



WEAVING TODAY™

Rigid-Heddle Weaving Patterns from Weaving Today

RIGID-HEDDLE PROJECT

LIZ GIPSON

Piping Hot Pillows

VARIEGATED YARNS CREATE INSTANT PATTERNING!

The rigid-heddle loom's ability to handle bulky singles yarns with little shredding makes it an ideal tool for these pillows. The two pillows use a variegated singles in three ways (each pillow is woven on a different warp): as warp with a solid-color weft, as weft with a solid-color warp, and as both warp and weft. The pillows are each finished with a tubular piping that is delightfully simple to weave. Pillows using the same design in an alternate colorway are featured on the cover of *Weaving Made Easy*.

WEAVE STRUCTURE FOR PILLOWS

Plain weave.

EQUIPMENT

Rigid heddle loom, 16" weaving width; 8-dent rigid heddle; 2 shuttles.

YARNS

Warp and weft for both pillows: bulky wool singles (630 yd/lb, Manos Del Uruguay), Pumpkin #75 (orange) and Autumn #106 (variegated), 311 yd each.

WARP LENGTH

For each pillow: 124 ends 64" long (allows 5" for take-up, 27" for loom waste).

SETTS

Warp: 8 epi. Weft: 6 ppi.

DIMENSIONS

Width in the reed: 15½".

Woven length: 32" for each pillow.

Finished sizes: two pillows 14" × 14" each.

OTHER SUPPLIES Coordinating sewing thread, two 14" × 14" pillow forms.

WEAVE STRUCTURE FOR PIPING

Tubular plain weave.

EQUIPMENT

Rigid heddle loom, any weaving width; 8-dent reed; 1 shuttle.

YARNS

Warp and weft: bulky wool singles (630 yd/lb, Manos Del Uruguay) Pumpkin #75 for one piping, Autumn #106, for the other, 31 yd each.

WARP LENGTH

For each pillow: 10 ends 86" long (allows 5" for take-up, 25" for loom waste).

SETTS

Warp: 8 epi. Weft: 3 ppi.

DIMENSIONS

Width in the reed: 1¼". Woven length: 56".

Finished size for each piping: 1¼" × 56".

Weaving the tubular piping



a. Pass the shuttle through the shed, leaving a 5" tail.



b. Change the shed without bringing the rigid heddle forward. Take the shuttle under the warp and back to the side where it previously entered.



c. Pass the shuttle through the open shed and then gently tug downward on the weft to tighten.



d. After a few picks this way, cinch the end of the piping with five half-hitch knots and continue.

Weave
fabric and
trim on the
same loom

Project



PILLOW FABRIC

Use Pumpkin as the warp for one pillow, Autumn for the other. Warp the loom. Spread the warp with scrap yarn. For each pillow, hemstitch over the first and last 2 picks and weave 16" with Pumpkin and 16" with Autumn.

THE PIPING

Use Pumpkin for the piping for one pillow, Autumn for the other. Warp the loom. Weave each piping for 56" following Steps a–d, on the previous page. Remove the piping from the loom. Tie half-hitch knots around the second end to secure and trim.

FINISHING THE PILLOWS

Machine wash the fabric and the pipings on

a gentle cycle with mild soap. Air-dry.

For each pillow: Thread a tapestry needle with 1 yd Pumpkin and sew the two raw edges together working just inside the hemstitching. Handsew the selvages of one side together, turn right side out (hemstitched raw edges will be inside), and insert the pillow form. Handsew together the selvages of the remaining open side.

Trim the piping just below the cinched knots and place this end at the center of one edge of the pillow. Using coordinating sewing thread, whipstitch the piping to the pillow seam around all four sides. Trim the second end of the piping so that it overlaps the cinched end where you began. Secure the trimmed end with five half-hitch knots and stitch to the pillow.



The seventeen projects in *Weaving Made Easy* give you complete directions for weaving sensuous, drapery fabrics (yes, on a rigid heddle loom!); sturdy, practical fabrics; even fun and funky fabrics! Projects range from scarves and tops to bags and belts, from pillows and placemats to rugs.

MARIELLEN BOSS

A kitchen valance in Brooks bouquet

STRUCTURE

Plain weave with Brooks bouquet.

