

Free Handweaving Projects for Beginners:

Simple, Elegant, and Colorful Handwoven Placemats and Handwoven Towels from

WEAVING TODAY™

Anything But Plain

Twelve Placemats On One Warp!

by Janet Dawson



From *Handwoven*, November/December 2007; pp. 28-30.

These placemats are all about color—and lots of it! The weave structure could not be simpler (just plain weave!), and the weaving is almost too easy. But watching the constantly shifting warp colors and using a different weft color for each placemat will hold your weaving interest for all of the eight yards. And when you are finished weaving, you'll have twelve different but beautifully coordinated placemats from just one warp!

The secret that gives this fabric a lively texture is the seemingly random warp color order and the fact that every fourth and fifth warp thread work together. The random color order masks the regular spacing of the doubled ends and tricks the eye into thinking they, too, are randomly placed. As an added bonus, extra-bold lines of color (that also seem to occur randomly) stand out wherever the doubled ends happen to be the same color.

Warping tips


Many warp colors in an irregular order usually mean frequent cutting and tying at color changes when you wind the warp. Happily, this is not the case here! Five threads, each a different color, are wound together on the warping board. The warp is beamed with lease sticks in the cross formed by these groups of five threads, and the colors are selected randomly from each group as they are threaded.

This process requires a back-to-front warping method. (If this warp were threaded before beaming, as in front-to-back warping, the five grouped ends would snarl at the heddles. With back-to-front warping, any twisting

among the five ends occurs between the back beam and the heddles and is not a problem when tension is applied during weaving.) The method described here is adapted from one used by Laura Fry; see Resources.

Design suggestions

For regular stripes rather than random ones, thread every group of five threads the same way. Or, you can reverse the order from one group to the next for wider, mirrored stripes.

There are many ways to design a color palette for this project other than the one used here—see the May/June 2007 issue of *Handwoven* for ideas. The two light, one medium, and two dark hues of this project warp are successful with a wide variety of weft colors, but other schemes will be equally pleasing. Whatever you choose, you'll be delighted by the color blending that happens with each different weft. 

Resources

Fry, Laura. CD Weaver Series: *You have to be Warped*. Prince George, British Columbia: Laura Fry, 2004.

PROJECT at-a-glance

Weave structure for runner

Plain weave.

Equipment

2- or 4-shaft loom, 14" weaving width; 10-dent reed; 1 shuttle; two 1" x 15" spacers (cardboard or mini-blinds).

Yarns

Warp: 8/2 unmercerized cotton (3,360 yd/lb, Naturel #100 (natural) and Olive #1244 (olive); 8/2 acrylic (3,360 yd/lb), Indigo #917 (blue), Mais #935 (yellow), and Havane #922 (copper), 504 yd 2²/₅ oz) each.
Weft: 8/8 unmercerized cotton (840 yd/lb), 80 yd (1³/₅ oz) per placemat. Colors for placemats on page 2, left to right: Framboise #5193 (raspberry), Orange Pâte #1315 (tangerine), Rouille #1316 (rust), Mauve #5153 (dk purple), Plum #1732 (purple), Bleu #756 (lt blue), Sapin #5536 (green), Denim #5132 (blue), Seaton #5110 (lt green), Bourgogne #1770 (rose), Chamois #5069 (lt yellow), and Vieil Or #1418 (gold).

Amounts include 3 yd of each color to unply for ends and hemstitching.

Yarn sources

Unmercerized cotton and acrylic (Orlec) are available from Maurice Brassard et Fils.

Warp order and length

280 ends 9 yd long (allows 26" for take-up, 33" for loom waste).

Warp and weft spacing

Warp: 20 epi (2/dent in a 10-dent reed). Width in the reed: 14".

Weft: 9 ppi. Woven length (measured under tension on the loom): 20¹/₄" each placemat, 265" total; includes 2" fringe between mats.

Finished dimensions

After washing, amounts produce twelve placemats 12¹/₂" x 17" each plus 1" fringe.

Steps for Weaving the Twelve Placemats

1 Wind a warp of 280 total ends 9 yd long holding 5 ends together (1 end each of Naturel, Olive, Indigo, Mais, and Havane). To do this, put a spool of each color on a spool rack (if you don't have one, improvise one as in Photo a). You do not need to separate the threads with your fingers as you wind. Because the 5 threads are wound together without an individual cross, a back-to-front warping method must be used (beaming before threading). For complete warping steps, see Resources at handwovenmagazine.com.



a. Make a spool rack with stacking crates and dowels: Hang spools (all turning in the same direction) on dowels and insert the dowels through the sides of the crates. Bring each thread through a different hole in the front side of the crate.

