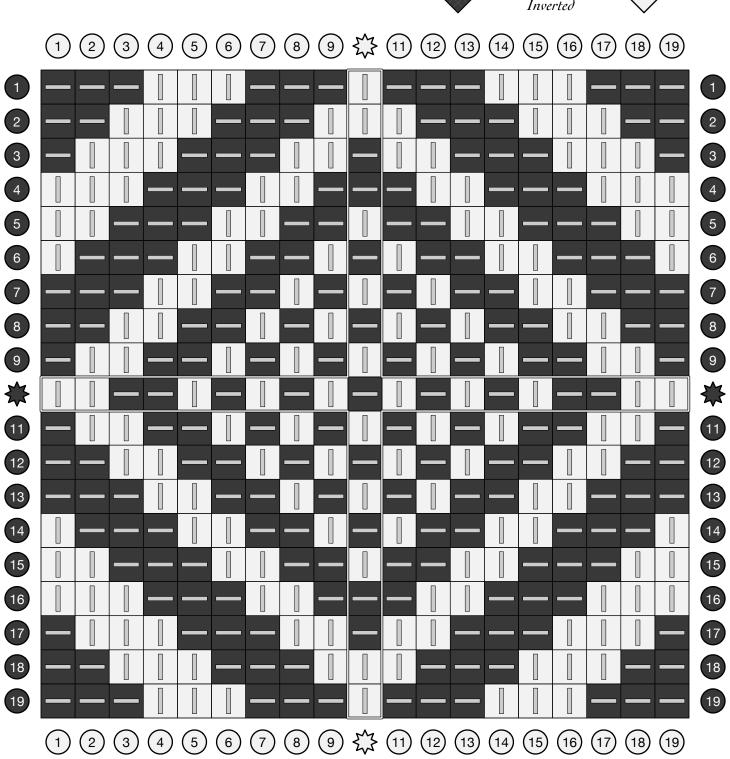


## Twill-to-Tabby Diamonds

Twill corners blend to a smooth tabby center.

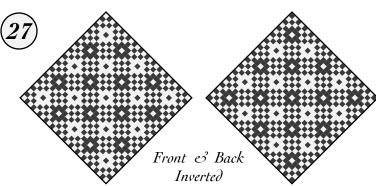
When taken off the loom, the twill edges shrink in on themselves more than the tabby sections, which can cause the potholder to curve into a bowl shape.

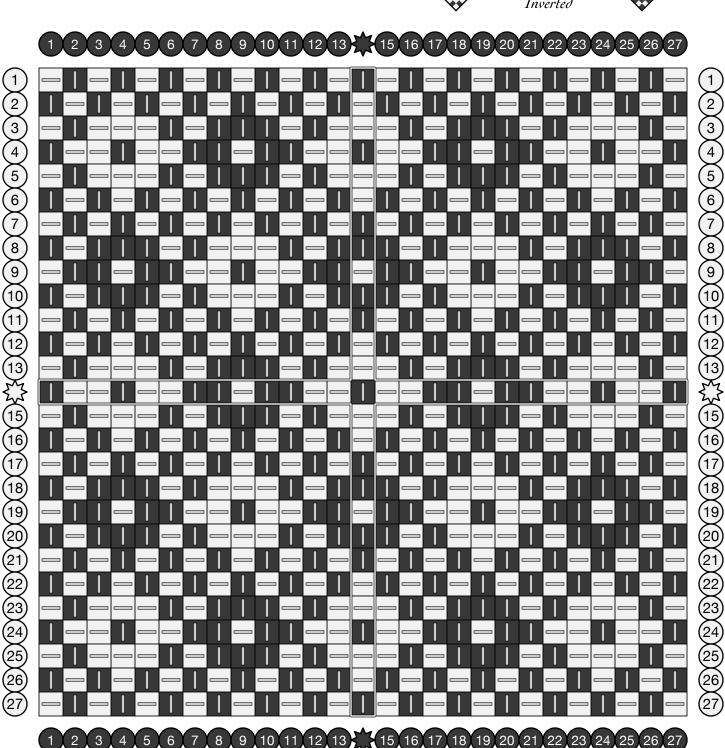




#### Diamond Buffalo

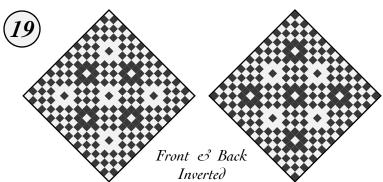
A diagonal grid is filled with alternating sections of tabby weave surround by blocks of warp and weft floats.

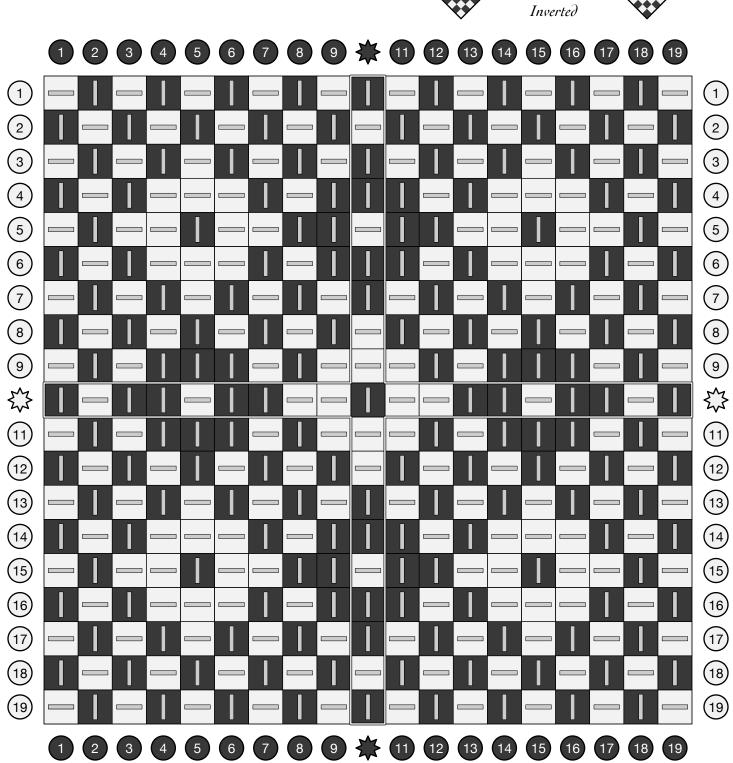




## Diamond Buffalo

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

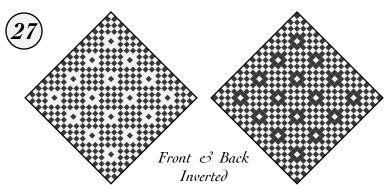


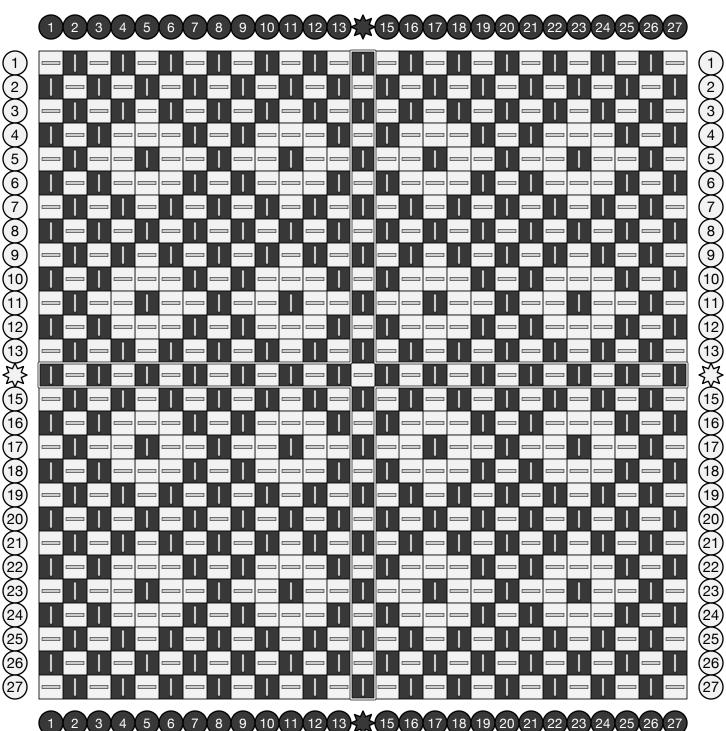


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#### Half-Waffle

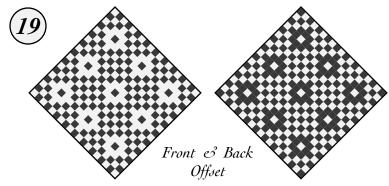
A tabby fabric is marked by a grid of spots with floats that encourage the fabric to pucker.

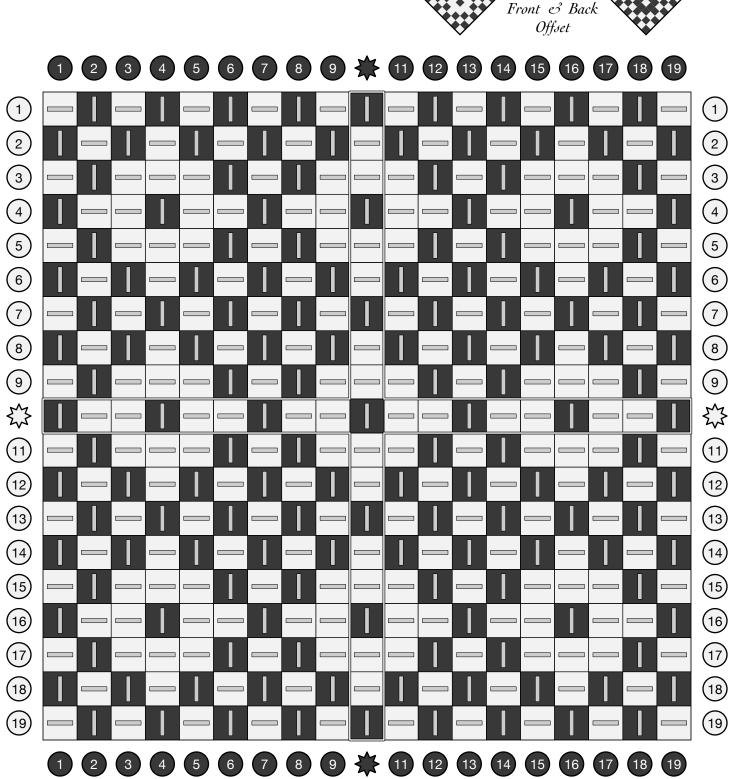




## Half-Waffle

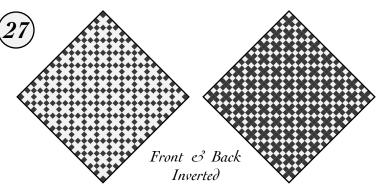
A tabby fabric is marked by a grid of spots with floats that encourage the fabric to pucker.

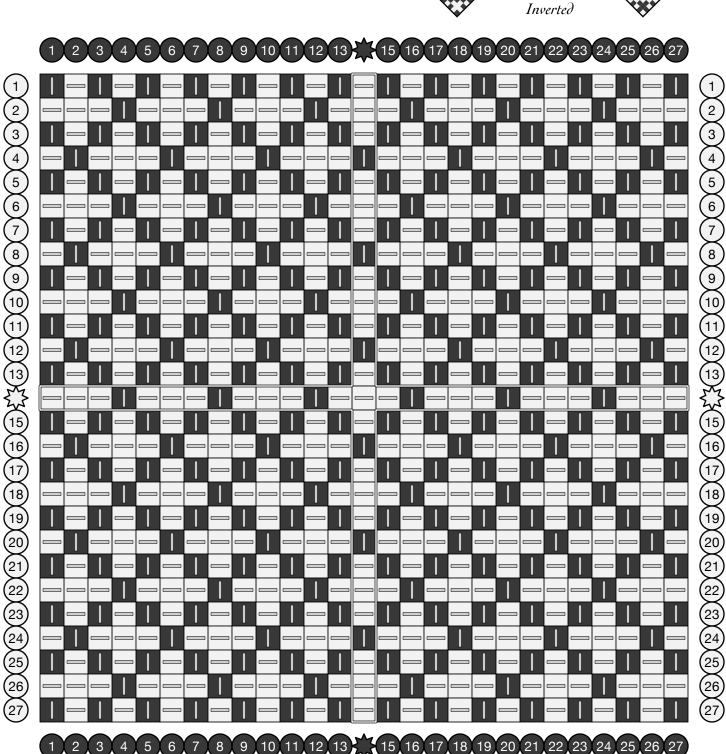




## **Alternating Float Weave**

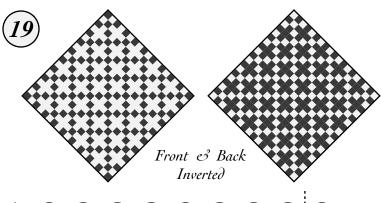
Rows of plain weave alternate with offset rows of 3/1 weave, producing long raised ribs on each face.

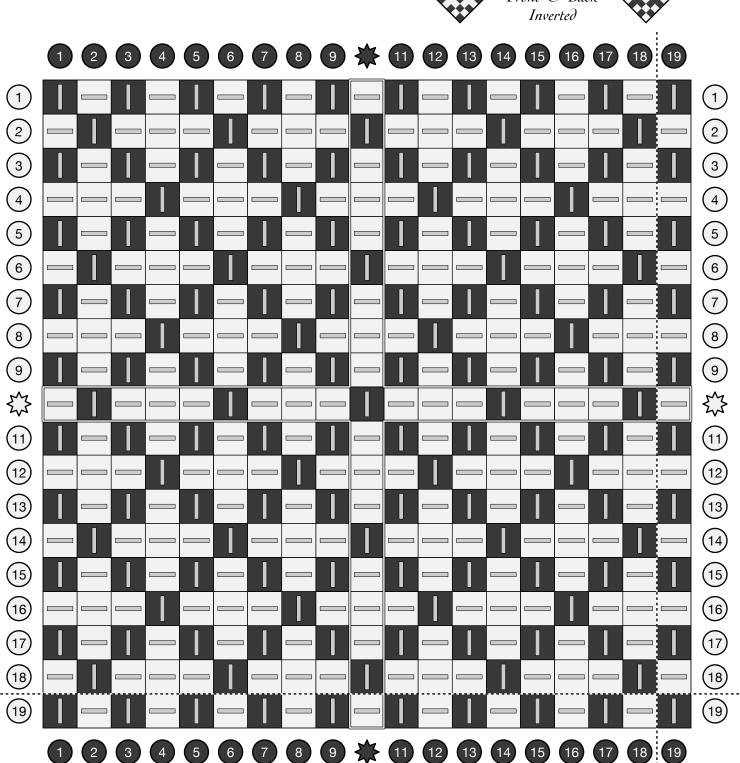




## **Alternating Float Weave**

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



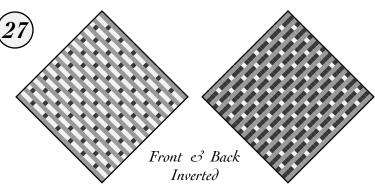


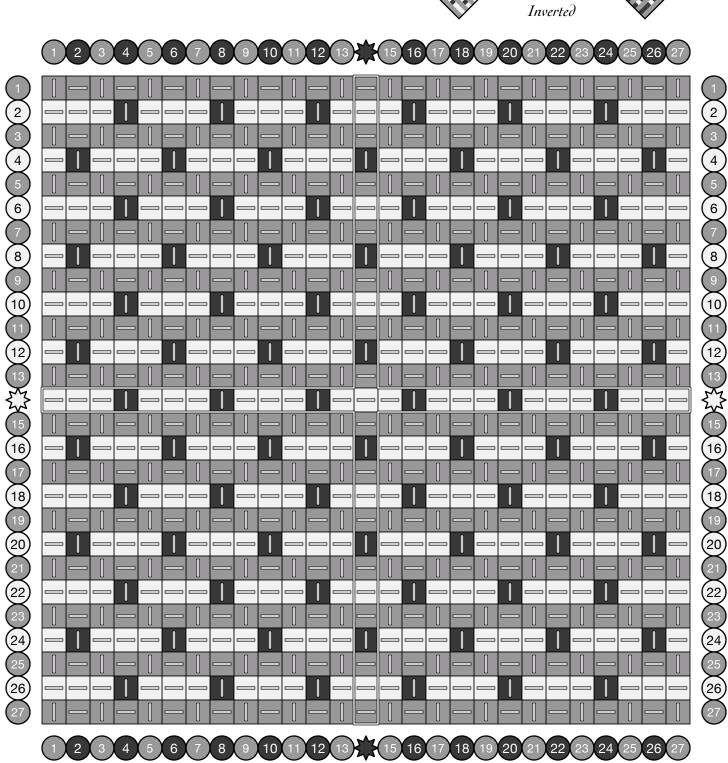
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## **Tri-Color Alternating Floats**