EQUIPMENT

Rigid-heddle or 2-shaft loom, 16" weaving width; 12.5-dent rigid heddle, 12-dent rigid heddle, or 12-dent reed; 1 shuttle.

YARNS

Warp: 8/2 unmercerized cotton (3,360 yd/lb, Yarn Barn of Kansas), #5096-B Cerise, 665 yd.
Weft: 8/2 unmercerized cotton, 5096-B Cerise, 558 yd.

WARP LENGTH

190 ends 3½ yd long (allows 4" for take-up, 26" for loom waste).

SETTS

Warp: 12½ or 12 epi (1/dent in a 12.5-rigid heddle, 12-dent heddle, or 12-dent reed).
Weft: 12 ppi.

DIMENSIONS

Width in the reed: 15⅓" for 12.5-dent heddle; 15⅕" for 12-dent heddle or reed. Woven length (measured under tension on the loom): 96".
Finished size after washing: 10" × 81½" with ½" casing along one selvedge (top of valance) and ¼" (side) hems.

IT'S ONLY PLAIN WEAVE, BUT BROOKS BOUQUET GIVES THIS CLOTH A FANCY LACY TEXTURE.

A SOAR workshop in rigid-heddle weaving by Joan Sheridan has kept me happily heddlng ever since!

An old Shuttle-Craft Guild monograph introduced me to Brooks bouquet. Since I spin and knit, I thought that the handwork involved in this technique would be fun and keep my interest—and I was right! For something small to practice with, I decided on a valance for a kitchen window, thinking of a valance as basically an overgrown scarf.

To the finished height of the size valance I wanted (the width of the fabric on the loom), I added 4" for draw-in and shrinkage. Then I measured the width of my window and added one half that measurement to the woven length to allow for ruffling.

I planned a plain-weave casing for which one selvedge could be folded only once to hold the curtain rod. Since the opposite selvedge would be used as the bottom edge, no bottom hem would be required. I allowed 3" of plain weave for the casing and about ½" of plain weave for the bottom edge. A bit of

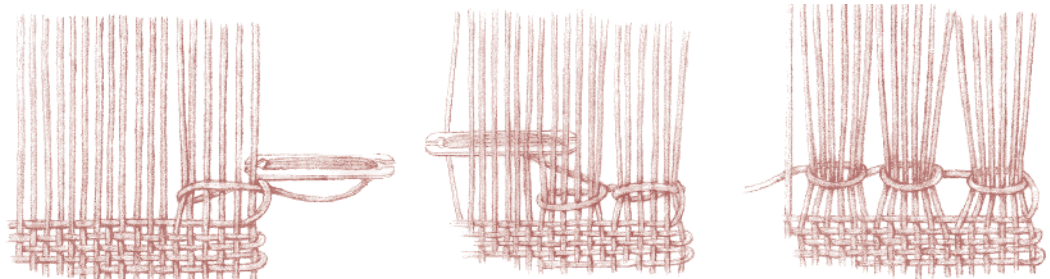
plain weave at the start and at the end of the weaving allowed for narrow doubled hems that would become the sides of the valance.

The yarn I used is a 10/2 unmercerized cotton I dyed using a knitting machine dyeing technique by Nancy Roberts (something I also learned in a SOAR workshop). This technique results in a graduated dye color across the piece, and you can place the colors where you want them to appear. The effect in my valance is very subtle. The instructions given here are for 8/2 unmercerized cotton, which comes in many colors so that you can plan a valance that goes with the décor in your chosen room.

RESOURCES

Tidball, Harriet. *Two-Harness Textiles: The Open-Work Weaves*. Shuttle Craft Guild Monograph 21. Petaluma, California: Shuttle-Craft Books, 1967, pp. 13–14; Brooks bouquet worked on an open shed with a closed-shed variation.