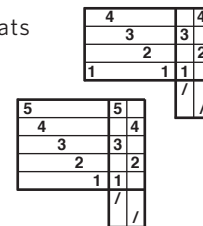
2 Spread the warp in a raddle centering for 14", place lease sticks in the cross, and beam the warp under firm and even tension.

3 To thread: Identify the first group of 5 threads on the lease sticks. Smooth them so they are aligned (in any order) and thread them in that order. Take up the next group; they are likely to be in a slightly different order. Thread them in their order, and continue. If the colors of consecutive groups of 5 fall in the same order, feel free to change them to maintain a random look. The only rule is that the 5 warp threads in each group stay together in one threading repeat to distribute the colors evenly across the width of the warp. Note that the repeat on four shafts begins and ends on shaft 1, which places 2 threads next to each other on shaft 1 as each new repeat is threaded. (If you have more than four shafts, you can use the 5-shaft draft for a more straightforward threading order.)

4 Sley 2/dent in a 10-dent reed, tie the warp onto the front apron rod, and weave a header with scrap yarn in plain weave to spread the warp.

5 Each placemat uses a single color of 8/8 unmercerized cotton weft throughout, but begins and ends with 4 picks and hemstitching in a finer (8/2) unmercerized cotton of the same color. The 8/8 unmercerized cotton used here is actually four plies of 8/2 cotton. For each placemat, cut a length of 8/8 cotton 3 yd long and separate the plies to produce four 3-yd lengths (you'll need two of them for each mat). Wind the 8/8 cotton on the bobbin of a boat shuttle. You can use your fingers or a stick shuttle to weave with the 8/2 cotton.

1. Drafts for placemats



6 Leaving an 8/2 cotton tail three and a half times the width of the warp, entering the shed from the right, and starting with the left treadle, weave 4 picks with the 8/2, ending with the right treadle. Change sheds. Cut the 8/2, tuck its end into the new shed from the right, and start the 8/8 cotton weft from the left. Weave plain weave with 8/8 cotton. After 1", hemstitch the beginning with the 8/2 tail. Include 2 picks and 5 ends in each stitch, keeping the doubled ends together. Then continue weaving until the placemat measures 20". End the 8/8 weft on the left side. With a second length of 8/2 cotton, tuck an end into the same shed from the right, change sheds, and weave 4 picks. Hemstitch as at the beginning. Insert two spacers for fringe. Repeat for each of 12 placemats using a different weft color for each. You can experiment with colors other than those shown here; the neutral warp colors will go with almost any colors you choose. Remove spacers to hemstitch at the beginning of each mat and insert them after you've hemstitched it at the end.

7 Remove the fabric from the loom; remove spacers. Machine wash, warm water, gentle cycle, with mild detergent. Air- or machine-dry, low, but hard press with steam while still slightly damp. Cut placemats apart; trim fringes evenly.

Elegant Placemats

by Suzie Liles




From *Handwoven*, November/December 2009; pp. 60-61.

Some years ago, I supported myself by selling my weaving at craft shows and outdoor markets. My best sellers were these placemats, and I sold hundreds of them. My favorite testimonial came from a bed-and-breakfast owner: she returned to buy more because the placemats washed so well and were so easy to use with varied table settings.

The placemats can be woven in any colors, not just natural. Natural yarn can be half the price of dyed yarn, however, so natural was my most profitable

choice. Placemats in natural also look more elegant—or formal—than colors and make great wedding gifts.

The estimated times given here are much longer than it takes me. After a few sets, you will get to be *very* fast, close to halving these times.

I sold my placemats at about \$50 a set, though they should bring more now (four sets can be woven from a \$30 three-pound cone). You'll be able to weave four sets in about twenty hours to start—much less as you practice! 

PROJECT at-a-glance

Weave structure for runner

Huck and huck lace.

Equipment

4-shaft loom, 15" weaving width; 12-dent reed; 1 shuttle.

Yarns

Warp: 3/2 pearl cotton (1,260 yd/lb, Eugene Textile Center), natural, 620 yd. Weft: 3/2 pearl cotton, natural, 420 yd.

Yarn sources

Unmercerized cotton and acrylic (Orlec) are available from Maurice Brassard et Fils.

Warp length

177 ends 3½ yd long (allows 4" for take-up, 30" for loom waste; loom waste includes fringe).