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

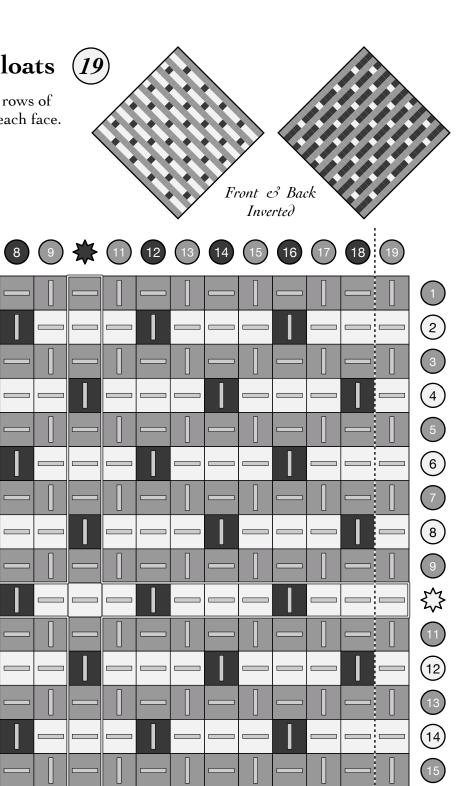


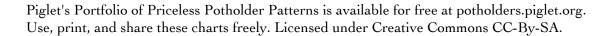


## **Tri-Color Alternating Floats**

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

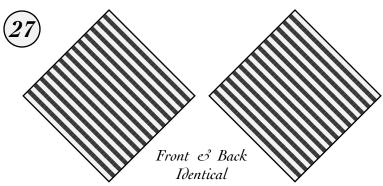
(18)

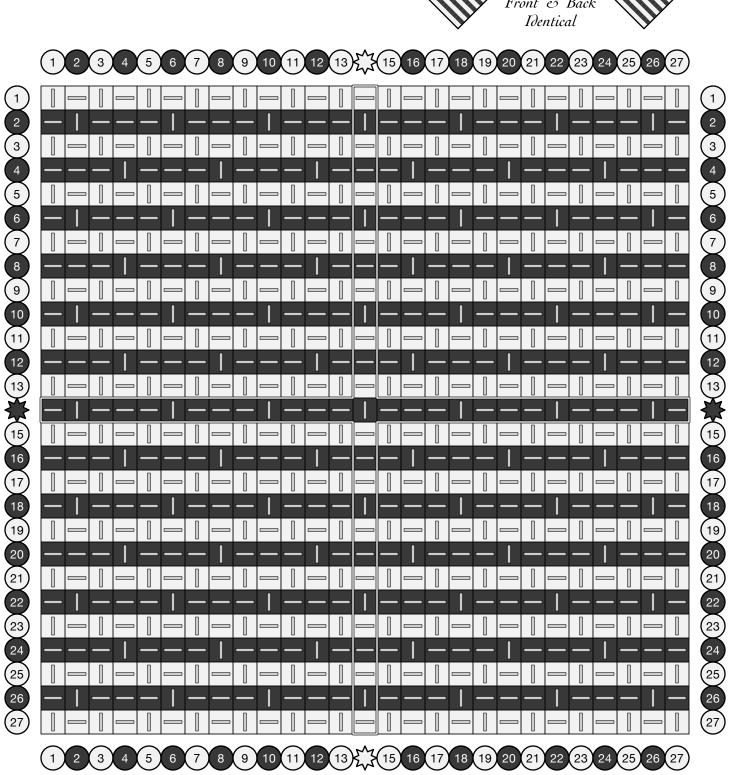




# Faux Corduroy

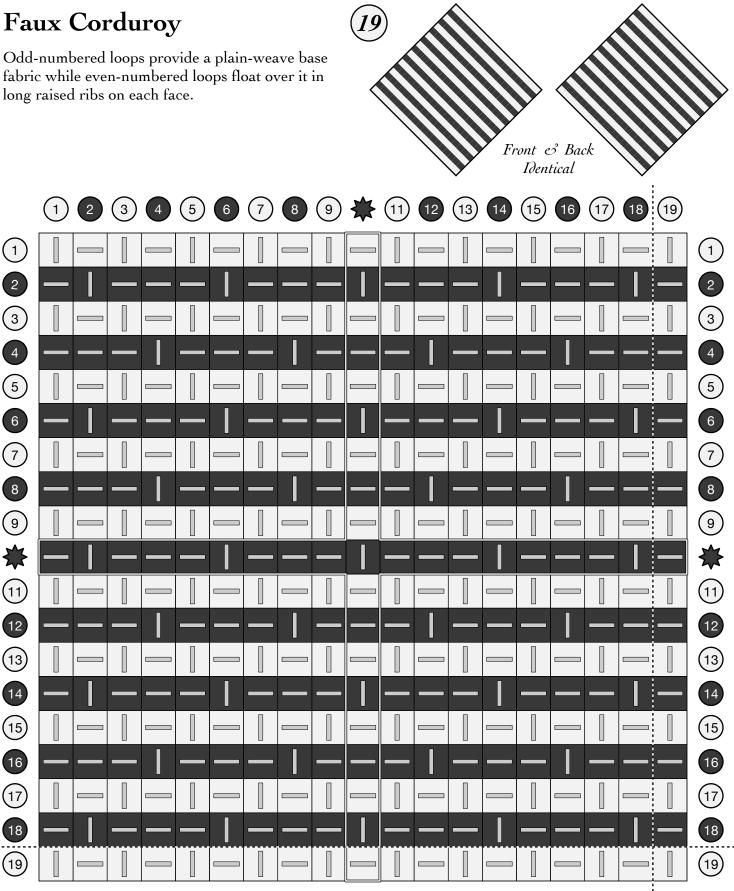
Odd-numbered loops provide a plain-weave base fabric while even-numbered loops float over it in long raised ribs on each face.





## Faux Corduroy

Odd-numbered loops provide a plain-weave base fabric while even-numbered loops float over it in



9

12

(13)

[5]

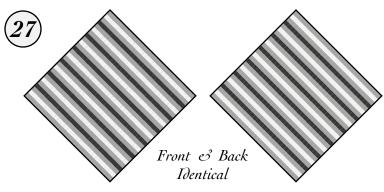
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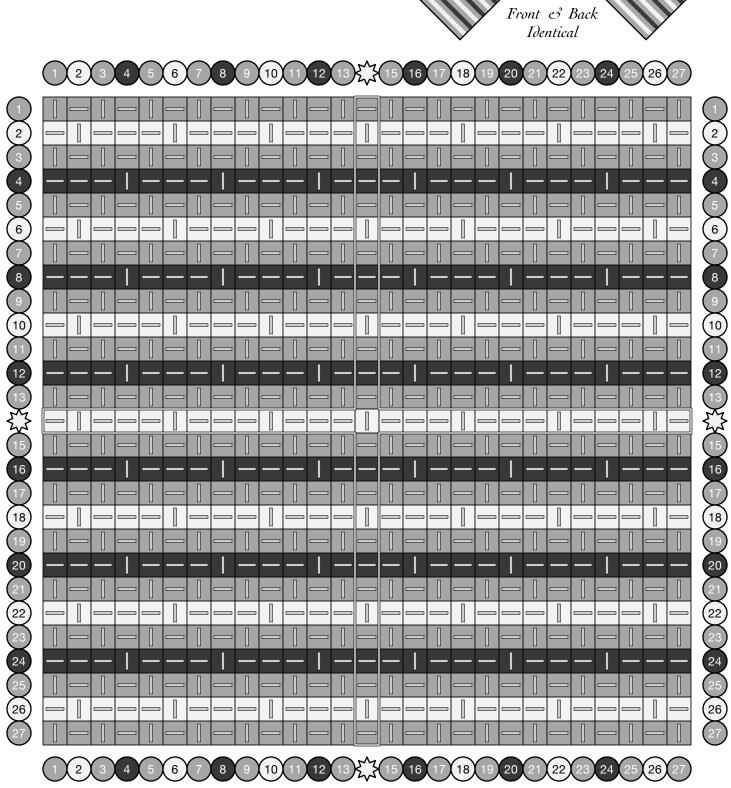
17

18

## **Tri-Color Corduroy**

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





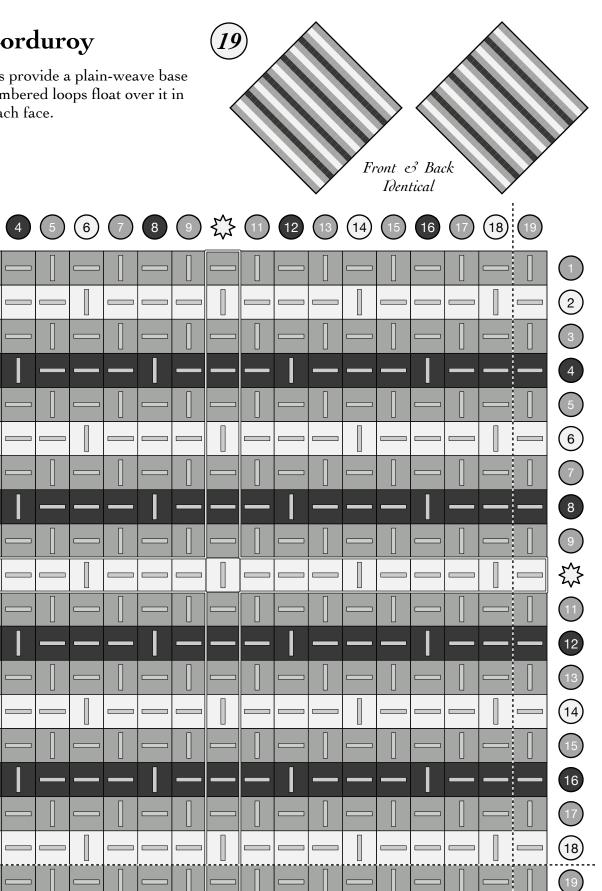
## **Tri-Color Corduroy**

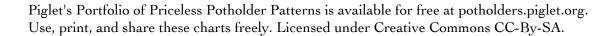
6

(12)

(16)

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





6

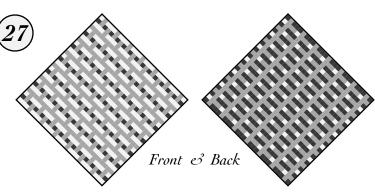
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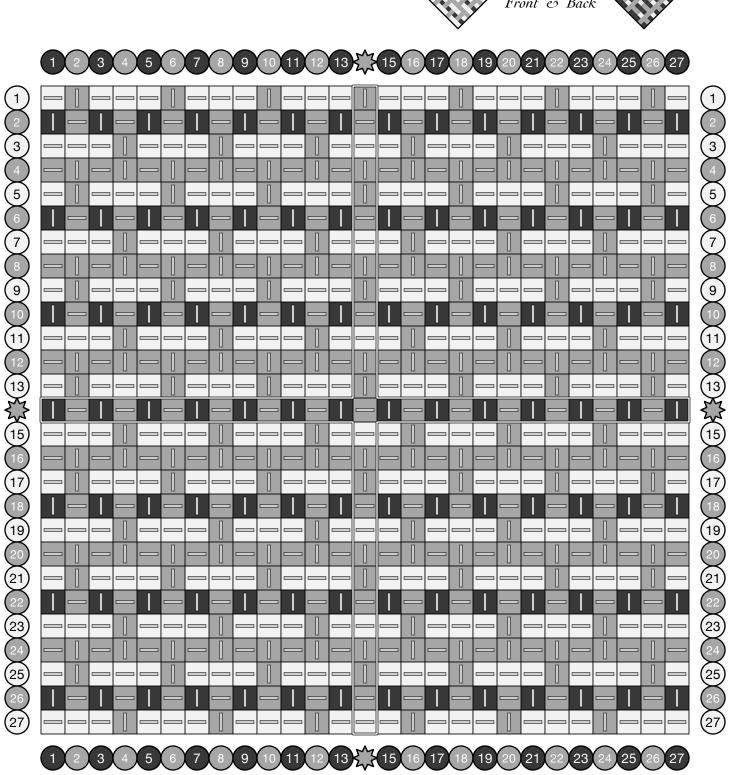
(14)

(18)

#### Summer/Winter

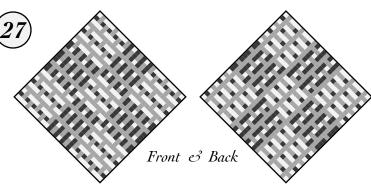
The term summer/winter refers to a variation of overshot weaving that combines alternating tabby-weave rows with patterns formed by over-three warp floats on one side and over-three weft floats on the other.

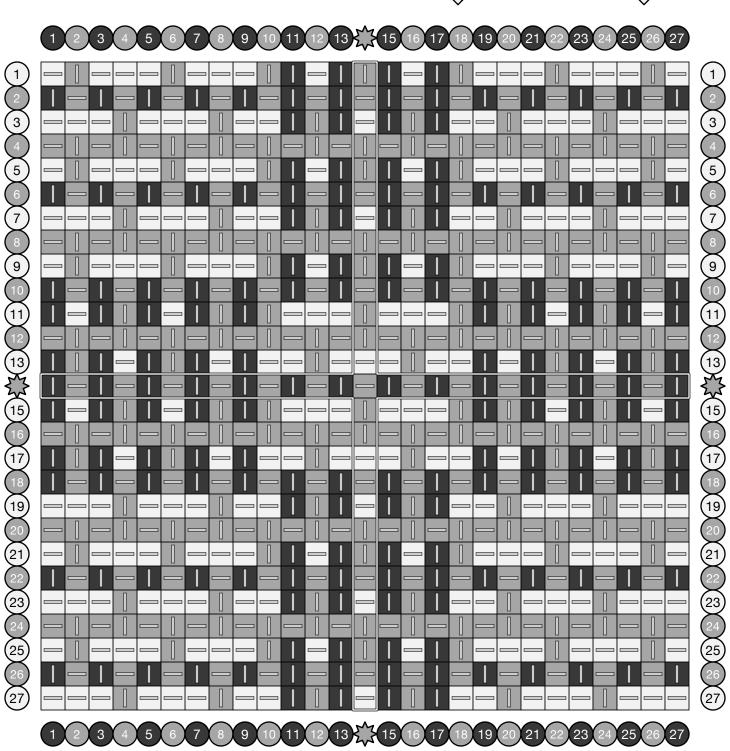




#### Summer/Winter Nine Block

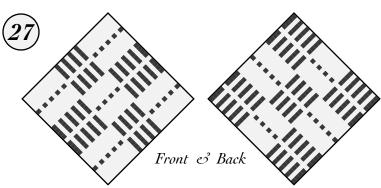
The term summer/winter refers to a variation of overshot weaving that combines alternating tabby-weave rows with patterns formed by over-three warp floats on one side and over-three weft floats on the other.

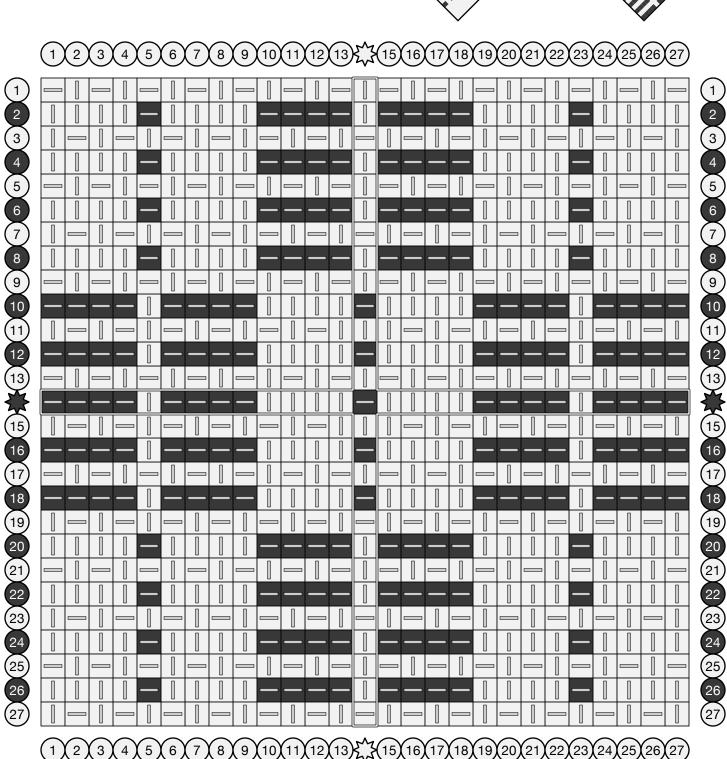




#### Halvdräll Nine Block

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

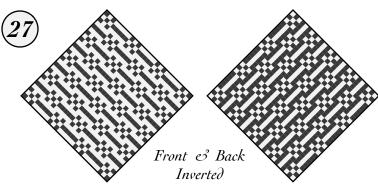


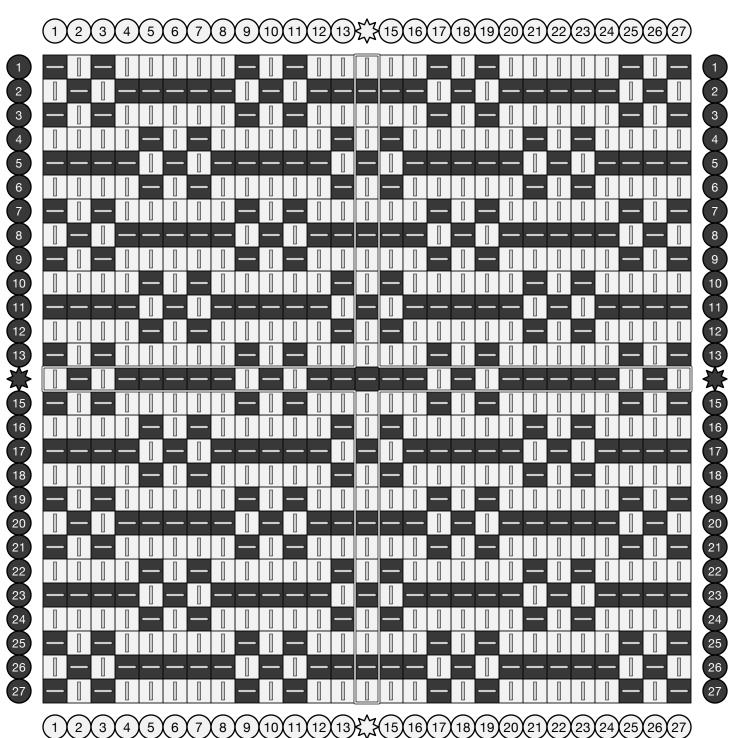


#### Alladorf 60

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

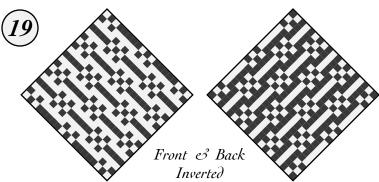
When removed from the loom the long floats form prominant ridges on the front and checkerboard blocks on the back of the fabric.