1. Brooks bouquet





1 Warp the loom using your preferred method with 190 ends $3\frac{1}{2}$ yd long. Center for a width of $15\frac{1}{5}$ " in a 12.5-dent rigid heddle or $15\frac{5}{8}$ " in a 12-dent rigid heddle or 12-dent reed. Thread the heddle so that the first warp thread on the right goes through a slot and the last one on the left through a hole (or thread the shaft loom for plain weave). Tie on and tension the warp. Tie a marker yarn through the twenty-second slot from the right (or forty-fourth dent if you are using a reed) and around the top of the heddle (or reed) to divide the casing section on the right from the Brooks bouquet pattern area on the left.


2 Beginning with the shuttle on the right and the heddle positioned so that the slot threads are up, weave 12 picks of plain weave for a rolled hem. Hemstitch over the first 2 picks or plan to machine zigzag.

3 For the Brooks bouquet (this variation is worked on a closed shed): With the

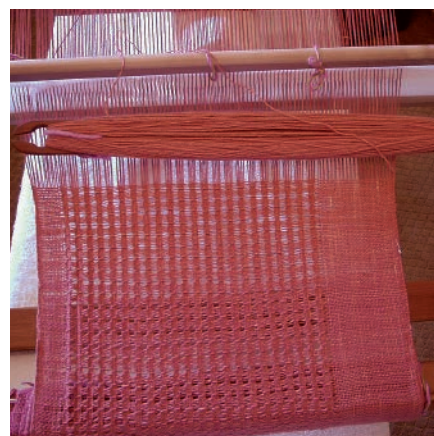
heddle down (so that the slot threads form the top shed) and the shuttle on the right, take the shuttle through the shed to the marker. Bring the shuttle up out of the shed. Release the heddle (close the shed). Take the shuttle under the first 6 threads to the left of the marker and back up and over them to the right and then down and under 12 threads to the left (including the first 6), and back up to the top, drawing the first group of six threads together (1 bouquet formed). Take the shuttle back to the right over 6 threads, down under 12 threads to the left, and back up and over 6. Repeat the sequence of under 12, back up and over 6 until you have made 22 warp bouquets. After the last bouquet, make the original shed and pass the shuttle under the raised threads and out to the left selvedge.

4 Weave 5 picks of plain weave, ending with the shuttle on the right, and repeat the bouquet row. Continue, alternating 5 picks plain weave with a row of Brooks bouquet for 94" or the

length required. End with 12 picks of plain weave and hemstitch.

5 Machine wash, gentle; hang to dry. Press while slightly damp. Trim fringe close to hemstitching (or machine zigzag ends), turn twice, and machine stitch a narrow hem. For the casing, fold the 3" selvedge section in half, press, and stitch along selvedge. 

a. The valance on the loom: tension is released slightly to work the warp bouquets.



TIP: The rigid-heddle loom has the advantage over a floor loom of allowing relatively loose tension with stretchy knitting yarns. Place the weft at about a 30-degree angle, bring the heddle forward, and press in the weft. If you are using pattern sticks, you might have to increase the tension.

LESLIE ANN BESTOR

A cushy alpaca pillow for a first project in knitting yarns

STRUCTURE

Spot Bronson variation.

EQUIPMENT

Rigid-heddle or 4-shaft loom, 19" weaving width; 12-dent rigid heddle or reed; 1 or 2 pick-up sticks; 1 shuttle.

YARNS

Warp: 50% alpaca/50% wool (144 yd/50 g skein, 1,315 yd/lb, Berroco Ultra Alpaca Light, Webs), #4281 Redwood, 405 yd. Weft: same as warp, #4204 Buckwheat, 245 yd.

OTHER SUPPLIES

16" square pillow form, matching sewing thread.

WARP LENGTH

224 ends 65" long (allows 2" for take-up, 27" for loom waste).

SETTS

Warp: 12 epi (alternating slot/hole in a 12-dent rigid heddle, 1/dent in a 12-dent reed). Weft: 12 ppi.

DIMENSIONS

Width in the reed: 18 $\frac{2}{3}$ ". Woven length (measured under tension on the loom): 36" (18" for each panel of the pillow). Finished sizes after washing: two pillow faces 16 $\frac{1}{2}$ " x 16 $\frac{1}{2}$ " each for a pillow 16" x 16".

WARP FLOATS (REDWOOD) SHOW ON ONE SIDE OF THIS PILLOW, WEFT FLOATS (BUCKWHEAT) ON THE OTHER.