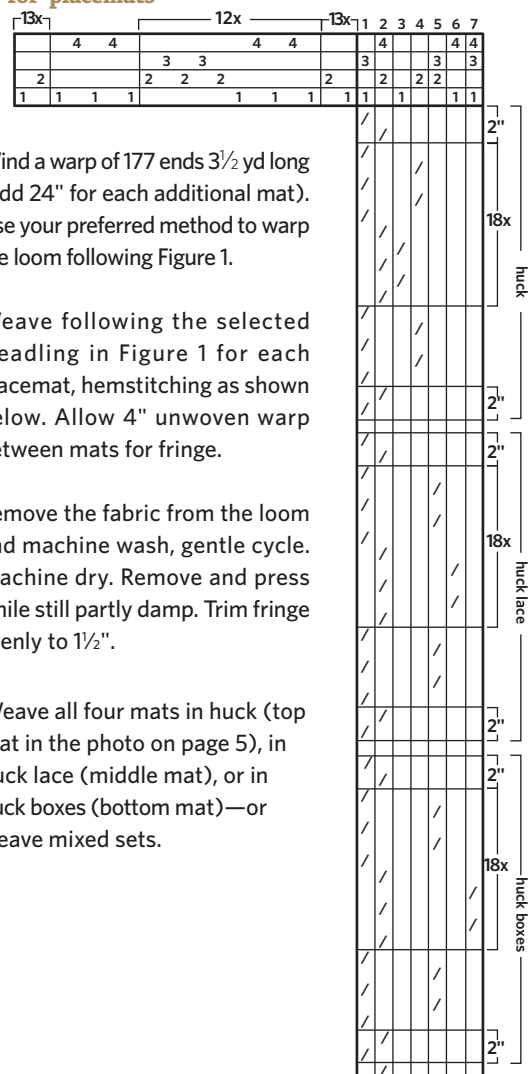
Warp and weft spacing

Warp: 12 epi (1/dent in a 12-dent reed).
Weft: 12 ppi.

Finished dimensions

Width in the reed: 14¾". Woven length: 20" per placemat plus fringe. Finished sizes: four placemats 13" x 18" each with 1½" fringe at the ends.

1. Draft for placemats



1 Wind a warp of 177 ends 3½ yd long (add 24" for each additional mat). Use your preferred method to warp the loom following Figure 1.

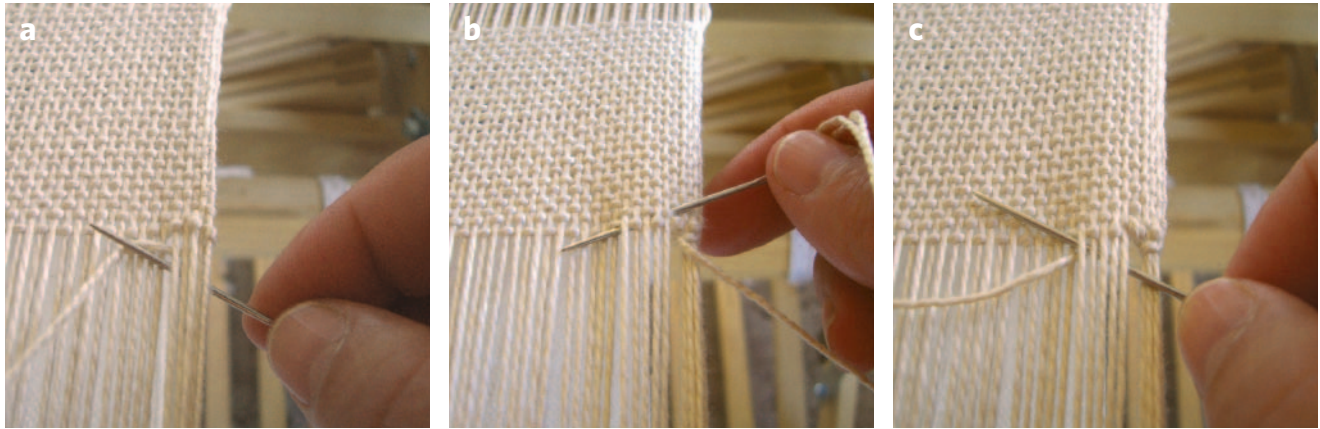
2 Weave following the selected treadling in Figure 1 for each placemat, hemstitching as shown below. Allow 4" unweoven warp between mats for fringe.

3 Remove the fabric from the loom and machine wash, gentle cycle. Machine dry. Remove and press while still partly damp. Trim fringe evenly to 1½".

4 Weave all four mats in huck (top mat in the photo on page 5), in huck lace (middle mat), or in huck boxes (bottom mat)—or weave mixed sets.

The fastest hemstitching

Thread a weft tail three times as long as the warp width into a needle. Take the needle under the first 5 warp threads, around those 5 and up inside the loop made by the stitch (a). *For the next 5 warp threads, take the needle down at the right of the 5 threads 2 weft rows above the bottom and bring it back up at the bottom left of the 5 threads (b). Take the needle around these 5 threads again and bring it up inside the loop made by the stitch (c). Repeat from *.