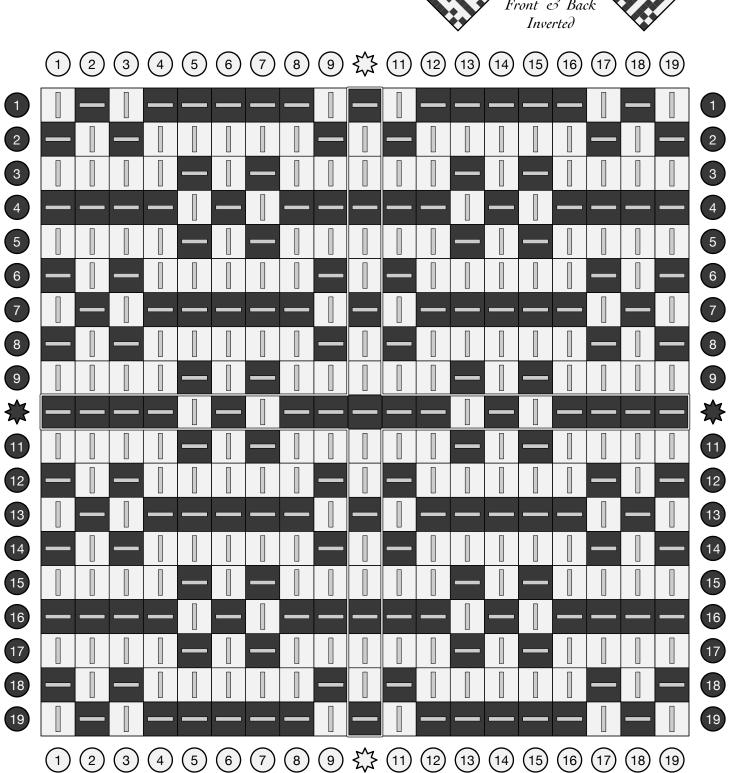




#### Alladorf 60

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

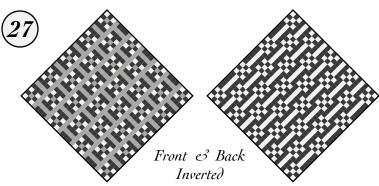


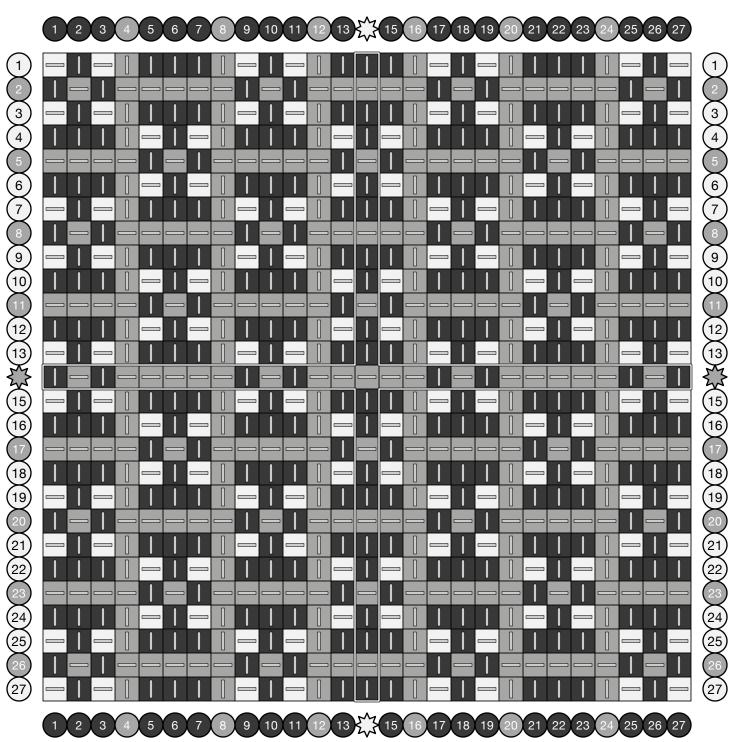


#### Alladorf 60 Hexes

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

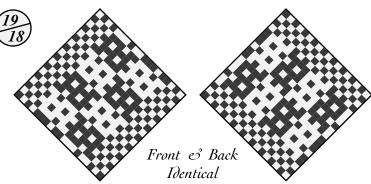
When removed from the loom the long floats form prominant ridges on the front and checkerboard blocks on the back of the fabric.

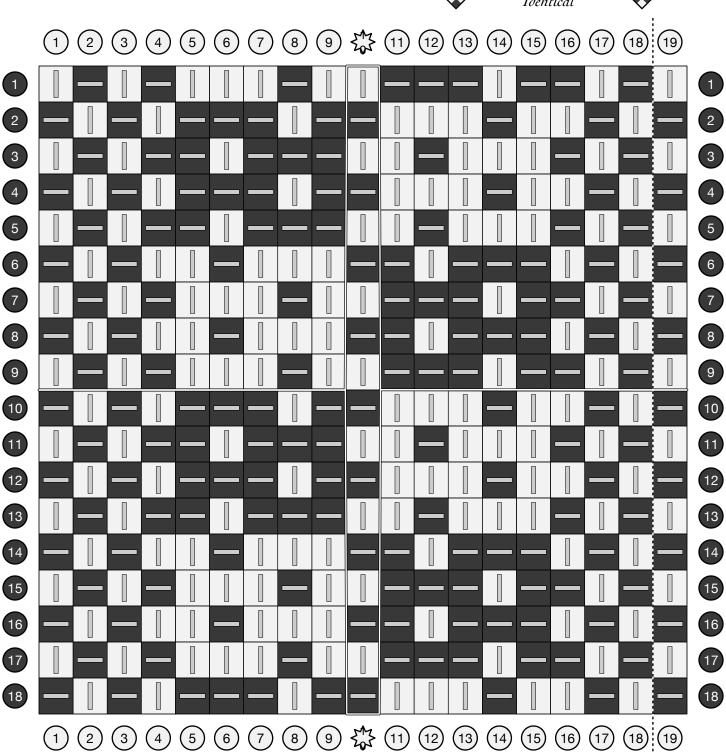




#### Frankish Pattern Blocks

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

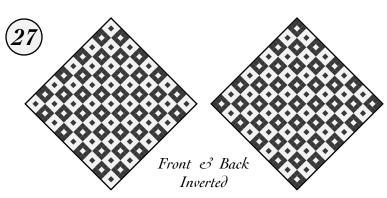


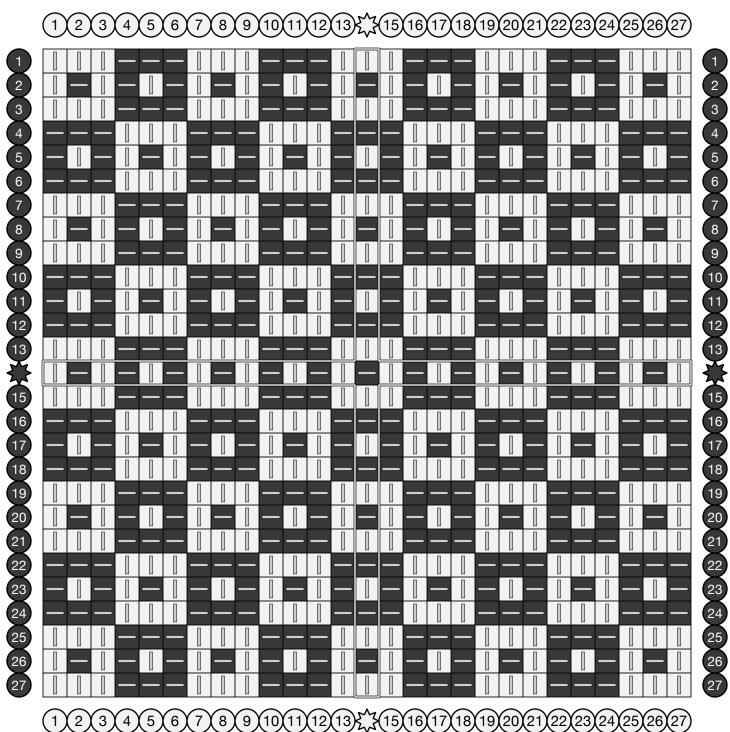


### Padded Basketweave

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

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

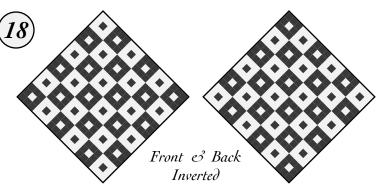


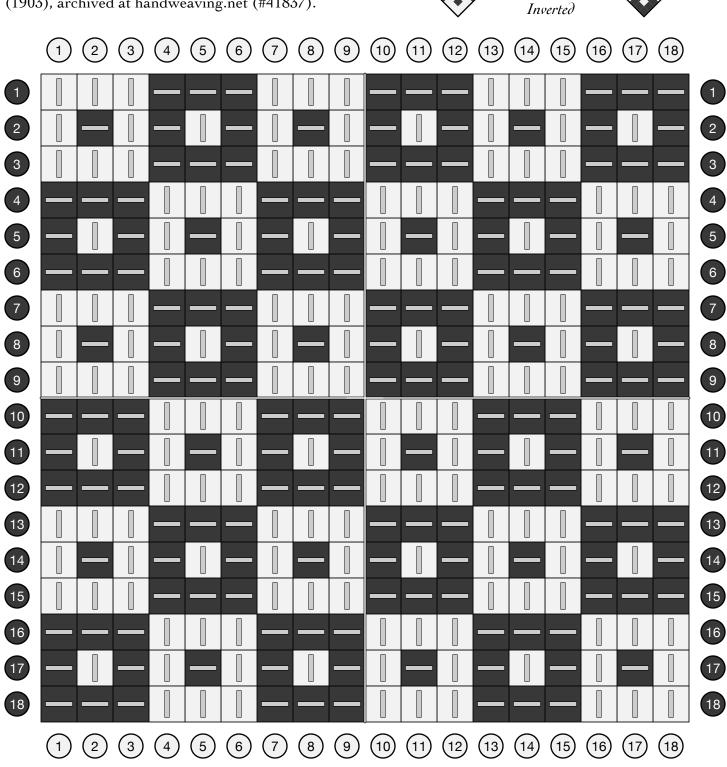


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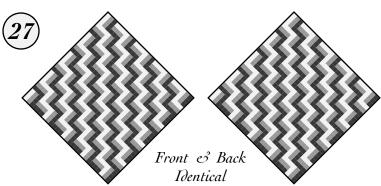
Adapted from *Orimono Soshiki Hen* by Kiju Yoshida (1903), archived at handweaving.net (#41837).

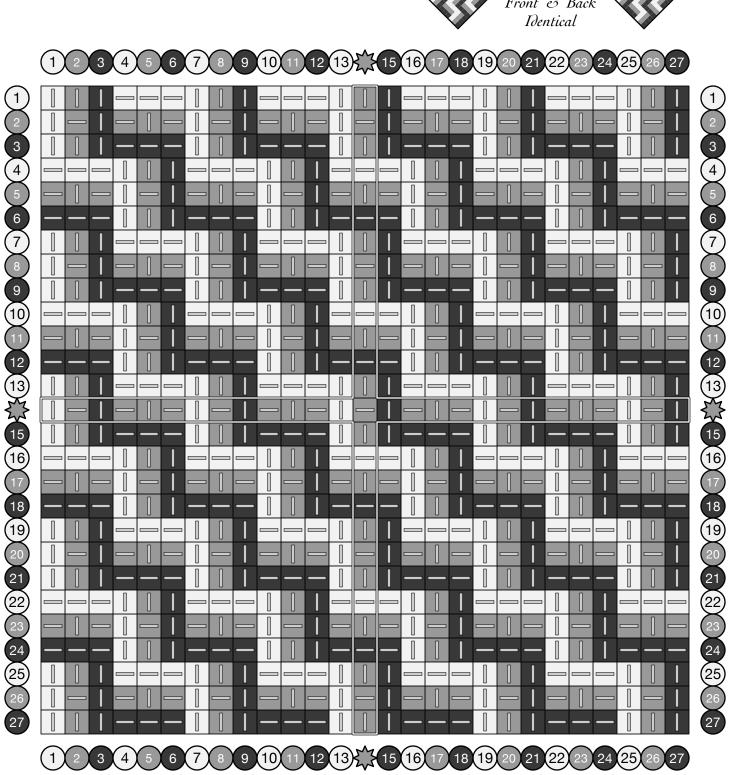




### Padded Basketweave Steps

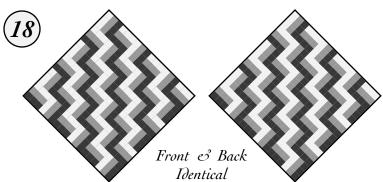
When removed from the loom, the pairs of floating loops pull up to surround and mostly obscure the inner core of tabby-woven loops, forming an extrathick fabric.

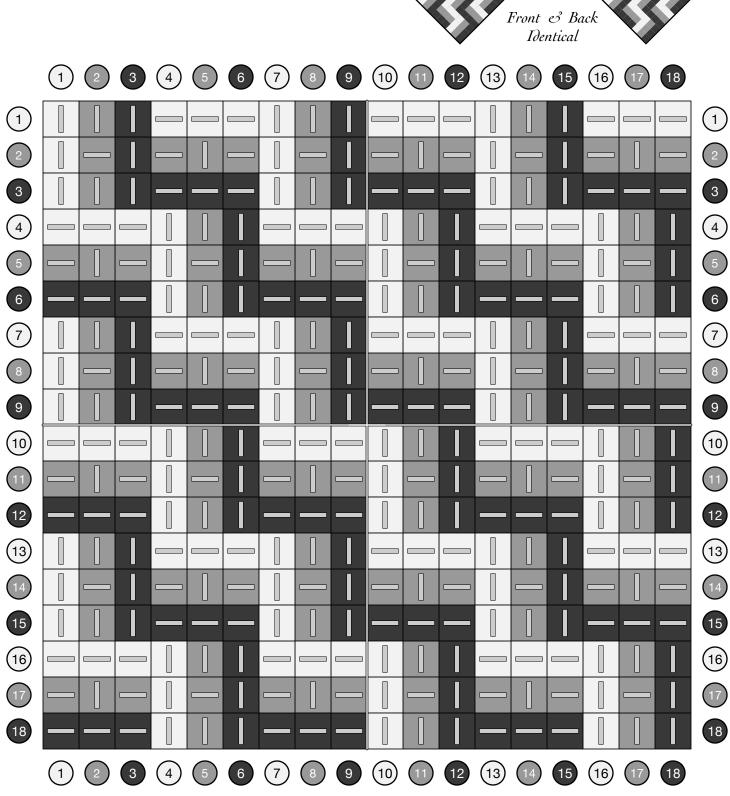




# Padded Basketweave Steps

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



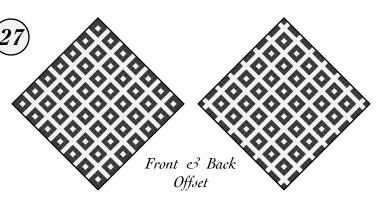


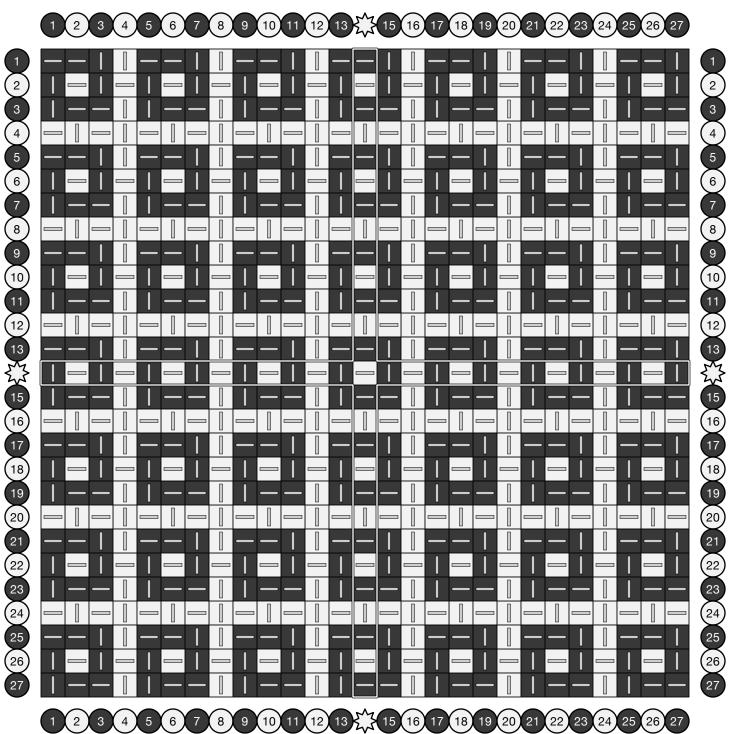
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Tiny Boxes (On the Hillside) (27)

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

A simple pattern added to our charts in April 2022.

