

## **Inkle and Tablet Weaving Next Steps – Beyond the Basics**

A lecture and discussion class covering inkle and tablet (card) weaving techniques that go beyond warp based designs.

Class will cover: Patterning using brocading and pickup work; adding beads, loops, bells, and fringe; adding and removing warp threads; using multiple shuttles.

There are no hands on activity in the class; we'll have descriptive handouts, samples, demos, and discussion.

**I. Who am I:** Mistress Lynnette de Sandoval del Valle de los Unicornios ... [dcoyle@roadrunner.com](mailto:dcoyle@roadrunner.com)

### **II. Who are you?**

- A. Lots of Inkle?
- B. Other weaving?
- C. Bring anything to share?

### **III. Art vs. Functionality**

- A. What does that mean?
- B. Who cares?
- C. Is inkle weaving Period?
  - 1. The looms we use – no
  - 2. Warp faced weaving – yes!
- D. What do you expect in the way of wear and tear

### **IV. Adding stuff to the Warp and Weft threads**

#### **A. Adding sticks / feathers / etc**

- 1. Lay in while weaving
- 2. Sticks wider than loom
- 3. Should you glue at edge ????
- 4. Christmas Tree
- 5. Spacing: Count Warp threads / measure

#### **B. Measure: Pre-measured / knotted non-stretch cord**

- 1. Weaving Multiple, measured strips in one warping

#### **C. Concept: Secondary Weft**

- 1. What is it?
  - a) Additional Weft thread(s)
- 2. Why?
  - a) Main Weft holds the weaving together
  - b) Secondary Weft adds style elements
- 3. Disadvantages
  - a) Adds thickness to rows
    - 1) Use thinner / softer yarn if possible
    - 2) Beat down harder
  - b) Shows at salvages
    - 1) Use same or complementary color if possible
    - 2) Monofilament thread / fish line

## **D. Creating picots / loops**

1. Picots
  - a) Supplementary Weft
  - b) Freehand or measured (with stick or gauge)
  - c) Stiffer yarn / wire / etc
    - 1) 1 = alternate picots
    - 2) 2 = picots everywhere
    - 3) Skipping picots
      - WILL show at unused edges
    - 4) Long picots – skip rows
2. Turkey work – loops on top of Warp (HANDOUT)
  - a) Supplementary Weft
  - b) Freehand or measured (with stick)
3. Wear and Tear

## **E. Laid in fringe (Side fringe, cords)**

1. Continuous supplemental Weft (long picots)
  - a) Use gauge
  - b) Cut picots open to create fringe
2. Each set OF TWO laid in Weft
  - a) Pre-measured before weaving
  - b) Cut to shape after weaving
  - c) Trim one end to salvage for ONE fringe per set
  - d) Picots above fringe (on opposite selvage)
3. Tied onto Warp / supplemental Weft / picot
4. Finish Fringe as: Loose fringe / macramé / beads / etc.
5. The inkle band can be a binder for another project. The band can be:
  - a) A choker necklace, the decorations hanging down from the lower side
  - b) The top salvage of a vertical loom, the fringe is the vertical loom's Warp threads
  - c) Trim, a thin band with large, decorative elements (fringe, beads, etc) hanging down from one side
6. Wear and Tear

## **F. Bells hanging from the bottom side of a strap**

1. Use for banner, pavilion, garb trim / choker
2. Pre threaded onto **Warp** (salvage) thread
  - a) Bells laid in
  - b) Jump rings laid in
    - 1) Tie jump rings together on the thread and untie to drop each ring
  - c) Security / Integrity
3. Pre threaded onto **Weft** thread
  - a) Same as above
4. Pre threaded onto Supplemental threads
  - a) Warp

b) Weft (woven in for strength)

5. On picots

### **G. Laying in beads / buttons (HANDOUT)**

1. Direction:

- a) Horizontal (bead hole goes Weft-wise)
- b) Vertical (bead hole goes Warp-wise)
- c) Above the fabric (Brocading)

2. Pre thread beads OR Pickup as you go

3. Horizontal – On Weft or Supplemental Weft

- a) String beads in pattern order, right to left, then left to right

4. Vertical – On Warp – threads bend around bead

- a) Non-continuous Warping for bead bearing threads
  - 1) Beware of heddles and pegs
- b) Strung onto supplemental Warp threads