PHOTOS BY SUZIE LILIES

HANDWOVEN

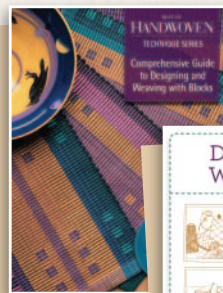


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Playing with Stripes

by Jean Korus



From *Handwoven*, March/April 2003, pp. 24–27.

Striped and plaid towels

Almost nothing is as satisfying as weaving dish towels. You'll find these towels easy and fun to weave and a pleasure to use. When planning a warp for towels, I usually allow one yard per towel plus loom waste. This amount provides a little extra for experimenting.

You can weave a great variety of different towels on a striped warp by varying color orders in the weft, so you'll want to put on a long warp. The pleasure of playing with colors as you weave makes the extra warping time worth every minute.

Preparing the loom

Review the directions in Project at-a glance (page 11) to make sure you have the equipment and materials you need. Add the totals of yarn required under Yarns for both warp and weft. If you are purchasing yarn for the project, you will probably want to get 1½ lb of white 8/2 unmercerized cotton, ½ lb of blue (you need 6 oz) and ¾ to 1 lb of yellow (you need a little over 9 oz). 8/2 cotton is always useful to have on hand, so having some left over is not a bad thing.

There are several ways to wind a multicolored warp, but usually, if you are fairly new to warping, winding all of the colors in their correct order on the board is the most foolproof. First check the warp color order in Figure 1, page 11 (read right to left). Note that the smallest number of consecutive ends of one color is four. This means that you can hold two threads together as you wind since you'll have four total threads if you make one complete round (from first peg to last peg and back) on the board with two threads. You may have to wind off a ball of yarn so that you have two yarn packages to wind from. Put any balls in a gallon jar or deep bowl to keep them from tangling with threads coming from other balls or cones.

You can cut and tie each new color to the old one or you can try moving the yarn packages you are not using out of the way to the side of the warping board, wrapping the strands a turn or two around a bottom peg, and unwrapping and bringing them back up as you need them. This can be awkward, but it does save time.

- Follow the color order in Figure 1, reading from right to left. The section in brackets is repeated three times. Begin by winding 40 ends of white (ten complete rounds of the warping board holding two ends together). Be sure to keep a finger between the two threads as you wind so they cannot twist around each other. Then wind 4 blue (one complete round of two ends), then 4 white, and continue. When you have wound the last 4 blue threads in the repeat, wind all the threads in the brackets again, and then wind them a third time. End with 40 white.
- Use whatever method you are most comfortable with to warp your loom. This can be front-to-back or back-to-front. If you need a warping refresher, go to *Weaving Today* (Free Resources/How-To Instructions) or review warping steps in *Learning to Weave* by Deborah Chandler.
- If you sley the reed before you thread (i.e., front-to-back), mark the center of the reed and measure 12¾" from the center to one side and begin slewing at this point; this will center the warp on the loom. If you use a raddle for beaming before threading, use the same method with the raddle.
- When you beam the warp, it is important to ensure that the warp is wound evenly and firmly around the beam. It should look like a cylinder, with no difference in diameter between center and edges. Be sure your packing material (thick paper or warping sticks) extends at least 1" beyond the edges of the warp.
- Thread the loom following the draft in Figure 2, page 11. The threading is a "straight draw," i.e., 1-2-3-4. With it, you can weave plain weave (raising 1-3 vs 2-4) or twill (1-2, 2-3, 3-4, 4-1). Note that there are 508 ends distributed evenly on the shafts—you'll need 127 heddles on each shaft. It's a good idea to count and move them before you start threading.
- Tie the warp onto the front apron rod in small groups of threads, about ½" each. Take the group over the apron rod, divide it in two, and bring the two parts back up to tie over the undivided group. Tie one half of a square knot for each group first, and then, when

Designing Stripes

Designing with stripes is easy and fun! Try using water colors or colored pencils and simply paint or draw stripes on graph paper. When you find some you like, keep playing with their proportions. It is helpful to stand back and look at them from a distance. When you are satisfied, yarn wraps are a good next step. They can help you see how the actual colors of the yarn interact with each other.

Towels are a great way to experiment with stripe design. They are easy to weave, and if you don't like the way they turn out, they will still dry dishes!

Stripes can be designed for both warp and weft. You can use weft stripes to make borders or create a plaid by repeating them throughout a piece. An easy design step is to make a symmetrical plaid by using the same stripe sequence in the weft as in the warp, but using other sequences can be much more interesting.

The first two towels on this warp are woven with an all-white weft, one in plain weave and one in twill, to make stripes in the warp direction only. Towels 3 and 4 show weft stripes as borders, and Towels 5-7 are striped throughout to form plaids.