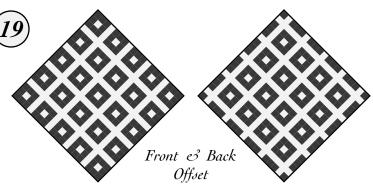


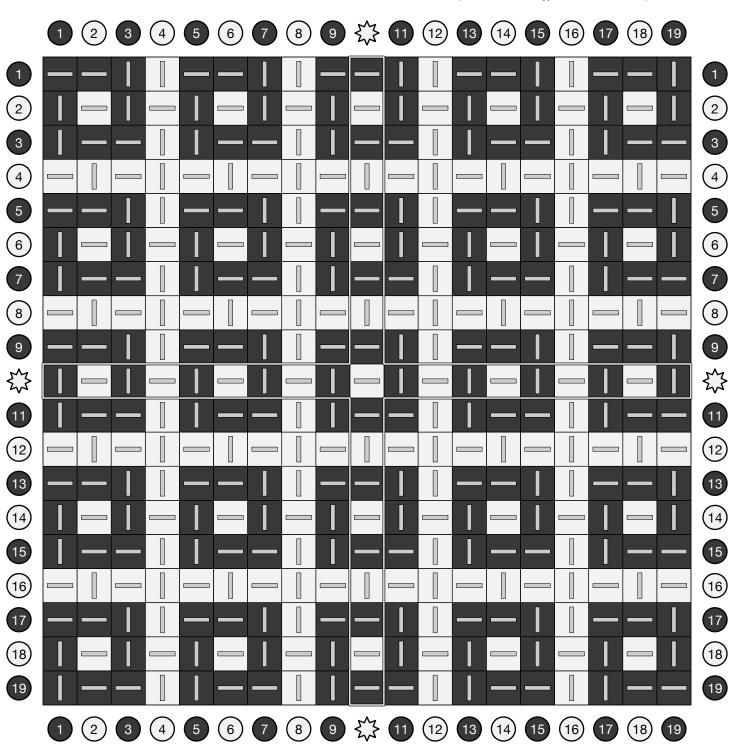


Tiny Boxes (On the Hillside) (19)

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

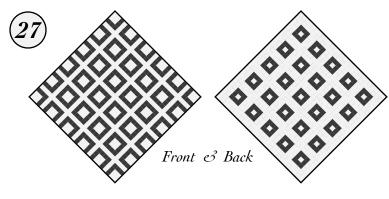
A simple pattern added to our charts in April 2022.

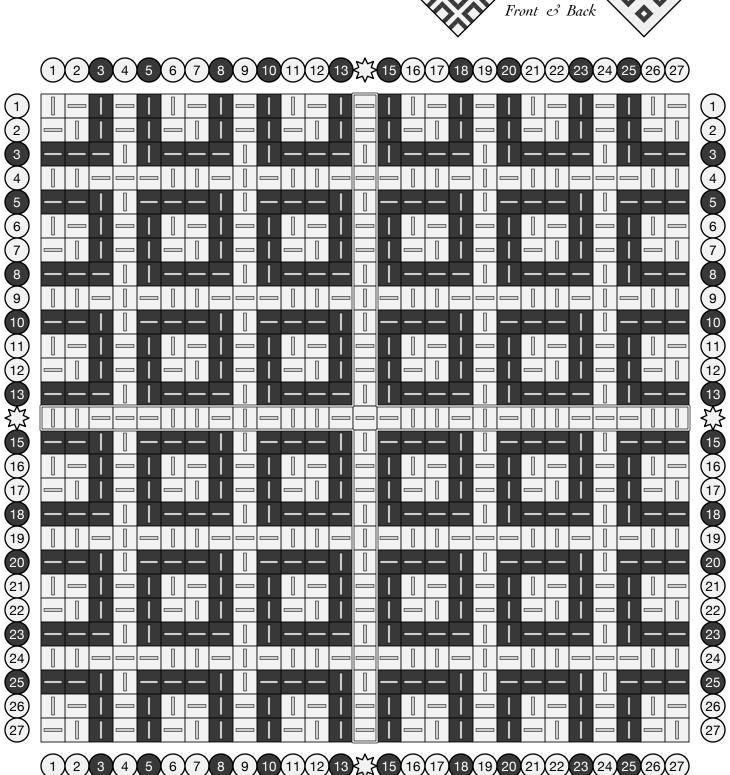




#### **Double Boxes**

Smaller boxes on one side, larger on the other.



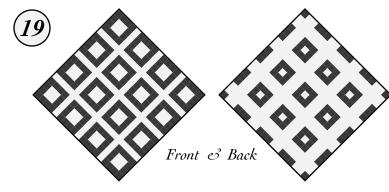


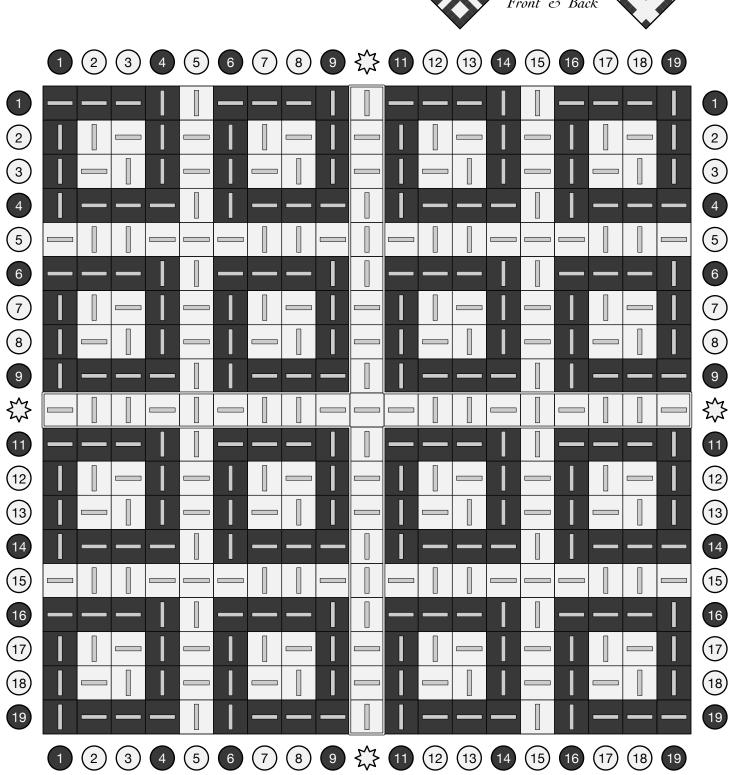
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#### **Double Boxes**

Smaller boxes on one side, larger on the other.





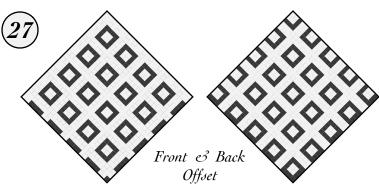
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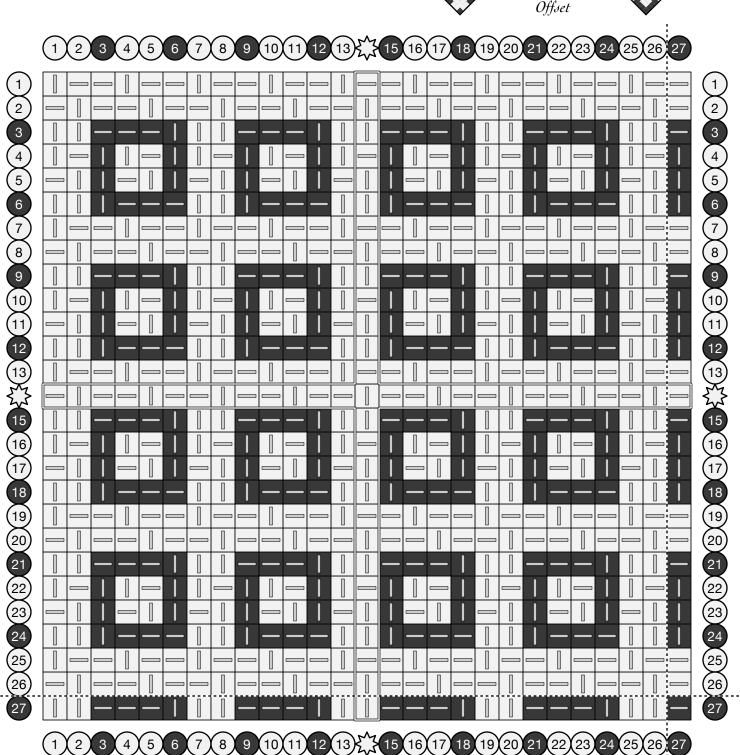
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### **Moving Boxes**

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

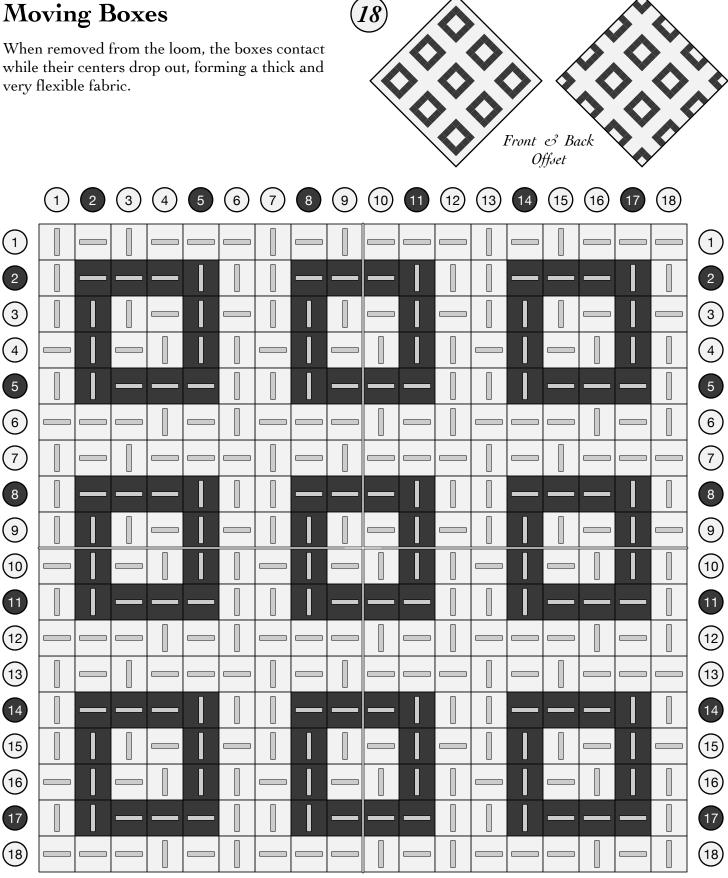
For greater symetry, skip the last warp and weft.





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9

(10)

(12)

(13)

(15)

(16)

(6)

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(18)

### **Tri-Color Moving Boxes**

6

7

11

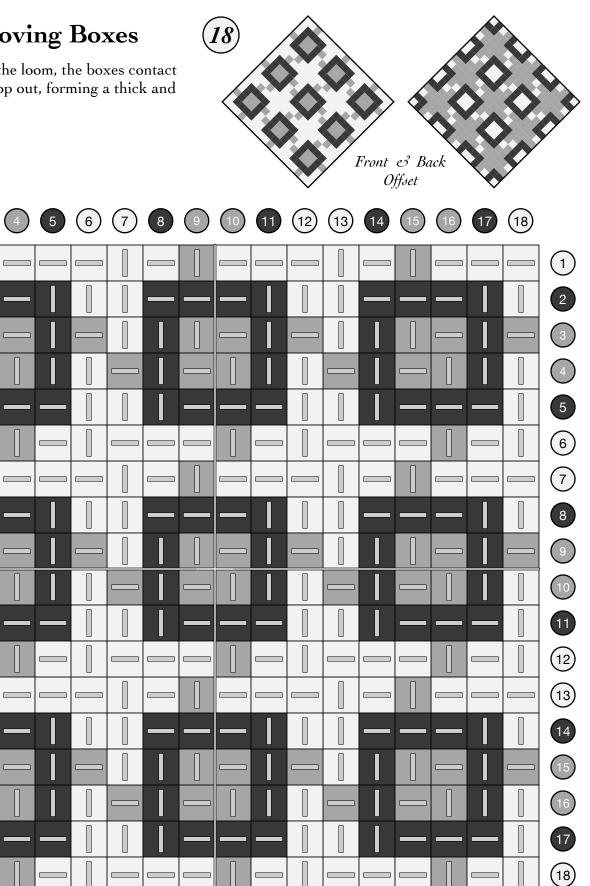
(12)

13

17

(18)

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



(12)

(13)

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(6)

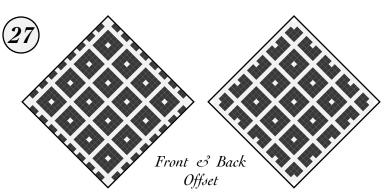
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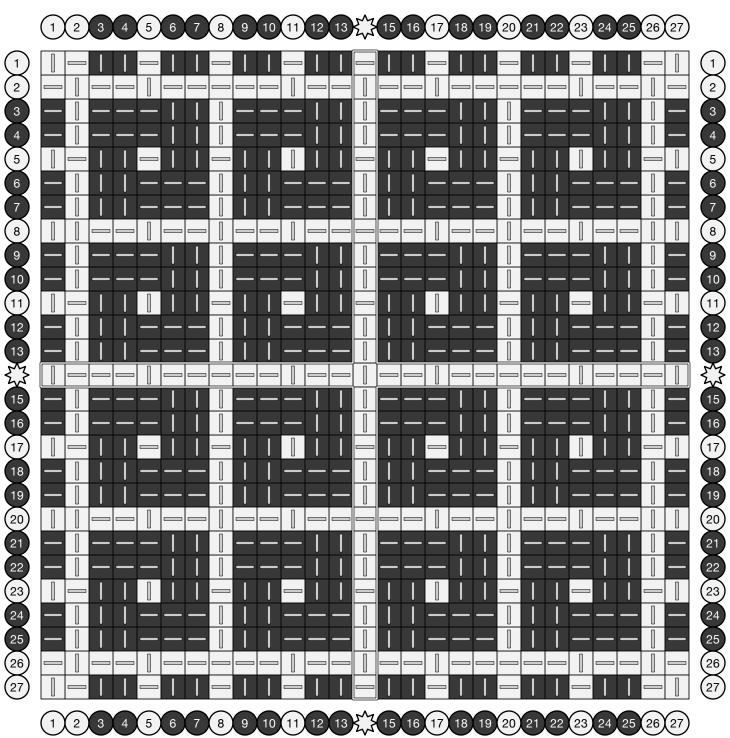
(18)

#### Giant Boxes

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

An extension of the earlier "Tiny Boxes" pattern.