5. Supplemental Selvage Warp -- beads on edge(s)

### **H. Beaded fringe**

1. Beading thread / monofilament / wire
2. Supplemental Selvage Warp
3. Supplemental Weft

### **V. Weaving Tubes (HANDOUT)**

#### **A. Weave same direction each time (not back and forth)**

1. Curved wire / fork for beater
2. Weave flat and tighten the Weft every inch or so

#### **B. Start with a few rows of back and forth**

1. Weave the whole piece as a tube
  - a) Pavilion pole covers, filled tubes for trim or whatever
2. Switch between flat and tube
  - a) Round handles on a flat cord, decoration, etc

#### **C. Keep distance between weaving and heddles**

#### **D. Use a looser tension**

### **VI. Split weaving (producing slits) (HANDOUT)**

A. **One slit** – 2 shuttles / 2 Wefts

B. **Two or more slits** – 1 shuttle per slit + 1 shuttle

1. Create button holes / Elizabethan Slops / Weave strips
2. Pull the Weft tight if you want to generate gaps between the strips

#### **C. Ending slits**

1. Weave 3 or 4 rows using both shuttles to weave across both strips

D. **Tabs** (at salvage ends)

1. Slits at ends of weaving
2. Narrow the tabs and widen the gap between them by ignoring some of the warp threads and sewing them into the finished work after you cut it off the loom

## VII. Removing / Adding Warp threads

### A. Removing Warp threads

1. Don't remove the salvage threads!!
2. Remove PAIR -- 2 – 1 heddled and 1 unheddled
  - a) Remove matched pairs (right and left) for full taper
  - b) Remove center threads for angled look
  - c) Remove 1 pair for one sided taper
3. Cut Warp thread 2-3 inches above weaving
4. Fold loose threads over the top side of the weaving (cut off afterwards)
5. Pull Weft tighter next pass (remove hole)

### B. Adding Warp threads (also used to replace broken Warp thread)

1. Loop a thread over the current Weft thread
2. Add heddle, thread one side through the heddle and leave one side unheddled
3. Wind the new Warp threads around the loom following the same track as the other Warp threads, tie off to a thread end at the beginning of the piece
4. Spread Warp around new thread

### C. Changing colors

1. Remove (A) and Add (B) sets of threads to change the Warp colors
2. Warp them in initially (not continuous Warped)
  - a) Using doubled threads for each Warp thread
  - b) Measure two colored threads out individually
  - c) Fold both in half
  - d) Slip one through the other, loops together
  - e) Warp the loom as if this pair was **one thread**
  - f) It will change color when the weaving gets to the join
3. Horizontal slit
  - a) Remove several side-by-side Warp threads (A)
    - i. Work these threads back into the finished piece after completion to keep them from unraveling
  - b) On the next Weft pass, add threads to replace them (B), handled as VII B (above)

## VIII. Creating patterns on the Warp

### A. Plain Warp face

B. **Changing that** (changing colors, removing, adding threads, beads, buttons)

### C. Manipulating the Warp or Weft

### D. Pickup work vs. Brocade

#### Pickup

Manipulates **Warp** threads  
 Parallel to Warp  
 Reversible design (front & back)

#### Brocade

Manipulates **Weft** threads  
 Parallel to Weft (or other)  
 One sided design (front only)

Floating threads front/back  
Inkle weaving only

Floating threads for pattern only  
Tablet or Inkle weaving

### Pickup work

#### Basics

Warp threads are brought up – thus not locked down – float on top

- Warp threads are often exchanged with each other, giving a reversible pattern
- If not exchanged (both stay on top), it gives a 3D pattern
  - This looks really good with all warp threads the same color

Pattern threads often are:

- Non heddle threads
- Heavier than the background threads
- Warped 2 to 1 (see Basketweave / Diamond Pattern)

#### Bar pattern

Bar pattern warp – Alternate colors 1 and 1

X	X	X	X	X	X	X	X	X	X
0	0	0	0	0	0	0	0	0	0

- Lends itself to zigzag, and chain patterns
- Background is bars

#### Diamond / Basketweave Pattern

Diamond pattern warp – Alternate colors 2 then 1

0	0	X	0	0	X	0	0	X	0
X	0	0	X	0	0	X	0	0	X

- Lends itself to angles
- Determine which color to pick up each time
  - Suppress color as desired
- No long floats !!!