When weaving borders, weave the first border and then measure from the beginning of the towel. Multiply this number by 2 and subtract the product from the desired length of the towel to determine how long to weave the center section. For example, in Towel 4 the border (including the 1½" allowance for hems) measures about 10½". Therefore, for a 34" towel, weave 13" using only white in the center (10½" x 2 = 21"; 34" - 21" = 13").

Any stripe arrangement that you use for a border can be repeated throughout the towel to make a plaid. Towel 5 uses the same stripe sequence as the border in Towel 4, except it is repeated three times. The space between repeats must be calculated to achieve the desired length; in this case 3½" is allowed between repeats. Towels 6 and 7 show two different plaids.

The same colors are used in warp and weft for these towels, but you can use different colors for both. You'll find that you'll have the most fun if you try new combinations, so run wild!

all groups are tied this way, go back and complete the square knot for each one. Start in the center and work out, alternating sides. Make the knots snug, not tight, and tie each group with the same degree of snugness. The width of the warp at the apron rod should be exactly the same as in the reed.

Weaving the towels

- Using the white weft, weave several picks of plain weave. Check to see that the fell of the cloth forms a straight line. Where it waves toward the reed, the warp threads are too loose. Where it waves toward you, they are too tight. Tighten or loosen knots on the apron rod as needed.

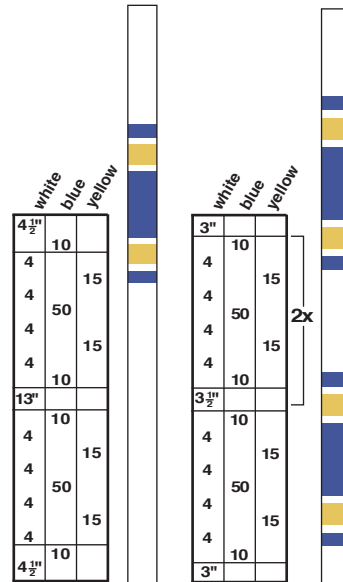
It is a weaver's chore to figure out exactly how much weft in the shed prevents drawing in but does not form unsightly loops at the selvages. The best way to achieve both goals is to place the weft in the shed at about a 30-degree angle; then, making sure that it is snug at the selvedge, close the shed and beat. If you beat on an open shed, you might inadvertently flatten the weft, removing the angle that is important for allowing weft take-up.

- When the fell is even, weave Towel 1 in plain weave with the white weft for 34" (1½" at each end is used for hems). Weave the second towel in twill for 34" (see Figure 1). Separate the towels with a thread of a contrasting color. When you weave twill, first try starting the treadling sequence with the shuttle entering from the left, and then try starting the sequence with the shuttle entering from the right. The weft will catch all the selvedge threads starting from one side (choose this one), but not from the other.
- Weave Towels 3-7 following the color orders given in Figures 3a-3c in either plain weave or twill.

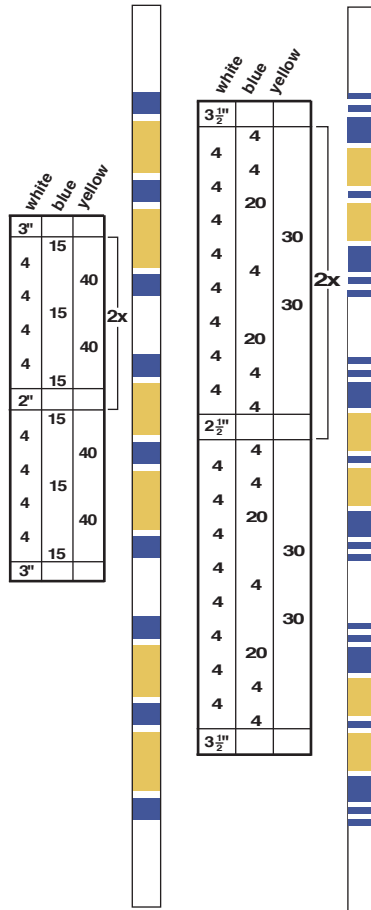
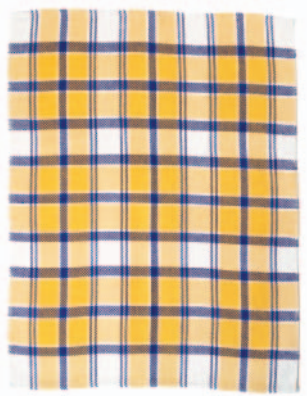
As you weave, keep a measuring tape beside you. Count the number of weft threads per inch and work to maintain a consistent beat of about 20 picks per inch.

Figures 3a-3c show how many picks or inches to weave of each color. Measure the height of each stripe sequence as you weave and try to see that mirrored stripes in the same towel are the same size.