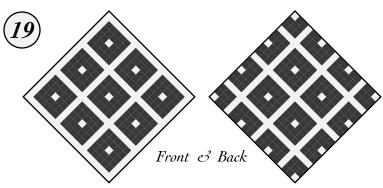


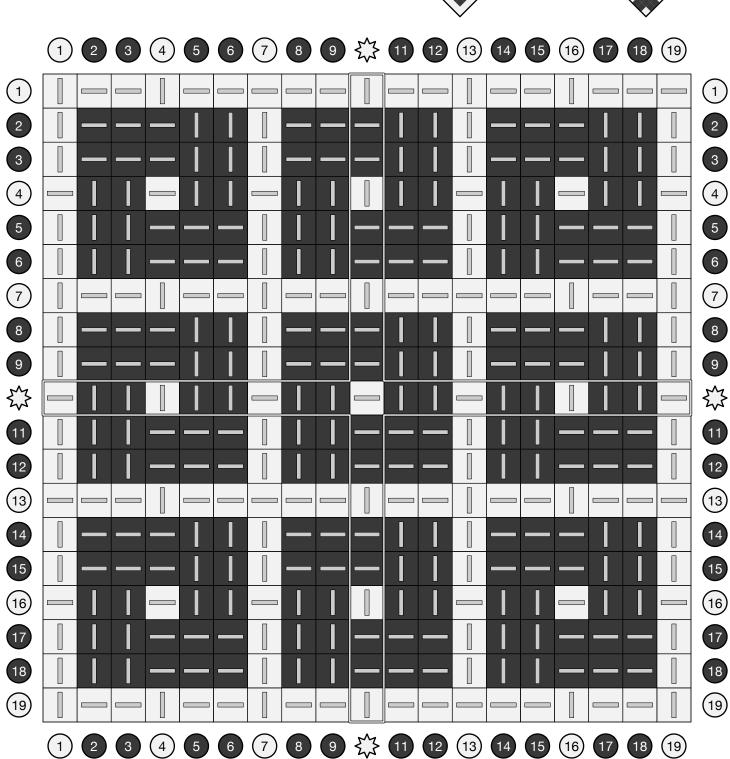


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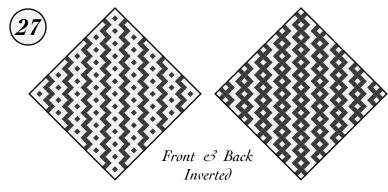
An extension of the earlier "Tiny Boxes" pattern.

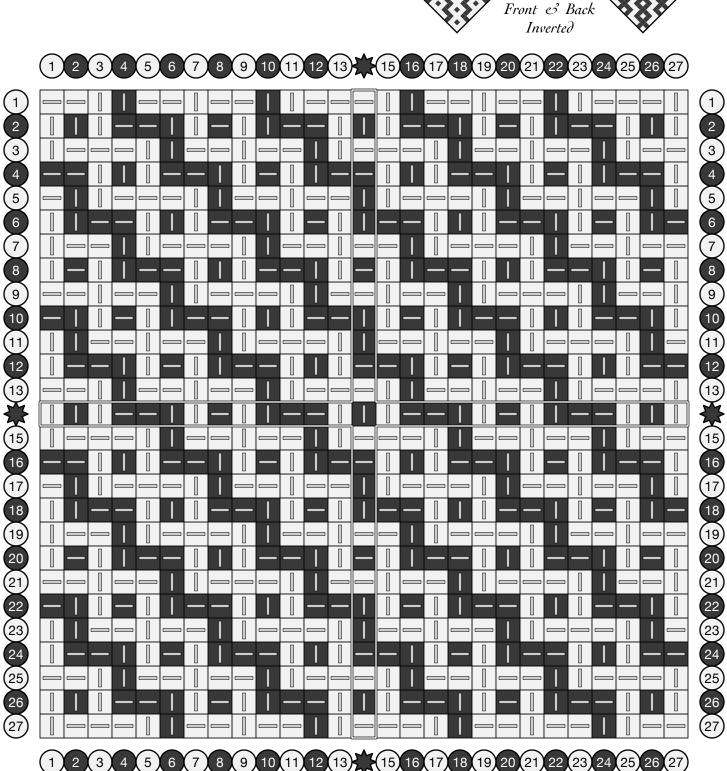




#### **Indented Bendlets**

Alternating wide and narrow diagonal bands.

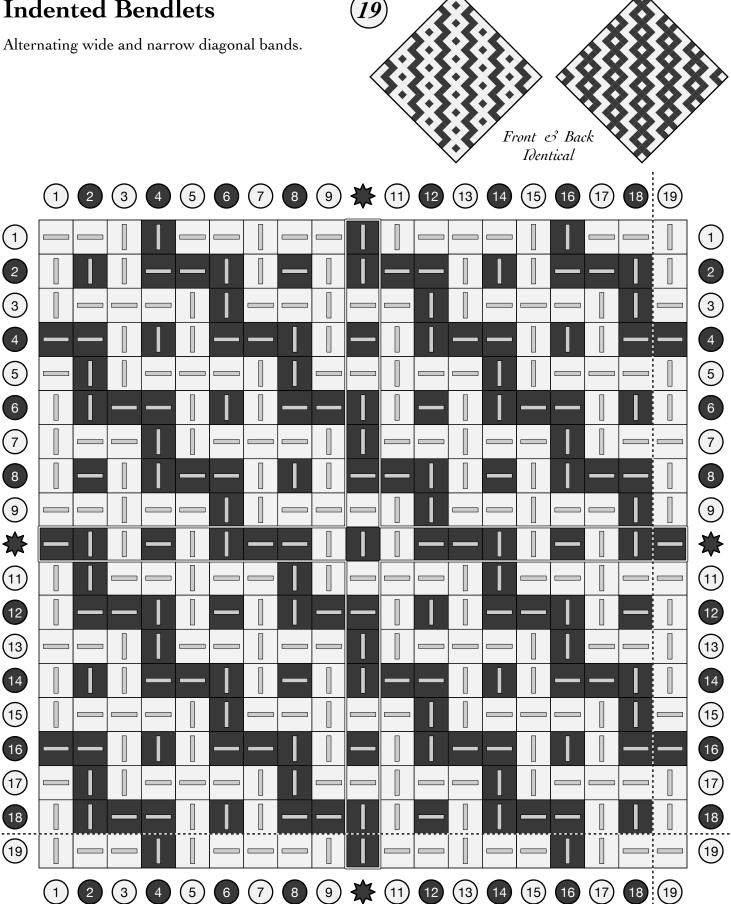




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#### **Indented Bendlets**



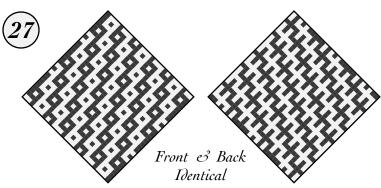
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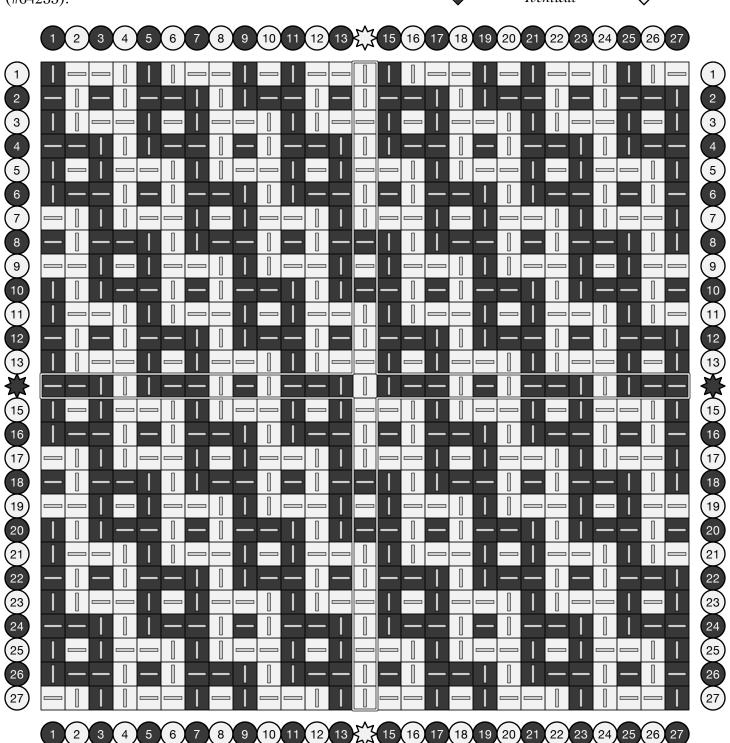
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### **Tumbling Boxes**

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

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

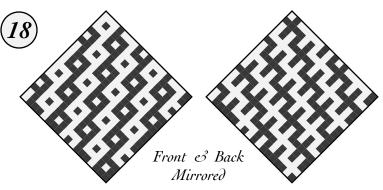


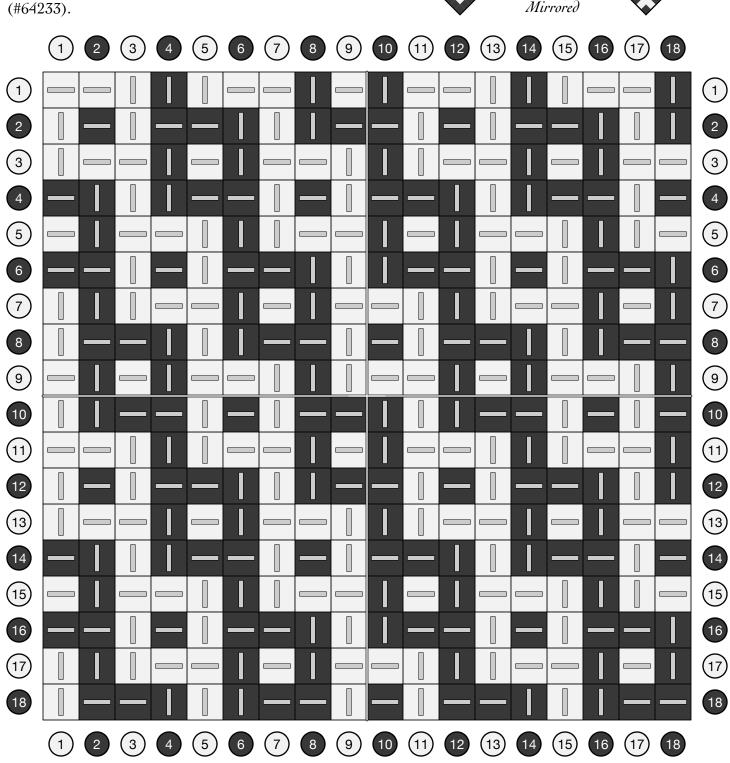


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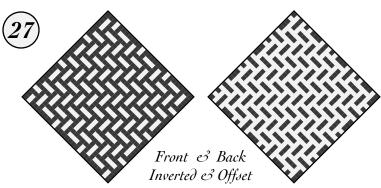


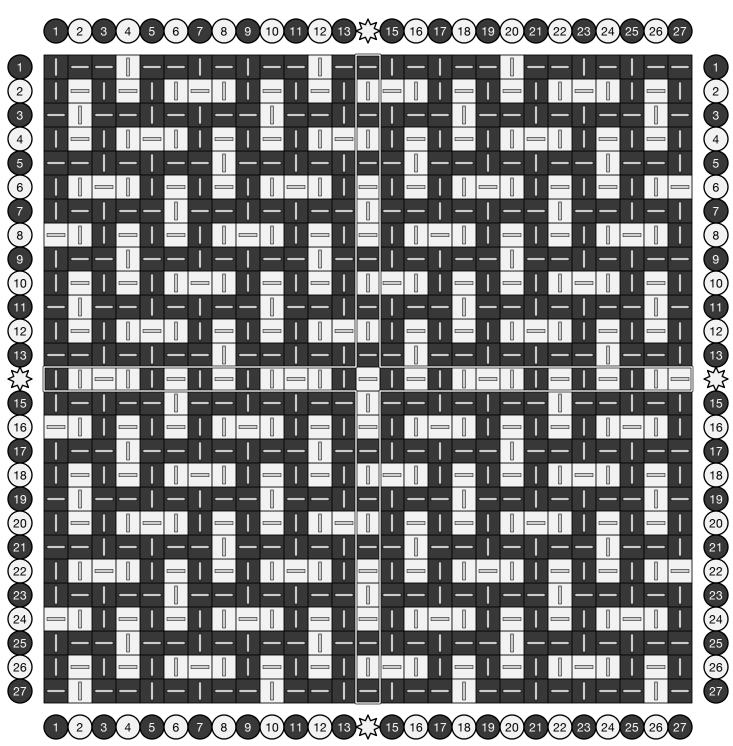


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#### Wonder Waffle

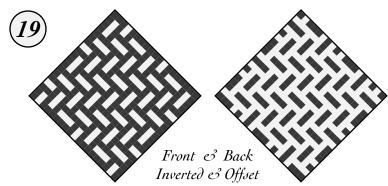
Woven as a herringbone brickwork pattern, this design transforms when taken off the loom, with each color's loops snugging up on each other to form a raised waffle pattern on one side of the fabric, surrounding dimples of the other color.

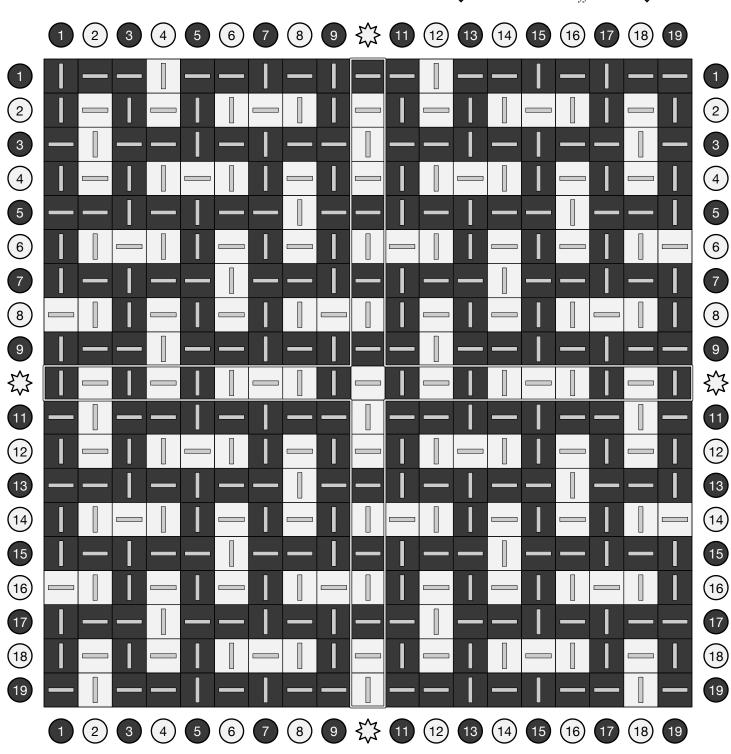




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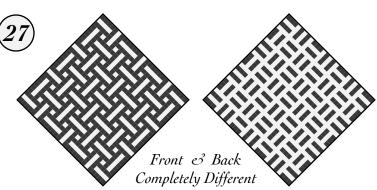


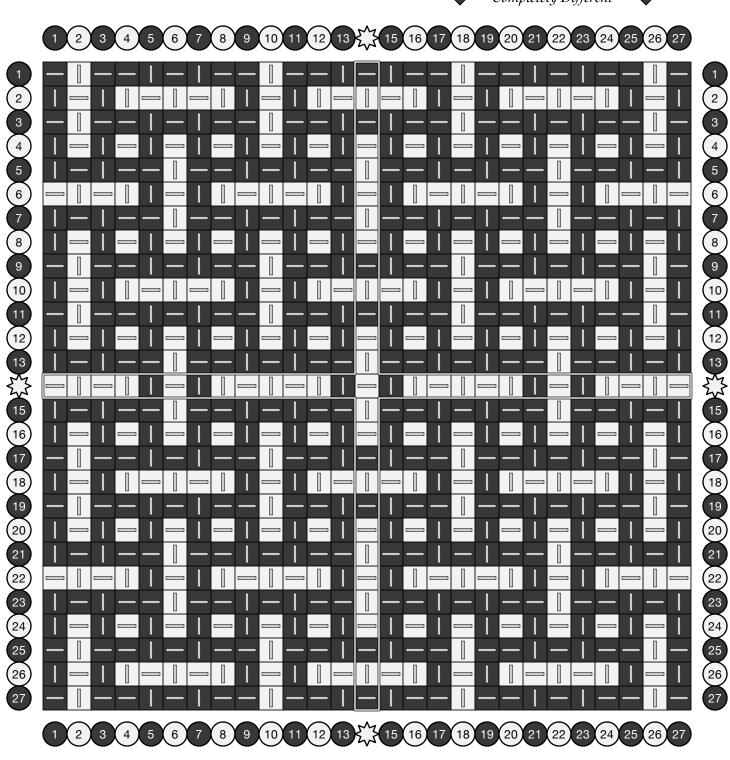


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#### Cobblestone

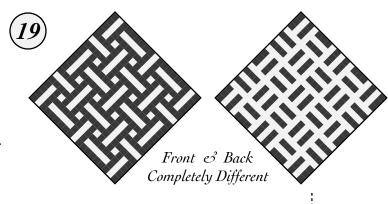
This pattern hides a surprise: when removed from the loom, the small dots on the front disappear as the boxes around them snug up to form a raised bump. Despite the presence of over-3 floats, the resulting weave is solid, with an interesting texture.