## Brocade

### **Basics**

Brocading is done with one or more supplemental weft thread(s). The brocade thread sits on top of the warp threads, forming patterns on top of the weave. The brocade threads sit inside the weaving between the warp sheds when not in use.

Multiple brocade shuttles can be used, either supplying multicolor patterns, or multiple (side by side) individual patterns on the weave.

### **All My Wefts**

The normal or “binding” weft thread is worked as usual. Crossing completely between the sheds of the weaving on each pass. It should be the same thread as the warped border.

The brocade or “supplemental” weft thread(s) alternate from between the sheds with the binder weft, and above the warp threads. They do not necessarily go all the way back and forth between the selvages on each pass.

### **Yarn**

The brocade yarn is usually a softer, fluffier yarn than the warp. This allows the brocade threads to compress when in hiding, and fluff out to cover the warp when on top of the weaving.

A hard brocade yarn can also be used, to provide a more disjointed pattern.

### **Turning the Weft**

Brocade wefts can be brought out to the selvage each pass, showing the brocade yarn on the sides of the work.

Or the brocade yarn turns can be hidden by plunging the shuttle completely through the threads at the point of turning. This leaves stranded threads at the back of the work, but brocading generally is worked with a right side and wrong side, so this is an ideal way to prevent the color from showing at the selvages.

Brocading is traditionally worked horizontally to the warp (the same orientation as the weft thread). But once brought to the top of the weaving, the brocade thread(s) can float until they are returned to hiding some rows later. This allows for diagonal or vertical brocading.

## Bibliography / Webography

### **Books**

Atwater, Mary Meigs. How to Weave on the Inkle Loom, Shuttle Craft, 1941, 12 pages.

Available at: [http://www.cs.arizona.edu/patterns/weaving/monographs/amm\\_inkl.pdf](http://www.cs.arizona.edu/patterns/weaving/monographs/amm_inkl.pdf)

Most of these work in on pickup work for the Inkle loom. Knowledge of general weaving terms might help.

Bradley, Lavinia. Inkle Weaving. London: Routledge & Kegan Paul, 1982.

This book includes all the techniques covered in this class and more. Includes several different pickup work schemes, including one for picking out letters. It's great for flipping through looking for ideas.

Bress, Helene. Inkle Weaving. Rockville, MD: Flower Valley Press 1975, revised and updated 1990.

ISBN 0962054313

**This is a really great book**, it's got everything you need from start to finish. It includes all the techniques covered in this class and more. Lots of black & white and color pictures of inkles INCLUDING the warping pattern for each.

Cook, Michael. Tablet-Woven Brocade, WeaveZine, May 14, 2008

[http://www.weavezine.com/summer2008/wz\\_su08\\_MichaelCook.php](http://www.weavezine.com/summer2008/wz_su08_MichaelCook.php)

Smith, Frances B. Inkle Loom Weaving. New York: Sterling Publishing Co., Inc. 1976.

ISBN 0-8069-5348-9

Step by step detail of several different projects.

Tucker, Calvin (THL Shan D'Er of Al Iskandaryian). Patterning on Woven Bands.

Shan's Celtic Knotwork class provides great detail on diamond pattern pickup work!

Tidball, Harriet. Weaving Inkle Bands. Washington: Shuttle Craft Books, Incorporated. 1969

ISBN: 0916658279

Good general coverage of Inkle topics, esp. pickup work, brocade, and fringe.

### **Web**

Eve the Just, Pick-Up Inkle Weaving Techniques [www.norsegirl.com/pickuplearn.html](http://www.norsegirl.com/pickuplearn.html)

Good info and graphics on pickup work on the inkle loom.

Apinis-Herman, Anita. Latvian Band Weaving Using Lettering [www.weavershand.com/aahlatvianinkle.pdf](http://www.weavershand.com/aahlatvianinkle.pdf)

Yes, you can weave letters on the inkle loom too! Good info on pickup work.

The Braid Society at [www.braidsociety.com](http://www.braidsociety.com)

The Braid Society covers "narrow wares" - looping, braiding, kumihimo, tablet, inkle, lucet, ply splitting, finger weaving, and even sprang. The Society is sponsoring a mailing list that is open to members and non-members alike. The topics of discussion are expected to be anything and everything to do with narrow wares.