3b. Towels 4 and 5



3c. Towels 6 and 7



Huck Windows

Dish Towels in Linen and Lace

by Marjorie Erickson



From *Handwoven*, May/June 2003; pp. 28-31.

In the spring of 2001, the Mountain Loom Company announced a contest for weaving guilds. The challenge was to weave a 4-shaft huck dish towel on a Mountain Loom. The grand prize for the guild with the winning towel was an 8-shaft Mountain Table Loom. I belong to the Olympia Weavers Guild in Olympia, Washington, which sponsors several weaving workshops each year. The possibility of winning a loom for guild members to use in our workshops was extremely tempting!

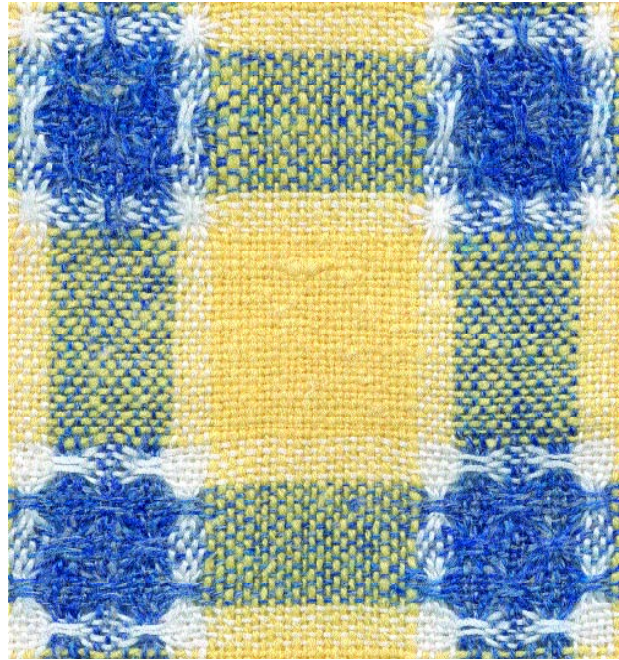
I decided that for a dish towel, linen must be the fiber of choice. Since I had no prior experience using either huck lace or linen, I gathered up all of the pertinent weaving books and magazines from my library and got to work. Using the huck design paper in *The Complete Book of Drafting for Handweavers* (see Resources) and a pencil, I constructed a number of 4-shaft huck designs. Two of them made it to the loom. The design used for the towel shown here is the one that my guild liked best. It also won a loom for us!

Since then, I have woven many different towels using the same design. Playing with a wide range of yarns and colors can be very rewarding. Yarn wraps are a great way to explore the possibilities of color juxtaposition. Cut a strip of cardboard or mat board about 1½" × 5" and wrap yarn around the cardboard to duplicate the number of ends of the desired color in the finished woven piece.

Huck

Huck is one of several structures in a category we call lace weaves; see A Glossary of Lace Weaves below. In huck, alternate groups of threads (usually five in each group) weave either plain weave or floats. When warp and weft floats alternate, lacy holes form between them (this is called huck lace). When plain weave and floats alternate, delicious little circles show in the plain weave (this is called huck or huck texture). Both effects are most visible when warp and weft are the same color and light in value. Notice the small circles formed by the blue threads in the photo above right and the pink threads in the photo on page 16.

Lace Tips



Experiment with designing huck in squares of different colors by making several yarn wraps.

The towels

For two towels, wind a warp following Figure 2, page 17, and the Project at-a-glance, page 15. Yarn amounts allow 28" loom waste. If you are new to linen and lace, wind 3 yards instead of 2½ so you can practice your beat; lace designs look best if woven to square.

Linen can require some extra care. After winding the warp, tie a choke at every yard in addition to tying the cross. Before removing the warp from the warping board, mist it lightly to discourage curling. Beam with firm and even tension.

To make the pattern easier to see as you weave, sley the reed so that the 3 center threads of each 5-thread huck group fall in the same dent: In an 8-dent reed, sley 2 in the first dent (centering for 16⁄8"), then sley 2–3 five times, then 2, and then 2–3 across the width of the warp. End by sleaying the last 6 warp threads 2/dent. (The 5-thread huck groups should be sleayed as shown in Figure 1.)

To wind the bobbins, fold a small square of damp, tightly woven cloth around the linen yarn while it is winding. This will not only help in the bobbin winding process, but it will also spare your finger and thumb from yarn burn.

Weaving the towels

When you are ready to weave, lightly mist the warp in front of the reed and place a damp towel on the warp behind the shafts. I soak my wound bobbins in water and pat them dry prior to using them. (If you follow these steps, the weaving has to proceed in a timely manner. Wet bobbins and warp cannot be left for weeks unattended.) Kati Reeder Meek, an expert in linen weaving, puts a humidifier under the loom and weaves with dry bobbins. If your environment is a bit humid, adding moisture may be unnecessary.