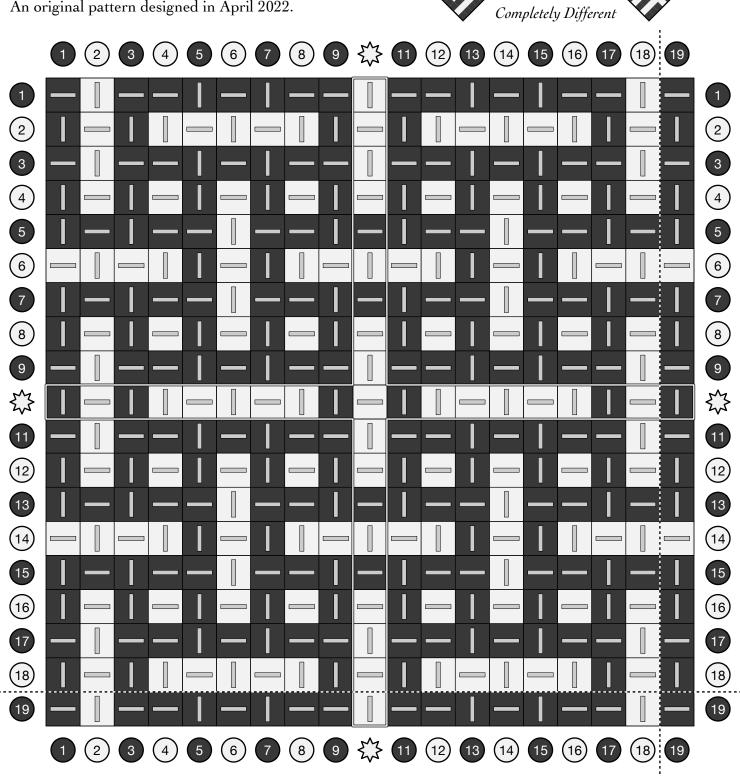




#### Cobblestone

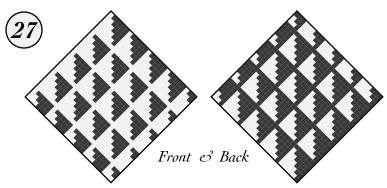
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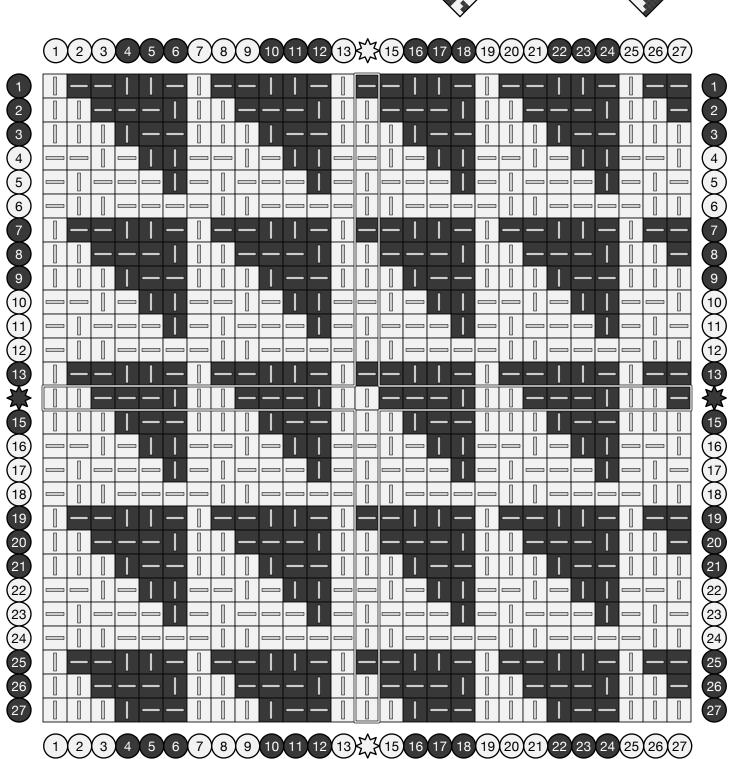




## Triangle Blocks

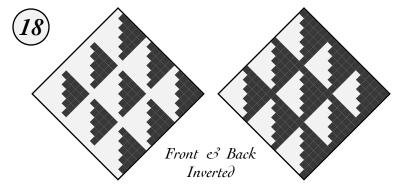
Adapted from *Die färbige Gewebemusterung* by Franz Donat (1907), plate 21, figure 5.

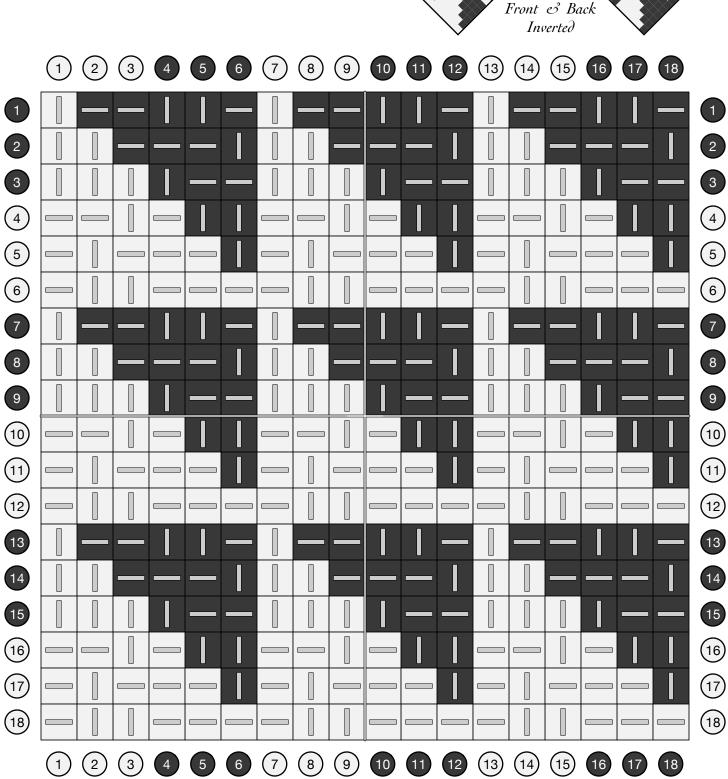




## **Triangle Blocks**

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





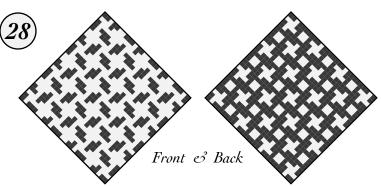
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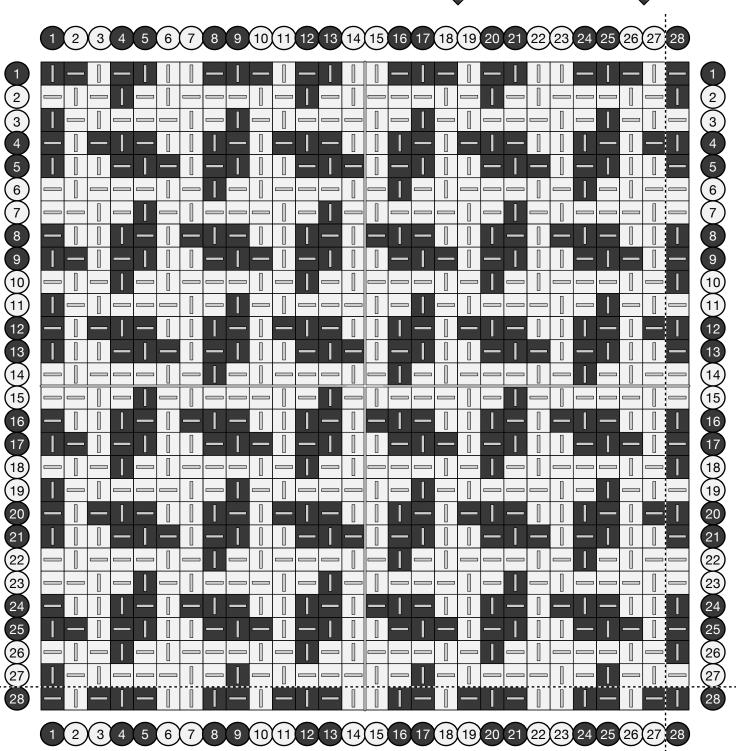
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### **Brighton Honeycomb**

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.

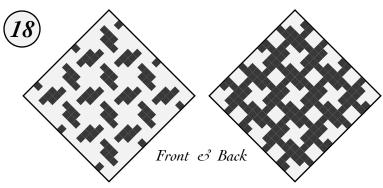


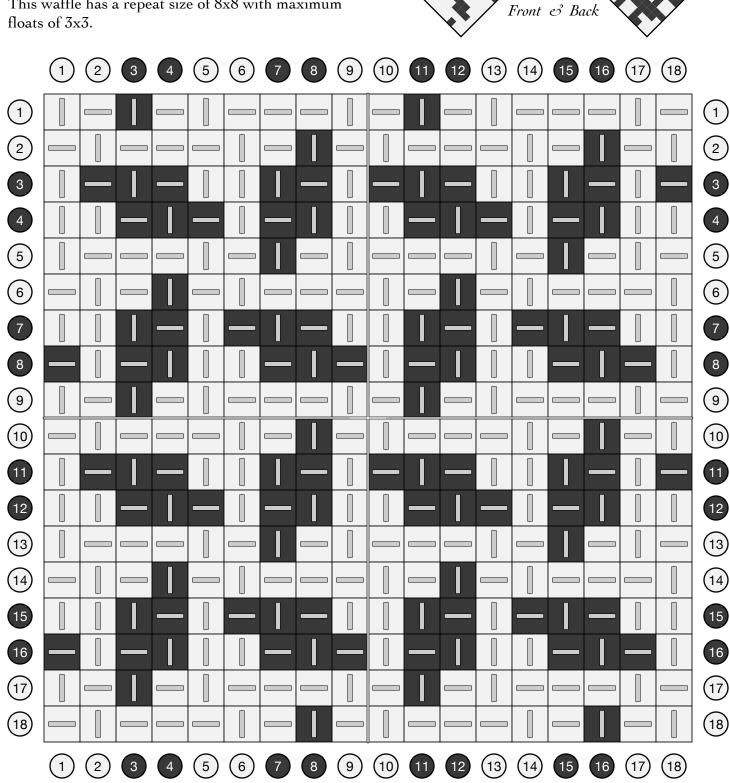


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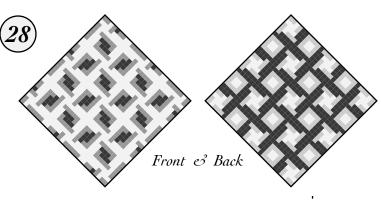
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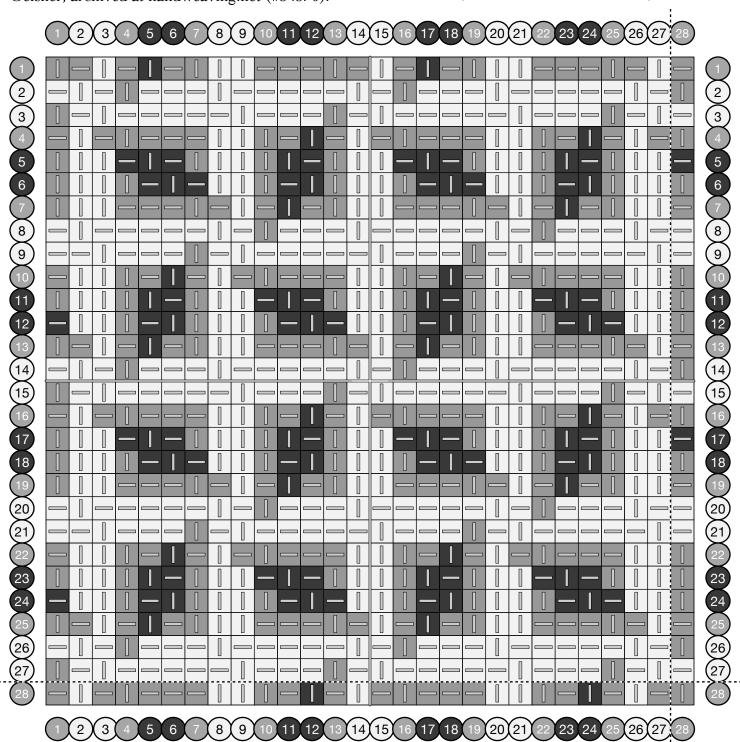
Jumbo Brighton Honeycomb (28)

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).



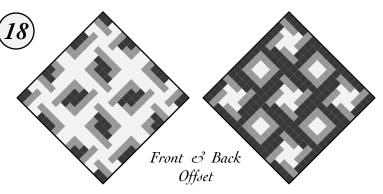


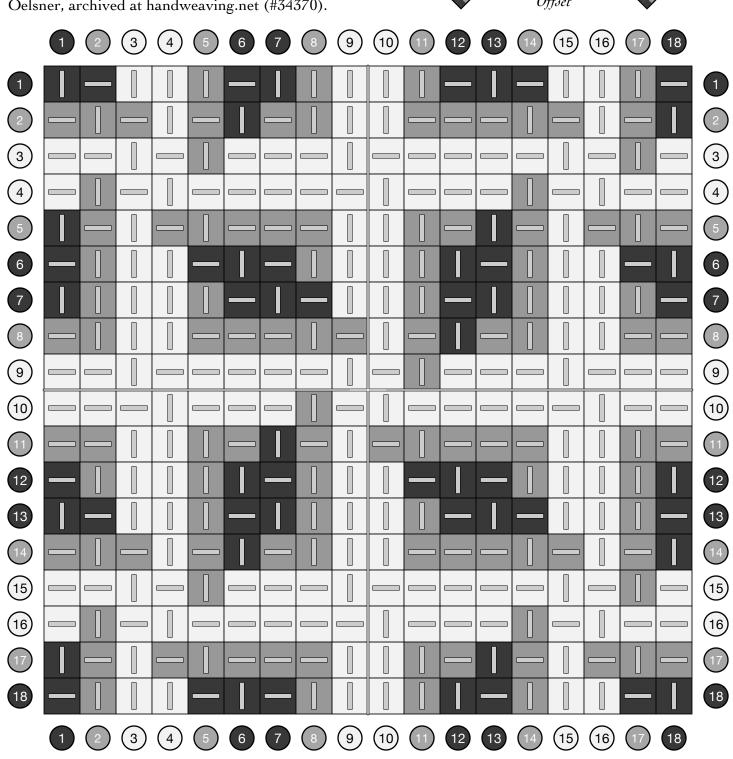
Jumbo Brighton Honeycomb (18)

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).