On-Line Digital Archive of Documents on Weaving and Related Topics at

[www.cs.arizona.edu/patterns/weaving/index.html](http://www.cs.arizona.edu/patterns/weaving/index.html)

A great resource with PDFs of out of copyright books, pamphlets, and weaving periodicals.

@Debbie Coyle (Unicorn Fiber Arts) & Angela of Rosebury  
[Lynnette.HouseZacharia.com/Weaving/NextSteps.pdf](http://Lynnette.HouseZacharia.com/Weaving/NextSteps.pdf)

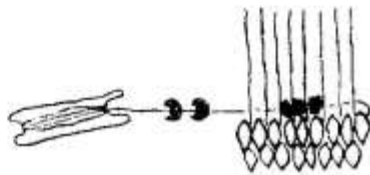
## INTERMEDIATE WEAVING

by Angela of Rosebury

ONCE YOU HAVE BEEN WEAVING ON AN INKLE LOOM FOR AWHILE YOU MAY WANT A FEW IDEAS FOR MAKING YOUR WORK A LITTLE FANCIER.

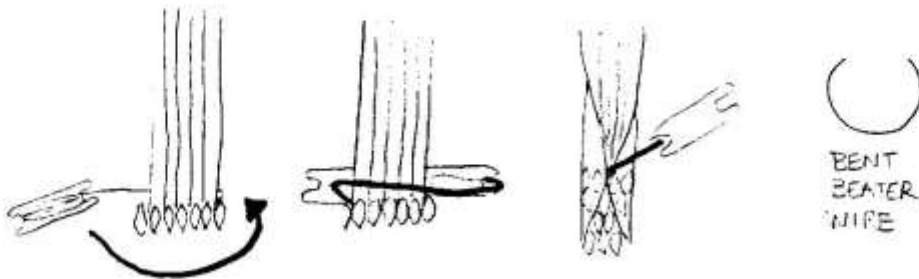
### o BEADS

TRY STRINGING BEADS OR BELLS ONTO YOUR WEFT THREAD AFTER YOUR SHUTTLE HAS BEEN WOUND. AS YOU WEAVE PUSH DOWN A BEAD SO IT APPEARS IN THE PIECE. SINCE THE BEAD IS WOVEN DIRECTLY INTO YOUR WORK, IT HAS NO RISK OF EVER COMING OUT.



### o WEAVING IN A TUBE

YOU WILL NEED A HEAVY PIECE OF WIRE AS A BEATER TO DO THIS. INSTEAD OF PASSING THE SHUTTLE BACK AND FORTH AS YOU WEAVE, ALWAYS PASS IN THE SAME DIRECTION. WEAVE A BIT TO GET YOUR PIECE GOING, THEN MOVE THE SHUTTLE OVER YOUR PIECE TO PASS AGAIN IN THE SAME DIRECTION. THIS WILL DRAW YOUR TWO ENDS TOGETHER (YOU MAY WANT TO LOOSEN YOUR TENSION A TOUCH). CHANGE YOUR SHED AND BEAT USING THE WIRE BENT TO FOLLOW THE CURVE OF YOUR TUBE. TO END THE TUBE, SHIFT BACK TO THE BACK AND FORTH METHOD.

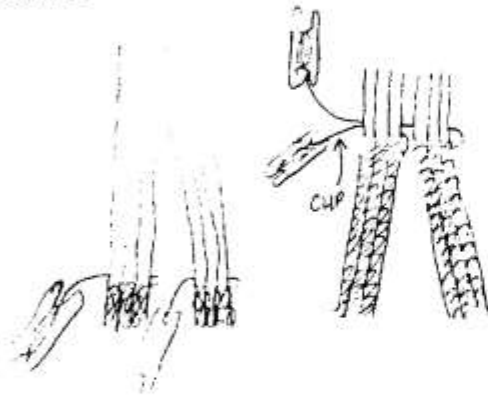


### o SPLIT THE WEAVING

YOU WILL NEED MULTIPLE SHUTTLES FOR THIS. IF YOU WANT TO WEAVE IN TWO, THREE, FOUR, OR MORE PIECES SIMPLY RUN MULTIPLE SHUTTLES AT ONE TIME.



AS YOU WANT TO JOIN THE ENDS TOGETHER, TAKE ONE OF YOUR END SHUTTLES AND RUN IT IN THE SAME SHED AS THE OTHER SHUTTLE. THEN CONTINUE USING THE ONE SHUTTLE. IT WORKS IN REVERSE TO WEAVE YOUR OTHER END. THIS TECHNIQUE CAN ALSO BE USED FOR MAKING SLITS IN A PIECE AS FOR BUTTON HOLES.



