

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.

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Guest Instructor: THL Sean Micheal Padraig of Sheep Haven
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I. Who are we: Lynnette / Sean

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

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
- 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. Turkeywork – 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 to salvage for ONE fringe per set
- d) Picots above fringe

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

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 / 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

E. Narrowing / Widening

1. Ignoring Warp threads

VII. Removing / Adding Warp threads

A. Removing Warp threads

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

B. Adding Warp threads

1. Loop a thread over the current Weft thread
2. Add heddle, thread one side through the heddle and one side unhandled
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
 - 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)

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

- | | |
|-------------------------------------|-----------------------------------|
| 1. Pickup | Brocade |
| 2. Manipulates Warp threads | Manipulates Weft threads |
| 3. Parallel to Warp | Parallel to Weft (or other) |
| 4. Reversible design (front & back) | One sided design (front only) |
| 5. Floating threads front/back | Floating threads for pattern only |

E. Pickup work

1. Basics
 - a) Warp threads are brought up – thus not locked down – float on top
 - i. Warp threads exchanged – reversible pattern
 - ii. Not exchanged – 3M pattern
 - Same color 3D patterns

2. Pattern threads often:
 - a) Non heddle threads
 - b) Heaver than background
 - c) Or Warped 2 to one

3. **Bar pattern** (HANDOUT)

- a) Warp for bar pattern

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

- b) Only manipulate one color
- c) Background is bars

4. **Basketweave / Diamond Pattern** (HANDOUT)

- a) Warp 2 then 1 – salt and pepper pattern

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

- b) Lends itself to angles
- c) Pick color each time
 - i. Suppress color as desired
- d) No long floats !!!!

5. **Other Warp patterns** as desired

F. **Brocade**

1. Uses a supplemental Weft – 1 per color
2. Use a softer, fluffier yarn – to cover Warp
3. Basics
4. Multiples -- Exchequer baldric (three different color patterns in parallel)
5. Hide the turn
 - a) 2 thread color border – turn spot for each brocade color
 - b) Or turn the brocade thread under the work instead of at the edges
6. Working Diagonal / Vertical