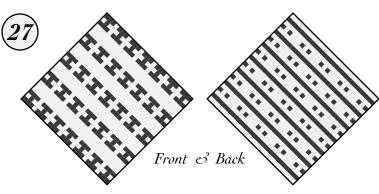


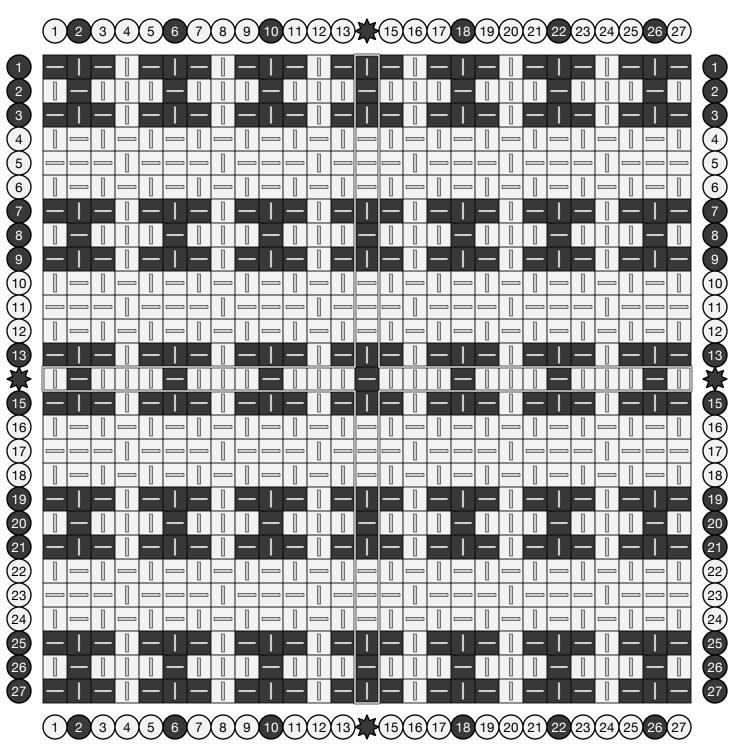


#### Micro Waffle

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

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

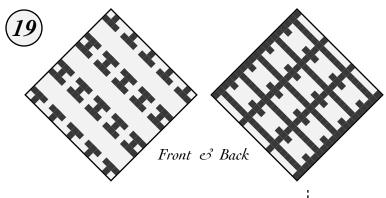


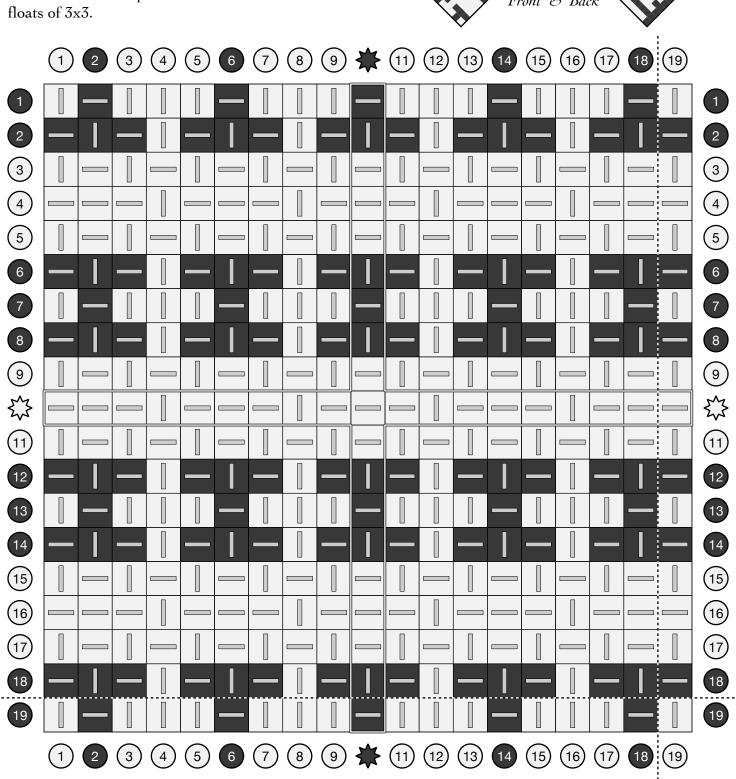


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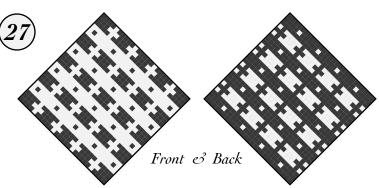


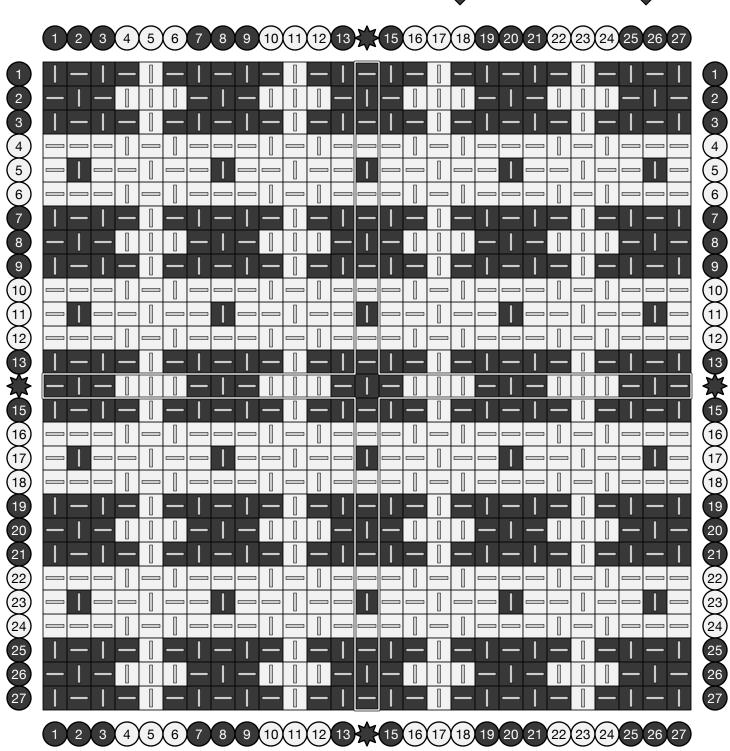


### Mini Waffle

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

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

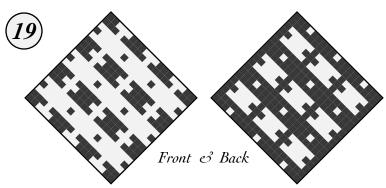


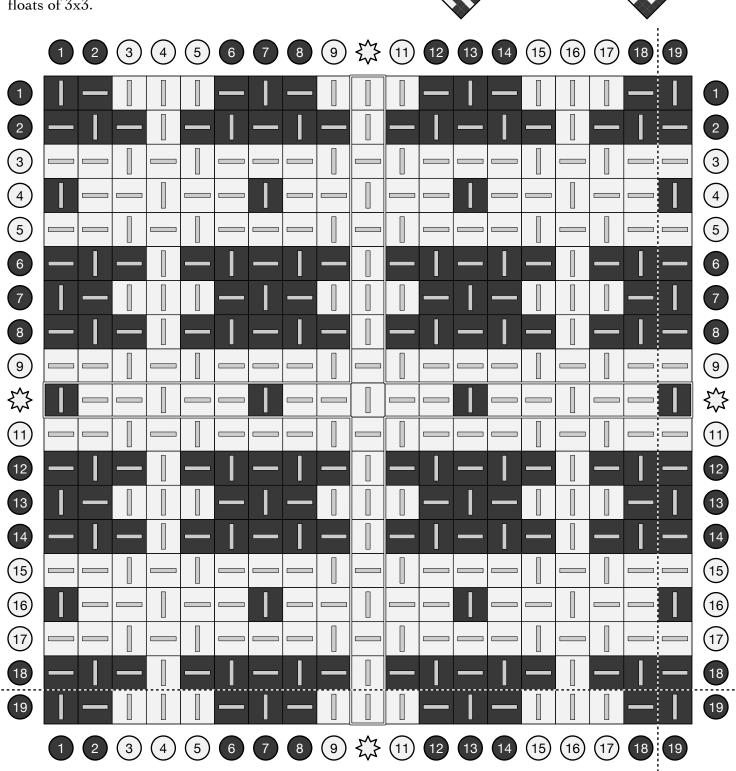


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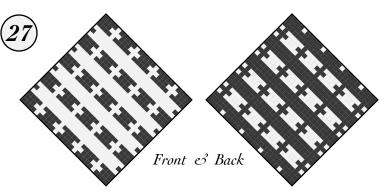


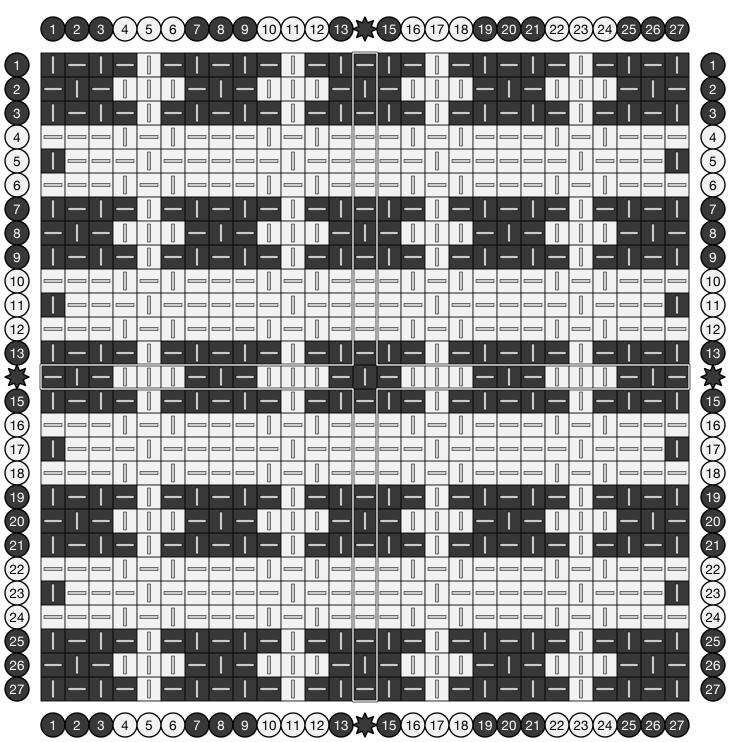
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# Liège Waffle

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

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

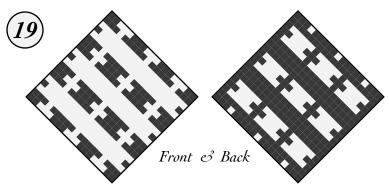


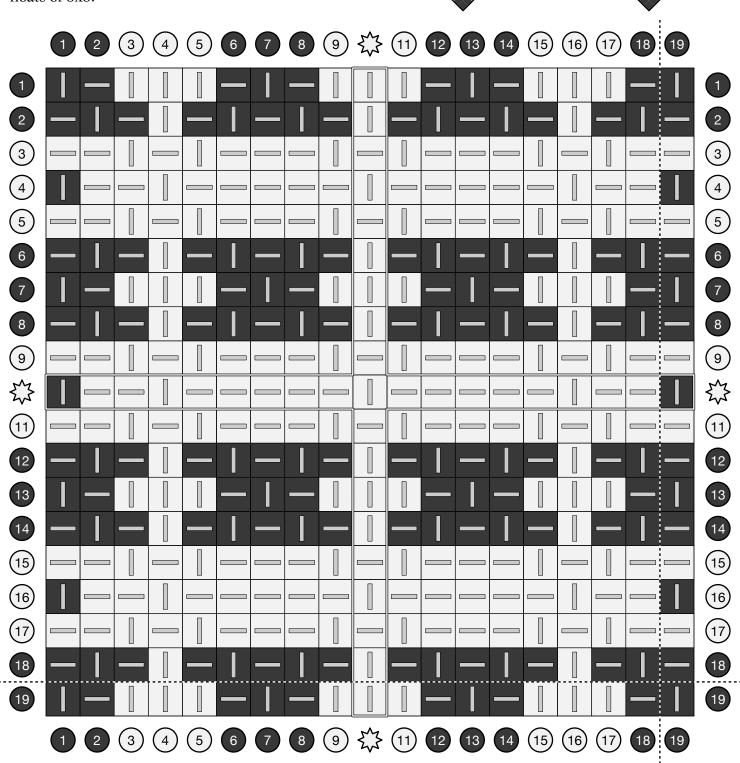


### Liège Waffle

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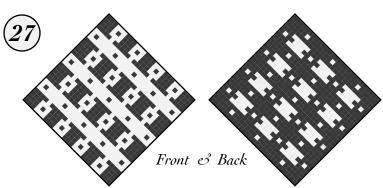


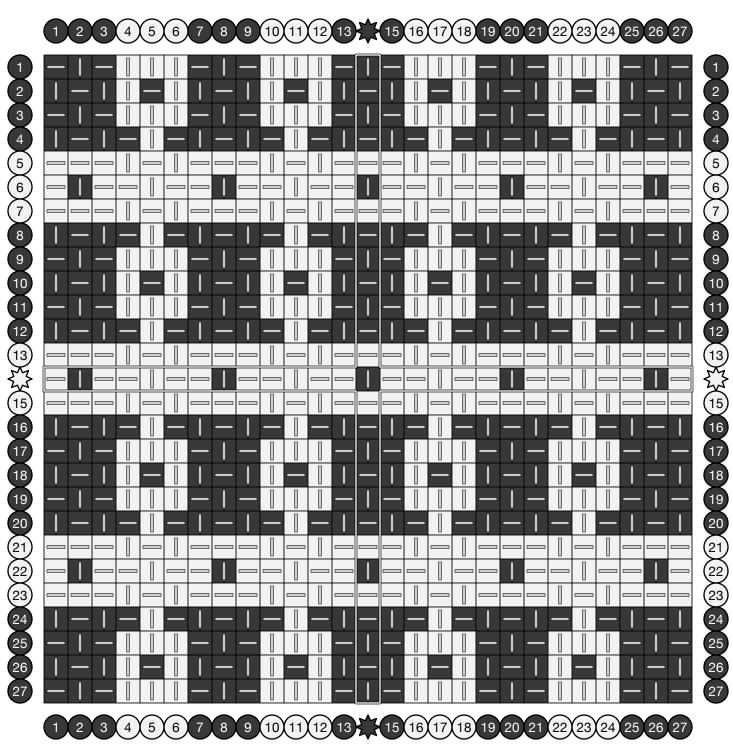


### **Breakfast Waffle**

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

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

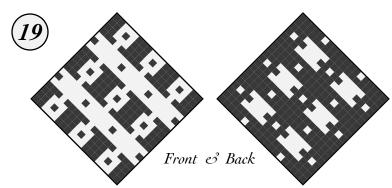


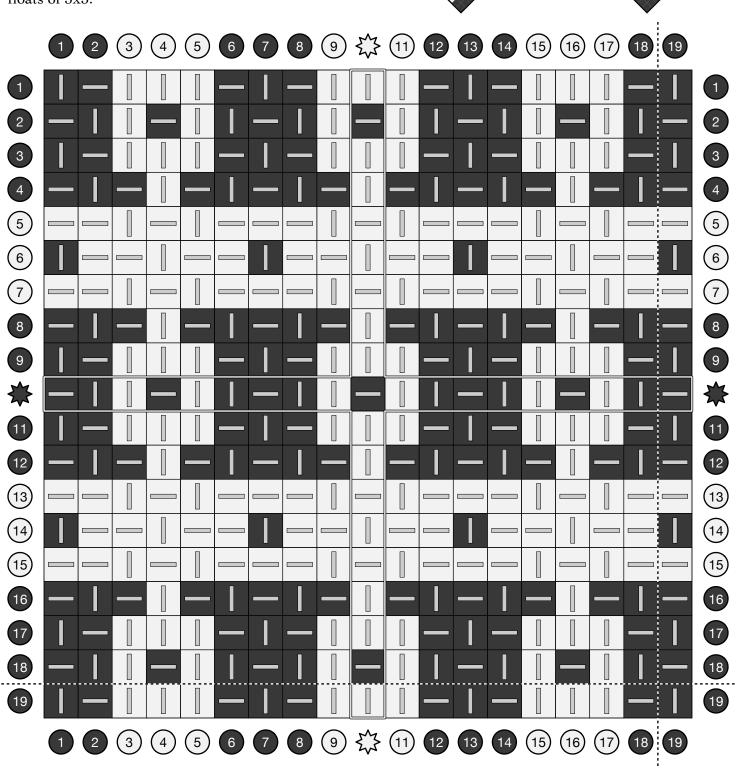


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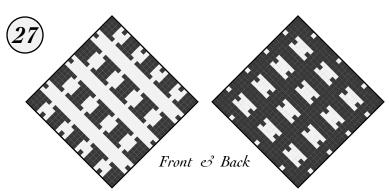


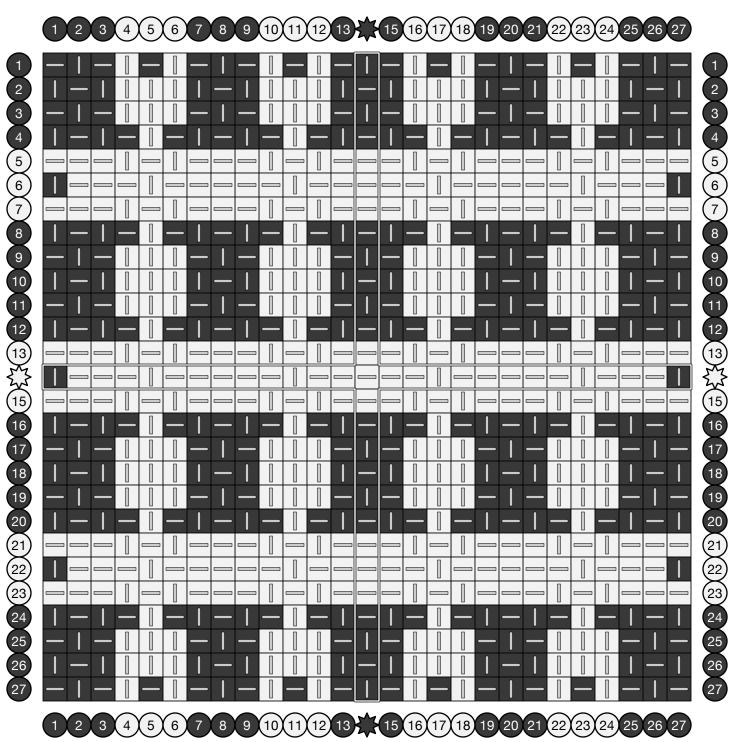


# Belgian Waffle

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 6x8 with maximum floats of 5x5.