For the hem, weave 30 picks of plain weave (treadles 3 and 4 in Figure 1) with yellow. Place the weft in the shed, close the shed, beat lightly, open the next shed, and beat very firmly. Bubbling the weft in

the center before closing the shed will help prevent excessive draw-in.

Hemstitch over the last weft pick, encircling 5 warp threads in each stitch. Open the next shed and insert a 1/16" dowel. Leaving a tail of weft at least three times as long as the width of the warp, change sheds and weave 11 additional shots of plain weave with yellow. Slightly loosen the tension on the warp and pull out the dowel. Thread the tail in a needle and hemstitch over the first weft row of the 11, again encircling 5 warp threads per group. Weave the body of the towel following Figure 1; end with the same steps for the dowel and the hemstitching as at the beginning, but in reverse.

Finishing

Apply Fray Check to the beginning and ending weft rows of each towel, allow to dry, and cut towels apart. Press under 1/4" and then another 1/2" at each end. Sew hems by hand. Machine wash twice, using hot water for the wash cycle and cold water for the rinse

PROJECT at-a-glance

Weave structure for towels

Huck and plain weave.

Equipment

4-shaft loom, 17" weaving width; 8-dent reed; 3 shuttles, tapestry needle, 1/16" x 18" dowel.

Yarns

Warp: 22/2 cottolin (3,500 yd/lb), yellow #272, 463 yd (2 7/8 oz); 20/2 linen (3,000 yd/lb), Royal, 225 yd (1 1/5 oz); 16/2 linen (2,400 yd/lb), bleached white, 150 yd (1 oz).

Weft: 22/2 cottolin (3,500 yd/lb), yellow #272, 315 yd (1 1/2 oz); 20/2 linen (3,000 yd/lb), Royal, 155 yd (7/8 oz); 16/2 linen (2,400 yd/lb), bleached white, 103 yd (7/10 oz).

Yarn sources

22/2 (Borgs) cottolin is available from Lone Star Loom

Room and Halcyon Yarn, 16/2 (Bockens) linen from Lone Star Loom Room, 20/2 linen from Webs.

Notions and other supplies

Matching sewing thread, Fray Check.

Warp order and length

335 ends 2 1/2 yd long, following Figure 2 (allows 28" for loom waste). Add 1/2 yd to warp length for sampling.

Warp and weft spacing

Warp: 20 epi (2-3/dent in an 8-dent reed; see page 30 for slewing instructions). Width in the reed: 16 7/8". Weft: 20 ppi. Woven length (measured under tension on the loom): 28" for each towel.

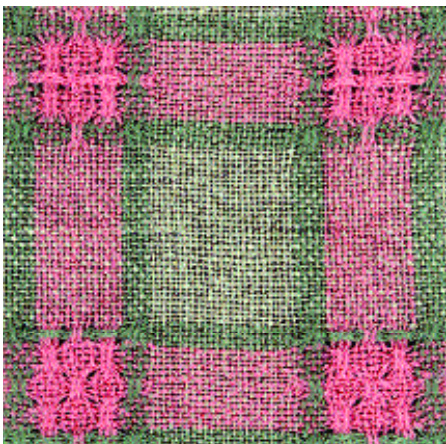
Finished dimensions

After washing, amounts produce two towels, each 15" x 23" hemmed.

cycle. Roll each towel onto a cardboard tube and place it in the freezer until frozen stiff. Remove, allow to thaw a bit, and then press both sides with an iron on the linen setting. To prevent scorching, use a press cloth. ■■■■

Resources: Huck and Huck Lace

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- Muller, Donna. *Handwoven Laces*. Loveland, Colorado: Interweave, 1991.
- Neher, Evelyn. *Four-Harness Huck*. Guilford, Connecticut, 1981.
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- van der Hoogt, Madelyn. *The Complete Book of Drafting*. Petaluma, California: Shuttle-Craft Books, 1993, pp. 59–68, 131.
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Woven lace is more effective with threads that are light in value than with threads that are dark. Light threads provide more contrast to the darker shadows between them, thereby revealing the spaces.

A Glossary of Lace Weaves

Atwater-Bronson Lace—A unit weave with (usually) six warp ends and six weft picks in a unit. Each unit can produce plain weave or lace. To produce lace, two of the six weft picks float over (or under) five warp ends and are caught by the sixth end, and two of the six warp ends float over (or under) five weft picks and are caught by the sixth pick.

Gauze—A lacy effect in which warp ends cross to the left or right of each other for one weft pick and then return to their original positions in the next pick. Crossings can be one over one, two over two, three over three (or more) or a combination of these.