What's tricky about weaving with knitting yarns is that they can be stretchy. If stretchy yarn is beaten too hard during weaving, the fabric can become too dense and stiff. Weaving with light tension is the solution to this—especially easy to do on a rigid-heddle loom.

I work a lot with knitting yarns on my rigid-heddle loom. DK (double knitting) weights (900–1,500 yd/lb) and worsted weights (640–1,000 yd/lb) are well suited for 12-dent and 10-dent rigid heddles. Loom waste is less on a rigid-heddle loom, important with luxury yarns.

1 Wind a warp of 222 ends 65" (1 yd 29") long. Centering for 18 $\frac{1}{2}$ ", thread 2 ends through each slot, beam, and then rethread 1 end of each pair in the adjacent hole. Tie onto the front apron rod and spread the warp with scrap yarn. Weave $\frac{1}{2}$ " plain weave with Buckwheat.

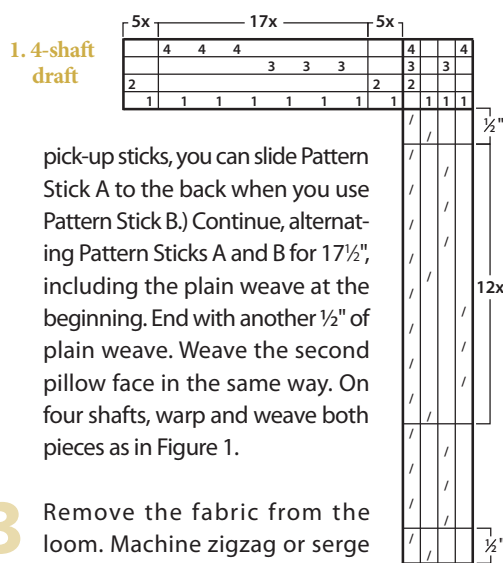
2 With the heddle down (slot threads up), insert Pattern Stick A behind the heddle: over 5 warp threads, *under 3, over 3, and repeat from * across the warp, ending over 7. Weave 8 picks as follows:
*1. Heddle down, stick pushed back.
2. Heddle up, stick brought forward (to just behind the heddle).
3–6. Repeat from * two times.
7. Heddle down.
8. Heddle up.
With the heddle down, remove Pattern Stick A and insert Pattern Stick B as follows: over 8, *under 3, over 3, and repeat from * across the warp ending over 4. Use the same weaving sequence with Pattern Stick B as for A and remove stick. (If you have two

THE PILLOW


This pillow uses a pick-up pattern of floats and plain weave (see Resources). I wove two pillow faces and sewed them together so that warp floats appear on one side and weft floats on the other. If you weave the pillow on four shafts, allow two yards for warp length and use light tension.

RESOURCES

Davenport, Betty Linn. *Textures and Patterns for the Rigid Heddle Loom*. St. Paul, Minnesota: Dos Tejedoras, 1980, pp. 7, 27 (pick-up technique).



pick-up sticks, you can slide Pattern Stick A to the back when you use Pattern Stick B.) Continue, alternating Pattern Sticks A and B for 17 $\frac{1}{2}$ ", including the plain weave at the beginning. End with another $\frac{1}{2}$ " of plain weave. Weave the second pillow face in the same way. On four shafts, warp and weave both pieces as in Figure 1.

3 Remove the fabric from the loom. Machine zigzag or serge raw edges and between pillow faces. Cut faces apart. Wash in Eucalan or other wool soap and air-dry. Pin the two faces together with weft floats on the right side on one piece, warp floats on the other. Machine stitch around three sides. Turn pillow right side out, insert pillow form, and hand-stitch remaining side. 



<< ABOUT THIS YARN >>

**50% alpaca,
50% wool**

The alpaca is “superfine” alpaca and very soft to the touch. The wool is a Peruvian wool and adds fulling capacity to the yarn. The three plies are firmly twisted, but the yarn has considerable stretch. Choose a sett of 10 ends per inch for plain weave and a closer sett if there are floats, as for this pillow. Even though this soft yarn is ideal for scarves and shawls, it makes a decorative accent pillow that invites a quick nap!