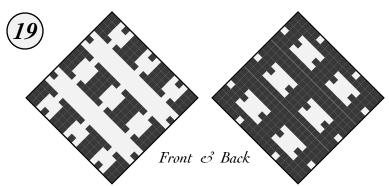


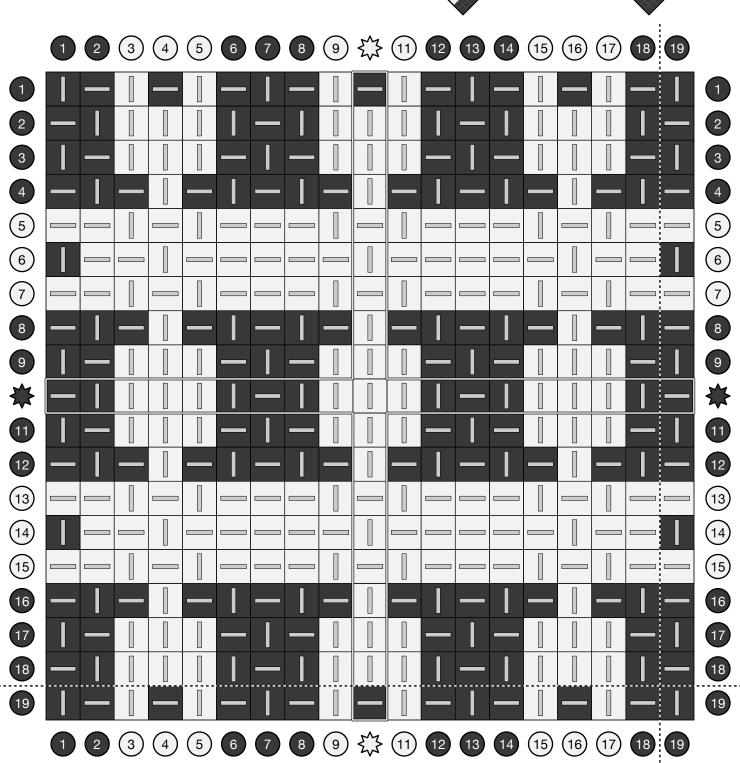


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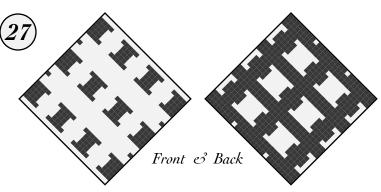
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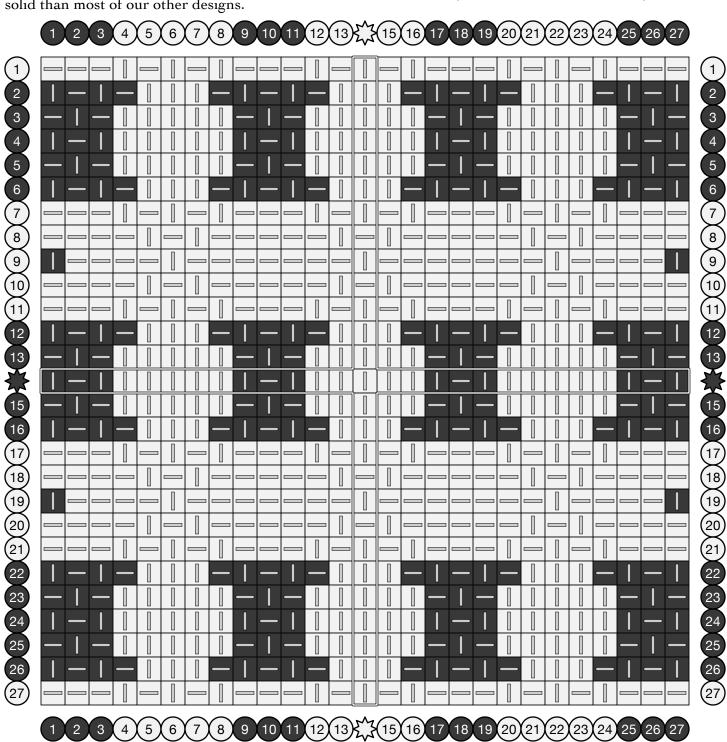
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#### Jumbo Waffle

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

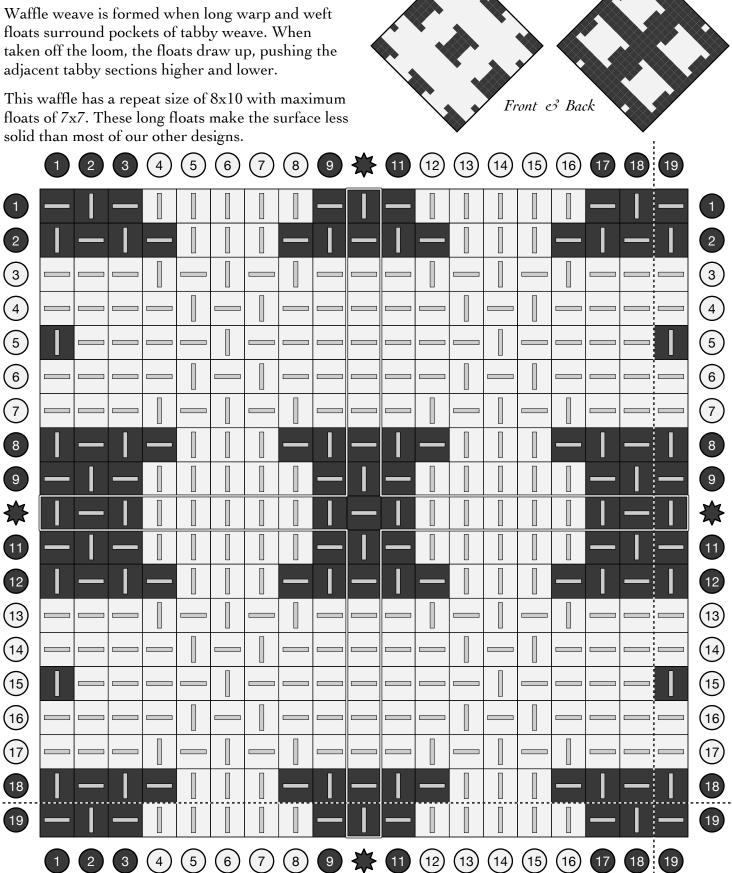
This waffle has a repeat size of 8x10 with maximum floats of 7x7. These long floats make the surface less solid than most of our other designs.





### Jumbo Waffle

This waffle has a repeat size of 8x10 with maximum



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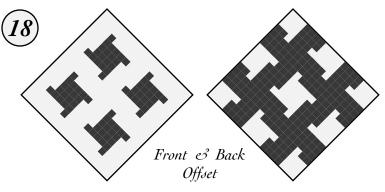
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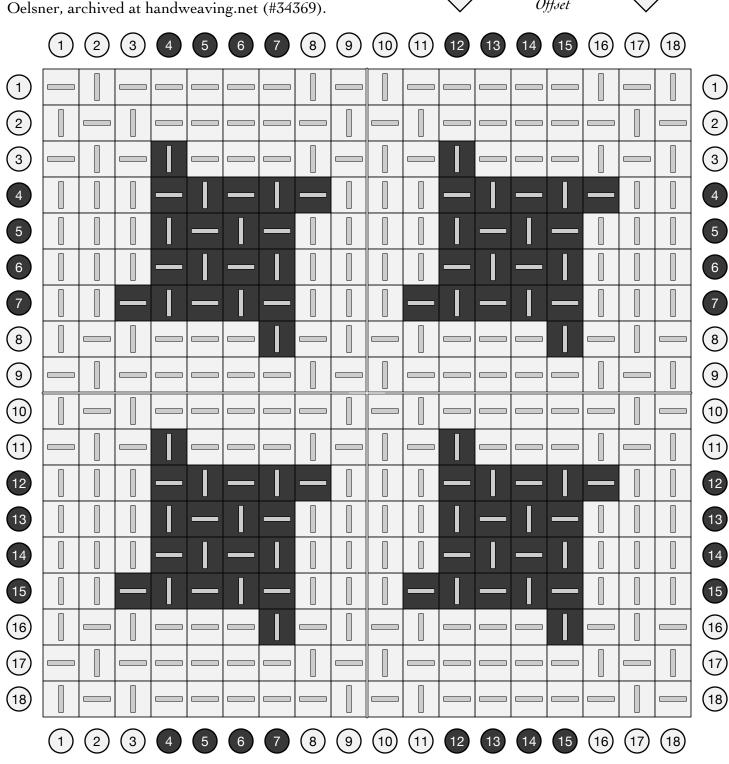
### Offset Waffle

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).



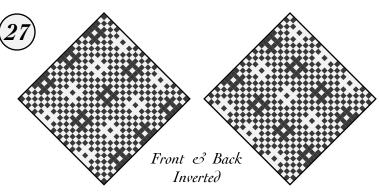


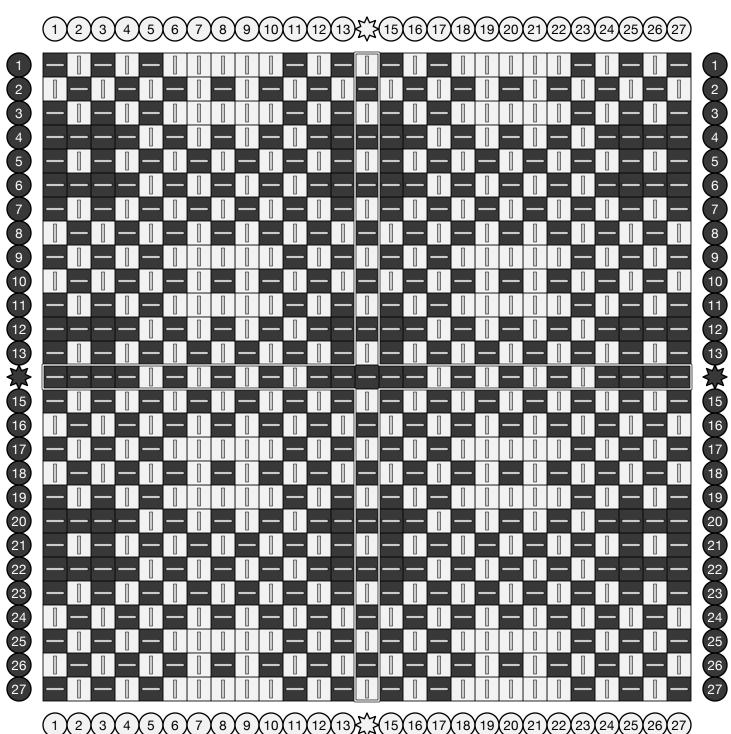
#### Sluier van Maria

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.



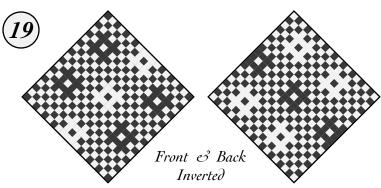


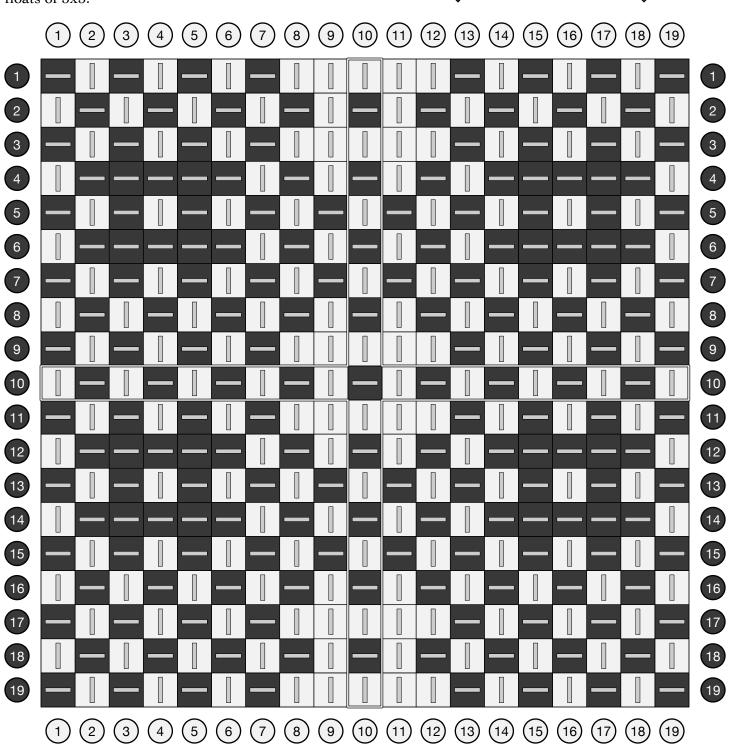
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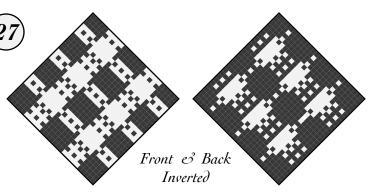


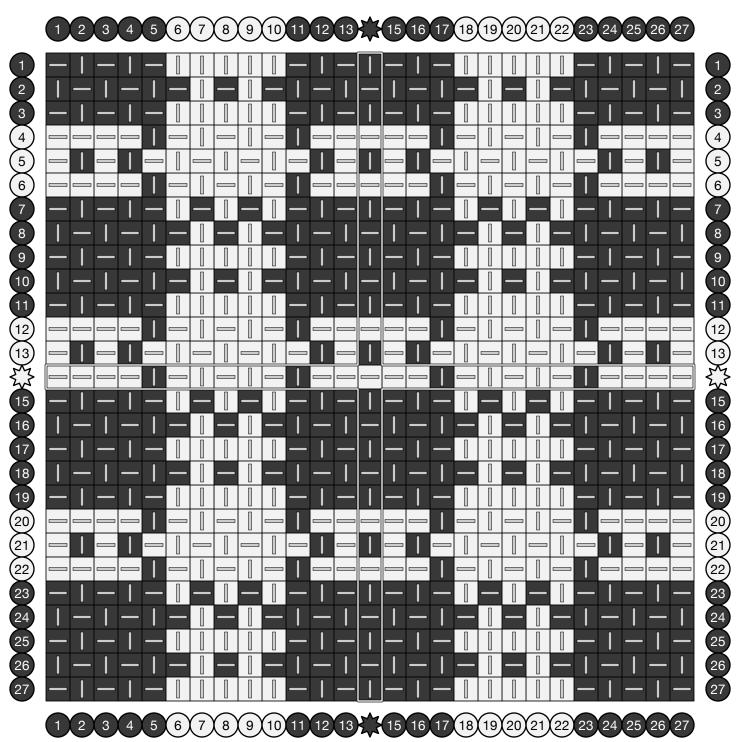
Highlighted Sluier van Maria (27)

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

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

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

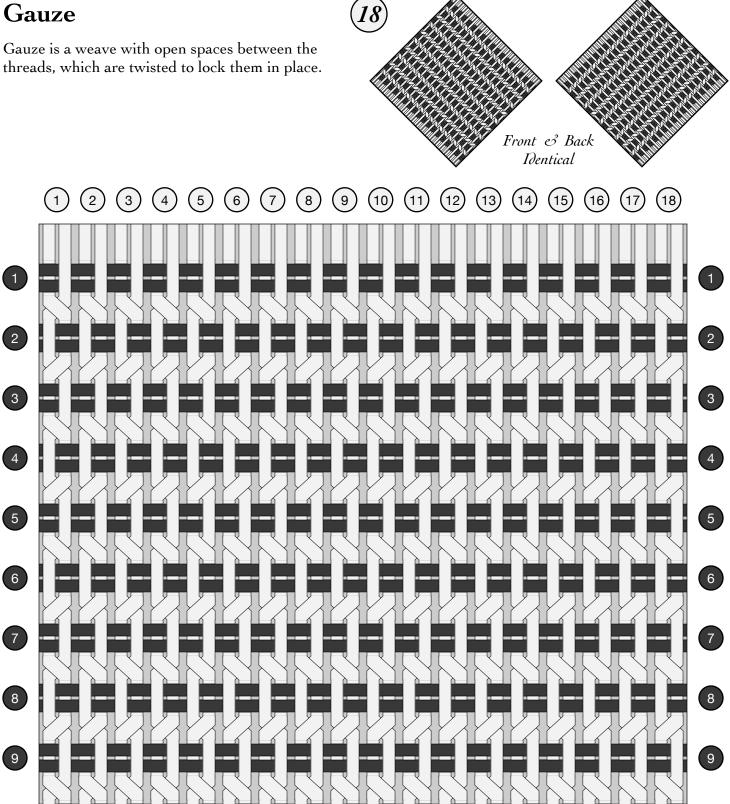




#### Gauze

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Gauze is a weave with open spaces between the



2 3 5 15 (16) (6) 8 9 (10) (11) (12) (13)(14) (17) Piglet's Portfolio of Priceless Potholder Patterns is available for free at potholders.piglet.org.

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