Button Holes!

- FRINGES-
- a) use multiple shuttles <sup>to make loops</sup> and cut fringes later
  - b) use pre-cut fringe
  - use a binder thread weft

LOOPS ON SIDE OF WEAVING

- use 2 small <sup>knitting</sup> needles or bamboo skewers as gauges to keep your loops the same
- use a binder weft

Finishing Techniques

- 1) knotting - single, multiple
- 2) macramé
- 3) braiding - single, multiple
- 4) twisting into ropes
- 5) ~~finishing~~ narrowing to a point



## ADVANCED WEAVING

### LOOPS

by Angela of Rosebury

FOR THIS TECHNIQUE YOU WILL NEED 2 (OR 3) FINE KNITTING NEEDLES  
AND 2 SHUTTLES.

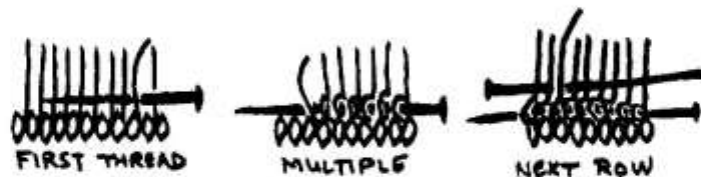
OR BAMBOO SKEWERS

WARP YOUR LOOM WITH A SOLID AREA BETWEEN BOARDERS.

NEXT WIND ONE SHUTTLE WITH A LIGHT WEIGHT THREAD AND THE OTHER WITH  
THE YARN YOU WANT TO SHOW IN THE PATTERN.

WEAVE A BIT TO GET YOUR PIECE SOLIDLY SET. USE BOTH SHUTTLES FROM THE  
BEGINNING GOING IN OPPOSITE DIRECTIONS, ONE RIGHT TO LEFT, THE OTHER  
LEFT TO RIGHT. THE LIGHT WEIGHT THREAD IS YOUR BINDER AND IS USED TO  
SECURE THE PIECE. THE OTHER SHUTTLE CONTAINS THE PATTERN THREAD. SEND  
THE SHUTTLES THROUGH THE SAME SHED EACH TIME.

LOCATE A SPACE BETWEEN TWO THREADS WHERE YOU WANT A LOOP TO SHOW.  
YOU WILL PULL A LOOP BETWEEN TWO THREADS ON THE TOP PART OF THE OPEN SHED  
WITH A KNITTING NEEDLE ( I USE A DIAMETER OF ABOUT 1/8") REACH DOWN  
AND PULL THE PATTERN THREAD UP SO IT LOOPS ONTO YOUR NEEDLE.



ADD ADDITIONAL LOOPS WHERE NEEDED USING THE SAME TECHNIQUE. I OFTEN  
USE ANOTHER NEEDLE TO PUT THESE LOOPS ONTO MY HOLDING NEEDLE. LEAVE  
THIS NEEDLE WOVEN INTO YOUR PIECE AND CHANGE THE SHED TO WEAVE YOUR  
NEXT ROW. USING A DIFFERENT NEEDLE REPEATING THIS PROCESS. AS YOU FINISH  
THIS SECOND ROW, REMOVE YOUR FIRST NEEDLE TO GO ON TO THE THRID ROW.

THIS EFFECT WILL SHOW A RAISED TECTURED PATTERN ON TOP OF YOUR WEAVING.  
YOU SHOULD USE A NEEDLE WITH A SMALL DIAMETER SO THE LOOPS WILL NOT  
BE TOO LARGE. AS YOU CAN SEE, TUGGING ON ONE LOOP CAN PULL OUT  
AN ENTIRE ROW, EVEN WITH A BINDER THREAD, SO YOU DON'T WANT IT TO  
CATCH ON ANYTHING.

MULTIPLE COLORS CAN BE USED AT ONCE USING MULTIPLE SHUTTLES, SO BE  
EXPERIMENTAL. THIS TECHNIQUE LOOKS MORE SOLID WITH A PLAIN BACKGROUND  
BUT CAN ALSO BE USED WITH A PATTERNED BACKGROUND.

- cannot come up with a straight vertical line