Huck and Huck Lace—A unit weave with at least six warp ends and six weft picks in a full unit. The units are divided into half units, each with an odd number of ends and picks (usually three or five). Three interacements are possible: a) plain weave in both half units, b) warp or weft floats in one half unit alternating with plain weave in the other (huck texture), and c) warp floats in one half unit alternating with weft floats in the other (huck lace).

Lace Weaves—Simple weaves (weaves with one warp and one weft) in which floats are caused by an interruption of the plain-weave interlacement. Lace weaves are a subgroup of spot weaves in which holes or spaces are designed to occur as a result of adjacent areas of floats.

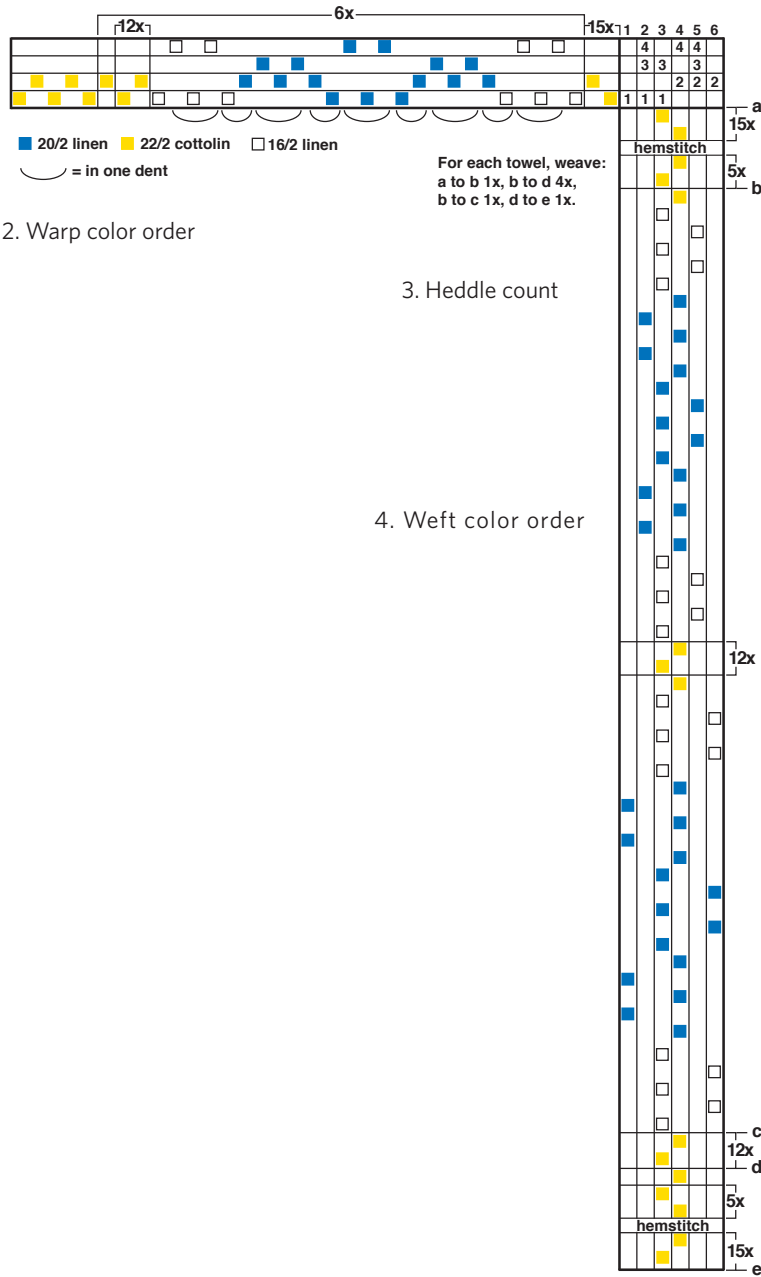
Leno—A lacy effect produced by areas of gauze (warp crossings) contrasting with areas of plain weave or basket weave.

Spot Weaves—Simple weaves (weaves with one warp and one weft) in which pattern is formed by “spots,” or floats, on (usually) a plain-weave background. A spot occurs when a warp or weft thread skips its plain-weave interlacement; on one surface of the cloth a weft float occurs; on the other surface a warp float occurs. Block size is limited by the practical length of a float.

Swedish Lace—A lace block weave that probably developed from huck. A tie-down thread is added to the 5-thread half unit of huck so it can be repeated. The tie-down thread is on the same shaft as the first thread of the next pattern block, so at block changes, the tie-down thread must be omitted. Because of this irregularity, Swedish lace is not a unit weave. Traditional Swedish lace looks like Bronson lace except at block changes, where no tie-down thread appears.

—*The Complete Book of Drafting*

1. Draft for towels



2. Warp color order

3. Heddle count

4. Weft color order